

An abstract painting by Francis Bacon, featuring a large, textured green field on the left, a large yellow oval with a black circle and a red vertical stripe in the upper right, and a dark blue field at the bottom right. The painting is composed of bold, flat areas of color with visible brushstrokes and some darker, more complex shapes at the bottom.

# IMPRESSIONIST & MODERN ART

*South Kensington*

*5 February 2016*

CHRISTIE'S

F. Bacon



# INDEX

## A

Aizpiri, P., 158  
Arp, J., 47

## B

Bauchant, A., 31  
Bernard, E., 121  
Bogaert, G., 56  
Bombois, C., 28, 32  
Bonnard, P., 114, 126  
Boudin, E., 129, 138  
Brasiler, A., 17, 18, 24  
Brayer, Y., 30  
Brianchon, M., 107  
Buffet, B., 19, 21

## C

Campigli, M., 80  
Casorati, F., 81, 82, 83  
Cassigneul, J-P., 23, 25, 26, 27, 152, 153, 161  
de Chirico, G., 79  
Cross, H. E., 41

## D

Dalí, S., 44, 52, 55  
De Smet, L., 101  
Derain, A., 35  
Dix, O., 85, 87, 88, 90  
Domergue, J-G., 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149  
Dongen, K. van, 39  
Donghi, A., 29  
Dufy, J., 104  
Dufy, R., 99, 103, 106, 109  
Dyf, M., 162

## F

Faistauer, A., 97  
Fantin-Latour, H., 122  
Foltýn, F., 71  
Foujita, L., 42, 59, 115, 118  
Fresnaye, R. de la, 15  
Friedemann, D., 64

## G

Gall, F., 150, 163  
Gauguin, P., 123  
Gilot, F., 7  
Gleizes, A., 3  
Gris, J., 14  
Grosz, G., 89  
Gurschner, H., 91, 92  
Gutfreund, O., 69, 72

## H

Henri, F., 6

## J

Jardiel, J.P., 63

## K

Kádár, B., 75  
Kantor, T., 66, 67, 68  
Kokoschka, O., 94, 96  
Kupka, F., 4

## L

Lacoste, C., 34  
Lanskoy, A., 105  
Laugé, A., 134, 135  
Le Corbusier, 12  
Lebasque, H., 110, 120  
Lebourg, A., 128, 130, 132  
Léger, F., 9, 10, 11, 16  
Lempicka, T. de, 8  
Lhote, A., 37, 38  
Liebermann, M., 86  
Lipchitz, J., 73, 74  
Lurçat, J., 58, 60, 61

## M

Maillol, A., 40, 116, 117  
Malle, C., 166, 167  
Marc, R., 76  
Marquet, A., 125  
Masson, A., 46  
Maufra, M., 124  
Michaux, H., 62  
Miró, J., 1, 45, 48, 54, 57

## N

Nadal, C., 160

## O

Orloff C., 77, 78  
Ozenfant, A., 65

## P

Pascin, J., 113  
Picabia, F., 49, 50, 51  
Picasso, P., 2, 201 - 294  
Pissarro, C., 119, 131  
Pissarro, L-R., 112  
Pissarro, P-E, 164, 165  
Poliakoff, S., 70  
Pouyau, R., 5

## R

Renoir, P-A., 36  
Rohlf, C., 95

## S

Schiele, E., 93  
Schuffenecker, C.-É., 137  
Sidaner, H. Le, 127  
Signac, P., 133  
Sironi, M., 84

## T

Terechkovitch, C., 111  
Terzian, G., 157, 159  
Tobiasse, T., 156  
Toulouse-Lautrec, H. De, 43  
Toyen, 53

## V

Valadon, S., 22  
Valtat, L., 98, 102  
Venard, C., 13, 20, 151, 154, 155  
Vivian, L., 33  
Vlaminck, M. de, 100, 108







LEMPICKA.  
1960.



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Front cover: Lot 7 © Françoise Gilot  
Inside Front cover: Lots 35 & 8

# IMPRESSIONIST & MODERN ART

FRIDAY 5 FEBRUARY 2016

## AUCTION

Friday 5 February 2016  
at 10.30 am Lots 1-167  
85 Old Brompton Road  
London SW7 3LD

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GOSIA-11133**

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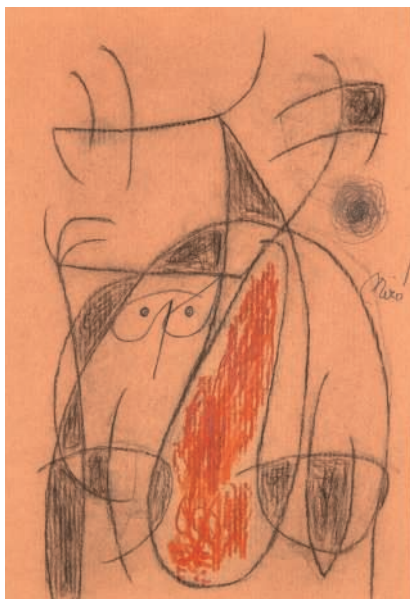
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ1

## JOAN MIRÓ (1893-1983)

*Femme, oiseaux*

signed 'Miró' (centre right); dated and inscribed '23/II/77 Femme, oiseaux' (on the reverse)

pencil and wax crayon on tinted paper

12% x 8½ in. (31.5 x 21.5 cm.)

Executed on 23 February 1977

£12,000-18,000

\$19,000-27,000

€17,000-25,000

### PROVENANCE:

The artist's estate.

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

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



λ2

## PABLO PICASSO (1881-1973)

*Cercle*

dated '24 mai 50' (upper left)

pencil on paper

10% x 8¼ in. (27.1 x 21.1 cm.)

Drawn on the 24th May 1950

£4,000-6,000

\$6,100-9,100

€5,500-8,200

### PROVENANCE:

Anonymous sale, Christie's, South Kensington, 2 December 1996, lot 112.

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

Claude Picasso has confirmed the authenticity of this work.

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



λ3

## ALBERT GLEIZES (1881-1953)

*Etude pour la contemplation*

signed and dated 'Alb Gleizes 50' (lower right) signed again with the initials

and inscribed 'Pascal pr la contemplation AG' (lower left)

watercolour and pen and India ink on paper

image: 7% x 6 in. (20 x 15.4 cm.)

sheet: 11% x 9% in. (30.3 x 24.3 cm.)

Executed in 1950; from the *Meditation* series

£2,000-3,000

\$3,100-4,500

€2,800-4,100

### PROVENANCE:

Anonymous sale, Sotheby's, London, 15 March 2007, lot 319.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Anne Varichon.



λ4

## FRANTIŠEK KUPKA (1871-1957)

### *Composition*

signed 'Kupka' (lower left)  
gouache and pencil on paper  
11¼ x 11¼ in. (28.5 x 28.5 cm.)

£8,000-12,000

\$13,000-18,000  
€11,000-16,000

#### PROVENANCE:

Private collection, London, and thence by descent to the present owner.

Pierre Brullé has confirmed the authenticity of this work.



λ5

## ROBERT POUYAUD (1901-1970)

### *Composition*

signed 'R.Pouyaud' (lower right), dated '1928' (lower left)  
gouache on paper  
Sheet: 12 x 12 in. (30.3 x 30.3 cm.)  
Image: 9½ x 9½ in. (24.2 x 24.2 cm.)  
Executed in 1928

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

#### PROVENANCE:

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



6

## FLORENCE HENRI (1893-1982)

### *Composition*

signed and dated 'F. Henri 1923' (lower right)  
gouache on paper  
12¾ x 19 in. (32.5 x 48.3 cm.)  
Executed in 1923

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

#### PROVENANCE:

Galerie de France, Paris.  
Private collection, by whom acquired in the 1950s, thence by descent.



