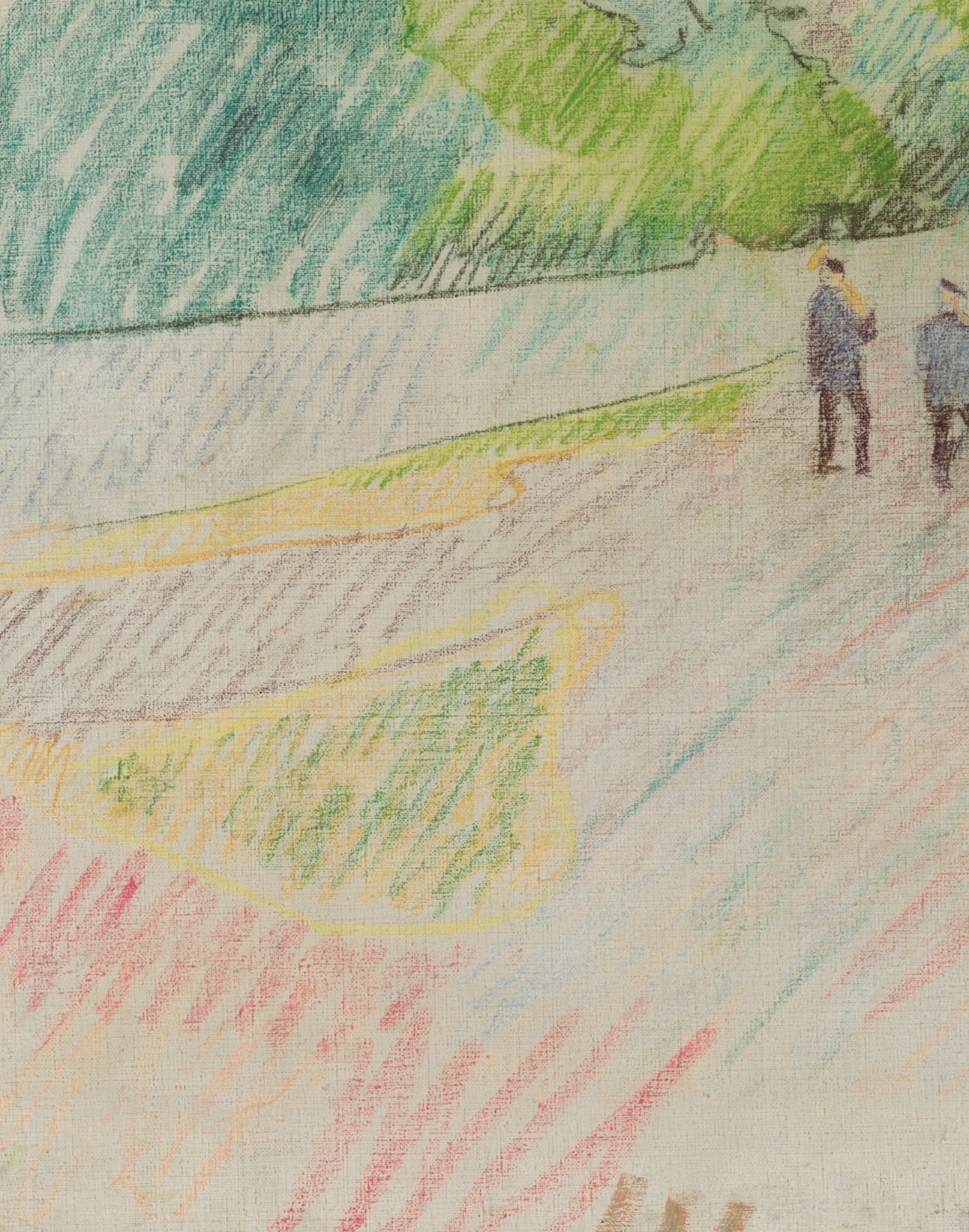


IMPRESSIONIST & MODERN ART
WORKS ON PAPER AND DAY SALE

King Street

3 February 2016

CHRISTIE'S



An impressionist painting in pastel on paper, depicting a scene with figures in a park-like setting. In the foreground, a person in a blue dress and a wide-brimmed hat is seen from behind. In the middle ground, a man in a dark suit and hat is seated on a grassy area. To the left, two more figures are standing near a tree. The background features a light sky with diagonal blue and white strokes, suggesting a bright, airy atmosphere. The overall style is characteristic of late 19th or early 20th-century Impressionism.

IMPRESSIONIST & MODERN ART
WORKS ON PAPER
AND DAY SALE

WEDNESDAY 3 FEBRUARY 2016

CHRISTIE'S



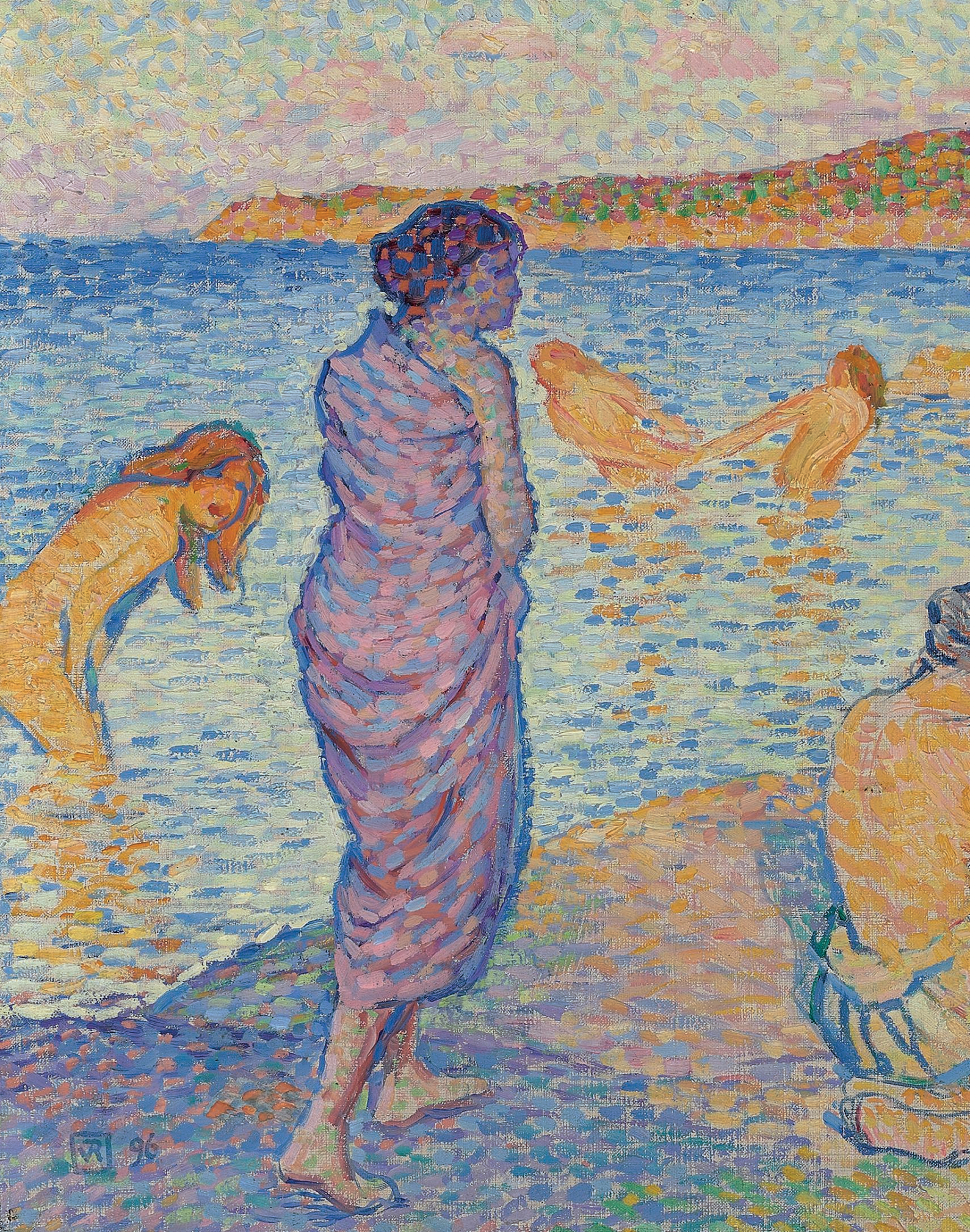


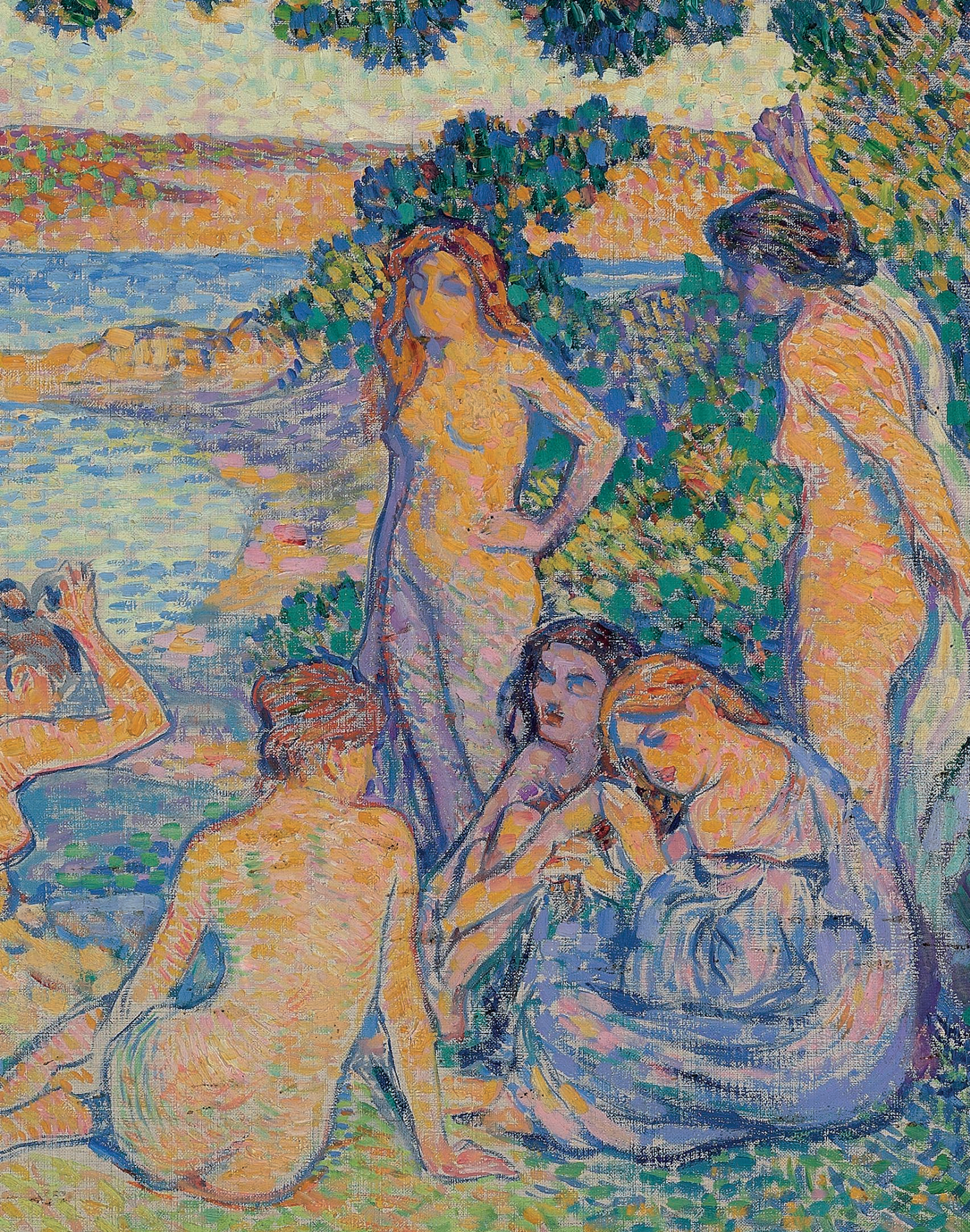


Medigliani



KKp







IMPRESSIONIST & MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 3 FEBRUARY 2016

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The Collection of Dr Herbert Kayden
and Dr Gabrielle Reem

The Kunstkreis Collection, Berlin

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R. W. Symonds for Mr & Mrs Jack
Steinberg

The Hubertus Wald Charitable
Foundation

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Wednesday 3 February 2016

at 10.30 am (lots 201-297) and at 2.00 pm (lots 301-427)

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

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Friday	29 January	9.00am – 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

AUCTIONEERS

Andreas Rumbler, Hugh Edmeades and Adrien Meyer

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **MARIE-11790** (lots 201-297)
and **OLIVIA-11791** (lots 301-427)

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[30]

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Lot 277 (detail)

BACK COVER:
Lot 229 © DACS 2016

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Salvador Dalí's *One Thousand and One Nights*

Throughout his career, Dalí executed illustrations for many editions of classical literature, including *Don Quixotte*, *The Divine Comedy* and *Macbeth*. Salvador Dalí's *One Thousand and One Nights*, however, commissioned from the artist by the family of the present owner in the 1960s, remained unpublished until 2014. Thus this group of works offers new and exceptional insight into Dalí's original and unique relationship with classical and literary tradition, and his constant search for an avant-garde re-interpretation of myths and iconographies.

Extremely varied in its graphic style and entrancing with its dramatic imagery, Dalí's series of illustrations for *One Thousand and One Nights* shows the artist's interpretation of central figures and events in a complex and evolving narrative that may date back in its origins to the 9th Century. The stories of Scheherazade as retold in *One Thousand and One Nights* include some of the most recognisable images of Arabic, Persian, Mesopotamian, Indian, and Egyptian folklore. For many hundreds of years these stories and their central characters were central to a European understanding and imagining of Arabian and Persian history and visual culture. The wide range of stories in *One Thousand and One Nights* enabled Dalí to create his own unique visualisation of such mythical figures as Pegasus (see lot 201) and Sinbad (see lot 203). The wide ranging geographical setting of the stories also allowed Dalí to revisit some of his own most iconic and surreal imagery – the elephant on stilts (see lot 205) as seen in his landmark 1944 work *Dream Caused by the Flight of a Bee*, or the giraffe (see lot 204) of his dramatic 1937 work in the collection of The Art Institute of Chicago, *L'inventions des monstres*.



Salvador Dalí, *L'inventions des monstres*, 1937. Joseph Winterbotham Collection, 1943.798, The Art Institute of Chicago. Photography © The Art Institute of Chicago. © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2016.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ.201

SALVADOR DALÍ (1904-1989)

Cheval ailé Pégase

signed and dated 'Dali 1966' (upper right)
gouache, watercolour, and felt-tip pen on paper
15 ½ x 11 ¾ in. (39.2 x 28.7 cm.)
Executed in 1966

£35,000-45,000
\$54,000-68,000
€47,000-60,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 85 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ202

SALVADOR DALÍ (1904-1989)

Charmeur de serpent

signed and dated 'Dalí 1966' (lower left)
gouache and watercolour on paper
15 1/8 x 11 3/8 in. (38.5 x 28.8 cm.)
Executed in 1966

£30,000-50,000
\$46,000-76,000
€41,000-67,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 165 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1203

SALVADOR DALÍ (1904-1989)

Sinbad

signed and dated 'Dalí 1966' (lower right)
gouache, watercolour, brush and ink and ballpoint pen on paper
15 ¼ x 11 ¼ in. (38.5 x 28.5 cm.)
Executed in 1966

£50,000-70,000
\$76,000-110,000
€67,000-94,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 133 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ204

SALVADOR DALÍ (1904-1989)

Odalisque et girafe pulvérisation des narines

signed and dated 'Dali 1966' (lower right)
gouache, watercolour and sanguine on paper
15 ½ x 11 ¾ in. (39.3 x 28.8 cm.)
Executed in 1966

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 13 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ205

SALVADOR DALÍ (1904-1989)

Deux faucons et la figure d'éléphant

signed with the artist's monogram 'G. Dalí 1966' (lower left)

gouache, watercolour and pen and India ink on paper

15 1/8 x 11 1/4 in. (38.4 x 28.6 cm.)

Executed in 1966

£40,000-60,000

\$61,000-91,000

€54,000-80,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITION:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.

Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 21 (illustrated).

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



THE PROPERTY OF A GENTLEMAN

206

PAUL SIGNAC (1863-1935)

Lézardrieux (l'église)

stamped with the artist's signature, dated and inscribed 'P. Signac Sept 24 Lézardrieux' (Lugt 2285b; lower right)

watercolour and black crayon on paper

10 7/8 x 14 1/8 in. (26.4 x 35.9 cm.)

Executed in September 1924

£12,000-18,000

\$19,000-27,000

€17,000-24,000

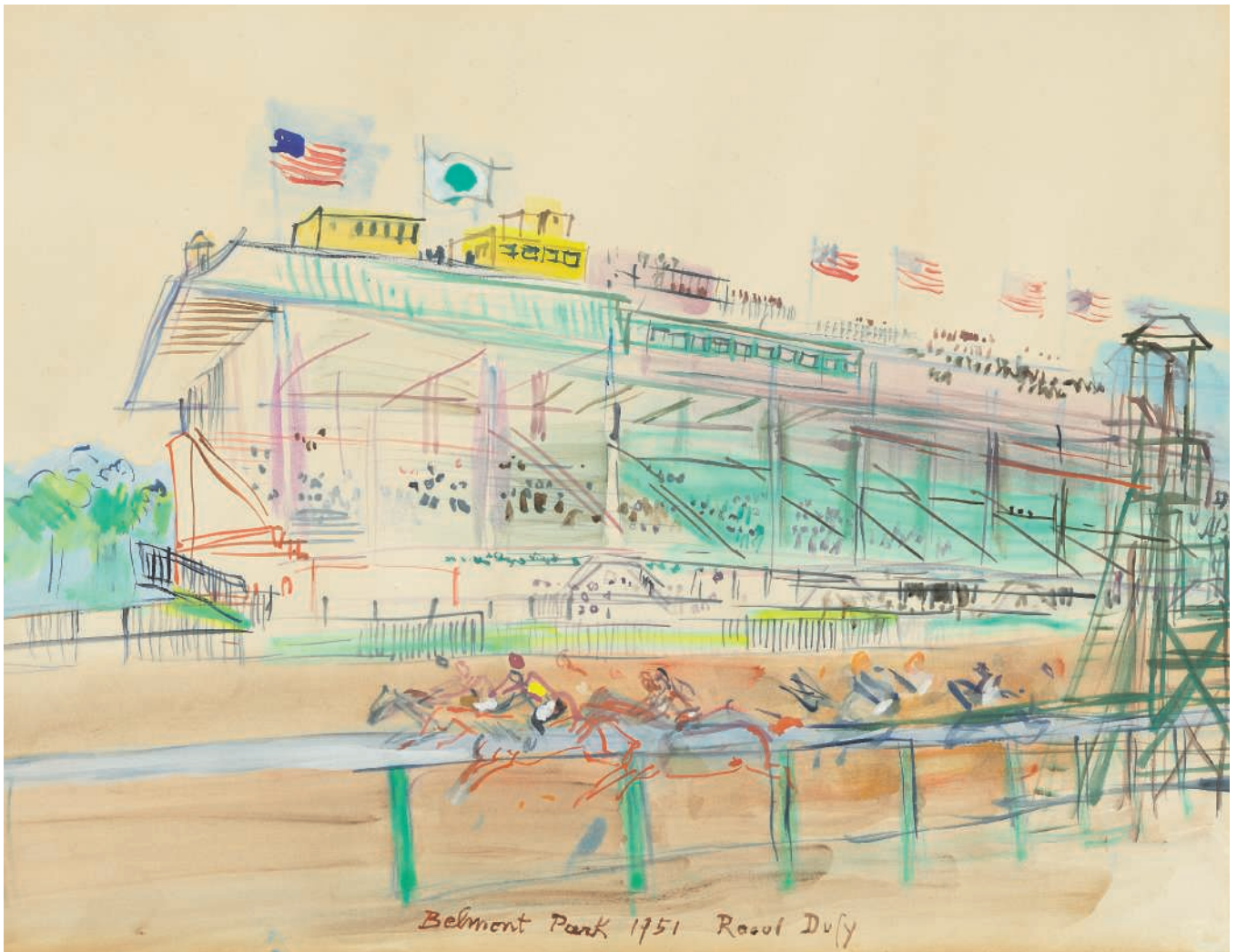
PROVENANCE:

Marlborough Fine Art Ltd., London (no. XLOS 5881).

Century Galleries Ltd., Henley-on-Thames.

Sir Nigel Broackes, Checkendon Court, by whom acquired from the above by 1975, and thence by descent.

Marina Ferretti has confirmed the authenticity of this work.



***207**

RAOUL DUFY (1877-1953)

La course à Belmont Park

signed, dated and inscribed 'Belmont Park 1951 Raoul Dufy' (lower centre)
gouache and watercolour on paper
19 7/8 x 26 in. (50.5 x 66 cm.)
Executed in 1951

£25,000-35,000
\$38,000-53,000
€34,000-47,000

PROVENANCE:

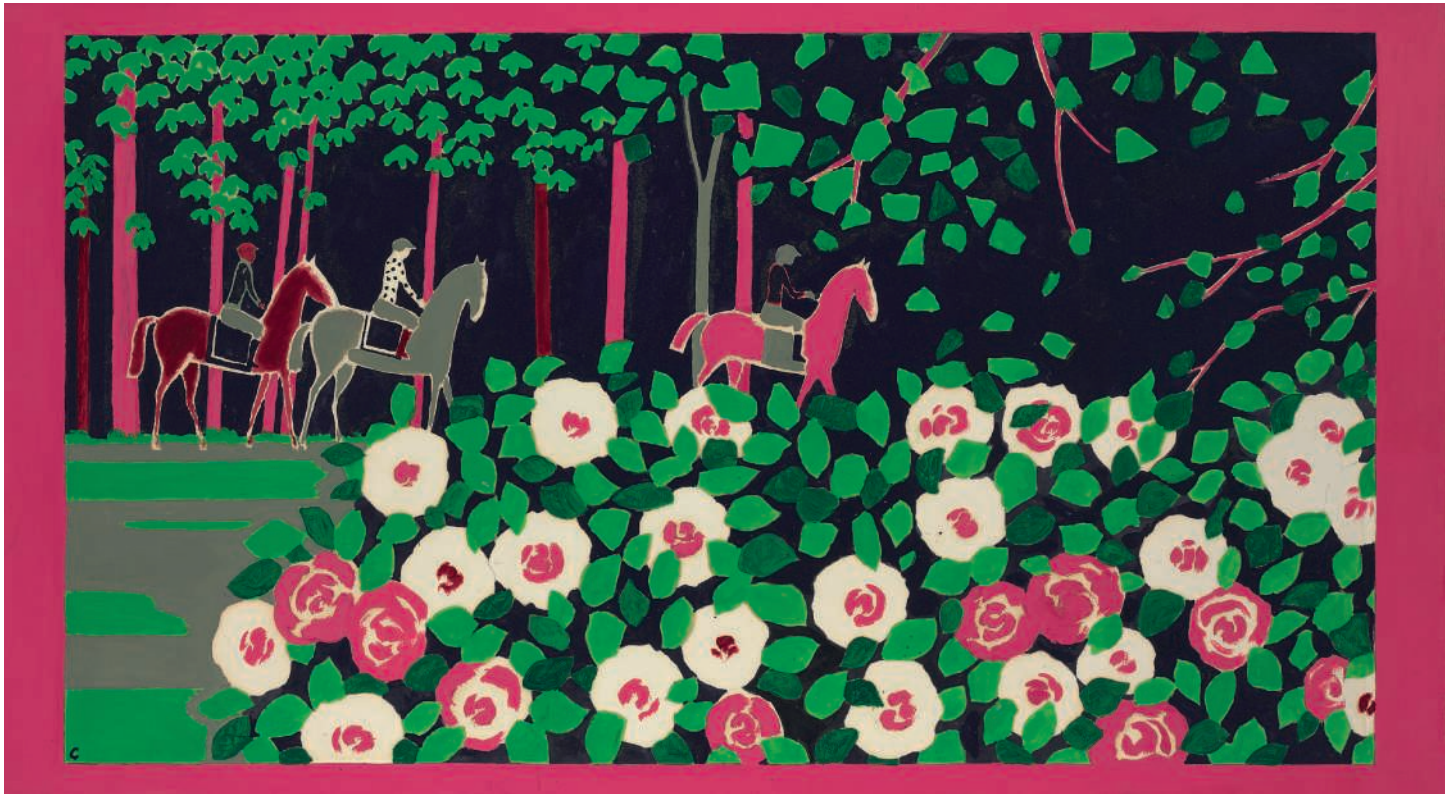
Soldiers' & Sailors' & Airmen's Club of New York, a gift from the artist in 1951, and by whom auctioned at the Belmont Futurity Ball, Hotel Plaza, New York on 4 October 1951 to help provide for the club's maintenance. William Woodward, Maryland.
Mr & Mrs Dwight J. Thompson, Cincinnati, Ohio.
Closson's Art Gallery, Cincinnati, Ohio.
Acquired from the above by the present owner in 1979.

LITERATURE:

A. Werner, *Raoul Dufy*, New York, 1970, p. 45.
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches, et pastels*, vol. I, Paris, 1981, no. 1053 (illustrated p. 383).



The artist presenting *La course à Belmont Park* to the Soldiers' & Sailors' & Airmen's Club of New York in 1951.



Δλ*208

JEAN-PIERRE CASSIGNEUL (B. 1935)

Equitation

signed with the initial 'C' (lower left)
acrylic on paper
28 x 51 3/8 in. (72 x 130.3 cm.)
Executed in 1982

£8,000-12,000
\$13,000-18,000
€11,000-16,000

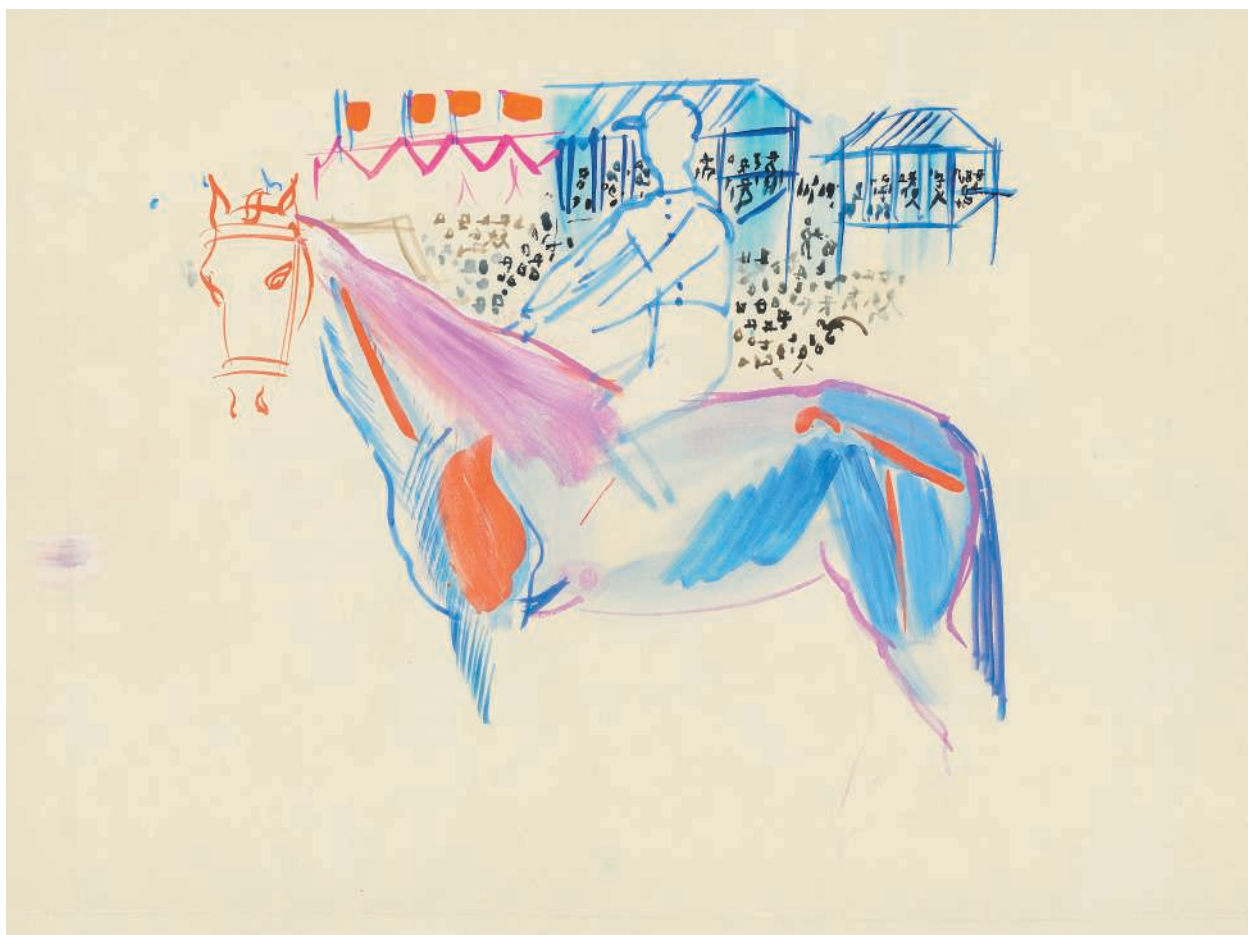
PROVENANCE:

Nukaga Gallery, Tokyo.
Private collection, Japan, acquired from the above in 1993.
Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul, Beautiful Flowers and Brilliant Women*, February – March 2009, no. 57 (illustrated p. 86); this exhibition later travelled to Morioka, Civic Cultural Hall.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



***209**

RAOUL DUFY (1877-1953)

Cheval à Epsom

gouache and watercolour on paper
19 5/8 x 25 1/2 in. (50.3 x 66 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 23 February 1984, lot 82.
Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches, et pastels*, vol. I, Paris, 1981, no. 1043 (illustrated p. 379).

In 1910, Raoul Dufy and the designer Paul Poiret formed a partnership and founded a highly successful *atelier* devoted to the creation of printed and dyed textiles. During the mid-1920s, Poiret often required Dufy to accompany him to the races and to observe and paint fashionable society ladies wearing his silks. Dufy's interest in documenting fashion did not last as his focus rapidly turned to the action of the horses, the spectators and their surroundings. "In his sketchbooks he jotted down the silhouettes of the figures in the spectator area and the various attitudes of the horses captured mid-race. These studies reveal his attention to evocative details: his paintings and watercolors admirably convey the special atmosphere of race-courses and the gaily coloured crowd of spectators" (D. Perez-Tibi, *Dufy*, New York, 1989, p. 158).

λ210

PABLO PICASSO (1881-1973)

Femme et singe

signed and dated '3.1.54.Picasso' (upper left)

brush and ink on paper

12 5/8 x 9 1/2 in. (32 x 24 cm.)

Executed in Vallauris on 3 January 1954

£70,000-100,000

\$110,000-150,000

€94,000-130,000

PROVENANCE:

Acquired from the artist by the husband of the present owner in Cannes in 1955, and thence by descent.

LITERATURE:

E. Tériade, 'Suite de 180 dessins de Picasso, 28 November 1953 - February 1954', in *Verve*, vol. VIII, nos. 29 & 30, September 1954 (illustrated).

R. West, M. Leiris & E. Tériade, *A Suite of 180 Drawings by Picasso, Picasso and the Human Comedy*, New York, 1954 (illustrated).

C. Zervos, *Pablo Picasso*, vol. 16, *Oeuvres de 1953 à 1955*, Paris, 1965, no. 106 (illustrated pl. 39).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Fifties I, 1950-1955*, San Francisco, 2000, p. 171, no. 54-004 (illustrated).

'We have assembled all these drawings here. They all needed to be here, as they form a single moment, a work born from a flash of creative spirit and any crucial absence would have been like a jolt ...' (Tériade, 'Suite de 180 Dessins de Picasso, 28 Novembre au 3 Février 1954', in *Verve*, vol. VIII, nos. 29 & 30, September 1954, n.p.).

In September 1954, Tériade published a double issue of his artistic and literary review *Verve* devoted to Pablo Picasso, whom he had known from early 1930. He reproduced 180 drawings in their entirety, including *Femme et singe*, that the artist had drawn in Vallauris between 28 November 1953 and 3 February 1954.

In November 1953, Françoise Gilot had deserted Picasso, taking their two children with her, leaving him alone as an abandoned man. Deeply hurt, he shut himself away in his vacant villa in Vallauris and frantically produced the 180 drawings which represent '... the diary, not verbal but visual, of a detestable "season in hell", a crisis in his personal life which led him to question everything...' (*ibid*).

These works address the central theme of the painter and his model, of a man and a woman, of the subject and the object, handled in a style which is burlesque, comic, grotesque, even caricatured. Some ironically incorporate ancient subjects linked to the world of the circus, the monkey, the acrobat, the clown. In this lot, Picasso derisively compares himself to the monkey, echoing the works in which he represents himself as the Minotaur. The idea of metamorphosis, expressed throughout this collection with humour and sarcasm, is reinforced by the abundance of masked figures.

The graphical quality of all of these drawings has already been commented upon by Tériade, who wrote in 1954: 'Picasso... produced... a sense of drawings which are among the most beautiful, the most free and the most human in his prodigious career, drawings which form part of a real light, rich in haunting presences, confidences, a demanding sensuality and incredible strokes of observation...' (*ibid*.).



λ*211

HENRI MATISSE (1869-1954)

Nu debout

signed and dated 'H Matisse 49' (lower right)

charcoal and *estompe* on paper

20 5/8 x 16 1/8 in. (52.5 x 40.8 cm.)

Drawn in Nice in 1949

£100,000-150,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Galerie Rosengart, Lucerne.

Acquired from the above; estate sale, Sotheby's, New York, 6 May 2004, lot 374.

Anonymous sale, Christie's, London, 8 February 2012, lot 249.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Maeght, *Dessins récents de Henri Matisse*, May 1952.

Wanda de Guébriant has confirmed the authenticity of this work.



Henri Matisse, *Nu de dos, deuxième état*, 1913. Musée national d'art moderne, centre Georges Pompidou, Paris. © Musée National d'Art Moderne, Centre Pompidou, Paris, France / Peter Willi / Bridgeman Images. © Succession H. Matisse/ DACS 2016.

Nu debout dates from the extraordinary surge of creativity and artistic output that Matisse experienced in the late 1940s. Whilst working on the Vence Chapel in 1949, he turned to charcoal to execute some of his greatest drawings, including the four studies for the *Entombment* intended for the Chapel decorations (Musée Matisse, Nice). The present work dates from the same year, but in contrast to the ailing, reclining masculine body at the heart of the *Entombment* series, this *Nu debout* is one of the last *estompe* drawings the artist executed on his favoured subject, the female nude.

The angularity and strong charcoal lines of *Nu debout* relate it to the hard, straight cuts of a knife and a three-dimensionality inherent in sculpture. The model's body, which Matisse would typically draw in free, undulating lines highlighting her soft, feminine curves, is here sharpened and contorted. The figure's buttocks are jutting, and her waist is marked by a straight line rather than a natural curve. The subject and sculptural quality evoke one of the artist's greatest sculptural achievements, the *Nus de dos I-IV*, which were executed in widely spaced intervals between 1908 and 1931; apart from a London exhibition in 1913 casts were first exhibited in Paris and Lausanne in 1949, the same year that this drawing was executed, and may have inspired a return to the subject in the present work.

The shadows of a slightly different composition alongside the figure are a further indication of the artist's working method, in which he revisited and developed his subjects over time and even within the same work. In Matisse's *estompes*, the artist multiplied '*constats*', or objective views, and analyses of his subject in a series of pencil, charcoal and oils, altering angles, perspectives and media 'to work on my subject until I have it sufficiently inside me to be able to improvise' (H. Matisse, quoted in P. Schneider, *Matisse*, London, 1984, p. 45).





λ*212

HENRY MOORE (1898-1986)

Sheep and Two Lambs

signed 'Moore 81' (lower right)
black ball-point pen on paper
8 x 11 7/8 in. (19.9 x 29 cm.)
Drawn in 1981

£6,000-8,000
\$9,200-12,000
€8,100-11,000

PROVENANCE:

Waddington Galleries, London.
Leslie Ogden, New York.
Acquired from the above by the present owner in 1987.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 4, 1950-1976, Much Hadham, 2003, no. AG 75-81.36 (illustrated p. 346).

The present work stems from the artist's *White Notebook*, a sketchbook originally containing 48 pages of drawings of landscapes and interiors executed between 1975 and 1981.

Moore first found a subject in sheep in 1972. One of his studios at Much Hadham had a window overlooking a large field grazed by sheep, and the artist found them a ready subject matter. The sheep continued to fascinate Moore over the next ten years, even to the extent that he would recognise which ones he had already drawn: 'I began to recognise the individual sheep over a time, I would know that I'd drawn that one already and that one I hadn't' (H. Moore, *Henry Moore, My Ideas, Inspiration and Life as an Artist*, London, 1986, p. 192).



λ*213

HENRY MOORE (1898-1986)

Bust of Woman

signed 'Moore 80' (lower right)
gouache, wax crayon, pastel, wash and chalk on paper
14 7/8 x 11 1/2 in. (37.8 x 29.1 cm.)
Executed in 1980

£12,000-18,000

\$19,000-27,000

€17,000-24,000

PROVENANCE:

Raymond Spencer Company, London.

Acquired from the above by the present owner in 1982.

EXHIBITED:

London, Wildenstein & Co. Ltd., *Henry Moore, Recent Drawings*, November 1981 - January 1982, no. 49.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 5, 1977-1981, London, 1994, no. AG 80.248 (illustrated p. 135).

PABLO PICASSO (1881-1973)

Les déjeuners

signed 'Picasso' (lower right); and dated '26.7.61.V' (upper left)
coloured crayons on paper
10 5/8 x 16 5/8 in. (27 x 42 cm.)
Executed on 26 July 1961

£450,000-650,000
\$690,000-990,000
€610,000-870,000

PROVENANCE:

Galerie Louise Leiris, Paris, acquired in 1961.
Galerie d'Eendt, Amsterdam.
Private collection, Europe, by whom acquired from the above in 1965, and
thence by descent; sale, Sotheby's, London, 19 June 2012, lot 1.
Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Galerie d'Eendt, *Picasso, gouaches en tekeningen 1959-1967*,
1965, no. 7 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 20, *Oeuvres de 1961 à 1962*, Paris, 1968, no. 106
(illustrated pl. 54).
D. Cooper, *Pablo Picasso, Les Déjeuners*, Paris, 1962 (illustrated pl. 128).
The Picasso Project (ed.), *Picasso's Paintings, Watercolours, Drawings and
Sculpture, The Sixties I, 1960-1963*, San Francisco, 2002, no. 61-171 (illustrated
p. 164).

Les Dejeuners, dating from 1961, is one of a series of works by Picasso, all
of them radical reinterpretations of Edouard Manet's landmark *Le Déjeuner
sur l'herbe* of 1863 (Musée d'Orsay, Paris, no. RF 1668). During the 1950s
and 1960s, Picasso revisited a series of works by older masters, such as
Les femmes d'Algers by Eugène Delacroix and *Las Meniñas* by Velázquez.
Picasso's desire to interpret these older paintings shows both his intense
pride and his reverence for these artists.

Discussing Picasso's engagement with Manet's masterpiece Carste-Peter
Warncke has written: 'Manet's famous painting, which shocked its 19th
century audience and prompted a scandal when first exhibited, shows two
naked or near naked women with two clothed men in a country setting.
Manet had painted his work as something of a pastiche, drawing on
Giorgione's *Concert in the Country* and a detail from a copper engraving by
Raimondi after a design by Raphael. The figure group of *Déjeuner* had begun
to interest Picasso in June 1954 because his own treatments of painters and
models used a similar grouping. At that time he did a number of sketches
after Manet, returning at the end of the Fifties to more concentrated work
on the material. He did variations on the composition of *Déjeuner* in oils,
graphics and drawings, emphasizing the contrast between the female nudes
and the male figures, which he subjected to greater or lesser degrees of
deconstruction' (C.-P. Warncke, *Pablo Picasso, 1881-1973*, Cologne, 1994, vol.
II, pp. 579-580).

Manet's *Déjeuner sur l'herbe* served as the merest prompt and prelude for
Picasso, who freely adapted the original theme and composition, in some
versions adding a figure here, removing one there – as in the present work
which omits the second male figure, and places a far greater emphasis on
the male figure on the right. Picasso has then taken the emphasis on the
male figure even further by focusing on the iconic raised thumb and pointing
index finger of the male figure in Manet's work. Picasso has used vigorous
lines of colourful crayon to mimic the carefully-executed oil of Manet's
Déjeuner sur l'herbe, an act that is at once irreverent, playful and invigorating,
and strikes a delicate balance between the art-historical significance and the
raw sensuality of the nude. The energetic working of the blue crayon of the
nude to the left of the composition is striking, particularly in contrast with
the vivid red crayon of the bathing nude in the centre of the composition, her
arms and features defined by single dots and strokes of black crayon.

Susan Grace Galassi has discussed the relationship between Manet and
Picasso's versions, particularly their differing approaches to the female nude:
'For Picasso, as for Manet, the *Déjeuner* offered the opportunity to reassess
the central theme of the nude and invest it with new life. Over the course of
his transformations, he strips away Manet's overlay of realism, and takes the
female figure back to something more timeless, enduring and primordial. The
female nude was for Picasso, as it was in Manet's time, "the very essence
of art...its principle and its force, the mysterious armature that prevents its
decomposition and dissolution". She is equated with the originating impulse
of art, eros, inspiration, and generativity, and is the link between generations'
(S. G. Galassi, *Picasso's Variations on the Masters*, New York, 1996, p. 201).



Edward Manet, *Le déjeuner sur l'herbe*, 1863. Musée d'Orsay, Paris.
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PROPERTY FROM A PRIVATE COLLECTION

λ215

ALBERT GLEIZES (1881-1953)

Broadway, danseuse électrique or Sur une chanteuse de music-hall

signed and dated 'Alb. Gleizes N.Y. 1917' (lower right)

gouache on paper

image: 14 ¼ x 11 ¼ in. (36 x 28.3 cm.)

sheet: 16 x 12 ¾ in. (40.5 x 32.5 cm)

Executed in New York in 1917

£25,000-35,000

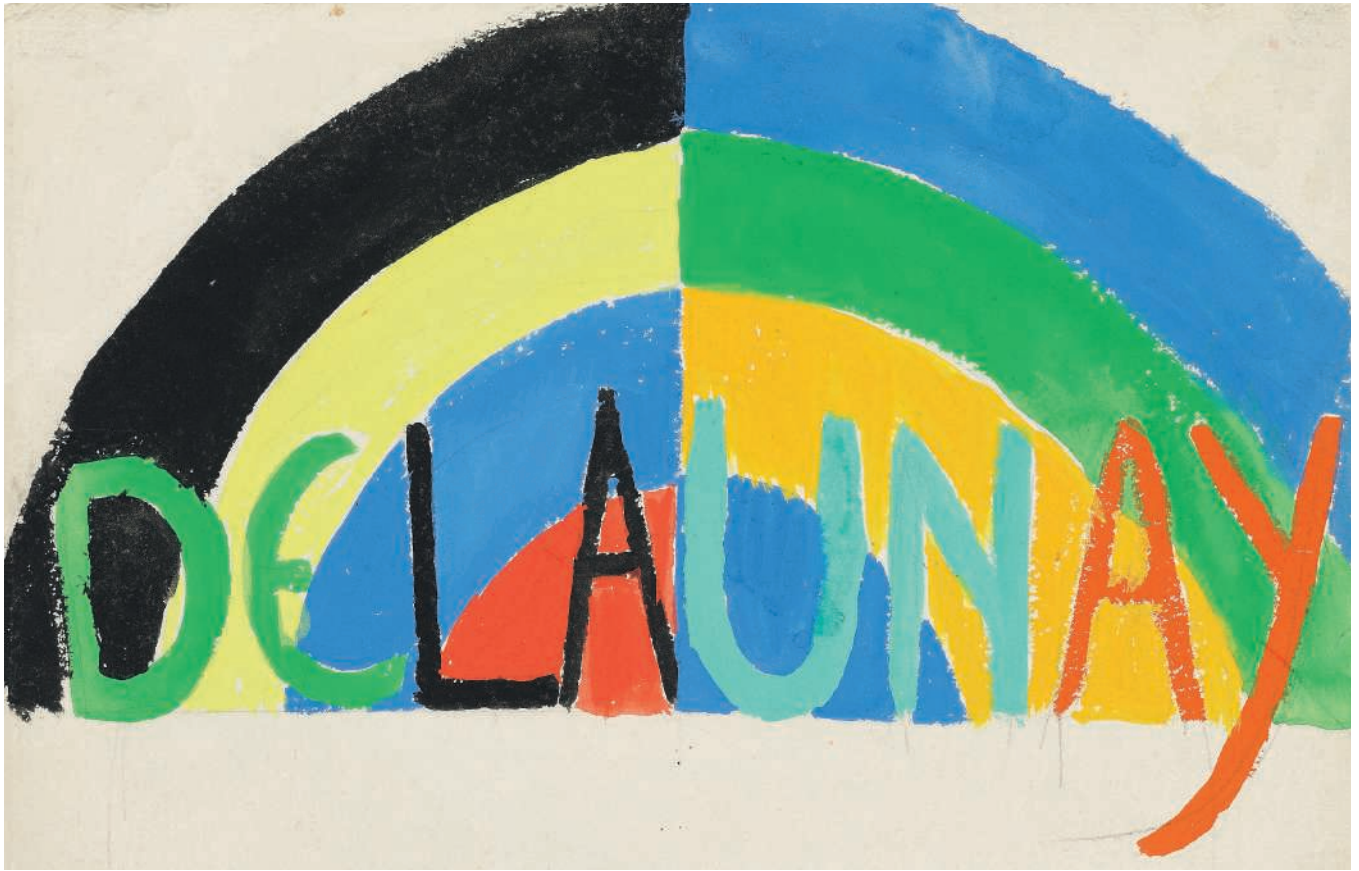
\$38,000-53,000

€34,000-47,000

PROVENANCE:

Private collection, Belgium, by whom acquired in France in the 1950s, and thence by descent.

This work is sold with a photo-certificate from Anne Varichon.



λ216

SONIA DELAUNAY (1884-1979)

Projet de papier à lettres

with the estate stamp (on the reverse)

gouache on paper

9 ¾ x 14 ¾ in. (24.8 x 36.2 cm.)

Executed in Paris in 1914

£22,000-28,000

\$34,000-43,000

€30,000-37,000

PROVENANCE:

The artist's estate.

Christoph Czwiklitzer, Baden-Baden.

Private collection, United Kingdom, by whom acquired in the 1980s.

EXHIBITED:

Heidelberg, Kunstverein, *Vision russe*, July - September 1974, no. 89 (illustrated p. 290).

LITERATURE:

A. Cohen, *Sonia Delaunay*, New York, 1975, no. 75 (illustrated).

Richard Riss has confirmed the authenticity of this work.

λ*217

MARC CHAGALL (1887-1985)

Composition aux fleurs

signed 'Marc Chagall' (lower centre)

pastel on Japan paper

26 5/8 x 20 1/2 in. (67.7 x 52 cm.)

Executed in 1960.

£180,000-250,000

\$280,000-380,000

€250,000-330,000

PROVENANCE:

Galerie de l'Elysée [Alex Maguy], Paris (no. 476).

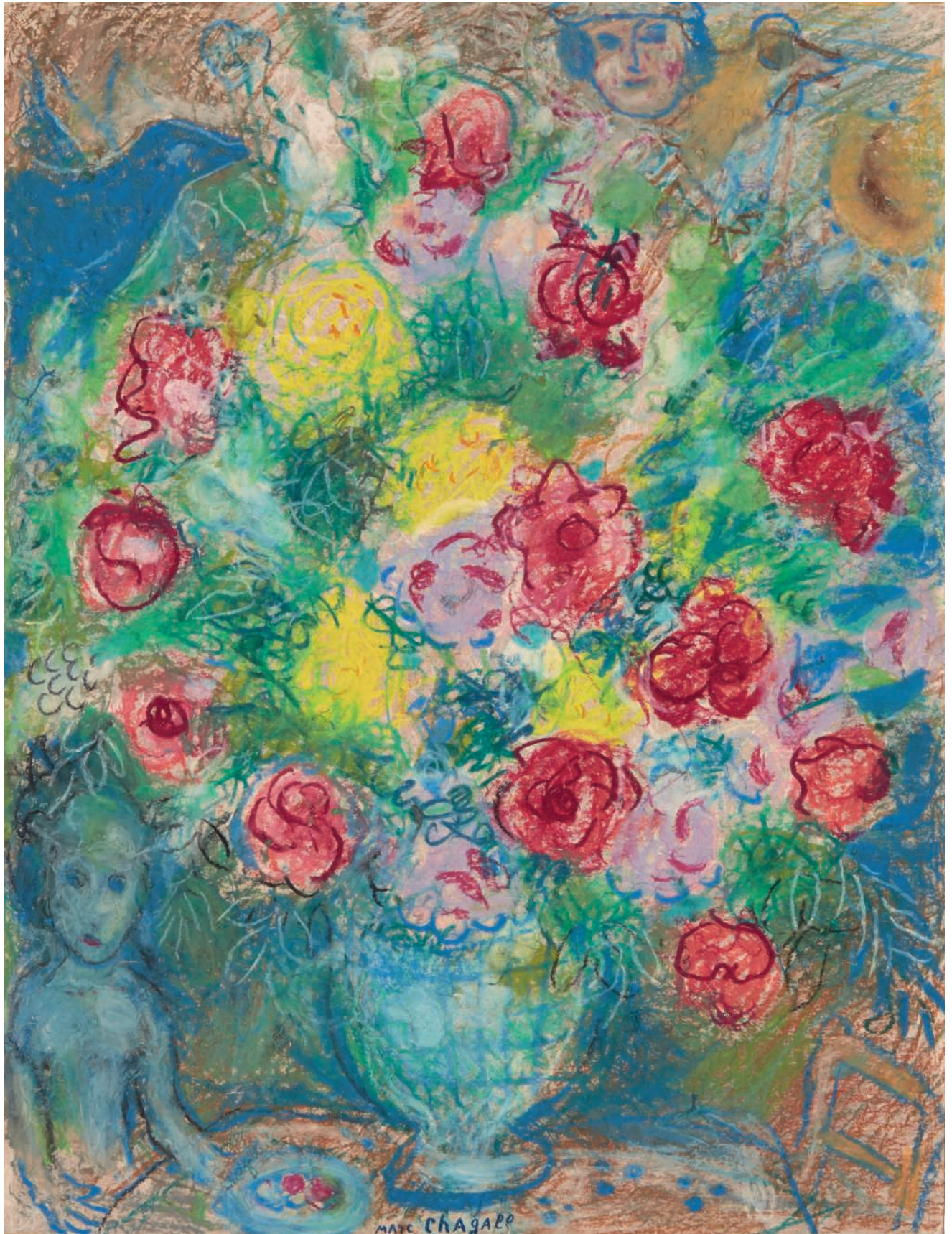
S. Guggenheim, Zurich, by whom acquired from the above, and thence by descent to the present owner.

This work is sold with a photo-certificate from the Comité Chagall.

First explored by Chagall in the early 1920s as a romantic extension to the symbolic vocabulary of the paintings depicting himself with his beloved wife Bella, the vase of flowers became a perennial theme in Chagall's art. During his marriage to Bella, the artist executed countless works of this genre to express his exuberance over the blissful state of their union. In the years following the passing of his beloved muse and throughout his second marriage to Valentina "Vava" Brodsky beginning in 1952, this genre continued to provide a means for the painter to express sentiments of contentment as well as reflecting upon the ephemeral nature of life.

The canvases and works on paper were nearly always marked by a wild proliferation of vivid blooms emanating from a central basket or vase, as seen in the present lot. The explosion of colour that so often characterises his bouquets allows Chagall to manipulate dramatic contrasts and subtle harmonies with aplomb, so typical of the richness of his palette. Also emerging from the background are some other familiar elements of Chagall's aesthetic dream-like repertory; the family table underneath the vase and the seemingly floating figures towards the upper edge of the composition.

'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia - or at least they were not so common as in France... He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate colour combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more' (J.J. Sweeney, *Marc Chagall*, New York, 1946, p. 56).





PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ218

AMÉDÉE OZENFANT (1886-1966)

Vase et bouteille

signed 'ozenfant' (lower left)
pastel on paper
17 7/8 x 12 5/8 in. (45.3 x 32.2 cm.)
Executed in 1925

£45,000-55,000

\$69,000-84,000

€61,000-73,000

PROVENANCE:

Galerie Percier, Paris, *circa* 1927.

Galerie Berri-Raspail, Paris, by 1941.

Galerie Mazarine, Paris, by 1967.

Private collection, Europe, by whom acquired in the 1960s, and thence by descent to the present owner.

Pierre Guénégan has confirmed the authenticity of this work.



FROM A PRIVATE PARISIEN COLLECTION

219

JUAN GRIS (1887-1927)

Nature morte à la carafe

signed 'Juan Gris' (lower right)
pencil on paper
16 ½ x 12 ¾ in. (42 x 31.4 cm.)

£70,000-100,000
\$110,000-150,000
€94,000-130,000

PROVENANCE:

Galerie Rousso, Paris.
Jean Leca, Nice, by whom acquired from the above.
Acquired from the above by the present owner in February 1988.

When the present drawing was executed, Gris had come through a major development in his art. Once he had arrived at a Cubist idiom through his own tireless research, he was creating works that had a marked new complexity. As he said to Kahnweiler in 1915, 'I think I have really made progress recently and that my pictures begin to have a unity which they have lacked until now. They are no longer those inventories of objects which used to depress me so much' (quoted in C. Green, *Juan Gris*, London and New Haven, 1992, p. 51).

That unity is clearly present in *Nature morte à la carafe*, which shows just a small number of objects in a manner that combines the pared-back observations of his finest Cubist works with the diagonal planes of shading that are an extension of the techniques he used in his oil paintings. Here, these fields of shade have been rendered with an incredible variety of density, revealing the meticulous draughtsmanship at work while also adding to the general dynamism of the composition.

λ*220

PABLO PICASSO (1881-1973)

Trois figures dans un intérieur

dated '27.9.62.' (upper left)

pencil on paper

9 ¼ x 13 ¼ in. (23.5 x 33.5 cm.)

Drawn on 27 September 1962

£100,000-150,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

The artist's estate.

Bernard Picasso, Paris, by descent from the above.

Jeffrey Loria, New York.

Acquired from the above in 2003 by the present owner.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

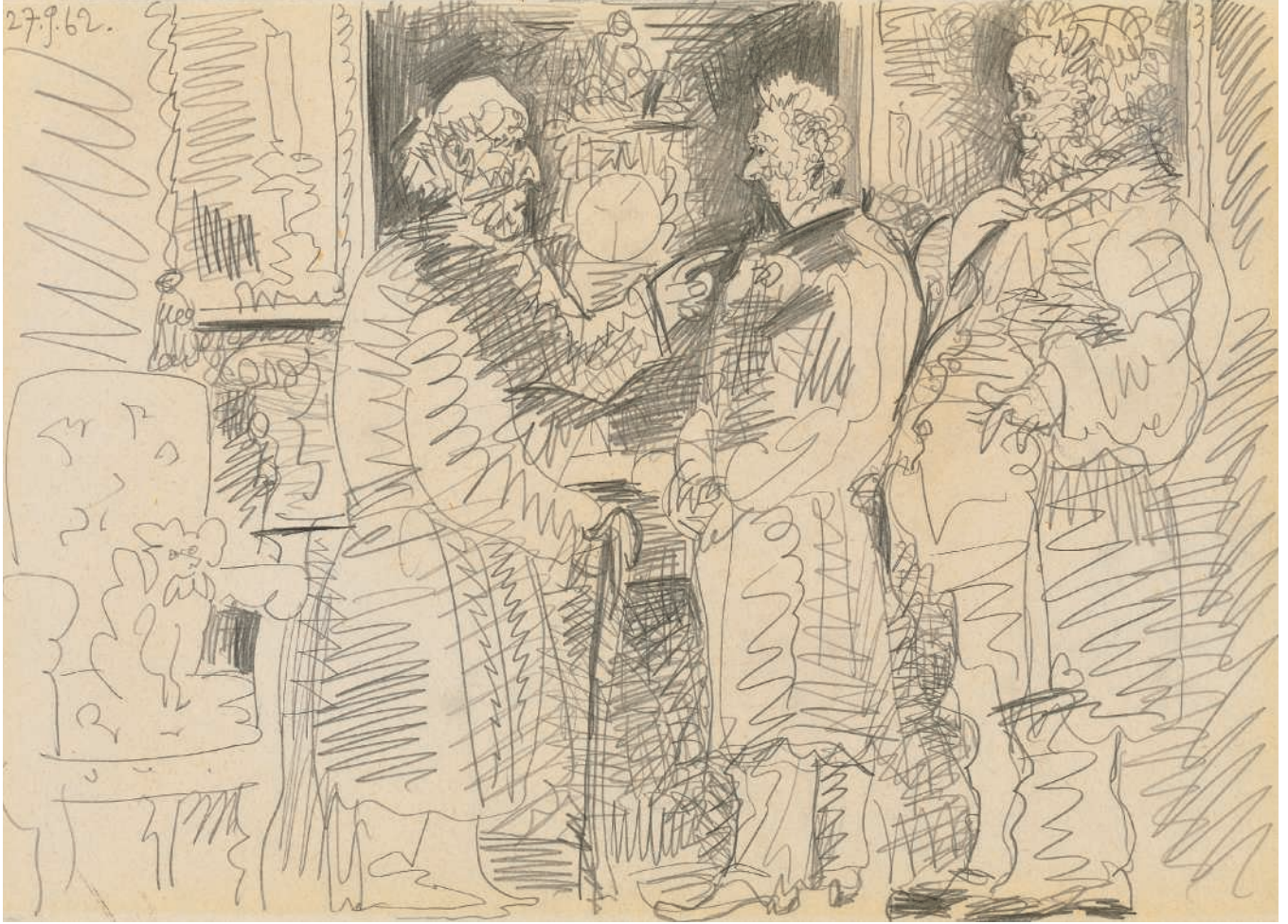
Claude Picasso has confirmed the authenticity of this work.

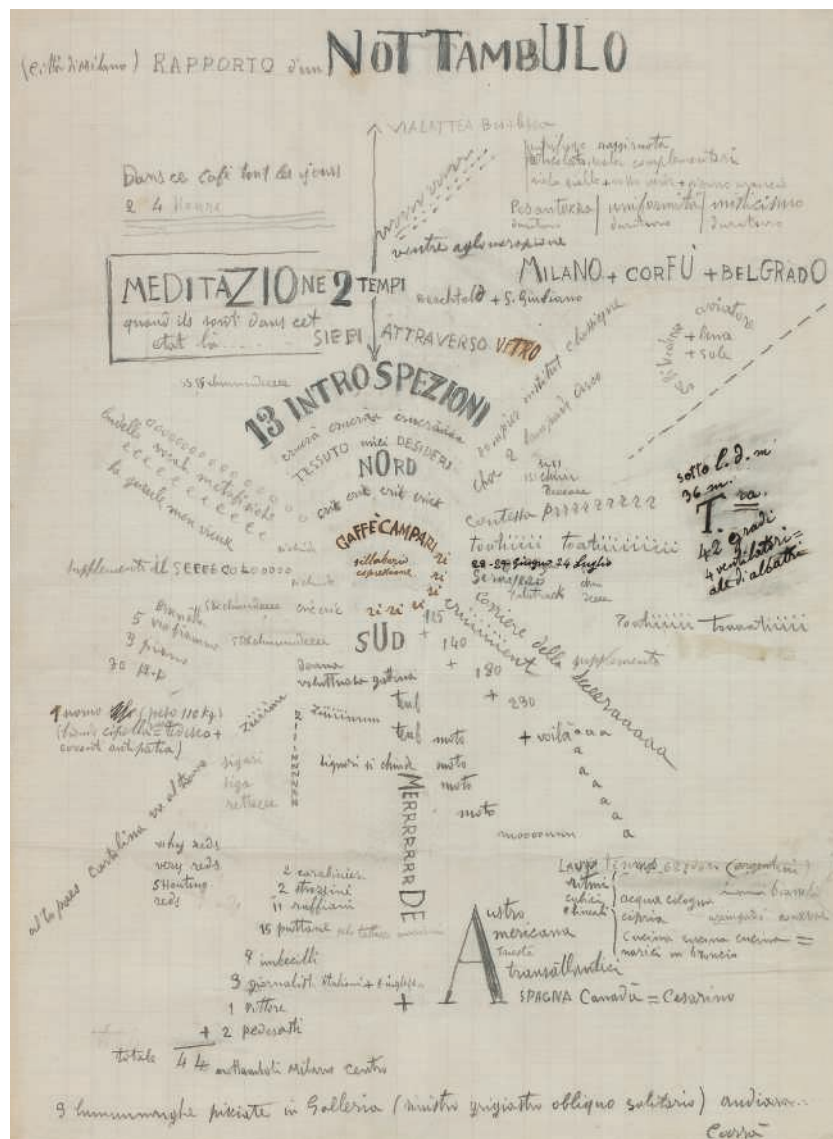
Between 1954 and 1962 Picasso created many works inspired by iconic masterpieces including oils, works on paper and prints giving his own personal variations of Delacroix's *Women of Algiers*, Manet's *Déjeuner sur l'herbe*, Velázquez's *Las Meninas* and Poussin's *Rape of the Sabines*. Picasso was very prolific during this time, producing in just four months 45 variations in oil and 13 related works responding to Velázquez's *Las Meninas*. Susan Galassi sees this period in Picasso's output as being strongly influenced by Picasso's, and the art market's, shift away from Paris. In 1954, at over 70 years of age, Picasso had permanently moved away from Paris to the seclusion of the Riviera, and the centre of art market was moving towards the rise of Abstract Expressionism in New York. Galassi writes: 'As the ageing artist became increasingly withdrawn from the artistic and literary milieu that had nourished his imagination through the early decades of his work, his camaraderie with the greats became more essential. They allowed him to escape the solitariness of the studio and the confinement of himself.' (S. Galassi, "Picasso's Old Master Period", in C. Riopelle, ed., *Picasso: Challenging the Past*, exh. cat., National Gallery, London, 2009, p. 110.)

A source picture, of which *Trois figures dans un intérieur* would be just such a variation, has not been found, leading Maya Widmaier-Picasso to suggest that the source of the image may well owe more to Picasso's literary influences at this time, perhaps the popular novelist and playwright Honoré de Balzac's *Comédie Humaine*, than to his artistic predecessors. The three figures in an 18th or 19th Century interior may be, from left to right; an ageing and infirm man, in bare feet and a robe, walking with the aid of a stick; his doctor; and his well-fed and opportunistic lawyer or notary – ready to draw up the old man's last will and testament should the doctor's efforts fail his patient. The small dog, obediently and observantly sitting on the left in the chair, may well be his master's only truly independent remaining companion in the face of such avarice.

Picasso had become very conscious of his age following the death of close friend Henri Matisse in November 1954, and of the fragility of happy family life following the departure of Françoise Gilot with their two children in 1953. By the date of this work, 1961, Picasso was rejuvenated artistically following his engagement with the Old Masters, and rejuvenated personally by his new relationship with Jacqueline Roque. Perhaps that allowed him to look upon failing health and old age with a degree of wit and humour in *Trois figures dans un intérieur*.

27.9.62.





PROPERTY FROM A PRIVATE JAPANESE COLLECTION

λ*221

CARLO CARRÀ (1881-1966)

Rapporto di un nottambulo

signed 'Carrà' (lower right)
pen and ink and pencil on paper
17 7/8 x 11 in. (37.7 x 27.8 cm.)
Drawn in Milan in 1914

£12,000-18,000
\$19,000-27,000
€17,000-24,000

PROVENANCE:

Private collection, Bologna, by 1977.
Anonymous sale, Christie's, London, 4 December 1984, lot 208.
Private collection, California.
Anonymous sale, Sotheby's, New York, 10 December 1993, lot 15.
Private collection, Japan, by whom acquired at the above sale.

EXHIBITED:

Bologna, Galleria La Casa dell'Arte, *Carla Carrà*, February - April 1981, p. 69 (illustrated).

LITERATURE:

F. Russoli & M. Carrà (ed.), *Carrà, Disegni*, Bologna, 1977, no. 98, p. 159 (illustrated).

This lively example of concrete poetry features elements in Italian, English and French arranged - in Futurist fashion - like the spokes of a wheel. The Futurist mathematics in the lower left corner are particularly striking: '2 carabinieri, 2 strozzini, 11 ruffiani, 15 puttane, 7 imbecilli, 3 giornalisti italiani + 1 inglese, 1 pittore + 2 pederati. totale 44 notamboli Milano Centro'. The work also includes some typical Futurist sound play such as 'Contessa Prrrrrrrrr', 'MerrrrrrrDE' and 'Corriere della Seeeraaaaa'.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, ROME

λ222

MARINO MARINI (1901-1980)

Natura morta

signed and dated 'MARINO 1935' (lower right)
gouache, watercolour and pencil on paper
12 7/8 x 17 in. (31.5 x 43.1 cm.)
Executed in 1935

£25,000-35,000
\$38,000-53,000
€34,000-47,000

PROVENANCE:

Ghiringhelli collection, Milan.
Galleria Il Milione, Milan.
Gallerie Susan Wegel, Basel.
Galleria Arte Centro, Milan (no. 7287).
Galleria d'Arte Moderna Farsetti, Prato (no. 12262).
Anonymous sale, Christie's, London, 24 June 2009, lot 262.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art, *Italian Still Life Painting*, April - May 2001, no. 62 (illustrated p. 100); this exhibition later travelled to Niigata City, Art Museum; Hokkaido, Hakodate Museum of Art; Toyama, Shimin Plaza Art Gallery; Ashikaga, Museum of Art; and Yamagata, Museum of Art.
Ravensburg, Schloss Achberg, *Natura morta italiana: Italienische Stilleben aus vier Jahrhunderten*, April - October 2003.

This work is sold with a photo-certificate from the Fondazione Marino Marini.

1223

GINO SEVERINI (1883-1966)

Natura morta

signed 'G. Severini' (upper centre)

collage and gouache on paper

8 1/8 x 11 1/4 in. (20.5 x 28.4 cm.)

Executed in 1918

£100,000-150,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Galerie Motte, Geneva.

Galeria Centro Tornabuoni, Florence.

Acquired from the above by the present owner in 1987.

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 335A, p. 283 (illustrated pp. 283, 340).

This work is sold with a photo-certificate from Daniela Fonti.

Severini's *Natura Morta* dates from late 1918, just weeks before the Armistice brought the Great War to an end, and at the height of his engagement with synthetic Cubism in its radically distilled late form. By the end of 1916, Severini had repudiated the Futurists' concern with the dynamism and simultaneity of modern experience and had embraced the enduring still-life themes and comparatively stable, geometric structure of synthetic Cubism. "I, uneasy and dissatisfied with myself, put aside my dancers and started painting static things, deeming it undignified to facilitate my work with 'subjects,'" Severini later explained in his autobiography. "In other words, I was striving for a dynamic art capable of reaching its maximum potential, but I also wanted to express a universal dynamism using any random subject and using only pictorial means, that is, through the use of lines and colors arranged in a certain order" (*The Life of a Painter*, Princeton, 1995, p. 165).

By late 1918, the vanguard of the new artistic order had coalesced around the dealer Léonce Rosenberg, and Severini allowed Rosenberg to mount a major show of his work in May 1919, the penultimate in a series of solo exhibitions that provided an astonishingly complete demonstration of Cubism's continuing vigour. "[Severini's] Cubism combined with that of Picasso, Laurens, Gris, Lipchitz, and Metzinger during the first six months of 1919 to give the impression that a single type of Cubist art had emerged from the War," Christopher Green has explained (*Cubism and Its Enemies*, New Haven, 1987, p. 38).



Pablo Picasso, *Nature morte à la chaise cannée*, 1912. Musée Picasso, Paris.
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The influence of Picasso's earliest works of Synthetic Cubism upon the present lot is clear. The work shares its oval format, *papier-collé* elements and the fragments of the word 'Journal' with Picasso's iconic *Nature morte à la chaise cannée* of the Spring of 1912, now in the collection of the Musée Picasso, Paris. In this collage Picasso had fixed different fragments of paper (including amongst others, newspaper and wallpaper) to the canvas to create one of the earliest examples of Synthetic Cubism. These *papier-collé* or collage experiments were soon absorbed into the art-historical narrative of Synthetic Cubism, a style which Severini was quick to adopt in the wake of his Futurist period.

In the present *Natura morta*, Severini has assembled a set of familiar still-life elements—a compotier of fruit, a bottle and a newspaper - on a background plane of highly schematised *faux-bois* that signifies a wooden tabletop. The three objects in this still-life are arranged in a stable pyramid, which is enlivened by the play of curves versus angles; the subdued palette of blue-gray tones gains richness through passages of ebullient patterning and contrasts of light against dark, while rich black accents anchor the three corners of the pyramidal armature. The more rational structure of Severini's cubist still-lives represents his personal contribution to the wartime and post-war *rappel à l'ordre*, as well as reflecting the artist's own mounting interest in proportional systems. "I thought that geometry and mathematics should be used more precisely," Severini explained, "that artists should apply, and would benefit from, strictly observed laws of geometry and mathematics" (*ibid.*, p. 210).

Another, more practical, influence visible in the grey background and dotted elements of *Natura Morta* is Severini's surroundings in Aix-les-Bains during the Summer and Autumn of 1918, where he was struck by a decorative element in his new home: 'I had found the walls decorated with a special type of wallpaper that I enjoyed very much, giving me useful elements inspiring a few works. What had interested me the most of such wallpaper was the use, against a warm grey tone, of small black dots and white dots' (translated from Italian, the artist quoted in D. Fonti, *Gino Severini Catalogo ragionato*, Milan, 1988, p. 36).



G. Sever



rini



224

PAUL KLEE (1879-1940)

Über seeische Früchte (Fruits from overseas)

signed 'Klee' (upper left); dated, numbered and titled '1938 M 16 über seeische Früchte' (on the artist's mount)

oil on paper attached to the artist's mount

image: 11 ½ x 15 ⅝ in. (28.8 x 39.7 cm.)

artist's mount: 19 ¼ x 25 ⅞ in. (48.9 x 65.6 cm.)

Executed in 1938

£150,000-200,000

\$230,000-300,000

€210,000-270,000

PROVENANCE:

The artist's estate.

Berggruen & Cie, Paris, by whom acquired directly from the above.

Werner Moser, Zürich, by 1956, and thence by descent to the present owners.

EXHIBITED:

Zürich, Kunsthaus, *Paul Klee, Neue Werke*, February - March 1940, no. 54.

Bern, Kunstmuseum, *Paul Klee, Ausstellung in Verbindung mit der Paul-Klee-Stiftung*, August - November 1956, no. 702.

Hamburg, Kunsthalle, *Paul Klee*, December 1956 - January 1957, no. 348.

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 7, 1934-1938, Bern, 2003, no. 7398 (illustrated p. 395).

Klee's intense curiosity around the subject of nature started at an early age and continued to be of great importance throughout his artistic career. Indeed, it was because Klee was so in tune with nature and its ways, that he had an unparalleled imagination that was in turn reflected in the immense range and diversity of his oeuvre. It was from nature he fuelled this constant flow of creativity, which for him drew 'the power that maintains' (Diary entry no. 212, F. Klee, (ed.), *The Diaries of Paul Klee, 1898-1918*, Berkeley & Los Angeles, 1964, p. 41.)

Über seeische Früchte (Fruits from overseas) is one of about fifty works from between 1934 to 1940 that refer to 'fruit' or 'harvest' and closely relates to three other works from 1938 (The Paul Klee Foundation, nos 7395 (Menard Art Museum, Komaki), 7396 (Harvard University Art Museums, Fogg Art Museum, Cambridge, no. 1978.527) & 7397 (Private collection, Japan)). When we look at this body of work of the final few years of his career, it is undeniable that Klee interpreted these subjects in terms of his own artistic output. He was reaching the fruition of years of creativity and we can see this celebrated in *Über seeische Früchte*.

Through his masterful application of oil on paper, Klee experiments with the medium to produce organic, almost life-like depictions of these weird and wonderful, semi-abstracted fruits. In these representations, Klee exploits the medium to create a vein-like effect through applying the oil in thick overlapping layers. A superb example of this is in the spidery white fruit at the centre of the sheet, expertly contrasted against a pool of dazzling cobalt blue pigment. In this work, Klee has truly achieved bringing the 'exotic' and mysterious quality to these fruits from 'overseas'.

In his lecture at the Kunstmuseum Luzern, Konrad Farmer makes the following observation on this subject: 'the fruit's development is clearly shown: from its innermost core new outer skins emerge, new spaces around it, new masses of fruit flesh. They create themselves out of themselves in a continual process. It is a process that takes place, and the same time the totality is not to all appearances completed; it is linked to the interior and at the same time with the exterior: the umbilical cord is clearly shown, and birth rehabilitation in this way. And the fruit flesh itself is of different quality and different age, but it is not clearly differentiated. The fruit is a totality in motion.' (Konrad Farmer, 23 May 1936, in *Paul Klee's Enchanted Garden*, Ostfildern, 2008, p. 19).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***225**

LE CORBUSIER (CHARLES-EDOUARD JEANNERET, 1887-1965)

Trois femmes

signed and dated 'Le Corbusier 32' (lower right)

pastel, brush and pen and India ink on paper

8 7/8 x 12 1/4 in. (21.3 x 31.2 cm.)

Executed in 1932

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

Fondation Le Corbusier, Paris.

Heidi Weber, Zurich.

Private collection, by whom acquired from the above in January 2007;
sale, Christie's, New York, 5 May 2010, lot 265.

Acquired at the above sale by the present owner.

Eric Mouchet has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***226**

FERNAND LÉGER (1881-1955)

Composition aux feuilles

signed with the initials and dated 'F.L.28' (lower right)

gouache and brush and India ink on paper

11 x 8 7/8 in. (28 x 22.6 cm.)

Executed in 1928

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Acquired from the artist

Helmut Gernsheim, Lugano.

Harvey S. Lubitz, New York.

Anonymous sale, Sotheby's, New York, 19 November 1986, lot 63.

Acquired at the above sale by the present owner.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***227**

ALEXANDER ARCHIPENKO (1887-1964)

Nu assis

signed 'Archipenko' (lower right)
sanguine, white chalk and pen and ink on card
image: 14 x 20 7/8 in. (35.5 x 53 cm.)
sheet: 18 x 24 3/4 in. (45.5 x 62.5 cm.)

£6,000-8,000

\$9,200-12,000

€8,100-11,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 22 February 1989, lot 27.
Acquired at the above sale by the present owner.

Frances Archipenko Gray has confirmed the authenticity of this work.



λ228

ANDRÉ LHOTE (1885-1962)

Sur la plage

signed 'A. LHOTE' (lower right)

pastel on paper

23 7/8 x 36 7/8 in. (60 x 92.5 cm.)

Executed in 1928

£18,000-25,000

\$28,000-38,000

€25,000-33,000

PROVENANCE:

The artist's estate, and thence by descent.

Anonymous sale, Hôtel Drouot, 21 March 1988, lot 317.

Private collection, France.

Dominique Bermann Martin has confirmed the authenticity of this work.

λ*229

MARC CHAGALL (1887-1985)

Paysan allongé

signed 'Marc Chagall' (lower right)
gouache and pastel on Japan paper
30 x 22 3/4 in. (76.2 x 56.9 cm.)
Executed in 1964

£350,000-550,000
\$540,000-840,000
€470,000-730,000

PROVENANCE:

Estate of the artist, and thence by descent.
Tobishima Corporation, Tokyo.
Private collection, Tokyo.
Acquired from the above by the present owner in 2014.

EXHIBITED:

New York, Pierre Matisse Gallery, *Chagall, Gouaches 1957-1968*, April 1968, no. 12 (illustrated).

This work is sold with a photo-certificate from the Comité Chagall.

Executed in 1964, the same year that Marc Chagall adorned the ceiling of the Paris Opera with joyful scenes of French culture, *Paysan allongé* is a rich and sumptuous work, brimming with many of Chagall's most favoured and iconic motifs. At the centre of this densely filled composition, a verdant bouquet of red roses emerges from the figure of a reclining peasant who is himself holding a small bouquet of roses, as he gazes up at the viewer with a happy smile. This upper part of the work is a joyful scene of characters and animals and of dancing and music, with rooftops in the distance. Here, the panoply of imagery drawn from Chagall's personal symbolic lexicon is masterfully - and characteristically - combined with folkloric and religious iconography.

Chagall executed this work in Saint-Paul-de-Vence in the South of France where he had settled in 1950 and where he had expanded his artistic repertoire to include the production of ceramics and stained glass. This had reinvigorated his approach to his art, and the lush materiality of *Le paysan allongé* with its vibrant, glimmering passages of colour seem to reflect his experiences of working in these media, particularly the vivid blues and reds of his stained glass.

The motifs that populate this dream-like world contain a wealth of visual references and meanings. The reclining man at the bottom of the composition, for instance, appears in earlier paintings by Chagall, most notably in his celebrated *Le poète allongé* of 1915, now in the collection of the Tate Gallery, London, Ref No. 5390. In that work, Chagall painted himself in the role of the poet and here it is as if he is identifying himself with the peasant who is portrayed as so intimately connected with nature and rural life. 'The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I have', Chagall explained (Chagall, quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83).

Le paysan allongé carries within its layered and overlapping forms and sumptuous colouring a sense and feel of fusion: the fusion of different traditions and beliefs, of different themes and different places and, indeed, of different media.



Marc Chagall, *Le Poète allongé*, 1915. Tate Gallery, London.
© Tate, London 2016.



***230**

AMEDEO MODIGLIANI (1884-1920)

Caryatide

with the inscription 'Modigliani' (lower left)
gouache, watercolour and blue wax crayon on paper
21 7/8 x 17 1/2 in. (55.6 x 44.4 cm.)

£200,000-300,000

\$310,000-460,000

€270,000-400,000

PROVENANCE:

Paul Guillaume, Paris.

Joseph Brummer, New York.

Mrs G. W. Fleming, New York, acquired from the above in November 1922, and thence by descent to the present owner.

EXHIBITED:

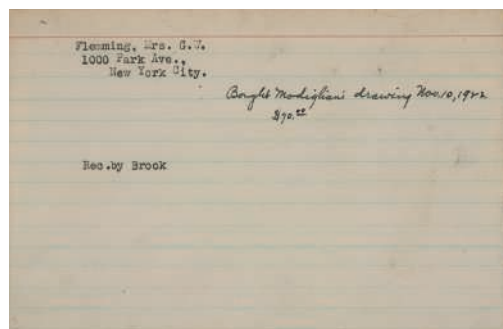
New York, Joseph Brummer, *Works by Artists of Modern French School*, November - December 1922, no. 14.

The provenance of *Caryatide*

Joseph Brummer moved to New York in 1914, and prior to that lived close to Modigliani in Paris. The common friend of Brummer and Modigliani, who consigned or sold the *Caryatide* to Brummer, as seen by a stamp on the reverse of the work, was the dealer Paul Guillaume. Brummer and Guillaume had a close working relationship for many years, and Brummer became Guillaume's partner in New York. Guillaume in turn represented Modigliani from around 1916 until Modigliani's death in 1920. Brummer's November - December 1922 exhibition *Works by Artists of Modern French School*, included four works by Modigliani alongside works by Dérain, Utrillo, Pascin and Laurencin. The medium of the present lot, and the number '14' annotated on the Paul Guillaume stamp, identify *Caryatide* as no. 14 in the exhibition - *Dessin avec Aquarelle et Crayon*. Six days after the exhibition opened, on 10 November 1922, confirmed by an address card from the Brummer Gallery Archive held at the Metropolitan Museum of Art, wealthy art collector and New York socialite Mrs G.W. Fleming, whose art collection centred on School of Paris works, bought *Caryatide* for \$70. *Caryatide* has remained in her family ever since, passing down through three generations. Mrs Fleming's acquisition of *Caryatide* in 1922 places it as one of the earliest purchases of a Modigliani work in the United States.



Paul Guillaume stamp on the reverse of the work



Joseph Brummer mailing card recording purchase of *Caryatide*, Brummer Gallery Archive, courtesy of Metropolitan Museum of Art online archive

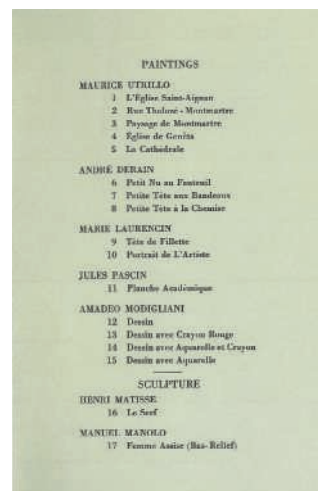
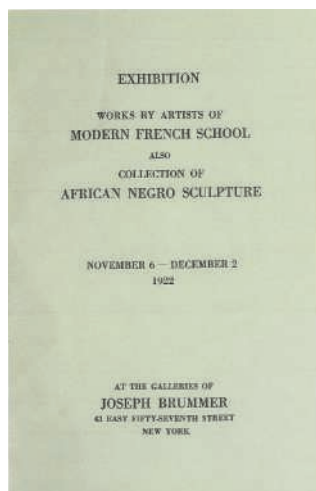
Modigliani's *Caryatides*

Until circa 1914, Amedeo Modigliani focussed his talents on sculpture, rather than painting. In total, he created around two dozen sculptures on a narrow range of themes: idol-like heads, a kneeling caryatide and a single standing figure. However a number of watercolours and drawings attest to the intensity of Modigliani's preoccupation with sculptural form during this period, and his studies of caryatids, such as the present work, are among the most formally adventurous of his works in any medium.

This focus is clear from the forms that comprise the idealised female figure in this work: the stylised arcs of her body shape and in particular the outline of her head and arms have a sculptural feel. The composition itself clearly aligns this work to the sculptures of caryatids - female supporting figures used in architecture, for instance in the Erechtheion on the Acropolis in Athens - that Modigliani intended to create. These were going to be the supporters, the 'colonnes de tendresse' ('columns of tenderness') as he reportedly named them, for a 'Temple de la Volupté', a place of worship dedicated to earthly beauty and sensual pleasures.

Modigliani developed the idea for such a Temple during his time working in the studio of the Romanian sculptor Constantin Brancusi. There, he had developed an increasing fascination with direct carving, and with a more direct visual means of expression. However due to the tuberculosis he had earlier contracted, Modigliani found that he was unable to endure the physical trial of direct sculpting, and so few plastic works remain from that period. His drawings such as *Caryatide* are thus the eloquent echo of the artist's never-completed dream.

Modigliani was one of the first artists working in Paris in the early years of the twentieth century to embrace the influence of so-called 'tribal' art. In *Caryatide*, the influence of Khmer and Cambodian sculpture can be seen, with the posture of a dancing female figure echoed, and also through the headdress and the large, heavily-emphasised eyes in the face. This is clearly not a portrait, but instead an idealised image captured as though performing in some hieratic ritual, dancing to the rhythm of life. Modigliani had been exposed to tribal art through several of his friends and acquaintances in Montparnasse, not least Brummer, a Hungarian art dealer who was the artist's near-neighbour in the Cité Falguière. Modigliani's use of ancient and exotic precedents during this time would come to influence the nudes and portraits that he would create from 1914 onwards, when he abandoned sculpture and returned to painting. He channelled their energy and their direct means of expression into his own highly modern works such as *Caryatide*, which is filled with supine, sensual forms that highlight the curvaceous body of this figure, which is both a timeless evocation of female beauty and a modern image of sensual sublimation.



Joseph Brummer 1922 exhibition catalogue, courtesy of Brooklyn Museum online archive





THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ*231

RENE GRUAU (1909-2004)

Elégante

signed with the artist's monogram (lower left)
brush and India ink on paper
25 3/8 x 19 in. (64 x 48.3 cm.)

£6,000-8,000

\$9,200-12,000

€8,100-11,000

PROVENANCE:

Private collection, France.

Anonymous sale, Christie's, Paris, 2 December 2010, lot 151.

Acquired at the above sale by the present owner.



(recto)



(verso)

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***232**

PAUL CÉZANNE (1839-1906)

L'Amour et l'Amitié, d'après Pigalle (recto); Deux fruits (verso)

inscribed 'XXVI' (recto; upper left)

pencil on paper (recto); watercolour on paper (verso)

9 ½ x 8 in. (24 x 20.3 cm.)

Drawn circa 1895 (recto); 1885-1890 (verso)

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

The artist's estate.

Paul Cézanne, Jr., Paris, by descent from the above.

Paul Guillaume, Paris.

A. Chappuis, Tresserve.

Anonymous sale, Maurice Rheims, Palais Galliera, Paris, 23 March 1965, lot 14.

Private collection, New York, by whom acquired in 1965.

Acquired from the above in 2007; sale, Sotheby's, London, 23 June 2010, lot 265.

LITERATURE:

L. Venturi, *Cézanne, son art, son oeuvre*, vol. I, Paris, 1936, no. 1316, p. 312 (illustrated, vol. II, pl. 355).

G. Berthold, *Cézanne und die alten Meister*, Stuttgart, 1958, no. 161, p. 104 (illustrated pl. 138).

A. Chappuis, *The Drawings of Paul Cézanne, A Catalogue Raisonné*, vol. I, London, 1973, no. 1044, p. 242 (illustrated vol. II, pl. 1044).

J. Rewald, *Paul Cézanne, The Watercolours, A Catalogue Raisonné*, Boston, 1983, no. 227, p. 139 (the verso illustrated).

This work will be included in the forthcoming online *catalogue raisonné* Paul Cézanne's watercolors, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

This drawing after Pigalle's marble sculpture *Amour embrassant l'Amitié* (Musée National du Louvres, Paris, inv. no. RF 297), is closely related to Cézanne's drawing of the same name which is in the collection of the Louvre (Venturi 1334; Musée National du Louvres, Cabinet des dessins, inv. no. RF 29933).

The present work stems from the Quatrième Carnet (pp. XXV-XXVI) which is one of a group of sketchbooks that Venturi dates to the period between 1879 and 1895. There is an indication in the dating of the third carnet that suggests it was executed in 1894, and therefore it seems likely that this work from the fourth carnet dates from the mid-1890s. Chappuis agrees with Venturi's dating of circa 1895, whilst Rewald dates *Deux fruits* between 1895-1890.



Jean Baptiste Pigalle, *Amour embrassant l'Amitié*, 1758. Musée national du Louvre, Paris. © agk-images.



Berthe Morisot, *Le Cerisier*, 1891.
Musée Marmottan Monet, Paris.
© akg-images / Erich Lessing.

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***233**

BERTHE MORISOT (1841-1895)

Jeannie tendant un panier (étude pour Le Cerisier)

stamped with the signature 'Berthe Morisot' (Lugt 1826; lower right)

pencil and red pencil on tracing paper

image: 8 3/8 x 7 in. (21.2 x 17.7 cm.)

£4,000-6,000

\$6,100-9,100

€5,400-8,000

PROVENANCE:

Knoedler & Co., New York (no. WCA 1580).

Mrs Edward Hutton, Westbury, Long Island; her sale, Sotheby's, London, 1 July 1964, lot 23.

Private collection, and thence by descent; sale, Bonham's, London, 3 February 2003, lot 2.

Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Yves Rouart.

Drawn in 1891, this work is a study for the oil *Le Cerisier* (Clairet, Montalant & Rouart, no. 281; Musée Marmottan Monet, Paris).



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***234**

PIERRE-AUGUSTE RENOIR (1841-1919)

Groupe de femmes

charcoal on paper
17 ½ x 23 ¾ in. (44.2 x 61 cm.)
Drawn in 1896

£40,000-60,000
\$61,000-91,000
€54,000-80,000

PROVENANCE:

Ambroise Vollard, Paris.
Francis Matthiesen, Berlin & London, and thence by descent; sale, Christie's,
London, 24 June 2010, lot 186.
Acquired at the above sale by the present owner.

LITERATURE:

A. André, *Renoir*, Paris, 1919 (illustrated pl. 34).
A. Vollard, *La vie & l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919 (illustrated
p. 257).
G. -P. & M. Dauberville, *Catalogue raisonné des tableaux, pastels, dessins et
aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2549 (illustrated p. 491).

This drawing is closely related to the drawing *La plage*, 1896 (D.2551;
Musée de Beaux-Arts, Reims).



235

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***235**

MAN RAY (1890-1976)

Composition

signed with the initials and dated 'MR.38' (lower right)

pen and ink on paper

7 ¾ x 13 ¾ in. (19.5 x 33.9 cm.)

Drawn in 1938

£8,000-12,000

\$13,000-18,000

€11,000-16,000

PROVENANCE:

Galerie 1900-2000, Paris.

Artur Jorge, Lisbon, by whom acquired from the above; sale, Christie's, Paris, 2 December 2010, lot 82.

Acquired at the above sale by the present owner.

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

λ*236

HANS BELLMER (1902-1975)

Deux corps (recto); Tête-bêche (verso)

signed 'Bellmer' (lower right) and dated '1959' (lower left)

pencil heightened with gouache on paper

19 ¼ x 9 ¼ in. (49.1 x 23.4 cm.)

Drawn in 1959

£10,000-15,000

\$16,000-23,000

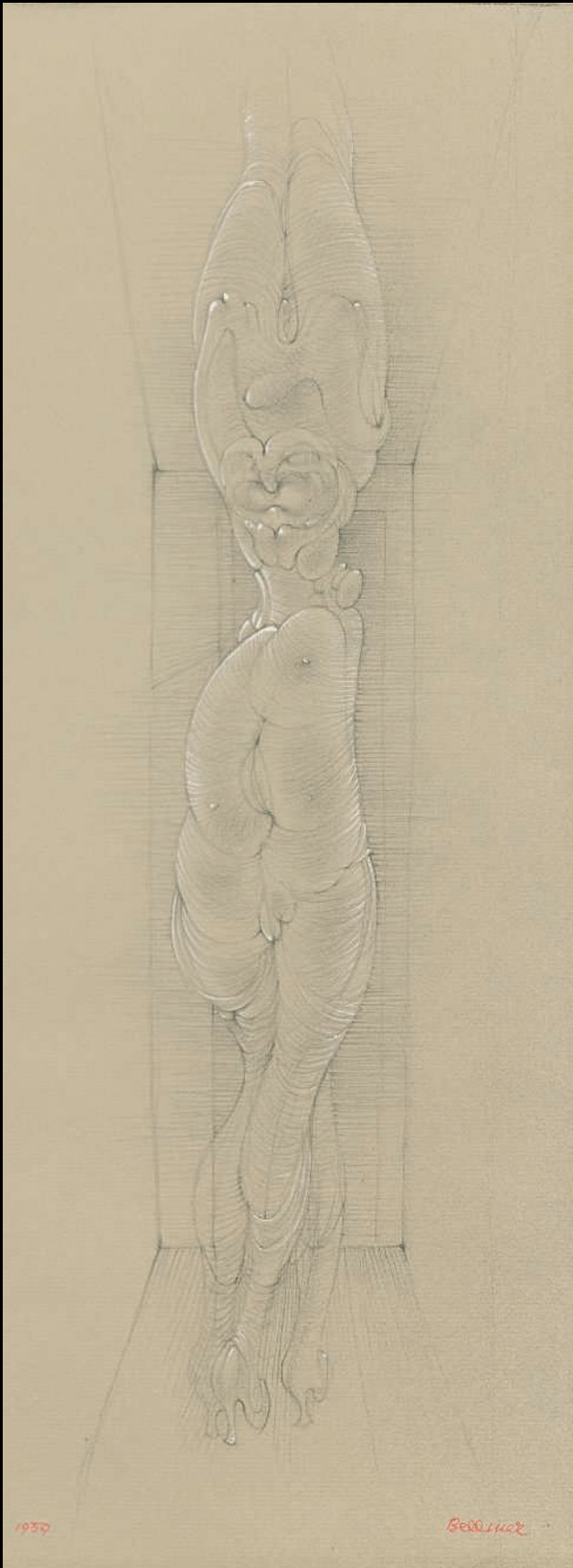
€14,000-20,000

PROVENANCE:

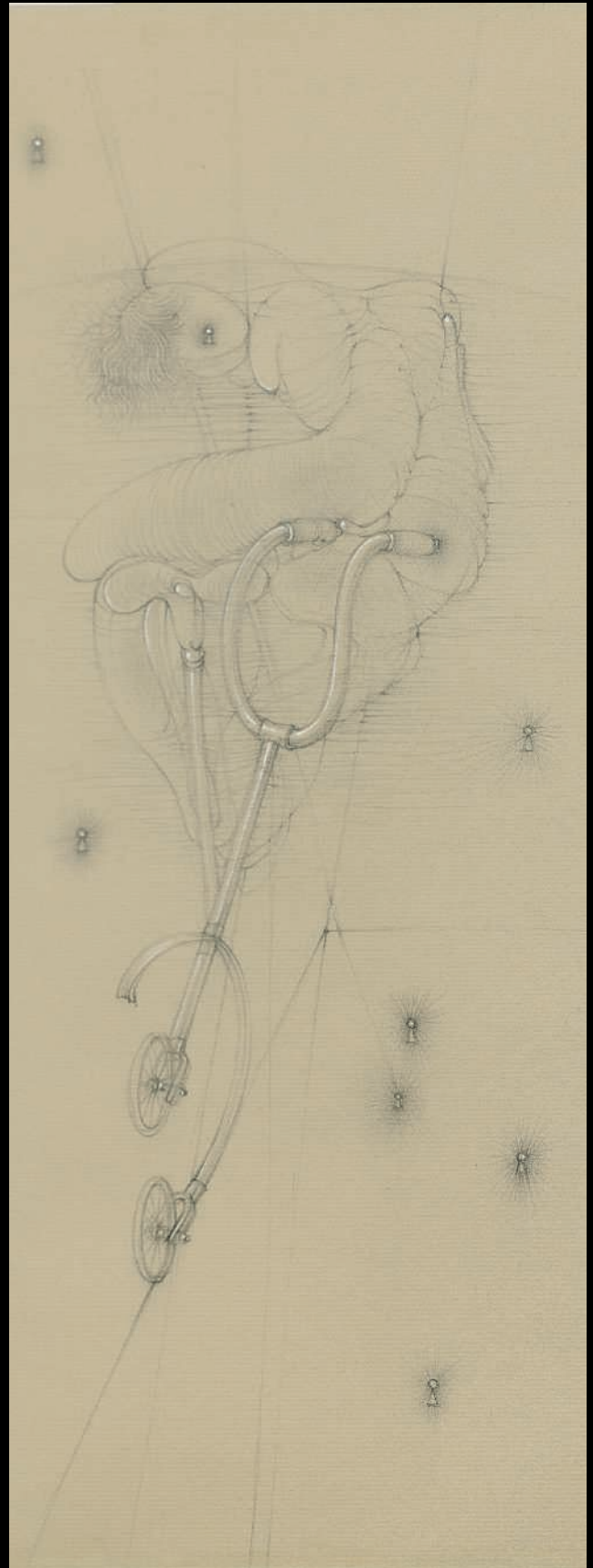
Musée de l'Athénée, Geneva.

Acquired from the above by the father of the present owner in 1980.

Rodica Aldoux has confirmed the authenticity of this work.



236 (recto)



236 (verso)

1237

SALVADOR DALÍ (1904-1989)

Sombrero de tres Picos

signed, titled and dated 'Dalí 1949 "Sombrero de tres Picos"'

gouache and brush and ink on paper

10 5/8 x 13 7/8 in. (26.7 x 35.1 cm.)

Executed in 1949

£40,000-60,000

\$61,000-91,000

€54,000-80,000

PROVENANCE:

Ana Maria Munar, possibly a gift from the artist.

Sabaté collection, Barcelona.

Anonymous sale, Sotheby's, 17 May 1990, lot 233.

Private collection, Barcelona, by whom acquired in the 1990s.

This work is sold with a photo-certificate from Robert Descharnes.

Made at the pinnacle of Dalí's involvement with the ballet, *Sombrero de tres Picos* is related to his design for the backcloth for Act 2 of the 1949 production of the ballet *El Sombrero de Tres Picos* at the Ziegfeld Theater in New York. This ballet, known in French as *Le Tricorne* and in English as *The Three-Cornered Hat* is a well-known and highly popular ballet inspired by Pedro de Alarcón's nineteenth-century comic classic *El sombrero de tres picos*, first staged in 1919 by Serge Diaghilev's Ballet Russes. The emphasis of the 1949 production was on the strong Spanish nature of the ballet. Spanish dancing was enjoying huge popularity in the United States in the late 1940s and in collaboration with the dancer and choreographer Ana Maria, Dalí was asked to provide an overtly Spanish feel to the production. His response was to create a distinctly Spanish landscape, reminiscent in some respects of Joan Miró's *The Farm*, only here populated by typically Dalinean levitating trees, and floating sacks – creating a sense of fantastical levitation visually intended to echo the movement of the dancers on the stage before it.

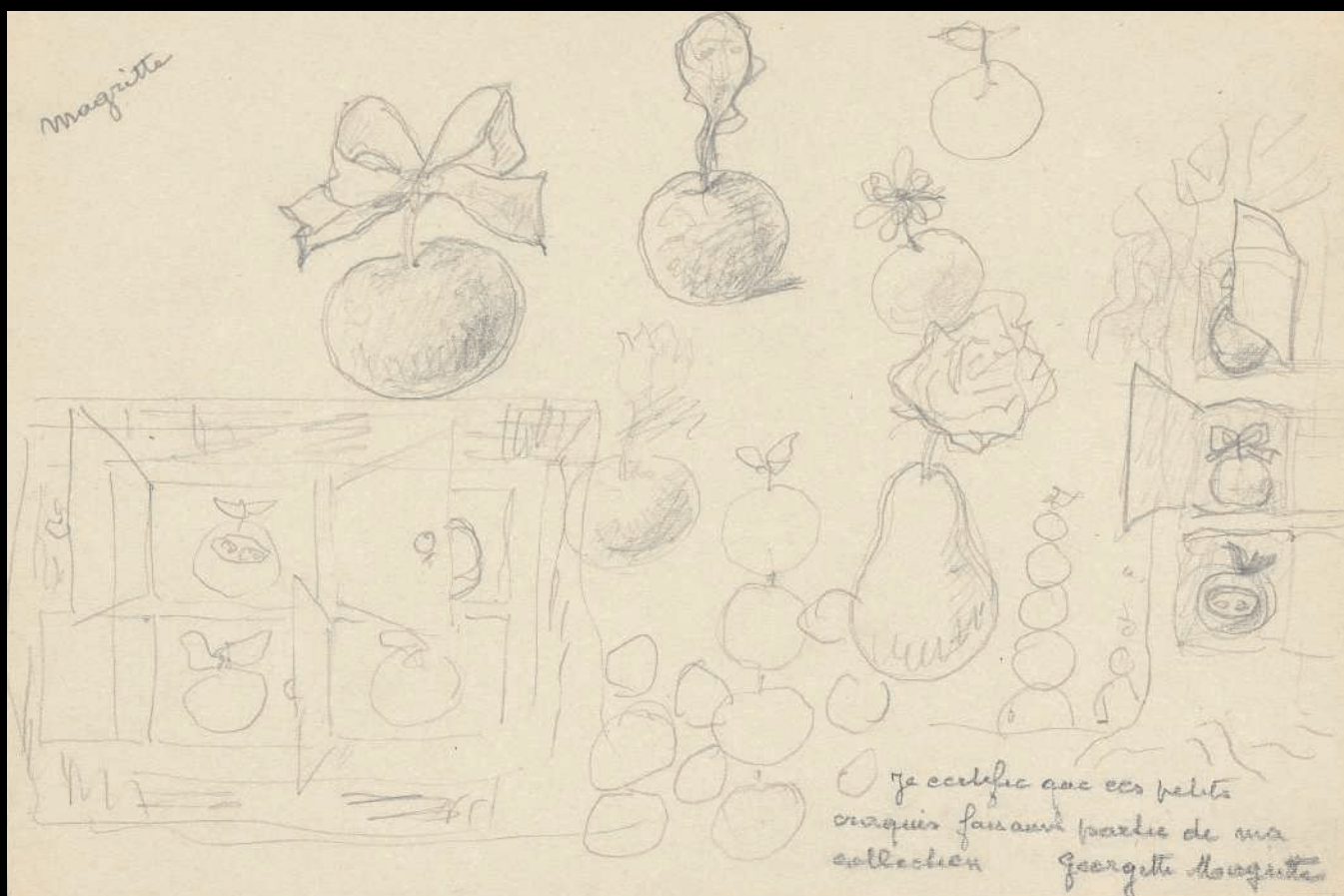


Salvador Dalí, *El sombrero de tres picos*, 1949. Sold, Christie's, London, 18 June 2013, lot 43 (£337,875). © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2016.



"Sombrero de tres Picos"

Salv
1949



(recto)

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ238

RENÉ MAGRITTE (1898-1967)

Studies for 'La voix du sang' (recto); and 'La femme du maçon' (verso)

signed 'Magritte' (upper left)

pencil on paper

7 x 10 ¾ in. (18 x 27.2 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-24,000

PROVENANCE:

Private collection, Belgium.

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

This work is sold with a photo-certificate from the Comité Magritte.



René Magritte, *La voix du sang*, 1947. Sold, Christie's, New York, 6 November 2007, lot 77 (\$3,625,000). © DACS 2016.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ239

RENÉ MAGRITTE (1898-1967)

Une simple histoire d'amour

signed 'Magritte' (lower right)
pen and India ink and wash on paper
10 5/8 x 7 1/8 in. (27 x 18 cm.)
Drawn circa 1958-1959

£60,000-80,000
\$92,000-120,000
€81,000-110,000

PROVENANCE:

Bodley Gallery, New York.
The Estate of Dr. Irwin Biel, New Jersey; sale, Sotheby's, New York, 2 May 1974, lot 168.
Acquired at the above sale; sale, Sotheby's, New York, 7 November 1991, lot 208.

EXHIBITED:

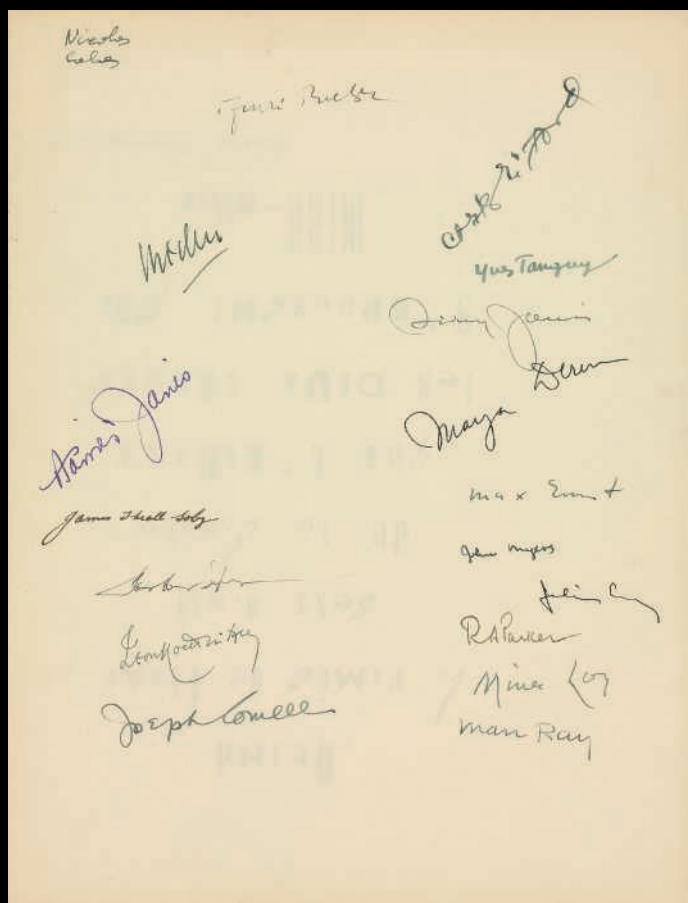
Paris, Centre Wallonie-Bruxelles, *Souriez, c'est de L'art*, May - April 2005.

This work is sold with a photo-certificate from the Comité Magritte.

The present lot may be a sketch for an oil of the same name, painted by Magritte in 1959 (Sylvester, no. 897), itself a development of an oil from 1958 (Sylvester, no. 882). For much of the summer of 1958 Magritte had agonised over the problem of how to show a chair in a painting, concluding in September 1958 that the solution should include a lion's tail protruding from the back of the chair. In the subsequent, 1959 work, the tail, as in the present lot, protrudes from the front of the chair, which Sylvester suggests may be an explicit play on words by Magritte of the double meaning of 'queue' ('penis' as well as 'tail').



20/100 m. Duchamp 45



λ240

MARCEL DUCHAMP (1887-1968)

Various Authors, View, Marcel Duchamp Number, series V, No. 20, View Inc., New York, 1945 (S. 283b, 508, see 509; see Bonk p. 168)

the complete magazine number with various reproductions and text, containing *Pharmacy*, a rectified readymade with hand-colouring (after the original readymade of 1914), on wove papers, *Pharmacy* tipped to a support sheet (as issued), signed and dated in pencil on the support 'm.duchamp 45', numbered '20/100', dedicated and dated on the front fly-leaf 'Pour Maurice Lefebvre mon sauveur Affectueusement Marcel Duchamp Paris 1946', signed by the contributing artists on the back fly-leaf, bound (as issued), original paper-covered boards, stamp-inscribed '20%' in red on the cover. 10 x 10 in. (330 x 254 mm.) album

£10,000-15,000

\$16,000-23,000

€14,000-20,000

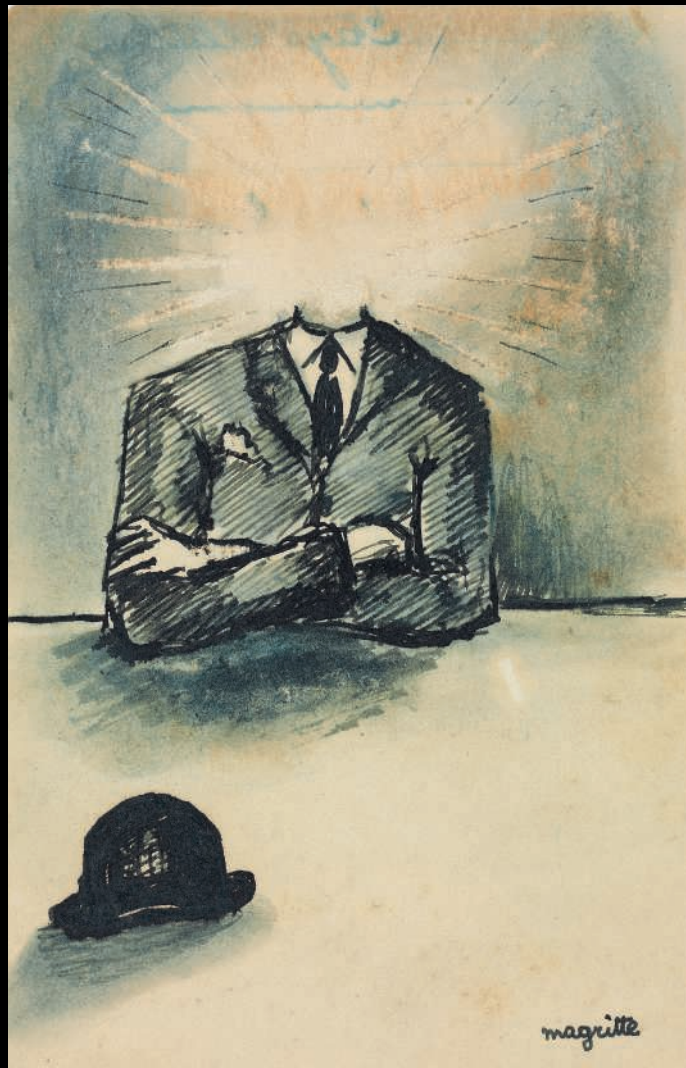
PROVENANCE:

Maurice Lefebvre-Foinet, Paris, a gift from the artist in 1946, and thence by descent.

Private collection, France, by whom acquired from the above.

Marcel Duchamp gave this work to Maurice Lefebvre-Foinet in 1946 to thank him for having secretly and safely kept his and Man Ray's works hidden during the Second World War. Maurice Lefebvre-Foinet and Marcel Duchamp were very close friends, so much so that Lefebvre-Foinet became the executor of Duchamp's estate after his death.

With the signatures of the contributors, including: André Breton, Roberto Matta, Harriet and Sidney Janis, Joseph Cornell, Yves Tanguy, Maya Deren, Max Ernst, John Meyers, Julien Levy, Robert Allerton Parker, Mina Loy and Man Ray, amongst others.



λ241

RENÉ MAGRITTE (1898-1967)

Sans titre

signed 'magritte' (lower right)

watercolour and pen and ink with scratching out on paper

5.5 x 3 5/8 in. (14 x 9 cm.)

Executed circa 1947

£20,000-30,000

\$31,000-46,000

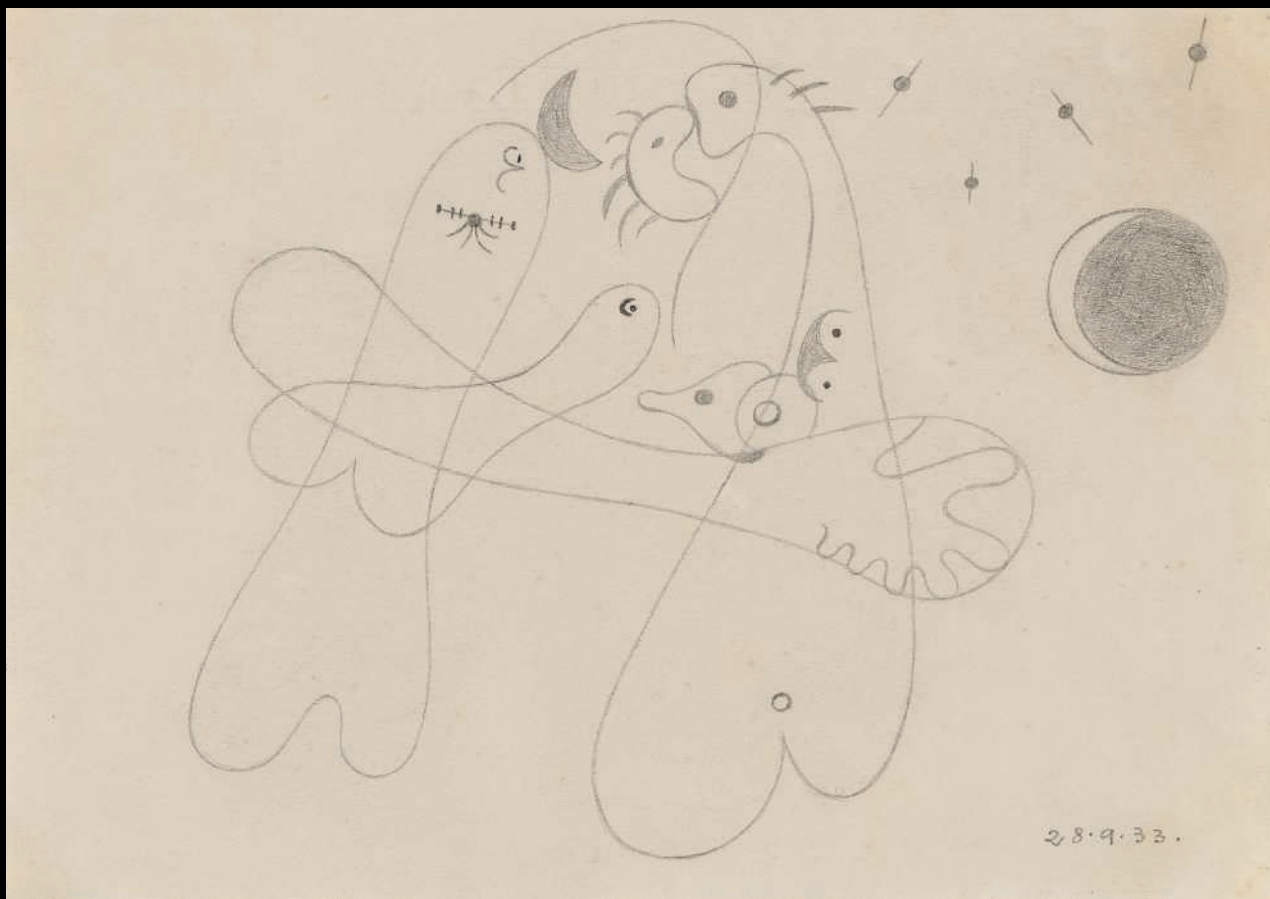
€27,000-40,000

PROVENANCE:

Private collection, Belgium, acquired in 1973.

This work is sold with a photo-certificate from the Comité Magritte.

Sold with an accompanying notebook, *Carnet André Breton*, including contributions from a number of key individuals of the Belgian Surreal movement including: Irène Hamoir, Paul Colinet, Louis Scutenaire, René Magritte, Paul Magritte and Armand Permantier.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ242

JOAN MIRÓ (1893-1983)

Sans titre

dated '28.9.33.' (lower right)

pencil on paper

6 7/8 x 8 3/4 in. (15.7 x 22.1 cm.)

Drawn on 28 September 1933

£12,000-18,000

\$19,000-27,000

€17,000-24,000

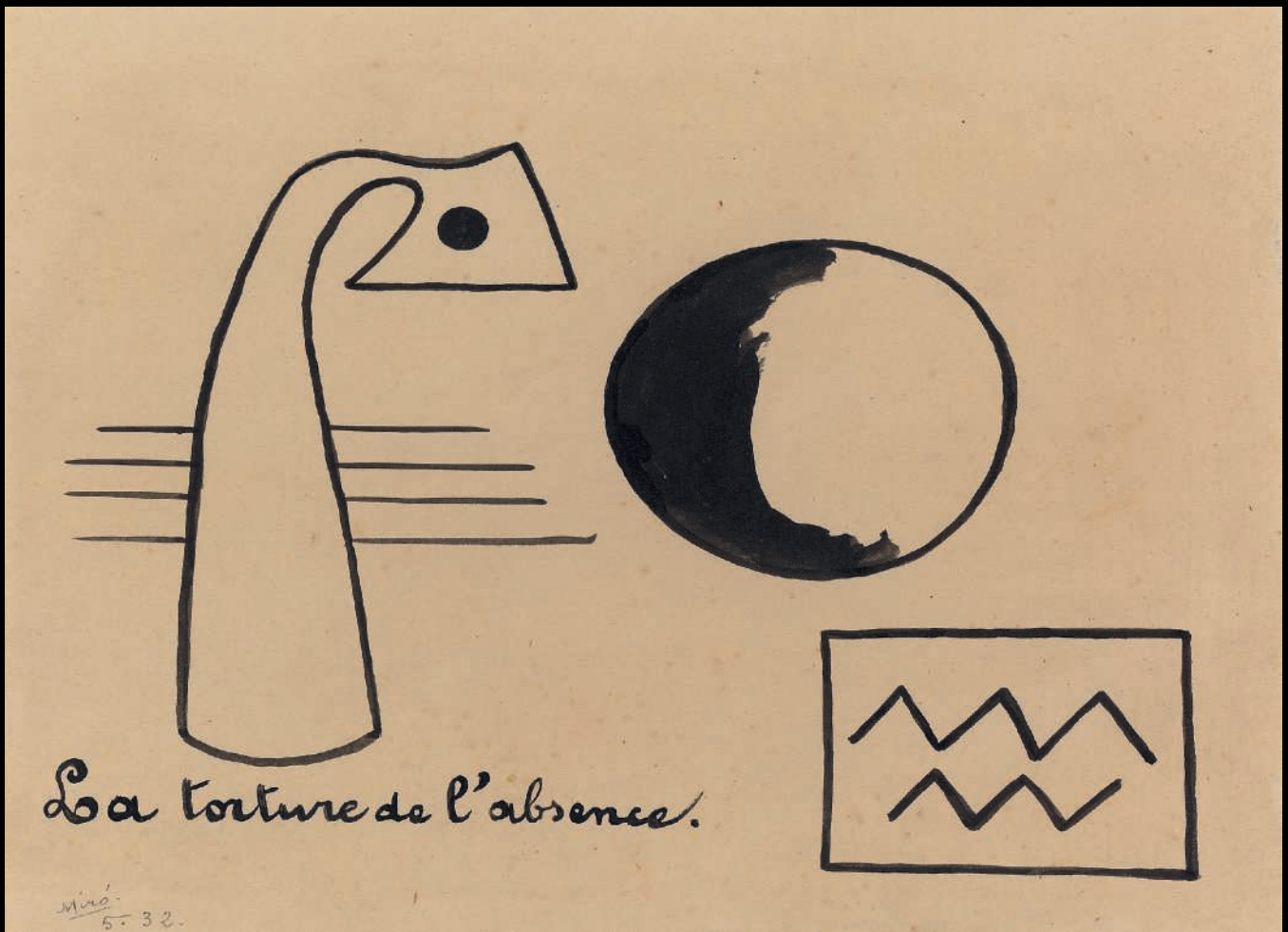
PROVENANCE:

Acquired by the father of the present owner, probably from André Breton in 1936.

EXHIBITED:

Athens, *First Surrealist Exhibition of Athens*, March 1936.

This work is sold with a photo-certificate from ADOM (Association pour la défense de l'oeuvre de Joan Miró).



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

λ243

JOAN MIRÓ (1893-1983)

La torture de l'absence

signed and dated 'Miró.5.32.' (lower left) and inscribed 'La torture de l'absence.' (lower left)

brush and India ink on paper
9 ½ x 12 ⅞ in. (24.3 x 32.5 cm.)

Executed in May 1932

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

Elisabet Engellau, Paris.

Acquired by the present owner in the 1950s-1960s.

EXHIBITED:

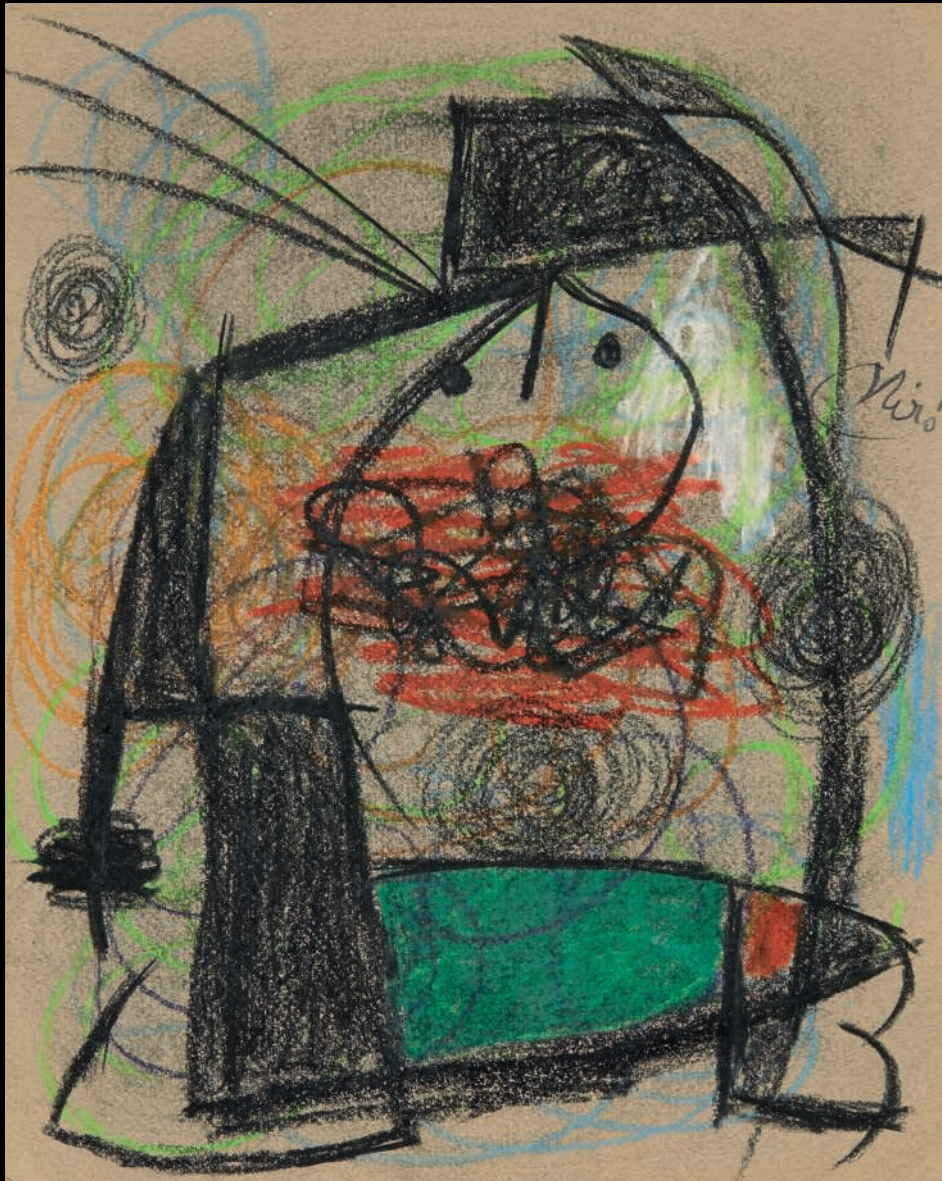
Stockholm, Liljevalchs Konsthall, *Miró*, September - October 1972.

Stockholm, Moderna Museet, *Joan Miró, Creator of New Worlds*, May - August 1998, no. 94 (illustrated p. 80; catalogued with erroneous dimensions).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, vol. I, 1901-1937*, Paris, 2008, no. 360 (with an erroneous image, p. 176).

This work is sold with a photo-certificate from ADOM (Association pour la défense de l'oeuvre de Joan Miró).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ244

JOAN MIRÓ (1893-1983)

Personnage

signed 'Miró' (upper right); dated and titled '29/XII/77. Personnage'
(on the reverse)

wax crayon on card
10 ¾ x 8 ⅝ in. (27.5 x 22 cm.)

£25,000-35,000
\$38,000-53,000
€34,000-47,000

PROVENANCE:

The artist's estate.

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

This work is sold with a photo-certificate from ADOM (Association pour la défense de l'oeuvre de Joan Miró).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ245

SALVADOR DALÍ (1904-1989)

Biblia Sacra: Judith tenant la tête du général Holopherne après l'avoir décapité

signed and dated 'Dalí 1964' (lower right)
gouache, watercolour and brush and India ink on paper
18 ¾ x 13 ⅞ in. (47.8 x 35.5 cm.)
Executed in 1964

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Private collection, Turin.
Centro Art Internazionale, Milan.

LITERATURE:

Rizzoli (ed.), *Biblia Sacra vulgatae editionis*, vol. II, Rome, 1967 (illustrated p. 297).

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

The present lot belongs to a unique series of illustrations Salvador Dalí executed in 1964 for *Biblia Sacra*, an illustrated edition of the Bible published by Rizzoli, between 1967 and 1969. Incredibly successful, the illustrations were later re-published in subsequent editions in Barcelona, Paris and Germany.



λ246

JOAN MIRÓ (1893-1983)

Femme, oiseau

signed 'Miró' (lower right); and dated and titled '9/XI/77.Femme, oiseau' (on the reverse)

watercolour, brush and India ink and pencil on paper
13 x 9 7/8 in. (33 x 25 cm.)

Executed on 9 November 1977

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Private collection, Spain.

Acquired from the above by the present owner.

ADOM (Association pour la défense de l'oeuvre de Joan Miró) have confirmed the authenticity of this work.



PROPERTY OF A LADY

λ247

RENÉ MAGRITTE (1898-1967)

Le séducteur

signed 'Magritte' (lower right)

pen and blue ink on paper

5 7/8 x 8 1/2 in. (14.9 x 21.5 cm.)

Drawn in the early 1950s

£35,000-55,000

\$54,000-84,000

€47,000-73,000

PROVENANCE:

Anonymous sale, Christie's, London, 29 November 1993, lot 202.

Anonymous sale, Farsetti Arte, Milan, 26 November 2005, lot 814.

Anonymous sale, Christie's, London, 19 June 2007, lot 222.

Private collection, Monaco, by whom acquired at the above sale.

LITERATURE:

R. Magritte, *La Destination, lettres à Marcel Mariën, 1937-1962*, Brussels, 1977, p. 295 (illustrated).

This work is sold with a photo-certificate from the Comité Magritte.



René Magritte, *Le séducteur*, 1950. Virginia Museum of Fine Art, Richmond.
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THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

248

SOPHIE TAEUBER-ARP (1889-1943)

2nd composition

signed and dated 'SHTaeuber Arp 1932' (on the reverse)

gouache on paper

10 ¼ x 13 ⅞ in. (26 x 34.9 cm.)

Executed in 1932

£8,000-12,000

\$13,000-18,000

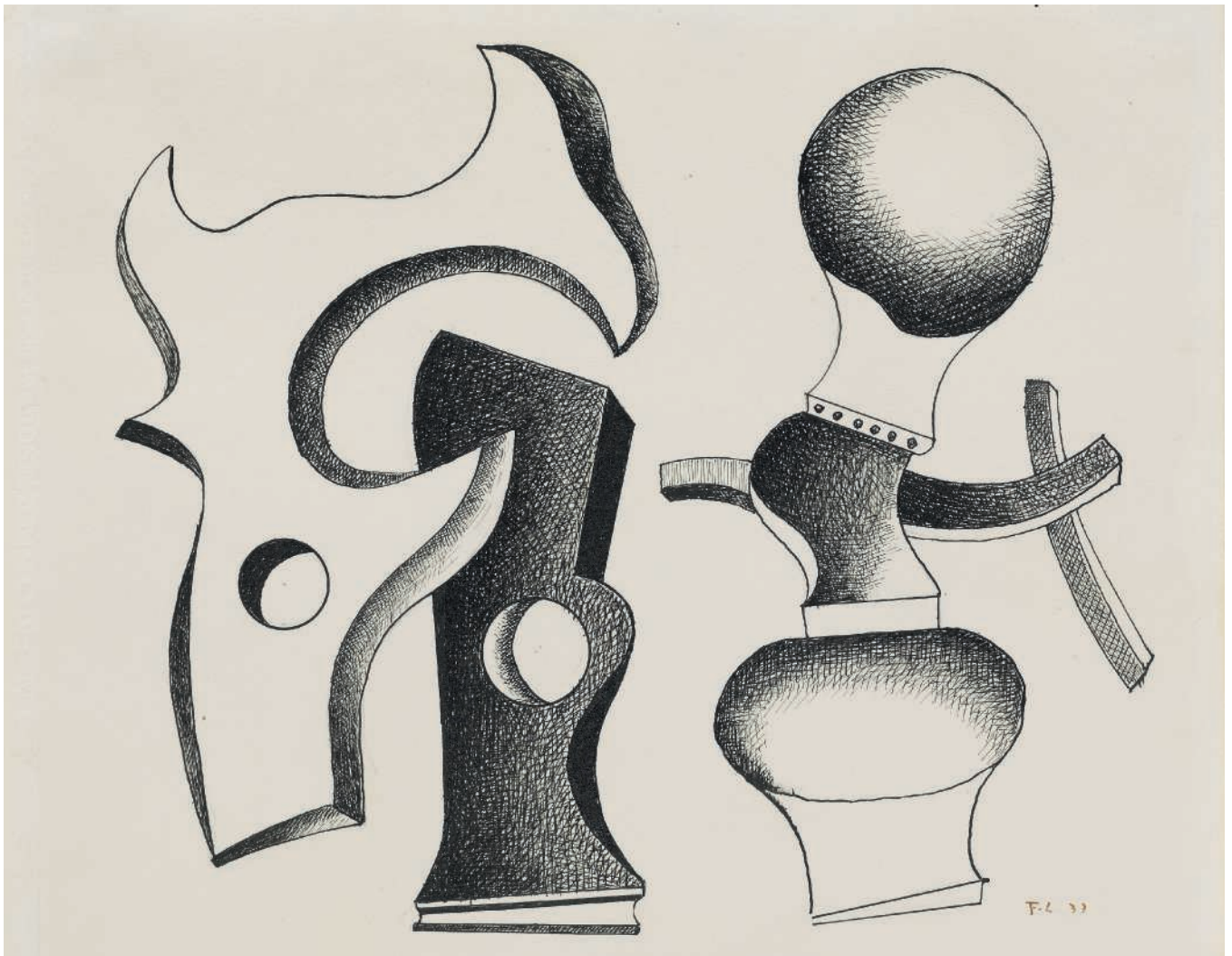
€11,000-16,000

PROVENANCE:

Egon Ostlund, Sweden.

Acquired from the above by the present owner before 1952.

The Fondation Arp, Clamart, has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

249

FERNAND LÉGER (1881-1955)

Composition

signed with the initials and dated 'F.L.33' (lower right)
pen and India ink on paper
12 x 14 3/4 in. (30.5 x 36.4 cm.)
Drawn in 1933

£50,000-70,000
\$76,000-110,000
€67,000-94,000

PROVENANCE:

Richard Gray Gallery, Chicago, by September 1964.
James Goodman Gallery, New York, by 1966.
Richard Gray Gallery, Chicago, acquired from the above in June 1967.
Albert Robin, Chicago, acquired from the above by January 1968.
The Museum of Contemporary Art, Chicago, bequest from the above in 2011;
sale, Christie's, New York, 2 May 2012, lot 210.
Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Richard Gray Gallery, *Léger Drawings*, January 1966, no. 33.
New York, James Goodman Gallery, *Spring 1967*, 1967, no. 45 (illustrated p. 13).

λ*250

MARC CHAGALL (1887-1985)

Au cirque

signed 'Marc Chagall' (lower right)

gouache, watercolour, black crayon and pen and India ink on Japan paper

18 7/8 x 15 (47.8 x 37.9 cm.)

Executed in 1966

£120,000-180,000

\$190,000-270,000

€170,000-240,000

PROVENANCE:

Galerie Beyeler, Basel.

S. Guggenheim, Zurich, by whom acquired from the above, and thence by descent.

This work is sold with a photo-certificate from the Comité Chagall.

'I have always looked upon clowns, acrobats and actors as beings with a tragic humanity' (Chagall quoted in F. Meyer, *Marc Chagall Life and Work*, New York, p. 222) claimed Chagall, thereby emphasizing on his fascination for the characters who perform in circuses or in the theatre, such as those depicted in the present lot. Chagall's first encounters with the circus go back to his childhood and his Hassidic roots, when acrobats and musicians performed for religious ceremonies in the streets of Vitebsk, however it was his first stay in France from 1910 to 1914 which really opened Chagall's eyes to the bubbling Parisian stage world. He followed Degas, Manet, Toulouse-Lautrec and others in their passion for this exciting dramatic realm, where the natural seems to confront the impossible, leading Chagall to successfully stage his own circus with its unique actors throughout his works.

Throughout his oeuvre, Chagall sought to create his own dream-like world of fantasy, where he challenged the laws of gravity and where anything could happen. As first seen in the extraordinary series of circus gouaches for the *Cirque Vollard* of 1927, commissioned by Ambroise Vollard, the circus stage presented Chagall with the perfect ground for his characters to perform the most extraordinary acts, such as acrobats effortlessly suspended in the air, and the depiction of animals blurring the boundaries between the animal and human worlds.



Marc Chagall, *L'acrobate*, 1930. Musée national d'art moderne, centre Georges Pompidou, Paris.

© Photo Josse/Scala, Firenze. © DACS 2016.



MARC
CHAGALL



***251**

PAUL GAUGUIN (1848-1903)

Croquis de femmes martiniquaises

watercolour, black crayon and pencil on paper
8 5/8 x 8 3/4 in. (21.7 x 22 cm.)

Executed *circa* 1887

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

Acquired by the father of the present owner in France in 1949, and thence by descent.

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

After his first visit to Pont-Aven, Paul Gauguin's journey to the Antilles represented a major turning point in his life and work. From June until November 1887, Gauguin went to 'live in the wild' with his friend Charles Laval, setting out to discover another culture while escaping a European society in the throes of industrialisation (letter from Gauguin to his wife, quoted in D. Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, catalogue de l'oeuvre peint*, Paris, 2001, vol. II, p. 317). Desperately in search of nature in its purest form - a paradise lost - he produced several major compositions depicting indigenous characters against a lush, tropical backdrop of vegetation, including *Au bord de la rivière* and *La cueillette des fruits* (Van Gogh Museum, Amsterdam). Meanwhile, the artist also built up a collection of illustrated notes depicting the indigenous people and local wildlife, a few motifs from which appear in the Martinique paintings.

'At present, I am driven to produce sketch after sketch so that I can delve into their character before asking them to pose', he explained to his friend Claude-Emile Schuffenecker at the beginning of 2 July (letter from Gauguin to Claude-Emile Schuffenecker, quoted in D. Wildenstein, *ibid.*, p. 319). In fact, he often reused and reworked these silhouettes or isolated elements for different compositions, freely combining bodies and faces and/or inverting them (he probably examined his own drawings on transparent film).



252

AUGUSTE RODIN (1840-1917)

Danseuse cambodgienne

signed 'A Rodin' (lower right)
gouache, watercolour and pencil on card
12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (32.2 x 24.7 cm.)
Executed in 1906-1907

£30,000-40,000
\$46,000-61,000
€41,000-53,000

PROVENANCE:

Otto Grautoff, Leipzig, by whom acquired from the artist in 1907-1908.
Private collection, Netherlands, by whom acquired circa 1970.
Private collection, Paris, by whom acquired from the above in 2011.

LITERATURE:

O. Grautoff, *August Rodin*, Bielefeld/Leipzig, 1908, p. 97 (illustrated).
C. Buley-Urbe, 'After Marseilles', in *Rodin et les danseuses cambodgiennes, Sa dernière passion*, exh. cat., Paris, Musée Rodin, 2006, no. 86, p. 47 (illustrated).

Christina Buley-Urbe will include this drawing in her forthcoming *Auguste Rodin Catalogue raisonné des dessins et peintures*.

In July 1906 in the Pré-Catelan, Paris, Rodin attended for the first time a performance given by the Royal Khmer Ballet. The dancers were accompanying King Sisowath on his official visit to the Colonial Exhibition of Marseilles. During their stay in France they spent a few days in Paris, where Rodin followed them. He later told the art critic Louis Vauxcelles: "I contemplated and admired the dancers in their ecstasy. When they finished I was left feeling empty, in the shadow and cold. It was as if they took the beauty of the world with them ... I followed them to Marseilles; I would have followed them to Cairo!".

In Marseilles Rodin executed around ten drawings that he retouched and reworked with watercolour upon returning to his atelier. Rodin went on to execute some 150 drawings of the subject, including portraits of the king and his retinue. The preparatory sketch for this watercolour is in the Musée Rodin, Paris (no. D 4432).

It is very uncommon to find a drawing by Rodin published within the artist's lifetime. For many years, this work was only known by Rodin experts from its reproduction in Otto Grautoff's book of 1908.

***253**

PAUL GAUGUIN (1848-1903)

Tête de marquisan (recto); Nativité (verso)

gouache and watercolour monotype with gouache and watercolour on Japan paper (*recto*); gouache and watercolour monotype with gouache, watercolour and white chalk on Japan paper (*verso*)

12 ½ x 10 ⅞ in. (31.8 x 27.6 cm.)

Executed *circa* 1902

£60,000-80,000

\$92,000-120,000

€81,000-110,000

PROVENANCE:

Perpessac collection, Paris.

Anonymous sale, Sotheby's, New York, 19 November 1986, lot 35.

Anonymous sale, Sotheby's, New York, 12 November 1988, lot 109.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *Gauguin, Metamorphoses*, March - June 2014, pp. 196, 198 and 230, pl. 160 (*recto* illustrated, p. 199).

LITERATURE:

R. S. Field, *Paul Gauguin, Monotypes*, Philadelphia, 1973, no. 139 (illustrated p. 143; titled 'Nativity (fragment)').

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

Field dates this work *circa* 1902 by relating the verso work *Nativité* to several traced monotypes with the same theme belonging to that period. He was unable to relate *Tête de marquisan* to any painting executed during the second voyage. Although the paper used for the present work, a machine-made wove, differs from the Japan used for the other gouache monotypes which Field had examined, the present work with its thick encrustation of pigment, white heightening and use of gum Arabic, clearly belongs to the group by virtue of technical association.

It is impossible to be certain of the exact process which Gauguin used for his watercolour and gouache monotypes. While it is generally accepted that in the execution of the watercolour monotypes, the colours were transferred from one sheet of paper to another, the use of heavy impasto in the gouache monotypes suggests that the matrix support was of a stiffer and stronger material. The blue contour lines (*cernes*), if not transferred in this way, may have been traced from a previous work or applied by hand. In the *Nativité*, these lines seem to act almost as registration marks for the later transfer of colour. In *Tête de marquisan*, however, some of the lines have been added after the colour was transferred in order to give further definition to the subject.

The watercolour monotypes of 1894 and the watercolour and gouache monotypes of the Second Tahitian Voyage not only contrast with the traced monotypes of 1899 - 1903 in their absence of sharp contour but can also be seen as a reaction to the insensitive printing by Louis Roy of Gauguin's woodcuts, whose hard blocks of primary colours were a great disappointment to the artist. Field believes these monotypes to be recapitulations of older themes rather than creations of new images, but self-sufficient nonetheless. In these later works, the artist subordinates his interest in the subject matter to his experimentation with washes and textures and seems to be striving to achieve compositions of pure colour in which the subject, almost incidental, floats barely defined.



(verso)



(recto)

λ*254

PABLO PICASSO (1881-1973)

Deux soeurs

pencil on paper

24 ½ x 18 ¾ in. (62.2 x 46.7 cm.)

Drawn in Barcelona circa 1902

£120,000-180,000

\$190,000-270,000

€170,000-240,000

PROVENANCE:

Marius de Zayas, Paris & New York, by whom acquired directly from the artist, and thence by descent.

Richard Salmon, London.

Acquired from the above by the present owner 1989.

EXHIBITED:

Munich, Moderne Galerie (Heinrich Thannhauser), *Pablo Picasso*, February 1913, no. 96 (illustrated; titled 'Die Begegnung' and dated '1906').

New York, The Artis Group Ltd., *Drawings, Watercolours & Sculpture, From Lautrec to Picasso to Warhol*, November - December 1987, no. 3 (illustrated).

Washington, D. C., National Gallery of Art, *Picasso, The Early Years, 1892-1906*, March - July 1997, no. 78, pp. 177 & 291 (illustrated); this exhibition later travelled to Museum of Fine Arts, Boston.

Bogotá, Museo Nacional de Colombia, *Picasso en Bogotá*, May - August 2000, no. 5, p. 206 (illustrated p. 71).

LITERATURE:

M. Raynal, *Picasso*, Paris, 1922 (illustrated pl. XIII; dated '1906').

D. E. Gordon, *Modern Art Exhibitions, 1900-1916, Selected Catalogue Documentation*, Munich, 1974, no. 1215, p. 246 (illustrated).

A. Podoksik, *Picasso, The Artist's Works in Soviet Museums*, New York & Leningrad, 1989, p. 142 (illustrated fig. 39).

D. Chevalier, *Picasso, The Blue and Rose Periods*, Bergamo, 1991 (illustrated p. 45).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Blue Period, 1902-1904*, San Francisco, 2011, no. 1902-040 (illustrated p. 20).

Maya Widmaier-Picasso has confirmed the authenticity of this work.



Pablo Picasso, *L'entrevue (Les deux soeurs)*, 1902.

The State Hermitage, St Petersburg.

© Foto Fine Art Images/Heritage Images/Scala, Firenze.

© Succession Picasso/DACS, London 2016.

L'Entrevue is one of six drawings directly related to the painting *L'entrevue (Les deux soeurs)* (Zervos I.163; Hermitage Museum, St Petersburg), which is one of the seminal works from the artist's Blue Period. Of these drawings, this sheet is the largest, and the composition is the most similar to the oil (cf. Zervos VI nos. 435 & 436; Zervos XXI nos. 368 & 369; and Zervos XXII no. 37).

Picasso explained the subject of the series in a letter to Max Jacob dating from the time of execution: 'It's a picture of a St. Lazare whore and a sister' (letter from Picasso to Max Jacob, 13 July 1902). Saint-Lazare was a women's prison and hospital in Montmartre, run by Dominican nuns. Many of the women there were imprisoned for offenses related to prostitution, and some even served their sentences in the company of their infants and young children. Picasso frequented the prison in search of unpaid models, which inspired his series of paintings from this period on the theme of maternity, in which the women are seen huddled in heavy cloaks, blankets and hoods that recall the head-coverings worn by the inmates.