# FEMMES MODERNES

Françoise Gilot, Tamara de Lempicka and Suzanne Valadon (see lot 22), established themselves in the cosmopolitan and fiercely competitive city of Paris, and early in their careers often held the multiple positions of artist, muse and model. Resilient and dedicated, each with very different characters, they each convey an unwavering and unique artistic vision that has ensured their places in the forefront of 20th century art.

Both Gilot and Lempicka, represented in the two following works, having been both witnesses and active participants in the fervent beginnings of Modernism in Europe, later, moved to New York, where they came into

contact with one another. Both *Soleil et Récifs* and *Composition* were created during the early 1960s when they both inhabited this city and display their respective explorations of abstraction. Lempicka, took an immediate liking to fiercely intelligent Gilot and after Lempicka's death in 1980, Gilot wrote of her in *The Arts and Antiques Magazine*:

*"From the glow in her eyes to the rapid tempo of her movements, she radiated power, energy and determination... The first quality of an artist is to be intelligent, she'd say, coming closer to me and probing deep into my eyes with a hypnotic stare."*

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ7

## FRANÇOISE GILOT (B. 1921)

### *Soleil et récifs*

signed 'F.Gilot.' (lower right); inscribed 'SOLEIL ET RECIFS' (on the stretcher)

oil on canvas

39% x 31% in. (100 x 80.7 cm.)

Painted circa 1963; from the *Labyrinth* series

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Anonymous sale, Christie's, London, 21 June 2006, lot 398.

Acquired at the above sale by the present owner.

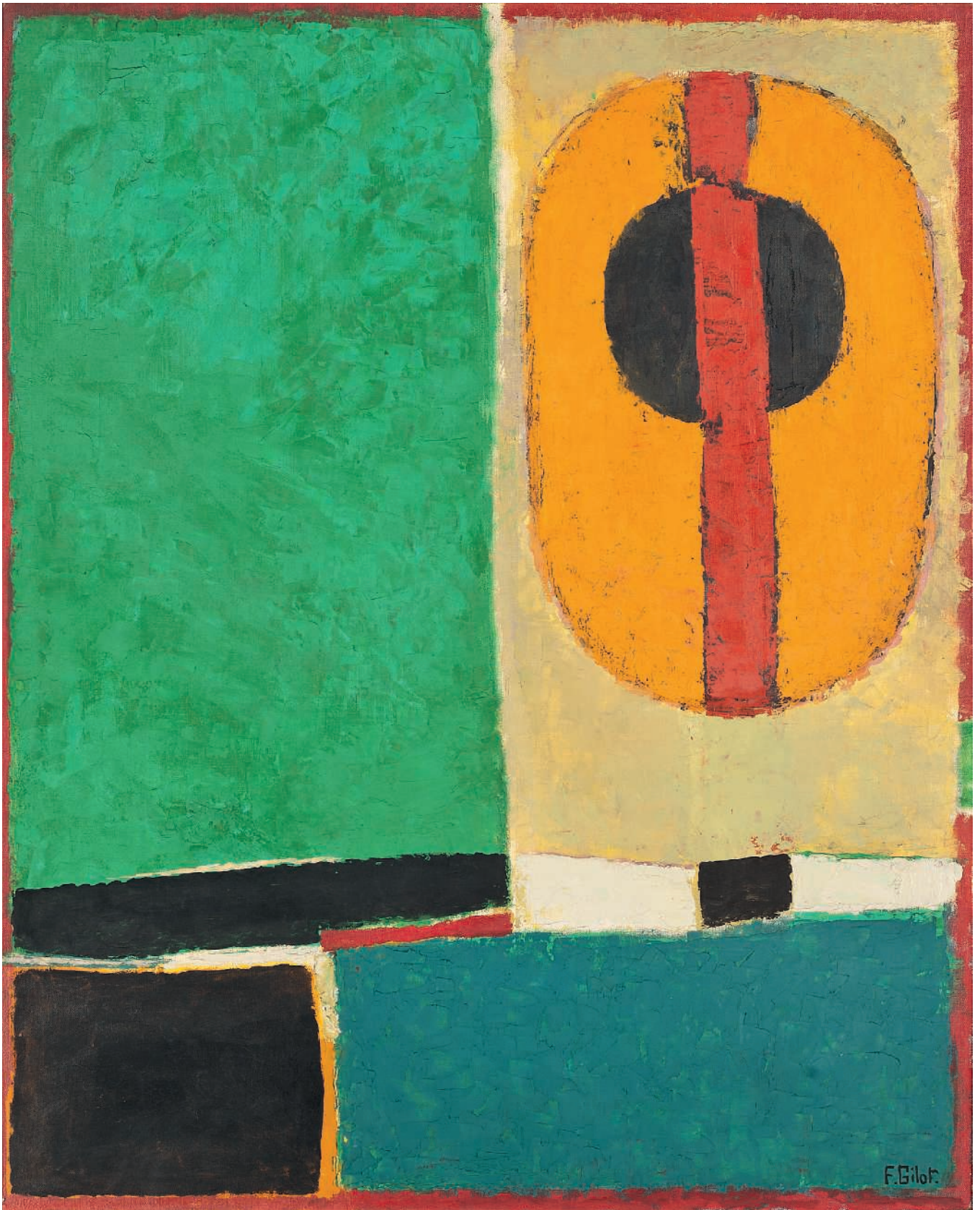
#### EXHIBITED:

Turin, Galleria Dantesca, *F. Gilot*, April - May 1969, no. 9.

This work is included in the Françoise Gilot Archives under no. 557.

*Soleil et Récifs*, was painted as part of the *Labyrinth* series of 1962-3. A collection of over 50 canvases, the group has been described as one of Gilot's most original and important series' and was created simultaneously with her work on the manuscripts for her best-selling memoir *Life with Picasso*, which tracks her eleven year relationship with Pablo Picasso. Using rhythm, colour and structure, the works evoke the Greek myths of Theseus, Ariadne and the Minotaur, and veer exhilaratingly through memory and mythology, using signs and symbols. Evocations of flight and the passing of time hover in masterful, carefully balanced compositions which are said to have their source in the feelings she experienced following the end to her relationship with Picasso.







λ\*8

## TAMARA DE LEMPICKA (1898-1980)

### *Composition abstraite*

signed and dated 'LEMPICKA.1960.' (lower left)

oil on canvas

16½ x 12 in. (41 x 30.5 cm.)

Painted in 1960

£17,000-25,000

\$26,000-38,000

€24,000-34,000

#### PROVENANCE:

Private collection, Mexico; sale, Christie's, New York, 5 November 1991, lot 227.

Anonymous sale, Christie's, New York, 20 September 2011, lot 105.

Acquired at the above sale by the present owner.