At the time he was painting the series of *L'Entrevue*, Picasso was in Barcelona, far from Saint-Lazare. However while Picasso found new subjects among the poor and destitute of Barcelona, he continued to find inspiration in his memories and sketches of these unfortunate women of Paris.

It is a sign of the early recognition of the importance of this drawing that it was one of the 76 paintings and 37 works on paper chosen by Pablo Picasso and his dealer, Daniel-Henry Kahnweiler, to represent the artist at his first major retrospective, which was held in Munich at Heinrich Thannhauser's Moderne Galerie in February 1913.



***255**

EDGAR DEGAS (1834-1917)

Trois femmes debout (étude de nu)

stamped with the signature 'Degas' (Lugt 658; lower left)

charcoal on tracing paper

26 3/8 x 20 in. (67 x 51 cm.)

Drawn circa 1893 - 1898

£120,000-180,000

\$190,000-270,000

€170,000-240,000

PROVENANCE:

The artist's estate; third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 240 (illustrated p. 188).

Anonymous sale, Paris, Hôtel Drouot, 22 November 2000, lot 12.

Acquired at the above sale by the present owner.

EXHIBITED:

London, The National Gallery, *Degas, Beyond Impressionism*, May - August 1996, fig. 82 (illustrated p. 82); this exhibition later travelled to Chicago, The Art Institute.

Rovereto, Museo di Arte Moderna e Contemporanea, *La Danza delle Avanguardie, Dipinti, scene e costumi da Degas a Picasso, da Matisse a Keith Haring*, December - May 2006 (illustrated p. 204).



Edgar Degas, *Deux danseuses*, circa 1893-98.
Art Institute, Chicago. Photography © The Art Institute of Chicago.

The world of dance offered Degas seemingly limitless possibilities in the study and rendering of the human body as observed in a singularly perfect mode of expression. Well-practiced in the training and discipline of the ballet arts, lithe and agile women in the flower of youth moved with unsurpassed elegance and refinement, against the background of extravagant and fanciful sets. There was, within this same milieu, the opportunity for Degas to view his favourite subjects in casual, less glamorous moments, when the artist liked to take note of the young women as they were standing about or resting from their work, in situations which he found to be even more fascinating in their visual aspect than the actual performances themselves.

The present charcoal appears to record a scene of the latter kind. Depicting three figures, it is the woman on the left that is the centre of attention. She stands front and centre with her feet in the fourth position, while leaning forward with her arms akimbo and bent slightly backward, a limber stance which suggests her readiness to spring into step and take up her part.

However it is significant that the figures are nude, as it identifies them as models rather than active dancers, and the setting to be Degas' studio rather than the wings of the Paris ballet.

By the 1890s, Degas had taken over a large new studio at 37 rue Victor Massé. He spent less time at the ballet, and instead narrowed his attention to a few essential themes, chief among them the dance and the nude. As the basis for his new research he could draw upon a bank of images that he had accumulated over the past decades, from sketchbooks, drawings and paintings that he had kept, as well as his prodigious visual memory. When necessary, he might summon models to his new studio, where they recreated the experience of the rehearsals of the ballet.

Typical of Degas's serial working procedure at this time, *Trois femmes debout (étude de nu)* belongs to a network of drawings and pastels that depict the three women seen here, where the original idea for the left-hand dancer appears to stem from two major oil paintings done in the period circa 1890-1893 (Lemoisne no. 1013, Musée d'Orsay, Paris; Lemoisne no. 1014, Metropolitan Museum of Art, New York). In this practice, Degas's preliminary drawing would serve as a model from which he made subsequent tracings that resulted in further variants of the image, including some in pastel and others purely in charcoal, such as the present work.

As Richard Kendall has noted of this drawing, 'Almost twenty additional varieties of this versatile theme can be identified and more than thirty compositions linked back to their shared roots...all owing their origin to a ballerina posed with hands on hips measuring some 53 or 54 centimetres in height...Developed historically as a means of copying, tracing was never used by Degas to make identical replicas of his pictures, but to disseminate a suite of endlessly nuanced variations and some radical transformations of his original subject. Degas traced freely rather than pedantically, exploring the fluidity of the charcoal line to vary a pose or heighten a contour, and following his pastels towards the decorative, the starkly descriptive or the chromatically grand' (quoted in *Beyond Impressionism*, exh. cat., National Gallery of Art, London, 1996, p. 82).



***256**

PAUL GAUGUIN (1848-1903)

Trois têtes Tahitiennes

oil transfer drawing on paper
10 ½ x 8 ¾ in. (26.7 x 21.1 cm.)
Executed *circa* 1901-1903.

£200,000-300,000

\$310,000-460,000

€270,000-400,000

PROVENANCE:

Ambroise Vollard, Paris (possibly acquired from the artist, 1903).
Enrich Chlomovitch, Paris; his collection sale, Paris, 19-20 March 1981, lot 47; sale cancelled.
The heirs of Ambroise Vollard; their sale, Sotheby's, Paris, 29 June 2010, lot 64.
Galerie Talabardon & Gautier, Paris.
Acquired from the above by the present owner in 2011.

EXHIBITED:

(possibly) Paris, Galerie Ambroise Vollard, November 1903 (nos. 10, 14 or 23).
Paris, Talabardon & Gautier, *Le XIXe siècle*, March - April 2011, no. 38 (illustrated).
New York, The Museum of Modern Art, *Gauguin, Metamorphoses*, March - June 2014, no. 159, p. 196 (*verso* illustrated p. 67; *recto* illustrated p. 199).

LITERATURE:

A. Vollard, *Souvenirs d'un Marchand de Tableaux*, Paris, 1937 (*recto* illustrated p. 81).

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

The recent exhibition at the Museum of Modern Art in New York, *Gauguin Metamorphoses*, which included *Trois têtes Tahitiennes* has led to a new appreciation of Gauguin's monotypes, and of the sheer variation in Gauguin's monotypes.

This monotype, *Trois têtes Tahitiennes*, representing three Tahitian heads, was executed during Gauguin's second and last visit to the South Seas, between 1901 and 1903. Gauguin had always been struck by the beautiful features of the inhabitants and Starr Figura has noted that 'The women depicted in Gauguin's portraits all have placid expressions and similar features, including a soft brow, a broad nose, and full lips.' (S. Figura, "Portraits and Double Portraits", in S. Figura, ed., *Gauguin Metamorphoses*, New York, 2014, p. 196.).

However, during his second stay in the South Seas, Gauguin focused less on the wilderness of the islands, which had been a key aspect of the works from his first visit, and more on the mythical, spiritual quality of the landscape and the inhabitants. Figura has noted that in several of the works on paper from these years, including *Trois têtes Tahitiennes*, 'Gauguin transformed his subjects' faces into disturbing and quasi-grotesque masks, reminiscent of archaic stone carvings or idols, by leaving their almond-shaped eyes completely blank....The ghostly presence of the faintly drawn profiles evokes the tupapau (or spirits of the dead) that Gauguin inserted into the background of earlier works' (*ibid*, p. 196.).

This work was previously sold in 2010 in Paris as one of the 'Treasures from the Vollard Safe'. Paul Gauguin met Ambroise Vollard in Paris in 1893, a little while after the end of his first trip to Tahiti. Around 1900, Vollard became his dealer, giving Gauguin far greater financial security, enabling his second trip. *Trois têtes Tahitiennes* was illustrated in Vollard's memoirs of his time as a dealer, published in 1937, and clearly had great sentimental value to him.





***257**

BERTHE MORISOT (1841-1895)

Paule Gobillard en robe de bal

pastel and charcoal on paper

24 x 18 1/8 in. (61 x 46 cm.)

Drawn in 1887

£20,000-25,000

\$31,000-38,000

€27,000-33,000

PROVENANCE:

Madame Paul Valéry (*née* Jeannie Gobillard) and thence by descent to her son, Claude Valéry.

Acquired from the above by the present owner in 1982.

EXHIBITED:

Paris, Musée de l'Orangerie, *Berthe Morisot, 1841-1895*, Summer 1941, no. 143, p. 29.

London, Wildenstein Gallery, *Cabinet des Dessins, French Master Drawings XVI-XIX Century*, June - July 1993, no. 29.

LITERATURE:

M.-L. Bataille & G. Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 522, p. 56 (illustrated fig. 498).

This pastel is a study for the oil *Paule Gobillard en robe de bal*, 1887 (Bataille-Wildenstein no. 210). Paule Gobillard (1869-1946) was the niece of Berthe Morisot. After her mother's death in 1893, Paule and her sister Jennie went to live with their cousin Julie Manet, who was the daughter of Berthe Morisot and Eugène Manet.



***258**

CHARLES ANGRAND (1854-1926)

Maternité

stamped with the initials 'CH.A' (lower left)

Conté crayon on paper

23 ¾ x 18 in. (60.3 x 45.6 cm.)

Drawn in 1896-1900.

£12,000-18,000

\$19,000-27,000

€17,000-24,000

PROVENANCE:

The artist's estate.

Jean Mézière, Paris.

Acquired from the above by the present owner in 1988.

François Lespinasse has confirmed the authenticity of this work.

Angrand treated the subject of the mother and child on a number of occasions, concentrating on its essence and eliminating all superfluous detail. Two further finished *Maternité* are today in the Musée d'Art Moderne - Petit Palais, Geneva (8045; 8046). By defining the forms through a highly nuanced gradation from deep black areas to extremely bright ones using just the white of the paper and avoiding any lines, Angrand employed the same technique as Seurat, a close friend, following in the tradition of both Millet's drawings and Redon's *noirs*. Angrand often used relatives as models for figures in his drawings. He often depicted his sister-in-law, the wife of his younger brother, with their child Antoine.



Charles Angrand, *Antoine endormi*, circa 1896.

Musée d'Orsay, on loan to musée du Louvre, Paris.

© RMN-Grand Palais (musée d'Orsay) / Gérard Blot

***259**

PAUL CÉZANNE (1839-1906)

Le Manoir du Jas de Bouffan (recto);

Portrait du père de l'artiste (verso)

gouache and watercolour on paper (*recto*); pencil on paper (*verso*)

9 ½ x 11 ¾ in. (24.3 x 30.1 cm.)

Executed *circa* 1870

£200,000-300,000

\$310,000-460,000

€270,000-400,000

PROVENANCE:

Paul Cézanne, Paris, by descent from the artist by 1947.

Jean-Pierre Cézanne, Paris, by descent from the above, 1947.

Anonymous sale, Galerie Motte, Geneva, 2 March 1973, lot 48.

Bruno Riffeser, Milan.

Private collection, Europe, by whom acquired from the above, and thence by descent; sale, Christie's, London, 28 June 2000, lot 14.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Grand Palais, Salon d'Automne, 5e Exposition, Exposition Rétrospective de Cézanne, October 1907, no. 34.

Paris, Galerie Renou & Colle, *Aquarelles et baignades de Cézanne*, June 1935 (no catalogue).

Paris, Musée de l'Orangerie, *Cézanne*, May - October 1936, no. 115, pp. 125-126.

New York, Valentine [Dudensing] Gallery, *Cézanne watercolors, Renoir drawings*, January 1937, no. 7.

Paris, Galerie Baugin, *Aquarelles de Cézanne*, May - June 1950, no. 5.

Paris, Galerie Bernhheim-Jeune, *Cézanne, Aquarelliste et Peintre*, May - July 1960, no. 1.

Washington, D.C., National Gallery of Art, *Cézanne in Provence*, January - May 2006, no. 20, p. 84 (illustrated, p. 106); this exhibition later travelled to Aix-en-Provence, Musée Granet.

LITERATURE:

G. Rivière, *La Maître Paul Cézanne*, Paris, 1923 p. 201 (titled 'Le Jas de Bouffan').

G. Rivière, *Cézanne, le peintre solitaire*, Paris, 1933, p. 108 (titled 'Le Jas de Bouffan').

L. Venturi, *Cézanne, son art, son oeuvre*, vol. I, Paris, 1936, no. 817, p. 239 (illustrated vol. II, pl. 269).

"En Provence avec Cézanne" in *L'Art Sacré*, nos. 7/8, March - April 1956 (illustrated p. 30).

J. Rewald, Paul Cézanne, *The Watercolours, A Catalogue Raisonné*, London, 1983, no. 22, p. 87 (illustrated pl. 22).

This work will be included in the forthcoming online *catalogue raisonné* Paul Cézanne's watercolors, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

Le manoir du Jas de Bouffan, executed by Cézanne in the early 1870s, depicts his family home in Aix-en-Provence (fig. 1). Bought by his father in 1859 with the proceeds from his successful banking business, the Jas de Bouffan and its thirty-seven acres of land was a favourite motif for Cézanne throughout most of his career. The fluidity of the watercolour medium, together with the felicity with which he handled it, meant that Cézanne often turned to watercolour at this stage of his career as a means of 'laying in' a subject which he later tackled in oil. Although there is a closely related oil of this subject dated by Rewald *circa* 1877, the present work not only depicts a different season to that of the oil, but also feels in its fully- resolved composition and individual autumnal atmosphere, an independent piece.

According to Rivière (1923, p.201), Cézanne thought so highly of the importance of *Le Manoir du Jas de Bouffan* that he submitted the work to the 1875 Salon D'Automne, but with their usual intractability as far as Cézanne was concerned, the work was refused. The importance of the work was posthumously confirmed when it was exhibited at the Salon D'Automne in 1907, the year after Cézanne's death, in his first major retrospective.



(verso)



Paul Cezanne, *La maison de Jas de bouffan*, 1882-85. Sold, Christie's, London, 24 June 1991, lot 11 (£1,760,000). © Christie's Images, London/Scala, Firenze.



(recto)



THE PROPERTY OF A SPANISH COLLECTION

λ 260

MAURICE DE VLAMINCK (1876-1958)

Rue de villages avec arbres

signed 'Vlaminck' (lower left)
gouache, wash, brush, pen and India ink on paper
18 3/4 x 21 3/4 in. (46.5 x 55.5 cm.)

£15,000-20,000
\$23,000-30,000
€21,000-27,000

PROVENANCE:

Gimpel Fils, London, by whom acquired directly from the artist.
Anonymous sale, Bruun Rasmussen, Copenhagen, 4 June 1957; sale,
Sotheby's, London, 6 February 2007, lot 272.
Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

***261**

MAURICE UTRILLO (1883-1955)

La place Jean-Baptiste Clément à Montmartre

signed 'Maurice, Utrillo, V.' (lower right) and titled 'Montmartre,' (lower left)
gouache on paper

19 7/8 x 25 1/2 in. (50 x 65 cm.)

Executed circa 1935-1936

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

The estate of Joseph Cotten, Los Angeles.

Howard Oxenberg, New York, circa 1994, by whom acquired from the above,
and thence by descent to the present owner.



λ262

PABLO PICASSO (1881-1973)

Monument avec horloge à Paris

signed 'Picasso' (upper right)
pen and India ink and red crayon on paper
4 ¾ x 8 ¼ in. (12 x 21 cm.)
Executed in 1923

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Mr. Brachman, New York, by 1924.

Pierre Ribera, Paris, by 1929.

José A. Sarro, Barcelona.

Lionel Prejger, Paris.

Anonymous sale, Sotheby's, New York, 5 November 1982, lot 213.

Galerie Arenthon, Paris.

Acquired from the above by the present owner.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



λ*263

PABLO PICASSO (1881-1973)

Femme assise dans un fauteuil

signed 'Picasso' (lower right)
gouache and watercolour on paper
10 ¼ x 7 ¾ in. (26.2 x 19.6 cm.)
Executed in Biarritz in 1918

£30,000-50,000
\$46,000-76,000
€41,000-67,000

PROVENANCE:

John Becker, New York, by whom acquired directly from the artist in the early 1920s, and thence by descent; sale, Sotheby's, London, 29 June 1988, lot 344. Acquired at the above sale by the present owner.

EXHIBITED:

Bogotá, Museo Nacional de Colombia, *Picasso en Bogotá*, May - August 2000, no. 15, p. 208 (illustrated p. 81).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 3, *Oeuvres de 1917 à 1919*, Paris, 1949, no. 212 (illustrated pl. 76).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture, From Cubism to Neoclassicism, 1917-1919*, San Francisco, 1995, no. 18-123 (illustrated p. 133).

λ*264

PABLO PICASSO (1881-1973)

Nu se coiffant

charcoal on paper
24 ¼ x 18 ¾ in. (61.6 x 46.5 cm.)
Drawn *circa* 1905-1906

£120,000-180,000
\$190,000-270,000
€170,000-240,000

PROVENANCE:

Juan Carlos Blanco, Montevideo.
Acquired from the above by the present owner in 1969.

LITERATURE:

(possibly) M. Amaya, 'Art: Drawings of the Female Nude', in *Architectural Digest*, June 1978 (illustrated p. 76).
D. Chevalier, *Picasso, The Blue and Rose Periods*, Bergamo, 1991 (illustrated p. 86).

Maya Widmaier-Picasso has confirmed the authenticity of this work.



Pablo Picasso, *La jeune fille à la chèvre*, 1906.
The Barnes Foundation, Philadelphia, Pennsylvania.
© The Barnes Foundation, Philadelphia, Pennsylvania,
USA / Bridgeman Images.
© Succession Picasso/DACS, London 2016.

Picasso executed this drawing of a young woman arranging her hair as he entered the final phase of his Rose period. It displays the spring-like felicity and sensuality that began to resurface in his painting in late 1904, and which was in full bloom by 1906, as the artist put behind him the wintry melancholia, pathos and icy tonal austerity of the Blue period.

Picasso's interest in the subject of a woman arranging her hair was a recent development in his work. Degas had treated this theme in his late pastels and drawings; this bachelor artist had to create these scenes with the use of paid models, whose figures and poses he depicted in a realistically modern context. Picasso's approach, by contrast, was lyrical and stylised. Picasso, then not yet 25 years old, had been living with his mistress Fernande Olivier, who Maya Widmaier-Picasso has identified as the model for this drawing, since late 1904. Picasso was attracted to what John Richardson has described as Fernande's 'voluptuous looks' (J. Richardson, *A Life of Picasso*, vol. I, 1881-1906, New York, 1991, p. 315). She had long auburn tresses, which required much brushing and care, even if, in the fashion of the period, she wore it pinned up in a knot atop her head and covered it with a hat or kerchief when she appeared in public. Picasso was now privy to a woman's intimate ritual of dressing and arranging her hair. This casual access to the boudoir, and a woman at her toilette, encouraged Picasso to play the voyeur, a role that he enjoyed and put to good use in his work throughout his career, and allowed him the opportunity to observe a prosaic yet seemingly mysterious feminine routine which has long held fetishistic interest for the curious male gaze.

There was another catalyst for Picasso's interest with this subject: the 1905 Salon d'Automne featured special exhibitions devoted to the work of Ingres and Manet. Richardson notes, 'Even more of a revelation than the Manets was the Ingres retrospective...above all the forgotten masterpiece *Le Bain turc*' (*ibid.*, p. 421), which features an odalisque having her hair perfumed. Her presence appears to have stimulated Picasso's already growing preoccupation with the coiffure theme.

The hairdressing theme became central to Picasso's work in Gósol, where this work was most likely drawn, where he and Fernande stayed from late May to the end of July 1906, as seen in *Le harem* (Zervos I.321; The Cleveland Museum of Art) and *La Jeune fille à la chèvre* (The Barnes Foundation).





λ*265

HENRY MOORE (1898-1986)

Seated Mother and Child

signed 'Moore 80' (lower right)
gouache, watercolour, black crayon and charcoal on paper
8 5/8 x 11 1/4 in. (22.6 x 28.5 cm.)
Executed in 1980

£8,000-12,000
\$13,000-18,000
€11,000-16,000

PROVENANCE:

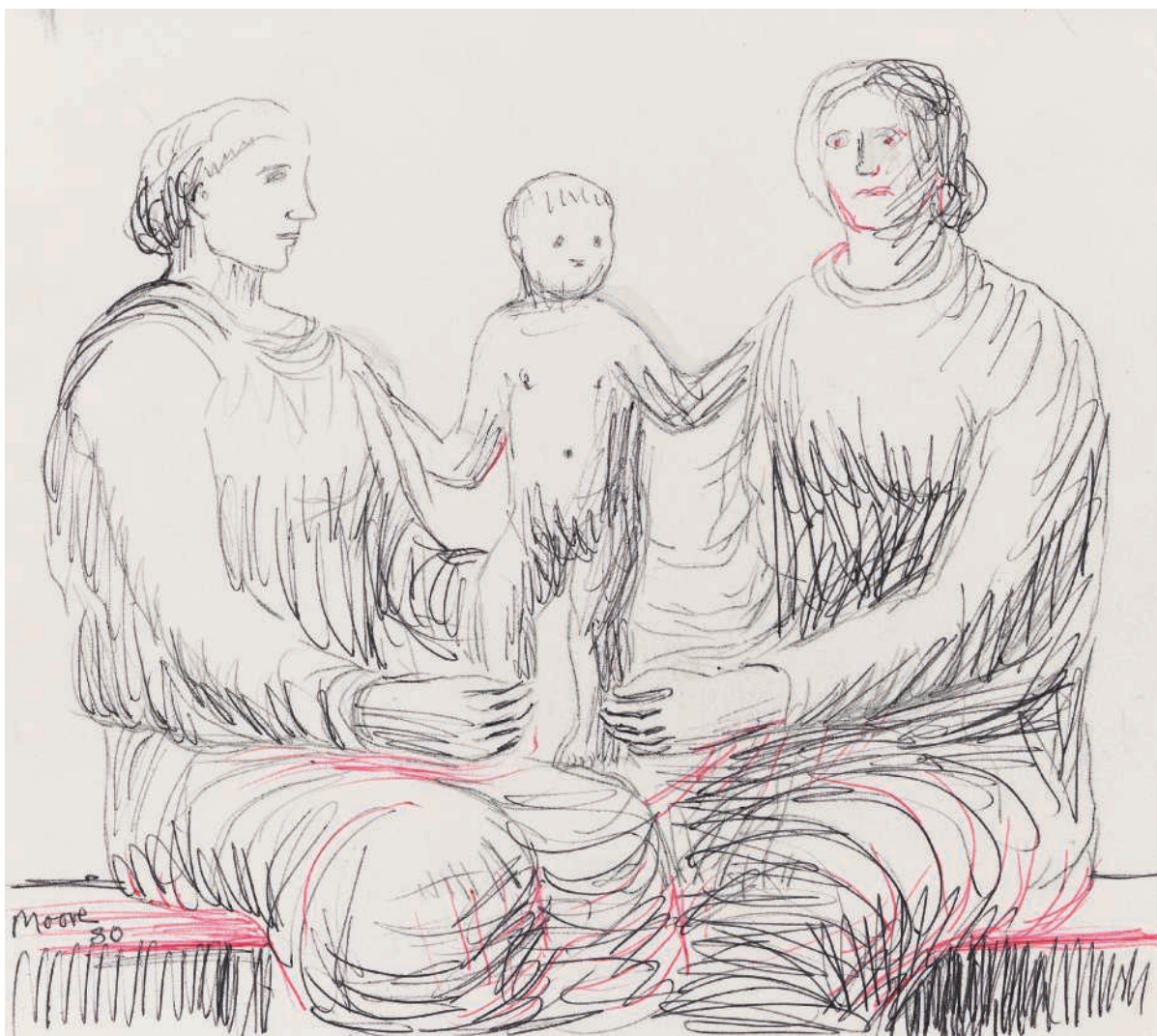
Raymond Spencer Company, London.
Acquired from the above by the present owner in 1982.

EXHIBITED:

London, Wildenstein & Co. Ltd., *Henry Moore, Recent Drawings*, November 1981 - January 1982, no. 34.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 5, 1977-1981, London, 1994, no. AG 80.140 (illustrated p. 111).



λ*266

HENRY MOORE (1898-1986)

Two Women and a Child

signed 'Moore 80' (lower left)
carbon line, black and red ball-point pen on paper
8 ¾ x 9 ¾ in. (22.2 x 24.7 cm.)
Drawn in 1980

£8,000-12,000
\$13,000-18,000
€11,000-16,000

PROVENANCE:

Raymond Spencer Company, London.
Acquired from the above by the present owner in 1982.

EXHIBITED:

London, Wildenstein & Co. Ltd., *Henry Moore, Recent Drawings*, November - January 1982, no. 7.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 5, 1977-1981, London, 1994, no. AG 80.84 (illustrated p. 100).

In this preparatory sketch Moore has utilized the process of carbon line, placing a sheet of carbon paper between two sheets of paper in order to transfer the drawing from the upper sheet to that below. Drawing was of great importance to Moore as an intermediate step in the creation of sculpture, tapestries and prints and through this process he was able to experiment and develop his ideas. The present drawing also relates to another drawing from 1975, 'Two Women and a Child' (Garrould no. AG 75.55), and was translated into the medium of tapestry 'Two Seated Women and a Child' (Garrould no. 9) and an etching 'Mother and Child XXIX' (Cramer, no. 699).



λ267

HERMANN MAX PECHSTEIN (1881-1955)

Kutter im Mühlengraben (Leba)

signed and dated 'HMPechstein 1940' (lower right)

watercolour on paper

23 ¾ x 30 ½ in. (60.3 x 77.4 cm.)

Executed in Leba in 1940

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Else von Hohenstein (*née* Grube), and thence by descent to the present owner.

This work is sold with a photo-certificate from Alexander Pechstein.

From the 1920s, Leba, on the Baltic Sea, became Pechstein's summer home, and for over twenty years Leba was the setting for many paintings, watercolours and drawings by the artist.



268

MAX LIEBERMANN (1847-1935)

Badende am Strand

signed 'MLiebermann' (lower left)

pastel on paper

5 7/8 x 8 3/4 in. (13.6 x 21.2 cm)

Drawn circa 1910

£18,000-25,000

\$28,000-38,000

€25,000-33,000

PROVENANCE:

Anonymous sale, Villa Grisebach, Berlin, 8 June 1996, lot 270.
Kunstkreis Berlin GbR, by whom acquired at the above sale.

EXHIBITED:

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996.
Rüsselsheim, Stiftung Opelvillen, *Max Liebermann, Stationen eines Malerlebens*, June - September 1999 (illustrated p. 43).
Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000.

Wernigerode, Schloss Wernigerode, *Licht, Phantasie und Charakter. Max Liebermann*, April - July 2001 (illustrated p. 33).

Rendsburg, Jüdisches Museum, *Max Liebermann 1847-1935, Ich bin doch nur ein Maler*, November 2002 - February 2003, no. 26, p. 46.

Bozen, Walterhaus, *Max Liebermann, Pastell, Zeichnung, Druckgraphik, Aquarell*, March - April 2005, no. 41, p. 113 (illustrated p. 58); this exhibition later travelled to Borken, Stadtmuseum.

Berlin, Villa Thiede, Kunstsalon Berliner Secession, *Eröffnungsausstellung im Kunstsalon Berliner Secession*, 2006.

Yeoju-gun, Jeonbuk Museum of Art, *The Era of Passion, Picasso to Chun Kyung Ja*, October 2014 - February 2015, pp. 94, 138 (illustrated).

Drs Margreet Nouwen has confirmed the authenticity of this drawing.

269

MAX LIEBERMANN (1847-1935)

Die Tochter des Künstlers, nährend

signed 'MLiebermann' (upper right)

charcoal and chalk on paper

14 5/8 x 9 3/8 in. (37.2 x 23.8 cm.)

Drawn circa 1893

£5,000-8,000

\$7,600-12,000

€6,700-11,000

PROVENANCE:

Private collection, Berlin-Wannsee.

Kunstkreis Berlin GbR, by whom acquired from the above in 1993.

EXHIBITED:

Berlin, Nationalgalerie, *Max Liebermann in seiner Zeit*, September - November 1979, no. 261, p. 534 (illustrated p. 535); this exhibition later travelled to Munich, Haus der Kunst.

Cannes, La Malmaison, *Liebermann*, January - April 1996 (illustrated p. 37).

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996 (illustrated p. 37).

Berlin, Alte Nationalgalerie, *Max Liebermann, Jahrhundertwende*, July - October 1997, no. 34 (illustrated p. 136).

Rüsselsheim, Stiftung Opelvillen, *Max Liebermann, Stationen eines Malerlebens*, June - September 1999 (illustrated p. 34).

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000 (illustrated p. 38).

Wernigerode, Schloss Wernigerode, *Licht, Phantasie und Charakter. Max Liebermann*, April - July 2001 (illustrated p. 16).

Rendsburg, Jüdisches Museum, *Max Liebermann 1847-1935, Ich bin doch nur ein Maler*, November 2002 - February 2003, no. 2, p. 45 (illustrated p. 10).

Würth, Kunsthalle, *Max Liebermann, Poesie des einfachen Lebens*, September 2003 - January 2004 (illustrated p. 79); this exhibition later travelled to Wuppertal, Von der Heydt-Museum.

Bozen, Walterhaus, *Max Liebermann, Pastell, Zeichnung, Druckgraphik, Aquarell*, March - April 2005, no. 8, p. 112 (illustrated p. 20); this exhibition later travelled to Borken, Stadtmuseum.

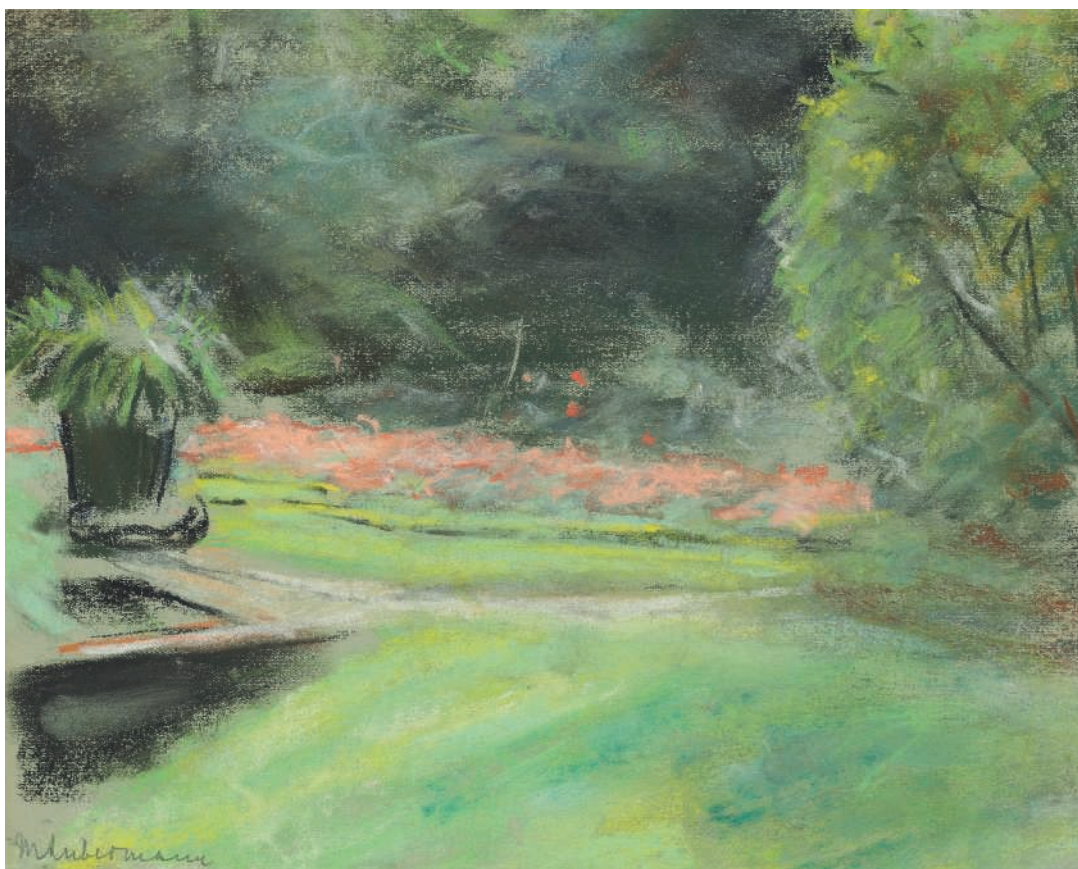
LITERATURE:

F. Schwartz, 'Die Kunst für Alle', vol. 19, Munich, 1903-1904 (illustrated p. 166).

E. Hancke, *Max Liebermann, Sein Leben und seine Werke*, Berlin, 1914 (illustrated p. 339).

Drs Margreet Nouwen has confirmed the authenticity of this drawing.





270

MAX LIEBERMANN (1847-1935)

Wannseegarten, Blick auf die Terrasse mit Blumenbeeten und Pflanzenkübel links

signed 'MLiebermann' (lower left)

pastel on paper

8 7/8 x 11 3/4 in. (22.5 x 28.8 cm.)

Executed circa 1920

£40,000-60,000

\$61,000-91,000

€54,000-80,000

PROVENANCE:

Private collection, Berlin-Wannsee.

Kunstkreis Berlin GbR, by whom acquired from the above in 1993.

EXHIBITED:

Cannes, La Malmaison, *Liebermann*, January - April 1996 (illustrated p. 28).

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996 (illustrated p. 28).

Berlin, Galerie Mutter Fourage, *Max Liebermann in Wannsee*, 1997.

Hamburg, Kunsthalle, *Im Garten von Max Liebermann*, November 1997 - January 1998, June - September 2004, no. 32 (illustrated p. 99); this exhibition later travelled to, Berlin, Nationalgalerie.

Rüsselsheim, Stiftung Opelvillen, *Max Liebermann, Stationen eines Malerlebens*, June - September 1999.

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000 (illustrated p. 26).

Wernigerode, Schloss Wernigerode, *Licht, Phantasie und Charakter. Max Liebermann*, April - July 2001 (illustrated p. 37).

Berlin, Max Liebermann Haus, *Im Streit um die Moderne, Der Kaiser, Die Nationalgalerie*, October 2001 - January 2002 (illustrated p. 100).

Würth, Kunsthalle, *Max Liebermann, Poesie des einfachen Lebens*, September 2003 - February 2004 (illustrated p. 118); this exhibition later travelled to Wuppertal, Von der Heydt-Museum.

Bozen, Walterhaus, *Max Liebermann, Pastell, Zeichnung, Druckgraphik, Aquarell*, March - April 2005, no. 63, p. 115 (illustrated p. 80); this exhibition later travelled to Borken, Stadtmuseum.

Yeoju-gun, Jeonbuk Museum of Art, *The Era of Passion, Picasso to Chun Kyung Ja*, October 2014 - February 2015, pp. 82, 138 (illustrated).

LITERATURE:

J. Hülsewig-Johnen & T. Kellein, *Der deutsche Impressionismus*, p. 116.

Drs Margreet Nouwen has confirmed the authenticity of this drawing.

EDVARD MUNCH (1863-1944)

Seinen ved Saint-Cloud (The Seine at Saint-Cloud)

signed 'E Munch' (lower right)

pastel on card

10 $\frac{3}{4}$ x 13 $\frac{7}{8}$ in. (27.2 x 35 cm.)

Executed in 1890

£60,000-80,000

\$92,000-120,000

€81,000-110,000

PROVENANCE:

Tank-Nielsen, Norway.

Eivind Erichsen, Norway, by descent by 1978.

Private collection, London.

EXHIBITED:

Paris, Pinacothèque, *Edvard Munch ou "l'Anti-Cri"*, February - July 2010, no. 11 (illustrated n.p.).

LITERATURE:

G. Woll, *Edvard Munch, Complete Paintings, Catalogue raisonné*, vol. I, 1880-1897, London, 2009, no. 194 (illustrated p. 196).

Between 1889 and 1891 Edvard Munch lived in France, supported by an artist's grant from the Norwegian government. Arriving in Paris in October 1889, he enrolled as a private student of the painter Léon Bonnat. However after receiving news of his father's death in November 1889, and hoping to avoid an outbreak of cholera in the city, Munch moved from Paris to the suburb of Saint-Cloud on the banks of the Seine.

With his training with Bonnat cut short, perhaps of the greatest importance to Munch's artistic development during this time was his exposure in Paris to a wide range of painting styles, from exhibitions of the Impressionists Camille Pissarro and Claude Monet at the Galerie Durand-Ruel and Galerie Georges Petit, to the more radical painters exhibiting at the Salon des Indépendants. Munch's adept assimilation of these artists' techniques for the handling of light and atmospheric effect is best in evidence in the views of the Seine, and later the South of France painted during this period.

In Saint-Cloud, Munch rented a room above a café by the river. *The Seine at Saint-Cloud* is one of a series of ten pictures that Munch painted of his view from this room (Woll nos. 192-201), and of this series, this work is the only one recorded in the medium of pastel.

Shortly before executing the present work, Munch painted his early masterpiece *Natt i Saint-Cloud (Night in Saint-Cloud)* (Woll 192; Nasjonalmuseet, Oslo). *Night in Saint-Cloud* depicts the night-time interior of the room, where a lone and melancholy figure sits looking out of the window. By contrast, in the present work the artist has turned his gaze to the view outside the window, where the Seine is cast in a brilliant autumnal light, made all the brighter and more dazzling by the artist's masterly application of thick, rich pastel.



Edvard Munch, *Natt i Saint-Cloud*, 1892-1893. Nasjonalmuseet, Oslo © classicpaintings / Alamy Stock.



***272**

PAUL KLEE (1879-1940)

Rechte Winkel, 4 Seitiger Silberrand (Right Angles, Silver Border on 4 sides)

signed 'Klee' (upper left); dated and numbered '1915 32' (on the artist's mount)

watercolour on paper

sheet: 8 1/8 x 5 3/4 in. (20.6 x 14.7 cm.)

artist's mount: 12 x 9 1/4 in. (30.3 x 23.5 cm.)

Executed in 1915

£130,000-200,000

\$196,000-310,000

€171,000-270,000

PROVENANCE:

E. Weyhe Gallery, New York.

Harold Diamond, Inc., New York.

Anonymous sale, Sotheby's, New York, 19 November 1986, lot 58.

Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Galerie Neue Kunst Hans Goltz, *Paul Klee*, May - June 1920, no. 92.

Berlin, Galerie Der Sturm, *Paul Klee. Hans Mattis Teutsch. Gesamtschau*. 99, July - August 1921, no. 42.

New York, The Museum of Modern Art, *Cubism and Abstract Art*, March - April 1936, no. 107 (illustrated).

Philadelphia, The Art Alliance, *Paul Klee, Paintings, Drawings, Prints*, March - April 1944, no. 2.

LITERATURE:

E-M. Triska, 'Die Quadratbilder Paul Klees - ein Biespiel für das Verhältnis seiner Theorie zu seinem Werk', in exh. cat. *Paul Klee, Das Werk der Jahre 1919-1933, Gemälde, Handzeichnungen, Druckgraphik*, Köln, 1979, p. 49.

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 2, 1913-1918, Bern, 2000, no. 1365 (illustrated p. 228).

Rechte Winkel, 4 Seitiger Silberrand (Right Angles, Silver Border on 4 sides)

is a complex abstract watercolour from 1915 that reflects Klee's absorption of important avant-garde influences, and marks the full maturation in his art that took place in the aftermath of his journey to Tunisia in 1914.

Executed during the second year of the Great War, *Rechte Winkel, 4 Seitiger Silberrand* is a work that, despite the dramatic progress in Klee's art during this period, was painted against an atmosphere of increasing gloom. The work's crystalline break-up of form into a series of playful shapes and angles of joyful colour were, for Klee, elements that reflected a desire to escape from the trauma of the times. As he confided to his diary at this time, 'One deserts the realm of the here and now to transfer one's activity into a realm of the yonder where total affirmation is possible. Abstraction. The cool Romanticism of this style without pathos is unheard of. The more horrible this world (as today, for instance), the more abstract our art, whereas a happy world brings forth an art of the here and now. Today is a transition from yesterday. In the great pit of forms lie broken fragments to some of which we still cling. They provide abstraction with its material' ('Diary Entry no. 951, 1915', F. Klee, ed., *The Diaries of Paul Klee*, London, 1964, p. 313).

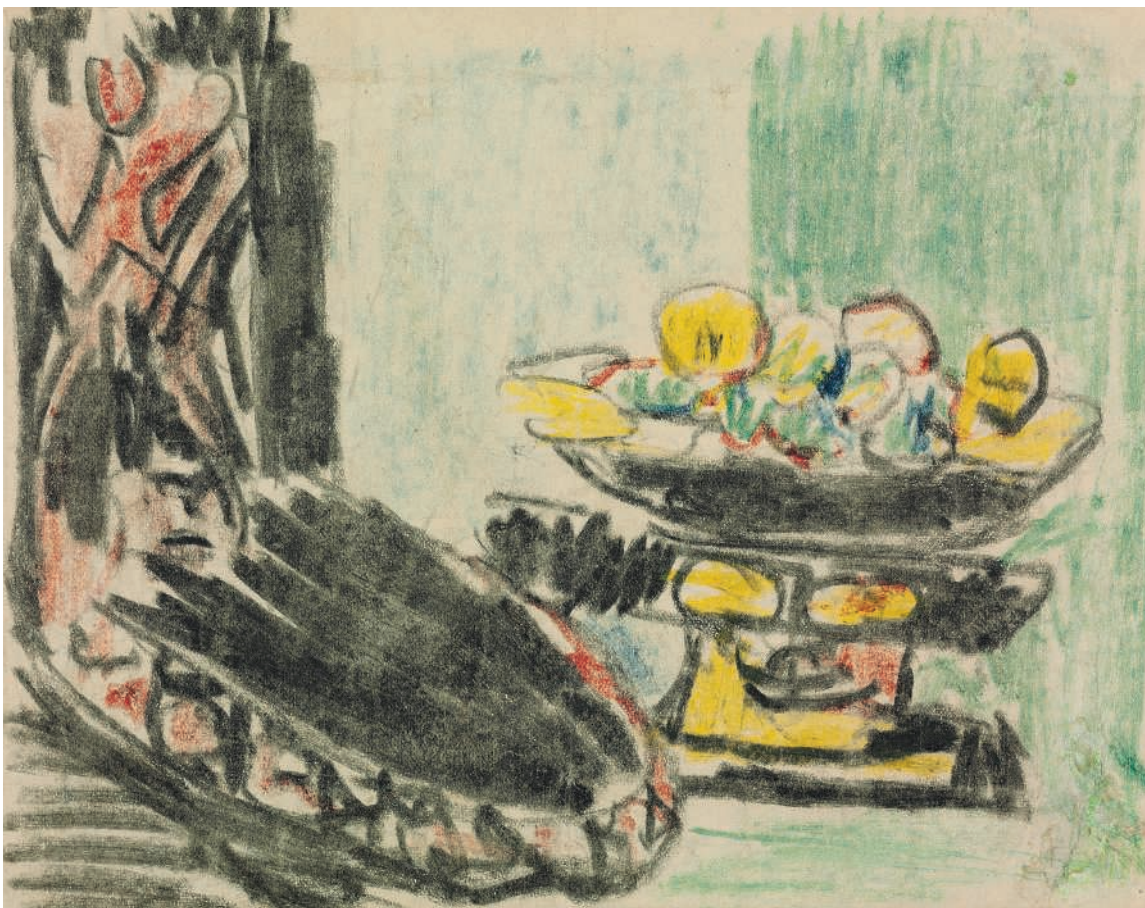
In its Cubistic abstraction, *Rechte Winkel, 4 Seitiger Silberrand* is a work that illustrates how Klee fused the constructive principles of Cubism with the colour theory of Delaunay, to create a new, simple but articulate language representing Nature in abstract terms. As a harmonious tapestry of abstract form and colour the work can also be seen to correspond to the similar principles of tonal harmony and composition that characterized Klee's beloved Baroque music. Exploring the relationship between art and music, Klee often attempted to create pictorial 'fugues' and famously expressed his desire to be able to 'improvise freely on the keyboard of rows of watercolour cups' ('Diary Entry no. 873', in *ibid.*, p. 244).



Klee

19-15 32

94



273

ERNST LUDWIG KIRCHNER (1880-1938)

Stilleben neben geschnitztem Stuhl

wax crayon on paper
 6 5/8 x 8 1/4 in. (16.6 x 21 cm.)
 Executed in 1909

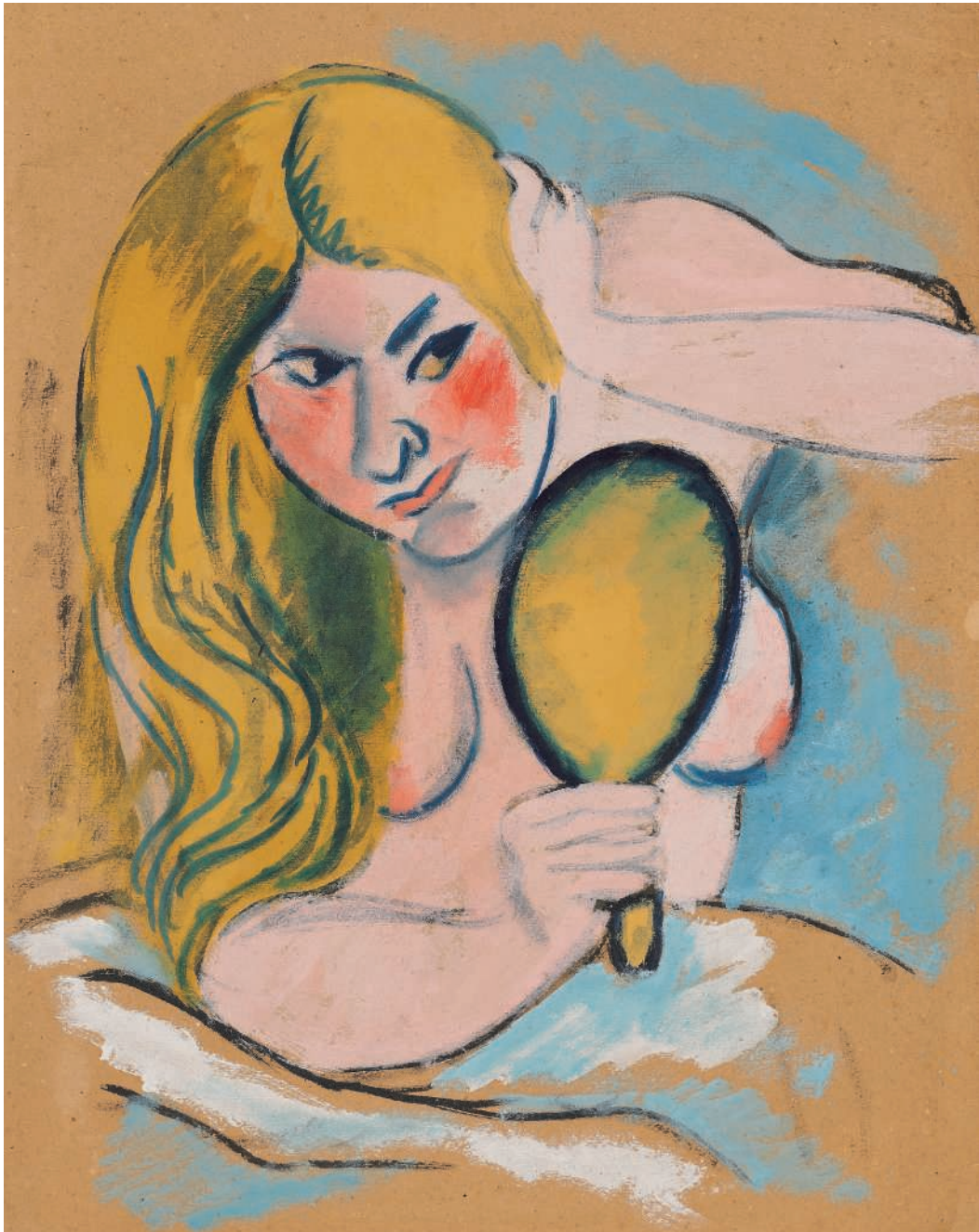
£10,000-15,000
 \$16,000-23,000
 €14,000-20,000

PROVENANCE:

Paul Cassirer, Berlin.
 Eva Cassirer, Berlin.
 Private collection, by descent from the above in 2009.

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

Drawn in the left of the composition is Kirchner's carved and painted *Atelierstuhl* (atelier chair) from 1909. The work is executed on a fragment of a letter written in pen and ink by Kirchner, possibly to Erich Heckel.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ274

HERMANN MAX PECHSTEIN (1881-1955)

Mädchenakt mit Handspiegel II

gouache and brush and ink on paper

23 5/8 x 18 1/8 in. (60 x 46 cm.)

Executed circa 1910-1911

£25,000-35,000

\$38,000-53,000

€34,000-47,000

PROVENANCE:

Kunstsalon Maria Kunde, Hamburg, by 1913.

Dieter Zimmermann, Hamburg, from 1985.

Private collection, Hamburg.

This work is sold with a photo-certificate from Alexander Pechstein.

275

EGON SCHIELE (1890-1918)

Zwei Mädchen (Liebendes Paar)

black crayon on paper
12 3/4 x 19 in. (31.4 x 48.3 cm.)
Drawn in 1914-1915

£100,000-150,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Heinrich Böhrer, Vienna (with his collector's stamp; lower right); sale, Dorotheum, Vienna, 16 June 1971, lot 311.
Anonymous sale, Galerie Kornfeld, Bern, 19 June 1998, lot 140.
Anonymous sale, Galerie Kornfeld, Bern, 25 June 1999, lot 138.
Acquired at the above sale by the father of the present owner.

LITERATURE:

J. Kallir, *Egon Schiele, The Complete Works*, London & New York, 1998, no. 1724 (illustrated p. 550).

Zwei Mädchen (Liebendes Paar) is typical of the more provocative and sensual figures that appear in Schiele's drawings and watercolours from 1914, and is dated by Jane Kallir, along with three other related works, to early 1915 or late 1914. The artist continued the line of inventive poses that he had explored in 1913, but his rendering of the female body, which had hitherto been graphically flat on the page, now gave way to figures that appear to occupy actual space, particularly in the intertwined and angular partially dressed women of *Zwei Mädchen (Liebendes Paar)* and the related works.

In the works of 1914 and 1915 Schiele moves from the neurotic, earthy and expressive line and poses that distinguish the works of his early maturity in 1910 and 1911, to openly investing his drawings with the poses and blatant sexual display found in popular erotica of the time. Whereas his models from 1910 are typically completely nude, Schiele furnishes the female figures of *Zwei Mädchen (Liebendes Paar)* with hats, fur coats, stockings and underwear, transforming the timeless female nude or *Odalisque* into a voyeuristic scene of sexualised modern female lovers. Schiele had perhaps realised the commercial appeal of such provocative subject matter when in 1913 a drawing of two intertwined female nudes, *Freundschaft* (Kallir 1355) was rejected by the Munich Secession in December 1913 on moral grounds, only to be swiftly purchased privately by Keller, the President of the Succession, for 50 marks.

The feathery lines of *Zwei Mädchen (Liebendes Paar)* reflect the impact of Schiele's involvement with printmaking on his draftsmanship. Schiele began making prints in February of 1914, but abandoned the project six months later. The resulting etchings and contemporaneous drawings display what Kallir has called "stitchlike cross-hatching" and she noted that "It is impossible to determine whether the technique simply carried over into the etching media or rather evolved from it" (op. cit., p. 520). Similarly expressive marks also appear in the woodcuts of German expressionist artists such as E.L. Kirchner, Erich Heckel and Karl Schmidt-Rottluff as of 1913. Schiele continued to use this technique until he was drafted into the Austrian army in 1915.



276

OTTO MUELLER (1874-1930)

Zwei Akte im Walde

signed 'Otto Mueller' (lower right)

gouache, watercolour and wax crayon on paper

26 7/8 x 20 5/8 in. (68 x 52.2 cm.)

Executed *circa* 1925

£80,000-120,000

\$130,000-180,000

€110,000-160,000

PROVENANCE:

Dr Paul Hahn, Breslau, to whom given directly by the artist.

Dr Georg Sille, Leuna.

Dr Siegfried Rennhak, Leuna.

A gift from the widow of the above to the present owner in 1989.

The authenticity of this work has kindly been confirmed by Dr Mario von Lüttichau.

The nude in the landscape is the central subject of Otto Mueller's work and derives essentially from the summer of 1911 when he made his first visit to the lakes at Moritzburg in the company of fellow Brücke artists Erich Heckel and Ernst Ludwig Kirchner. There, living and painting together in nature, these artists together forged a group style founded on raw and spontaneously created images made in direct response to nature. While other Brücke artists applied the lessons they had learned in Moritzburg to develop their work into ever new and freer forms of expression of heightened colour and pure form, Mueller sought to refine what he had learned into a perfected vision of pure idealised form: 'My main aim' he said 'is to express my response to landscape and people with the utmost simplicity. My model was, and still is, the art of the ancient Egyptians, including its purely technical aspect' (Otto Mueller, quoted in *Entartete Kunst Bildersturm vor 25 Jahren*, exh. cat., Munich, 1926, n.p.).

Drawing on the reduced forms and simple, almost planar elements of so-called primitive sculpture and heightening the forms of nature into a jagged angular compositional rhythm that establishes echoes between the forms of the figure and those of the landscape, Mueller pursued a unique and integrated vision of Man and Nature in a state of formal harmony. His figures became increasingly refined and flattened so that they began to echo the flatness and linearity of ancient Egyptian figure painting - their near-two-dimensional pose establishing a compositional elegance often reiterated by the forms of the landscape into which they were set.

This persuasive sense of timelessness was something that was reinforced in Mueller's oeuvre by the artist's practice of very rarely dating his work and of making no record of their chronology. However, *Zwei Akte im Wald* is thought to date from the period between 1919 and 1930, when Mueller was Professor at the Academy of Fine Arts in Breslau, and where it seems likely that the original owner, Dr. Paul Hahn, acquired it.



Otto Mueller, *Badende*, *circa* 1927. Sold, Christie's, London, 2 February 2010, lot 27 (£2,079,650).



AUGUST MACKE (1887-1914)

Kairouan II

watercolour on paper
8 ¼ x 10 ½ in. (21 x 27 cm.)
Executed in Tunisia in 1914

£250,000-350,000
\$380,000-530,000
€340,000-470,000

PROVENANCE:

The artist's estate (with the *Nachlass* stamp Lugt 1775b and no. '28' on the back of the mount), and thence by descent.
Galerie Nierendorf, Berlin, by 1958.
Galerie Grosshennig, Dusseldorf.
Hutton-Hutschnecker Gallery, New York, by 1969.
Anonymous sale, Hauswedell, Hamburg, 5 June 1971, lot 1272.
Acquired at the above sale by the present owner.

EXHIBITED:

(Probably) Cologne, Kölnischer Kunstverein, *Das junge Rheinland*, January – February 1918, no. 487 or 489.
Basel, Kunsthalle, *Paula Modersohn-Becker – August Macke*, 1936, no. 135.
Cologne, Museen der Stadt Köln in der Alten Universität, *August Macke*, June – July 1947, no. 160.
Trier, Werkschule, *August Macke, Gedächtnis-Ausstellung*, October – November 1947, no. 59.
Oldenburg, Kunstverein, *August Macke 1887-1914, Gemälde, Aquarelle und Zeichnungen*, December 1948 – January 1949, no. 73.
Bochum, Richard-Baltz-Haus, *August Macke Gedächtnisausstellung*, April – May 1949, no. 72.
Duisburg, Städtisches Kunstmuseum, *August Macke*, May 1949, no. 102.
Dortmund, Museum am Ostwall, *August Macke Gedächtnisausstellung*, June – July 1949, no. 105, p. 12.
Munich, Haus der Kunst, *Der Blaue Reiter*, September – October 1949, no. 212.
Basel, Kunsthalle, *Der Blaue Reiter 1908-1914, Kandinsky, Marc, Macke, Klee, Wegbereiter und Zeitgenossen*, January – February 1950, no. 129.
Meschede, Landratsamt, *August Macke, Gedächtnis-Ausstellung*, 1951, no. 66.
The Hague, Gemeentemuseum, *August Macke*, December 1953 – February 1954, no. 114.
Amsterdam, Stedelijk Museum, *August Macke*, February – March 1954, no. 69.
Zurich, Kunsthhaus, *August Macke 1887-1914*, April – May 1954, no. 108.
Braunschweig, Kunstverein, *August Macke*, October 1954, no. 165.
Bonn, Städtische Kunstsammlungen, *Tunisaquarelle von August Macke*, May – June 1955, no. 28.
Kassel, Museum Fridericianum, *documenta (I)*, *Kunst des XX. Jahrhunderts*, July – September 1955, no. 354.
Münster, Westfälische Wilhelms-Universität/Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *August Macke - Gedenkaustellung zum 70. Geburtstag*, January – March 1957, no. 130, p. 35.
Bielefeld, Städtisches Kunsthhaus, *Macke, Aquarell-Ausstellung*, June – July 1957, no. 481 (illustrated p. 59).
Berlin, Galerie Nierendorf, *August Macke, Aquarelle, Bilder, Zeichnungen*, 1958, no. 25.
Reutlingen, Spendhaus, *August Macke*, 1958, no. 115.
Bremen, Kunsthalle, *August Macke, Handzeichnungen und Aquarelle*, November 1964 – January 1965, no. 327a.
New York, Galerie Hutton-Hutschnecker, *Kandinsky, Franz Marc, August Macke, Drawings and Watercolors*, April – May 1969, no. 153 (illustrated p. 118).

LITERATURE:

U. Laxner, *Stilanalytische Untersuchungen zu den Aquarellen der Tunisreise 1914, Macke, Klee, Moilliet*, Bonn, 1967, pp. 107-108 & 170.
E.G. Güse, 'Raum und Fläche, Europa und der Orient, Zu August Mackes Tunis-Aquarellen', in exh. cat. *Die Tunisreise, Klee, Macke, Moilliet*, Münster, 1982, p. 142.
M. M. Moeller, *August Macke, Die Tunisreise*, Munich, 1989, p. 33 (illustrated).
U. Heiderich, *August Macke, Aquarelle, Werkverzeichnis*, Ostfildern-Ruit, 1997, no. 488, p. 348 (illustrated p. 349).

On the 6th April 1914, August Macke, along with his friends and fellow painters Paul Klee and Louis Moillet set sail from Marseille for Tunisia. It was only a brief visit to the African country, lasting little more than two weeks, but it was to prove legendary for the impact it had on both art history and on the lives and work of the artists involved. For Klee, the 'Tunisreise' was to have a slow and lasting effect on the development of his work for at least a decade to come, while in contrast, for Macke, it seemed suddenly to bring everything he had previously done and been working towards into focus, galvanizing his energy and immediately intensifying his art. Concentrating his work into a miraculous new fusion of clear form, simplified composition and heightened colour, Macke, in a near feverish burst of productivity during this brief journey, created many of the very finest works of his career.

Kairouan II is one of the thirty-eight watercolours that Macke brought home from Tunisia, in addition to more than a hundred drawings and a large number of photographs that he had taken. For practical reasons he had not taken oil paints but only a box of watercolours and it was essentially his suddenly blossoming mastery of this medium that has given rise to the legendary status now accorded the 'Tunisreise'.

Macke seems to have eagerly explored the narrow streets, markets, bazaars and cafés of Kairouan, Tunis and St Germain with the insatiable curiosity of a child. Amidst the rich colours and patterns of the bazaars and souqs, and in the full glare of the harsh radiant light of the African sun, the quickly-drying medium of Macke's watercolours took on a radical boldness, simplicity and intensity that eminently suited the synchronistic aims of his painting.

Within this group of important watercolours, *Kairouan II* belongs to a series of three depictions of Kairouan that Macke executed when he and Klee visited between 15 and 17 April. Along with *Kairouan I* (Heiderich no. 487; Bayerische Staatsgemäldesammlungen, Staatsgalerie moderner Kunst, Munich) and *Kairouan III* (Heiderich no. 489; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster), these works depict the city's gates and its Great Mosque, known as the Mosque of Uqba, which is one of the oldest places of worship in the Islamic world.

A watercolour by Paul Klee executed at the same time, *Vor den Toren von Kairouan*, shows a similar view of the city (PKS no. 1319; Paul-Klee-Stiftung, Kunstmuseum Bern).







AUGUST MACKE (1887-1914)*Grosser Akt auf rotem Tuch*

oil and gouache on paper
 24 ¾ x 19 ½ in. (62.7 x 49.5 cm.)
 Executed in 1912

£80,000-120,000

\$130,000-180,000

€110,000-160,000

PROVENANCE:

The artist's estate (with the Nachlass stamp, Lugt L.1775b; on the reverse of the mount).
 Galerie Gunter Franke, Munich, *circa* 1920-1938.
 Galerie W. Ketterer, Stuttgart.
 Dr. Hoeschen, Bad Oeynhausen.
 Collection Ströher, Darmstadt, by 1955.
 David B. Findlay Gallery, New York, by 1968.
 Herbert & Natalie Kirshner, New York; sale, Ketterer Kunst, Munich, 19 May 2001, lot 13.
 Galerie Thomas, Munich, acquired at the above sale.
 Private collection, Munich, by whom acquired from the above in 2003, and thence by descent.

EXHIBITED:

Frankfurt, Kunstverein, *August Macke*, May - June 1920, no. 42; this exhibition later travelled to Wiesbaden, Neues Museum.
 Cologne, Museen der Stadt, *August Macke*, June - July 1947, no. 108.
 Trier, Werkschule, *August Macke*, October - November 1947, no. 33.
 Oldenburg, Kunstverein, *August Macke, Gemälde, Aquarelle und Zeichnungen*, December 1948 - January 1949, no. 42.
 Bochum, Richard-Baltz-Haus, *August Macke*, April - May 1949, no. 44.
 Duisburg, Städtisches Kunstmuseum, *August Macke*, May 1949, no. 74.
 Dortmund, Museum am Ostwall, *August Macke*, June - July 1949, no. 74.
 Den Haag, Gemeentemuseum, *August Macke*, December 1953 - January 1954, no. 84.
 Amsterdam, Stedelijk Museum, *August Macke*, February - March 1954, no. 38.
 Braunschweig, Kunstverein, *August Macke*, October 1954, no. 129.
 Bielefeld, Städtisches Kunsthhaus, *Macke, 1887-1914*, June - July 1957, no. 172 (illustrated p. 25).

LITERATURE:

G. Vriesen, *August Macke*, Stuttgart, 1957, no. 172 (illustrated p. 282).
 U. Heiderich, *August Macke, Aquarelle, Werkverzeichnis*, Ostfildern-Ruit, 1997, no. 160, pp. 236, 237 (illustrated p. 237).

According to the *Catalogue raisonné* of the watercolours by Dr. Ursula Heiderich, the figure depicted is probably Elisabeth Erdmann-Macke, wife of the artist. As of the end of 1910, Macke lived with his family in Bonn, where he devoted himself to his immediate domestic and spatial surroundings. Throughout this time, Macke repeatedly paints his wife Elisabeth, whether reading, sewing or resting, and with their son Walter who was born in 1910.



279

PAUL KLEE (1879-1940)

Angler Erinnerung aus L. (Angler Memory of L.)

signed 'Klee' (lower right); dated and numbered '1919.138' (on the artist's mount)

watercolour and pen and ink on paper laid down on the artist's mount

sheet: 10 ¾ x 8 ⅝ in. (27.4 x 21.9 cm.)

artist's mount: 12 x 9 ¼ (30.6 x 23.5 cm.)

Executed in 1919

£120,000-180,000

\$190,000-270,000

€170,000-240,000

PROVENANCE:

with Galerie Neue Kunst Hans Goltz, Munich, through whom sold between October - December 1919.

Acquired by the father of the present owner *circa* 1928, and thence by descent.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *Paul Klee, Lyonel Feininger*, November - January 1920, no. 71.

Jena, Kunst-Verein, *Paul Klee*, July - August 1920, no. 22.

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 3, 1919-1922, Bern, 1999, no. 2201, p. 105.

Following the Armistice ending the First World War in November 1918, Paul Klee was discharged from his military duty and returned to Munich around Christmas-time. He rented a studio in the Schloss Suresnes in the spring of 1919. Painted during the height of this post-war revolutionary period in Germany, *Angler Erinnerung aus L. (Angler Memory of L.)*, also known by the artist's alternative title *Einordnung der Leidenschaft* (Classification of Passion), is a colourful and spectacular cosmic fantasy typical of the unique world that Klee constructed for himself during this tumultuous time.

For Klee, birds, aquatic creatures and anglers symbolized the mystic link between man and the cosmos. *Angler Erinnerung aus L.* depicts an angler and the fish that he is reeling in. Between the angler in his boat and the fish in the sea appears a duck-like creature, suspended between the air and water. Klee was fascinated with the 'free mobility' of birds, and the freedom with which they move between the elements, and in particular birds such as ducks, which both walk, swim and fly: 'We are led to the upper ways by yearning to free ourselves from earthly bonds; by swimming and flying, we free ourselves from constraint in pure mobility' (Schriften, p. 125).

As noted in the provenance, the Munich dealer Hans Goltz acquired this work from Klee in October-December 1919. Klee had signed an exclusive three-year contract with Goltz in October 1919, which was later extended to 1925. In the first year of this arrangement the artist achieved his highest number of picture sales to date. Goltz gave Klee a large solo exhibition at his Galerie Neue Kunst in May-June 1920, which included 371 works. The present work was shown in the second one-man show in July-August of that year, at the Kunstverein Jena. These important exhibitions, as well as numerous group shows in which Klee participated throughout Germany, contributed to the first widespread public recognition of the artist's work.





λ280

EMIL NOLDE (1867-1956)

Zwei Frauen und ein Mann im Gespräch

signed twice 'Nolde' (lower right)

watercolour on Japan paper

3 7/8 x 5 1/2 in. (9.2 x 13.6 cm.)

Executed in Hamburg in the 1940s

£25,000-35,000

\$38,000-53,000

€34,000-47,000

PROVENANCE:

Galerie Anne Abels, Cologne.

Acquired from the above by the family of the present owner in the 1950s, and thence by descent.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll.

This work was part of a sketchbook dating from Nolde's stay in the Eppendorfer hospital, Hamburg, in the 1940s.



λ281

EMIL NOLDE (1867-1956)

Meer mit Sturzwellen und hohem Horizont

signed 'Nolde.' (lower right)

watercolour and brush and ink on Japan paper

13 ¾ x 18 ½ in. (35.2 x 47.2 cm.)

Executed in Jutland in 1920

£50,000-70,000

\$76,000-110,000

€67,000-94,000

PROVENANCE:

Stiftung Ada und Emil Nolde, Seebüll, until *circa* 1960.

Marlborough Fine Art, London, by July 1969.

Kunsthauß Bühler, Stuttgart.

Acquired from the above by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Munch, Nolde, The Relationship of their Art*, July - August 1969, no. 132, p. 20.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll.

This sheet belongs to a series of seascapes that Nolde executed in the summer of 1920 during a trip to Jutland on the North Sea.

***282**

PAUL KLEE (1879-1940)

Unvollendete Landschaft Coelinblau Gefasst (Unfinished Landscape Framed in Cerulean Blue)

signed 'Klee' (lower left); dated and numbered '1918.27.' (on the artist's mount)

watercolour and pen and ink on paper laid down on the artist's mount

image: 9 5/8 x 6 1/8 in. (24.5 x 15.5 cm.)

artist's mount: 12 x 7 7/8 in. (30.4 x 20 cm.)

Executed in 1918

£200,000-300,000

\$310,000-460,000

€270,000-400,000

PROVENANCE:

Galerie Neue Kunst Hans Goltz, Munich, February 1920.

Harold Diamond, Inc., New York.

Galerie Beyeler, Basel, between 1977-1978.

Karl Schneider, Arlesheim, by 1979.

Private collection, Switzerland, by descent from the above.

EXHIBITED:

Darmstadt, Städtisches Mathildenhöhe, *Deutscher Expressionismus*, June - September 1920, no. 356.

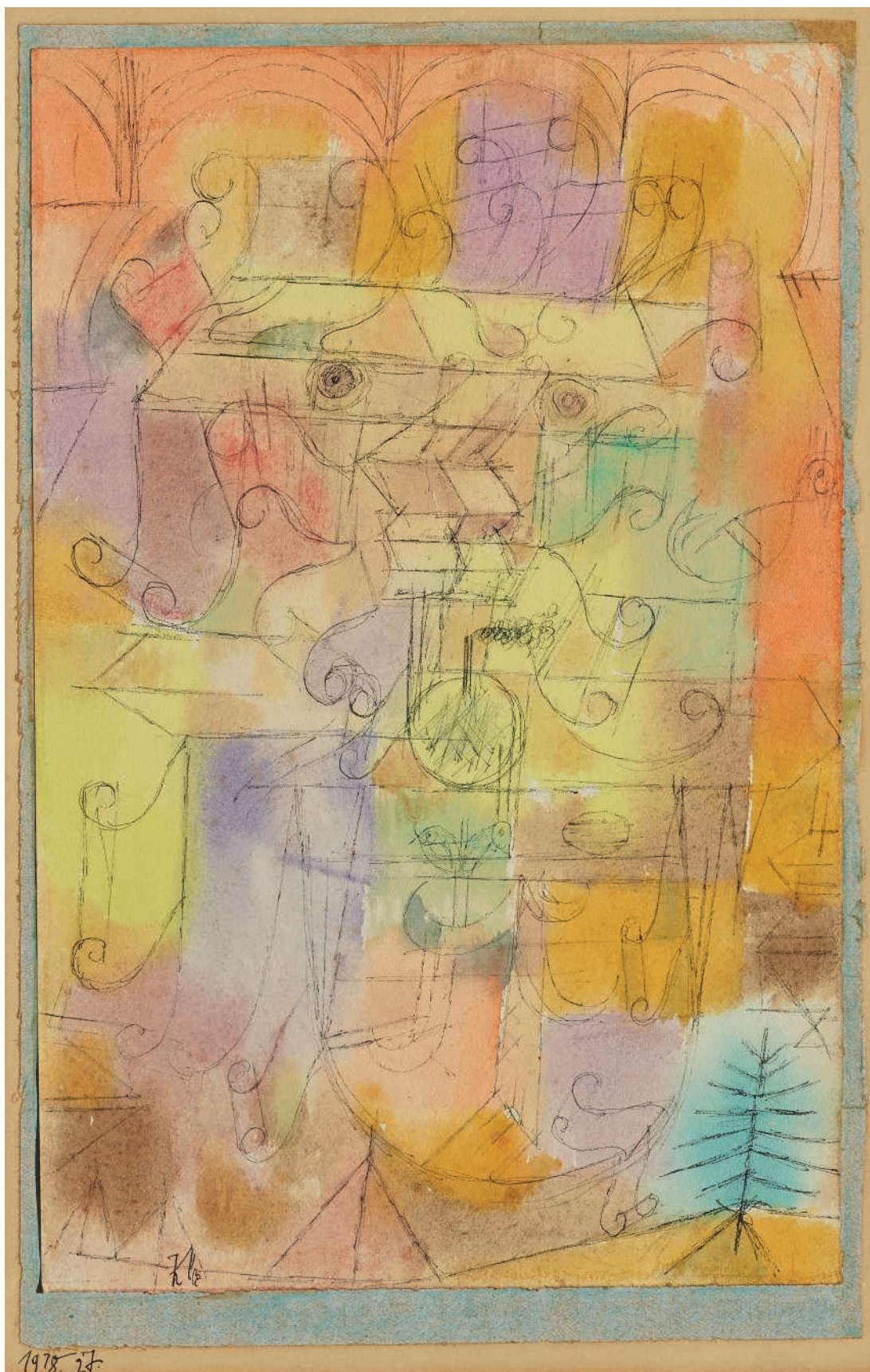
LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 2, 1913-1918, Bern, 2000, no. 1874 (illustrated p. 443).

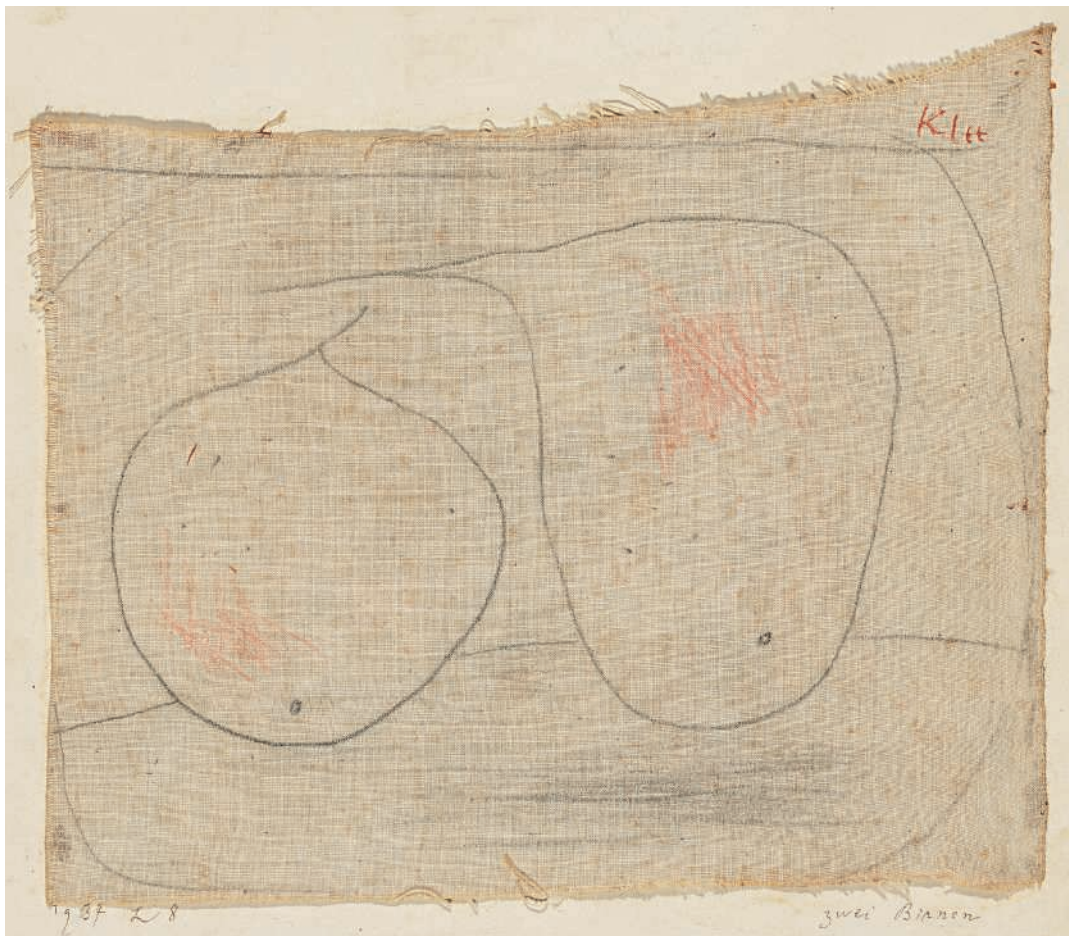
Towards the end of World War I, Paul Klee's work quickly matured, and his range of subject matter expanded and deepened philosophically. In 1918, the atmosphere of artistic and political revolution in Munich, Klee's pre-war travels in North Africa, and his assimilation of Delaunay's Orphist influence were all coming to fruition, particularly in his handling of colour and the transformation of his drawing and form. It was at the beginning of this year that Klee created this 'Unfinished Landscape Framed in Cerulean Blue'.

The glowing, jewel-like resonance of this landscape emerges in the combination of delicately modulated colour and imaginative, energetic and meticulous draughtsmanship. It was Klee who famously said that drawing was just 'taking a line for a walk' and in this work he demonstrates this principle in the simplest way, contrasting the sharp graphic line with a diverse palette. Indeed, in the present painting the artist seems to take line for a dance, for there is something of the pleasure of articulating movement evident in the lyrical expression of the curved interlocking lines. Klee's art is unique in the history of the twentieth century in that he was the only modern artist who allowed his work to roam freely between the organic and the geometric, the constructive and the intuitive, the figurative and the abstract and between the purely linear and the wholly chromatic.

In October 1919 Klee signed a contract with the dealer Hans Goltz, which provided the artist with some financial stability, and Goltz sold this work a few months later. 'I paint, he markets and advertises', Klee wrote to his friend Wilhelm Hausenstein in June 1920 (quoted in O.K. Werckmeister, *The Making of Paul Klee's Career, 1914-1920*, Chicago, 1989, p. 236).



1978. 24



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***283**

PAUL KLEE (1879-1940)

Zwei Birnen (Two Pears)

signed 'Klee' (upper right); dated, numbered and inscribed '1934 L8 zwei Birnen' (on the artist's mount)

pencil and coloured pencil on muslin, attached to the artist's mount
sheet: 7 $\frac{7}{8}$ x 10 in. (20 x 25.5 cm.)

artist's mount: 10 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (27.7 x 31.9 cm.)

Executed in 1934

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Otto Ralfs, Braunschweig, 1934.

Lily Klee, Bern, 1940-1946.

Klee Gesellschaft, Bern, from 1946.

Galerie Louise Leiris, Paris (no. 982).

Kusthandel Lambert Tegenbosch, Heusden aan de Mass (no. 81.49).

Robert Urbye, Oslo, from 1958.

Anonymous sale, Sotheby's, London, 1 July 1981, lot 326.

Anonymous sale, Sotheby's, London, 19 March 1997, lot 46.

Private collection, America, acquired at the above sale; sale, Christie's, London, 26 June 2002, lot 193.

77 Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above.

EXHIBITED:

London, The Mayor Gallery, *Drawings by Paul Klee*, May 1952, no. 15.

Geneva, Galerie du Perron, *Paul Klee*, July 1960, no. 14.

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 7, 1934-1938, Bern, 2003, no. 6586 (illustrated p. 54).



λ284

ALFRED KUBIN (1877-1959)

Kamelreiter

signed 'AKubin' (lower right)
paste-paint (gouache, watercolour, gum Arabic and pastel) on paper
11 ½ x 10 in. (29.4 x 25.5 cm.)
Executed *circa* 1905

£18,000-25,000
\$28,000-38,000
€25,000-33,000

PROVENANCE:

Maximilian Morgenstern, Vienna, by whom acquired from the artist, and
thence by descent to the present owner.

Dr. Annegret Hoberg, Kubin-Archiv, Städtische Galerie im Lenbachhaus,
Munich, has confirmed the authenticity of this work.

Executed circa 1905, Alfred Kubin's *Kamelreiter* has remained, until this day, in the family of a man who was not only a collector, but also a patron and friend. Maximilian Morgenstern was a successful Jewish textile merchant who lived in Vienna and is believed to have met the artist around 1910. Morgenstern soon became a frequent correspondent and began to accumulate what was probably the most significant collection of Kubin's works assembled during his lifetime. Kubin inscribed several of his works to Morgenstern and also created a number of very personal works that portray Morgenstern with a halo and in the guise of St Martin of Tours and himself as a willing supplicant or beggar. It was in 1905, following a period of artistic crisis, that Kubin had visited Vienna and, during a brief but frenetic trip, had met a vast range of the protagonists of the *Jugendstil* including Koloman Moser, who would instruct him in a new method, as Kubin himself would later recall: 'In Vienna, Kolo Moser had shown me a technique that consisted of mixing watercolours with paste and made it possible to achieve very striking colour effects. I devoted myself wholeheartedly to this new procedure and succeeded in producing a whole series of pictures that shimmered and glowed' (Kubin, quoted in A. Hoberg, 'Alfred Kubin: The Early Work up to 1909', pp. 13-39, Hoberg (ed.), *Alfred Kubin: Drawings 1897-1909*, exh. cat., New York, 2008, pp. 32-33).



λ285

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Le dragon des mers (La geisha)

signed 'Foujita' (lower centre)

pen and India ink and pencil on tracing paper

13 x 10 in. (33 x 25.3 cm.)

Executed circa 1955

£5,000-8,000

\$7,600-12,000

€6,700-11,000

PROVENANCE:

The artist's estate, and thence by descent; sale, *Succession Kimiyo Foujita II*, Hôtel Drouot, Paris, 29 October 2013, lot 253.

Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Sylvie Buisson.



λ*286

HENRI MATISSE (1869-1954)

La religieuse portugaise

signed and dated 'H.Matisse Juin 45' (lower right)

pencil on paper

20 ¾ x 15 ⅞ in. (52.8 x 40.5 cm.)

Drawn in June 1945

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Geneviève Gillaizeau, France.

The Waddington Galleries, London.

Acquired from the above by the present owner in 1988.

Wanda de Guébriant has confirmed the authenticity of this work.

λ*287

PABLO PICASSO (1881-1973)

Nu debout

dated and numbered '26 mai 44 II' (on the reverse)

pencil on paper

20 x 12 7/8 in. (50.8 x 32.8 cm.)

Drawn on 26 May 1944

£60,000-80,000

\$92,000-120,000

€81,000-110,000

PROVENANCE:

André Schoeller, Paris.

Jacques Benador, Geneva, by whom acquired from the above, probably in the 1960s.

Acquired from the above by the present owner circa 1984.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 13, *Oeuvres de 1943 et 1944*, Paris, 1962, no. 272 (illustrated pl. 134).

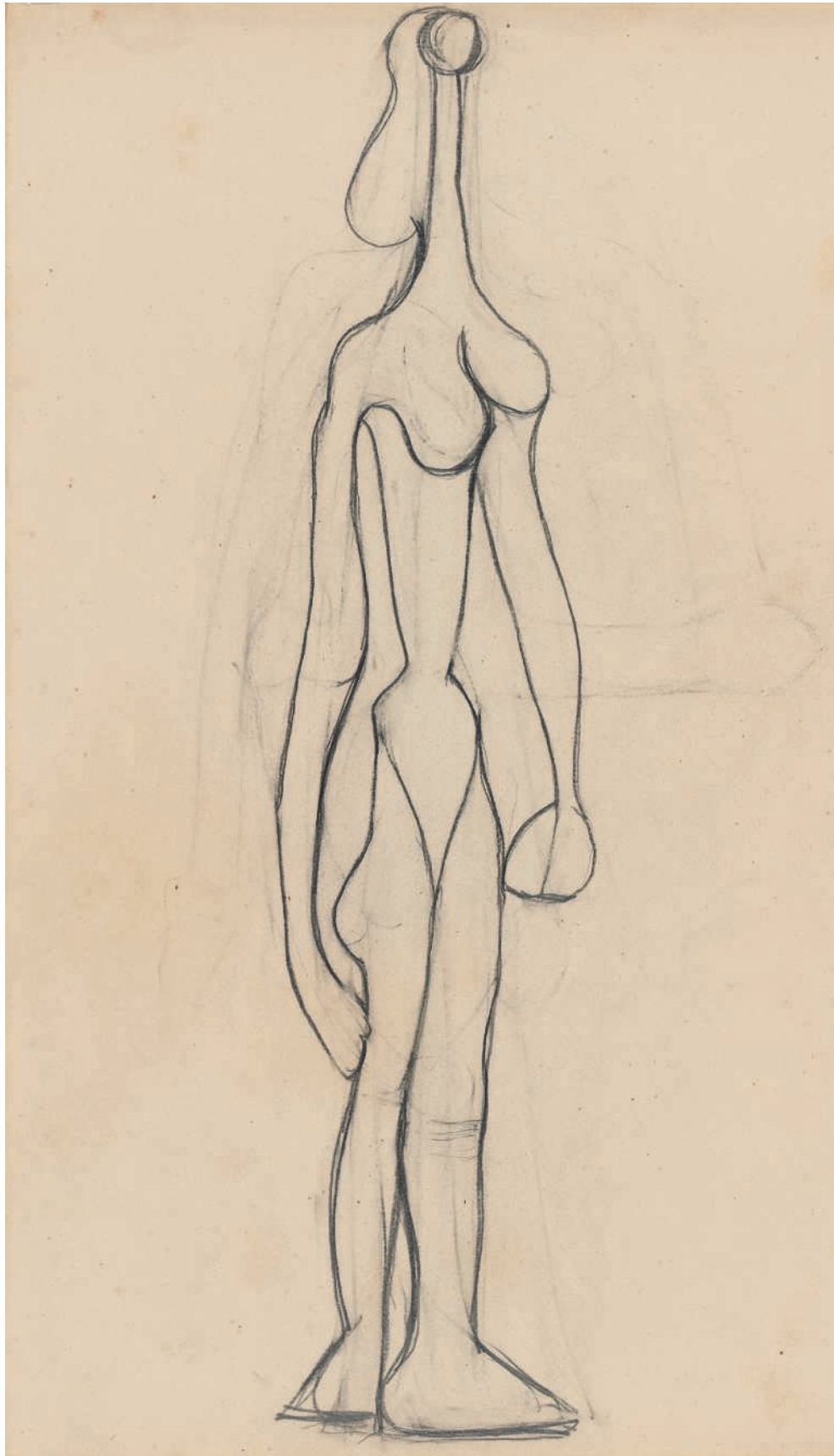
The Picasso Project (ed.), *Picasso's Painting, Watercolours, Drawings and Sculpture, Nazi Occupation, 1940-1944*, San Francisco, 1999, no. 44-081 (illustrated p. 345).

On the 26th of May 1944, on two identical sheets of paper, Picasso experimented with the invention of a new female form (Z.13.271.272). Both executed in pencil and later titled *Nu debout*, the two studies toy with the idea of transforming the female form to a pin-figure, able to nevertheless convey a sensuous silhouette. The pair – to which the present work belongs – may have served Picasso as a study for the large canvas *Nu couché et femme se lavant les pieds* (Z.13.273), which he would complete almost three months later.

The lying figure in that painting relates, in essence, to the figure in the present drawing: in both works, the head is reduced to a circle, surmounting a long and straight neck, while the breasts seem to hang like heavy fruits from a tree. A month after executing *Nu debout*, Picasso returned to this idea in a series of further drawings (Z.13.320-322, 324 & 325) in which the female profile, emphasised in its vertical élan, is crowned by rotund, generous breasts.

In one drawing of the series in particular (Z.13.325), Picasso combined studies of figures similar to that illustrated in *Nu debout* with a figure washing her feet, suggesting that the artist may have first intended to include in the painting a standing figure and not a lying one. The idea that had started to emerge in *Nu debout*, however, must have seriously interested Picasso, for at the end of June that year, the artist had begun a painting entirely devoted to it (Z.13.305).

Introducing a new female form in Picasso's work, *Nu debout* may have been related to the entrance, in the artist's life, of a new female figure. In 1943 – a year before the execution of the present drawing – Picasso had met Françoise Gilot. Although still involved with Dora Maar, the artist would grow closer and closer to the young woman, eventually moving in with her in 1946. Like he had done time and time before, Picasso strove to distil the essence of his beloved into some significant, truthful form. This time, Françoise's round face and flowing hair gave birth to the idea of a flower-woman, an image that would find its most direct expression in the 1946 painting *La femme fleur* (Françoise Gilot Collection). With her feet firmly planted on the ground, hair like a petal and breasts rotund like fruits, *Nu debout* carries the seeds of an idea that, with the arrival of Françoise in his life, would gain more and more prominence in Picasso's art.



***288**

EGON SCHIELE (1890-1918)

Sitzender Halbakt, Hände im Schoss

signed with the initial and dated 'S.1911' (lower right)

pencil on paper

22 ¾ x 14 ¾ in. (56.8 x 37.5 cm.)

Drawn in 1911

£80,000-120,000

\$130,000-180,000

€110,000-160,000

PROVENANCE:

Neue Galerie, Vienna.

Serge Sabarsky, New York.

Galerie St. Etienne, New York.

Acquired from the above by the present owner in 2010.

EXHIBITED:

New York, La Boetie Gallery, *Egon Schiele and His Circle*, May - June 1971, no. 19 (illustrated).

Tokyo, The Seibu Museum of Art, *Egon Schiele*, April - June 1979, no. 25 (illustrated).

Venice, *Giardini di Castello, XL. Biennale di Venezia, Visual Arts 82'*, Summer 1982, no. 32.

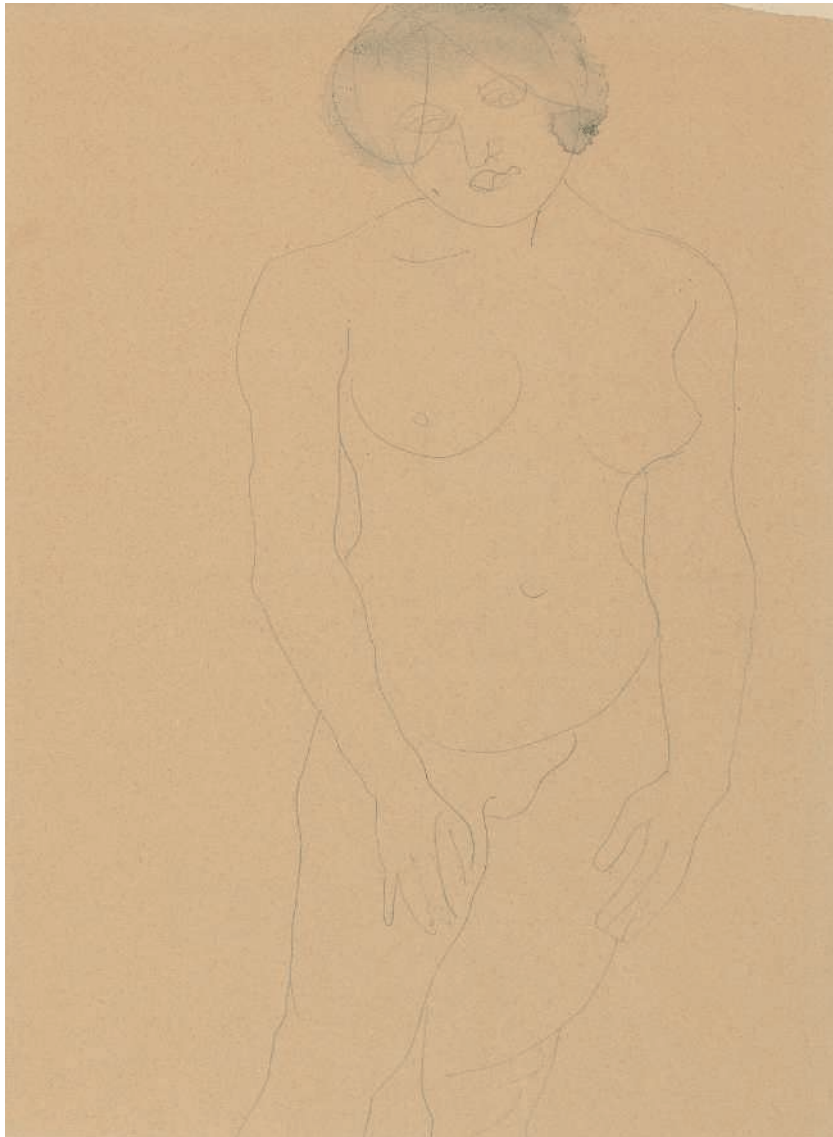
Vienna, Akademie der bildenden Künste, *Egon Schiele, vom Schüler zum Meister, Zeichnungen und Aquarelle 1906-1918*, January - March 1984, no. 52 (illustrated); this exhibition later travelled to: Milan, Accademia di Belle Arti di Brera; Palermo, Villa Zito; Tel Aviv, Museum of Art; Hamburg, Kunsthalle; Salzburg, Rupertinum; Graz, Schloss Plankenwirth; Innsbruck, Tiroler Landesmuseum Ferdinandeum; Bottrop, Josef Albers Museum; and Nürnberg, Kunsthalle.

Rome, Pinoteca Capitolina, *Egon Schiele*, June - August 1984, no. 94 (illustrated); this exhibition later travelled to, Venice, Ca' Pesaro, Galleria Internazionale d'Arte, and Martigny, Fondation Pierre Gianadda.

LITERATURE:

J. Kallir, *Egon Schiele, The Complete Works*, London & New York, 1998, no. 815 (illustrated p. 441).





289

AUGUSTE RODIN (1840-1917)

Femme nue debout

watercolour and pencil on paper

13 x 9 5/8 in. (33 x 24.4 cm.)

Executed circa 1896-1900

£10,000-15,000

\$16,000-23,000

€14,000-20,000

Christina Buley-Urbe will include this drawing in her forthcoming *Auguste Rodin Catalogue raisonné des dessins et peintures*.

Executed around 1896, this drawing is one of Rodin's first major watercolour nudes, using natural colours (brown, ochre, orange, grey). It can be compared to the series of drawings that belonged to Georges Clemenceau, discovered a few years ago at the Musée Clemenceau in Paris (see C. Buley-Urbe, "Clemenceau and his thirty-two drawings by Rodin" in *La Revue de l'Art*, no. 172/2011 – 2, pp. 49-60). A preparatory drawing for the present lot is in the collection of the Musée Rodin, Paris, D. 1085.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

290

EDOUARD VUILLARD (1868-1940)

Young Woman Reading

stamped with the signature 'E Vuillard' (Lugt 2497a; lower right)

pastel on paper

28 x 28 7/8 in. (71.5 x 73.3 cm.)

Executed in 1916

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

The artist's studio.

Katia Pissarro, Paris.

JPL Fine Arts, London.

Private collection, London, by 1982.

Neffe-Degandt Fine Art, London, by 1997.

Private collection, by whom acquired from the above in 1998.

EXHIBITED:

Munich, Kunstverein, *Bonnard, Roussel, Vuillard*, March - May 1959, no. 43 (illustrated).

London, JPL Fine Arts, *E. Vuillard, 1868-1940, Drawings, Watercolours and Pastels*, Spring 1980, no. 25 (illustrated).

LITERATURE:

A. Salmon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. X-76, p. 1215 (illustrated).



λ291

PABLO PICASSO (1881-1973)

Buste de femme

with the inscription '23 Mayo 1903 R' (on the reverse)

pen and ink on paper

9 1/8 x 6 3/4 in. (23.2 x 17.2 cm.)

Drawn on 23 May 1903

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

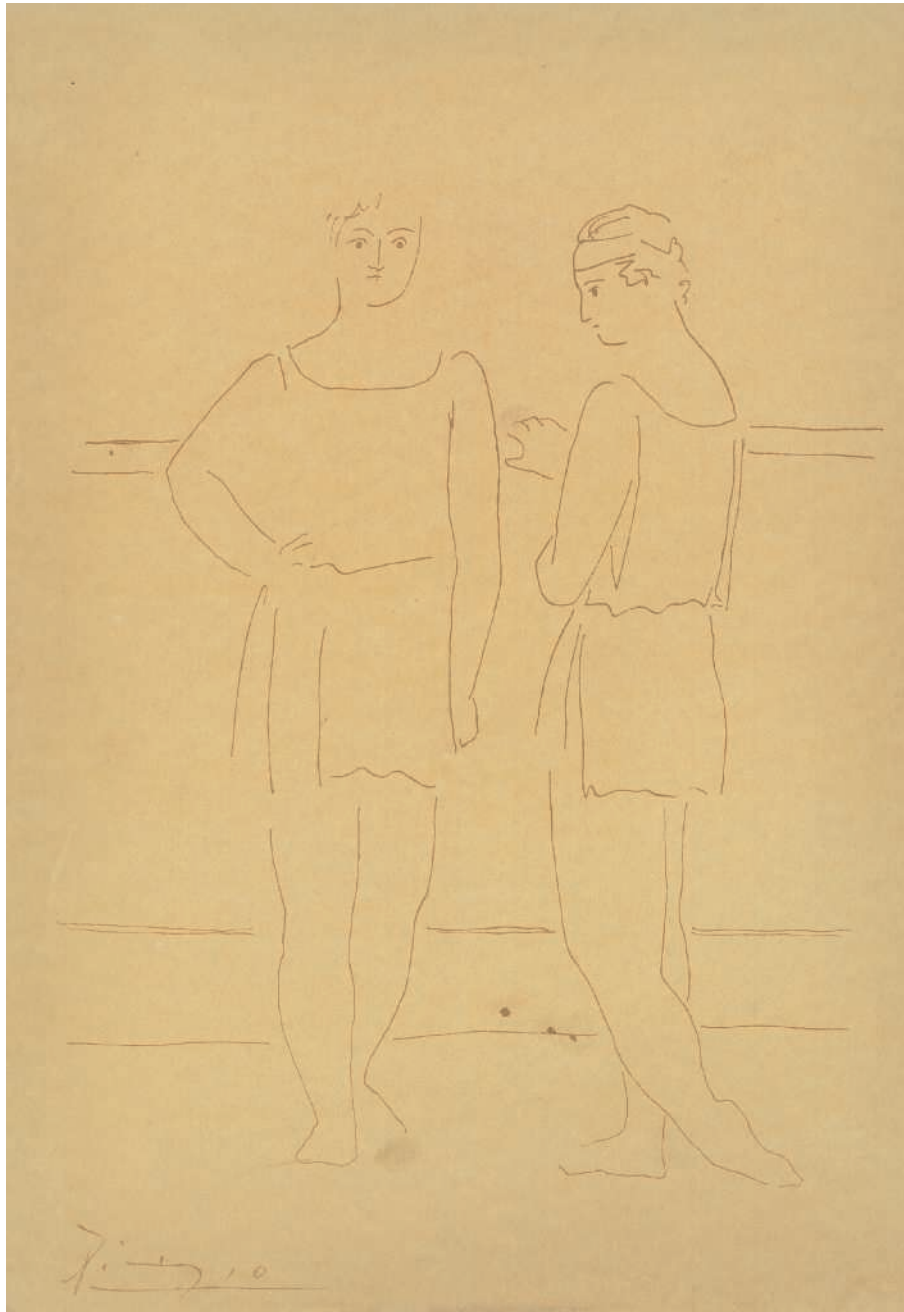
The Leicester Galleries, London.

George Prinz, London, by whom acquired from the above in the 1960s, and thence by descent to the present owner.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

According to Claude Picasso the date on the reverse of the sheet is by the hand of the artist's father, José Ruiz y Blasco. In 1903 Picasso returned to Barcelona from Paris, where he would remain for the next fifteen months, and during this time produced over fifty works.



λ292

PABLO PICASSO (1881-1973)

Deux danseurs

signed 'Picasso' (lower left)
pen and ink on paper
11 ¾ x 8 ⅝ in. (29.7 x 21.1 cm.)

£20,000-30,000

\$31,000-46,000

€27,000-40,000

PROVENANCE:

Private collection, London.

LITERATURE:

H. Asmodi, *Pablo Picasso, Ballettzeichnungen*, Feldafing, 1956
(illustrated, n.p.).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



293

293

PAUL SIGNAC (1863-1935)

Cassis

stamped with the signature 'P. Signac' (Lugt 2285b; upper right) and inscribed 'Cassis' (lower right)

Conté crayon on paper
5 x 7 7/8 in. (12.7 x 19.2 cm.)
Drawn circa 1895

£2,000-3,000
\$3,100-4,600
€2,700-4,000

PROVENANCE:

The artist's estate.
Ginette Signac, Paris, by descent from the above.
Madeleine Gay, France, a gift from the above.
Private collection, France.

Marina Ferretti has confirmed the authenticity of this work.

294

PAUL SIGNAC (1863-1935)

Les Alyscamps à Arles

dated and inscribed 'Alyscamp. Arles 95' (lower right)
pastel and brush and ink on paper
7 7/8 x 4 3/4 in. (18.7 x 11.1 cm.)
Executed in Arles in 1895.

£3,000-5,000
\$4,600-7,600
€4,100-6,700

PROVENANCE:

The artist's estate.
Ginette Signac, Paris, by descent from the above.
Madeleine Gay, France, a gift from the above in April 1978.
Private collection, France.

Marina Ferretti has confirmed the authenticity of this work.



294



295

HENRI MARTIN (1860-1943)

Paysage au clair du lune

signed and dated 'Henri Martin 1896' (lower left)
Conté crayon heightened with gouache on paper
19 ½ x 25 in. (59.5 x 61.5 cm.)
Drawn in 1896

£10,000-15,000

\$16,000-23,000

€14,000-20,000

Cyrille Martin has confirmed the authenticity of this work. Marie-Anne Destrebecq-Martin will include this work in her forthcoming Henri Martin *catalogue raisonné*.



λ296

BERNARD BUFFET (1928-1999)

Barques à Marée Basse

signed and dated 'Bernard Buffet 67' (upper centre)
watercolour, brush and India ink and pencil on paper
19 ½ x 25 ¾ in. (49.7 x 65.3 cm.)
Executed in 1967

£10,000-15,000
\$16,000-23,000
€14,000-20,000

PROVENANCE:

Galerie Maurice Garnier, Paris (with the Maurice Garnier stamp; on the reverse)
Mitsukoshi Art Gallery, Hong Kong (no. FA301).
Private collection, Japan.

This work is recorded in the Maurice Garnier Archives.



297

MAURICE UTRILLO (1883-1955)

La Place des Minimes, à Lyon-Saint-Just

signed and dated 'Maurice, Utrillo, V. 1934,' (lower right) and titled 'La Place des Minimes, à Lyon-Saint-Just' (lower left)

gouache on card

19 x 24 7/8 in. (48.2 x 63.2 cm.)

Executed in 1934

£30,000-50,000

\$46,000-76,000

€41,000-67,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 12 December 2006, lot 45.

Private collection, Paris.

Anonymous sale, Sotheby's, 6 February 2008, lot 252.

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

Jean Fabris and Cédric Paillier have confirmed the authenticity of this work.

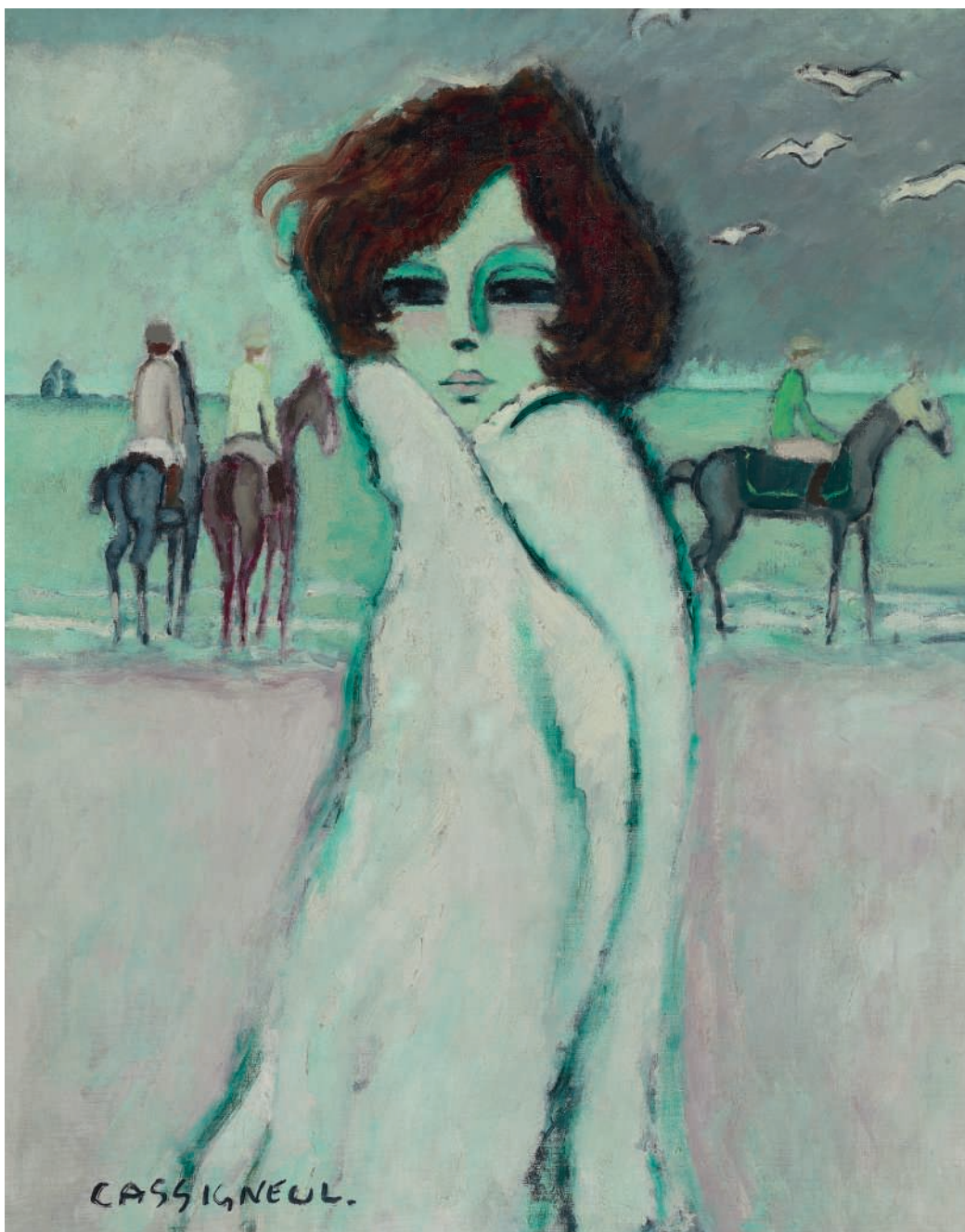


IMPRESSIONIST & MODERN
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LOTS 301-427





Δλ*301

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le cavalier sur la plage

signed 'CASSIGNEUL.' (lower left); signed 'JP CASSIGNEUL' (on the reverse);
inscribed '15 RUE RAYNOUARD PARIS.' (on the stretcher)

oil on canvas

31 7/8 x 25 1/2 in. (81 x 65 cm.)

Painted in 1968

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above circa 1992-1993.

Acquired from the above by the present owners.

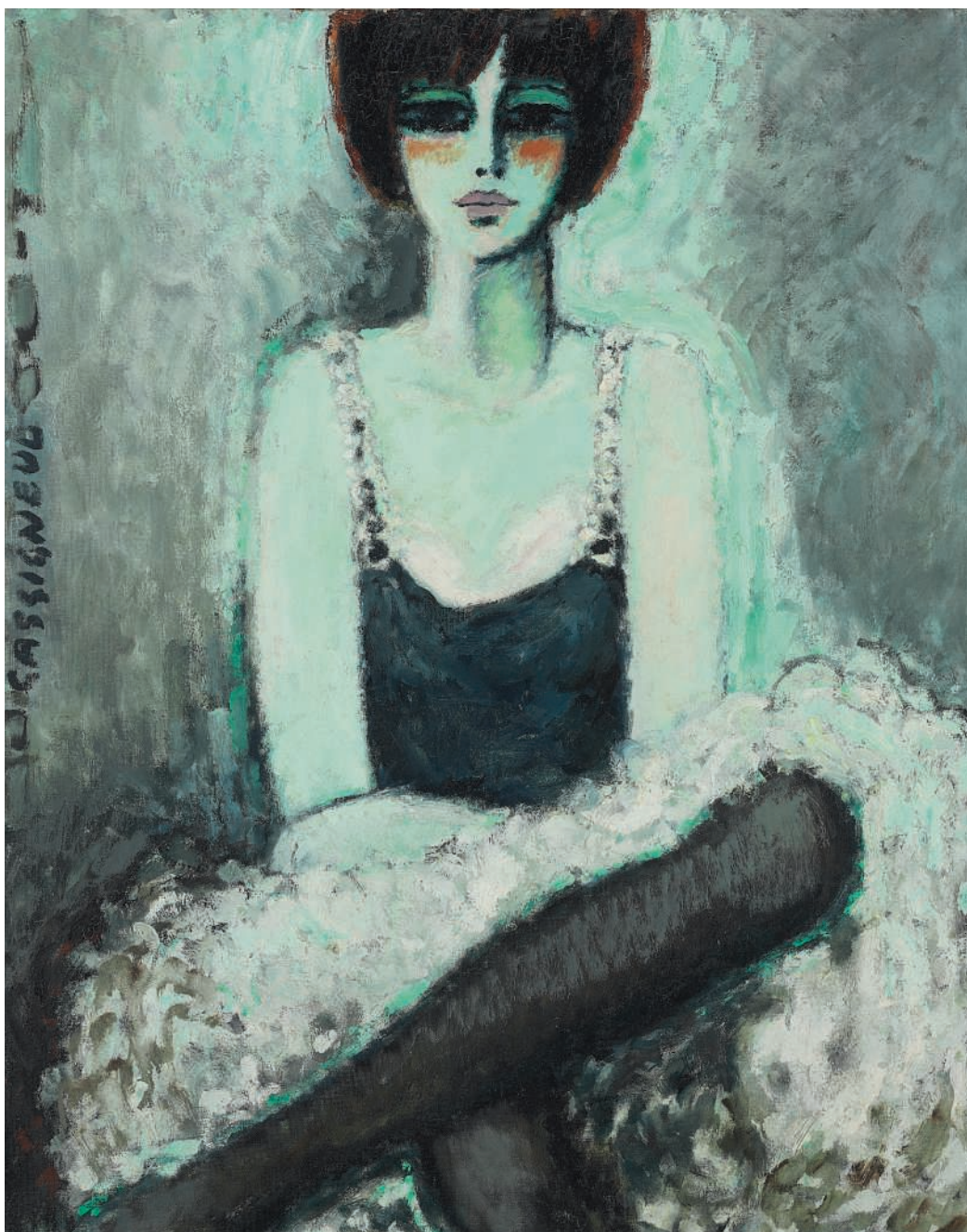
EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*,
February - March 2009, no. 17 (illustrated, p. 34); this exhibition later travelled
to Morioka, Civic Cultural Hall, June - July 2009.

LITERATURE:

R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Milan, 1991, no. 7, p. 103
(illustrated).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



Δλ*302

JEAN-PIERRE CASSIGNEUL (B. 1935)

Ballerine

signed 'CASSIGNEUL' (centre left)

oil on canvas

36 1/8 x 28 5/8 in. (91.7 x 72.7 cm.)

Painted in 1963

£45,000-65,000

\$68,000-97,000

€62,000-89,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above *circa* 1992-1993.

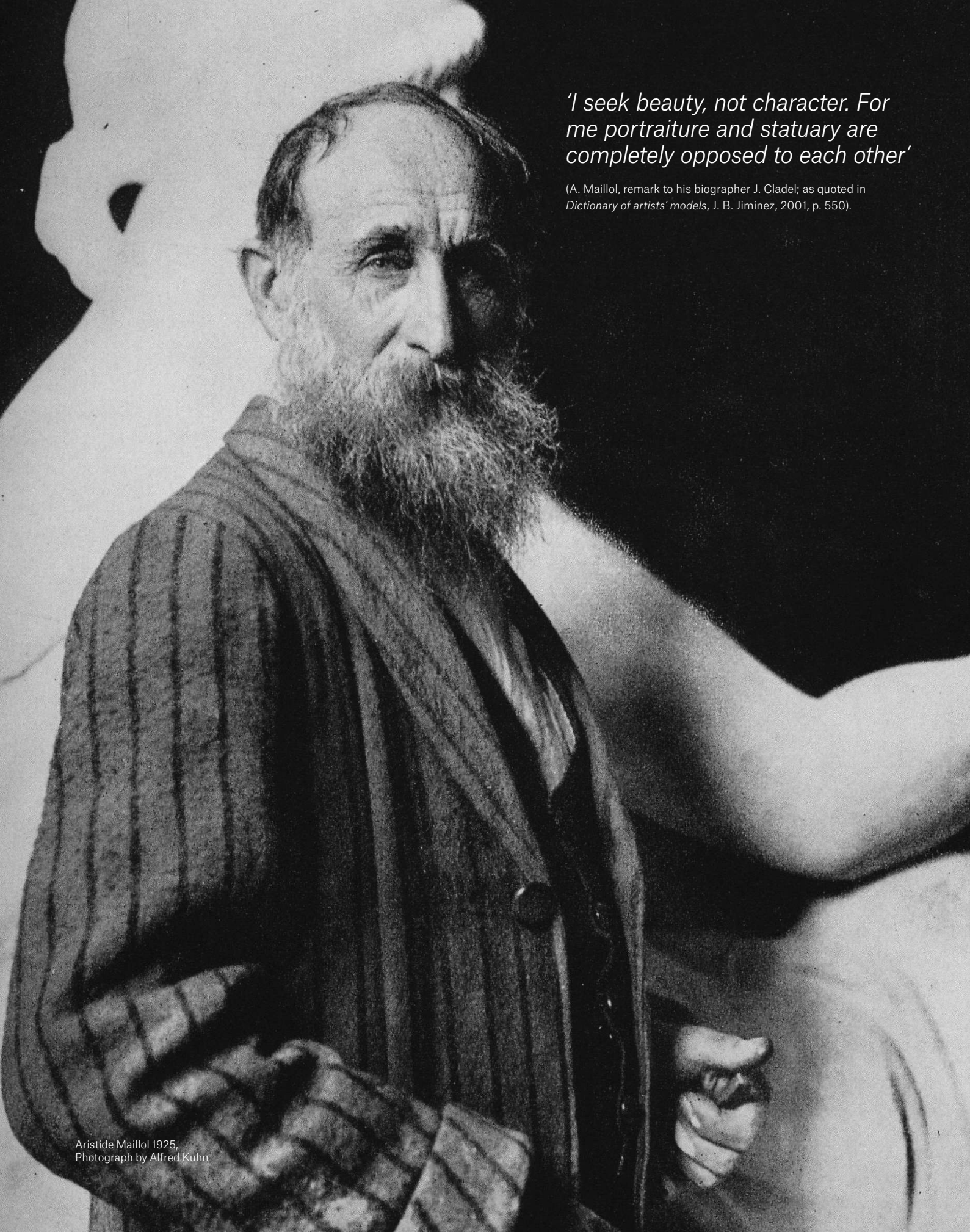
Acquired from the above by the present owners.

EXHIBITED:

Izu Lake, Ippeki Museum, *Opening exhibition*, November 1994, no. 17 (illustrated).

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 6 (illustrated p. 22); this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



'I seek beauty, not character. For me portraiture and statuary are completely opposed to each other'

(A. Maillol, remark to his biographer J. Cladel; as quoted in *Dictionary of artists' models*, J. B. Jimenez, 2001, p. 550).

ARISTIDE MAILLOL

Although Maillol followed Rodin in exploring the sculptural possibilities of the figure, he was one of the few great sculptors of the early 20th century who had not studied under him. His nascent style of balance, harmony, and quiet restraint represented a bold departure from the expressive gestures, dramatic movement, and textured surfaces that the older master favoured, which constituted the dominant force in European sculpture at the turn of the century.

John Rewald observed: 'To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctively his own; and while all agitation is foreign to his art, there is in his work, especially in his small statuettes, such quiet grace and such warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression - even sensuousness - which seems forever quivering and alive' (J. Rewald, *Aristide Maillol*, Paris, 1939, pp. 6-7).

The following lots encapsulate Maillol's celebration of the female form. In *Baigneuse torse* (lot 303), Maillol presents the lithe, slender female figure - truncated at the shoulders and knees, her head tilted and her left hip raised in subtle contrapposto. Maillol has structured the figure around a unified series of smooth, graceful arcs - the rounded left hip, the gently rounded breasts and stomach, the compact bonnet of hair - that express the beauty of the female form in highly distilled, almost abstract terms. "I look for architecture and volumes," Maillol explained to his biographer Judith Cladel. "I always start from a geometric figure, square, lozenge, triangle, because these are the figures which hold best in space" (quoted in L. Kramer, op. cit., 2000, p. 79).

Maillol modelled the figure of Dina Vierny (*Dina assise* lot 304) during 1937. Dina was the artist's last muse and posed as a model for him until his death in 1944. *Petit nuit* (lot 305) was one of the earliest of Maillol's sculptural compositions. Crouching, her head resting on her arms which are themselves on her knees, the woman in *Petit nuit* appears to be sleeping. Certainly, the fact that her face is hidden from view and is turned down, creating a sense of interiority, adds to the notion that this sculpture somehow embodies, rather than merely represents, the night.

303

ARISTIDE MAILLOL (1861-1944)

Baigneuse, torse

signed with the monogram and numbered 'M 3/6' (at the back of her left leg) and with the foundry mark 'Alexis Rudier. Fondateur.Paris.' (at the back of her right leg)

bronze with dark brown and green patina

Height: 10 5/8 in. (27.6 cm.)

Conceived in 1919 and cast in a numbered edition of six plus two

£35,000-45,000

\$53,000-67,000

€48,000-62,000

PROVENANCE:

Galerie Valentien, Stuttgart.

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

EXHIBITED:

Stuttgart, Galerie Valentien, *Aristide Maillol, Bronzeskulpturen*, July - September 1980, p. 23 (illustrated)

The late Dina Vierny confirmed the authenticity of this work.





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

***304**

ARISTIDE MAILLOL (1861-1944)

Dina assise

signed with the artist's monogram, numbered and inscribed with the foundry mark 'M 2/6 Alexis Rudier Fondateur Paris' (on the back of the base)

bronze with dark brown patina

Height: 8 3/4 in. (21.3 cm.)

Conceived in 1937

£30,000-50,000

\$45,000-75,000

€42,000-69,000

PROVENANCE:

Arthur Tooth & Sons, London.

Acquired from the above by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

305

ARISTIDE MAILLOL (1861-1944)

Petite nuit

signed with the artist's monogram 'M' (on top of the base)
terracotta

Height: 6 $\frac{7}{8}$ in. (17.5 cm.)

Conceived circa 1905-1907

£30,000-50,000

\$45,000-75,000

€42,000-69,000

PROVENANCE:

Galerie Pétridès, Paris.

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

LITERATURE:

B. Lorquin, *Aristide Maillol*, London, 1995, p. 197 (the bronze version illustrated p. 66; titled 'Night').

Olivier Lorquin has confirmed the authenticity of this work.

λ306

PIERRE BONNARD (1867-1947)

La rue

stamped with the signature 'Bonard' (Lugt 3887; lower left)

oil on cradled panel

10 ½ x 6 ⅝ in. (26.8 x 17 cm.)

Painted in 1889

£120,000-180,000

\$180,000-270,000

€170,000-250,000

PROVENANCE:

The artist's estate, and thence by descent to the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Pierre Bonnard*, January - March 1966, no. 24 (titled 'Scène de rue' and dated 'circa 1895-96').

New York, Albert Loeb and Krugier Gallery, *Les Nabis*, May - June 1969, no. 25, p. 13 (illustrated).

LITERATURE:

J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'œuvre peint*, vol. IV, 1940-1947 et supplément 1887-1939, Paris, 1974, no. 01706, p. 120 (illustrated).

Like many of the young artists who were affiliated with the modernist avant-garde on the cusp of the 20th century, Bonnard was a quick and early starter, and he made some remarkable pictures before he was only twenty-five. Painted in 1889, *La rue* represented the cutting-edge style of a new anti-naturalist tendency in the arts, derived from the Symbolist movement in literature led by the poet Stéphane Mallarmé, whose creed was "to paint, not the thing itself, but the effect it produces" (quoted in H. Weinfield, trans., *Stéphane Mallarmé, Collected Poems*, Berkeley, 1994, p. 169). Only the year before, painting for Bonnard had been a part-time vocation; having taken a degree in law, he worked a day job as a minor government official. He had recently completed his obligatory military service and returned to study at the Ecole des Beaux-Arts. Bonnard was fortunate, however, to fall in with other young painters who were eager to seize upon new ideas. In 1887 he took classes at the Académie Julian, where he met Paul Sérusier, Henri-Gabriel Ibels, Paul Ranson and Maurice Denis.

Bonnard was present in October 1888 when Sérusier returned from a stay in Pont-Aven and showed his friends at the Académie Julian a small landscape he had painted on the lid of a cigar box under the guidance of Paul Gauguin. This picture was like no other they had ever seen; the woodland and pond-side scene had been composed with pure, brilliant colors applied in a patch-like arrangement on the little panel. It was an epiphany—they immediately recognized that this was the art of the future, and they called this magical painting *Le talisman* (Guicheteau, no. 2; Musée d'Orsay, Paris). They formed their own society of the initiated, and called themselves 'Nabis,' from the Hebrew word for prophet. In 1890 Denis published his celebrated dictum that "a picture—before being a battle horse, a nude woman, or some anecdote—is essentially a plane surface covered with colors in a certain order" (quoted in G. Groom, *Beyond the Easel*, exh. cat., New York, 2001, p. 17). The example of Gauguin remained important to Bonnard throughout his career, and near the end of his life he kept a postcard reproduction of

Gauguin's *La vision après le sermon* (Wildenstein, no. 245/308; fig. 2) on his studio wall, as seen in a photograph taken by Cartier-Bresson in 1944.

While the Nabis circle shared an interest in the flat and decorative surface of *sythétisme*, Bonnard - and Vuillard as well - avoided from the outset the mystical and religious subject matter to which many of their colleagues had gravitated as they played out their infatuation with Gauguin's Symbolist conception of pictorial content. Bonnard chose instead to treat secular subjects drawn from daily life. He especially admired Degas and Lautrec; John Rewald observed that "Their approach and treatment of their subjects must have encouraged Bonnard to turn his back on Symbolism and focus his attention on what he had always loved, his surroundings. Thus Bonnard set out to capture in his work what no other painter of his time had observed: the little incidents of Parisian life Bonnard descended into the streets and squares, watching with equal interest people, horses, dogs, and trees" (in *Pierre Bonnard*, exh. cat., New York, 1948, pp. 24-25).

La rue is a snapshot of daily Parisian life. The artist has depicted this occasion extremely close-up, as if the viewer were seated at the terrace of a café. The constricted sense of space is more like an interior setting than an outdoor scene, Bonnard has reduced all the forms of the figures and their attire into sinuously contoured, flat colour shapes, in the Japanese manner. He wanted, as he said, "to see form simply as a flat silhouette" (quoted in T. Hyman, *Bonnard*, London 1998, p. 21). Bonnard teases the eye, forcing the viewer to take the time to unravel the forms in order to read the content of his picture. Indeed, the viewer's eye reads various shapes first as colour forms, before it becomes apparent precisely what they represent. Bonnard's talent for this pictorial sleight of hand is most evident in his radical early Nabis pictures, such as *La rue* and later in lot 329 of this sale *Jeune fille avec chien*, painted in 1894 (Dauberville, no. 84).



***307**

EUGÈNE BOUDIN (1824-1898)

Trouville. Les tentes

indistinctly signed, dated and inscribed 'Trouville 80. E Boudin.' (lower right)

oil on cradled panel

5 ½ x 10 ½ in. (14 x 26.5 cm.)

Painted in 1880

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Galleries Durand-Ruel, Paris, by whom acquired on 29 April 1890.

Di Pietro, by whom acquired from the above in December 1923.

Private collection, by 1973.

Arthur Tooth & Sons Ltd, London (no. 6992).

Acquired from the above, *circa* 1974, and thence by descent to the present owners.

EXHIBITED:

Paris, Galleries Durand-Ruel, *Exposition de tableaux, pastels, fusains par Eugène Boudin*, July - August 1889, no. 80.

Paris, Galerie Bernheim-Jeune & Fils, *Eugène Boudin*, November 1900, no. 25.

Paris, Galleries Durand-Ruel, *Eugène Boudin*, 1923, no. 38.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, no. 1297, p. 23 (illustrated).

Boudin, who owned a painting and frame shop in Le Havre, first painted at the seaside resort of Trouville in 1862. Heeding the poet Charles Baudelaire's exhortation to paint modern life, Boudin was attracted to the scenes of Trouville's beaches as they were thronged with vacationers, whose seasonal arrival transformed the town into the Summer Boulevard of Paris. His so-called *crinoline* paintings, named for the ladies' fashionable hoop skirts, accounted for nine of the eleven paintings that Boudin showed at the Salon between 1864 and 1869, and won him wide notice.

The 1860s 'crinoline' paintings were done in the studio on a large or medium canvas format that was suitable for their formal exhibition venue. At the same time, Boudin painted many *plein air* studies on small panels, a support that was easier to handle outdoors. During the 1870s these accounted for most of Boudin's Trouville beach scenes, and by the middle of the following decade, when the present painting was done, he used this format for all of his paintings in this genre. Boudin had essentially treated the earlier 'crinoline' paintings as landscapes seen from a distance, with low horizons and broad expanses of sky, while in the later panels he painted his subjects close-up, as if he were walking along the strand among them.

In this sense, the later panels, show the growing influence of Impressionism on Boudin's work, mainly through the artist's friendship with the younger Claude Monet, another painter who hailed from Le Havre, and who had earlier looked to Boudin as a mentor. The handling in the studies of the mid-1880s is especially fresh and spontaneous. Boudin has clearly delighted in the deft use of a 'loaded' brush, and as a result of this more painterly manner, the solid forms and patiently observed detail in the earlier paintings have yielded to the blur of movement and more fleeting atmospheric effects seen here in *Trouville. Les tentes*.







PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ308

HENRY MOORE (1898-1986)

Reclining mother and child III

signed and numbered 'Moore 4/9' (on the side of the base)

bronze with green and brown patina

Height: 4 ¼ in. (10.5 cm.)

Length: 9 ¼ in. (23.5 cm.)

Width: 4 ⅞ in. (12.4 cm.)

Excluding marble base

Conceived in 1979 and cast in an edition of 9

£60,000-80,000

\$90,000-120,000

€83,000-110,000

PROVENANCE:

Galleria Il Bisonte, Florence.

Acquired from the above by the father of the present owners, circa 1986.

EXHIBITED:

Florence, Galleria Il Bisonte, *Moore, opere recenti, sculture - disegni - grafica*, March - April 1980, no. 7 (illustrated).

Ravenna, Centro dantesco dei Frati minori conventuali, *Omaggio a Henry Moore dalla città di Dante*, March - September 1986, no. 2 (illustrated).

LITERATURE:

F. Russoli & D. Mitchinson, *Henry Moore*, London, 1981, no. 624, p. 298 (illustrated).

A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. V, *Sculpture 1974-1980*, London, 1983, no. 780, p. 46 (illustrated p. 46 & pl. 183).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

λ309

HENRY MOORE (1898-1986)

Reclining figure: Wedge base

signed and numbered 'Moore 2/7', stamped with the signature and maker's mark 'Hans Hansen Denmark' and with the hallmark '925 S' (underneath the figure)

sterling silver figure on a carved stone base

Length: 6 ⅞ (15.6 cm.) including base

Conceived in 1977 and cast in 1981 by Karl Gustav Hansen, silversmith, in an edition of seven

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

Bo Boustedt, Stockholm; his collection sale, Sotheby's, London, 30 November 1988, lot 374.

Acquired at the above sale by the present owner.

LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. 5, *Sculpture 1974-1980*, London, 1983, no. 732, p. 36 (one of the casts from the bronze edition illustrated).

This sculpture is one of a few silver casts of works by Moore that were made by Hans Hansen, Kolding, Denmark. Hans Hansen also made silver editions of two other works by Moore, *Seated Figure: Thin Head*, 1980 (Bowness 917), and *Butterfly*, 1981 (Bowness 702). Bronze editions of all three sculptures also exist.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

λ310

HENRY MOORE (1898-1986)

Reclining Figure: Matrix

signed and numbered 'Moore 1/7' (on the edge of the base)
bronze with brown and green patina

Height: 2 ¾ in. (7 cm.)

Length: 8 in. (20.3 cm.)

conceived in 1976 and cast in an edition of nine plus one

£12,000-18,000

\$18,000-27,000

€17,000-25,000

PROVENANCE:

Fischer Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. 5, *Sculpture 1974-1980*, London, 1983, no. 711, p. 32 (another cast illustrated p. 32 & pl. 108).





THE PROPERTY OF A EUROPEAN LADY

λ311

MARINO MARINI (1901-1980)

L'Atleta

signed and dated 'MARINO 1933' (on the base)

bronze with dark brown patina

Height: 19 ⁷/₈ in. (50.5 cm.)

Conceived in 1933

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

Galleria d'Arte Cairola, Milan.

Acquired from the above by the present owner.

This work is sold with a photo-certificate from the Fondazione Marino Marini.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

λ312

RENATO GUTTUSO (1912-1987)

I tagliaboschi

signed and dated '49 Guttuso' (lower centre)

oil on canvas

45 7/8 x 35 in. (116 x 89 cm.)

Painted in 1949

£60,000-80,000

\$90,000-120,000

€82,000-110,000

PROVENANCE:

Galleria La Nuova Pesa, Rome.

Galleria dell'Annunziata, Milan (no. 14659).

Galleria d'Arte Sianesi, Milan.

Perano Collection, Turin.

Volker Feierabend collection, Milan.

Private collection, Verona.

Francesco Pellin collection, Varese; sale, Sotheby's, Milan, 26 May 2010, lot 45.

Acquired at the above sale by the present owner.

EXHIBITED:

Ferrara, Palazzo dei Diamanti, *Renato Guttuso, immagini autobiografiche ed altre opere*, July - September 1968, no. 87 (illustrated).

Verona, Palazzo Forti, *Guttuso, 50 anni di pittura*, July - September 1987, n. 32, p. 28 (illustrated p. 72).

LITERATURE:

E. Crispolti, *Catalogo Ragionato Generale dei dipinti di Renato Guttuso*, vol. I, Milan, 1983, n. 49/54, p. 204 (illustrated).

E. Crispolti, *Catalogo Ragionato Generale dei dipinti di Renato Guttuso*, vol. IV, Milan, 1989, n. 49/54, p. 108.

E. Crispolti, *Renato Guttuso, Opere delle Fondazione Francesco Pellin*, Milan, 2005, no. 15 (illustrated p. 85).

PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

There is a considerable difference between a group of paintings put together as a form of investment and an art collection in its most authentic meaning. The next six lots belong to the latter: a sophisticated collection of works of art, assembled by a passionate, discerning art lover and his wife.

The late owner started collecting in the 1960s and continued through the 1990s. Some key elements were in his favour: he was gifted with strong entrepreneurial skills, elegant taste and intellectual curiosity, but he also had an excellent guide in Claudia Gian Ferrari.

Claudia Gian Ferrari (Milan, 1945-2010) was an important protagonist of the Italian art scene. In the gallery she ran in Milan for almost thirty years, after the death of her father Ettore in 1982, she contributed to the reappraisal of the Italian art between the wars through her exhibitions and as an art historian, compiling catalogues on Sironi, Casorati and Martini among others. Also known as a collector herself, Claudia acquired significant works from the 20th Century, including paintings by the major names in contemporary Italian Art, such as Morandi, Fontana, De Chirico as well as pieces by emerging artists. In 1996 she founded the "Studio di consulenza per il Novecento Italiano", a consultancy studio conceived as an exhibition space as well as a centre for documentation.

Every important art collector in Italy would at some point gravitate towards one of her venues, (her two galleries and the Studio), as all three played a key role in nourishing a circle of sophisticated art lovers who, following her advice in sourcing and lending their works of art, forged some of the most respected collections of 'Moderno Italiano'.

The owner of the paintings displayed in the next pages, (and in a section of this week's Impressionist and Modern Art South Kensington on 5 February), soon became one of them.

Although not every work in the collection was sourced directly through the Gian Ferrari Gallery, most of them were chosen with Claudia's advice. The result is a group of important, historical works by some of the most renowned names of the Italian art scene between the wars: De Chirico, Morandi, Casorati and Sironi among others.

When looking at the selection of works we have from this collection this season, one easily perceives a sense of cohesion, knowledge and consistency behind each choice - the only non-Italian name included in the group being Raoul Dufy, here represented at lot 373 later in this sale, a beautiful example of one of his all-time preferred subjects, Le Havre. Almost none of the lots have ever been seen before at auction, and those that have, have not appeared on the market for over twenty years. Many of the paintings boast extensive exhibition histories, having been lent by the owner to major Italian and international museums, who would always turn to Claudia Gian Ferrari knowing they would find in her a supporter, willing to push her collectors to grant them the loan of their works of art.

Some of these museums (like Museo del Novecento and Villa Necchi Campiglio in Milan, or MAXXI and MACRO in Rome) are now proud to display many works of art once belonging to the Gian Ferrari family, who very generously donated them, in line with their nature as enlightened patrons of Italian Modern Art.



λ313

GIORGIO DE CHIRICO (1888-1978)

Ritratto di bambina

signed 'g.de Chirico' (lower right)

tempera on canvas

24 ¾ x 17 ½ in. (62.8 x 44.6 cm.)

Painted in 1920

£60,000-90,000

\$90,000-130,000

€83,000-120,000

PROVENANCE:

(possibly) Valori Plastici collection, Rome.

(possibly) Mario Girardon, Rome.

Gelpi collection, Como.

Galleria Alessandro Gazzo, Como.

Laurene Giffel, Battle Creek, Michigan.

Anonymous sale, Farsetti Arte, Prato, 5 June 1993, lot 250.

Private collection, Italy, by whom acquired at the above sale, and thence by descent to the present owners.

EXHIBITED:

Lerici, Castello di Lerici, *Donna, arte e seduzione*, July - September 1993, no. 21, p. 45 (illustrated; titled 'Antichi di Ferrara').

LITERATURE:

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico, Catalogo generale*, vol. I, *Opere dal 1912 al 1976*, Rome, 2014, no. 21, p. 40 (illustrated).

This work is sold with a photo-certificate from the *Fondazione Giorgio e Isa de Chirico*, Rome.



Raphael, *Portrait of Pietro Bembo*, 1504.

Museum of Fine Arts, Budapest.

© The Museum of Fine Arts Budapest/Scala, Firenz.

Ritratto di bambina is regarded as an important rediscovery of De Chirico's 'Periodo Classico' - begun after a period of copying from Italian Old Masters in Rome in 1919 - by Maurizio Fagiolo dell'Arco, who dedicated an essay to this portrait, when it reappeared after being hidden from the market for over sixty years after its execution in 1920.

According to Fagiolo dell'Arco, no other variation of this painting exists, as it seems to have left the artist's studio soon after its completion, before De Chirico could paint any 'replicas' of the subject, as he often did with those that remained in his possession for longer. It is thought to be one of the paintings given to Mario Broglio, editor of the periodical *Valori Plastici*, who probably had it until 1922.

The years between the War and De Chirico's second stay in Paris, from 1924, are some of the most fruitful and intriguing within the artist's *oeuvre*. De Chirico was at this time living between Rome and Florence, where he spent most of his days at the Galleria Borghese and Palazzo Pitti, admiring the works of the Italian Masters of the Renaissance. As a pioneer of the 'Return to Order', (as opposed to the more experimental Metaphysical phase of the immediately precedent years spent in Paris and in Ferrara), the artist made this his own avant-garde, as one realizes when reading the pivotal article published in *La Ronda* of 1920 titled "Classicismo pittorico".

Ritratto di bambina, one of the very few portraits executed during these years, combines metaphysical components such as the balustrade, that allows De Chirico to frame his subjects so that they seem bigger and surrounded by an eternal halo (M. Fagiolo dell'Arco, *Il meccanismo del pensiero*, Torino, 1987), with stylistic elements clearly inspired by Raphael and Leonardo da Vinci's portraiture. The year 1920, when *Ritratto di bambina* was painted, thus seems to have been a key, transitional moment for De Chirico.

The use of tempera, a much more classical technique typical of the Renaissance - before oil was introduced as the preferred painting medium - and one De Chirico would often go back to in his works, renders the composition even more subtle and delicate, creating a spiritual atmosphere around the subject and in the ethereal landscape in the background. The balustrade that frames the girl works as a magic threshold between the reality in which the viewer stands and the eternal, melancholic figure who looks as if she is lying outside the physical dimension, making *Ritratto di bambina* one of the most mysterious and intriguing portraits of De Chirico's classical period.



PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

λ314

GIORGIO MORANDI (1890-1964)

Natura morta con tre oggetti

signed 'Morandi' (lower centre); dated '1949' (on the reverse)

oil on canvas

14 1/8 x 14 1/8 in. (36 x 36 cm.)

Painted in 1949

£250,000-350,000

\$380,000-520,000

€350,000-480,000

PROVENANCE:

Francesco Monotti, Rome.

Gomes, Sao Paulo.

Private collection, by whom acquired in 1959; sale,

Sotheby's, New York, 9 November 1994, lot 349.

Galleria d'Arte Moderna Farsetti, Prato.

Private collection, Italy, by whom acquired from

the above, and thence by descent to the present owners.

EXHIBITED:

Paris, Musée Maillol, *Giorgio Morandi*, December

1996 - January 1997, p. 147 (illustrated); this

exhibition later travelled to Sao Paulo, Museu de

Arte, February - April 1997.

Schleswig, Schleswig-Holsteinisches

Landesmuseum, *Giorgio Morandi 1890-*

1964, Gemälde, Aquarelle, Zeichnungen Das

Druckgraphische Werk, July - September 1998, no.

57 (illustrated).

LITERATURE:

M. Pasquali, *Morandi, Opere catalogate tra il*

1985 e il 2000, Bologna, 2000, no. 1949/2, p. 49

(illustrated).

The Comitato per il Catalogo di Giorgio Morandi has confirmed the authenticity of this work.

Natura morta, is a beautiful example of Giorgio Morandi's mastery of the still-life, and of the virtuosity with which the artist combined the simplest forms, and a nearly monochrome palette into a perfectly balanced composition.

The present lot was painted in 1949, one of the happiest moments in Morandi's career, as he had just been awarded the 1948 Grand Prix for Painting at the Venice Biennale. In this successful, post-war era, Morandi's production increased dramatically: from 1948 until his death in 1964, he painted more than 772 works. His style became more mature, and more serial: he moved stepwise from one modestly scaled, easel-sized canvas to the next, often using the same objects which had long been in his possession, shifting them slightly, or altering the composition more dramatically with the simple addition of a new bottle, vase or canister. Employing these limited means he created endlessly subtle and unfolding variations. James Thrall Soby recalled first seeing the artist's paintings: "One sensed the intense meditative and philosophical process through which these objects were arranged...One knew that the slightest shifts in scale, light, color, balance, and counter-balance were of the utmost importance to him" (quoted in *Giorgio Morandi 1890-1964*, exh. cat., New York, 2008, p. 230).

In the present lot, the three objects depicted seem to be floating in an almost empty background. Their long, faint shadows reveal the growing intensity of the thought and the uneasiness of the spirit, for Morandi's still-life were not merely abrupt representations of objects from life, but the outcome of a deep, slow elaboration.

Natura Morta was acquired by the late owner in the 1990s upon Gian Ferrari's advice and has since remained in the same family.



1315

GIORGIO MORANDI (1890-1964)

Paesaggio

oil on canvas
20 7/8 x 21 1/2 in. (53 x 54.5 cm.)
Painted in 1936

£180,000-250,000

\$270,000-370,000

€250,000-340,000

PROVENANCE:

Gallerie del Milione, Milan (no. 10855).
Private collection, Milan, by 1977.
Galleria Gian Ferrari, Milan.
Private collection, Italy, by whom acquired from the above in July 1986, and thence by descent to the present owners.

EXHIBITED:

Milan, Galleria del Milione, *Morandi e Morlotti*, December 1970 - January 1971, no. 4 (illustrated).
Milan, Palazzo della Permanente, *Mostra di pittori e scultori che recitano a soggetto*, March - May 1971, no. 134 (illustrated).
Kamakura, The Museum of Modern Art, *Giorgio Morandi*, November - December 1989, no. 28, p. 52 (illustrated); this exhibition later travelled to Mie, Prefectural Art Museum, January - February 1990, Fukuyama, Museum of Art, February - March 1990, Tokyo, Yurakucho Art Forum, March - April 1990, and Kyoto, The National Museum of Modern Art, April - May 1990.

Milan, Palazzo Reale, *Morandi e Milano*, November 1990 - January 1991 (illustrated pl. 29).

Milan, Palazzo Reale, *Il Paesaggio italiano nel Novecento, le grandi trasformazioni del territorio nei cento anni del Touring*, November 1994 - January 1995, p. 18.

Modena, Galleria Civica, *L'invenzione del paesaggio, pittura italiana da Morandi a Schifano*, October 1995 - January 1996, p. 60.

Racconigi, Castello di Racconigi, *Morandi e Morandiani*, 1996, p. 41.

Paris, Fondation Dina Vierny, Musée Maillol, *Giorgio Morandi*, December 1996 - January 1997; this exhibition later travelled to Sao Paulo, Museo de Arte, February - March 1997.

Livorno, Villa Mimbelli, *Fattori, il cézannismo in Toscana e il Novecento italiano*, December 1997 - March 1998.

Schleswig, Schleswig-Holsteinisches Landesmuseum, *Giorgio Morandi, 1890-1964, Gemälde, Aquarelle, Zeichnungen, das druckgraphische Werk*, July - September 1998.

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Giorgio Morandi*, May - September 2000.

Rome, Scuderie Papali al Quirinale, *Novecento arte e storia in Italia*, December 2000 - April 2001, no. III.7, pp. 212-213 (illustrated p. 198).

Lisbon, Fundação Arpad Szenes-Vieira da Silva, *Morandi*, November 2002 - January 2003, p. 40 (illustrated p. 41).

LITERATURE:

L. Vitali, Morandi, *Catalogo generale*, vol. I, 1913-1947, Milan, 1977, no. 216 (illustrated).

Known primarily for his still-life paintings, Giorgio Morandi also had a close affinity for the landscape genre, as he extensively depicted his surroundings both from the window of his apartment in Bologna and at Grizzana, a small rural village in the Appenines where he often retreated during the summer months. Painted in 1936, on the eve of the Second World War, *Paesaggio* demonstrates how the artist transformed these rural scenes, using the simplest of means, into absorbing and evocative images.

The mid-1930s are among the most stylistically fruitful periods of Giorgio Morandi's *oeuvre*. In fact, some of the richest still-life compositions, and largest and most inspiring landscapes were executed between 1934 and 1936; *Paesaggio* is undoubtedly one of them.