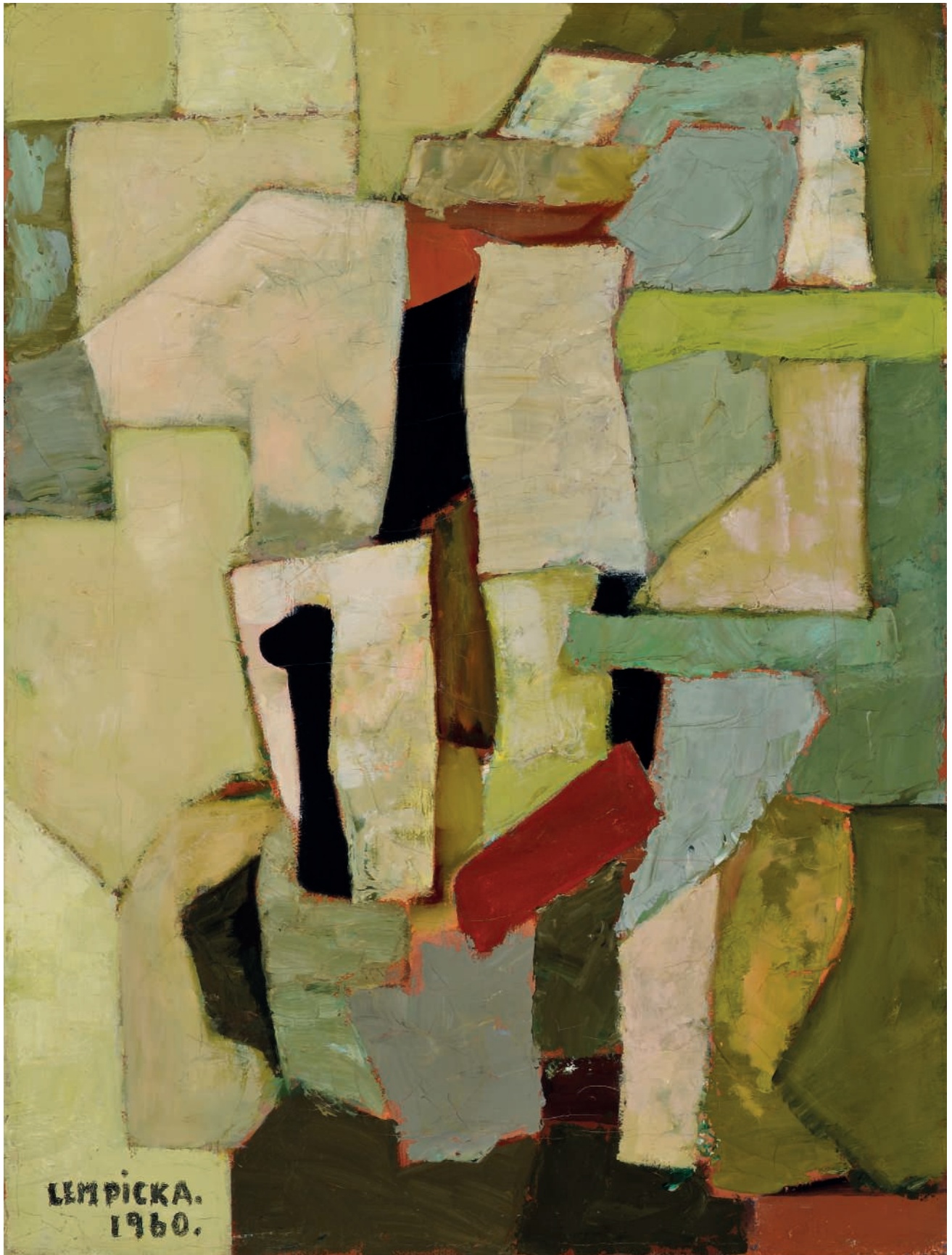
#### LITERATURE:

A. Blondel, *Tamara de Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, no. B.391 (illustrated p. 393).

Heavily influenced by her Cubist peers, most notably André Lhote (see lots 37-38), Tamara de Lempicka is best known for her distinctive portraits which have become synonymous with the Art Deco aesthetic. *Composition abstraite* was painted as part of a series of abstract works undertaken in 1959 – 1960. This series represented a change of approach for the artist, when her painting developed in a formalist, painterly trajectory, engaging with pure form through intersecting colour planes in contrast with the sleek, luminous and armoured portraits so often associated with her *oeuvre*.

*“From the glow in her eyes to the rapid tempo of her movements,  
she radiated power, energy and determination...”*

– Françoise Gilot







λ9

## AFTER FERNAND LÉGER (1881-1955)

### *Petit coq*

marked and numbered 'Edition original de F.LEGER N°1' (underneath)  
glazed ceramic sculpture  
Height: 15 in. (38 cm.)  
Conceived *circa* 1952

£7,000-9,000

\$11,000-14,000  
€9,600-12,000

#### LITERATURE:

Y. Brunhammer, *Fernand Léger, The Monumental Art*, Milan, 2005, no. 175 (a similar work illustrated p. 165).



λ10

## AFTER FERNAND LÉGER (1881-1955)

### *Le pot de fleurs*

marked and numbered 'Edition originale de F.LEGER N°1 Ceramiste R.BRICE BIOT.AM' (on the reverse)  
glazed ceramic plaque  
9¾ x 9¼ in. (24.8 x 23 cm.)

£8,000-12,000

\$13,000-18,000  
€11,000-16,000

#### LITERATURE:

Exh. cat. *Fernand Léger, la céramique*, Paris, 2000, no. 2 (another example illustrated).



λ11

## AFTER FERNAND LÉGER (1881-1955)

### *Composition aux fruits sur fond orange*

marked and numbered 'Edition Originale de F.LEGER N°2 Ceramiste R.BRICE BIOT.AM' (on the reverse)  
glazed ceramic plaque  
12 x 10½ in. (30.4 x 25.7 cm.)  
Conceived *circa* 1952

£8,000-12,000

\$13,000-18,000  
€11,000-16,000

#### LITERATURE:

Exh. cat. *Fernand Léger, la céramique*, Paris, 2000, no. 22 (a similar example illustrated).



*“The destiny of the tapestry of today emerges: it becomes the mural of the modern age”*

– Le Corbusier

12

## LE CORBUSIER (1887-1965)

### *Les trois musiciennes*

stitched with the signature 'Le Corbusier' (lower right) and with the weaver's monogram 'PF' (lower left); with Pinton Frères label, inscribed 'LES 3 MUSIENNES LE CORBUSIER' (stitched to the reverse)

hand-woven Aubusson wool tapestry

86% x 149% in. (219.3 x 380 cm.)

Conceived in 1958 and woven in Aubusson by Pinton Frères

£20,000-30,000

\$31,000-45,000

€28,000-41,000

Le Corbusier, born Charles-Edouard Jeanneret, was one of the fathers of 20th century modern architecture and urbanism, also recognised as a great modern painter and sculptor. At the end of the 1940s, Le Corbusier began collaborating with Pinton Frères, the famous tapestry maker in Aubusson, to translate his drawings into tapestries and would go on to realise around thirty designs in this medium.

Le Corbusier described his tapestries as “Muralnomad”, nomadic murals. He chose tapestries to decorate large interiors including the Palace of Justice in Chandigarh, India. Their large size is significant in that he believed that they should cover the entire wall and that they could, or even should, touch the ground to become part of the architecture instead of being simply a decorative object. Le Corbusier conceived of tapestry as a relevant new medium to suit the demands of modern civilisation where people move houses, areas or towns more regularly. Thus the painted mural as fixed installation required greater flexibility, which could be achieved by translation into a hanging and flexible medium of the tapestry.

Le Corbusier created specific designs for tapestries. He did not want to simply transpose his paintings into another form but instead, considered them independent from his paintings. In this sense the present lot is a significant component within his core artistic oeuvre.





13

Δ14

## JUAN GRIS (1887-1927); WITH SOME LATER REWORKING BY ANOTHER HAND

### *Portrait de femme*

signed, dated and inscribed 'A mon cher ami Leonce Rosenberg Juan Gris 6-1917' (lower right)  
charcoal on paper  
18½ x 12½ in. (47.2 x 31 cm.)  
Drawn in June 1917; with some later reworking by another hand

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



14

12

λ■13

## CLAUDE VENARD (1913-1999)

### *Arlequin dans l'atelier*

signed 'C.VENARD' (lower right)  
oil on canvas  
44¾ x 57½ in. (114 x 146 cm.)

£8,000-12,000

\$13,000-18,000  
€11,000-16,000

#### PROVENANCE:

Private collection, France.  
Acquired from the above by the present owner.

Renata Venard has confirmed the authenticity of this work.

Sold with a photo-certificate from Alain Vercel.

#### PROVENANCE:

Léonce Rosenberg [Galerie de l'Effort Moderne], Paris.  
Denise Chalom, Paris, by whom acquired from the above.  
Galerie Jean-Claude Bellier, Paris.  
Carlo Ponti and Sophia Loren, by whom acquired from the above.  
Anonymous sale, Christie's, London, 23 June 2005, lot 446.

#### EXHIBITED:

Paris, Galerie Jean-Claude Bellier, *Autour du Cubisme*, May - June 1967, no. 31 (illustrated; titled 'Portrait de Josette Gris').  
Naples, Palazzo Reale di Caserta, *La collezione Ponti-Loren*, December 1984 (illustrated p. 20).

The sitter for this drawing is probably the artist's wife Charlotte Augusta Fernande Herpin, known as Josette.



15



16

•15

## ROGER DE LA FRESNAYE (1885-1925)

*Etudes cubistes, figures et personnages*

stamped with the artist's signature 'R de la Fresnaye' (lower left)  
pen and brush and India ink on paper  
10¾ x 8 in. (27.4 x 20.5 cm.)

£300-500

\$460-760  
€420-690

### PROVENANCE:

Anonymous sale, Sotheby's, London, 9 July 1958, lot 62.  
Eric Estorick [Grosvenor Gallery], London, by whom acquired at the above sale.  
Anonymous sale, Christie's, South Kensington, 5 April 2006, lot 54.  
Acquired at the above sale by the present owner.

λΔ16

## FERNAND LÉGER (1881-1955)

*Le cirque*

brush and India ink and pencil on paper  
15¾ x 12¾ in. (39.6 x 31.5 cm.)  
Executed circa 1938

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

### PROVENANCE:

Nadia Léger, Paris (the artist's wife).  
Galerie Maeght, Paris (no. BAC 651), by whom acquired from the above in 1956.  
Private collection, France, acquired from the above in 2005; sale, Christie's, Paris, 23-24 October 2014, lot 122.

*"I need to tell you about the importance of circuses in provincial towns it's live performance. [...] Without a doubt, circus was the event of my childhood, and here it is coming back in my paintings"* Fernand Léger, cited in *Cahiers d'Art*, Paris, 1954, p. 157.





λ\*17

## ANDRÉ BRASILIER (B. 1929)

### *Calvalcade dans le flots*

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'Calvalcade dans les flots André Brasilier. 1976' (on the reverse)

oil on canvas

39% x 28% in. (100 x 73 cm.)

Painted in 1976

£15,000-20,000

\$23,000-30,000

€21,000-27,000

#### PROVENANCE:

Anonymous sale, Blache, Versaille, 7 December 1986, lot 113.

This work will be included in the forthcoming André Brasilier catalogue raisonné being prepared by Alexis Brasilier.



λ\*18

## ANDRÉ BRASILIER (B. 1929)

*La croisée des chemins*

signed 'André Brasilier' (lower right); signed dated and inscribed 'La Croisée des Chemins André Brasilier 1972' (on the reverse)

oil on canvas

28 $\frac{3}{8}$  x 21 $\frac{1}{4}$  in. (72.8 x 53.8 cm.)

Painted in 1972

£10,000-15,000

\$16,000-23,000

€14,000-21,000

### PROVENANCE:

Private collection, Japan.

Anonymous sale, Matsart, Tel-Aviv, 26 November 2014, lot 148.

This work will be included in the forthcoming André Brasilier catalogue raisonné being prepared by Alexis Brasilier.





λ\*19

**BERNARD BUFFET  
(1928-1999)**

*Le bateau rouge*

signed and dated 'Bernard Buffet 68' (upper centre)  
watercolour, pen and brush and India ink and  
pencil on paper  
19 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in. (49.8 x 65.4 cm.)  
Executed in 1968

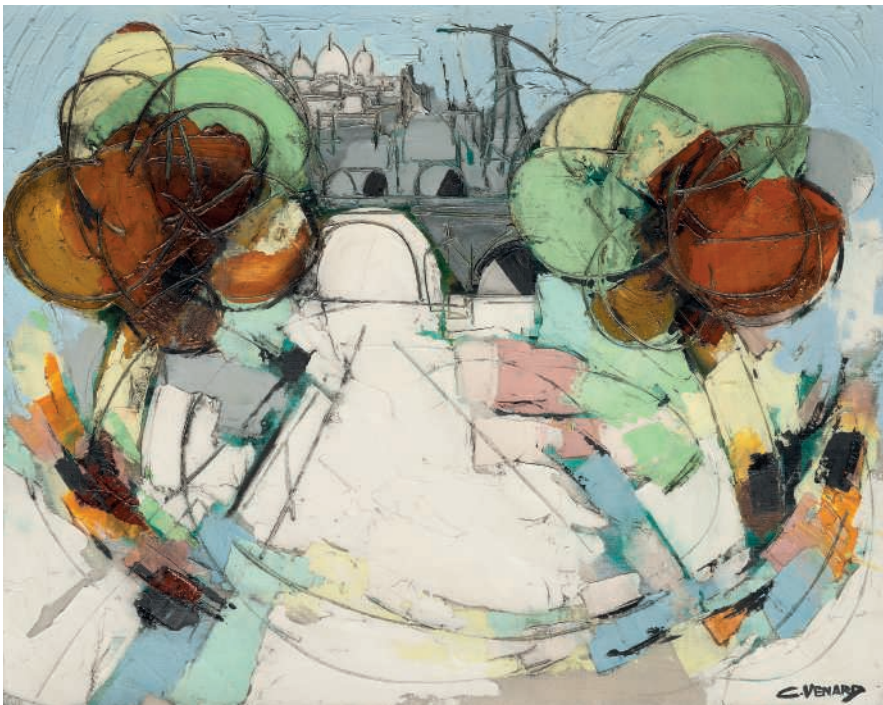
£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Galerie Maurice Garnier, Paris.  
Wally Findlay Galleries, New York.  
Anonymous sale, Christie's, New York, 5 May 2010,  
lot 246.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Maurice  
Garnier dated 2010.



λ\*20

**CLAUDE VENARD  
(1913-1999)**

*Vers la Butte, Paris*

signed 'C.VENARD' (lower right)  
oil on canvas  
28 $\frac{7}{8}$  x 36 $\frac{1}{4}$  in. (73.3 x 92 cm.)  
Painted circa 1967-1969

£7,000-12,000

\$11,000-18,000  
€9,600-16,000

**PROVENANCE:**

Galerie Felix Vercel, New York (no. NY 4606 /  
FV.619).  
Private collection, New York.

Renata Vernard has confirmed the authenticity of  
this work.



λ21

## BERNARD BUFFET (1928-1999)

*Kéa*

signed 'Bernard Buffet' (upper left) and dated '1994' (upper right); inscribed 'Kéa' (on the reverse)

oil on canvas

25½ x 36¼ in. (65 x 92 cm.)

Painted in 1994

£40,000-60,000

\$61,000-91,000  
€55,000-82,000

### PROVENANCE:

Galerie Maurice Garnier, Paris.