With its tightly cropped orchard scene, the austere brushstrokes, and the strong contrasts of light, the present lot is also a clear example of Morandi's admiration for Paul Cézanne and how his influence is most visible in his landscapes. The painter was familiar with many of Cézanne's landscapes, and is said to have loved *La Montagne Saint-Victorie au grand pin* of 1887, which was already reproduced in books and magazines in Italy since the 1920s.

Of the several views of Grizzana Morandi painted throughout his life, *Paesaggio* is particularly charming for its deep palette and rich composition; it thus comes as no surprise that the painting has been requested for most of the major exhibitions consecrated to the subject of Morandi and nature, both in Italy and abroad.

The painting has never been seen at auction, as it was purchased from the Gian Ferrari Gallery by the late owner in 1986, and has remained in the same family since.



Paul Cézanne, *Tall trees at the Jas de Bouffan, circa 1883*.
Samuel Courtauld Trust, The Courtauld Gallery, London.
© Samuel Courtauld Trust, The Courtauld Gallery,
London, UK / Bridgeman Images.





λ316

MASSIMO CAMPIGLI (1895-1971)

Madre e figlia

signed and dated 'MASSIMO CAMPIGLI 1929' (lower right)

oil on canvas

24 x 19 7/8 in. (61 x 50.5 cm.)

Painted in 1929

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Carlo Cardazzo, Milan.

Galleria d'Arte Moderna Farsetti, Prato.

Private collection, Italy, by whom acquired from the above, and thence by descent to the present owners.

EXHIBITED:

New York, Julien Levy Gallery, *Massimo Campigli. Exhibition of Paintings*, November - December 1931.

(possibly) Amsterdam, Stedelijk Museum, *Campigli*, March - April 1955, no.

8; this exhibition later travelled to Den Haag, Gemeente Museum, April - May 1955.

Turin, Galleria Civica d'Arte Moderna, *VIII mostra Pittori d'oggi, 'Francia-Italia'*, September - November 1961 (titled 'Le educande').

Florence, Palazzo Strozzi, *Il Mostra mercato nazionale d'arte contemporanea*, March - April 1964, no. 693.

Florence, Palazzo Strozzi, *Arte moderna in Italia, 1915-1935*, February - May 1967, no. 816, p. XXXI (titled 'Le educande').

Milan, Galleria del Naviglio, *Omaggio a Carlo Cardazzo*, November 1967, no. 489.

Rome, Galleria nazionale d'arte moderna, *Cento opere d'arte italiana dal futurismo ad oggi*, December 1968 - January 1969.

Ferrara, Palazzo dei Diamanti, *Campigli*, June - October 1979, no. 4.

Padua, Palazzo della Ragione, *Massimo Campigli*, May - July 1994.

Milano, Museo della Permanente, *Massimo Campigli. 'Essere altrove, essere altrimenti'*, October 2001 - January 2002, no. 11, pp. 24, 28 & 213 (illustrated p. 33).

Darmstadt, Institut Mathildenhöhe, *Massimo Campigli. Mediterraneità und Moderne*, October 2003 - January 2004, no. 28, p. 140.

LITERATURE:

M. Raynal, *Campigli*, Paris, 1949, no. 4 (illustrated).

C. Cardazzo, *Campigli*, Venice, 1953, no. 4 (illustrated).

J. Cassou, *Campigli*, Zurich, 1957, p. 9 (illustrated).

L. Bortolon, *Campigli e il suo segreto*, Milan, 1992.

N. Campigli, E. & M. Weiss, *Campigli, catalogue raisonné*, vol. II, Milan, 2013, no. 29-033, p. 438 (illustrated).



λ317

MARIO SIRONI (1885-1961)

La Carità

signed 'Sironi' (lower right)
tempera and oil on paper laid down on canvas
26 1/8 x 26 3/4 in. (66.5 x 68 cm.)
Painted in 1940

£20,000-30,000
\$30,000-45,000
€28,000-41,000

PROVENANCE:

Gruppo 'L'altana', Milan.
Galleria del Milione, Milan (no. 4380).
Gruppo 'Il camino', Milan.
Marino collection, Milan & Naples.
Galleria d'Arte Moderna Farsetti, Milan.
Private collection, Italy, by whom acquired from the above, and thence by descent to the present owners.

EXHIBITED:

Florence, Palazzo Strozzi, *Arte moderna in Italia, 1915-1935*, February - March 1967, no. 1389, p. XLIII.
Milan, Galleria d'Arte Moderna Farsetti, *Mario Sironi*, 1988.
Rome, Galleria Nazionale d'Arte Moderna, *Mario Sironi 1885-1961*, December 1993 - February 1994, p. 309.
Cagliari, Castello di San Michele, *Mario Sironi, Opere 1919-1959*, July - September 2002, p. 308 (illustrated p. 309).
Milan, Palazzo Reale, *Mario Sironi, Constant Permeke, I luoghi e l'anima*, October 2005 - January 2006, p. 122 (illustrated p. 123).
Milan, Fondazione Stelline, *Sironi, gli anni '40 e '50*, February - May 2008, p. 122 (illustrated p. 123).

LITERATURE:

C. Gian Ferrari, *Mario Sironi, Opere*, Milan, 2002, p. 112 (illustrated p. 113).

Francesco Meloni has confirmed the authenticity of this work.

λ318

FELICE CASORATI (1883-1963)

Ragazza nuda

signed 'F. CASORATI' (lower right)

oil on canvas

43 ½ x 24 ½ in. (110.5 x 62.2 cm.)

Painted in 1937

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Galleria Rotta, Genova.

Galleria Nuova Gissi, Turin.

Anonymous sale, Finarte, Milan, 26 October 1995, lot 188.

Private collection, Italy, and thence by descent to the present owners.

EXHIBITED:

Venezia, Giardini della Biennale, *XXIII Esposizione internazionale d'arte*, 1942, no. 26.

Genova, Galleria Rotta, *Mostra d'arte contemporanea*, July 1953, no. 13 (illustrated).

Genova, La Rinascente, *Felice Casorati nelle collezioni genovesi*, October - November 1963.

Turin, Galleria Civica d'arte moderna, *Casorati*,

April - June 1964, no. 152 (illustrated).

Turin, Galleria Gissi, *I protagonisti italiani del*

XX secolo, mostra collettiva, June 1983, no. 7

(illustrated).

Turin, Galleria Gissi, *Felice Casorati, opere scelte*, November - December 1993, no. 4 (illustrated, n.p.)

Turin, Palazzo Bricherasio, *Felice Casorati, dagli anni Venti agli anni Quaranta*, April - June 1996, no. 70, p. 129 (illustrated).

Acqui Terme, Palazzo Liceo Saracco, *Felice Casorati, Il nudo*, July - September 1999, no. 24, p. 66 (illustrated p. 67).

Ravenna, Loggetta Lombardesca, *Felice Casorati, dipingere il silenzio*, April - July 2007, p. 124 (illustrated).

LITERATURE:

L. Carluccio, *Casorati*, Turin, 1964, no. 135, p. 119 (illustrated).

G. Bertolmo & F. Poli, *Felice Casorati, Catalogo generale, I dipinti*, vol. I, Turin, 1995, no. 605, p. 362 (illustrated vol. II, fig. 605).

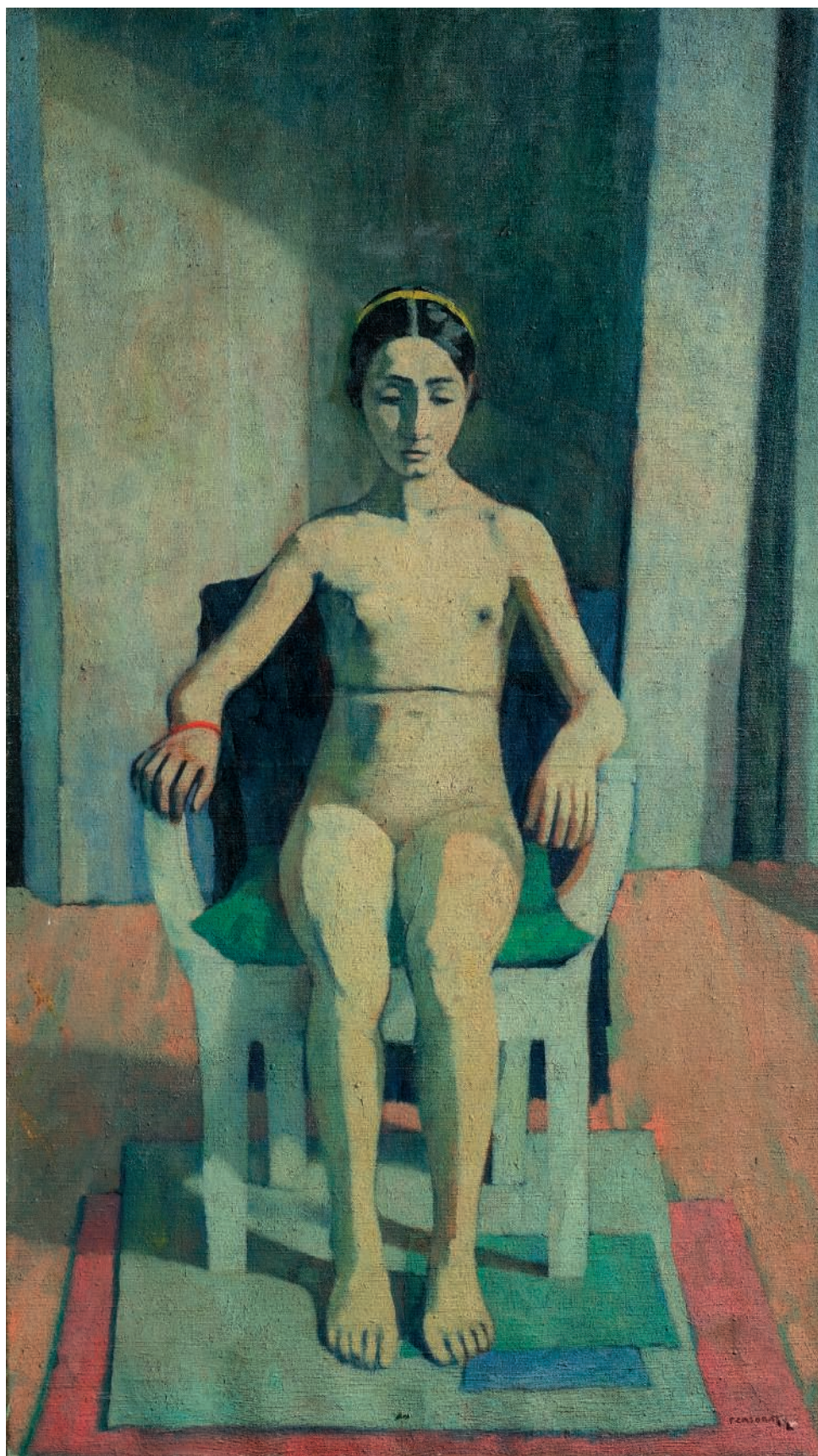


Felice Casorati, *Nudo di schiena*, 1937

Villa Necchi Campiglio, Donated by Gian Ferrari, Milano.

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λ*319

MARINO MARINI (1901-1980)

Personaggi del circo I

signed and dated 'MARINO 1950' (lower right)
oil, gouache, wax crayon and ink with sgraffito on prepared canvas
36 x 26 5/8 in. (91.5 x 67.5 cm.)
Painted in 1950

£100,000-150,000

\$150,000-220,000

€140,000-210,000

'Since my childhood, I have observed these beings, man and horse, and they were for me a question mark. In the beginning there was a 'harmony' between them, but in the end, in contrast to this unity, the violent world of the machine arrives, a world which captures it in a dramatic, though no less lively and vitalizing way'.

(M. Marini in *Pistoia*, 1979, pp. 29-30.)

PROVENANCE:

Erick Estorick, London, by 1958.
Mr & Mrs Kirk Douglas, Beverly Hills, by 1958; their sale, Christie's, New York, 16 May 1990, lot 311.
Private collection, Switzerland, by whom acquired at the above sale.
Anonymous sale, Sotheby's, London, 1 December 1992, lot 51.
Acquired at the above sale by the present owner.

EXHIBITED:

Pasadena, Art Museum, *The New Renaissance in Italy*, October - November 1958, no. 59 (titled 'Horse and Clowns').
Milan, Palazzo Reale, *Arte Italiana del XX Secolo da Collezioni Americane*, April - June, 1960, no. 119 (illustrated); this exhibition later travelled to Rome, Galleria Nazionale d'Arte Moderna, July - September 1960.

LITERATURE:

F. Russoli, *Marino Marini, paintings and drawings*, London, 1965, no. 22, p. 181 (illustrated p. 73).
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, no. 67, p. 402 (illustrated p. 400).
E. Steingraber & L. Papi, *Marino Marini Paintings*, Ivrea, 1987, no. 134 (illustrated p. 67).



MARINO 1950



The present work in situ

THE PROPERTY OF A PATRON OF THE ARTS

λ320

MARINO MARINI (1901-1980)

Toro

stamped with the artist's raised monogram 'MM' (on the top of the base)
bronze with greenish brown patina

Height: 33 in. (84 cm.) Length: 26 ¾ in. (67 cm.)

Conceived in 1953 and cast in an edition of five

£180,000-250,000

\$270,000-380,000

€250,000-350,000

PROVENANCE:

Private collection, South America; sale, Christie's, London, 10 December 1997, lot 334.

Acquired at the above sale by the present owner.

LITERATURE:

E. Trier, *The Sculpture of Marino Marini*, London, 1961, no. 75, p. 140 (another cast illustrated pl. 75; titled 'Big bull').

H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, no. 311, p. 369 (another cast illustrated; titled 'Large bull').

C. Pirovano, *Marino Marini Scultore*, Milan, 1980, no. 316 (another cast illustrated; titled 'Grande toro').

G. Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 386 (another cast illustrated).

The Marino Marini foundation has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE COLLECTOR

λ*321

PABLO PICASSO (1881-1973)

Grand vase aux femmes nues

inscribed, dated and numbered 'VALLAURIS MAI 50 17' and stamped 'EMPREINTE ORIGINALE DE PICASSO' and 'MADOURA PLEIN FEU' (on the inside)

painted and engraved terracotta vase

Height: 26 1/8 in. (66.5 cm.)

Conceived in 1950 and executed in a numbered edition of 25

£250,000-450,000

\$380,000-670,000

€350,000-620,000

PROVENANCE:

Private collection, Switzerland, by whom acquired directly from the Madoura pottery in Vallauris in the 1950s, and thence by descent to the present owner.

LITERATURE:

G. Bloch, *Pablo Picasso, Catalogue de l'œuvre gravé céramique, 1949-1971*, vol. III, Bern, 1972, no. 20, p. 28 (another example illustrated).

G. Ramié, *Picasso's Ceramics*, Barcelona, 1975, no. 689, p. 291 (another example illustrated p. 277).

A. Ramié, *Picasso, Catalogue de l'œuvre céramique édité, 1947-1971*, Madoura, 1988, no. 115, p. 65 (another example illustrated *in situ*, pp. 13 & 16; another example illustrated pp. 64-65).





λ*322

PIERRE BONNARD (1867-1947)

Terrasse dans le Midi

stamped with the signature 'Bonnard' (Lugt 3886; lower right)

oil on canvas

26 ¾ x 28 ¾ in. (68 x 73 cm.)

Painted *circa* 1925

£350,000-450,000

\$530,000-670,000

€480,000-620,000

PROVENANCE:

The artist's estate.

Charles Terrasse, Paris, by descent from the above.

Phillip Schuman Foundation, San Francisco, by whom acquired in 1965.

Acquired from the above by the present owner in 1969.

EXHIBITED:

Buenos Aires, Galerie Wildenstein, *Bonnard*, July - September 1965, no. 21, p. 19 (illustrated p. 35; titled 'Les terrasses' and dated '1936').

Tokyo, Ninonbashi Takashimaya Art Galleries, *Pierre Bonnard*, October - November 1980, no. 53 (illustrated pl. 53; titled 'Les terrasses'); this exhibition later travelled to Kobe, Hyogo Prefectural Museum of Modern Art, November - December 1980, Nagoya, Aichi Cultural Centre, January 1981, and Fukuoka, Municipal Museum, January - February 1981.

Geneva, Musée Rath, *Pierre Bonnard*, April - June 1981, no. 57 illustrated; titled 'Les terrasses'.

New York, Wildenstein, *The Inquiring Eye of Pierre Bonnard*, November - December 1981, no. 38 (illustrated pl. XXI, p. 69; titled 'Les terrasses').

Madrid, Fundación Juan March, *Bonnard*, September - November 1983, no. 36 (illustrated); this exhibition later travelled to Barcelona, Sala de la Caixa, December 1983 - January 1984.

Lausanne, Fondation de l'Hermitage, *Pierre Bonnard et son monde enchanté*, June - October 1991, no. 55, p. 160 (illustrated pl. 55 & p. 160; titled 'Les terrasses').

New York, Pace Wildenstein, *Bonnard, Rothko: Color and Light*, February - March 1997, pp. 24 & 65 (illustrated p. 25; titled 'The terraces').

Paris, Fondation Dina Vierny - Musée Maillol, *Pierre Bonnard*, May - October 2000, no. 41, p. 101 (illustrated p. 65).

Tel Aviv, Tel Aviv Museum of Art, *Bonnard*, November 2000 - February 2001, no. 45, pp. 53 & 122 (illustrated p. 102).

Tokyo, Museum of Fine Arts Sompo Japan Seiji Togo, *Pierre Bonnard*, April - June 2004, no. 50, pp. 126, 200 & 206 (illustrated p. 127); this exhibition later travelled to Kagoshima, Municipal Museum of Fine Arts, July - September 2004, and Tokushima, Prefectural Museum of Modern Art, September - November 2004.

LITERATURE:

A. Vaillant, *Bonnard ou le bonheur de voir*, Neuchâtel, 1965, no. 139, p. 226 (illustrated pl. 139, dated '1941').

J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'œuvre peint*, vol. III, 1920-1939, Paris, 1973, no. 1295, p. 243 (illustrated).

M. Terrasse, *Bonnard et Le Cannet*, Paris, 1987, p. 122 (titled 'Les murs jaunes', and dated '*circa* 1927').

Glowing with light and warmth, Bonnard's *Terrasse dans le midi* is a colourist extravaganza, a sumptuous visual hymn to life and beauty. He has created an enticingly paradoxical image, a fashionable scene of bucolic promenade from the mid-1920s. In it, we see walkers from a unexpected viewpoint, saturated with the heat and light of the South of France. The deep, blue of the sky draws the viewer in with its lushness and lapis-like intensity. In the 1920s, Bonnard had already honed his skills as a colourist in the north of France, even before his fascination with the South flowered. Recent scholarship has made much of the contrast that Bonnard explored in his paintings between the North and the South, and between realism and idealism.

In mid-1920s Bonnard bought a villa he called *Le Bosquet* at Le Cannet which provided him with a permanent source of inspiration. Situated above Cannes, on the Côte d'Azur, the house was surrounded by lush vegetation that could be seen from the house. Both the villa and the town itself offered the artist a wide array of subjects to paint, resulting in powerful, boldly coloured compositions. As Jörg Zutter wrote: 'By 1931 Le Bosquet was Bonnard's favourite place to work and in 1939 it became the couple's permanent home. The house and its surroundings provided an ideal work environment for the artist, who continued to paint studies of Marthe, often standing in the bathroom or lying in the tub. He also painted still lifes, self-portraits, interiors and the views onto the countryside from different windows and doors' (J. Zutter in *Pierre Bonnard: Observing Nature*, Canberra, 2003, p. 61).

As a landscape painter, Bonnard was always fascinated by light and colour, and in the present work he beautifully rendered the unique quality of light in the Mediterranean. As James Elliott observed: 'Bonnard was essentially a colorist. He devoted his main creative energies to wedding his sensations of color from nature to those from paint itself – sensations which he said thrilled and even bewildered him. Perceiving color with a highly developed sensitivity, he discovered new and unfamiliar effects from which he selected carefully, yet broadly and audaciously' (J. Elliott, in *Bonnard and His Environment*, New York, 1964, p. 25).



λ*323

KEES VAN DONGEN (1877-1968)

L'élégante au chapeau

signed 'Van Dongen' (lower left)

oil on canvas

29 x 19 ¾ in. (73.9 x 50.3 cm.)

Painted *circa* 1930

£400,000-600,000

\$600,000-890,000

€550,000-820,000

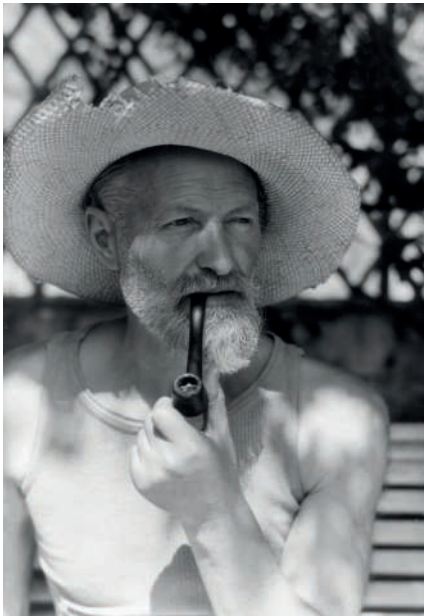
PROVENANCE:

Galerie de l'Élysée, Paris.

Private collection, Geneva, by whom acquired in the 1970s.

Acquired from the above by the present owner.

This work will be included in the forthcoming Kees van Dongen *catalogue critique* of paintings and drawings being prepared by Jacques Chalom Des Cordes under the sponsorship of the Wildenstein Institute.



Kees Van Dongen
© Limot / Bridgeman Images.



Kees van Dongen was one of the greatest chroniclers of the high life of the 20th century. His pictures are redolent of the glamour and beauty both of the highest circles of society and of the *demimonde* - those involved in entertainment: dancers, singers and prostitutes. His was a world of sensation and sensuality, and this is perfectly conveyed in the elegant, elongated figures that bare so much of their flesh by the sea in his painting *L'élégante au chapeau*. Resort life is captured in all its glorious ease: pleasure boats float carelessly, pushed along by a summer breeze, while various other characters are shown swimming in the sea or walking by the shore.

During the era of Napoleon III, it was essentially Eugène Boudin who raised the image of a leisurely day on the beach to the status of a valid scene for artistic representation, yet Van Dongen appears to be revelling in the very modern pleasures that such activities involve, the modern clothing - lack thereof - that Boudin's era would not tolerate. *L'élégante au chapeau* is therefore a telling comment on and celebration of Van Dongen's own times and its various delights. It is also an exercise and comment within the realms of the history of modern painting, and of modern tastes. It is intriguing to compare Van Dongen's portrayal of this scene to those captured with such a difference in sights and in atmosphere by Boudin less than a century earlier. This is a reflection of the long appeal of Deauville as a resort to the French, and especially to the Parisians. Its popularity, initially as a health resort, was cemented by the construction of a convenient rail link from Paris to nearby Trouville. Even today, the glamorous hotels, racecourses and casino in Deauville continue to attract a wealthy clientele.

In *L'élégante au chapeau*, Van Dongen presents the whole spectrum of this beach scene, with life by, on and in the water. The spectrum notion is made all the more appropriate considering the boldness of the palette and the expressionistic brushstrokes that he has used in so many areas of the canvas. Here, it is used to great effect to chronicle the lifestyle of luxury - of elegance and indolence on the coast.





324

THÉO VAN RYSSSELBERGHE (1862-1926)

L'heure embrasée, étude

signed with the artist's monogram and dated 'VR 96' (lower left)

oil on canvas

17 ½ x 25 ¾ in. (44.4 x 64.3 cm.)

Painted in 1896

£150,000-200,000

\$230,000-300,000

€210,000-270,000

PROVENANCE:

Acquired by the father of the present owners in the 1940s.

LITERATURE:

R. Feltkamp, *Supplement to the Théo Van Rysselberghe Catalogue Raisonné*, online, no. 1896.046 (illustrated; accessed 2015).

This work will be included in the forthcoming Van Rysselberghe *catalogue raisonné* currently being prepared by Pascal de Sadeleer and Olivier Bertrand.

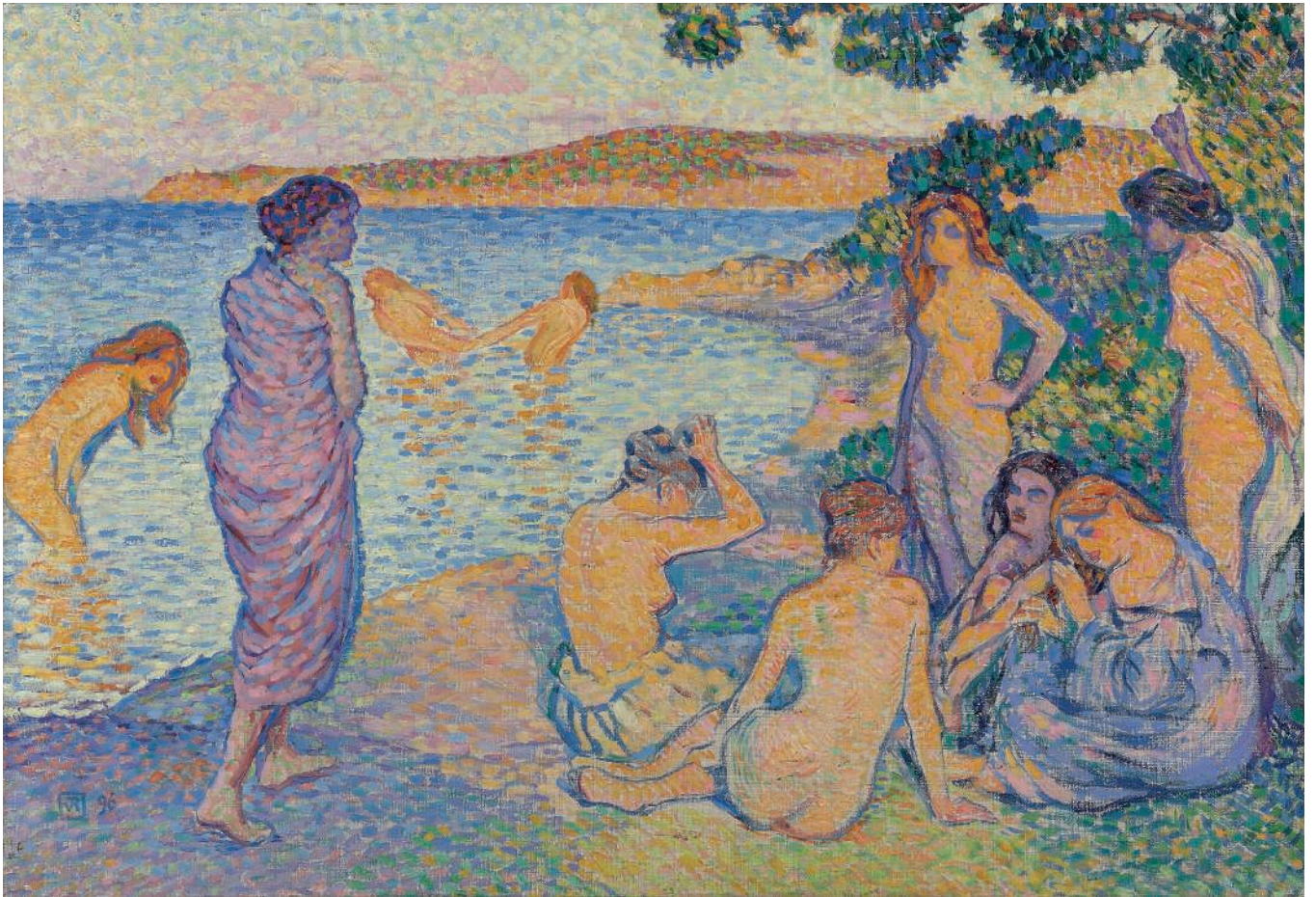


Théo van Rysselberghe, *The burning time*, 1897, Kunstsammlungen zu Weimar, Weimar, Germany

Painted at the high point of the artist's Divisionist period, the present work is a preparatory work for the monumental *L'heure embrasée* of the same year, considered as one of the most important pictorial achievements of van Rysselberghe's œuvre and currently at the Staatliche Kunstsammlungen, Weimar.

Van Rysselberghe longed to tackle the theme of bathers, and was greatly influenced by the works of Botticelli on his visit to Florence in 1890. The genesis of this work can be traced back as early as 1895 when the artist excitedly wrote to Van Velde: 'Tu sais que je suis très en mal d'enfantement de 'ma toile' en décor clair et tendre auquel je rêve, peuplé de femmes s'ébattant près de l'eau: prétexte à lignes et gammes joyeuses' (T. van Rysselberghe, quoted in R. Feltkamp, *Théo van Rysselberghe*, 1862-1926, Brussels, 2003, pp. 62-63). His preparation for the execution of this painting was exhaustive, as evidenced in his letter to Lucien Pissarro in 1895: 'Je me prépare à partir bientôt pour Saint-Tropez où je vais faire des études pour le décor de ma toile des baigneuses; j'aurai là-bas des éléments que je ne trouve pas dans ce pays-ci: arbres etc. près de la mer, en silhouette' (*ibid.*, p. 63).

This canvas demonstrates the artist's mastery of the pointillist technique that Georges Seurat had pioneered in the mid-1880s. Rejecting the spontaneous and irregular brushwork of the Impressionists, the practitioners of divisionism favoured a precise, methodical application of pigment governed by the scientific principles of colour theory. This technique is used to a wonderful effect in the present work as the pink, mauve and orange hues attain an incredible luminosity, suffusing the sinuous nude bathers with incredible warmth.



From an important collection formed by R. W. Symonds for

MR & MRS JACK STEINBERG

Robert Wemyss Symonds (1889-1958) dominated the field of English furniture collecting in the mid-20th Century. Between 1921 and 1958 his five major books and countless articles formed and then reflected the taste of a generation. He was involved in the formation of almost all of the great private collections of English furniture and clocks of the time, including those of Percival Griffiths, Eric and Ralph Moller, Samuel Messer and Joseph Sassoon Sykes, and much of their furniture was used to illustrate his books.

But it was not just furniture that Symonds sourced for his clients; his net was cast far wider as can be seen by the collection formed by Mr. & Mrs. Steinberg under his guidance, some of which is offered in this sale including the present lot and lots 329 and 336. The survival of his bills and the accompanying invoices give a clear picture of his hand in decorating a large London residence, including fees and expenses for advice on purchases, upholstery, repairs and polishing, while in January 1949 his invoice covers ‘... advising you on the purchase of Oil Painting; designing marble chimneypiece in a bedroom; and also advising you on the purchase of stools, etc. ...’ It is apparent that Symonds was entirely responsible for every detail in the house.

325

PIERRE-AUGUSTE RENOIR (1841-1919)

Etude de nu

signed with the initials ‘AR’ (lower right)

oil on canvas

10 ¾ x 16 ¼ in. (27.3 x 41.2 cm.)

Painted *circa* 1882

£150,000-200,000

\$230,000-300,000

€210,000-270,000

PROVENANCE:

(possibly) Ambroise Vollard, Paris.

Arthur Tooth & Sons Ltd, London.

Acquired from the above by the late owner, and
thence by descent.

LITERATURE:

A. Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, Paris, 1918, no. 64 (illustrated pl. 16 as part of a larger canvas).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 1339, p. 42 (illustrated as part of a larger canvas).

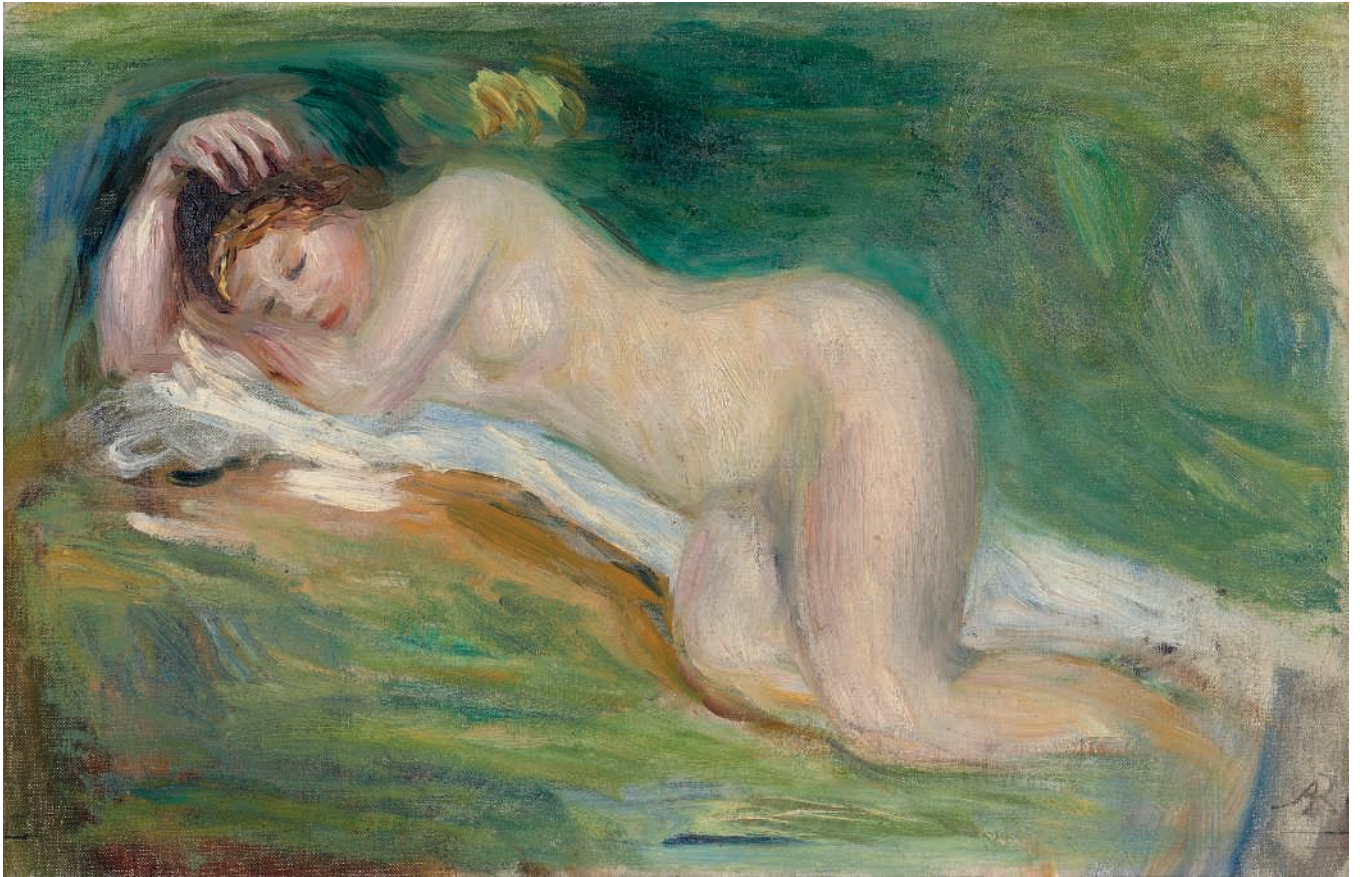
This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Unlike many of his fellow Impressionist artists who turned away from depicting the female nude which they considered reminiscent of academic painting, Renoir dedicated a central part of his art to this particular theme. Throughout his career he made a point of conveying female beauty, sometimes rendering his nudes as the timeless glory of the feminine ideal, other times as the ephemeral charms of the frail creature of the earth. “If God had not created women’s chest, I don’t know if I would have been a painter” (the artist quoted in J. Clay, *L’Impressionnisme*, Paris, 1971, p. 124).

In spite of this inclination, Renoir rarely depicted the nude in his works prior to 1880. The artist was restrained by Impressionist precepts and mainly painted subjects of modern-day life. The few times he tried to depict nudes in the Impressionist manner during this period were met with derision. Of a 1876 nude, one critic wrote: “a woman’s torso is not a mass of flesh in the process of decomposition with green and violet spots which denote the state of complete putrefaction of a corpse!” (A. Wolffs quoted in J. Rewald, *The History of Impressionism*, New York, 1974, p. 369). From the early 1880s onwards, Renoir slowly distanced himself from Impressionism. As he would tell the art dealer Ambroise Vollard around 1883: “I had wrung Impressionism dry, and I finally came to the conclusion that I knew neither how to paint nor how to draw. In a word, Impressionism was a blind alley, as far as I was concerned” (quoted in F. Kleiner, *Gardner’s Art Through the Ages*, Boston, 2009, p. 663).

Trying at the same time to shrug off the destructive criticism of the audience, and to ignore Impressionism’s rejection of studio and academic painting, Renoir attempted to reconcile his desire to paint directly from nature with his aspiration to depict the nude in the footsteps of his role models Rubens, Titian, Fragonard and Boucher. Since the moment Renoir travelled to Italy in 1881, one year before the present painting was executed, the influence of these long-gone masters can be seen on his œuvre. John House has written: “On his travels Renoir painted many landscapes and informal outdoor subjects, but his more serious efforts were reserved for themes which tread the borderline between everyday life and idyll themes with obvious echoes of eighteenth century art. He painted a long series of nudes, mainly young girls in outdoor settings, whom in a letter he called his ‘nymphs’” (*Renoir*, exh. cat., London, 1985, pp. 250-251).

Etude de nu depicts one of these nymphs, resting languidly in a green setting. Her legs and arms easily crossed in a relaxed posture, she takes a nap, her face relaxed in a dream, as if unconscious of the painter, or the viewer, taking in her voluptuous nudity. Her form, not yet exaggerated as it will be later in the artist’s career, already comes closer to the sensual yet unambiguous manner of the post-Renaissance masters.



***326**

EDGAR DEGAS (1834-1917)

Femme se coiffant

stamped with the signature, letter and foundry mark 'Degas cire perdue

A.A. HÉBRARD 50/O' (on the top of the base)

bronze with light brown patina

Height: 18 ½ in. (46.2 cm.)

The original wax model executed *circa* 1896-1911; cast after 1919 by the

A.A. Hébrard foundry in an edition of twenty, numbered A to T, plus two casts

reserved for the Degas heirs and the founder.

£100,000-150,000

\$150,000-220,000

€140,000-210,000

PROVENANCE:

(possibly) Flechtheim, Berlin, by 1926.

Bud C. Holland, Chicago.

Anonymous sale, Sotheby's, New York, 12 May 1987, lot 260.

Anonymous sale, Christie's, London, 29 March 1988, lot 120.

Acquired at the above sale by the present owner.

LITERATURE:

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, no. L, p. 26 (another bronze cast and the original wax model illustrated pls. 111-112).

J. Rewald, *Degas Sculpture, The Complete Works*, London, 1957, no. L (another cast illustrated pl. 75)

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976 (the original wax model illustrated pl. 107).

J. Rewald, *Degas's Complete Sculpture, A Catalogue Raisonné*, San Francisco, 1990, no. L, p. 202 (another bronze cast and the original wax illustrated pp. 138-139).

A. Pingeot, *Degas Sculptures*, Paris, 1991, no. 62,

p. 182 (other casts and the original wax model illustrated pp. 106-107 & 182-183).

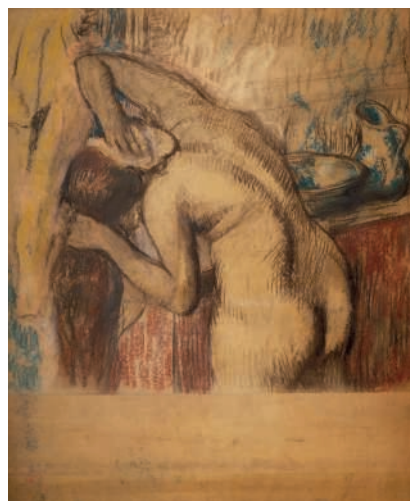
S. Campbell, 'Degas, The Sculptures: A Catalogue Raisonné', in *Apollo*, vol. CXLII, no. 402, August 1995, no. 50, p. 35 (another cast illustrated).

J.S. Boggs, *Degas*, Chicago, 1996, p. 68 (the original wax model illustrated fig. 17).

J.S. Czestochowski & A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 50, p. 219 (other casts and the original wax model illustrated pp. 218-219).

S. Campbell, R. Kendall, D. Barbour & S. Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 85, p. 425 (other casts and the original wax model illustrated pp. 64-65 & 426-428).

S. Glover Lindsay, D. Barbour & S. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, nos. 43 & 44, pp. 259 & 264 (other casts and the original wax model illustrated pp. 260, 265 & 365).



Edgar Degas, *Femme a sa toilette*, circa 1900-1905
© akg-images/Erich Lessing

Cast after 1919 (The original wax model executed circa 1896-1911), *Femme se coiffant* features one of the themes that Degas was fascinated with and greatly explored during the latter part of the Nineteenth Century, that of the woman *à sa toilette*.

Although titled *Femme se coiffant*, this voluptuous figure is actually drying her hair with a towel which hangs either side of her head. Degas produced several pastels and drawings on the same theme of a nude woman seen from the back standing with her hair falling heavily downwards. The subject of a bather, or in this instance a woman arranging her hair, grew in importance for Degas as his career progressed and 'It was in his passionate search for movement that were 'created all the statuettes of dancers doing arabesques, bowing, rubbing their knees, putting their stockings on, etc. and of women arranging their hair' (Rewald, 1944, p. 11). In this sculpture Degas skilfully captures the woman caught in a pose which represents one single moment, as if frozen in a photograph.

Contrary to the spontaneity of the moment depicted in this work, many of Degas' subjects were models, who would hold single poses for a long time in order to give the artist the chance to lend them a sense of movement, which is implied here in the motion of drying her hair. This contradiction is explained by Degas himself, 'I assure you that no art was ever less spontaneous than mine. What I do is the result of reflection and study of the great masters; of inspiration, spontaneity, temperament - temperament is the word - I know nothing' (Degas, quoted in R. Kendall, ed., *Degas by Himself: Drawings Prints Paintings Writings*, London, 1987, p. 311).



***327**

CLAUDE MONET (1840-1926)

Portrait d'homme debout

signed and dated 'Claude Monet 64' (lower right)

oil on canvas

18 ⅞ x 12 ¾ in. (46 x 32.5 cm.)

Painted in 1864

£150,000-250,000

\$230,000-370,000

€210,000-340,000

PROVENANCE:

Martignon.

Galerie Bernheim-Jeune et Cie., Paris, by 1924.

Goldschmitt, by whom acquired in 1924.

Galerie Heinemann, Munich.

Harry Sternberger, Israel, circa 1967.

LITERATURE:

D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, vol. I, Lausanne, 1974, no. 42, p. 136 (illustrated p. 137).

D. Wildenstein, *Monet, Catalogue raisonné*, vol. II, Nos. 1-968, Cologne, 1996, no. 42, p. 25 (illustrated).



Claude Monet, *Déjeuner sur l'herbe*, partie centrale, 1865-66.
Musée d'Orsay, Paris.

© Photo Josse/Scala, Firenze.



***328**

ODILON REDON (1840-1916)

Fleurs dans une coupe bleue

signed 'ODILON REDON' (lower right); indistinctly signed again 'ODILON REDON' (lower left)

oil on canvas

15 x 18 ½ in. (38 x 46 cm.)

Painted in 1900 in Saint-Georges-de-Didonne

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Private collection, by whom acquired from the artist in 1990.

Mira Jacob [Galerie Le Bateau-Lavoir], Paris, by whom acquired from the above; her collection sale, Sotheby's, Paris, 23 September 2004, lot 51.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Grand Palais, *Trente ans d'art indépendant, Rétrospective*, 1926, no. 3163 (titled 'Vase de fleurs').

Paris, Organerie des Tuileries, *Odilon Redon*, October 1956 - January 1957, no. 139, p. 72 (illustrated pl. XXXVI).

Venice, *XXXI Biennale Internationale d'Arte di Venezia*, 1962, no. 947.

LITERATURE:

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné*, vol. III, *Fleurs et paysages*, Paris, 1996, no. 1623, p. 167 (illustrated).

'A vase of flowers by Odilon Redon projects a protrusion of lanceolate, golden flowers onto the canvas, a kind of vegetal frenzy which merges, achieves a tenebrous zenith and returns, tumbling down in the form of a modest little poppy'

(Colette, 'Fleurs et fruits', in *Comoedia*, 1942).

Odilon Redon's flowers are fascinating in that they occupy the space between reality and dream: 'Flowers, lying at the confluence of two streams, that of representation and that of memory', he wrote in his diary, *A soi-même*. Odilon Redon was deeply influenced by his friendship with botanist Armand Clavaud, who initiated him into science and literature, introducing him to Baudelaire's *Les Fleurs du Mal*, as well as pantheism and Oriental philosophy.

In *Fleurs dans une coupe bleue*, flowers merge into an incandescence of variegated colours. The floral composition, which is at once dense and light, is subtly balanced by the harmony of colour. The blue light reflected by the vase is repeated, more intensely, in the bouquet. Odilon Redon plays on the effects of matter just as he plays on form, the essential aspect of art being, for him, 'to always remain equivocal, with double, or triple aspects, hints of aspect, forms yet to be, or which shall be according to the spectator's frame of mind'.

The magic of Redon's art is to suggest, rather than express, 'what is absent from any bunch of flowers' in the words of his friend Stéphane Mallarmé. The painter removes any form of support and places his vase in an indefinable space, cut off from reality, and yet he introduced butterflies, like an incursion of nature into his still life.

The critic Albert Flament, admiring the works of Odilon Redon at the Salon d'Automne in 1905, wrote: 'M. Odilon Redon is a painter of flowers as they are seen in dreams. They do not flourish under the rays of the sun. Their middays are moonlight, they come from our nightmares... from oriental legends' (quoted by M.-A. Stevens in "Redon's artistic and critical position", in *Odilon Redon, 1840-1916*, exh. cat., Chicago, 1994, pp. 296-297).



From an important collection formed by R. W. Symonds for

MR & MRS JACK STEINBERG

λ329

PIERRE BONNARD (1867-1947)

Jeune fille avec chien

signed and dated 'PBonnard 1894' and further stamped with the signature

Lugt 3886 (upper left)

oil on panel

14 5/8 x 4 7/8 in. (37.1 x 12.5 cm.)

Painted in 1894

£180,000-250,000

\$270,000-370,000

€250,000-340,000

PROVENANCE:

Thadée Natanson, Paris; his collection sale, Hôtel Drouot, Paris, 13 June 1908, lot 6.

Félix Fénéon, Paris, by whom acquired at the above sale; sale, Hôtel Drouot, Paris, 30 May 1947, lot 68.

M. Knoedler & Co, New York (A8780).

Mr & Mrs Paul Mellon, New York, by whom probably acquired from the above; donated for sale, Bonhams at The Tate: Save the Stubbs Appeal, London, 8 December 1977, lot 51.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Bonnard*, 1896, no. 34.

Paris, Galerie Jean Claude & Jacques Bellier, *Bonnard, Peintures*, November - December 1960, no. 1, p. 11 (illustrated p. 6; titled 'Fillette en bleu').

LITERATURE:

C. Terrasse, *Bonnard*, Paris, 1927, p. 48.

T. Natanson, *Le Bonnard que je propose*, Geneva, 1951, no. 6, p. 113 (titled 'Petite fille').

K. Morand, "Current and forthcoming exhibitions: Paris", in *The Burlington Magazine*, vol. CIII, nos. 694-705, January - December 1961, p. 36 (titled 'Fillette en bleu').

J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'œuvre peint*, vol. I, 1888-1905, Paris, 1966, no. 84, p. 143 (illustrated).



Perre Bonnard, *La jeune fille au parapluie*, 1894. Sold, Christie's, Paris, 1 December 2006 (€527,000).

In the early years of the Nabis movement, Bonnard established himself as the most sophisticated of the group of painters, which included Edouard Vuillard, Maurice Denis, Paul Sérusier, and Félix Vallotton. Bonnard's *intimiste* figurative pictures of the early 1890s are amongst the most celebrated works of the Nabis movement during which Bonnard became known for his paintings of contemporary Parisian life.

Bonnard's subjects were those of the *flâneur*: a chance glimpse of an attractive face, a moment of calm on a street corner, or indeed the opposite - a flurry of activity (see also *La rue*, lot 408 in this sale). In the present work Bonnard has reduced all the forms of the young girl and her dress into sinuously contoured, flat colour shapes. He wanted, as he said, "to see form simply as a flat silhouette" (quoted in T. Hyman, *Bonnard*, London 1998, p. 21). This manner of painting is purely synthetic and decorative, and therein lays the artist's ongoing debt, firstly to Gauguin and secondly, to Japanese printmaking.

The Japanese prints that the artist had seen at the exhibition organized by Siegfried Bing at the Ecole des Beaux-Arts in 1890 had a profound effect on the direction of his painting. Bonnard began to adopt many of the devices used by Japanese artists for his own work, to such an extent that his friends called him *Le Nabi Japonard*. The present work, painted at the height of his Nabi period, is indeed indebted to these Japanese prints in its linear perspective, decorative treatment of the surface, and over laying of patterns. The unusually long, narrow shape of the panel is another device of Bonnard's and lends itself to the close cropping of the scene around the elongated figure of the girl.

This approach completely abjures the traditional naturalism and illusionism of Western painting, and is non-Impressionist as well. It was controversial, and the elderly Impressionists disliked the Nabis' paintings. Some critics, however, were more sympathetic and forward-looking. Claude Roger-Marx, reviewing Bonnard's paintings in the 1893 Salon des Indépendants, wrote that the artist "is one of the most spontaneous, most strikingly original temperaments... M. Bonnard catches instantaneous poses, he pounces upon unconscious gestures, he captures most fleeting expressions; he is gifted with the ability to select and quickly absorb the pictorial elements in any scene, and in support of this gift he is able to draw upon a delicate sense of humour, sometimes ironic, always very French" (quoted in J. Rewald, *Pierre Bonnard*, exh. cat., The Museum of Modern Art, New York, 1948, p. 24).





330

EDOUARD VUILLARD (1868-1940)

Nu sur une couverture à fleurs rouges

stamped with the signature 'E Vuillard' (Lugt 2497a; lower right)

oil on paper laid down on board

25 ¼ x 31 ¾ in. (64.1 x 80.7 cm.)

Painted circa 1888

£35,000-55,000

\$53,000-82,000

€48,000-75,000

PROVENANCE:

The artist's studio.

Girard, Paris.

Galerie du Cirque, Paris.

Galerie Bellier, Paris, by 1980.

Private collection, Japan.

Private collection, The Netherlands.

EXHIBITED:

Asnières, Salon d'Asnières, *Hommage à Vuillard*, 1966, no. 4 (illustrated).

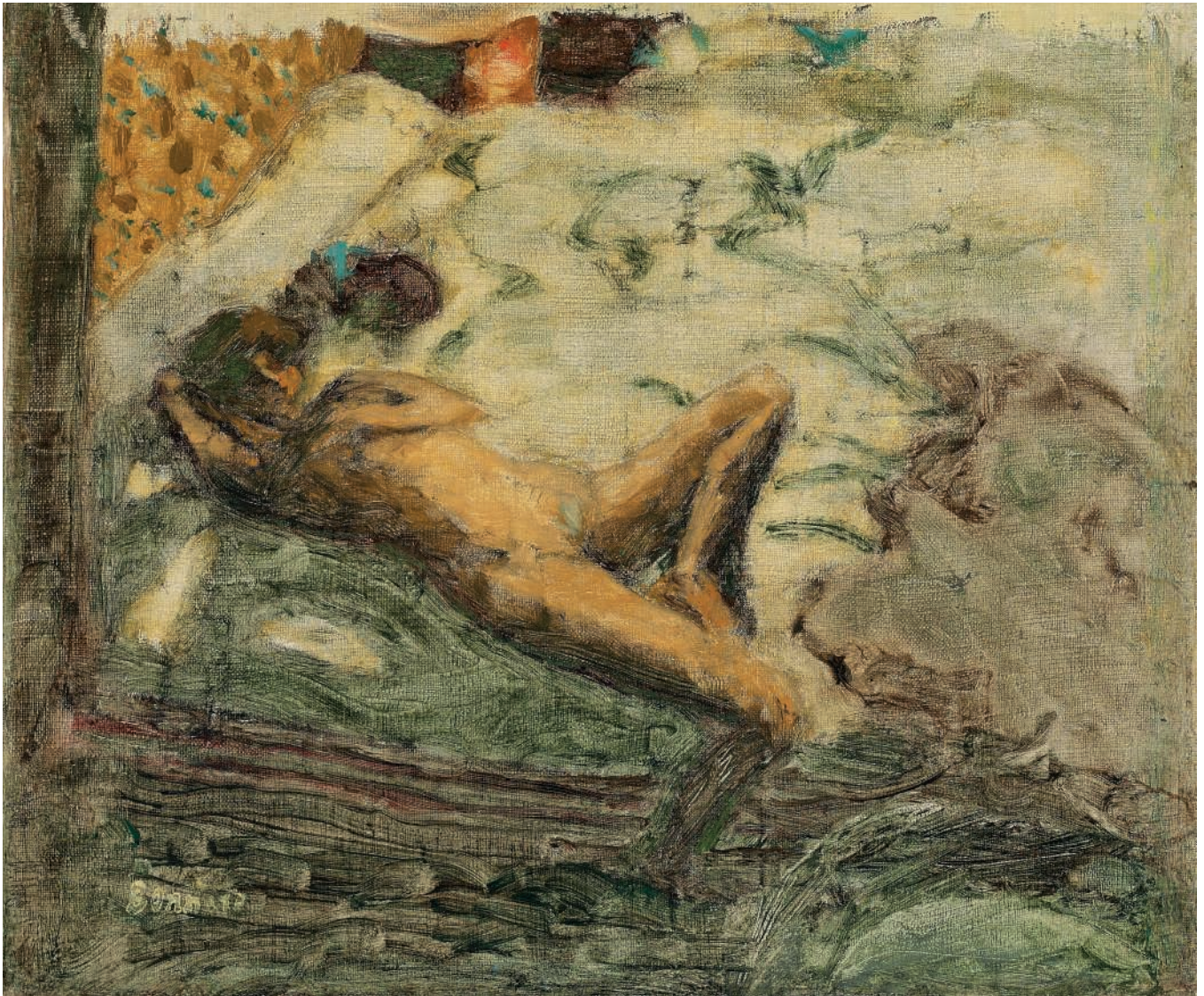
Seibu, Funabashi Museum, *Ecole de Paris*, 1984, no. 1.

Chiba, Prefectural Museum, *Grands maîtres de l'art moderne européen*, 1985, no. 30.

LITERATURE:

The Connoisseur 145, no. 586, May 1960, p. 269 (illustrated).

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. I, Paris, 2003, no. IV-198, p. 335 (illustrated).



λ*331

PIERRE BONNARD (1867-1947)

Avant-projet pour "L'Indolente"

stamped with the signature 'Bonnard' (Lugt 3886; lower left)

oil on canvas

9 ½ x 11 in. (24.2 x 28 cm.)

Painted circa 1899

£30,000-50,000

\$45,000-75,000

€42,000-69,000

PROVENANCE:

The artist's estate.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Pierre Bonnard, The Graphic Art*, December 1989 - February 1990, no. 55, p. 223 (illustrated fig. 232, p. 170); this exhibition later travelled to Houston, Museum of Fine Arts, February - April 1990, and Boston, Museum of Fine Arts, May - July 1990.

LITERATURE:

J. & H. Dauberville, *Bonnard, Catalogue Raisonné de l'œuvre peint*, vol. IV, 1940-1947 et Supplément 1887-1939, Paris, 1974, no. 1802, p. 185 (illustrated).

Exh. cat., *Bonnard*, London, 1998, p. 82 (illustrated fig. 38).

M. James, "Exhibition reviews: London and New York, Bonnard", in *Burlington Magazine*, CXL, no. 1141, April 1998, p. 278.

S. Newmann, "Exhibition reviews: Pierre Bonnard in London and New York", in *Apollo*, CXLVIII, no. 440, October 1998, p. 50.

"Indolence, a small oil sketch painted with a vital directness, brushed with the artist's finger, seems a spontaneous record of that small moment of epiphany Bonnard sought to remember and document." (Sasha M. Newman in exh. cat., 1989-1990, op. cit., pp. 170). *L'indolent* is one of the first nudes depicted by Bonnard. It was after seeing the work that Abroise Vollard asked Bonnard to illustrate *Parallèlement*. The final version of the present work hangs in the Musée d'Orsay in Paris.

***332**

PAUL GAUGUIN (1848-1903)

Portrait d'enfant

oil on panel
6 ¼ x 8 ¼ in. (15.7 x 21 cm.)

£50,000-80,000
\$75,000-120,000
€69,000-110,000

PROVENANCE:

DuMouchelle Art Galleries, Detroit.
Alexander Raydon, New York, by whom acquired
from the above, and thence by descent to the
present owner..

This work will be included in the forthcoming
Paul Gauguin *catalogue critique* currently
being prepared under the sponsorship of the
Wildenstein Institute.

Portraits of children are rare in Gauguin's *oeuvre*; there are only fifteen recorded pictures in which Gauguin portrayed his own children, the most intimate of which were painted in the early 1880s. The most magical works from this period show the young children sleeping. Gauguin was said to be visibly touched by the sight of his children 'disarmed by sleep and lost in their dreams' (Sylvie Crussard in Wildenstein, *Gauguin, Catalogue de l'oeuvre peint*, vol. I, 2001, p. 86). *La petit rêve* (fig. 1, Wildenstein, 2001, no. 75), a painting of his daughter, Aline (b. 1877), aged three and a half, bears great similarity in its sentimental feeling to the present work even down to the child's short haircut, which was not always typical for European children at this time, boy or girl, but according to Crussard, Aline had her hair cut boyishly short due to some problems with her hair.

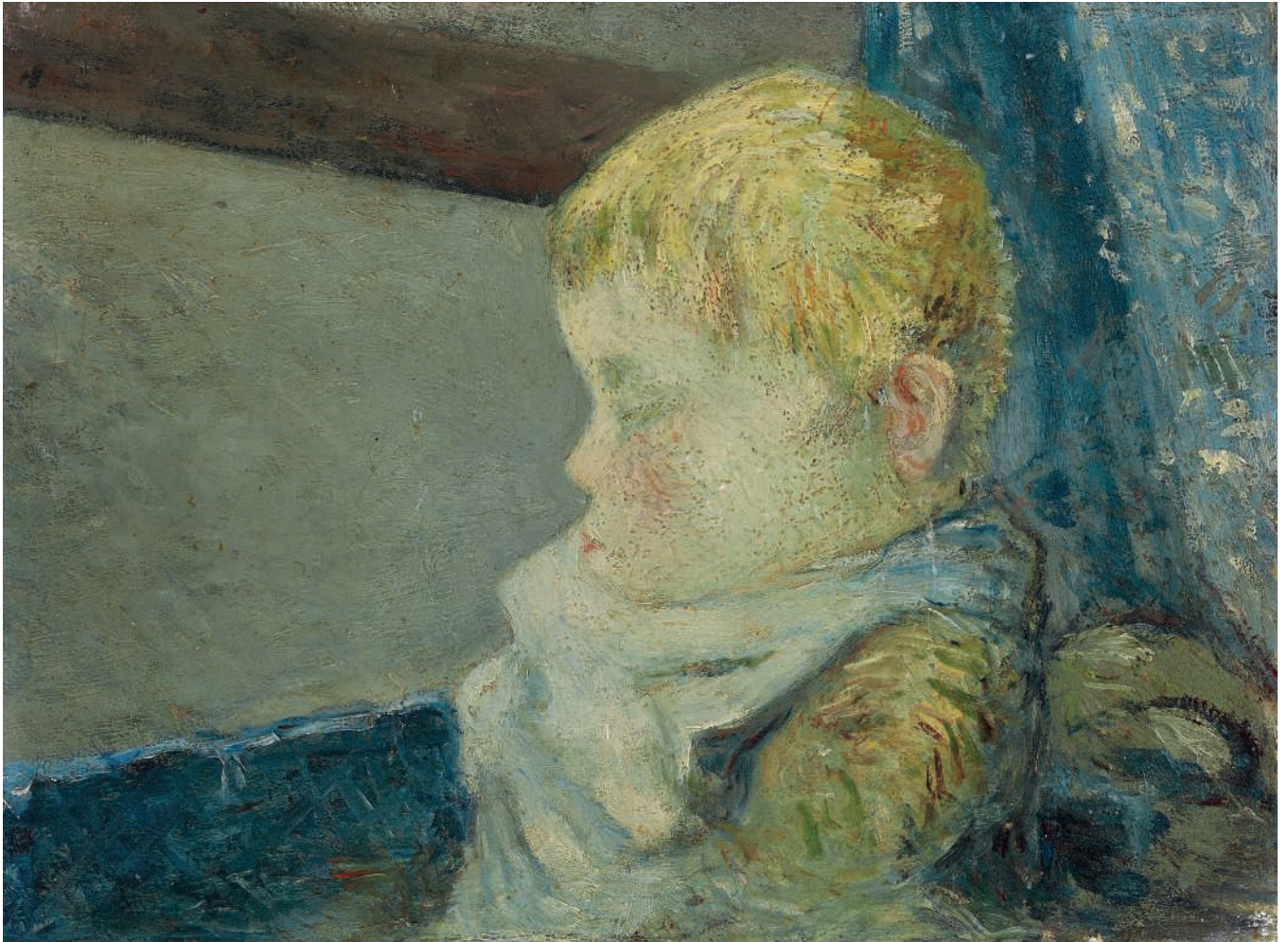
His son Clovis (b. 1879) on the other hand is known in Gauguin's portraits for his long flowing golden locks, as he is depicted in *Clovis endormi* (fig. 2, Wildenstein, 2001, no. 151) slumbering next to a large antique Norwegian tankard. Though the identity of the child in the present work is not confirmed, one could note here the familial resemblance in the profile of the two sleeping infants. Undoubtedly, these portraits are packed with a deeply personal significance, and represent the most intimate and involved period of Gauguin's life as a father.



Fig 1: Paul Gauguin, *La petit rêve*, 1881.
Private Collection



Fig 2: Paul Gauguin, *Clovis endormi*, 1884.
Private Collection



PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

333

AUGUSTE RODIN (1840-1917)

Petit torse de l'un des fils d'Ugolin

signed and numbered 'A.Rodin No 4' (on the right leg), stamped '© BY MUSÉE Rodin 1981' (underneath), and stamped with the foundry mark 'E.GODARD Fondr' (on the edge of the left leg)

bronze with dark brown patina

Height: 9 ½ in. (24.2 cm.)

Conceived *circa* 1882 and cast in bronze by the Godard Foundry in an edition of eleven between 1981 and 1982, this example cast in 1981

£12,000-15,000

\$18,000-22,000

€17,000-21,000

PROVENANCE:

Musée Rodin, Paris.

Acquired from the above by the present owner.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S.798, pp. 699-700 (another cast illustrated p. 699).

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 2015-4820B.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

334

AUGUSTE RODIN (1840-1917)

Cybèle, petit modèle dit aussi 'Etude de femme assise'

signed 'A.Rodin' (on the right of the base); numbered and inscribed 'No. 10 (c) By Musée Rodin 1956' (at the lower right edge); with the foundry mark 'Georges.Rudier Fondateur. Paris' (at the lower reverse edge)
bronze with dark brown patina

Height: 20 in. (51 cm.)

Conceived in 1887. Ten casts in bronze by Alexis Rudier between 1945 and 1947 and a further four cast by Georges Rudier between 1952 and 1959; this example cast by the latter in June 1956

£50,000-80,000

\$75,000-120,000

€69,000-110,000

PROVENANCE:

Musée Rodin, Paris.

Roland, Browse & Delbanco, London, by whom acquired from the above in March 1960.

Bruton Gallery, Sommerset.

Private collection, by whom acquired from the above, and thence by descent.

LITERATURE:

G. Grappe, *Le Musée Rodin*, Paris, 1927, no. 86, p. 142 (the plaster version illustrated p. 86; titled 'Étude de la femme assise').

A.E. Elsen, *Rodin*, New York, 1963, p. 175 (another cast illustrated; titled 'Study of a Seated Woman, Cybele').

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 25-3, p. 222 (the enlarged plaster version illustrated p. 223; titled 'Study of Seated Woman, Cybèle').

A.E. Elsen, *In Rodin's studio, A photographic record of sculpture in the making*, Oxford, 1980, no. 128, p. 186 (the enlarged plaster version illustrated p. 145).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris and B. Gerald Cantor*, Center for Visual Arts at Stanford University, New York, 2003, no. 186, pp. 578-581 (another cast illustrated fig. 470).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 481, p. 279 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'œuvre 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 2012-3896B.





λ335

HENRI CHARLES MANGUIN (1874-1949)

Le barrage de Suresnes

signed 'Manguin' (lower left)
oil on canvas
23 ¾ x 28 ¾ in. (60 x 73 cm.)
Painted in 1938

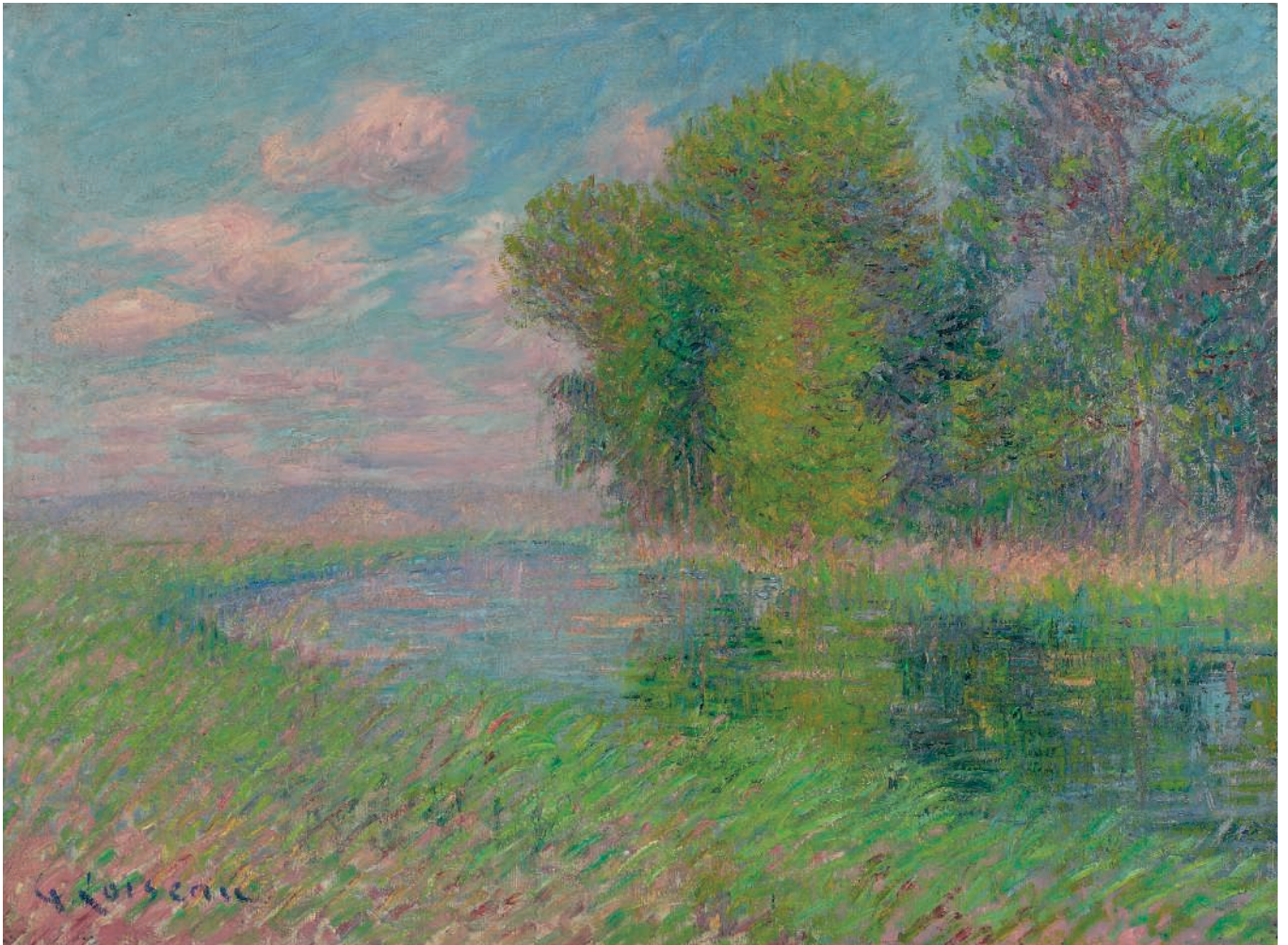
£20,000-30,000
\$30,000-45,000
€28,000-41,000

PROVENANCE:

Galerie Sélection, Tunis, by whom acquired directly from the artist in June 1939.
Madame Lumbroso, Paris, by 1980.
Anonymous sale, Hôtel Drouot, Paris, 17 June 2013, lot 56.
Acquired at the above sale by the present owner.

LITERATURE:

L. & C. Manguin, *Henri Manguin, Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1980, no. 1102, p. 346 (illustrated).



From an important collection formed by R. W. Symonds for

MR & MRS JACK STEINBERG

336

GUSTAVE LOISEAU (1865-1935)

Rivière en Normandie

signed 'G. Loiseau' (lower left)

oil on canvas

23 7/8 x 32 1/4 in. (60.5 x 81.5 cm.)

Painted in 1918

£60,000-80,000

\$90,000-120,000

€83,000-110,000

PROVENANCE:

Galleries Durand-Ruel, Paris (no. 9142), by whom acquired directly from the artist on 14 May 1919.

Findlay Galleries, New York, by whom acquired from the above on 25 March 1960.

Arthur Tooth & Sons Ltd, London (no. 6985).

Acquired from the above by the present owner on 22 May 1963.

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

***337**

PIERRE-AUGUSTE RENOIR (1841-1919)

Etude, Jeanne Baudot en chapeau vert

stamped with the signature 'Renoir.' (Lugt 2137b; upper right)

oil on canvas

9 ⅞ x 7 ⅞ in. (23.3 x 18.8 cm.)

Painted in 1896

£120,000-180,000

\$180,000-270,000

€170,000-250,000

PROVENANCE:

The artist's estate.

Lefevre Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

Bernheim-Jeune, ed., *L'atelier de Renoir*, Paris, 1931, vol. I, no. 164, (illustrated pl. 54 as part of a larger composition).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, 1895-1902, no. 2091, p. 225 (illustrated as part of a larger composition).

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, Volland and Wildenstein.