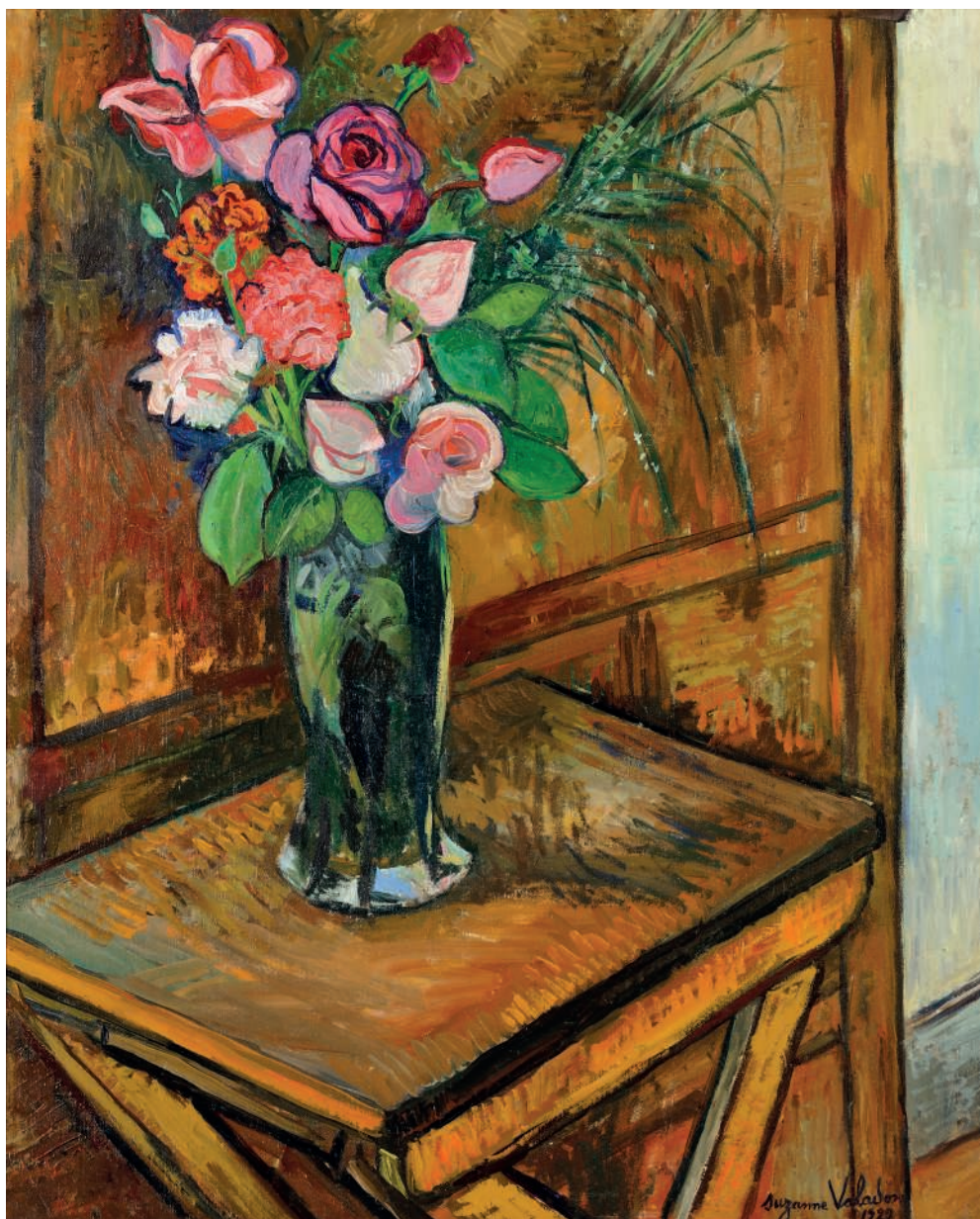
Private collection, Greece, by whom acquired in 1995.

### EXHIBITED:

Paiania, Vorres Museum, *Bernard Buffet, L'Odyssée*, 1995, no. 15 (illustrated).

Sold with a photo-certificate from Maurice Garnier dated 1995.





22

## SUZANNE VALADON (1865-1938)

### *Vase de fleurs sur une table*

signed and dated 'Suzanne Valadon 1929' (lower right)

oil on canvas

24 x 19½ in. (61 x 50 cm.)

Painted in 1929

£20,000-30,000

\$31,000-45,000

€28,000-41,000

#### PROVENANCE:

Hirschl & Adler Galleries, New York.

Acquired from the above, and thence by descent; sale, Hôtel Drouot, Paris, 23 June 2003, lot 84.

Frost & Reed, London (no. 58840).

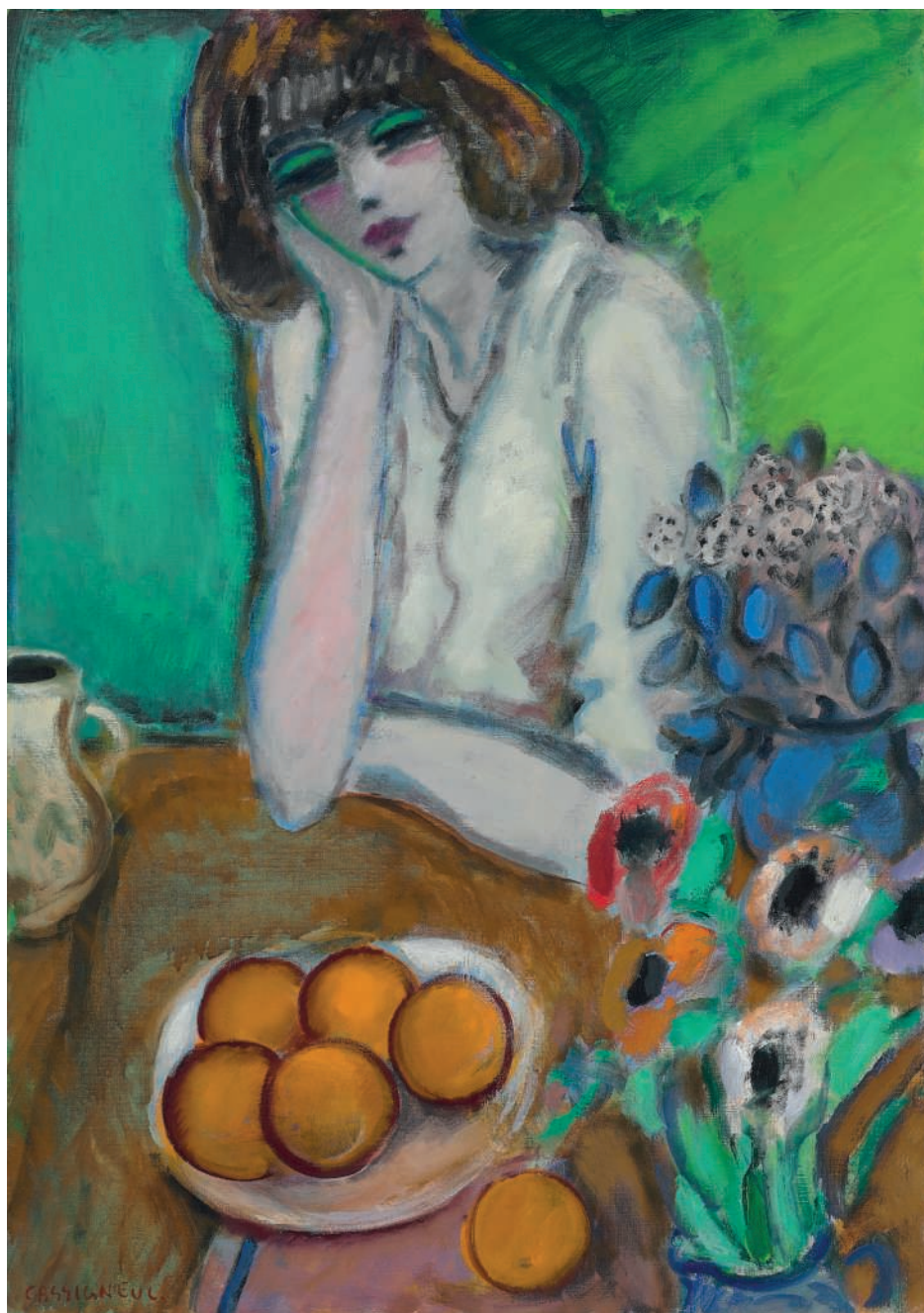
Acquired from the above by the present owner.

#### LITERATURE:

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P370 (illustrated).

Jean Fabris has confirmed the authenticity of this work on 26th November 2015.

Born in 1865, Suzanne Valadon was the first female artist ever to be admitted into the prestigious *Société Nationale des Beaux-Arts*. Having worked as a circus performer and artist's model (most famously as the model for Renoir's iconic *Dance at Bougival*), she went on to have a highly successful 40 year career as a painter. She first began showing her work in the 1890s and regularly exhibited at the prestigious Parisian gallery Galerie Bernheim-Jeune. She re-invented the typical subject matter of her contemporaries with strong compositions and colours, as well as the characteristic dark lines that often frame the subjects of her works. Valadon was the mother of artist Maurice Utrillo, accounting for the additional 'V' for Valadon which he would sign after his name.



Δλ\*23

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Les Mandarines II*

signed 'CASSIGNEUL.' (lower left); signed and dated 'Cassigneul 69' (on the reverse) and inscribed 'LES MANDARINES II' (on the stretcher)

oil on canvas

35¼ x 25½ in. (90.8 x 65.2 cm.)

Painted in 1969

£30,000-50,000

\$46,000-76,000

€42,000-69,000

#### PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, acquired from the above in 1993.

Acquired from the above by the present owners.

#### EXHIBITION:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February – March 2009, no. 30 (illustrated, p. 49); this exhibition later travelled to Morioka, Civic Cultural Hall, June – July 2009.

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





λ■24

## ANDRÉ BRASILIER (B. 1929)

### *Matin maritime*

signed 'André Brasilier.' (lower right); signed with initials, dated and inscribed 'Matin maritime A.B. 60 P 2004.' (on the stretcher)

oil on canvas

35 x 51½ in. (89 x 130.5 cm.)

Painted in 2004

£25,000-35,000

\$38,000-53,000

€35,000-48,000

#### PROVENANCE:

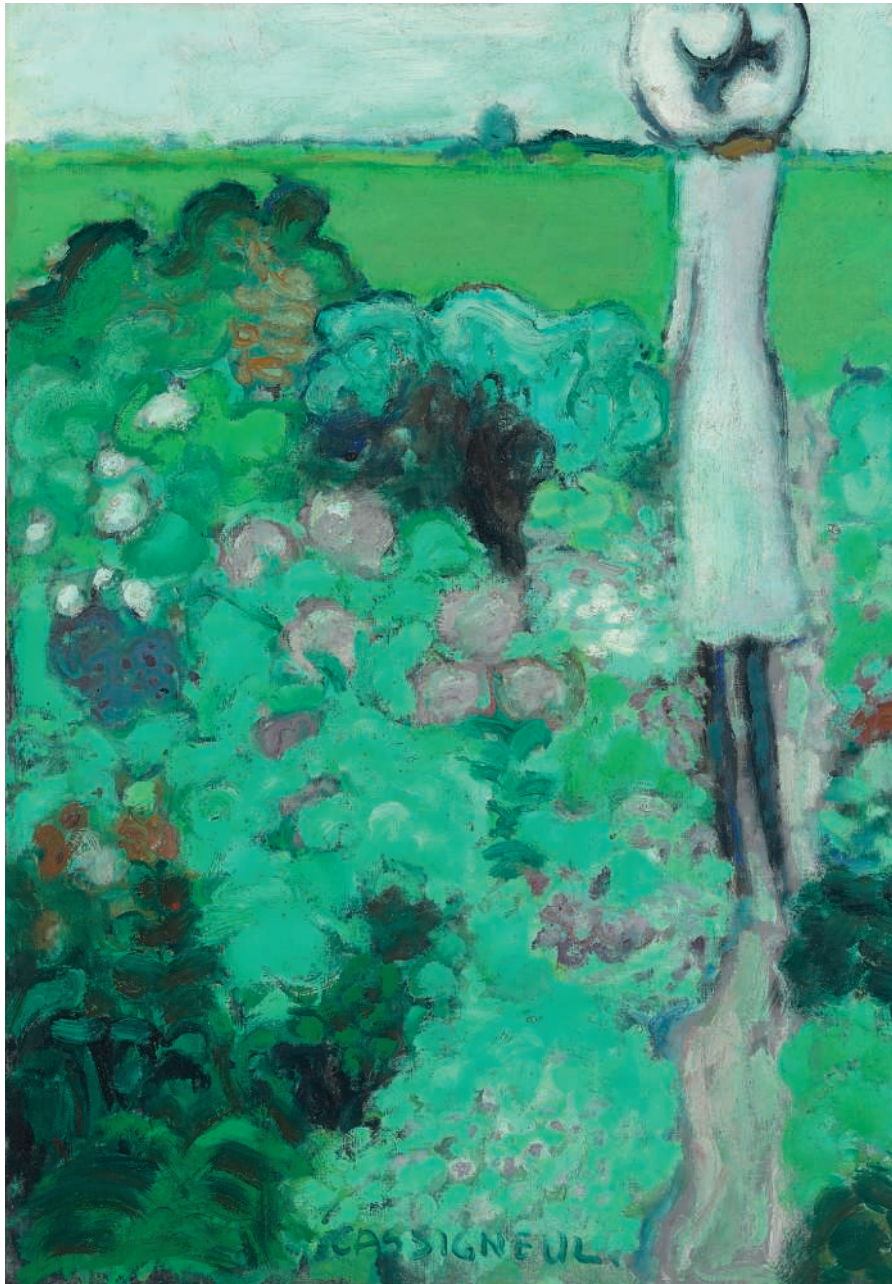
Galerie Schüller, Munich.

Acquired from the above by the present owner.

#### EXHIBITED:

Munich, Galerie Schüller, *André Brasilier*, 2005.

Sold with a photo-certificate from Alexis Brasilier.



Δλ\*25

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Dans le pré*

signed 'CASSIGNEUL' (lower centre)

oil on canvas

36½ x 25½ in. (92 x 65 cm.)

Painted in 1964

£20,000-30,000

\$31,000-45,000

€28,000-41,000

#### LITERATURE:

R. Bouillot, *Cassigneul, Peintures 1950-1990*, Milan, 1991, no. 5 (*The Years 1950-1970*; illustrated p. 100).

#### PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, acquired from the above in 1992.

Acquired from the above by the present owners.

#### EXHIBITION:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February – March 2009, no. 44 (illustrated, p. 70); this exhibition later travelled to Morioka, Civic Cultural Hall, June – July 2009.

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





Δλ■\*26

## JEAN-PIERRE CASSIGNEUL (B. 1935)

*Le lac du Bois de Boulogne*

signed 'CASSIGNEUL.' (lower left); inscribed 'le lac du Bois du Boulogne' (on the stretcher)

oil on canvas

51½ x 38¼ in. (130 x 97 cm.)

Painted in 1980

£30,000-50,000

\$46,000-76,000

€42,000-69,000

### PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, acquired from the above in 1993.

Acquired from the above by the present owners.

### EXHIBITION:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February – March 2009, no. 11 (illustrated, p. 25); this exhibition later travelled to Morioka, Civic Cultural Hall, June – July 2009.