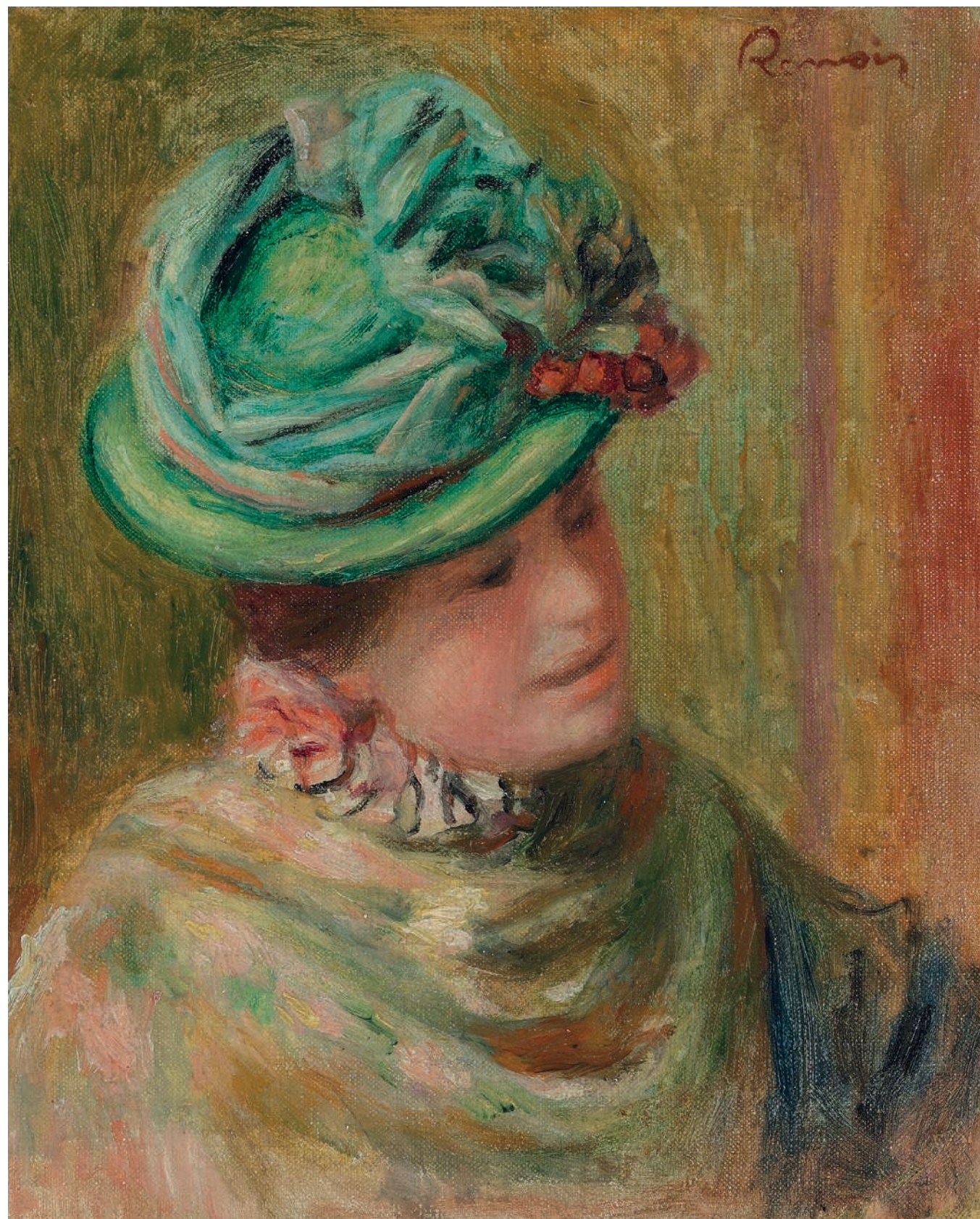
Portraiture occupies a fundamental place in the work of Pierre-Auguste Renoir. The artist owed his first public success to an ambitious family portrait, *Portrait de Madame Charpentier et de ses enfants* (New York, The Metropolitan Museum), exhibited at the Paris Salon in 1879 and whose main model, Madame Charpentier - the wife of the publisher of Flaubert, Zola, the Goncourt brother and Huysmans - was behind the rise in Renoir's portrait commissions at the start of the 1880s.

Although from the early 1890s, Renoir's dealer, Paul Durand-Ruel - observing a drop in demand for portraits from collectors - tried to convince him to reduce his production of this type of work, the artist remained very attached to portraiture. Between 1890 and 1900, the subject of most of his work was "figures in elegant modern dress - young ladies often wearing fantastic hats, some head-and-shoulders, some half body, others full length, alone or with a companion." (J. House, *Renoir*, exh. cat., Paris, 1985, p. 255).

However, at this time, Renoir did abandon the rigid structure employed the 1880s in favour of a freer treatment with more open space. He studied in greater depth how to combine sharpness of form with free play of touches of colour. His main sources of inspiration were 18th-century French artists, particularly Corot, who modelled form and suggested space with the brush, instead of distinguishing painting from drawing and colour from line.

Etude, Jeanne Baudot en chapeau vert illustrates Renoir's expertise in both the art of portraiture and his new modern techniques. A young woman with red hair is dressed in colourful shawl set off with a ruffled white collar, echoed in a hat richly decorated in a swirl of light fabric and flowers. Although executed very delicately, she stands out clearly from the background. This is reduced to a simple coloured backdrop and, far from invading the figure, makes her stand out even more, encircling her shoulders and highlighting the red tones of her hair, as well as the fresh pink accents of her cheek and the greens and turquoises of her hat. Skin tones are rendered in graduated beige and pinkish tones and not, as in previous years, in contrasts of hot and cold tones, particularly including blues. Forms are developed with cursory, rhythmic movements, which, in a single gesture, define them and create the meaning.

With this gracious and elegant portrait, Renoir distinguishes himself as a great portraitist. Paul Gauguin had also noticed all the suggestive power of the artist's work: "Nothing is in place with Renoir. Do not look for lines, they do not exist. As if by magic a little dash of colour or a caressing light communicates enough. On cheeks, like on a peach, a layer of downy hairs undulate, stirred by the breeze of love which plays its music to the ears" (P. Gauguin, quoted in *Renoir in the 20th Century*, exh. cat., Paris, Paris, 2009, p. 87).





λ*338

MAURICE DE VLAMINCK (1876-1958)

La ferme

signed 'Vlaminck' (lower left)
oil on canvas
23 7/8 x 28 3/4 in. (60.6 x 73 cm.)

£60,000-80,000
\$90,000-120,000
€83,000-110,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 10 April 1996, lot 97.
Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



λ*339

MAURICE DE VLAMINCK (1876-1958)

Meules sous un ciel d'orage

signed 'Vlaminck' (lower right)

oil on canvas

24 x 28 ¾ in. (61 x 73 cm.)

£50,000-70,000

\$75,000-100,000

€69,000-96,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 15 December 2000, lot 61.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

340

MAX LIEBERMANN (1847-1935)

Blumenstanden am Gärtnerhäuschen nach Nordosten

oil on canvas

28 x 35 ½ in. (71 x 90.5 cm.)

Painted in 1919

£250,000-350,000

\$380,000-520,000

€350,000-480,000

PROVENANCE:

Max Böhm, Berlin.

Nationalgalerie Berlin, a bequest from the above from 1919 to 1933.

Robert Spiro, New York.

Paul Graupe, Paris.

Dr Fritz Nathan, St. Gallen, by whom acquired in 1950.

Robert Nef-Suter, St. Gallen, by 1954.

Private collection, Germany, by 1961.

EXHIBITED:

Berlin, Nationalgalerie, *Frühjahrsausstellung der Preußischen Akademie der Künste*, May - July 1919, no. 94.

Berlin, Preußischen Akademie der Künste, *Max Liebermann, Hundert Werke des Künstlers zu seinem 80. Geburtstage*, June - July 1927, no. 79, p. 20 (illustrated).

Wien, Künstlerhaus, *Max Liebermann*, 50.

Jahresausstellung der Genossenschaft der bildenden Künstler Wiens, March - May 1929, no. 97.

Berlin, Jüdisches Museum, *Max Liebermann, Gedächtnisausstellung der Jüdischen Gemeinde Berlin, zur Erinnerung an den Todestag am 8. Februar 1935*, February - March 1936, (probably) no. 40.

Hannover, Landesgalerie, *Max Liebermann 1847-1935*, 1954, no. 85; this exhibition later travelled to Hamburg, Kunstverein, and Düsseldorf, Kunsthalle.

LITERATURE:

L. Justi, *Max Liebermann, Bemerkungen zu den Gemälden Liebermanns in der National-Galerie*, Berlin, 1921, p. 12 (illustrated pl. 6; titled 'Garten').

E. Hancke, *Max Liebermann. Sein Leben und seine Werke*, Berlin, 1923, p. 529 (titled 'Garten in Wannsee' and dated '1918').

P.O. Rave & L. Thormaehlen, *200 Bilder der Nationalgalerie erworben 1910 bis 1925 von Ludwig Justi. Von Corinth bis Klee*, Berlin, 1931 (illustrated pl. 23).

W.G. Oschilewski & L. Blanvalet, *Berliner Almanach*, Berlin, 1946 (illustrated facing p. 97).

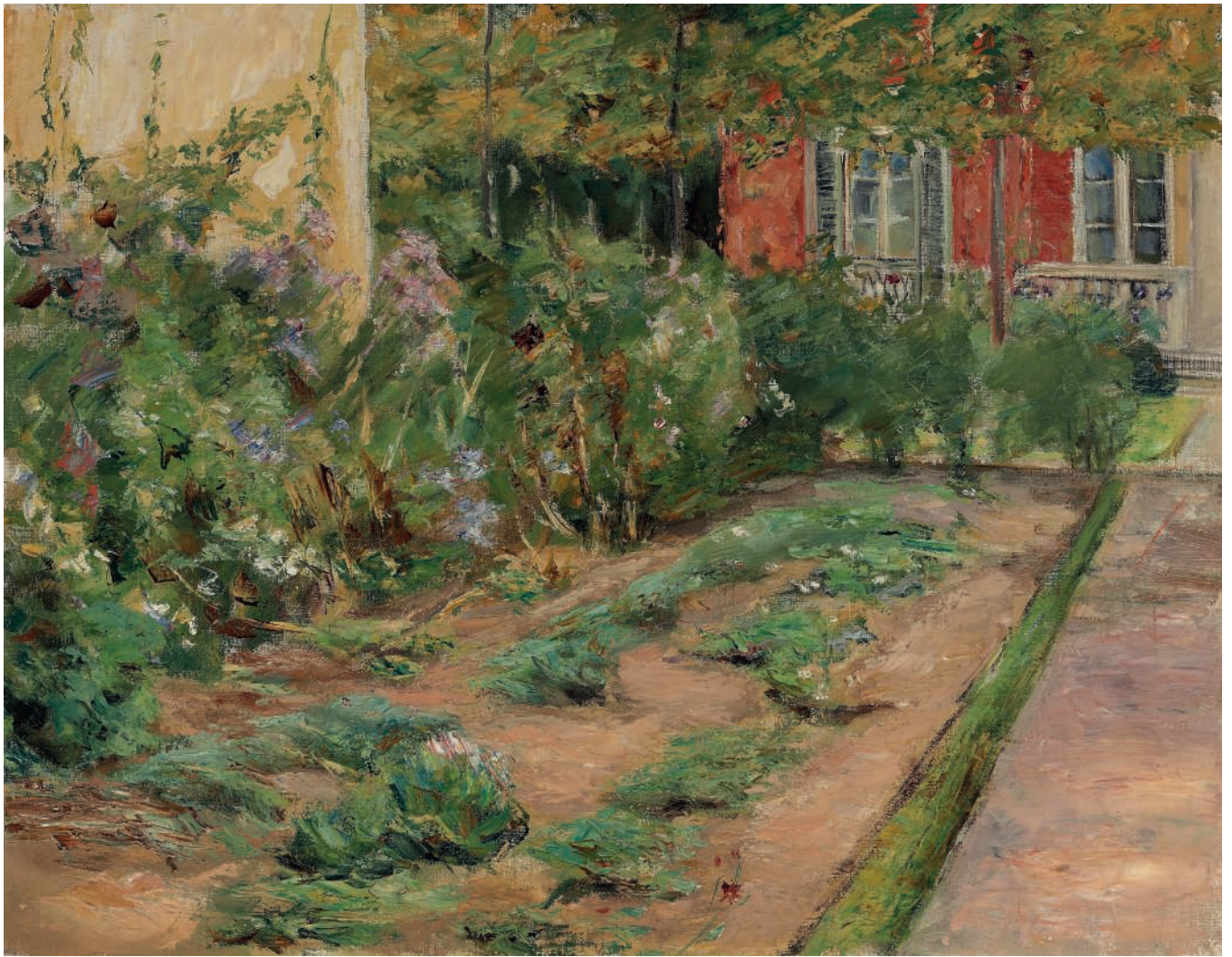
F. Struttman, *Max Liebermann*, Hannover, 1961, no. 71 (illustrated pl. 71; titled 'Im Garten in Wannsee' and dated '1918').

H.P. Richardson, *Landscape in the work of Max Liebermann, Dissertation*, vol. II, Brown University, Ann Arbor, Michigan, 1991, no. 601, p. 212 (titled 'Wansee-garten' and dated '1918').

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1919/15, p. 984 (illustrated).



Max Liebermann in his garden at Wannsee



Max Liebermann yearned for a private garden for much of his life. When visiting a farmer's garden near Hamburg in the early 1890s, he had reacted passionately to the simplicity and linearity of the cut hedges, straight paths and flower beds lined with box he saw there, saying 'When I have a villa built for myself at home, I am going to put in a garden like this one'. Holding his hands before his eyes to frame different pictorial motifs, he added, 'one could paint hundreds of pictures here, one more beautiful than the other'. (A. Lichtwark, *Makartbouquet und Blumenstraus*s, Munich, 1894, p. 59)

In 1909 Liebermann, by now an established and prosperous portrait painter and president of the Berlin Secession, bought a lakeside property by the Wannsee, a fashionable outdoor district west of Berlin. There, together with Alfred Lichtwark, director of the Kunsthalle Hamburg and a follower of the reformist garden movement, Liebermann carefully created his own tightly structured, rhythmically hierarchised garden. This 'Wannsee paradise', besides being a hideaway from his busy city life, was an inexhaustible source of inspiration for the artist who, for the most part, painting directly from nature, produced about 200 oil paintings, pastels and drawings of the garden from all possible viewpoints and in different seasons.

Blumenstauden am Gaertnerhaeuschen nach Nordosten is one of a series oil paintings depicting a border of colourful flowers by the gardener's shed in the fruit and vegetable garden towards the North-East of the estate, which he artist revisited at least twice more in 1923. The richness in colours of the red brick building and the tall purple blooms against the white shed wall must have held a special fascination for Liebermann at the time. Unlike in other later views of this subject, the painter, for this work, took greater interest in the architecture and colours of the house and it's decorative pattern of white windows and doors against burnt red brickwork. In the present version, he employs a bright blue for the perennials, heightened against the foil of the white wall and the few red dots interspersed in the foliage of the trees. As another gardener who knew Liebermann recalled, the colour blue had a special significance for the artist: 'Pictorially, blue is the most interesting in a garden. Nowhere else is the question of the neighbouring and background colours so vital' (J. E. Howoldt, *Der Nutzgarten: 'Hundert Bilder könnte man hier malen'*, in *Im Garten von Max Liebermann*, exh. cat. Hamburg, 2004, pp. 63-64).

In *Blumenstauden am Gaertnerhaeuschen nach Nordosten* the abundant vegetation grows over the canvas blocking out the sky, evoking a strong plasticity realised by a combination of thick brushwork, sometimes reworked with a palette knife, and an extensive mesh of quick, fluid dabs. Typical of his late views of his Wannsee garden, Liebermann has here tirelessly fathomed all possible varieties of nuanced relationships between geometric shapes and spaces, colour and texture, regularity and disorder, to invest the painting with a highly modern abstract quality that reflects a new degree of painterly freedom and expression. Until 1933, the present lot was in the inventory of the National Gallery in Berlin.





PROPERTY FROM THE KUNSTKREIS COLLECTION, BERLIN

341

MAX LIEBERMANN (1847-1935)

Reitender Junge am Strand - dickes Pferd

signed 'M Liebermann 1903' (lower right)

oil on cardboard

24 ¾ x 27 ½ in. (62.7 x 70 cm.)

Painted in 1903

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Paul Cassirer, Berlin (nos. 9333 & 1659), by whom acquired directly from the artist on 12 October 1911; sale, Hugo Helbing Auktion, Munich, 4 September 1917.

Private collection, Germany, (possibly) Dr Goldschmidt.

Private collection, Dusseldorf, by 1992, Armin Jockels, Dusseldorf.

Private collection, Berlin-Wannsee, by whom acquired on 10 July 1992.

Acquired from the above by the present owner in October 1993.

EXHIBITED:

Cannes, La Malmaison, *Liebermann*, January - April 1996 (illustrated p. 13).

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996 (illustrated p. 13).

Vienna, Jüdisches Museum, *Max Liebermann, und die französischen Impressionisten*, November 1997 - January 1998, p. 126 (illustrated; titled 'Junge auf Pferd' and dated '1903-1905').

Opel-Villen Rüsselsheim, *Max Liebermann*.

Stationen eines Malerlebens, June - September 1999, p. 49 (illustrated fig. 45).

New York, Jewish Museum, *Berlin metropolis, Jews and the new culture, 1890-1918*, November 1999 - April 2000 (illustrated p. 49).

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000 (illustrated p. 11).

Schloß Wernigerode, Zentrum für Kunst und Kulturgeschichte des 19. Jahrhunderts, *Licht, Phantasie und Charakter - Max Liebermann (1847-1935)*, April - July 2001 (illustrated p. 29).

Berlin, Max Liebermann Haus, *Im Streit um die Moderne, Max Liebermann, der Kaiser, die Nationalgalerie*, October 2001 - January 2002, p. 68 (illustrated).

Rendsburg, Jüdisches Museum, Stiftung Schleswig-Holsteinische, *Max Liebermann 1847-1935: 'Ich bin doch nur ein Maler'*, November 2002 - February 2003 (illustrated p. 33).

Würth, Kunsthalle, *Max Liebermann: Poesie des einfachen Lebens*, September 2003 - February 2004 (illustrated p. 99); this exhibition later travelled to Wuppertal, Von der Heydt-Museum, March - May 2004.

Berlin, Kunstsalon Berliner Secession, *Inaugural exhibition of the Kunstsalon Berliner Secession*, 2006.

LITERATURE:

E. Hancke, *Max Liebermann, sein Leben und seine Werke*, Berlin, 1914, p. 419 (illustrated).

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1903/5, p. 613 (illustrated).

Exh. cat., *Der deutsche Impressionismus*, Bielefeld, 2009, p. 126 (illustrated).



EDVARD MUNCH (1863-1944)

Sommer (Summer)

signed and dated 'E.Munch 1891' (lower right)

oil pastel and crayon on prepared canvas

21 5/8 x 29 1/4 in. (55 x 74.2 cm.)

Executed in 1891

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Harald Nørregaard, until 1938.

Wangs Kunsthandel, Oslo, by 1938.

Kaare Berntsen AS, Oslo, from 1971 to 1973.

Anonymous sale, Sotheby's, New York, 15 May 1980, lot 311.

Private collection, London.

Acquired by the present owner in 2014.

EXHIBITED:

Oslo, Wangs Kunsthandel, *Harald Nørregaards samling*, September 1938, no. 23.

St. Petersburg, Florida, Museum of Fine Art,

Edvard Munch, the major graphic, 1977.

Paris, Pinacothèque, *Edvard Munch ou "l'Anti-Cri"*,

February - July 2010, no. 13 (illustrated n.p.).

LITERATURE:

G. Woll, *Edvard Munch, Complete Paintings, Catalogue raisonné*, vol. I, 1880-1897, London, 2009, no. 238 (illustrated p. 228).

Between 1889 and 1891 Edvard Munch lived in France, supported by an artist's grant from the Norwegian government. Arriving in Paris in October 1889, he enrolled as a private student of the painter Léon Bonnat. However perhaps of the greatest importance to Munch's artistic development during this time was his exposure in Paris to a wide range of painting styles, from exhibitions of the Impressionists Camille Pissarro and Claude Monet at the Galerie Durand-Ruel and Galerie Georges Petit, to the more radical painters exhibiting at the Salon des Indépendants. Munch's adept assimilation of these artists' techniques for the handling of light and atmospheric effect is best in evidence in the views of the landscapes and townscapes of France and Norway painted during this period, whilst it was during the same period that he was developing the expressionistic and emotionally penetrating themes for which he is most celebrated.

Sommer is a fine example of a picture in which both of these important developments combine. Painted in the summer of 1891, which Munch spent in Nice, as well as travelling back to Norway to Åsgårdstrand and Christiania, it depicts a triangle of grass towards the lower left, where two paved or cobblestoned roads intersect in a village. Further along the road, four musicians are playing, while in the foreground a female figure walks past. Behind her, seated on the grass and looking downcast, sits a solitary male figure dressed in black.

The landscape, architectural details and fashions do not allow us conclusively to determine whether the painting depicts a scene in France or Norway, however this uncertainty serves to highlight the emotional dimension of the picture. Munch has used green, blue, pink and yellow pastel to depict the trees, grass, musicians and woman, all suggesting movement and vitality. In contrast, the static male figure is dressed in a harsh black. His placement and direction of his gaze disassociate him from both the female figure and the musicians. Rather than a summer landscape or village scene, it is the apparent alienation of this figure - perhaps Munch himself - that appears to be the true subject of this work.



343

PIET MONDRIAN (1872-1944)

Lange Bleekerssloot with Barge

signed 'P.Mondrian' (lower right)

oil on canvas laid down on panel

15 1/8 x 20 7/8 in. (38.5 x 53 cm.)

Painted *circa* 1898

£70,000-100,000

\$110,000-150,000

€96,000-140,000

'I was always a realist', Mondrian wrote in a 1942 essay about his work entitled 'Toward the True Vision of Reality'

(quoted in H. Janssen and J.M. Joosten, Mondrian, 1891-1914, *The Path to Abstraction*, exh. cat., Paris, 2002, p. 21).

PROVENANCE:

Henk Mooij.

Mrs. A.J.W. Schouten-Hoogendijk, The Hague, by 1950 and until 1980.

Private collection, The Netherlands, by 1995.

Private collection, Roermond, by whom acquired at Tefaf, Maastricht, in 2013.

LITERATURE:

R. P. Welsh, *The early career of Piet Mondrian: the naturalistic periods*, Princeton, 1965, pp. 47-48 (illustrated p. 53).

R. P. Welsh, *Catalogue Raisonné of the Naturalistic Works (until early 1911)*, vol. I, Toronto, 1998, no. A180, p. 227 (illustrated).

Lange Bleekerssloot with Barge, depicts an Amsterdam canal. Identification of this scene as a segment of the Lange Bleekerssloot was made possible by the Landré drawing of the setting as viewed toward the Rozengracht, since the same pigeon perch is right off center above in this painting.

It is uncertain to what extent Mondrian shares the lament for the impending loss of a hallowed working-class quarter of Amsterdam as contained in the title of C. van Rijn's article for *Op de Hoogte*: 'what is left over of Amsterdam characteristic attire? In its combination of heavily laden, impulsive brush strokes and a nonetheless forcefully balanced asymmetrical composition this oil sketch places pictorial concerns ahead of topographical interest'.

Many scholars have noted the influence of the Hague School of painting on the young artist's development by way of his uncle Fritz Mondriaan, the younger brother of his father and a younger member of the group. The subject, brushwork and treatment of light and space, all suggest the impact of his uncle's training. The Dutch art historian Hans Jaffé eloquently describes the manner in which this influence can be found in *Schemering*. 'After picturesqueness', Jaffé writes, 'mood was the most important watchword of the Hague School; this picture complies with both. Its title, *Dusk*, already suggests a mood, the idyllic mood of departing day. And the contrasts of the dark fringe of the woods, the clouds, and the effects of light in the evening sky emphasize an extremely picturesque approach to landscape - the flat Dutch landscape, with its changing light and ever-varying mood, that was the main subject of the Hague school...' (H. Jaffé, *Piet Mondrian*, Paris, 1970, p. 66).



A contemporary postcard view of Lange Bleekerssloot, Amsterdam.



344

MAX LIEBERMANN (1847-1935)

Schreitender Bauer – Studie, Ganzfigur

signed and dated 'Liebermann '94.' (lower right)

oil on canvas

37 1/8 x 27 3/4 in. (94.2 x 70.5 cm.)

Painted in 1894

£70,000-100,000

\$110,000-150,000

€96,000-140,000

PROVENANCE:

Anonymous sale, Rudolph Lepke Kunst-Auctions-Haus, Berlin, 26 November 1929, lot 177.

S. Cabrisseau, Basel.

Anonymous sale, Bukowski/Eberhard, Zurich, 6 June 1985, lot 121.

Galerie von Vertes, Munich.

Private collection, Berlin.

Acquired from the above by the present owner in October 1993.

EXHIBITED:

Cannes, La Malmaison, *Liebermann*, January - April 1996 (illustrated p. 20).

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996 (illustrated p. 20).

Hamburg, Hamburger Kunsthalle, *Max Liebermann, Der Realist und die Phantasie*, November 1997 - January 1998, no. 87 (illustrated p. 162; titled 'Schreitender Bauer, Studie'); this exhibition later travelled to Frankfurt am Main, Städtisches Kunstinstitut, February - April 1998 and Leipzig Museum der bildenden Künste, April - June 1998.

Opel-Villen Rüsselsheim, *Max Liebermann*.

Stationen eines Malerlebens, June - September 1999 (illustrated p. 27).

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000 (illustrated p. 18).

Schloß Wernigerode, Zentrum für Kunst und Kulturgeschichte des 19. Jahrhunderts, *Licht, Phantasie und Charakter – Max Liebermann (1847-1935)*, April - July 2001.

Rendsburg, Jüdisches Museum, Stiftung Schleswig-Holsteinische, *Max Liebermann 1847-1935: "ich bin doch nur ein Maler"*, November 2002 - February 2003 (illustrated p. 29).

Würth, Kunsthalle, *Max Liebermann: Poesie des einfachen Lebens*, September 2003 - February 2004 (illustrated p. 84); this exhibition later travelled to Wuppertal, Von der Heydt-Museum, March - May 2004.

Berlin, Max-Liebermann-Haus, *Beckmann, Kokoschka, Corinth, Liebermann, Slevogt. Ein Fest der Künste – Der Kunsthändler Paul Cassirer als Verleger*, February - May 2006.

LITERATURE:

Der Kunstwanderer, vols. XI & XII, nos. 1 & 2, Berlin, November 1929, p. 117 (illustrated p. 118).

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. I, 1865-1899, Munich, 1995, no. 1894/8, p. 416 (illustrated).

Exh. cat., *Max Liebermann: From Realism to Impressionism*, Los Angeles, 2005, p. 41 (illustrated fig. I.16).

Exh. cat., *Der deutsche Impressionismus*, Bielefeld, 2009, p. 221.



Max Liebermann at work on the painting 'Mann in den Dünen' in Brittany, circa 1930. Photo: Atelier Balassa.

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1345

GEORG KOLBE (1877-1947)

Portraitbüste Max Liebermanns

with the artist's monogram 'GK' (on top of the base) and stamped with the foundry mark 'H. NOACK, BERLIN FRIEDENAU' (on the side of the base)

bronze with dark brown patina

Height: 16 1/8 in. (41 cm.)

Conceived in 1929 and cast in 1978

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

Galerie Flechtheim, Berlin and Düsseldorf.

Private collection, Berlin and Wannsee.

Acquired from the above by the present owner in October 1993.

EXHIBITED:

Berlin, Max Liebermann Haus, *Im Streit um die Moderne, Max Liebermann, der Kaiser, die Nationalgalerie*, October 2001 - January 2002.

Bozen, Waltherhaus, Südtiroler Kulturinstitut, *Max Liebermann, Pastell, Zeichnung, Druckgraphik, Aquarell*, March - April 2005, no. 2, p. 112 (illustrated p. 9); this exhibition later travelled to Borken, Stadtmuseum, July - October 2005.

LITERATURE:

H. Ostwald, *Das Liebermann-Buch*, Berlin 1930, p. 284 (another cast illustrated).

A. Hentzen, "Georg Kolbe - Berlin", in *Deutsche Kunst und Dekoration*, September 1930, pp. 362-372.

U. Berger, *Georg Kolbe - Leben und Werk, mit dem Katalog der Kolbe-Plastiken im Georg-Kolbe-Museum*, Berlin, 1990, no. 123, p. 318 (another cast illustrated p. 319).



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

***346**

LOVIS CORINTH (1858-1926)

Weiblicher Halbakt

signed 'LOVIS CORINTH' (lower right) and incised 'Lovis Cori' (lower centre)
oil on canvas

14 x 18 ½ in. (35.5 x 47 cm.)

Painted in Berlin in 1913

£30,000-50,000

\$45,000-75,000

€42,000-69,000

PROVENANCE:

Dr Conrad Doebbeke, Berlin.

Niedersächsische Landesgalerie / Landesmuseum, Hannover (loaned by Elsa Doebbeke), by 1953.

Anonymous sale, Lempertz, Cologne, 28 October 1958, lot 53.

Anonymous sale, Roman Norbert Ketterer, Stuttgart, 29-30 May 1959, lot 159 (pl. 22).

Private Collection and thence by descent.

Acquired from the above by the present owner.

LITERATURE:

C. Berend-Corinth, *Lovis Corinth, Die Gemälde, Werkverzeichnis*, Munich, 1992, no. 561, p. 139 (illustrated p. 622).



347

EGON SCHIELE (1890-1918)

View of Klosterneuburg

signed and dated 'Schiele 07.' (lower right)

oil on board

Painted in 1907

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

Private collection, Austria, and thence by descent to the present owner.

Jane Kallir has confirmed the authenticity of this work, and has assigned the number 'P. 66a', placing it in the sequence of works reproduced in her *catalogue raisonné*.



***348**

ALEXANDER KANOLDT (1881-1939)

Nikolaipplatz

oil on board
 14 ½ x 18 in. (36.8 x 45.8 cm.)
 Painted *circa* 1910-1913

£40,000-60,000
 \$60,000-89,000
 €55,000-82,000

PROVENANCE:

Walter Riezler, Szczecin, by whom acquired directly from the artist, and thence by descent.

Acquired from the above by the present owner.

Dr. Michael Koch, Munich, has confirmed the authenticity of this work.

***349**

AUGUST MACKE (1887-1914)

Lesende Frau

with the *Nachlass* stamp (Lugt 1775b; on the reverse)

oil on board

20 ¾ x 16 ½ in. (52.8 x 41.8 cm.)

Painted 1913

£350,000-450,000

\$530,000-670,000

€480,000-620,000

PROVENANCE:

Private collection, by 1957.

Anonymous sale, Stuttgarter Kunstkabinett

Roman Norbert Ketterer, 3-4 May 1962, lot 261.

Leonard Hutton Galleries, New York, by 1962.

Anonymous sale, Dr. Ernst Hauswedell, Hamburg,

5 June 1971, lot 388.

Josefowitz collection, Geneva, by 1984.

Acquired from the above, and thence by descent to the present owners.

EXHIBITED:

Münster, Westfälischer Kunstverein, Westfälische
Wilhelms-Universität, Westfälisches

Landesmuseum für Kunst und Kulturgeschichte,

August Macke, Gedenkausstellung zum 70.

Geburtstag, January - March 1957, no. 65, p. 87

New York, Leonard Hutton Galleries, *Fauves and
Expressionists*, 1962, no. 261 (illustrated).

New York, Leonard Hutton Galleries, *Fauves and
Expressionists*, April - June 1968, no. 62 (illustrated
p. 47).

LITERATURE:

G. Vriesen, *August Macke*, Stuttgart, 1953, no.
388.

G. Vriesen, *August Macke*, Stuttgart, 1957, no. 388
(illustrated p. 329).

Exh. cat., *August Macke: Blickfänge in und um sein
Bonner Haus*, Bonn, 2001, no. 93, p. 170 (illustrated
p. 171)

U. Heiderich, *August Macke, Gemälde*

Werkverzeichnis, Ostfildern, 2008, no. 465, p. 458
(illustrated p. 459).



August Macke, *Elisabeth am Schreibtisch*, 1911.
Pfalzgalerie, Kaiserslautern.

© Pfalzgalerie, Kaiserslautern,
Germany / Bridgeman Images.

Lesende Frau is an example of Macke's own idea of Expressionism. One in stark contrast to that of Grosz or Beckmann's tragedies of war, or the Brücke group's scenes of debauched Berlin dance halls, or even his close friend Franz Marc's Garden of Eden, devoid of man or woman. Macke painted what he knew. The ladies strolling in the avenues with men in straw boaters, children playing outdoors, and his own wife, at their kitchen table. This touching portrait of Macke's wife Elisabeth was executed in 1913, just four years into their married life and only one year before his untimely death in the second month of The Great War.

Elisabeth was a constant source of inspiration to Macke. Volkers Adolphs writes about the portraits of Elisabeth: "Zu Elisabeth hatte Macke die innigste und tiefste Bindung seines Lebens. Die emotionale Nähe war ein wichtiger Antrieb für seine Kunst.[...] Mackes Porträts von Elisabeth [sind] eines tiefen Einverständnisses und Vertrauens und einer zugleich zurückhaltenden Annäherung (V. Adolphs, "Elisabeth", *August Macke, Gesang von der Schönheit der Dinge, Aquarelle und Zeichnungen*, Cologne, 1992 p. 22-3).

The addition here of a large white shawl, curving around Elisabeth's shoulders adds a swirling sense of movement among the bold blocks of colour which make up the background. Macke's time spent with Delaunay in Paris the year before had a strong influence on the artist from this period onwards. His colours became more rhythmic and structured and the illusion of space, still evident in earlier works such as *Elisabeth am Schreibtisch* of 1911 (right) is replaced by primary blocks of pure colour in dominant two dimensional areas.



***350**

ALEXEJ VON JAWLENSKY (1864-1941)

Abstrakter Kopf: Blau - Rot

signed with the initials 'A.J.' (lower left) and dated '33' (lower right); signed, dated, numbered and inscribed 'N. 100 "Blau-rot" 1933 A. Jawlensky.' (on the reverse)

oil on board

16 ¾ x 13 in. (42.7 x 33 cm.)

Painted in 1933

£250,000-350,000

\$380,000-520,000

€350,000-480,000

'I had come to understand that great art can only be painted with religious feeling. And that, I could only bring to the human face'

(Jawlensky, letter to Pater Willibrord Verkade, Wiesbaden, 12 June 1938, quoted in M. Jawlensky, L. Peroni-Jawlensky & A. Jawlensky, ed., *Alexej von Jawlensky: Catalogue raisonné of the Oil Paintings: volume I, 1890-1914*, London, 1991, p. 34).

PROVENANCE:

Galka E. Scheyer, Los Angeles, by whom acquired directly from the artist in July 1933.

Jim Sharp, San Francisco, by whom acquired from the above in 1938.

Feigen-Palmer Gallery, Los Angeles.

Private Collection, Los Angeles, by whom acquired from the above in 1966; sale, Sotheby's, New York, 6 May 2010, lot 370.

Acquired at the above sale by the present owner.

EXHIBITED:

Oakland, California, Mills College Art Gallery, *Modern Paintings and Sculpture from Private Collections in the San Francisco Bay Region*, 1937, no. 29.

LITERATURE:

The artist's *Cahier noir*.

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, vol. III, 1934-1937, London, 1992, no. 2260, p. 415 (illustrated pp. 396 & 415).

This painting has been requested for the major Alexei Jawlensky retrospective exhibition curated by Vivian Endicott Barnett which will take place at the Neue Galerie, New York from 16 February to 29 May 2017 and at the Frye Art Museum, Seattle from 23 June to 1 October 2017.





Galka Scheyer in her Hollywood house in the early 1930's.

'You are the painter of the human soul. I know of no other modern painter of the human soul. '

(Galka Scheyer in a letter to Jawlensky after 1927).

In his *Abstrakter Kopf* series, Jawlensky managed to harness his intense sense of spirituality while embracing his virtuoso colourism. In the present work, *Abstrakter Kopf: Blau - Rot*, fields of colour comprise the face, with only a handful of geometrical lines and arcs as delineations. This is an intensely modern image, and the title is clearly accurate in its reference to 'Abstraction', for this painting has a purity that has more to do with Mondrian or Malevich than with religious painting.

Jawlensky wrote, only a handful of years after painting this work: 'I understood that the artist must express through his art, in forms and colours, the divine inside him. Therefore a work of art is God made visible, and art is a 'longing for God'. I have painted 'faces' for many years. I sat in my studio and painted, and did not need Nature as a prompter. I only had to immerse myself in myself, pray, and prepare my soul to a state of religious awareness' (Jawlensky, quoted in *op.cit.*, 1991, p. 34).

Jawlensky's artistic career entered a distinct phase when he began his series paintings. From 1919 especially, when he commenced his *Variations* landscapes, Jawlensky found that the act of creating a work of art took on a mystical power of its own. Painting became a ritual for him. When he turned to depictions of the human face for inspiration, he opened a new path. *Abstrakter Kopf: Blau - Rot* dates from the very apogee of the *Abstrakter Kopf* series, in which he had honed down the language of shape and colour to a simple, pure and absorbing extreme. In *Abstrakter Kopf: Blau - Rot* the unusually dark, absorbing black and more sombre mauves giving way to bands of radiant red and petrol blue express the quieter, contemplative spirituality with which the artist has imbued it. We see the truth of Jawlensky's own statement that, 'My art is simply a meditation or prayer in colour' (Jawlensky, quoted in C. Weiler, *Jawlensky: Heads, Faces, Meditations*, London, 1971, p. 64).

The innovation of Jawlensky's philosophy and techniques during this period attracted him a strong and extremely devoted following. Through the encouragement of the first owner of the present work Emmy 'Galka' Scheyer, Jawlensky and his friends Feininger, Klee and Kandinsky formed the 'Blue Four' group. Scheyer promoted their works in the United States especially, a fact that was to have great ramifications on the development of avant-garde painting there, exposing these trailblazing visionaries to the American artists and the American market alike.



1351

WILLI BAUMEISTER (1889-1955)

Maler mit palette IV

signed twice with the initials 'WB' (lower right); signed and dated 'W Baumeister 1928/29' (on the reverse)

oil, sand, gesso and pencil on card laid down on the artist's mount
29 x 22 7/8 in. (73.5 x 58.2 cm.)

Painted in 1928-1929

£120,000-180,000

\$180,000-270,000

€170,000-250,000

PROVENANCE:

Kurt Deschler, Ulm, by 1952.

Galerie Gunzenhauser, Munich.

LITERATURE:

W. Grohmann, *Willi Baumeister*, Stuttgart, 1952,
no. 24, p. 57 (illustrated).

W. Grohmann, *Willi Baumeister, Life and Work*,
London, 1964, no. 208, p. 270 (illustrated).

P. Beye & F. Baumeister, *Willi Baumeister*,
Werkkatalog der Gemälde, vol. II, Ostfildern, 2002,
no. 321, p. 140 (illustrated).



Willi Baumeister, *Figurate with Red Ellipse*, 1920.
Museum of Modern Art, New York.

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λ*352

GIACOMO MANZÙ (1908-1991)

Grande cardinale seduto

bronze with light brown patina

Height: 91 in. (231 cm.)

Width: 57 ½ in. (146 cm.)

Conceived in wood in 1983 and cast in bronze in 1989 for the present owner; this work is unique

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Private collection, Palm Beach, by whom acquired directly from the artist in 1989, and thence by descent.

LITERATURE:

M. de Micheli, *Giacomo Manzù*, Milan, 1988, no. 217, p. 282 (illustrated pp. 274-275).



Giacomo Manzù, *Grande cardinale seduto*, 1983
gilt-wood with ebony base, Private Collection
© DACS 2016.

The series of bronze and stone Cardinali that Manzù made between 1938 and his death are among the most celebrated works of the sculptor's *oeuvre*. A native of Bergamo, long a center of Catholic devotion, Manzù drew heavily on his childhood experiences in these sculptures. The priest who presided over the parish of Bergamo while Manzù was growing up would later become Pope John XXIII, and it was not uncommon to see cardinals and bishops processing through the town's streets. In 1934, at the age of twenty-six, Manzù was struck during a visit to Rome by the powerful sight of Pope Pius XI seated between two cardinals. He recorded the motif in a drawing dated the same year, and it became a recurrent theme of his work thereafter. By the time of his death in 1991, he had sculpted roughly three hundred Cardinali, both seated and standing, in a range of sizes. In all of these sculptures, the figure is almost fully enveloped in liturgical vestments, creating a stylized, pyramidal silhouette that extends from the hem of the robe to the tip of the mitre.

Despite the subject matter of Cardinali, Manzù repeatedly insisted that the works had no religious or mystical significance. Instead, it was the forceful visual presence of the cardinals, particularly their distinctive garments, that captured the sculptor's attention; they represented, he claimed, "not the majesty of the church, but the majesty of form" (quoted in J. Rewald, *Giacomo Manzù*, London, 1967, p. 60). John Rewald, who interviewed Manzù at length, explains, "When asked, the artist always stresses that the cardinals did not interest him as a typically religious theme but represented for him more the character of a still-life. He even likes to add that he might just as easily have represented matadors. There were, however, no bullfights in Bergamo, whereas the boy often met church dignitaries. Their visual impression became an inspiration for him, a problem of artistic creation which pursued him for years. For a long time, the mitred priests enveloped in canonicals had ceased to be connected with his personal religious beliefs; his youthful memories were always concerned with the picturesque garments, curious vestige of a splendor-loving past. Now Manzù proved with his statues that this clothing was not also 'picturesque' but also eminently 'statuesque'" (*ibid.*, p. 59).

The distinguishing feature of Manzù's Cardinali is their radical simplification of form. The robes have been pared down to sharp planes, stripped of all surface ornamentation other except the hood-like galero on the back. Other than the face and hands, the body is completely hidden from the viewer, its shape suggested only by the stylized folds of the garments. With a single exception (a portrait of Cardinal Giacomo Lercaro), Manzù never sculpted his Cardinali after specific models, preferring to give them idealized facial features. The impersonality of his subjects, coupled with their hieratic posture and imposing, pyramidal silhouette, produces a powerful impression of monumentality. As Rewald has written:

In Manzù's hands the Cardinals were transformed into compact, forceful volumes, enlivened by extremely tender modeling and generously draped folds. The massiveness of the volumes is stressed by the economy of lines and the simplicity of plastic means. Following the contours of the body, the folds swing sometimes as if sharply etched, sometimes softly rounded, their shadows always regulating the parts exposed to the light. This subtle animation of uniform planes and the amazing freedom of conception earned the artist the respect of many sculptors whose own paths had led them toward abstractions. More than they valued the sensitivity of execution, they admired the boldness of invention which, within the framework of fidelity to nature, rids the form of all that is inessential (*ibid.*, pp. 59-60).



λ353

KEES VAN DONGEN (1877-1968)

Buste de femme nue

signed 'v. Dongen' and indistinctly dated (lower right)

oil on canvas

25 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in. (65.2 x 54 cm.)

Painted in 1913

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Paul Pétridès, Paris.

Private collection, Paris; sale, Christie's, London,

21 June 1993, lot 18.

Hubertus Wald, Hamburg, by whom acquired at
the above sale.

EXHIBITED:

Hamburg, Kunsthalle, *Sammlung Wald*,

September - November 2003.

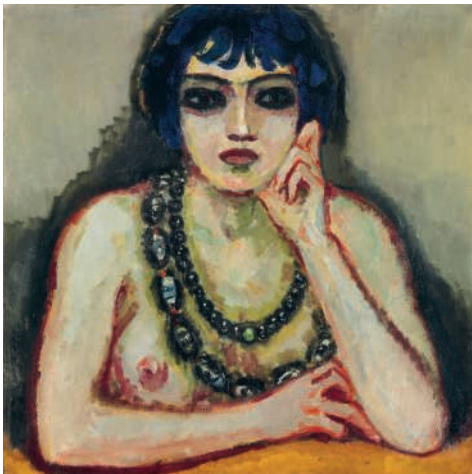
LITERATURE:

L. Chaumeil, *Van Dongen, L'homme et l'artiste*

- *La vie et l'oeuvre*, Geneva, 1967, no. 68, p. 318

(illustrated).

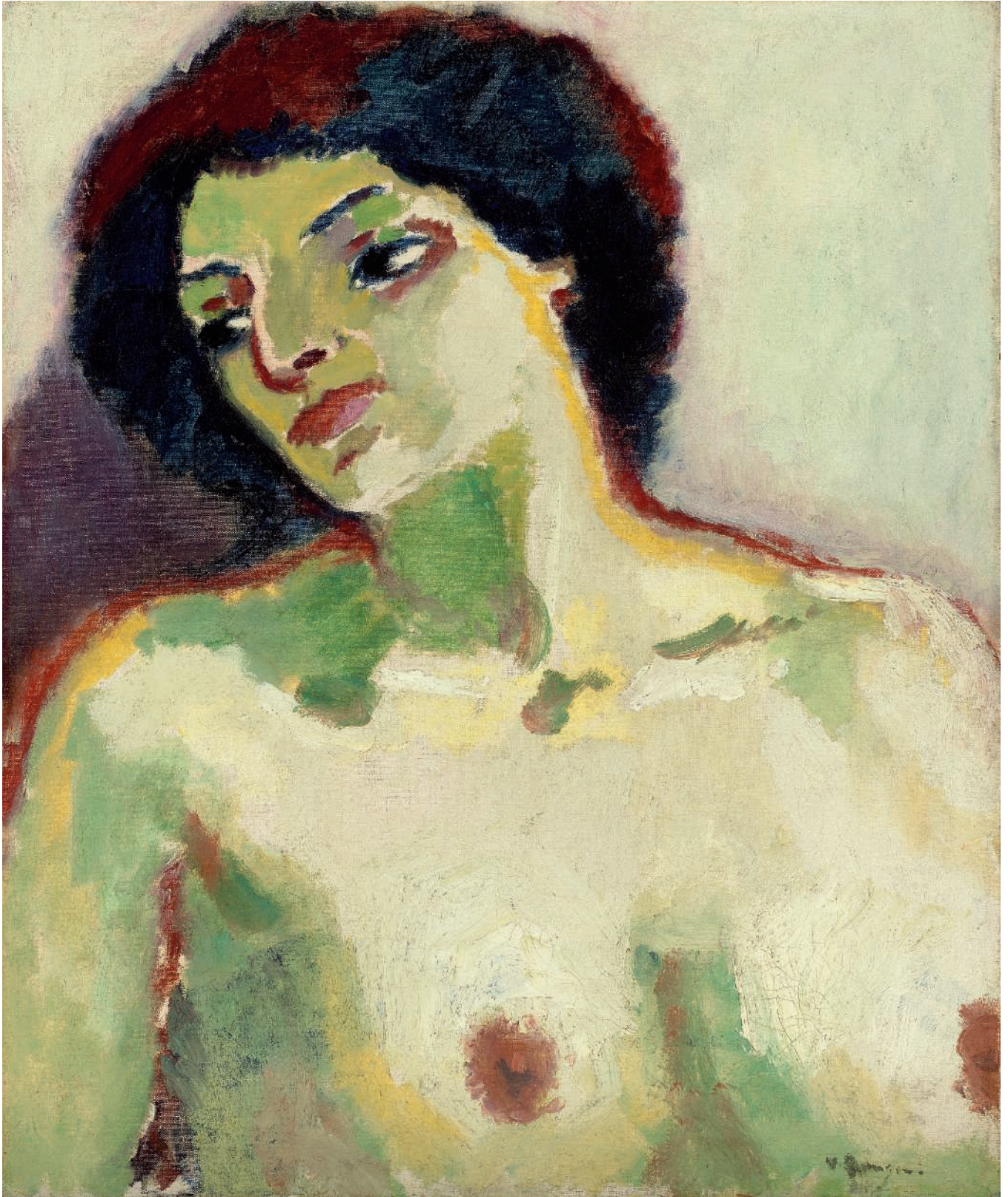
Jacques Chalom des Cordes will include this work
in his forthcoming Kees van Dongen *catalogue
raisonné* being prepared under the sponsorship of
the Wildenstein Institute.



Kees van Dongen, *Femme aux deux colliers*, circa 1910.

Private collection; sold, Christie's, London, 4 February
2009, £1,329,250.

© DACS 2016.





Kees van Dongen, *Tableau*, 1913.
Musée national d'Art moderne, Centre Georges Pompidou, Paris, France / Peter Willi / Bridgeman Images.
© Musée National d'Art Moderne, Centre Pompidou,
© DACS 2016.

A striking bust-length nude, *Buste de femme nue* is a superb example of Kees van Dongen's seductive and painterly nudes. Known predominantly as a painter of women from the *demi-monde*, and later as Paris' most desirable portraitist, female nudes were amongst Van Dongen's favoured subjects. The varied poses of Van Dongen's nudes which he rendered in an erotic and alluringly sensual manner, are a testament to the artist's insatiable curiosity for capturing the female form in paint. *Buste de femme nue* was executed in 1913, a major turning point for the artist. It was during this year that Van Dongen's controversial painting, *Tableau*, was removed from the Salon d'Automne by the police on grounds of indecency. Scandalizing the art world, this event cemented Van Dongen's reputation as a master of the provocative, sexualised female nude.

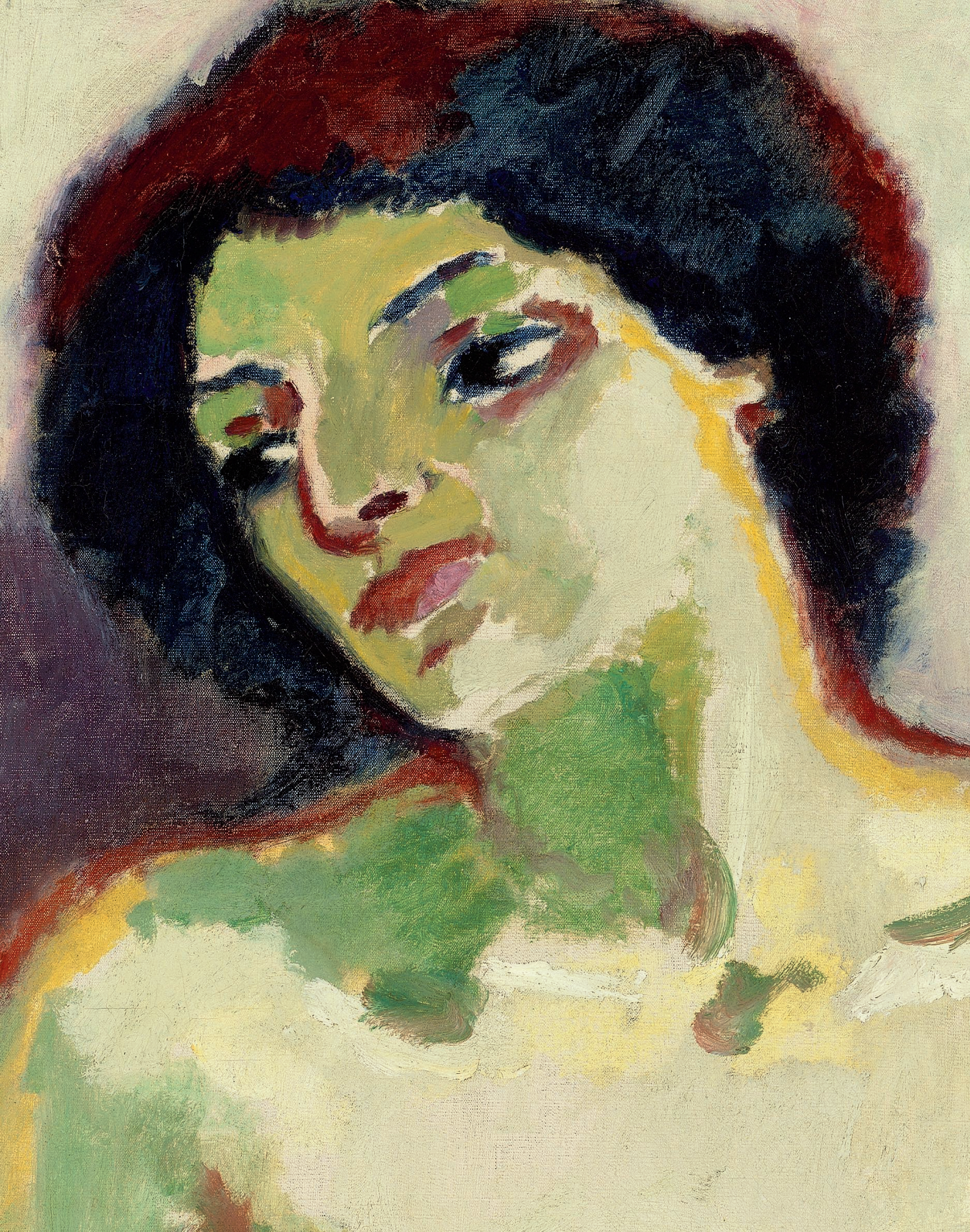
Van Dongen's sensual nudes evolved out of his socially-engaged realist drawings of the 1890s and early 1900s, images which depicted the *demimondaines* of both Rotterdam's and Paris' seamy underbellies. First moving to Paris from the Netherlands in 1897, Van Dongen initially carved out an existence for himself at the margins of Parisian society. Displaying a distinctly *Baudelairean* sensibility in the modernity of his subject matter,

from 1904 Van Dongen chronicled, and indeed celebrated, the prostitutes of Montmartre and, later, the dancers of the Folies-Bergères in canvases characterised by sensuously curving lines, vibrant tones and vigorous brushwork. Van Dongen explicitly connected his usage of colour with the women he portrayed in his pictures, claiming to empathise with their position at the Parisian fringe: 'I know every one of those women's histories, which are deeply tragic. They have experienced life in all its facets. I cannot help painting these women in garish colours; perhaps I do so in order to express the intensity of their lives?' (Van Dongen, quoted in Jan van Adrichem, 'Kees van Dongen's Early Years in Rotterdam and Paris', in *Kees van Dongen*, exh. cat., Rotterdam, 1989, p. 7).

Through his dynamic painting technique, bold colourism and distinct ability to portray the heady, Bacchanalian environment of Paris during the first decade of the Twentieth Century, Van Dongen emerged as a unique talent amongst those artists such as Matisse, Derain and Vlaminck who received the sobriquet of 'Les fauves'. Van Dongen's star began to rise and by 1909 he had entered into a lucrative contract with the eminent Parisian gallery, Bernheim-Jeune. By the year *Buste de femme nue* was executed, Van Dongen's renown was such that one journalist could state to the artist, 'you are what we call here a "man who has arrived"' (quoted in A. Hopkins, *All Eyes on Kees van Dongen*, exh. cat., Rotterdam, 2010, p. 99).

Buste de femme nue is a remarkably direct portrayal of the female nude. The shallow pictorial space and unusual cropped composition establish a visual proximity to the model, bringing to mind the artist's famous declaration, 'I love beautiful women who arouse carnal desire and painting allows me to possess all of them completely' (Van Dongen, quoted in N. Bondil, 'Van Dongen in Montreal: The Urban Fauve', in Bondil & J.M. Bouhours, eds., *Van Dongen*, Montreal & Monaco, 2008, p. v). The model in the canvas displays the features typical of many of Van Dongen's women - full fleshy lips and almond-shaped eyes rimmed with kohl and surrounded by shadows. The very frontal articulation of the nude's robustly modelled bare breasts contrasts with her turned head as, with downcast eyes, she evades the viewer's gaze. The model in this canvas is presented as a passive object, her expression suggesting a sense of withdrawal, absorption and perhaps acquiescence. The mood evoked is one of languid melancholy, reminiscent of Charles Baudelaire's definition of his idea of beauty: 'a seductive, beautiful head, a woman's head I mean, is a head that gives rise, in some confused way, to dreams at once voluptuous and sad; it brings with it a hint of melancholy, of lassitude, of satiety even or else the contrary idea, a desire of life associated with bitterness' (C. Baudelaire, quoted in *Van Dongen, Le Peintre, 1877-1968*, exh. cat., Paris, 1990, pp. 33-34).

By 1913, Van Dongen had turned away from the intensely dazzling and highly-keyed colour contrasts of his earlier Fauvist work towards a more modulated - but nevertheless still colourful - palette, now informed by a concern with depicting the effects of light and shadow. In *Buste de femme nue*, shadow and light are suggested by the use of broad strokes and patches of layered emerald greens, yellows and deep reds, colours which render the pale flesh of the nude all the more luminous and incandescent. The lambent quality possessed by Van Dongen's nudes is distinctive and derives from his use of numerous artificial electric light sources which illuminated his women of the night. The addition of flashes of bright pink to the model's lips and touches of red and navy-blue to the softly rendered hair illustrate the artist's now increasing mastery of subtle effects of colour and texture. Van Dongen's corpulent brushwork and idiosyncratic usage of colour displayed in his nudes were frequently remarked upon by early commentators. One critic noted that, 'the artist kneads the substance of the flesh... and in this accommodation of flesh we find affirmed a sculptural grandeur... suggesting through this play of colour a sensual illumination of the body undressed by light itself' (M. & A. Leblond, quoted in A. de Souza, 'Deformation and Seduction: Van Dongen's images of women', in Bondil & Bouhours, *op. cit.*, 2008, p. 181).



ALEXEJ VON JAWLENSKY (1864-1941)

Mädchenkopf

oil on linen-finish cardboard laid down on canvas
15 ¾ x 12 ¼ in. (40.3 x 31.2 cm.)
Painted in 1917

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

The artist's studio.
Galka Scheyer, Hollywood.
Private collection, Geneva.
Anonymous sale, Sotheby's, London, 07 July 1971, lot 58.
Galerie Gunzenhauser, Munich, by whom acquired at the above sale.
Private collection, New York.
Leonard Hutton Galleries, New York.
Anonymous sale, Hauswedell & Nolte, Hamburg, 15 June 1973, lot 815.
Private collection, Florence.
Galerie Henze, Campione d'Italia, by 1976.
Private collection.

EXHIBITED:

New York, Leonard Hutton Galleries, *A Centennial Exhibition of Paintings by Alexej Jawlensky 1864-1941*, February - March 1965, no. 41.
Munich, Galerie Gunzenhauser, *Alexej Jawlensky*, December 1971, no. 12 (illustrated).
New York, Leonard Hutton Galleries, *German Expressionist: paintings, drawings, watercolors, sculpture*, November 1972 - February 1973, no. 25.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky, & A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, vol. II, 1914-1933, London, 1992, no. 859, p. 187 (illustrated; catalogued as "almost illegibly" signed and dated 'A. Jawlensky 1917' at the lower right).

In August 1914 Jawlensky was compelled by the outbreak of the war to leave Munich and find refuge with his family in St Prex, a small village on the Leman Lake. This traumatic experience had a dramatic effect on his painting. The isolation of exile pushed him to develop a new pictorial language, where the *fauve* explosion of colour had a structure superimposed upon it as he tried to refine a composition by a successive distillation of his subject. He would paint the same subject over and over again until he had purified the composition to an abstract 'essence'. This is apparent in his landscapes of the period which move from relatively formal representation to abstract colourist patterns.

In the St Prex years, Jawlensky's portraits underwent the same deconstruction as his landscapes. From the more figurative heads of the end of the decade, bursting with colour barely controlled by the powerful contour lines, Jawlensky moved over to the purer, more austere compositions of 1916, reaching the climax with the *Mystische Köpfe* of 1917. This *crescendo* towards abstraction was a result of a new mystique of colour, elaborated by Jawlensky under the influence of his recent fascination with yoga meditation. Recalling his quest for a more spiritual pictorial language, the artist wrote: 'I painted these *Variations* for some years, and then I found it necessary to find a form for the face, for I realised that great art should only be painted with religious feeling. And that was something that I could bring only to the human face' (Letter from Alexej von Jawlensky to Pater Willibrord Verkade, Wiesbaden, 12 June 1938).

With its radiant chromatic contrasts, the present work perfectly exemplifies Jawlensky's passage towards his later, mystical portraits. Less overwhelming than in the early heads, the palette is subtly played around post-mannerist hues, a sophisticated repudiation of naturalism, in a quest for a more stylised abstraction.



*355

ALEXANDER ARCHIPENKO (1887-1964)

Walking

signed, dated, numbered and inscribed '%F Archipenko Paris 1912' (on the right) and inscribed 'apres moi viendront des jours quand cette oeuvre guidera et les artistes sculpteront l'espace et le temps' (on the left); stamped with the foundry mark 'Modern Art Fdry NY' (at the back)

bronze with polychrome patina in blue and green

Height: 26 ½ in. (67.3 cm.)

Conceived in terracotta in 1912; this bronze version cast *circa* 1968 in an edition of eight

£70,000-100,000

\$110,000-150,000

€96,000-140,000

PROVENANCE:

The artist's estate.

Acquired from the above in 1972.

Perls Galleries, New York.

Acquired from the above by the present owner in June 1988.

LITERATURE:

Y. Goll, T. Däubler & B. Cendrars, *Archipenko-Album*, Potsdam, 1921 (the terracotta version illustrated pl. 14; titled 'Gehende Frau' and dated '1910').

R. Schacht, "Archipenko, Belling und Westheim", in *Der Sturm*, vol. 14, no. 5, 1 May 1923, (another cast illustrated p. 75).

E. Wiese, *Alexander Archipenko*, Leipzig, 1923 (the terracotta version illustrated pl. VII; titled 'Gehende Frau').

A. Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, no. 174 (another cast illustrated).

G. Sangiorgi, "La Pittura Scultorea di Archipenko," in *Civiltà delle Macchine*, vol. XI, n. 5, September-October 1963 (another cast illustrated p. 36).

D.H. Karshan, ed., *Archipenko International Visionary*, Washington, D.C., 1969, no. 11, p. 114 (another cast illustrated p. 42).

N. Wadley, *Cubism*, New York, 1972, no. 136, p. 123 (another cast illustrated).

A.H. Barr, Jr., *Cubism and Abstract Art*, New York, 1974, no. 2, p. 204 (the terracotta version illustrated pl. 93; titled 'Walking Woman').

A.E. Elsen, *Origins of modern sculpture: pioneers and premises*, New York, 1974, no. 120, p. 172 (another cast illustrated pl. 120; titled 'Walking Woman').

D.H. Karshan, *Archipenko, The Sculpture and Graphic Art*, Tübingen, 1974, pp. 26 & 151 (other casts illustrated).

D.H. Karshan, "Les Revolutions d'Alexandre Archipenko", *Plaisir de France* 40, July 1974, pp. 12-17 (another cast illustrated pl. 11).

G.H. Hamilton, "Painting and Sculpture in Europe 1880-1940", in *The Pelican History of Art*, Baltimore, 1975, p. 597 (another cast illustrated pl. 158).

K.J. Michaelsen, *Archipenko: a study of the early works, 1908-1920*, New York & London, 1977 (another cast illustrated pl. S88).

D.H. Karshan, *Archipenko, Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, no. 13a, p. 33 (this cast illustrated p. 45).

A. Barth, *Alexander Archipenko's plastisches Œuvres*, vol. II, Frankfurt-am-Main, 1997, no. 40, p. 86 (another cast illustrated p. 89).

R. Rosenblum, *Cubism and the Twentieth Century Art*, New York, 2001, p. 343 (another cast illustrated pl. 190; titled 'Walking Woman').

The Archipenko Foundation will include this work in the upcoming *catalogue raisonné* of sculptures by Alexander Archipenko.

In this historically pivotal subject, Archipenko innovatively uses negative space to emphasize the existence of the form, making this work quintessential in the history of the artist's production. *Walking* also encompasses the first known attempt by any sculptor to use convex forms to replace the natural concavities of the human body.

Alexander Archipenko in his New York studio, 1944. Photograph courtesy of the Archipenko Foundation. © DACS 2016.





***356**

JUAN GRIS (1887-1927)

La tasse

signed 'Juan Gris' (on the reverse)
oil, charcoal and *papier collé* on canvas
10 5/8 x 8 3/4 in. (27 x 22.2 cm.)
Executed in May - June 1914

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Galerie Kahnweiler, Paris.
Arthur B. Davies, New York; sale, American Art Association, New York, 16-17 April 1929, lot 364.
Mrs Morris Hillquit, New York, by whom acquired at the above sale; his sale, Kende Galleries at Gimbel Brothers, New York, 1 April 1948, lot 42.
Mrs Charles Russell, New York.
Stephen Hahn, New York.
Galerie Krugier, Geneva.
Lily & Edmond J. Safra, London, by whom acquired in the 1970s; sale, Sotheby's, New York, 2 November 2005, lot 23.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Marie Harriman Gallery, *Juan Gris*, February 1932, no. 4 (titled 'Still life').
Sète, Musée Paul Valéry, *Juan Gris: Rimes de la forme et de la couleur*, June - October 2011, p. 189 (illustrated pp. 91 & 189).

LITERATURE:

J.A. Gaya-Nuno, *Juan Gris*, Paris, 1974, no. 306, p. 213 (illustrated; titled 'La Jarre').
D. Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, vol. I, San Francisco, 2014, no. 98, pp. 178-179 (illustrated in color p. 178 recto & p. 179 verso).



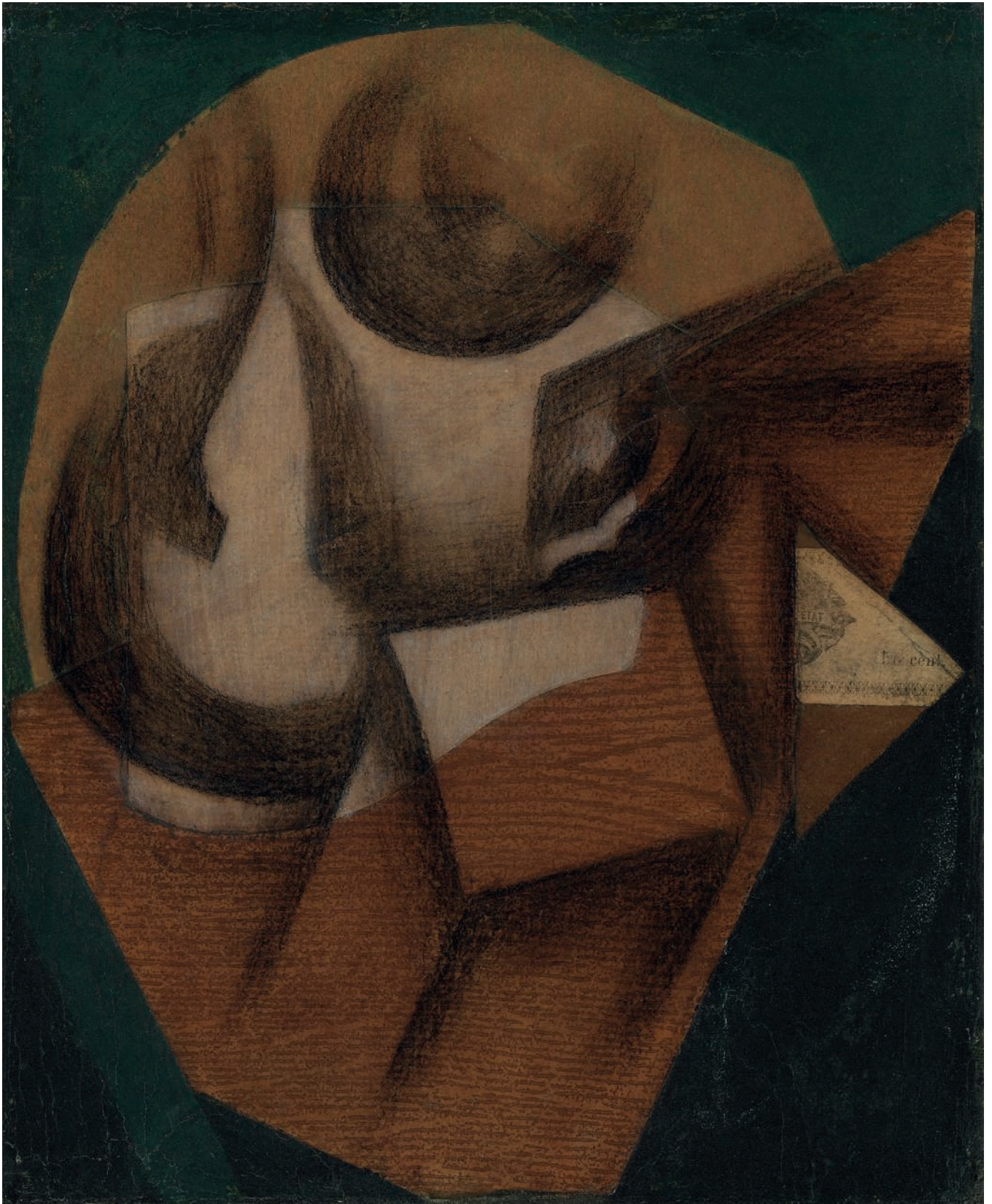
Juan Gris, *Tasse, verres et bouteilles (Le journal)*, 1914.
Sold, Christie's, London, 30 January 1999, lot 503 (£3,081,500).
© DACS 2016.

Executed shortly before the outbreak of the First World War, *La tasse* is one of a small number of highly important collage paintings known as *papiers collés* that Gris created in a period of intense and continuous activity in the spring of 1914. During this period, Gris' use of collage enabled the artist to develop his Cubist aesthetic in several new and highly individual ways. As a result, the *papiers collés* were widely considered to be the first works in Gris's oeuvre to establish the artist alongside Picasso and Braque as an important and leading innovator of the Cubist movement.

Gris' *papiers collés* of 1914 represent a significant breakthrough for the artist and encouraged him to reduce the illusionism and artifice of his previous painterly technique to a bare minimum. As Gris' close friend and dealer Daniel-Henry Kahnweiler has pointed out: 'Gris began to move towards conceptual painting in 1914 when he tried in his pictures to describe objects with as little complication as possible... After 1914 Gris made every effort to say the maximum with a minimum of means, and this led him more and more towards invention, towards synthesis. As his composition became stronger it became increasingly less mechanical...' (D.-H. Kahnweiler, *Juan Gris: His life and Work*, London, 1969, p. 124).