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



λ27

# **JEAN-PIERRE CASSIGNEUL (B. 1935)**

*La dame en bleu*

signed 'CASSIGNEUL' (upper right)

oil on canvas

39¼ x 28¾ in. (99.8 x 73 cm.)

Painted in 1963

£25,000-35,000

\$38,000-53,000

€35,000-48,000

## **PROVENANCE:**

Opera Gallery, Paris.

Acquired from the above by the present owner in January 2000.

## **LITERATURE:**

R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Milan, 1991, no. 10 (illustrated p. 99).

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





PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ28

## CAMILLE BOMBOIS (1883-1970)

*Jeune fille sautant à la corde*

signed 'Bombois.C.11e' (lower right)

oil on canvas

21½ x 18½ in. (55 x 46 cm.)

Painted circa 1944

£10,000-15,000

\$16,000-23,000

€14,000-21,000

### PROVENANCE:

Anonymous sale, Sotheby's New York, 2 October 1991, lot 103.

Galerie Charlotte, Munich.

Acquired from the above by the present owner in 1991.

### EXHIBITED:

Cologne, Art Cologne Internationaler Kunstmarkt, November 1991.

Basel, Art Basel, The International Art Fair, June 1992, no. 516872.

Olivier Lorquin has confirmed the authenticity of this work.





λ\*29

## ANTONIO DONGHI (1897-1963)

### *Paesaggio Torino di Sangro*

signed and dated 'Antonio Donghi 48' (lower right)

oil on board

15¼ x 19½ in. (40 x 50 cm.)

Painted in 1948

£18,000-25,000

\$28,000-38,000

€25,000-34,000

#### PROVENANCE:

Charles & Genia Zadok, New York.

A gift from the above to the present owner in January 1957.

#### EXHIBITED:

Venice, XXV Biennale di Venezia, 1950, no. 3, p. 111.

#### LITERATURE:

Exh. cat. *Antonio Donghi, sessanta dipinti dal 1922 al 1961*, Rome, 1985 (illustrated p. 150).

M. Fagiolo dell'Arco & V. Rivosecchi, *Antonio Donghi, vita e opere*, Turin, 1990, no. 193 (illustrated p. 225 & pl. 128).

Renowned for depicting everyday scenes in colourful, vivid, simplicity, Antonio Donghi displayed in his work characteristics aligned with naïve art, likened at the time to the work of Henri "le Douanier" Rousseau, Camille Bombois (see lots 28 & 32) and *Les Artistes du Sacre-Coeur*, as dubbed by their critical champion Wilhelm Uhde in tribute to their purity of expression. Donghi was a trained artist, however, having studied in Venice, Florence and Rome, during and after the First World War, and during the 1920s, he was a significant proponent of the Magical Realist movement, alongside Felice Casorati (see lots 81, 82 & 83).

*Paesaggio Torino di Sangro* was exhibited at the 1950 Venice Biennale, at a seminal moment on the brink of a new era, where his work appeared alongside the likes of Pierre Bonnard and Henri Matisse. This work is typical of his mature style, focussing on the landscape in pared back, generalised forms but with careful, intimate detail that creates an optimistic, almost paradisiacal, evocation of the rural landscape.



The artist in his studio with the present lot





λ30

## YVES BRAYER (1907-1990)

### *Régates à Venise*

signed, dated and inscribed 'YVES BRAYER VENISE 1937' (lower right);  
signed and inscribed 'YVES BRAYER RÉGATES À VENISE 22 rue Monsieur  
LE PRINCE PARIS VIe' (on the stretcher)

oil on canvas

29½ x 39¼ in. (73.9 x 101 cm.)

Painted in 1937

£6,000-8,000

\$9,100-12,000

€8,300-11,000

#### PROVENANCE:

Burlington House, London.

Private collection, United Kingdom, acquired from the above in May 1943,  
thence by descent to the present owner.

L'Association du Musée Yves Brayer have included this work in their online  
supplement to the Brayer *catalogue raisonné*, no. 4461.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ31

## ANDRÉ BAUCHANT (1873-1958)

### *Femme au chapeau et deux baigneuses*

signed and dated 'ABauchant 1944' (lower right)

oil on canvas

19¼ x 22½ in. (50.3 x 57.4 cm.)

Painted in 1944

£2,500-3,500

\$3,800-5,300

€3,500-4,800

#### PROVENANCE:

Wasserwerk.Galerie Lange, Siegburg.

Acquired from the above by the present owner in 1991.

#### EXHIBITED:

Zurich, Kunstsalon Wolfsberg, *Bauchant*, October - November 1991, no. 125  
(with erroneous dimensions '50 x 70 cm.').

Munich, Galerie Charlotte, *André Bauchant*, October - November 1993, no. 34  
(illustrated).

#### LITERATURE:

D. Vierny, *André Bauchant, Catalogue raisonné*, Paris, 2005, no. 44-044  
(illustrated p. 405).



λ\*32

**CAMILLE BOMBOIS**  
**(1883-1970)**

*La maison au perron*

signed 'Bombois C.Ile' (lower left)  
oil on canvas  
13 x 16¼ in. (33 x 41 cm.)

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

**PROVENANCE:**

Perls Galleries, New York.  
Byron Thomas, Woodstock, acquired from the  
above and thence by descent; sale, Sotheby's,  
London, 23 March 2005, lot 229.  
Anonymous sale, Mallet, Japan, 17 September  
2015, lot 221.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Hanover, New Hampshire, Jaffe-Friede Gallery,  
*Byron Thomas, A Retrospective Exhibition*,  
September - October 1964, no. 2.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

**33**

**LOUIS VIVIN (1861-1936)**

*La Place des Halles et L'église  
Saint-Eustache, Paris*

signed 'L.VIVIN' (lower left)  
oil on canvas  
21¼ x 25½ in. (54 x 65.4 cm.)  
Painted in 1935

£2,500-3,500

\$3,800-5,300  
€3,500-4,800

**PROVENANCE:**

Perls Gallery, New York (no. 6194).  
Wasserwerk.Galerie Lange, Siegburg.  
Acquired from the above by the present owner  
in 1993.

Olivier Lorquin and Didier Jumau have confirmed  
the authenticity of this work.







λ34

## CHARLES LACOSTE (1870-1959)

### *Paysage à la calèche*

signed and dated 'Ch.Lacoste 1896' (lower left)

oil on canvas

16⅞ x 12⅜ in. (41 x 31.5 cm.)

Painted in 1896

£7,000-10,000

\$11,000-15,000

€9,600-14,000

#### PROVENANCE:

Acquired by the present owner in Paris, *circa* 1980s.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ35

## ANDRÉ DRAIN (1880-1954)

### *Nu debout*

signed 'aderain' (lower right)

oil on canvas

11½ x 5⅞ in. (29.2 x 13 cm.)