In *La Tasse*, Gris consciously plays with the notions of illusion by intermingling the real newspaper fragment with the artifice of the supposedly real wood-grained paper and the *trompe l'oeil* rendering of the wine bottle and the coffee cup. These elements are all conveyed with a carefully dissected and highly angular multiple perspective of intersecting planes which Douglas Cooper has described as, "a system of vertical, horizontal and triangular planes which overlap but which are not transparent." (*The Cubist Epoch*, exh. cat., Los Angeles, 1971, p. 202).

Like the works of Braque and Picasso, *La tasse* is executed against an essentially flat background that encourages the cubist structure and its objects to stand out in contrast. Unlike Braque and Picasso however, Gris' *papiers collés* often incorporate strong colour. Here Gris has used a strong flat blue background. This elegantly contrasts with the ochre, white and grey pencil shading of the still-life to create a careful balance of colour that reinforces, rather than lessens the effect that this work is a painting and not a construction. Indeed, unlike Braque and Picasso who often painted on cardboard or panel and actively encouraged their works to look like relief constructions placed against the wall, Gris always pasted his *papiers collés* onto canvas so that they should be considered paintings.





λ357

ROBERT MARC (1943-1999)

Composition cubiste

signed 'ROBERT MARC' (lower centre)

oil on canvas

76 ¾ x 51 ½ in. (195 x 130 cm.)

Painted in 1985

£18,000-25,000

\$27,000-37,000

€25,000-34,000

PROVENANCE:

The artist's estate.

Anonymous sale, Hôtel Drouot, Paris, 17 November 1987, lot 90.

Forum Gallery, New York (no. FO 20468 g)

Barry Friedman Ltd., New York, by 1987.

Acquired from the above by the present owner.

Annie Fromentin-Sangnier has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

λ358

JACQUES LIPCHITZ
(1891-1973)

Sketch for Our Tree of Life IX

signed, numbered, stamped with the foundry
mark, and marked with the artist's thumbprint
'1/7 JLipchitz FONDERIA LUIGI TOMMASI
PIETRASANTA' (on top of the base)
bronze with light brown patina
Height: 31 in. (78.6 cm.)
Conceived in 1971-1972 and cast in an edition of 7

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

The artist's estate.
Marlborough Gallery, New York.
Acquired from the above by the present owner in
2011.

EXHIBITED:

New York, Marlborough Gallery, *Jacques Lipchitz:
Beyond Bible and Myth*, October - November 2010,
no. 44, p. 27 (illustrated).

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz,
A Catalogue Raisonné*, vol. II, *The American Years,
1941-1973*, New York, 2000, no. 746, p. 260
(another cast illustrated p. 120).

359

FERNAND LÉGER (1881-1955)

La balalaïka

signed and dated '53 F. LEGER' (lower right); signed, dated and inscribed 'LA BALALAÏKA F. LEGER 53' (*sic.*; on the reverse)

oil on canvas

21 7/8 x 15 in. (55 x 38 cm.)

Painted in 1953

£300,000-500,000

\$450,000-750,000

€420,000-690,000

PROVENANCE:

Galerie Louis Carré, Paris.

Galerie Gmurzynska, Cologne.

Acquired from the above by the present owner in 1986.

EXHIBITED:

Cologne, Galerie Gmurzynska, *Meister des XX.*

Jahrhunderts, April- July 1987, p. 78 (illustrated p. 79).

Cologne, Galerie Gmurzynska, *Fernand Léger, Schlüsselwerke*, April - June 1990, p. 92 (illustrated p. 93).

LITERATURE:

G. Bauquier, I. Hansma & C. Lefebvre dy Preÿ, *Fernand Léger: Catalogue raisonné de l'œuvre peint, 1952-1953*, Paris, 2013, no. 1565, p. 168 (illustrated p. 169).



Robert Doisneau, Fernand Léger in 1947

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360

MAN RAY (1890-1976)

Chess set

incised with the signature and dated 'Man Ray 1946' (on the upper edge of the chessboard); signed, dated and inscribed 'The KING Series III Set No 3 Man Ray 1946'

(on the white king)

thirty-two wooden chess pieces and one wooden chessboard

The board: 17 ½ x 17 ½ in. (44.4 x 44.4 cm.)

The king: 3 ½ in (9 cm.) high

Executed in 1946, this work is number 3 from a small limited edition

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

William N. Copley, Beverly Hills & New York, by whom acquired directly from the artist.

Chalk & Vermillion Fine Arts, Greenwich, Connecticut; sale, Sotheby's, London, 9 February 2005, lot 536.

The Mayor Gallery, London, by whom acquired at the above sale.

Private collection, by whom acquired *circa* 2005; sale, Sotheby's, London, 23 June 2010, lot 304.

Acquired at the above sale by the present owner.

LITERATURE:

A. Schwartz, *Man Ray, The Rigour of Imagination*, London, 1977, no. 326, p. 217 (another example illustrated).



Marcel Duchamp & Man Ray Playing chess on top of a building, 1920s Paris
Photographer unknown

© Digital image, The Museum of Modern Art, New York / Scala, Firenze.

Chess became a continual ritual for Man Ray since his encounter with his great friend and enthusiastic chess player Marcel Duchamp in New York. The pair would often play throughout the night, believing that games allowed one to explore the repressed desires of the unconscious.

Man Ray designed his first chess set in 1920, with found objects from his studio. The various series which followed were predominantly made with simple geometric shapes: the king was a pyramid, the queen a cone, the rook a cube, the pawn a sphere and the knight an old violin head.

He subsequently improved the subject of the chess set from 1945, issuing a limited number of signed sets in wood, and in aluminium. Variations in the form included replacing the knight, which was formerly an old violin head, with a cylinder with a sphere on top, representing the profile of the arched horse's neck.

The chess board was perceived by Man Ray as a surrealist object as the artist believed that 'games give form to a liberation, allowing one to give free rein to their imagination and carelessly mingle between reality and fantasy.' (quoted in A. Schwarz, *Man Ray The Rigour of Imagination*, London 1977, p. 201).



361

PAUL KLEE (1879-1940)

Fragmenta Veneris

signed 'Klee' (centre left); inscribed 'fragmenta Veneris' (on the reverse)
and signed, dated and inscribed '1938 X 1 fragmenta Veneris Klee' (on the
stretcher)

watercolour, tempera and plaster on jute; in the artist's original frame

11 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (30 x 21 cm.) without the frame

12 $\frac{1}{2}$ x 9 $\frac{1}{8}$ in. (30.8 x 23.2 cm.) with the artist's frame

Painted in 1938

£150,000-200,000

\$230,000-300,000

€210,000-270,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.

Klee-Gesellschaft, Bern, by 1946.

Werner Moser, Zurich, by 1948, and thence by
descent in 1970.

Private collection, Zurich, by 1986.

By descent from the above to the present owners.

EXHIBITED:

Zurich, Kunsthaus, *Paul Klee. Neue Werke*,

February - March 1940, no. 158, p. 10.

Bern, Kunstmuseum, *Paul Klee. Ausstellung in
Verbindung mit der Paul Klee-Stiftung*, August-
November 1956, no. 711.

LITERATURE:

J. Spiller, *Paul Klee. Das bildnerische Denken. Form
und Gestaltungslehre*, vol. I, Basel, 1956, p. 529
(illustrated p. 452).

M. Huggler, "Paul Klee", in *Künstler Lexikon der
Schweiz XX. Jahrhundert*, vol. I, Frauenfeld, 1958-
1961, p. 529.

J. Smith-Pierce, "Pictographs, Ideograms and
Alphabets in the Work of Paul Klee", in *Journal of
Typographic Research*, vol. I, no. 3, July 1967, p. 229.

C. Kröll, *Die Bildtitel Paul Klees. Eine Studie zur
Beziehung von Bild und Sprache in der Kunst des
zwanzigsten Jahrhunderts*, Dissertation, Bonn, 1968,
pp. 37 & 223.

J. Smith-Pierce, *Paul Klee and Primitive Art*,
Dissertation, New York and London, 1976, p. 146.

S. Wada, *Paul Klee and his Travels*, Tokyo, 1979, p.
133 (illustrated fig. 437).

K. E. Kramer, *Mythopoetic politics and the
transformation of the classical underworld myth in
the late work of Paul Klee*, Dissertation, Columbia
University, 1993, p. 99 (illustrated fig. 62).

P. L. Kort, *The ugly face of beauty. Paul Klee's
images of Aphrodite*, Dissertation, UCLA, 1994, pp.
153-164 (illustrated p. 336).

The Paul Klee Foundation, ed., *Paul Klee, catalogue
raisonné*, vol. VII, 1934-1938, Bern, 2003, no. 7583,
p. 481 (illustrated).

J.-F. Lyotard, *Discourse, Figure*, Minneapolis and
London, 2011, p. 451 (illustrated pl. 16b).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ362

FRANCIS PICABIA (1879-1953)

Composition abstraite

signed twice 'Francis Picabia' (lower left)

oil on board

36 x 28 ¾ in. (92 x 72.7 cm.)

Painted *circa* 1945

£180,000-250,000

\$270,000-370,000

€250,000-340,000

"I must know what painting thinks, what painting feels, which means feeling 'colours,' loving 'lines,' living 'shapes'..."

(Francis Picabia in an interview in the Journal des Arts in 1945).

PROVENANCE:

Andrew & Geraldine Fuller, Fort Worth & New York, by 1968.

The Estate of Geraldine Spreckels Fuller, 1998.

Solomon R. Guggenheim Museum, New York, a bequest from the above in 1999; sale, Sotheby's, New York, 4 May 2011, lot 133.

Acquired at the above sale by the previous owner.

Acquired from the above by the present owner.

EXHIBITED:

(Possibly) Kunsthalle Basel, *Francis Picabia*, 1946.

Southampton, New York, Parrish Art Museum, n.d.

The *Comité Picabia* has confirmed the authenticity of this work.

Picabia did much to define Dada in Paris and New York, and his reputation as one of the movement's father figures has stayed with him. But it is perhaps the spirit that the movement encouraged in him - his anarchic spirit and his disrespect for conventional abstract modern art - that has yielded his greatest legacy. The fact that Picabia worked in so many styles and toward the end of his life did not seem to take any notice of distinctions between figurative and abstract, high and low, avant-garde and reactionary, does have a certain relevance to contemporary art making.

During WWII and after his marriage in 1940, Picabia was leading a very modest life and many say that his figurative paintings from the early 1940s were purely for commercial value. By 1945 Picabia returned to Paris and resumed painting again in an abstract style and writing poetry. His return to abstraction, during which he attributed his inspiration to the obscure recesses of his mind, as he had always done.

The present work, completed at the end of war, embodies the remarkable diversity of shapes, colours and tones which inhabit these sophisticated later works. The rigid mechanical abstraction of the 1920s works give way to vibrant, expressionist, almost astrological figurations; the inspiration for the underlying pattern can, as always, be attributed to the obscure recesses of the artist's mind. Picabia learned early on that abstraction could be used to evoke not only qualities of machines, but also to evoke mystery and eroticism. This ensured that abstract painting would be one of the mainstays of his career.



PROPERTY FROM THE COLLECTION OF
DR HERBERT KAYDEN AND DR GABRIELLE REEM

In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

Drs. Kayden and Reem's passion for learning and discovery manifested itself in the world class art collection they built beginning in the 1950s. They sought a complement to the innovative thinking they pursued in science by collecting works of signature 20th Century modernists, both European and American, and contemporary artists.

In its richness and quality, their collection embodies two lives spent in the pursuit of knowledge and beauty. In their own words, 'There is no question that if you're taken up with art, the art world, and artists, that it can be enormously gratifying and satisfying; it's an opportunity to step into a different world and if you are lucky enough to have the door open, you ought to seize it, and take it and enjoy it and revel in it.'

λ*363

JACQUES LIPCHITZ
(1891-1973)

The Cradle

signed, numbered and marked with the artist's thumbprint 'JLipchitz 1/7' (on top of the base)
bronze with golden brown patina
Height: 32 in. (81.5 cm.)
Conceived in 1949-1954

£50,000-70,000
\$75,000-100,000
€69,000-96,000

PROVENANCE:

Dr Herbert Kayden and Dr Gabrielle Reem,
Washington D.C., by whom acquired directly from
the artist in October 1964.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. II, *The American Years, 1941-1973*, New York, 2000, no. 445, p. 253
(another cast illustrated p. 50).





λ*364

**JACQUES LIPCHITZ
(1891-1973)**

*Study for a Monument
(The Spirit of Enterprise)*

signed, numbered and marked with the artist's thumbprint 'JLipchitz 2/7' (on top of the base); stamped with the foundry mark 'MODERN ART FDRY. NY, NY.' (on the back edge of the base)
bronze with dark brown patina
Height: 32 7/8 in. (82.8 cm.)
Conceived in 1951 and cast in bronze in an edition of 7

£30,000-50,000
\$45,000-75,000
€42,000-69,000

PROVENANCE:

Dr Herbert Kayden and Dr Gabrielle Reem, Washington D.C., by whom acquired directly from the artist in November 1963.

LITERATURE:

Literature: A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. II, *The American Years, 1941-1973*, New York, 2000, no. 454, p. 253 (another cast illustrated p. 52).

λ*365

SALVADOR DALÍ (1904-1989)

Portrait of the Briggs Family

signed and dated 'Gala Salvador Dalí 1954' (lower left)

oil on canvas

51 ¼ x 75 in. (130.3 x 190.5 cm.)

Painted in 1964

£250,000-350,000

\$380,000-520,000

€350,000-480,000

PROVENANCE:

Mitzi Briggs, California, and thence by descent to
Carleton L. Briggs.

LITERATURE:

Gala-Salvador Dalí Foundation, ed., *Salvador Dalí,
Online Catalogue raisonné of paintings (1910-1964)*,
no. 1170 (illustrated; accessed 2015).



Salvador Dalí, *Portrait of Mitzi Sigall*, 1948. Private collection
© Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2016.



In March, 1963 Gala and Dalí took the long trip by train from New York to Del Monte Lodge in Pebble Beach, California, where the painter was going to do another portrait for a woman he had painted two decades earlier. This time, however, she wanted her children in the picture, and it was judged easier to transport one painter to the West Coast than several children to New York. The woman Dalí had painted in 1948 was Mitzi Briggs, now a mother of five and the heir to the Stauffer Chemical fortune. The resulting *Portrait of Mitzi Sigall Briggs*, was one of the most stylistically successful of his many society portraits.

Correspondence between the Dalís and Mitzi Briggs, dated 1963 and 1964, documents the commission's trajectory. In the earliest extant letter, Mitzi is very excited about the prospect of a portrait of her children, and tells Dalí she believes it will be a masterpiece. The signed contract, dated January 21, 1963 reveals that the price was \$75,000, making it the most costly commission of his portrait career.

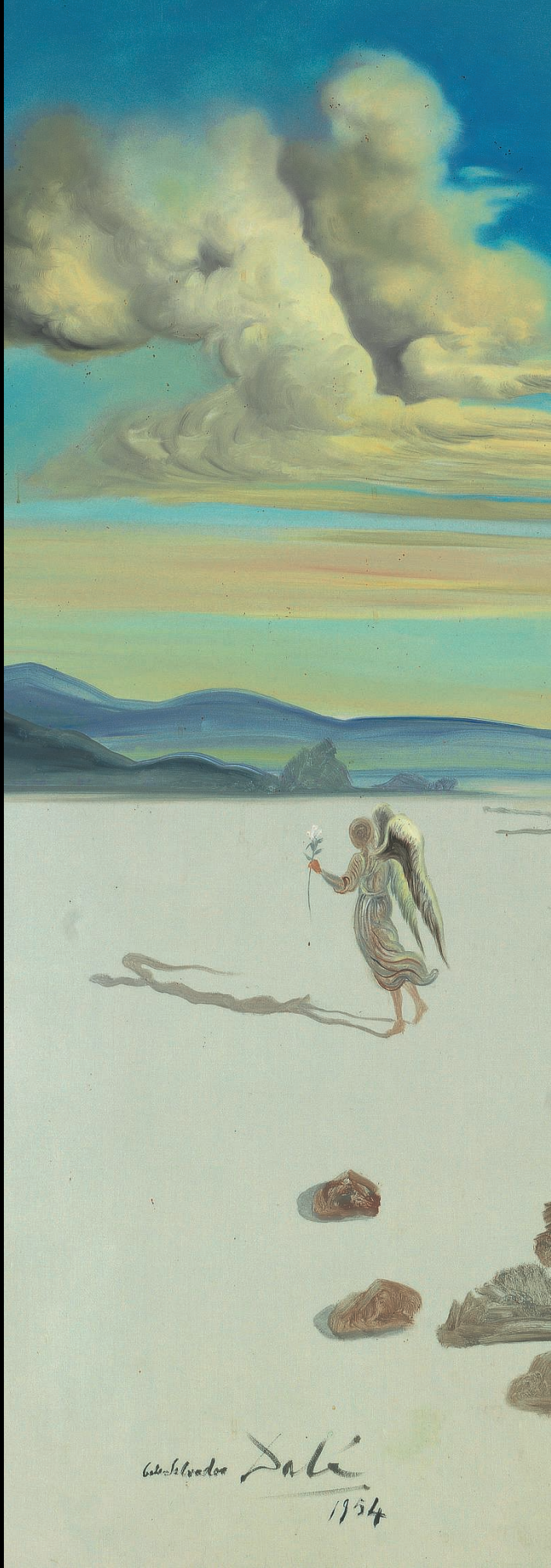
On arrival in California Dalí proceeded to sketch and photograph the Briggs children at the Del Monte Lodge. Linda Briggs, who was thirteen at the time, remembers the sittings well, and recalls that Dalí spent two weeks with the children. Gala was ever-present, interpreting for Dalí. The children recollect that the artist did not appear as the eccentric familiar in the public imagination, but that he was in fact quiet and reserved, although he and Gala seemed remarkably "Old World" and European in their estimation.

When the preliminary drawings and photographs were completed, Dalí painted the portrait at his home in Port Lligat, Spain. Dalí painted the children's faces exactly as they were photographed, including that of Kenneth, who sat on the ground looking decidedly disgruntled, and Daniel, who stood squinting into the sun. Instead of his usual Cadaqués or Port Lligat setting, Dalí has set this *mise-en-scène* in what looks like a California desert, featuring stark white sand, a few sticks, and sundry rocky formations in the distance that evoke the coastline at Pebble Beach, albeit without the water. The shells scattered on the ground, and one sitting atop young Linda's hand, speak of the Pebble Beach setting and, according to their mother, refer to local seashells, of which Dalí had a large collection at the Del Monte. The sky is a deep blue, and Dalí's brilliant palette of cerulean, orange, and off-white creates a dry, sunny effect that evokes the southern climate. He has included his usual clouds, white and billowy to the left, and dark and stormy with beams of sunlight emanating to the right.

While the portrait is remarkably conventional by Dalí's standards, it is not to say it is devoid of surrealistic elements, nor of Dalí's personal iconology. The first of these is an angel in white, holding a white flower, a conventional symbol of purity, likely referring to the innocence of childhood. Dalí's inclusion of an angel in the canvas, allegedly in reference to the children's mother, also perhaps reflects upon their mother's piety, particularly later in life, when the increasingly devout Mitzi worked as a sacristan and bridal coordinator at the Guardian Angel Cathedral in that same city.

In the background Dalí has also painted the hull of a dilapidated ship, in which only the foundation ribs have remained. This object is familiar in other works by the artist, including an illustration created for the cover of the June 8, 1939 American edition of *Vogue*. In it, editors give an explanation that presumably paraphrases the artist, of the "Symbols by Salvador Dalí, the fantastic Surrealist" including "a skeleton ship for the sadness of things past." (Staff writer, *Vogue*, June, 1939, p. 33). Many years later, Mitzi believed that Dalí's inclusion of the skeleton ship foresaw the bankruptcy of her company, and that the little figure next to the hull of the ship represented Mitzi herself. Likewise, members of the Briggs family note that they are often struck by the iconographic prescience of some of the imagery in the *Briggs Family Portrait*. It is noted for instance, that Carleton Briggs, who is the only child with a book in his lap, went on to graduate school and to become an attorney, while Daniel, who faces the opposite direction and squints into the sun, became an astrologer.

Text abridged from the forthcoming book *Dalí's American Portraits: From 'Classic' to Caricature*, by Julia Pine and Karl Heinz Klumpner.







№366

HENRI GOETZ (1909-1989)

Composition

signed and dated 'Goetz '44' (lower right)

oil on canvas

11 7/8 x 23 1/2 in. (30 x 59.8 cm.)

Painted in 1944

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Etienne Pépin collection; sale, Hôtel Drouot, 27 May 2008, lot 79.

Anonymous sale, Hôtel des ventes d'Enghien-les-bains, 16 February 2014, lot 46.

Acquired at the above sale by the present owner.

LITERATURE:

F. Nocera, *Henri Goetz, Catalogue raisonné, Peintures, Œuvres sur papier*, vol. I, 1930-1960, Paris, 2001, no. 280, p. 160 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ367

VICTOR BRAUNER (1903-1966)

Composition

signed and dated 'VICTOR BRAUNER 16 III 1961' (lower right)

oil on canvas

25 ¾ x 21 ¼ in. (65,5 x 54 cm.)

Painted in 16 March 1961

£50,000-80,000

\$75,000-120,000

€69,000-110,000

PROVENANCE:

Natalia Roberti, Rome, a gift from the artist in 1961, and thence by descent to the present owners.

The authenticity of this work has been confirmed by Samy Kinge.

Victor Brauner met Natalia Roberti upon his second trip to Italy, in 1961.

The two started a short but intense relationship, and the beautiful Natalia soon became a muse for the artist during his happy and inspiring stay in the Italian capital. Brauner dedicated a few paintings, as well as drawings and sketches to Natalia Roberti that year, and donated them to her as a token of their joyful Roman affair.

These works have since remained in the same family; *Composition*, presented here, is one of them.

THE PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ368

FRANCIS PICABIA (1879-1953)

Sans titre (Abstrait)

signed 'Francis Picabia' (lower right)

oil on board

41 ¾ x 29 ¾ in. (106 x 74.6 cm.)

Painted *circa* 1937-1938

£150,000-250,000

\$230,000-370,000

€210,000-340,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 29 June 1988, lot 205 (as the *verso* of the illustrated lot *Deux amies*, 1941-1942, see Borràs, no. 917, p. 430) Acquired at the above sale by the present owner; the present work was discovered beneath a layer of black ink on the *verso* and, following restoration, was separated from the *recto*, *Deux amies*.

EXHIBITED:

Hamburg, Deichtorhallen, *Francis Picabia, The Late Works 1933-1953*, October 1997 - February 1998, no. 52 (illustrated); this exhibition later travelled to Rotterdam, Museum Boijmans van Beuningen, February - June 1998.

The *Comité Picabia* has confirmed the authenticity of this work.

Francis Picabia's *Sans titre (Abstrait)* was interestingly discovered by the present owner beneath a layer of black ink on the *verso* and, following a carefully conducted restoration, was separated from the *recto*, *Deux amies* (Borràs 917).

During the 1920s and 1930s Picabia was largely focussed on his radically new 'Transparency' (*Transparences*) paintings. 'Transparency' paintings were so-called because of their many layers of imagery which drew on classical, biblical and mythological subjects, superposing disparate human forms and natural motifs.

In *Sans titre (Abstrait)* Picabia has overlaid imagery of a butterfly and that of a flower, painted in heavy outlines over the portrait of a woman with hands cupping her face creating an illusionistic and dream-like composition. The black silhouette of a man, possibly a self-portrait adds weight to the composition and provides a dramatic contrast to the superimposed outlines in electric blue and red.



Francis Picabia on the French Riviera
© Gamma-Keystone/Getty Images
© DACS 2016



λ369

HANS RICHTER (1888-1976)

Bundte Stadt mit Zeppelin

signed with the initials and dated 'HR 16' (lower right)

oil on board

22 7/8 x 19 7/8 in. (58.3 x 50.8 cm.)

Painted in 1916

£100,000-150,000

\$150,000-220,000

€140,000-210,000

PROVENANCE:

The artist's estate, (no. 908).

Acquired by the present owner, circa 2005.

EXHIBITED:

New York, Finch College Museum of Art, Contemporary Wing, *Hans Richter, Art 1905-1966*, January - February 1968, no. 30 (titled 'Workers'). Berlin, Akademie der Künste, *Hans Richter, 1888-1976, Dadaist, Filmpionier, Maler, Theoretiker*, January - March 1982, no. 71, p. 141; this exhibition later travelled to Zurich, Kunsthhaus, April - May 1982, and Munich, Städtische Galerie im Lenbachhaus, June - August 1982.

Frankfurt am Main, Deutsches Filmmuseum, *Hans Richter, Malerei und Film*, February - April, 1989 no. 19 (illustrated p. 52).

Locarno, Palazzo Morettini, *Hans Richter, tra cinema e pittura*, August 1989 (illustrated p. 25).

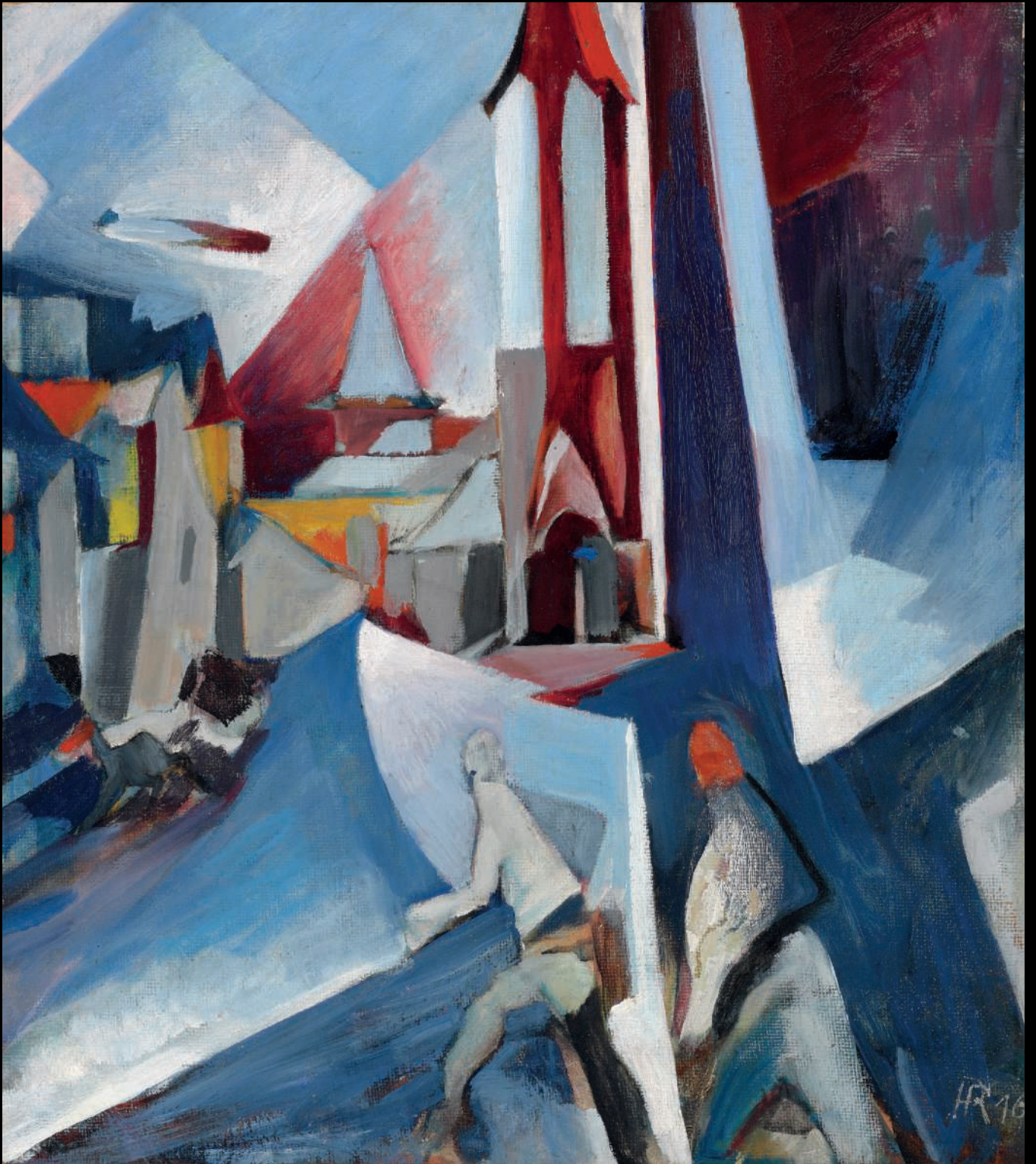
One hundred years ago this year, Dada was founded in Zurich. Arguably the most important and influential of all modernist art movements, Dada was a creative lunacy set up as a deliberate counter to the destructive madness of the First World War then raging throughout most of Europe. It was founded by a group of predominantly Expressionist émigré writers, artists and poets escaping the carnage in neutral Switzerland. Along with Hugo Ball, Emmy Hennings, Hans Arp, Tristan Tzara, Marcel Janco, and Richard Hülsenbeck, Hans Richter, recently injured in the war, was one of the leading exponents of Zurich Dada.

Painted in 1916, probably shortly before Richter arrived in Zurich in the September of that year, *Bunte Stadt mit Zeppelin* (Colourful Town with Zeppelin) is one of the finest of Richter's Cubist/Expressionist paintings of this period. In June of 1916, shortly before he arrived in Zurich, Richter had a highly important one-man exhibition of his paintings at Hans Goltz's gallery in Munich. With its fusion of colourful cubist form creating an holistic and rhythmically cohesive composition *Bunte Stadt mit Zeppelin* is a joyous and ultimately optimistic work, that despite its inclusion of a war Zeppelin in the sky above the Gothic-looking town, reflects Richter's belief that, despite the trauma of his experience in the war, it was an 'exciting' time 'to be a painter'. (Hans Richter quoted in S. Foster, ed. *Hans Richter, Activism, Modernism and the Avant-Garde*, Cambridge, Mass, 1998, p. 18)

Reminiscent, in some respects, of the optimism of Robert Delaunay's pre-war celebrations of the city and modernism's conquest of the air, Richter's fluid and harmoniously coalescing abstract cubist forms probably owe more to the example of Franz Marc's painting. Richter had first seen Marc's painting in 1912 where he had been enormously impressed by the abstract potential in his painting of a deer. While the increasingly abstract developments of Marc's work would cease with the artist's death on the Western Front in March, 1916, much of the abstract potential of his work would be continued in Richter's art over the next few years, culminating perhaps in Richter's pioneering and purely abstract Constructivist films of the 1920s. One of Richter's last great paintings from this early period in his career, *Bunte Stadt mit Zeppelin* is therefore, in this respect, a defining work from this seminal moment when his own life and art had come to a major crossroads.



Franz Marc, *Gemsen*, 1911: sold, Christie's London, 23 June 2015, lot 50 (£2,098,500)



λ*370

MAX BECKMANN (1884-1950)

Stilleben mit Türkenbund (Blumen mit Zigarrenkiste)

signed and dated 'Beckmann F. 25' (lower right)

oil on canvas

19 ¾ x 18 ½ in. (50.2 x 47.2 cm.)

Painted in Frankfurt in 1926

£400,000-600,000

\$600,000-890,000

€550,000-820,000

PROVENANCE:

Israel Ber Neumann, New York/Galerie Günther Franke, Munich.
[Probably] Acquired from the above by the family of the present owner, by 1938.

EXHIBITED:

Frankfurt, Kunstverein, *Max Beckmann*, October - November 1929, no. 9.
Munich, Graphisches Kabinett [Günther Franke], *Max Beckmann*, July 1930, no. 29.
Basel, Kunsthalle, *Max Beckmann*, August 1930, no. 47.
Zurich, Kunsthaus, *Max Beckmann*, September - October 1930, no. 35.
Hannover, Kestner-Gesellschaft, *Max Beckmann, Gemälde und Graphik 1906 bis 1930*, January - February 1931, no. 17 (titled 'Blumen mit Zigarrenkiste').



Max Beckmann, *Stilleben mit Grammophon und Schwertlilien*, 1924; sold, Christie's New York, 6 Nov 2007, lot 60 (\$7,321,000). © DACS 2016.

LITERATURE:

The artist's handlist (annotated 'Frankfurt 1925: Stilleben mit Türkenbund. Begonnen 15 August, beendet 21 Oktober').
B. Reifenberg & W. Hausenstein, *Max Beckmann*, Munich, 1949, no. 213 (titled 'Blumen mit Zigarrenkiste' and dated '1925').
E. & B. Göpel, *Max Beckmann: Katalog der Gemälde*, vol. I, Bern, 1976, no. 248, p. 181 (illustrated vol. II, pl. 87, no. 248).

Beckmann painted still lifes throughout his career, from his earliest works through the war years, during his time in Frankfurt and the period of exile in Amsterdam, to his final years in the United States.

Painted in Frankfurt in 1926, at the artist's first high point of creativity, *Stilleben mit Türkenbund (Blumen mit Zigarrenkiste)* is typical of Beckmann's works from the mid-1920s, when his style moved away from precision and detail and his painting started to become more vigorous and independent. As Beckmann's wife recalled, he '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). This is evident in the spontaneous arrangement of the composition which focusses on a large vase of lilies formed by loose visible Expressionistic brushstrokes intertwining an everyday box set against a vast black background.

Beckmann typically included objects from his own domestic surroundings in his still lifes. He was greatly interested in the non-European objects that he possessed and enjoyed integrating them into his works. Here he shows the ornamental decoration of the cover of the box and the detail of the compartments.

'Beckmann's underlying intention was to revive the pictorial genres of still lifes and landscape, which had been treated as virtually identical by the cubists through the consistent fragmentation of forms' (K. Schick, *Max Beckmann The Still Lifes*, Munich 2014, p. 26). The artist wished to upgrade the genre and bring interest to the least important object which he has successfully achieved in *Stilleben mit Türkenbund (Blumen mit Zigarrenkiste)*.



CHRISTIAN SCHAD (1894-1982)

Die schöne Loge

signed and dated 'SCHAD 20' (lower right); signed and inscribed 'CHRISTIAN SCHAD, DIE SCHÖNE LOGE' (on the stretcher)

oil on canvas

29 ¾ x 21 ½ in. (75.5 x 55 cm.)

Painted in Naples in 1920

£140,000-180,000

\$210,000-270,000

€200,000-250,000

PROVENANCE:

Emilio Bertonati, Milan & Munich.

Anonymous sale, Ketterer-Kunst, Munich, 28 May 1979.

Galleria Giulia, Rome.

Private European collection, by whom acquired from the above in 1986; sale, Christie's, London, 6 February 2006, lot 20.

Acquired at the above sale by the present owner.

EXHIBITED:

Frankfurt, Salon Goldschmidt, *Christian Schad*, 1921, no. 689.

Munich, Münchner Kunstverein, 1921. Vienna, Galerie Würthle,

Christian Schad, January - February 1927.

Frankfurt, Kunstverein, *Christian Schad, Bilder und Blätter*, May 1959; this exhibition later travelled to Aschaffenburg, Museum der Stadt, September - October 1959.

Braunschweig, Städtisches Museum, *Christian Schad, Bilder und Blätter*, October 1960, Hildesheim, Roemer-Pelizaeus-Museum, November 1960, Remscheid, Städtisches Kulturamt, January 1961, and Wiesbaden, Kunstteller, January 1961.

Frankfurt, Galerie Dorothea Löhr und Hessischer Rundfunk, *Christian Schad, Präsentation zum 70. Geburtstag*, 1964.

Hamburg, Galerie Brockstedt, *Christian Schad, Gesichter der 20er Jahre*, October - November 1964.

Milan, Galleria del Levante, *Christian Schad*, February 1970, no. 2 (illustrated).

Nuremberg, Kunsthalle Nürnberg, *Drei Generationen: Menschenbilder von Christian Schad, Eberhard Schlotter, Peter Sorge*, August - October 1975, no. 1 (illustrated).

LITERATURE:

C. Laszlo, *Christian Schad*, Basel, 1972 (illustrated p. 129).
C. Schad, *Christian Schad-Legenden 1914-1977*, Keilberg, 1976.

A. Heesemann-Wilson, *Christian Schad, Expressionist, Dadaist und Maler der Neuen Sachlichkeit, Leben und Werk bis 1945*, Dissertation, University of Göttingen, 1978, no. 50, p. 264f.

E. Castellan, *Christian Schad Pittore*, Dissertation, Padua, 1984, (illustrated p. 11).

B. Mirabile, *Realismo e Visionarietà nell'Arte di Christian Schad*, Dissertation, Rome, 1996, no. 59, p. 345.

G. A. Richter, *Christian Schad*, Bonn, 2002, p. 94 (illustrated p. 95).

V. Dollenmaier, *Die Erotik im Werk von Christian Schad*, thesis, Berlin, 2005, p. 109f.

T. Ratzka, *Christian Schad 1894-1982, Werkverzeichnis*, vol. I, *Malerei*, Cologne, 2008, no. 50, p. 101 (illustrated; with the incorrect dimensions).

'For me Italy opened my eyes both to what I wanted to do and to what I could do. Nowhere is the difference between art and kitsch so self-evident as in Italy. There are many great paintings by great artists on view there...The art is old, but this old art is often newer than the new art...In Italy, I found my way'

(Christian Schad, 'Mein Lebensweg', foreword to exh. cat. *Christian Schad*, Galerie Würthle, Vienna, 1927).

Die schöne Loge (The Theatre Box) is the very first of Christian Schad's paintings to be executed in the 'Magic Realist' style for which the artist is best known. Painted in Naples in 1920, it is the first of an outstanding group of Neapolitan works in which Schad sought to express the vitality and energy of the Mediterranean life he encountered there with the clarity and precision of the Old Masters.

Amongst the many Old Master paintings to impress Schad, it was Raphael's *La Fornarina* which he saw on a visit to Rome in 1920 that proved the most influential. As his son Nikolaus Schad has written of this work, it was 'the magical gaze, the simple clarity of forms, the transparency of colour in translucent veils and shimmering skin and the distinctly erotic aura of the painting', that moved Schad and provided him with a blueprint for the 'Magic Realism' of his subsequent paintings (N. Schad, writing in exh. cat. *Christian Schad*, New York, 2003, p. 40).

Die schöne Loge exhibits both the new neo-classicism of Schad's mature style and his concern with expressing the inherent vitality of the lifestyle that had overwhelmed both him and his friend and fellow former Dadaist Walter Serner when they arrived in Naples and which ultimately persuaded Schad to stay. In a move that anticipates the rough-edged bohemian atmosphere of his Berlin paintings, Schad depicts a theatre scene from the perspective of its multifarious and enthusiastic crowd. Nobody however, is paying any attention to the activity happening on the theatre stage, shown in the background, rather they are seemingly responding to something that has happened within the crowd itself. As with other Neapolitan paintings such as *Café d'Italia* for example, it is the colourful nature of the crowd that draws both the artist and his subject's attention - a world where, as Schad himself spoke of Naples, 'nothing was cut and dried, where things could still emerge out of the multifarious and twilight sides of life...Every day the strangest things happen, which might, depending on one's views, be taken as diabolical, magical, or fateful' (C. Schad, *Relative Realitäten, Erinnerungen um Walter Serner*, Augsburg, 1999).



λ372

KARL SCHMIDT-ROTTLUFF (1884-1976)

Weg im Schwarzwald

signed 'S.Rottluff' (lower right); signed, titled and numbered
'Schmidt=Rottluff "Weg im Schwarzwald" -642-' (on the stretcher)
oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Painted in 1964

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Galerie Günther Franke, Munich.
Acquired from the above by the father of the
present owner *circa* 1965.

EXHIBITED:

Munich, Haus der Kunst, *Große Kunstausstellung
München*, June - October 1965, no. 300, p. 29
(illustrated p. 36).

Hermann Gerlinger has confirmed the
authenticity of this work.

Painted in 1964 this striking landscape is a late depiction by Karl Schmidt-Rottluff of a rural road winding through the dramatic vista of Germany's *Schwarzwald* or Black Forest. Rendered in a series of sharp, angular, free forms of heightened, almost psychedelic colour in places, the painting is a remarkable example of the late style that Schmidt-Rottluff first developed in the 1920s and to which he adhered for the rest of his life.

Softer and more muted than the more vigorous, dynamic, raw and spontaneous paintings of his *Die Brücke* days, paintings such as *Weg im Schwarzwald* present a calmer, more idealized vision of nature as a more harmonious and cosmically-united entity. Still the product of an intuitive and spontaneous response to his subject matter *Weg im Schwarzwald* reveals the artist still painting directly onto the empty canvas without first drawing and creating an expressionistic vision of the scene before him, but with a more mature sense of the overall balance and coordination of the whole.

'Personally,' Schmidt-Rottluff had written in 1914, 'I don't have any programme, only an unaccountable longing to take hold of what I see and feel, and to find the most direct means of expression for such an experience. I only know that there are some things which cannot be grasped by either intellect or words.' (Karl Schmidt-Rottluff "Das Neue Programm: Antwort auf eine Rundfrage über künstlerische Programme", *Kunst und Künstler*, vol 12, Berlin 1914, p. 308). It was to this, essentially intuitive and anti-intellectual, approach to his work that Schmidt-Rottluff, unlike many of his *Die Brücke* colleagues, would remain faithful throughout his life.



PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

373

RAOUL DUFY (1877-1953)

Le clocher (Eglise de St Vincent au Havre)

signed 'Raoul Dufy' (lower right)

oil on canvas

25 5/8 x 21 1/4 in. (65 x 54 cm.)

Painted in 1908

£100,000-150,000

\$150,000-220,000

€140,000-210,000

PROVENANCE:

John Quinn, Paris; his collection sale, Hôtel Drouot, Paris, 28 October 1926.

Mr. & Mrs. John Boulton, Caracas; his collection sale, Christie's, London, 3 December 1965, lot 11. Galleria d'Arte Moderna Farsetti, Prato.

Private collection, Italy, by whom acquired from the above, and thence by descent to the present owners.

LITERATURE:

M. Laffaille, *Raoul Dufy*, vol. I, Geneva, 1972, no. 316, p. 263 (illustrated).

G. Diehl, *Les Fauves, œuvres de Braque, Derain, Dufy, Friesz, Marquet, Matisse, Van Dongen, Vlaminck*, Paris, 1943, no. 15.



Raoul Dufy, *Paysage de Venice*, 1908.

Musée d'Art Moderne de la Ville de Paris.

© Musée d'Art Moderne de la Ville de Paris, Paris, France / Bridgeman Images.

Le clocher is the only non-Italian painting that comes from the same private collection as lots 313-318 in this sale, demonstrating the special admiration that the later owner had for Raoul Dufy.

Raoul Dufy was, together with Emile Othon Friesz and Georges Braque, one of the protagonists of the Fauvist school of Le Havre, where he was born in 1877, and he completed his studies, at the Ecole de Beaux-Arts. In 1899, he was released from military service and moved to Paris with Friesz, where he became acquainted with the work of the Impressionist artists. The turning point of his career however came in 1905, when he visited the Salon d' Automne. The vivid colours and violent brushstrokes of the early Fauve painters such as Matisse, Derain and Vlaminck, were irresistible to him and his fellow Norman painters, who inevitably responded to this in their own work, back in their native Normandy.

Le Havre remained one of Dufy's favourite subjects, and one that he would paint both from life, while visiting his native town, and in his studio, allowing his imagination to recreate it, a tendency in common with the Fauves he had admired in Paris.

Le clocher depicts the bell tower of the Church of St Vincent in Le Havre, surrounded by a harmonious yet dynamic view of the rooftops of Dufy's hometown. The tones are slightly darker than those typical of his 1906 images of Le Havre, almost as if the day here was turning to sunset, but the deep, blue brushstrokes give a sense of movement, balanced with serenity, that pervades the canvas. A very similar stylistic approach and palette can be seen in some major paintings executed the same year in the South of France and today in museums, such as the *Vence landscape* in the collection of the Musée d'Art Moderne de la Ville de Paris, or *Boats at l'Estaque* in the Musée des Beaux-Arts in Nice.

Le clocher has not been seen at auction since 1965, when it last sold publicly as part of a large, important collection sale.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ*374

MAURICE DE VLAMINCK (1876-1958)

Le village au bord de l'eau

signed 'Vlaminck' (lower right)

oil on canvas

25 5/8 x 31 7/8 in. (65 x 81 cm.)

£100,000-150,000

\$150,000-220,000

€140,000-210,000

PROVENANCE:

Galerie Pétridès, Paris.

Victor and Marguerite Bossuat, Montmorancy, by whom acquired from the above.

Théodule Bossuat, Paris, by descent from the above in 1945.

Private collection, France, by descent from the above in 1981; sale, Christie's, London, 8 February 2005, lot 295.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godelieve de Vlaminck will include this painting in their forthcoming Vlaminck *catalogue raisonné* being prepared under the sponsorship of the Wildenstein Institute.



Paul Cézanne, *The Lac d'Annecy*, 1896,

© Samuel Courtauld Trust,

The Courtauld Gallery, London, UK / Bridgeman Images



***375**

CHAIM SOUTINE (1893-1943)

Paysage du midi

signed 'Soutine' (lower right)
oil on canvas
24 7/8 x 20 5/8 in. (63.2 x 52.3 cm.)
Painted *circa* 1918

£240,000-350,000

\$360,000-530,000

€330,000-480,000

PROVENANCE:

Charles Hall Thorndike, by whom acquired directly from the artist.

Anonymous sale, Bellier, Paris, 6 July 1999.

Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Gmurzynska, *The Impact of Chaim Soutine*, November - December 2001, p. 150 (illustrated).

New York, Cheim & Read, *The New Landscape, The New Still Life: Soutine and Modern Art*, June - September 2006, n.p. (illustrated).

This work will be included in the forthcoming new edition of the Chaim Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow

The landscapes that Soutine painted at Cagnes-sur-Mer during *circa* 1915-25 represent a critical moment in the artist's career. Soutine had first visited Cagnes during the spring and summer of 1918 with Modigliani, Foujita, and their dealer, Léopold Zborowski. This trip, which coincided with the German bombardment of Paris, marked the first time that Soutine, a native of Lithuania, had left the capital since his arrival in France five years earlier. From 1919 until 1922, Soutine lived at Céret, a small town in the French Pyrenées where Picasso and Braque had painted together earlier in the decade. He returned to Cagnes in 1923, remaining this time for at least two years.

The picturesque hamlet on the Côte d'Azur, with its old houses and twisting olive trees, had already inspired scores of artists, most notably Renoir, who lived there from 1908 until his death eleven years later. Soutine struggled to depict the sun-drenched vistas, writing to Zborowski, 'I have done only seven canvases. I am sorry about this. I wanted to leave Cagnes, this landscape which I cannot stand any more. I even went for a few days to Cap Martin, where I thought I would settle. I did not like it, and I had to paint over some pictures I had begun. I am back in Cagnes, against my will' (quoted in *An Expressionist in Paris: The Paintings of Chaim Soutine*, exh. cat., New York, 1998, p. 103). Despite these frustrations, Soutine came to view his time at Cagnes as a turning point in his artistic development, and he often bought back and destroyed paintings that he had produced before this seminal sojourn.

The present canvas, with its vivid palette and swirling, gestural impasto, is characteristic of Soutine's finest landscapes. At Céret, Soutine had typically painted compact, claustrophobic scenes that focus on small details of the terrain, such as a group of trees. At Cagnes, he adopted a more distant vantage point over the rambling rooftops and gnarled vegetation, often centering the composition around a vertiginous pathway that leads the viewer into the scene. Maurice Tuchman has written, 'At Cagnes the palette becomes brighter and more luminous, due in part to the summer climate of the Midi. The mature Cagnes landscapes have an airy, buoyant, fairy tale quality. More often than not, a large view of the town, seen from above, typifies the Cagnes style... The opening up of the space is reiterated by the inclusion of a form that visually and literally (a road or steps) invites us to enter. This accessibility is diametrically opposed to the claustrophobic sensation generated by the Céret paintings of finding ourselves already inside the landscape. Greater atmospheric breadth and luminosity, a brighter palette of increasingly pastel-like colors, and a reduced sense of scale (note the little figures on all the roads) all contribute to this sense of expansion. They also introduce a note of playfulness, in contrast to the seriousness of Céret' (in *op. cit.*, p. 20).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ376

MARC CHAGALL (1887-1985)

Coq bleu et bouquet blanc

signed 'MArc ChAgAll' (lower right)

oil and India ink on canvas

9 ½ x 7 ½ in. (24 x 19 cm.)

Painted *circa* 1957

£150,000-200,000

\$230,000-300,000

€210,000-270,000

PROVENANCE:

Private collection, Milan.

Acquired from the above by the present owner in 1998.

The Comité Chagall has confirmed the authenticity of this work.

Painted in the late 1950s, *Coq bleu et bouquet blanc* is one of Marc Chagall's hymns to memory, to romance, to love, and crucially, to the South of France. At this time, the artist had entered a new period of stability in his life, having married his fellow Russian, Valentina Brodsky, Vava as she was nicknamed, who was to become a vital companion for him during the post-war years. She provided a stable presence for Chagall, as well as a breath of nostalgia, recalling his home and youth in what is now Belarus but then had formed part of White Russia.

The painting comprises Chagall's favoured imagery - still life dominated by floral arrangement, the rooster in profile and the lovers overhead - set in the rich blue tonality favoured by the artist during this period: "the eternal, transcendental blue reveals man's eternal longing for peace, security, eternity. It proceeds to the metaphysical realm where faith endows images with redeeming power" (R. Doschka, *Marc Chagall zum 11. Geburtstag*, exh. cat., Stadthalle Balingen, 1986, p. 40).

Centred around an explosion of fresh white blooms, the rooster looks down from under the bright Côte d'Azur sun. The cock or rooster occupies a position in Chagall's personal mythology similar to that of the Minotaur in Picasso's private symbolism. In both cases the artist has projected himself

into non-human form, and in this process has transformed the designated creature into a personal avatar, which the artist is then free to use as a surrogate in his paintings. Picasso's Minotaur is half-man, half-bull; Chagall's rooster possesses a head that is Janus-faced, bird on one side, and man on the other. For each artist the respective animal is an acknowledged symbol of virility, and by extension, an appropriate representative of the artists' creative abilities.

The couple depicted in the opposite corner do not have a readily apparent relationship to the cock or the still life elements, but rather they all move within the pictorial space as if in a dream. As recalled by his wife Bella in her memoirs: "we both rise up above the room and begin to fly. We want to leave through the window. Outside the blue sky is calling us...We fly over fields of flowers, shuttered houses, the roofs, the yards, the churches spread out below us" (quoted in *Lumières Allumnées*, Paris, 1974, pp. 258-259). While the ghost of Bella often reappeared in his pictures, an ideal love waiting for him on the other side of the veil, the impact of Vava, another voice from the old country, increasingly made itself felt in pictures that eloquently overlap and indeed reconcile these two very different layers of experience. It is in pictures such as *Coq bleu et bouquet blanc* that the idiom of Chagall's earlier pictures has been reinvigorated by the life and light of the South of France.





λ377

ANDRÉ LHOTE (1885-1962)

Personnages sous l'arbre

signed 'A.LHOTE' (lower right)

oil on canvas

17 ¼ x 26 ¾ in. (44 x 68 cm.)

Painted circa 1906-1908

£18,000-25,000

\$27,000-37,000

€25,000-34,000

PROVENANCE:

Private collection, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Urban, *Hommage à A. Lhote*, May - June 1973, no. 6 (illustrated; dated '1909').

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



λ*378

MAURICE DE VLAMINCK (1876-1958)

Vase de fleurs

signed 'Vlaminck' (lower right)

oil on canvas

21 7/8 x 18 1/8 in. (55 x 46 cm.)

£50,000-70,000

\$75,000-100,000

€69,000-96,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 25 March, 1992, lot 66.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

***379**

PIERRE-AUGUSTE RENOIR (1841-1919)

Petit portrait de Gabrielle or Tête de jeune fille

with the apocryphal signature 'Renoir' (lower right)

oil on canvas laid down on board

9 ¾ x 7 ⅞ in. (24.9 x 20 cm.)

Painted *circa* 1907-1909

£100,000-150,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Ambroise Vollard, Paris.

Anonymous sale, Sotheby's, London, 30 June 1976,
lot 90.

Anonymous sale, Sotheby's, London, 30 March
1988, lot 117.

Anonymous sale, Christie's, London, 28 November
1989, lot 268.

Acquired by the present owner, *circa* 1997.

EXHIBITED:

Alexandria, Galerie Lehmann, *Exposition de
peinture française, troisième salon de l'Ecole de
Paris*, 1952, no. 38.

LITERATURE:

A. Vollard, *Tableaux, Pastels & Dessins de Pierre-
Auguste Renoir*, Paris, 1918, no. 262 (illustrated pl.
66; titled 'Tête de femme').

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné
des tableaux, pastels, dessins et aquarelles*, vol.

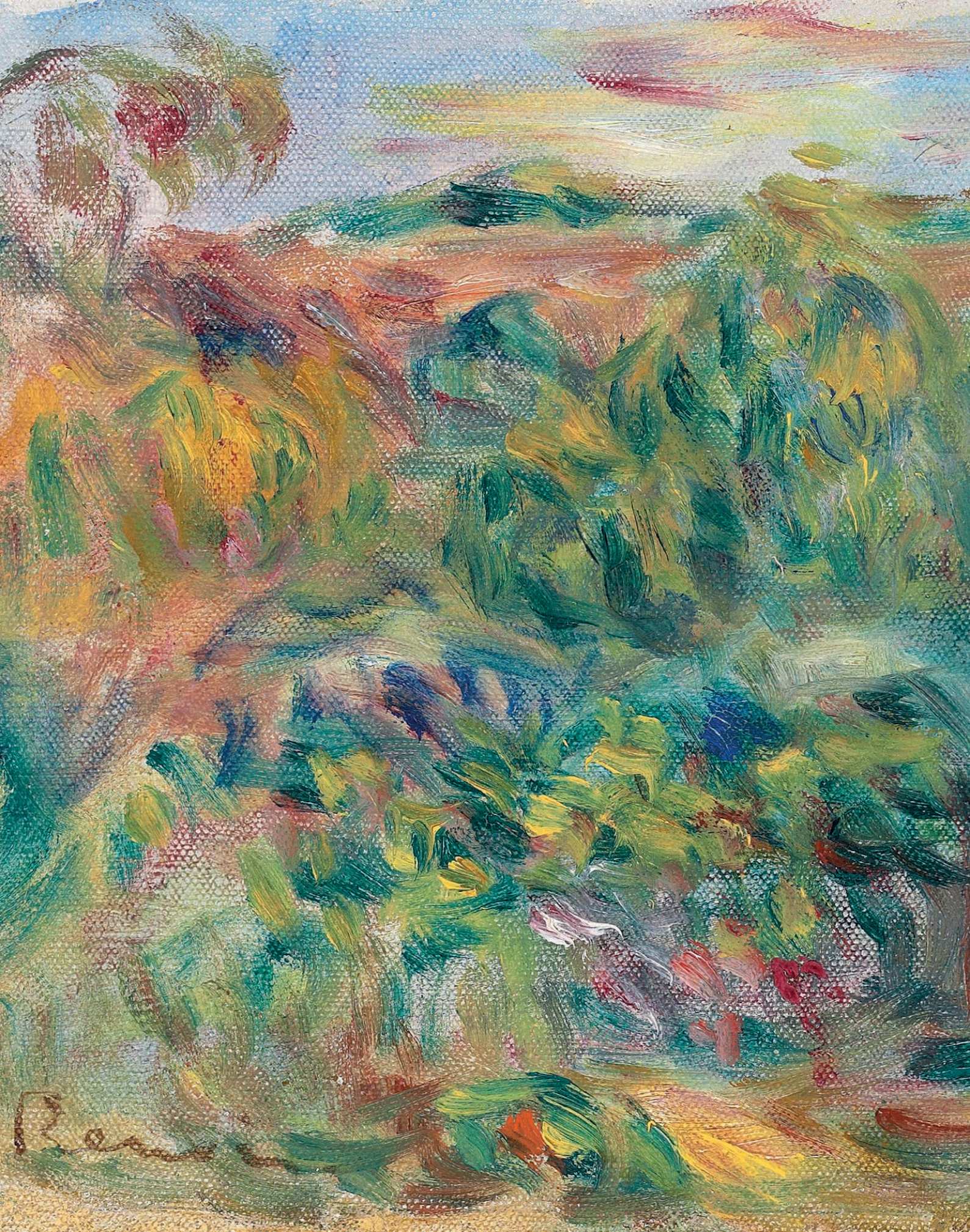
IV, *1903-1910*, Paris, 2012, no. 3346, p. 393
(illustrated).

This painting 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.

In the 1890s Renoir had developed a very intimate style of portraiture that was well suited to portraying the family members, friends and neighbours he asked to pose for him. The sitter for the present work is Gabrielle Renard, who at the age of 16 joined the Renoirs' household in 1894, a month before Jean was born. Gabrielle remained with the family for the next twenty years, until her marriage to the American painter Conrad Slade in 1912. She soon became indispensable to the Renoirs, not only looking after the children and, later, the increasingly infirm artist, but also modelling frequently for Renoir, both as the protagonist of his domestic scenes and as the voluptuous nude which so preoccupied the artist post-1900.

When painting a female figure, Renoir sought to reveal that which still remained in her from the child within - the luminous softness of the skin, her delicate flesh, and the character of her inner youth. As George Rivière was to comment, 'In Renoir's figure painting, portraiture deserves a place unto itself. For no other artist has looked so deeply into his sitter's soul, nor captured its essence with such economy' (quoted in C. Bailey, *Renoir's Portraits, Impression of an Age*, Ottawa, 1997, p. 1).







380

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage du midi

signed 'Renoir' (lower left)

oil on canvas

7 ¼ x 11 ¾ in. (18.3 x 29.8 cm.)

Painted *circa* 1915

£150,000-250,000

\$230,000-370,000

€210,000-340,000

PROVENANCE:

Wally Findlay Galleries, Palm Beach, by 1968.

Burton D. Salmon, Tulsa, Oklahoma; sale, Sotheby's New York, 28 November 1973, lot 29.

Anonymous sale, Sotheby's, New York, 9 November 1979, lot 911A.

Private collection, Mexico, by whom acquired at the above sale.

Private collection, London.

Acquired from the above by the present owner.

EXHIBITED:

New York, Wally Findlay Galleries, *One Hundred Impressionist and Post-Impressionist Masters*, 1968 (illustrated p. 46).

Palm Beach, Wally Findlay Galleries, *50 Masters from Renoir to Vlamincq*, 1969.

LITERATURE:

G. P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, 1911-1919 & 1er supplément, Paris, 2014, no. 3832, p. 129 (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, Volland and Wildenstein.

381

CAMILLE PISSARRO (1830-1903)

Julie Pissarro coussant

stamped with the initials 'C.P.' (Lugt 613a; lower right)

oil on canvas

25 5/8 x 21 3/8 in. (65 x 54 cm.)

Painted *circa* 1874

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Julie Pissarro, the artist's wife.

Jeanne Pissarro-Bonin, the artist's daughter.

Alexandre Bonin, the artist's son-in-law, by descent from the above; his sale, Hôtel Drouot, Paris, 26 June 1931, lot 7.

M. Bonnemaizon, by whom acquired at the above sale.

Anonymous sale, Sotheby's, London, 26 March 1980, lot 8.

Private collection, United Kingdom, by whom acquired at the above sale; sale, Christie's, London, 3 February 2010, lot 411.

Acquired at the above sale by the present owner.

LITERATURE:

L. R. Pissarro & L. Venturi, *Camille Pissarro, Son art, son œuvre*, vol. I, San Francisco, 1989, no. 291, p. 121 (illustrated vol. II, pl. 58).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 364 (illustrated p. 277).

Painted *circa* 1874, *Julie Pissarro coussant* shows the artist's wife in an intimate moment, absorbed in her task and observed by her husband. This is an invitation into Pissarro's private universe; it is therefore only fitting that, following the artist's death in 1903, the picture remained in the hands of a succession of family members for several decades. In this picture, Pissarro has managed to combine a keenly-observed domestic scene with the lush greenery of the outdoors, hinting at its being created in Pontoise, the village he had only recently made his home.

This picture dates from the very dawn of the Impressionist movement, of which Pissarro was one of the leading figures. It was in 1874 that he, alongside Monet and various others, organised the first exhibition, an event which led to the comments by critics of the day dubbing the group 'Impressionnistes'. The exhibition had initially been met with a hostile reaction, yet this was a period during which Pissarro and his fellow Impressionists gained an increasing degree of patronage and support. In contrast to the works of their more academic contemporaries, Pissarro and his colleagues sought to introduce a new pictorial truth into their works, while also harnessing some degree of sensation rather than the mere sight itself. This is clear in *Julie Pissarro coussant*, in which the artist has perfectly captured that transient moment, with his wife sewing, in an *impression*. The vigorous brushstrokes that fill so much of the surface imply that Pissarro was working from life, rapidly capturing the scene before him. At the same time, the way in which Pissarro has lent the figure of Julie a certain sense of weight and plasticity perhaps reveals the influence of his friend and *protegé* at the time, Paul Cézanne.





382

EDOUARD VUILLARD (1868-1940)

Nu allongé sur un sofa

stamped with the signature 'E. Vuillard' (Lugt 2497a; lower left)

oil on cardboard

4 7/8 x 5 1/2 in. (12.2 x 14 cm.)

£12,000-15,000

\$18,000-22,000

€17,000-20,000

PROVENANCE:

Private collection, France, by 1930, and thence by descent to the present owner.

This work will be included in the supplement of the *Edouard Vuillard Catalogue Raisonné* currently being prepared by the *Comité Vuillard* under the sponsorship of the Wildenstein Institute.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***383**

EDOUARD VUILLARD (1868-1940)

Femme nue accoudée sur un canapé

stamped with the signature 'E. Vuillard' (Lugt 2497a; lower left)

oil on cradled board

18 1/8 x 15 in. (46 x 38 cm.)

Painted circa 1903

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Private collection, Switzerland, by whom acquired directly from the artist, and thence by descent.

Acquired from the above by the present owner in 1986.

LITERATURE:

A. Salomon & G. Cogeval, Vuillard, *Catalogue critique des peintures et pastels*, vol. II, Paris, 2003, no. VII-223, p. 654 (illustrated).

λ384

MAURICE DE VLAMINCK (1876-1958)

Nature morte au compotier et cafetière

signed 'Vlaminck' (lower left)

oil on canvas

25 ½ x 31 ⅞ in. (64.8 x 81 cm.)

Painted *circa* 1910

£100,000-150,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Hilmar Rekstein, Bergen, by descent to his estate;
sale, Christie's, London, 3 April 1990, lot 423.

Anonymous sale, Sotheby's, New York, 14 May
1998, lot 245.

LITERATURE:

S. Helliesen, *Hilmar Rekstens Samlinger*, Bergen,
1972, no. 75 (illustrated).

M. Sauvage, *Vlaminck, Sa vie et son message*,
Geneva, 1956, no. 122, p. 114 (illustrated; titled
'Nature morte' and dated '1912').

Maïthé Vallès-Bled and Godeliève de Vlaminck
will include this work in their forthcoming
Maurice de Vlaminck *catalogue critique* currently
being prepared under the sponsorship of the
Wildenstein Institute.



λ385

MARC CHAGALL (1887-1985)

La mendiante au panier

signed and dated 'Marc chagall 1914' (lower right)

oil on paper laid down on canvas

19 ¼ x 14 ⅞ in. (49 x 36 cm.)

Painted in 1914

£200,000-300,000

\$300,000-450,000

€280,000-410,000

PROVENANCE:

Siri Aschberg, Paris.

Confiscated from the above, following the occupation of France, 1940-1941.

Transferred by the Einsatzstab Reichsleiter Rosenberg to the Jeu de Paume as part of the Möbel-Aktion (ERR no. MA-B 889a) in May 1943. Returned to Möbel-Aktion and recovered by the "Commission de Récupération Artistique" at Aulnay in August 1944.

Restituted to Siri Aschberg on 10 March 1948.

Anonymous sale; Christie's, London, 1 December 1981, lot 178.

Acquired from the above sale by the present owner.

LITERATURE:

F. Meyer, *Marc Chagall, Life and Work*, London, 1964, no. 195, p. 749 (illustrated p. 637).

The Comité Marc Chagall has confirmed the authenticity of this work.



Marc Chagall, *Mother and Father*, 1914, Russian Museum, St Petersburg

© Marc Chagall / DACS

akg-images / Cameraphoto

In 1914, at the age of 27, after having been invited from Paris to Berlin for his first one-man show by the influential critic and gallerist Herwarth Walden, Marc Chagall made the return to his home town of Vitebsk. He remained there until the following year, painting obsessively. His subjects were street scenes, the members of his own family - the present work is said to be of his aunt and it's companion piece, his uncle - and an entire series of old Jewish beggars, often rendered in the most unpredictably brilliant slashings of colours.

La mendiante au panier represents both a turning point in his art, and a radical reappraisal of the depiction of Jewish themes. The fantastical subject matter of his recent past has fallen away - yet, stylistically, he remains as daringly experimental as ever.

The work of this period is both rooted in the new Cubism, Fauvism and much else, and yet it also feels redefined, refreshed, if not almost transfigured, by a subject matter that is both wholly traditional and wholly familiar to him from his earliest years. Chagall is both inhabiting the past of his town, his race, his homeland, and is simultaneously alive to the wonders of the artistic experimentation of Paris. To return is to see the familiar anew. And there can have been few sights quite so familiar to him as the ragged, itinerant Jewish aunt seen in the present lot.

This year in Vitebsk, and the next eight years spent in Russia - marrying for the first time and welcoming his daughter Ida - were hugely influential on the imaginary world he later developed in his art, based on the legend of his hometown and his mythologized autobiography.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

386

MAURICE UTRILLO (1883-1955)

Le Lapin Agile

signed 'Maurice.Utrillo.V.' (lower right)

oil on canvas

16 ¼ x 21 ¾ in. (41.3 x 54.2 cm.)

Painted circa 1930

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Galerie de la Présidence, Paris.

Acquired from the above by the present owner in 2000.



λ387

LOUIS VALTAT (1869-1952)

Fleurs dans un vase

signed 'L. Valtat' (lower right)
oil on canvas
25 ¾ x 19 ¾ in. (65.3 x 50.2 cm.)
Painted in 1933

£30,000-50,000
\$45,000-74,000
€41,000-68,000

PROVENANCE:

Private collection, France, by the 1960s.
Acquired from the above by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'œuvre peint*, vol. I, Paris, 1977, no. 2303, p. 256 (illustrated).

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

388

ARMAND GUILLAUMIN (1841-1927)

Moulin Bouchardon, Crozant

signed 'Guillaumin' (lower right); dated and inscribed 'aux Bouchardons le jour 2eme' (on the reverse); and dated and inscribed 'Février mars le soir 1905' (on the stretcher)

oil on canvas

25 5/8 x 32 in. (65.5 x 81.3 cm.)

Painted *circa* 1905

£35,000-45,000

\$53,000-67,000

€48,000-61,000

PROVENANCE:

André Azame, Paris.

Galerie Berès, Paris.

Private European collection, by whom acquired from the above; sale, Sotheby's, New York, 5 November 2009, lot 224.

Acquired at the above sale by the present owner.

LITERATURE:

G. Serret & D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'œuvre peint*, Paris, 1971, no. 633 (illustrated).



389

HENRI LE SIDANER (1862-1939)

Vieilles maisons, Gerberoy

signed 'Le Sidaner' (lower left)

oil on canvas

21 ¼ x 25 ¾ in. (54 x 65.5 cm.)

Painted in Gerberoy in May 1903

£60,000-80,000

\$90,000-120,000

€82,000-110,000

PROVENANCE:

Galerie Georges Petit, Paris (no. 2935), by whom acquired directly from the artist on 18 June 1903.

Victor Blanchet, Paris, and thence by descent; sale, Artcurial, Paris, 3 June 2013, lot 2.

Acquired at the above sale by the present owner.

EXHIBITED:

Chemnitz, Kunstsammlungen, *Henri Le Sidaner, un impressionniste magique*, June - August 2009, no. 26, p. 182 (illustrated p. 107).

Le Touquet, Musée du Touquet-Paris-Plage, *Henri Le Sidaner et ses amitiés artistiques*, April - September 2014.

LITERATURE:

Y. Farinaux-Le Sidaner, *Henri Le Sidaner: Paysages intimes*, Saint-Remy-en-l'Eau, 2013, p. 197 (illustrated).

This work will be included in the forthcoming supplement of the *Catalogue Raisonné* 'Le Sidaner-L'œuvre peint et gravé' by Yann Farinaux-Le Sidaner



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

£390

LOUIS VALTAT (1869-1952)

Au bord de la mer

signed 'L. Valtat' (lower right)

oil on canvas

18 1/8 x 21 3/4 in. (46 x 55.1 cm.)

Painted circa 1913-1917

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Galerie Saint-Honoré, Paris, by whom acquired in 1967.

Anonymous sale, Christie's, New York, 17 May 1984, lot 345.

Private collection, Canada, by whom acquired at the above sale; sale, Sotheby's, New York, 6 May 2010, lot 405.

Acquired at the above sale by the present owner.



PROPERTY FROM AN ENGLISH COLLECTION

λ391

CARLOS NADAL (1917-1998)

St Mâlo

signed 'C Nadal' (lower right); signed again, titled and dated '1978'
and with the atelier stamp (on the reverse)

oil on canvas

23 5/8 x 28 3/4 in. (60 x 73 cm.)

Painted in 1978

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owners.

EXHIBITED:

Harrogate International Festival, Duncalfe Fine Art, *Carlos Nadal*, July - August
1984, no. 60.

Leeds, University Art Gallery, *Carlos Nadal*, June - August 2011.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*, Harrogate, 2010
(illustrated p. 142).

The Comité Nadal has confirmed the authenticity of this painting.



λ392

ANDRÉ BRASILIER (B. 1929)

Galop du soir

signed 'André Brasilier.' (lower right)

oil on canvas

28 ¾ x 36 ½ in. (73 x 91.8 cm.)

Painted in 2015

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Private collection, France.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



λ393

ANDRÉ BRASILIER (B. 1929)

Cavaliers à travers les vagues

signed 'André Brasilier.' (lower right)

oil on canvas

51 1/8 x 63 3/4 in. (130 x 162 cm.)

Painted in 2015

£50,000-70,000

\$75,000-100,000

€69,000-95,000

PROVENANCE:

Private collection, France.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

Δλ*394

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le Pré Catelan

signed 'CASSIGNEUL.' (lower left)

oil on canvas

76 ¾ x 51 ⅞ in. (195 x 130 cm.)

Painted in 1970

£70,000-100,000

\$110,000-150,000

€96,000-140,000

PROVENANCE:

Private collection, Japan, by whom acquired in 1997.

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - march 2009, no. 25 (illustrated p. 43); this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

LITERATURE:

R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Milan, 1991, no. 5, p. 107 (illustrated pp. 106 & 196).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.





THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ*395

**JEANNE SELMERSHEIM-DESGRANGES
(1877-1958)**

Nature morte à la soupière chinoise

signed 'SELMERSHEIM-DESGRANGES' (lower right)

oil on canvas

28 ¾ x 36 ¼ in. (73 x 92 cm.)

Painted circa 1928-1930

£12,000-18,000

\$18,000-27,000

€17,000-25,000

PROVENANCE:

The artist's estate.

Anonymous sale, Sotheby's, London, 22 February 1989, lot 67.

Acquired at the above sale by the present owner.

Charlotte Hellman Cachin has confirmed the authenticity of this work



396

ACHILLE LAUGÉ (1861-1944)

Collioure, le phare

signed and dated 'A. Laugé 1927' (lower right)

oil on canvas

21 ¼ x 28 ½ in. (54 x 72.8 cm.)

Painted in 1927

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 June 2014, lot 70.

Acquired at the above sale by the present owner.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Mrs Nicole Tamburrini.



2. Boat Dock - 40.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

397

EUGÈNE BOUDIN (1824-1898)

Berck, scène de plage

signed and dated 'E. Boudin - 80.' (lower left) and indistinctly inscribed 'Berck' (on the blue hut)

oil on canvas

18 1/8 x 25 1/2 in. (45.9 x 64.7 cm.)

Painted in 1880

£120,000-180,000

\$180,000-270,000

€170,000-250,000

PROVENANCE:

Beugniet et Bonjean, Paris.

Samuel P. Avery, New York.

Meyer H. Lehman, New York, by whom acquired from the above in 1902.

Harriet Lehman and Bertha Rosenheim.

Elsie Rose Weil and Dr Henry Lehman Weil.

George L. Weil, by descent from the above in 1952; sale, Christie's, New York, 8 November 1995, lot 113.

Acquired at the above sale; sale, Christie's, London, 10 February 2011, lot 497.

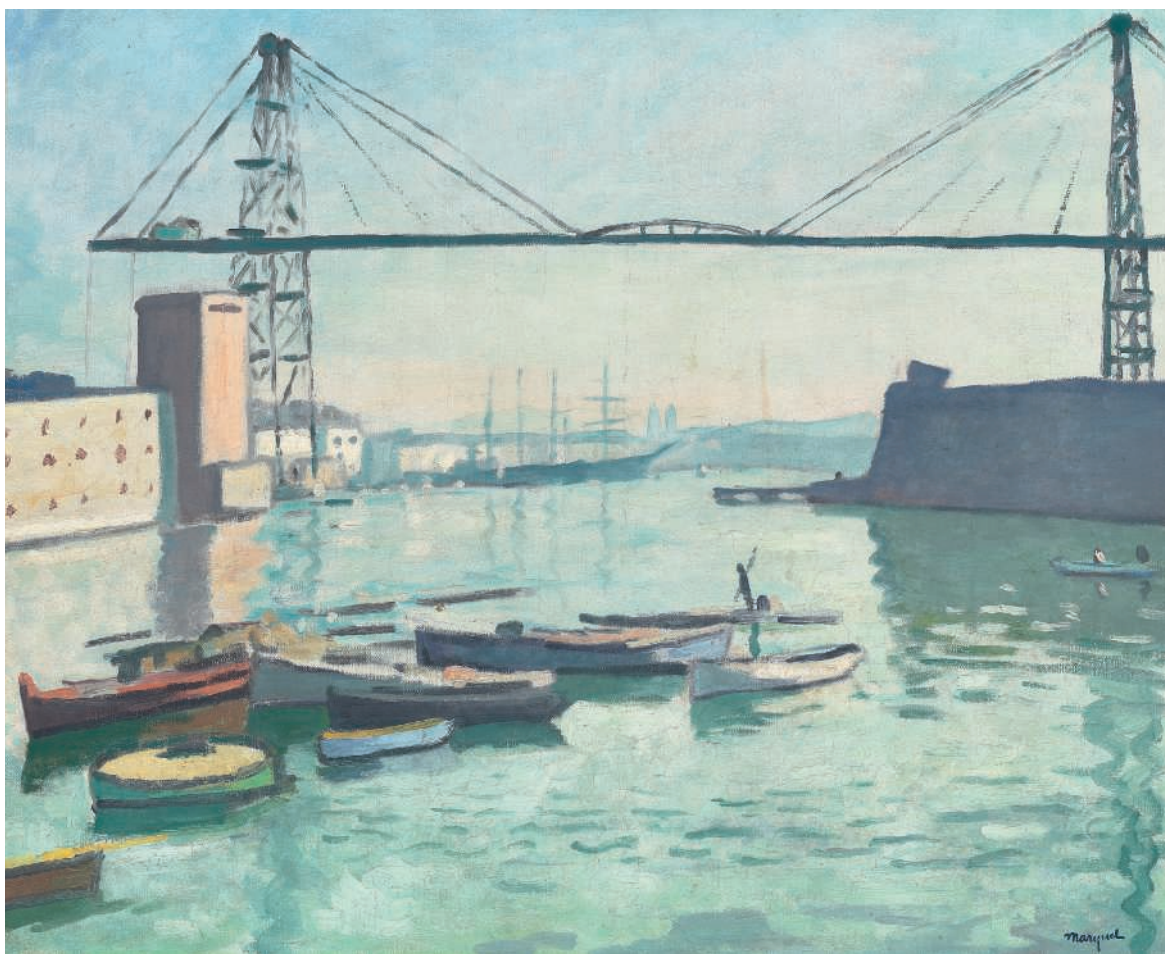
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Hirsch & Adler Galleries, Inc., *Eugène Boudin, 1824-1898, Retrospective Exhibition*, November 1966, no. 38 (illustrated).

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, no. 1288, p. 20 (illustrated).



***398**

ALBERT MARQUET (1875-1947)

Le pont transbordeur à Marseille

signed 'Marquet' (lower right)
oil on canvas
25 1/8 x 31 1/4 in. (64.4 x 79.5 cm.)
Painted in 1918

£50,000-80,000
\$75,000-120,000
€69,000-110,000

PROVENANCE:

Mme Marcelle Marquet, Paris.
Private collection, New York.
M. Choquart.
Wildenstein and Co., Inc., New York, by whom acquired from the above in 1972.
Mrs Peter Gregg, Florida, by whom acquired from the above in 1972.
Acquired from the above by the present owner in 1987.

EXHIBITED:

Lausanne, Fondation de l'Hermitage, *Albert Marquet: 1875-1947*, February - May 1988, no. 44, p. 187 (illustrated pl. 44 & p. 187).
Tokyo, Isetan Museum of Fine Arts, *Exposition Albert Marquet*, September - October 1991, no. 29 (illustrated p. 54); this exhibition later travelled to Nagoya, Matsuzakaya Museum, October - November 1991, Nara, Sogo Museum of Art, November - December 1991, and Ibaraki, Museum of Modern Art, January - February 1992.

This work will be included in the critical catalogue of Albert Marquet's paintings being prepared by the Wildenstein Institute.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, ENGLAND

399

EUGÈNE BOUDIN (1824-1898)

Rouen, vue prise du cours de la reine

signed, dated and inscribed bottom left 'E. Boudin Rouen 95'

oil on canvas

18 1/8 x 25 1/2 in. (46 x 65 cm.)

Painted in Rouen in 1895

£70,000-100,000

\$110,000-150,000

€96,000-140,000

PROVENANCE:

M. Michaud, Rheims.

Anon. sale, Hôtel Drouot, Paris, 22 June 1910, lot 9.

Van Houten, Paris; their sale, Hôtel Drouot, Paris, 12 June 1953, lot 5.

Norman B. Woolworth, Monmouth, Maine, and thence by descent; his estate sale, Parke-Bernet Galleries, Inc., New York, 31 October 1962, lot 16.

Mr. & Mrs. Arnold S. Askin, Katonah, New York.

Stephan Hahn Gallery, New York, by 1976.

M. Knoedler & Co., New York.

Wally Findlay Galleries, Inc., Beverly Hills.

Richard Smart, by whom acquired from the above in 1977, and thence by descent to his estate; sale, Christie's, 1 May 1996, lot 148.

Acquired at the above sale; sale, Christie's, London, 22 June 2004, lot 11.

Private collection, by whom acquired at the above sale; sale, Christie's, London, 24 June 2010, lot 306.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Ecole Nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, January 1899, no. 314.

New York, E. V. Thaw & Co., *Eugène Boudin*, December 1962, no. 18 (illustrated)

New York, Paul Rosenberg & Co., *Cross Currents in Modern Art*, 1966, no. 27 (illustrated).

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. III, I, Paris, 1973, no. 3465, p. 324 (illustrated)





THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

400

EUGÈNE BOUDIN (1824-1898)

Laveuses au bord de la Touques

signed and dated '86. E.Boudin' (lower right)

oil on canvas

19 5/8 x 29 3/4 in. (49.9 x 75.7 cm.)

Painted in 1886

£80,000-120,000

\$120,000-180,000

€110,000-160,000

PROVENANCE:

Wildenstein & Co., New York.

W. Somerset Maugham, London; his sale, Sotheby's, London, 10 April 1962, lot 9.

Anonymous sale, Sotheby's, London, 4 December 1985, lot 103.

Private collection, France; sale, Christie's, London, 24 June 2010, lot 314.

Acquired at the above sale by the present owner.

LITERATURE:

W.R. Jeurwine, 'Modern Paintings from the Collection of W. Somerset Maugham I', in *Apollo*, October 1956, p. 102 (illustrated fig. II; titled 'Les Bords de la Loques, Calvados').

R. Schmit, *Eugène Boudin 1824-1898*, vol. II, Paris, 1973, no. 2157, p. 322 (illustrated).

***401**

PIERRE-AUGUSTE RENOIR (1841-1919)

Pré et maisons derrière les arbres

stamped with the signature 'Renoir.' (Lugt 2137b; lower right)

oil on canvas

11 x 16 1/8 in. (28 x 41 cm.)

Painted in 1905

£180,000-220,000

\$270,000-330,000

€250,000-300,000

PROVENANCE:

Lefevre Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

Bernheim-Jeune, ed., *L'atelier de Renoir*, Paris, 1931, vol. I, no. 301 (illustrated pl. 93 as part of a larger canvas).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 3070, p. 224 (illustrated).

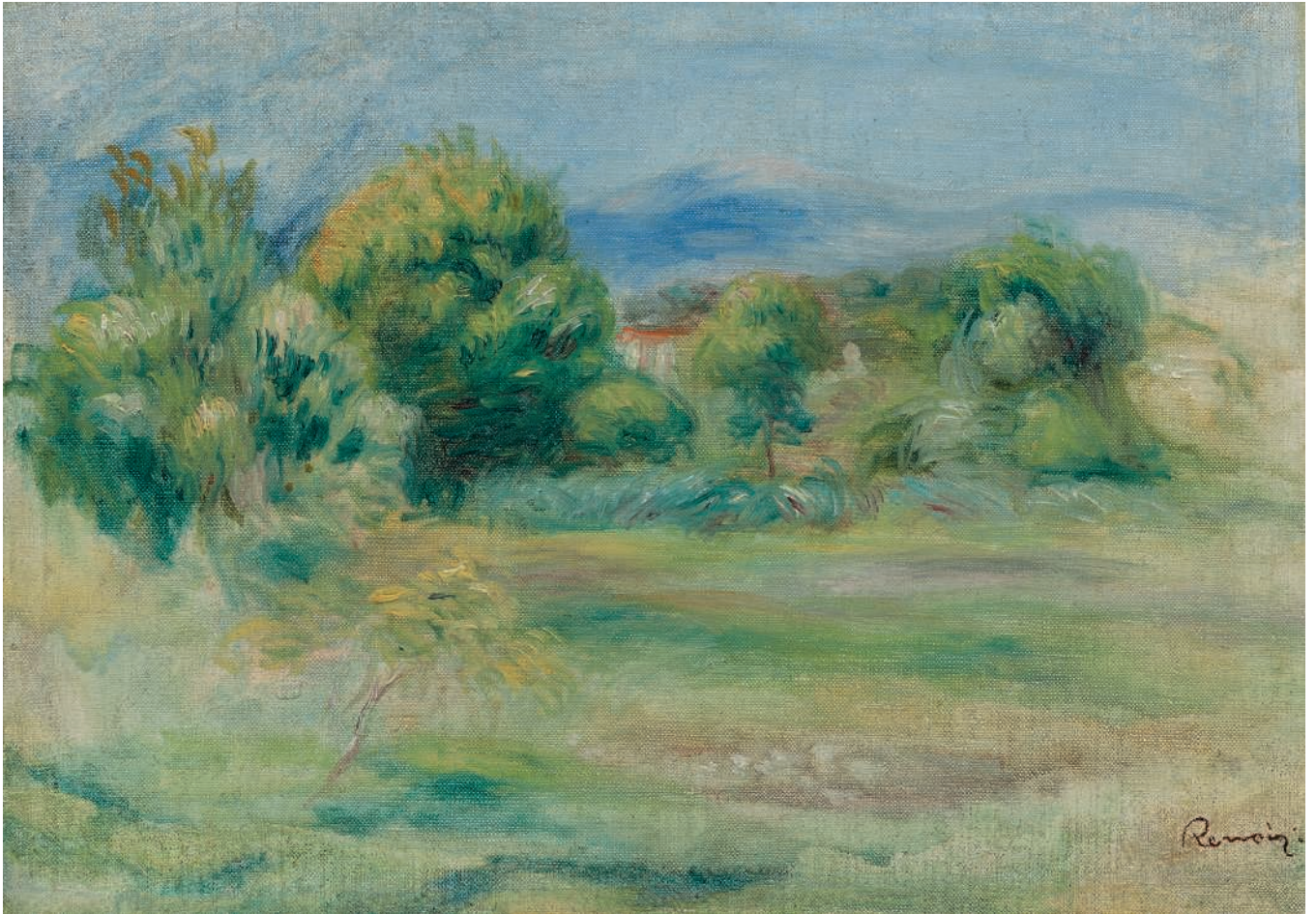
This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Volland and Wildenstein.

Executed in 1905, most likely in the south of France, this vibrant landscape is a fine example of the plein-air works Pierre-Auguste Renoir produced towards the end of his career.

Although better known to the public as a painter of intimate scenes and portraits, this landscape painting reminds us to what extent the landscape was equally suited to Renoir's mature style. He viewed this genre in part as a means of testing and refining his artistic skills; in a letter to Berthe Morisot from 1892, he referred to it as 'the only way to learn one's craft' (quoted in *Ecrits, entretiens et lettres sur l'art, Regards sur l'art*, Paris, 2002, p. 144).

As a result, his landscapes tend to be more varied and experimental in colour than other works, revealing the artist's true fascination for natural light. Despite being afflicted by illness in the latter years of his career, Renoir's approach to painting remained firm and vigorous. The variegated brushwork consisting of swirling impasto and small dabs of applied paint highlight his desire to capture the transience of nature. The nuances of greens, blues and browns visible across the present painting testify to the painter's observatory eye and his ability to transpose onto the canvas a richness of form and colour.

Unlike Claude Monet, who used his domestic garden in Giverny as subject matter for his art, Renoir chose to depict a more rugged, wild landscape. He painted nature in its rawest form, a nature that had not been altered or rearranged by man. Yet this unpredictable landscape proved challenging to paint, as Renoir once lamented Olivier 'what a nightmare! If only you knew my frustration. A tree filled with colour. Not just grey, but the whole spectrum. Its little leaves in the open spaces are just making me sweat! With even the smallest gust of wind, the colours and form are altered. I know nature, but I can't paint it. A painter cannot become well known if he doesn't know how to paint a landscape' (quoted in A. de Butler, *Ecrits et propos sur l'art*, Paris, 2009, p. 209).





THE PROPERTY OF A SWISS PRIVATE COLLECTOR

λ*402

MOÏSE KISLING (1891-1953)

Petite tête penchée

signed, dated and inscribed 'Kisling New York 1941' (upper right)

oil on canvas

21 x 14 ½ in. (53.4 x 36.7 cm.)

Painted in 1941

£30,000-40,000

\$45,000-60,000

€41,000-54,000

PROVENANCE:

Dr. and Mrs Theodore Julius Edlich Jr., New York.

Galerie Daniel Malingue, Paris.

Acquired from the above by the present owner in July 1974.

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 187, p. 148 (illustrated).



λ*403

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le thé

signed 'CASSIGNEUL' (lower centre); inscribed '-Le Thé.' (on the stretcher)
oil on canvas
39 3/8 x 31 7/8 in. (100 x 81 cm.)

£40,000-60,000
\$60,000-89,000
€55,000-82,000

PROVENANCE:

Wally Findlay Galleries, New York.
Acquired from the above circa 1974-1975; sale, Christie's, New York, 8 May 2000, lot 119.
Private collection, Japan.
Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



THE PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ404

ANDRÉ LHOTE (1885-1962)

Pont de cargo (A bord de la Marsa)

signed 'A.LHOTE.' (lower right); signed again and numbered 'A.LHOTE.

no. 30' (on the stretcher)

oil on paper laid down on canvas

39 7/8 x 31 3/4 in. (100 x 80.6 cm.)

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Collection of Ruth & Léon Juster, New York.

Galerie Kurt Kalb, Vienna.

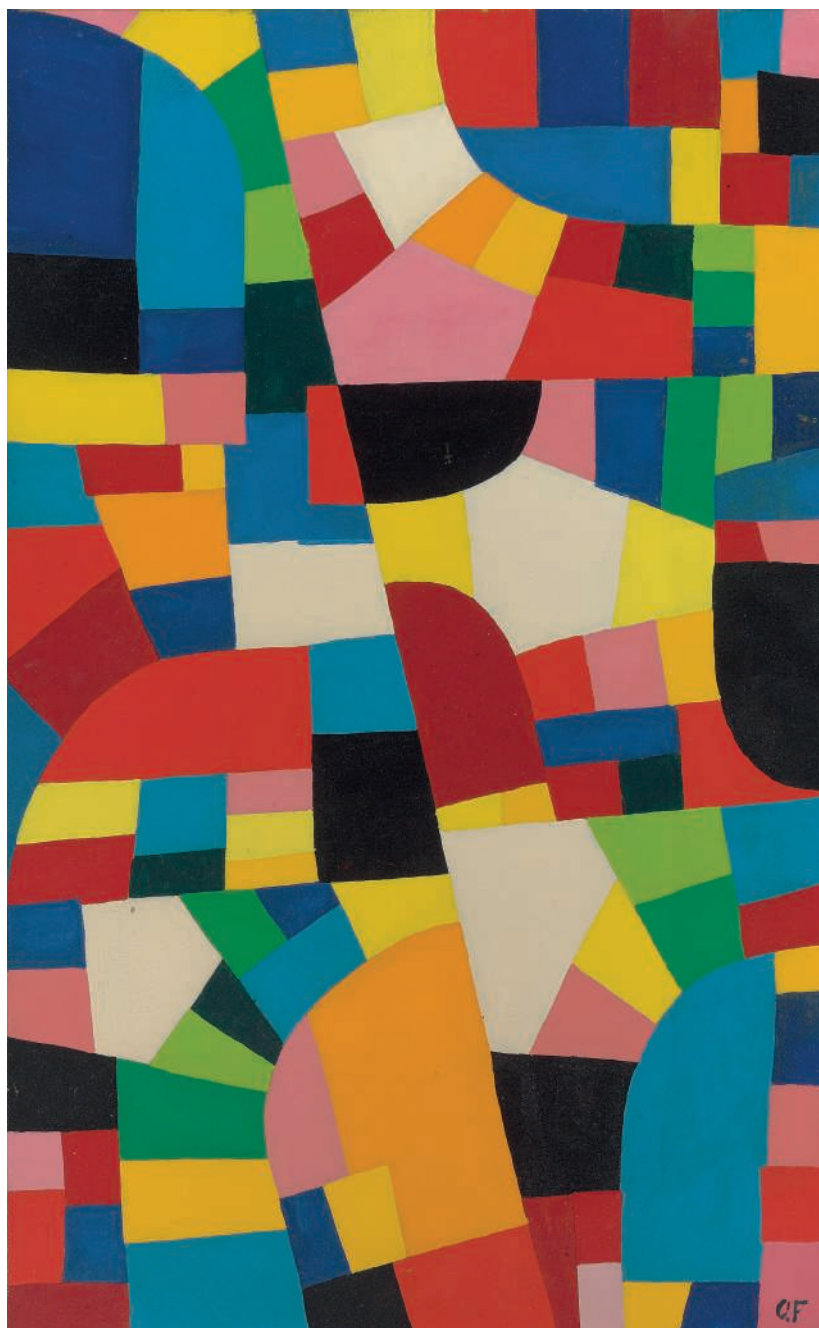
Acquired from the above by the present owner in 1984.

EXHIBITED:

Tunis, *Salon Tunisien*, 1937, no. 25.

New York, Juster Gallery, *André Lhote, paintings and watercolours 1906 to 1959*, November 1959, no. 4 (dated '1935').

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



405

OTTO FREUNDLICH (1878-1943)

Chartres

signed with the initials 'O.F.' (lower right)

oil on board

16 ¾ x 10 ½ in. (42.5 x 26.5 cm.)

Painted in Paris in 1936

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Private collection, France; sale, Christie's, London, 11 November 2010, lot 15.

Acquired at the above sale; sale, Christie's, London, 5 February 2014, lot 441.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming supplement to the Freundlich *catalogue raisonné* being prepared by Mrs Edda Maillet.



PROPERTY FROM AN ENGLISH COLLECTION

λ406

CARLOS NADAL (1917-1998)

La Gineste, Marseille

signed 'C Nadal' (lower right); signed again, titled and with the atelier stamp (on the reverse)

oil on canvas

28 ¾ x 36 ¼ in. (73 x 92.5 cm.)

Painted in 1980

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Private collection, United Kingdom.

EXHIBITED:

Harrogate, Duncalfe Fine Art, *The Art of Carlos Nadal*, 1989.

Leeds, University Art Gallery, *Carlos Nadal*, June - August 2011.

LITERATURE:

J. Duncalfe, *Carlos Nadal (1917-1998), An English Perspective*, Harrogate, 2010 (illustrated p. 180).

The Comité Nadal has confirmed the authenticity of this painting.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ407

JEAN DUFY (1888-1964)

Le tuba intempestif

signed 'Jean Dufy' (lower right)
oil and gouache on paper laid down on canvas
19 7/8 x 25 3/8 in. (49.4 x 64.5 cm.)
Painted circa 1948-1950

£25,000-35,000
\$38,000-52,000
€35,000-48,000

PROVENANCE:

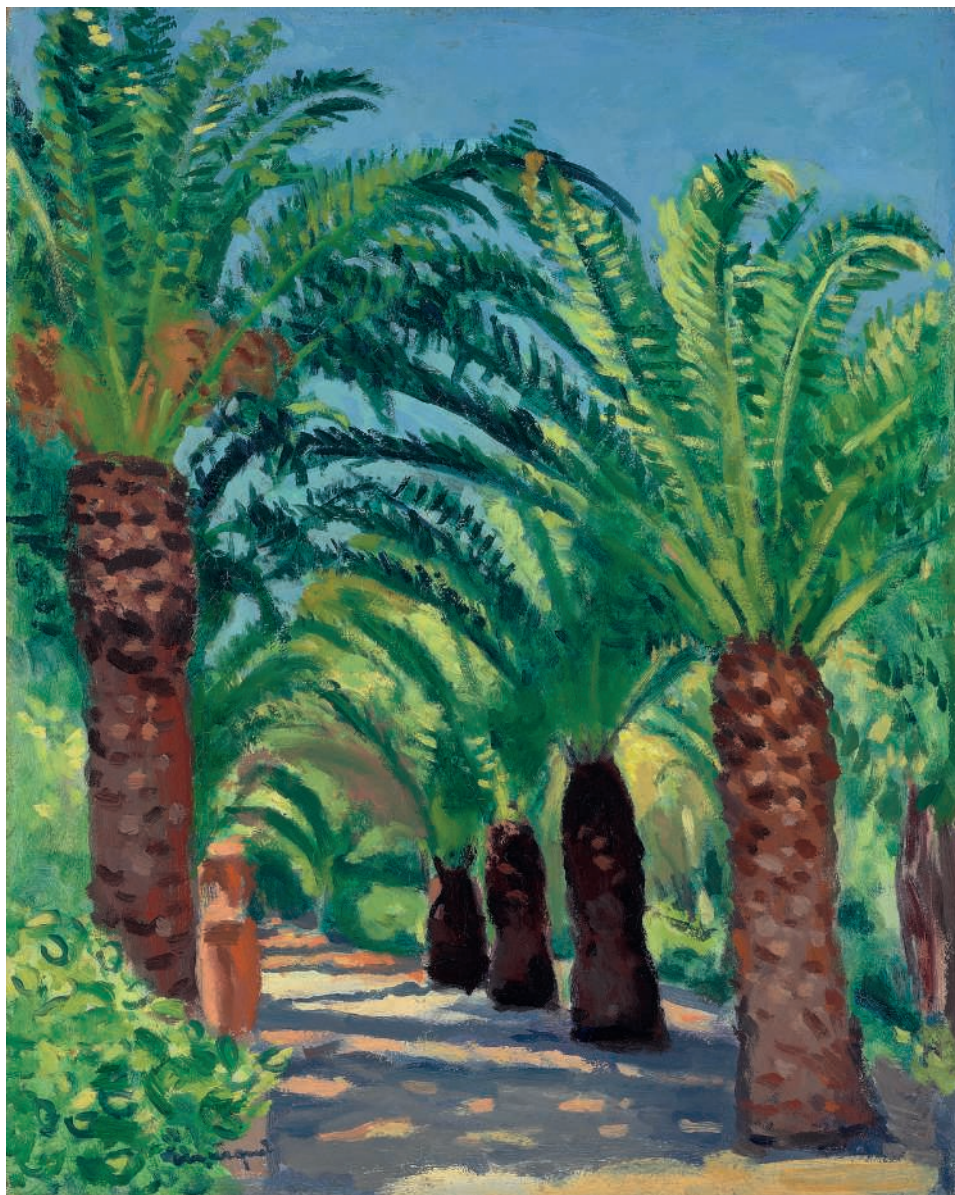
Sarah Wood Armour, Chicago, by whom acquired directly from the artist, and thence by descent to the present owner.

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.

Jean Dufy depicts *Les Clowns Musiciens* as a lively orchestra playing in the midst of frivolities, with vibrant colours and a very dynamic composition.

The painting was previously owned by Sarah Wood Armour, a devoted patron of the world renowned Lyric Opera, board member of the Chicago Symphony Orchestra and Ravina Music Festival.

This charismatic painting demonstrates the joys affiliated with live music that the late owner had been so devoted to throughout her entire life.



***408**

ALBERT MARQUET (1875-1947)

Les palmiers à Porquerolles

signed 'Marquet' (lower left)
oil on board
16 1/8 x 13 in. (40.9 x 33 cm.)
Painted in 1939

£30,000-50,000
\$45,000-74,000
€41,000-68,000

PROVENANCE:

Mme Marcelle Marquet, Paris.
Martinet collection, Paris, by descent from the above.
Acquired from the above by the present owner in 1986.

EXHIBITED:

Paris, Jean-Claude & Jacques Bellier, *Marquet, aspects insolites*, May - June 1962, no. 25.
Tokyo, Fujikawa Gallery, *Marquet*, February - March 1970, no. 3 (illustrated); this exhibition later travelled to Osaka, Fujikawa Gallery, March 1970, and Fukuoka, Fujikawa Gallery, April 1970.
Geneva, Galerie des Granges, *Albert Marquet Rétrospective*, June - August 1974, no. 28 (illustrated).
Paris, Artcurial, *Albert Marquet*, March - April 1981.
New York, Wildenstein, *Albert Marquet*, April - May 1985, p. 99 (illustrated p. 72).

This work will be included in the critical catalogue of Albert Marquet's paintings being prepared by the Wildenstein Institute.



***409**

ALBERT MARQUET (1875-1947)

Contre-jour, Alger

signed 'Marquet' (lower left)
oil on canvas
21 1/8 x 25 3/8 in. (53.5 x 65 cm.)
Painted in 1924

£50,000-80,000
\$75,000-120,000
€69,000-110,000

PROVENANCE:

Mme Marcelle Marquet, Paris.
M. Frédéric Martinet, Paris, by descent from the above.
Acquired from the above by the present owner in 2001.

EXHIBITED:

Paris, Grand Palais, *Salon d'Automne, Hommage à Marquet*, November - December 1958, no. 25.
Nancy, Musée des Beaux-Arts, *Exposition Albert Marquet*, June - July 1959, no. 40; this exhibition later travelled to Metz, Musée d'Art et d'Histoire, August - September 1959.
New York, Wildenstein, *Albert Marquet*, October - December 1971, no. 26 (illustrated).
London, Wildenstein, *Albert Marquet*, January - February 1972, no. 20 (illustrated).
Lausanne, Fondation de l'Hermitage, *Albert Marquet: 1875-1947*, February - May 1988, no. 55, p. 190 (illustrated pl. 55 & p. 190).
Tokyo, Isetan Museum of Fine Arts, *Exposition Albert Marquet*, September - October 1991, no. 36 (illustrated p. 61); this exhibition later travelled to Nagoya, Matsuzakaya Museum, October - November 1991, Nara, Sogo Museum of Art, November - December 1991, and Ibaraki, Museum of Modern Art, January - February 1992.

LITERATURE:

F. Mégret, "Marquet", in *La vie des arts*, no. 33, winter 1963-1964, pp. 42-50 (illustrated).
J.-C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris and Milan, 2001, no. I-83, p. 127 (illustrated).



***410**

ALBERT MARQUET (1875-1947)

Nu couché sur une tenture à fleurs

signed 'Marquet' (lower right)

oil on canvas

21 x 35 in. (53.8 x 89 cm.)

Painted in Paris in 1913

£30,000-50,000

\$45,000-74,000

€41,000-68,000

PROVENANCE:

Mme Marcelle Marquet, Paris.

M. Frédéric Martinet, Paris, by descent from the above.

Acquired from the above by the present owner in 1988.

EXHIBITED:

Paris, Grand Palais, *Salon d'Automne, Hommage à Marquet*, November - December 1958, no. 22.

Nancy, Musée des Beaux-Arts, *Exposition Albert Marquet*, June - July 1959, no. 22, p. 23 (illustrated p. 53; dated '1912'); this exhibition later travelled to Metz, Musée d'Art et d'Histoire, August - September 1959.

New York, Wildenstein, *Albert Marquet, 1875-1947*, April - May 1985, p. 93 (illustrated p. 35; titled 'Femme nue couchée'); this exhibition later travelled to London, Wildenstein, June - July 1985.

This work will be included in the critical catalogue of Albert Marquet's paintings being prepared by the Wildenstein Institute.



411

ABRAHAM MINTCHINE (1898-1931)

Lion

oil on canvas
23 ½ x 32 in. (59.8 x 81.2 cm.)

£7,000-10,000

\$11,000-15,000

€9,600-14,000

PROVENANCE:

The artist's estate.
Crane Kalman Gallery, London, by 1960.
Private collection, United States.
Acquired from the above by the present owner.

EXHIBITED:

London, Crane Kalman Gallery, *Soutine and his circle*, March - April 1960, no. 23.

Massimo di Veroli has confirmed the authenticity of this work.

The present work hung in the artist's home until at least 1929. It can be seen in Mintchine's touching 1928 painting of his daughter *Irene Mintchine in the Cradle*, (Veroli, 1981, no. 66, Collection of Giovanni di Veroli) where the *Lion* hangs above the sleeping baby.



Abraham Mintchine, *Irene Mintchine nella culla*, 1928
Private Collection

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

λ*412

PIERRE BONNARD (1867-1947)

En visite

stamped with the signature 'Bonnard' (Lugt 3886; lower right)

oil on canvas

17 ¼ x 11 ¾ in. (44 x 30 cm)

Painted *circa* 1902

£80,000-120,000

\$120,000-180,000

€110,000-160,000

PROVENANCE:

The artist's estate.

Janet Salz, New York.

Collection DOBE, Zurich.

Anonymous sale, Sotheby's, London, 27 June 1989,
lot 33.

Private collection, Paris.

Isetan Department Store, Tokyo.

Acquired from the above by the present owner.

LITERATURE:

J. & H. Dauberville, *Bonnard: Catalogue raisonné
de l'œuvre peint*, vol. IV, 1940-1947 et Supplément
1887-1939, Paris, 1974, no. 01835, p. 210
(illustrated).





THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ*413

MOÏSE KISLING (1891-1953)

Bouquet de lys

signed 'Kisling' (lower left)

oil on canvas

21 7/8 x 15 in. (55 x 38.2 cm.)

Painted in 1932

£30,000-50,000

\$45,000-74,000

€41,000-68,000

PROVENANCE:

Private collection, Paris.

Galerie Charles Bailly, Paris.

Acquired from the above by the present owner in October 1986.

LITERATURE:

J. Dutourd & J. Kisling, *Kisling 1891-1953*, vol. III, Landshut, 1995, no. 74, p. 236 (illustrated).

This work will be included in the « Volume IV et Additifs aux Tomes I, II et III » du Catalogue Raisonné de l'Œuvre de Moïse Kisling actuellement en préparation par Jean Kisling et Marc Ottavi.



λ*414

JEAN-PIERRE CASSIGNEUL (B. 1935)

Udaipur

signed 'CASSIGNEUL' (lower right)

oil on canvas

36 x 28 ¾ in. (91.5 x 73 cm.)

Painted in 1984

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

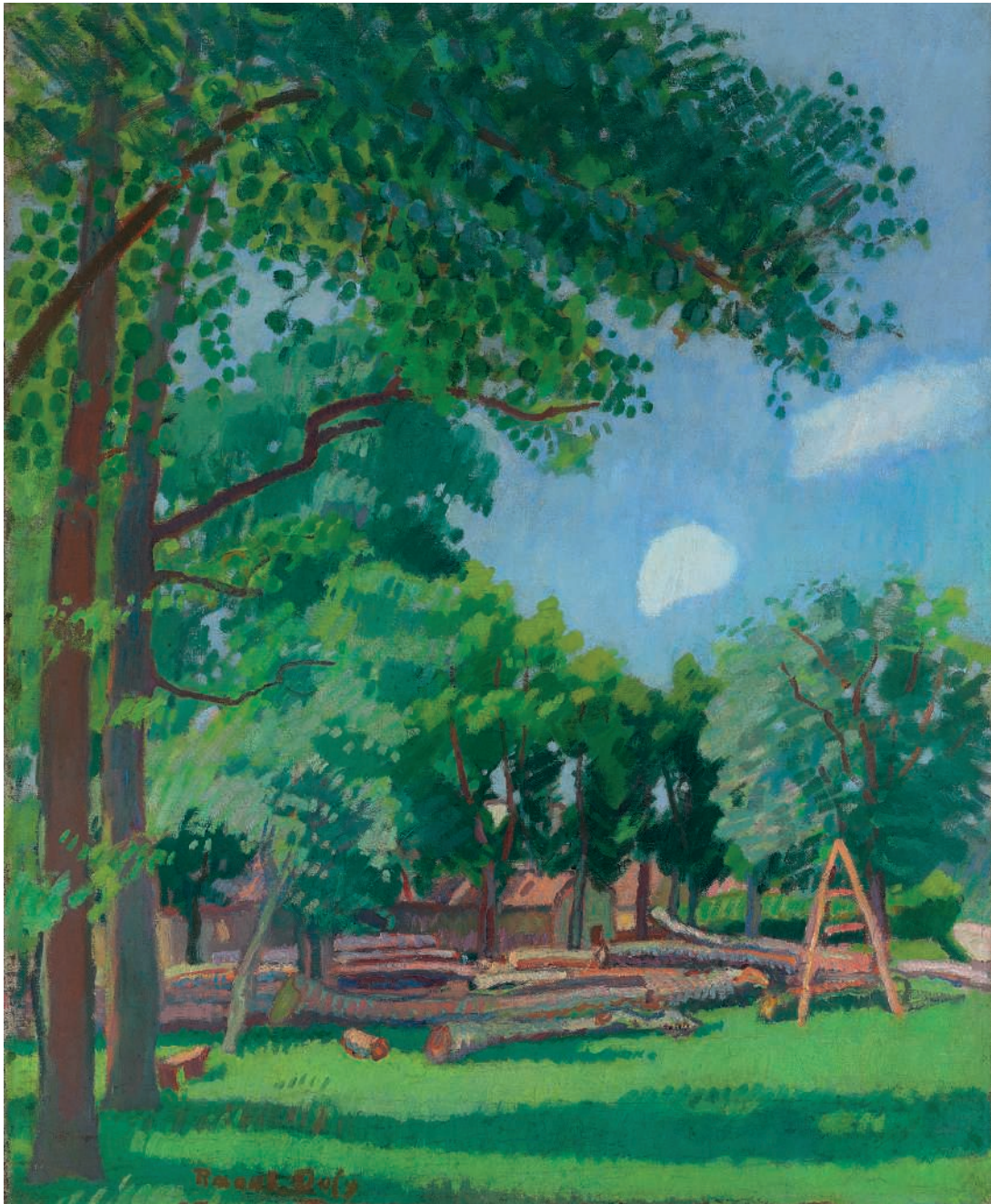
Private collection, Japan.

Acquired from the above by the present owner.

LITERATURE:

J.-P. Cassigneul, *Cassigneul*, Paris and Tokyo, 1988, no. 62, p. 125 (illustrated p. 70).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE DUTCH COLLECTION

415

RAOUL DUFY (1877-1953)

Le jardin

signed 'Raoul Dufy' (lower left)

oil on canvas

31 7/8 x 25 5/8 in. (81 x 65 cm.)

Painted circa 1902

£20,000-30,000

\$30,000-45,000

€28,000-41,000

PROVENANCE:

Kunsthandel E.J. van Wisselingh & Co., Amsterdam, by 1957 (no. 8007).

Anonymous sale, Galerie Georges Giroux, Brussels, 25 April 1959.

Acquired at the above sale by Mr Allard Jiskoot (1918-1991), Baarn, and thence by descent to the present owners.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. I, Geneva, 1972, no. 39, p. 38 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE SPANISH COLLECTION

λ416

BALTASAR LOBO (1910-1993)

Sur le sable

signed and numbered 'Lobo 2/8' (on the rim of the hair); stamped with the foundry mark 'FONDERIA BONVICINI VERONA ITALIA' (on the rim of her left shoulder)

bronze with green and brown patina

Height: 31 7/8 in. (81 cm.)

Length: 35 3/4 in. (92 cm.)

Conceived in 1985 and cast in 1987 in an edition of eight plus four artist's proofs

£50,000-80,000

\$75,000-120,000

€69,000-110,000

PROVENANCE:

Galería Freites, Caracas.

Acquired from the above by the present owner in 1987.

LITERATURE:

J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985, no. 542, p. 184 (smaller version illustrated).

Galería Freites will include this sculpture in their forthcoming Baltasar Lobo *catalogue raisonné* under the number 8503.

λ*417

BERNARD BUFFET (1928-1999)

Bord de mer

signed and dated 'Bernard Buffet 67' (upper left); numbered '52 U' and with the Galerie David et Garnier stamp (on the reverse)

oil on canvas

38 ¼ x 51 in. (97 x 129.4 cm.)

Painted in 1967

£80,000-120,000

\$120,000-180,000

€110,000-160,000

PROVENANCE:

Galerie David et Garnier, Paris.

Galleria La Barcaccia, Roma.

Acquired from the above by the previous owner and gifted to the present owner in 1970.

LITERATURE:

Y. le Pichon, *Bernard Buffet*, vol. II, 1962-1981, Lausanne, 1986, no. 632, p. 189 (illustrated p. 178).

The early 1960s saw Bernard Buffet's influence and high-profile position in the art world on the wane in his home country of France. The critics who had in 1955 had chosen him as "the most impressive young painter in the world", bringing him celebrity and wealth to rival that of – an extremely jealous – Picasso, suddenly turned on the artist, deriding his art as kitsch and likening his prolific output of sometimes harsh, sometimes sentimental subjects with their garish colours and bold lines to mere comic books and cartoons.

A younger generation of French art critics and art lovers has looked at Buffet without the old prejudices and snobberies. They have been able to identify that these stylistic tendencies in his œuvre, were perfectly in sync with a comparable moment in the development of the Pop avant-gardes that had just started to emerge as clearly recognizable formations. At the very same time and independently of each other, Roy Lichtenstein and Andy Warhol were making their first artistic attempts to appropriate the pictorial world of comics.

Alexander Rood has observed: "The alignment of Buffet's style with comic form can be attributed to the fact that his own reliance on line and the tradition of the *bandes dessinées* both drew on very similar combinations within the wide-ranging 19th-century pictorial reservoir. Moreover, he seems to have been the first renowned post-war artist fully to appreciate the developments taking place in contemporary commercial prints." (quoted in *Bernard Buffet. Maler. Painter. Peintre*, Frankfurt, 2008).

The early works from the 50s and 60s, such as the present lot *Bord de mer*, have gone through their own re-appraisal, within the wider re-evaluation of Buffet. They are admired for their restrained, somewhat calmer tones and the clean precision of line, seen here in *Bord de mer*. With a few washes of magenta, green and yellow and a deliberate absence of any figures, *Bord de mer* parodies the promenades of countless Northern French seaside towns on a less than sunny afternoon – far from the views captured for postcards or indeed the pretty impressionist interpretations of Monet or Signac. The dark geometric lines of the sea wall and hotel facades is not a matter of drawing but arises from the material construct of the image – what could be seen as a comic satire with an added element of tension.





418

EUGÈNE BOUDIN (1824-1898)

Cheval du mareyeur

stamped with the signature 'E. Boudin' (Lugt 286; lower right)

oil on panel

6 ½ x 8 ⅝ in. (16.7 x 22 cm.)

Painted circa 1901-1903

£6,000-8,000

\$9,000-12,000

€8,200-11,000

PROVENANCE:

Private collection, France, by 1930, and thence by descent to the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin 1824-1898, Catalogue raisonné de l'œuvre peint* vol. II, Paris, 1973, no. 2486.

R. Schmit, *Eugène Boudin 1824-1898, Catalogue raisonné de l'œuvre peint, Deuxième supplément*, Paris, 1993, no. 2486, p. 229 (illustrated).

This work will be included in the new edition of the *Eugène Boudin Catalogue Raisonné* currently being prepared by Manuel Schmit.



419

PAUL SERUSIER (1863-1927)

Jeune bretonne tricotant

signed 'P Sérusier.' (lower left)

oil on canvas

22 x 18 1/8 in. (56 x 46 cm.)

Painted in 1896

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Hérouard collection, Le Havre, by 1989.

Anonymous sale, Hôtel Drouot, Paris, 20 December 1998, lot 226.

Anonymous sale, Sotheby's, New York, 12 May 1999, lot 284; acquired at the above sale; sale, Sotheby's, New York, 8 May 2008, lot 228.

Acquired at the above sale by the present owner.

LITERATURE:

M. Guicheteau, *Paul Sérusier*, vol. II, Pontoise, 1989, no. 76, p. 98 (illustrated p. 99).

The Comité Sérusier has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

420

EUGÈNE BOUDIN (1824-1898)

Bruxelles. Le canal de l'allée verte

signed, dated and indistinctly inscribed 'E. Boudin Bruxelles 72.' (lower right)

oil on cradled panel

9 ¾ x 13 ⅞ in. (24.6 x 35.3 cm.)

Painted in 1872

£18,000-22,000

\$27,000-33,000

€25,000-30,000

PROVENANCE:

Félix Gérard Fils, Paris.

Galerie Bernheim-Jeune, Paris.

Private collection, by 1973.

EXHIBITED:

Paris, Galerie Schmidt, *Eugène Boudin, 1824-1898*, May - July 1980, no. 20 (illustrated).

LITERATURE:

R. Schmidt, *Eugène Boudin, 1824-1898*, Paris, 1973, no. 762, p. 271 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

***421**

EUGÈNE BOUDIN (1824-1898)

Jardin à Fervaques

signed, dated and inscribed 'à Elisa Gaup Fervaques 72 E. Boudin' (lower right)

oil on paper laid down on panel

7 7/8 x 5 3/4 in. (18.6 x 14.5 cm.)

Painted in 1872

£25,000-30,000

\$38,000-45,000

€35,000-41,000

PROVENANCE:

Elisa Gaup, Fervaques, a gift from the artist.

Anonymous sale, Hôtel Drouot, Paris, 18 March 1908, lot 10.

Périer, Paris.

Galerie Schmit, Paris.

Arthur Tooth & Sons, London (no. 5351).

Acquired from the above in the 1960s, and thence by descent to the present owners.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 778, p. 278 (illustrated).



PROPERTY FROM A NOBLE COLLECTION

422

MAURICE UTRILLO (1883-1955)

Rue Norvins et Rue Lepic à Montmartre

signed 'Maurice.Utrillo.V.' (lower left)

oil on board attached to canvas

11 1/8 x 8 1/2 in. (28.2 x 21.7 cm.)

Painted circa 1904-1905

£15,000-20,000

\$23,000-30,000

€21,000-27,000

PROVENANCE:

Arsène de Launoit, Brussels, by 1959, and thence by descent to the present owners.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. I, Paris, 1959, no. 416, p. 484 (illustrated p. 485).



***423**

GUSTAVE LOISEAU (1865-1935)

Le Pont Marie, effet de neige

signed 'G. Loiseau' (lower right)

oil on canvas

29 1/8 x 24 in. (73.6 x 61 cm.)

Painted *circa* 1925

£30,000-50,000

\$45,000-74,000

€41,000-68,000

PROVENANCE:

Jean Lemay, Paris.

Galerie Durand-Ruel, Paris.

Wally Findlay Galleries, Chicago.

Galerie Walter Klinkhoff, Montréal.

Paul Ivanier, Montréal.

Anonymous sale, Christie's, New York, 12 February 1987, lot 51.

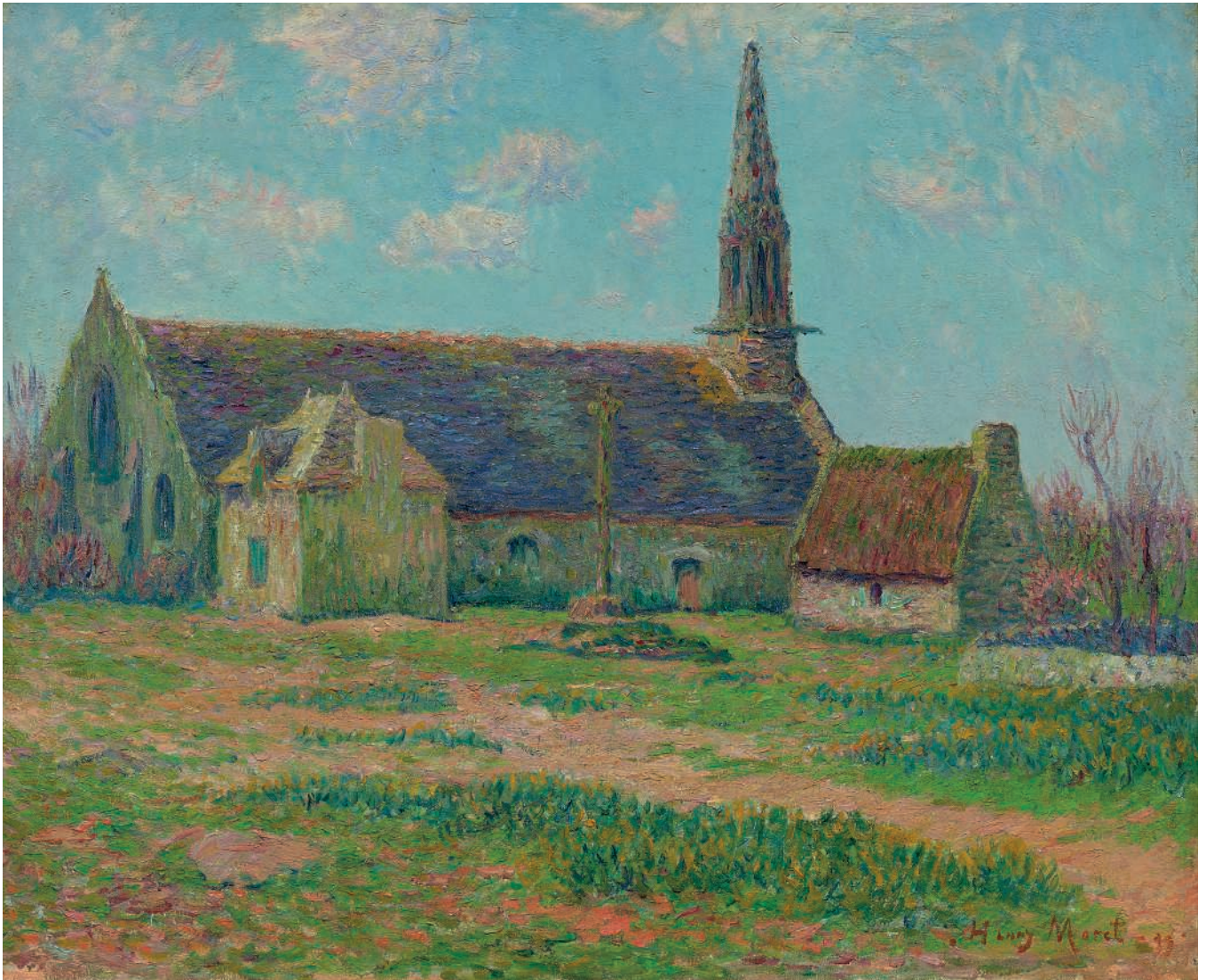
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galeries Durand-Ruel, *G. Loiseau*, May 1957, no. 36 (titled 'Effet de neige au Pont Marie')

Paris, Didier Imbert Fine Art, *Gustave Loiseau (1865-1935)*, November 1985 - January 1986, no. 29 (illustrated; titled 'Le Pont Marie' and dated 'circa 1925').

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



424

HENRY MORET (1856-1913)

L'église de Tregunc, Finistère

signed and dated 'Henry Moret. 99.' (lower right)

oil on canvas

23 ¾ x 28 ¾ in. (60.5 x 73 cm.)

Painted in 1899

£35,000-45,000

\$53,000-67,000

€48,000-61,000

EXHIBITED:

Pont-Aven, Musée de Pont-Aven, *Henry Moret, aquarelles et peintures, 1856-1913*, June - September 1988, no. 10 (illustrated).

Quimper, Musée des Beaux-Arts, *Henry Moret, un paysagiste de l'École de Pont-Aven*, June - October 1998.

LITERATURE:

Musée de Pont-Aven, ed., "Henry Moret, 1856-1913", in *Petite encyclopédie des peintres de Bretagne*, Pont-Aven, 1996.



425

MAURICE UTRILLO (1883-1955)

Paysage à Pierrefitte

signed 'Maurice.Utrillo.V.' (lower left)

oil on canvas

18 ¼ x 21 ¾ in. (46.5 x 55.4 cm.)

Painted circa 1907

£35,000-45,000

\$53,000-67,000

€48,000-61,000

PROVENANCE:

Galerie Justin K. Thannhauser, Berlin & Lucerne (no. 10608).

Galerie Pétridès, Paris, by circa 1952.

Anonymous sale, Christie's, London, 24 June 1985, lot 10.

Galerie Taménaga, Paris (no. 435).

Acquired from the above; sale, Christie's, London, 22 June 2011, lot 464.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Wildenstein & Co., *Utrillo*, January - March 1957, no. 4 (illustrated p. 20).

Paris, Galerie Charpentier, *Cent tableaux par Utrillo*, 1959, no. 10.

Munich, Haus der Kunst, *Maurice Utrillo.V, Suzanne Valadon*, June - September 1960, no. 6 (illustrated pl. 3).

Tokyo, Mitsukoshi Department Store, *Valadon, Utrillo*, May 1972, no. 2 (illustrated); this exhibition later travelled to Osaka, Matsuyama, Takamatsu, Sapporo, Nagoya and Matsue.

Tokyo, Galerie Itesan, *Maurice Utrillo et Suzanne Valadon*, October - February 1978, no. 2 (illustrated); this exhibition later travelled to Nara, Museum of Art, Nagoya, Aichi Prefectural Museum of Art and Fukuoka, Cultural Centre of the Prefecture of Fukuoka.

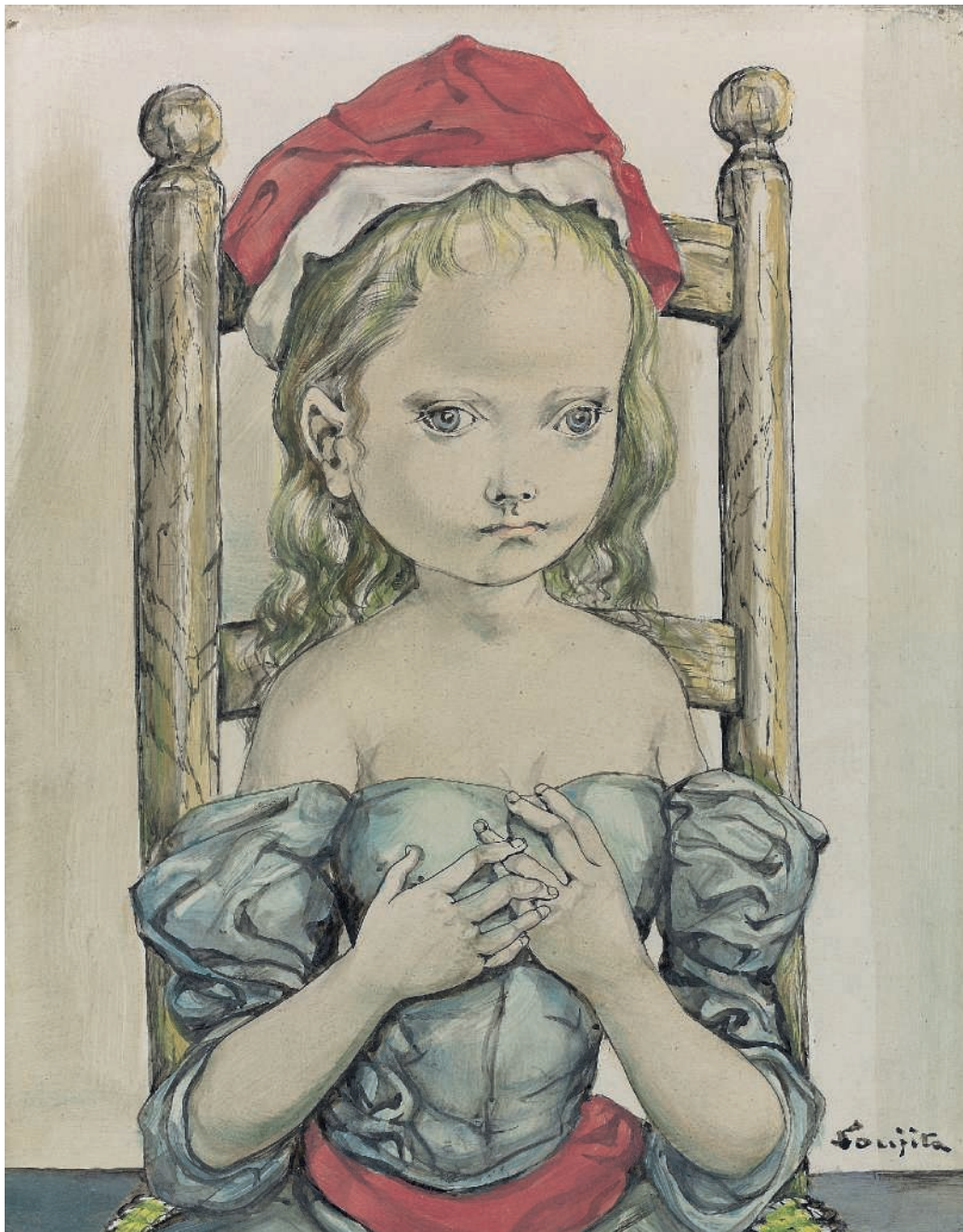
Albi, Musée Toulouse-Lautrec, *Utrillo, Suzanne Valadon*, June - September 1979, no. 2 (illustrated).

LITERATURE:

P. Mac Orlan, *Utrillo*, Paris, 1952, p. 4 (illustrated fig. 1).

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. I, Paris, 1959, no. 62, p. 110 (illustrated p. 111).

Jean Fabris confirmed the authenticity of this painting.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ426

LEONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille au bonnet rouge

signed 'Foujita' (lower right); signed and dated '1958 Foujita' (on the stretcher)

oil on canvas

9 ½ x 7 ½ in. (24.1 x 19.1 cm.)

Painted in 1958

£40,000-60,000

\$60,000-89,000

€55,000-82,000

PROVENANCE:

Galerie Paul Pétridès, Paris.

Acquired from the above by the family of the present owner, and thence by descent.

To be included in the forthcoming catalogue of the works by Tsuguharu Foujita being prepared by Sylvie Buisson.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ427

GIORGIO DE CHIRICO (1888-1978)

Il ritorno di sera

signed 'g.de Chirico' (lower right)

oil on canvasboard

11 ¾ x 15 ¾ in. (30 x 40 cm.)

Painted in the early 1940s

£25,000-35,000

\$38,000-52,000

€35,000-48,000

PROVENANCE:

Galleria La Bussola, Turin (no. 60697).

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

This work is sold with a photo-certificate from Claudio Bruni Sakraischik

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 **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 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 taxes.

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 we 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 if 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 (0)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 LIVE™ 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.

C 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**.

3 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 LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 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.

6 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 Christie's LIVE™) 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 reclaimers 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 **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **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 interest, expected savings, loss of opportunity or business, 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 is allowed by law, all **warranties** from 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 Catalogue 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 (i) also apply to a claim under these categories.

F 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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (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 7839 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 7839 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 F3 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 part-payment 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 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the lot within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

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 of 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 you 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 (0)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 see further important information in paragraph (c) if 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 is 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 ♡ 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, Christie'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.

(f) **Gold**

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**.

I 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 **lot**.

(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.

2 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 LIVE™ 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.

5 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 .

1. We **CANNOT** offer refunds of VAT 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 Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie'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 **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** 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 re-invoicing 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@christies.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'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

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.

?, *, Ω, α, #, ‡

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.

◦ **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 ◦ 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 consignors 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 NW10 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 Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

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.

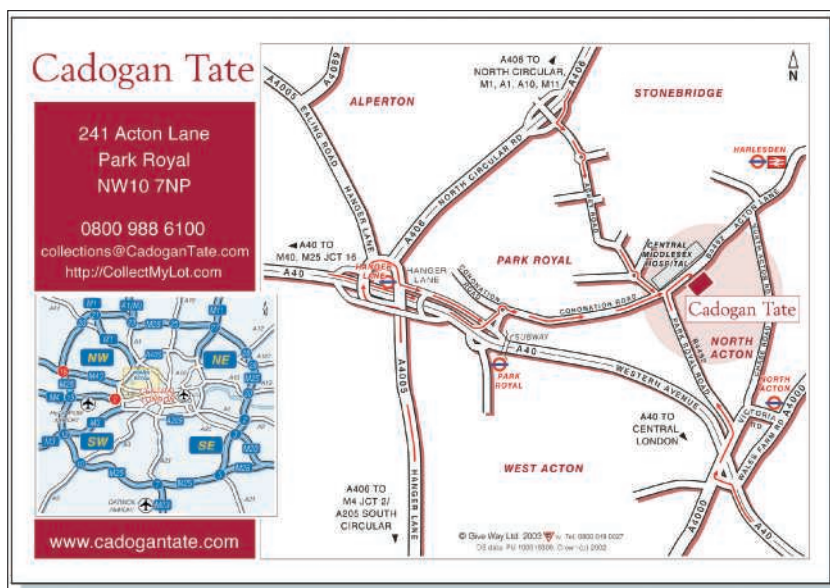
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1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

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:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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KS: London, King Street

NY: New York, Rockefeller Plaza

PAR: Paris

SK: London, South Kensington

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KEY TO ABBREVIATIONS

KS:

London, King Street

NY:

New York, Rockefeller Plaza

PAR:

Paris

SK:

London, South Kensington



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ARISTIDE MAILLOL (1861-1944)

Marie

bronze with green patina

Height: 62 $\frac{1}{8}$ in. (157.8 cm.)

Conceived in 1931; cast in the artist's lifetime in an edition of six numbered casts and four *épreuves d'artiste*
£500,000-700,000

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London, King Street, 2 February 2016

VIEWING

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SALVADOR DALÍ'S (1904-1989)

Les Quatre Saisons

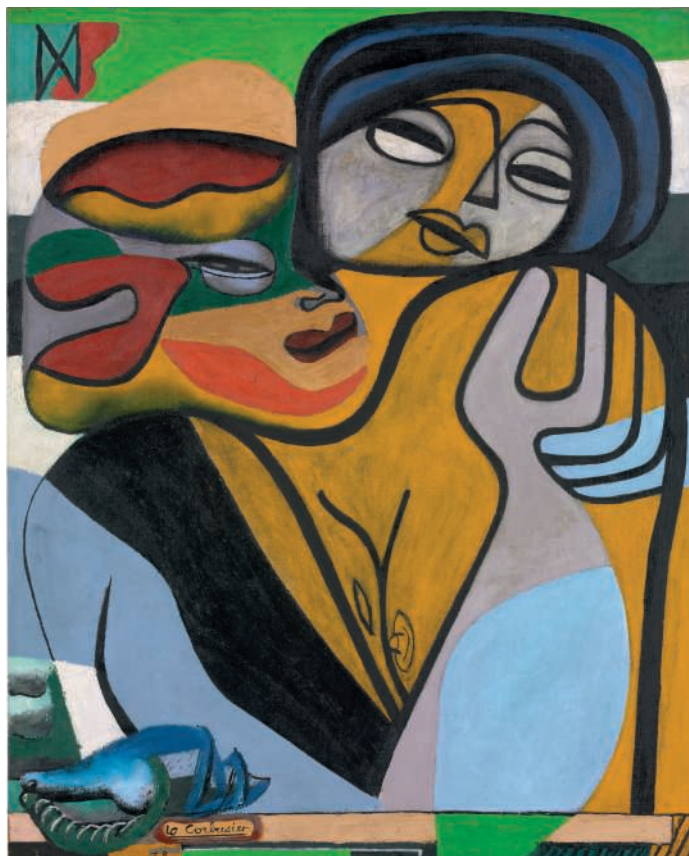
Printemps, 1968 · 22 x 30¼ in. (56 x 77 cm.) · £120,000-180,000

Été, 1968 · 22½ x 30¼ in. (57 x 77 cm.) · £180,000-250,000

Automne, 1968 · 30¼ x 22 in. (77 x 56 cm.) · £100,000-150,000

Hiver, 1970 · 25¾ x 35 in. (64.5 x 89 cm.) · £180,000-250,000

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PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

LE CORBUSIER (1887-1965)

Les deux soeurs

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

Painted in 1938

£600,000–1,000,000

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PABLO PICASSO (1881-1973)
Joueur, danseur et buveur sur ciel bleu et blanc
 signed and dated 'Picasso 11.3.57.' (on the reverse)
 white earthenware ceramic tile with coloured engobe, glaze and black oxide
 10½ x 12½ in. (25.8 x 30.8 cm.)
 Executed on 11 March 1957; this work is unique
 £18,000-25,000

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ANDRÉ LHOTE (1885-1962)
Nu à la théière
 signed and dated 'A.LHOTE.28.' (upper right) · oil on canvas
 28¾ x 36¼ in. (73.2 x 92 cm.)
 Painted in 1928
 £50,000-70,000

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HENRY MOORE (1898-1986)

Horse

signed and numbered 'Moore 4/9' (on the top of the base)

bronze with brown patina

Length: 26 $\frac{7}{8}$ in. (68.7 cm.) • Height: 22 $\frac{1}{2}$ in. (57.6 cm.)

\$300,000-500,000

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GUSTAV KLIMT (1862-1918)
Mit Strümpfen, die rechte Hand an der Schulter
pencil on *simili* Japan paper · 22 x 11½ in. (56 x 29 cm.)
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AMEDEO MODIGLIANI (1884-1920)
Tête de cariatide
pencil on paper
16 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in. (42.6 x 26.3 cm.)
Drawn *circa* 1910-1911
\$400,000-600,000

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JOAN MIRÓ (1893-1983)

Sans titre, 1930

black chalk on laid paper

17 ¾ x 23 ⅞ in.

€ 100,000–150,000 (£ 70,000–100,000)

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THEO VAN RYSELBERGHE (1862-1926)

Cap Bénat, pin sur la côte, 1914

signed with the monogram and dated '1914 VR' (lower right) · Oil on paper · 18 ¼ x 21 in.

€ 100,000–150,000 (£ 70,000–100,000)

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AN ITALIAN SPECIMEN MARBLE TOP
ROME, CIRCA 1600

Comprising various marbles including alabastro fiorito, breccia quinitilina,
alabastro a tartaruga, lumachella and breccia cenerina
57 in. x 39¼ in. (144.7 cm. x 99.6 cm.)
\$150,000-300,000

Acquired by the present owner's father from the dealer Rafael Romero Fernandez, Madrid in 1963

THE EXCEPTIONAL SALE

New York, 13 April 2016

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Becky MacGuire
bmacguire@christies.com
+1 212 636 2215

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PAUL DELVAUX (1897-1994)

The Clairvoyant

signed and dated, numbered 75/75 · I. 790 x 585 mm., S. 998 x 685 mm.

lithograph in colours, 1974, on wove paper

£3,000-5,000

**PAUL DELVAUX: L'ESPRIT BELGE - A
COLLECTION OF PRINTS**

Online Only Auction, 26 January - 4 February 2016

CONTACT

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EDGAR DEGAS (1834–1917)

Jockeys



Sold privately by Christie's to the
Ny Carlsberg Glyptotek, Copenhagen, 2015

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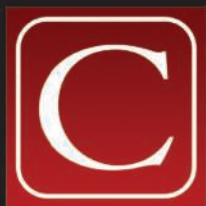
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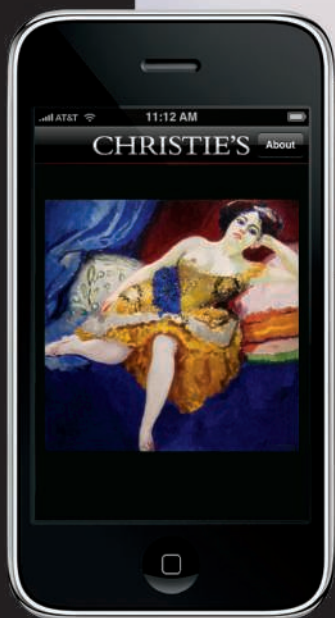
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UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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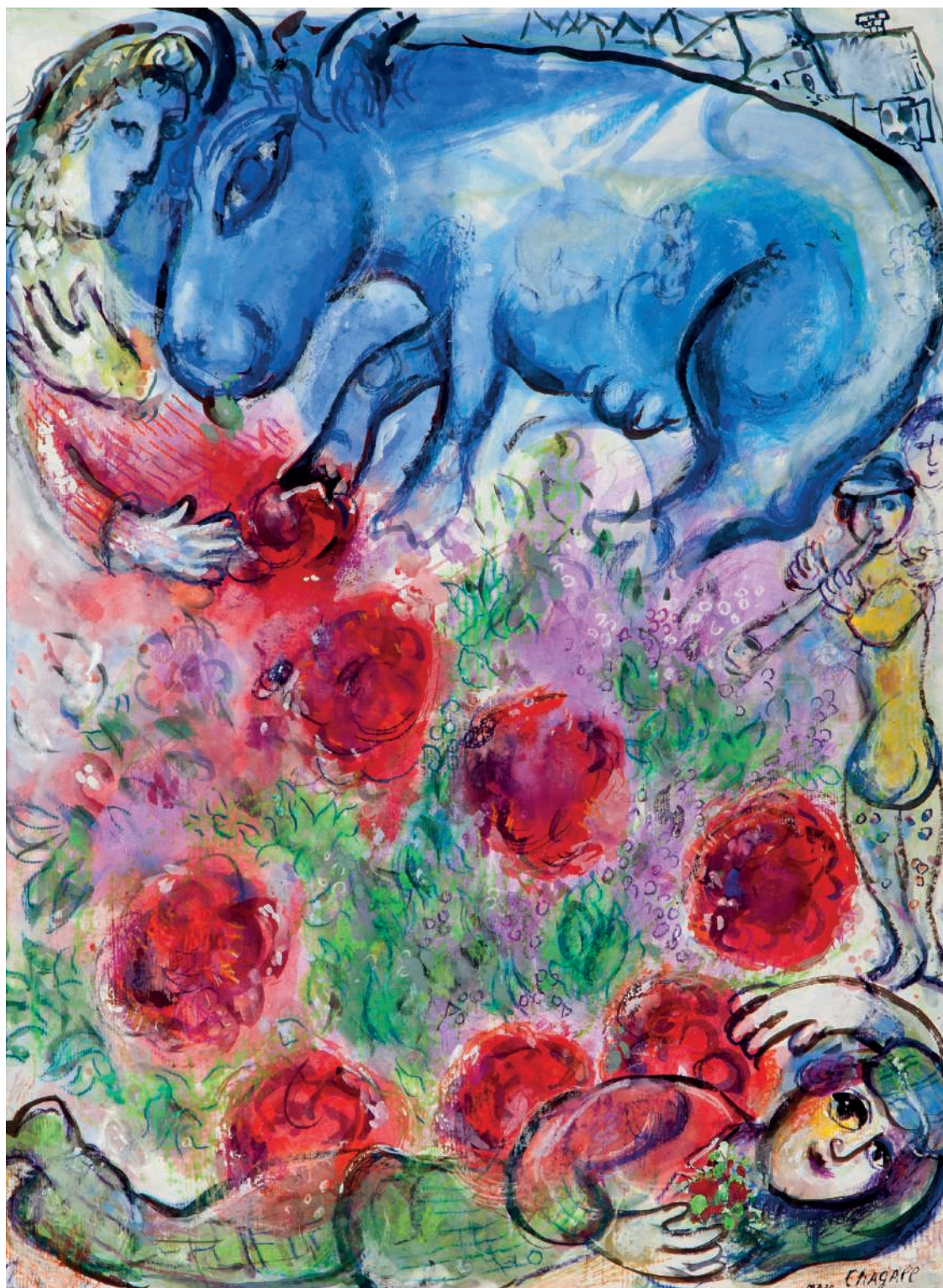
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