Painted *circa* 1946-1950

£3,000-5,000

\$4,600-7,600

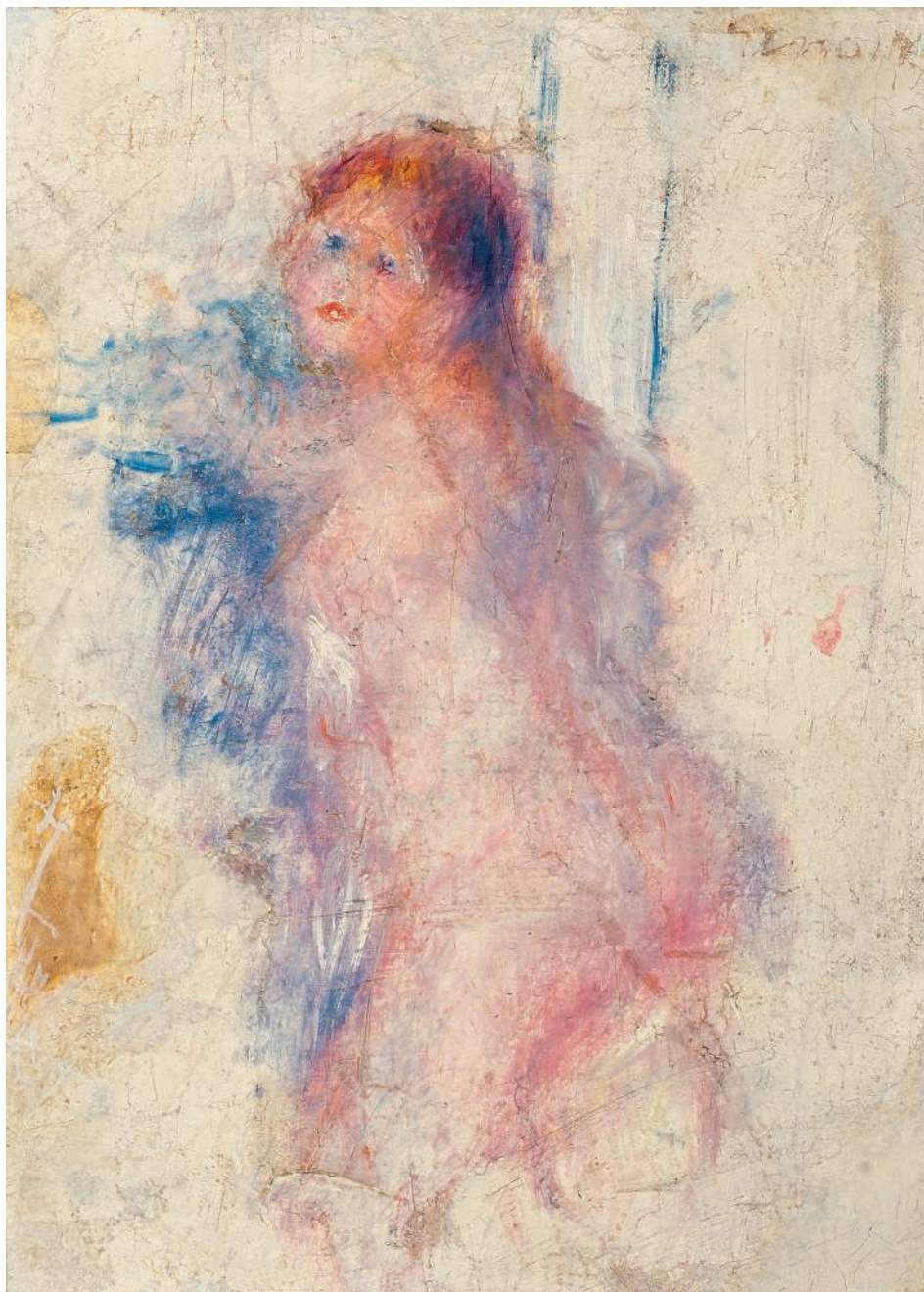
€4,200-6,900

#### PROVENANCE:

Private collection, Belgium, and thence by descent to the present owner.

#### LITERATURE:

M. Kellerman, *André Derain, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 1999, no. 1999 (illustrated p. 153).



**\*36**

## **PIERRE-AUGUSTE RENOIR (1841-1919)**

*Femme nue debout*

signed 'Renoir' (upper right)

oil on canvas

8 $\frac{5}{8}$  x 6 $\frac{1}{4}$  in. (21.7 x 16 cm.)

£20,000-30,000

\$31,000-45,000

€28,000-41,000

### **PROVENANCE:**

Ambroise Vollard, Paris.

Jos Hessel, Paris.

Etienne Bignou, Paris.

Anonymous sale, Christie's, London, 3 July 1979, lot 55.

Acquired at the above sale by the present owner.

This work will be included in the critical catalogue of Pierre Auguste Renoir's paintings being prepared by the Wildenstein Institute.

This work will be included in volume V of the *catalogue raisonné* des Tableaux, Pastels, Dessins et Aquarelles de Pierre-Auguste Renoir being prepared by Guy-Patrice and Floriane Dauberville published by Editions Bernheim -Jeune.



λ37

## 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

\$76,000-110,000

€69,000-96,000

#### PROVENANCE:

Simone Lhote, Paris.

Anonymous sale, Sotheby's, New York, 11 May 2000, lot 211.

Private collection, London.

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

In 1912, André Lhote joined the Section d'Or, a collective of painters, sculptors, poets and critics associated with Cubism and Orphism. Although the group would not survive for long, Lhote continued to pursue the ideas conceived at this time in his study of cubist ideas into the 1920s, of which the present work is a seminal example. It was then, after the First World War, that the artist was recognised among the important cubists of the era by the legendary dealer Léonce Rosenberg, and this led to extremely productive time for Lhote, both as artist and writer.

A contributor for over 20 years to *La Nouvelle Revue Française*, the journal which he co-founded in 1909, Lhote was a prominent theorist as well as a visual artist. His strong intellectualism pervades canvases of this period, and yet his focus on retaining spontaneity within the artistic process creates a dynamic of considered exploration; technical proficiency directed towards the realisation of an idea whilst still retaining the freedom to exceed pre-conceived intentions. This, Lhote referred to as artistic 'sensitivity' which he considered to be a masterful combination of these capabilities.

*Nu à la théière*, a significant canvas painted in 1928, displays a distinctively modern nude, confident and engaging. This subject evokes elements of other prominent and provocative muses, of its recent past; the pose of Edouard Manet's controversial *Olympia* (Jamot & Wildenstein, 82; illustrated below), the short-haired, coquettish, modern aspect of Amedeo Modigliani's *Nu couché*, (Ceroni, 198) and the environmental characteristics of Henri Matisse's odalisques. The modern physical identity of Lhote's sitter furthermore seeks to reinforce the new female identity of the era, a subject to equal in it's radicality to his avant-garde approach to painting.

The simultaneous influences of fauvism and cubism appear simultaneously in this composition. Distinctively bright colour add further spatial complexity to the dynamic lines of the existing design, with patterning in the background in sinuous curves behind the models head, echoing the elaborate fabrics of Matisse's inspiration. The teapot to the left provides an added element, a 'painting-within-a-painting', referencing the original subject matter of the cubists and also a potential stand-in for the second figure in Manet's infamous nude. This both balances the composition and adds a more intimate, bohemian sensibility to the environment, creating a visually complex, striking and sensitively orchestrated painting.



Edouard Manet, *Olympia*, Musée d'Orsay, Paris







λ\*38

**ANDRÉ LHOTE (1885-1962)**

*Portrait*

signed 'A.LHOTE' (lower right)

pencil on paper

14¼ x 9½ in. (36.2 x 24.2 cm.)

£3,500-4,500

\$5,400-6,800

€4,800-6,200

**PROVENANCE:**

Galerie Urban, Paris.

Marc Bohan, Paris; sale, Christie's, London, 29 June 1982, lot 199.

The New Art Centre, London, by whom acquired at the above sale; sale, Christie's, London, 26 June 1984, lot 140.

Anonymous sale, Sotheby's, New York, 29 February 2000.

Anonymous sale, Christie's, New York, 10 September 2008, lot 99.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Dominique Bermann Martin et Jean François Aittouarès.



λ\*39

**KEES VAN DONGEN (1877-1968)**

*La leçon de piano*

signed and dated 'Kees.27' (lower centre)

black and red crayon on paper

7¾ x 4¾ in. (19.8 x 11.9 cm.)

Drawn in 1927

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

Alexandre and Odile Loewy, Paris; their sale, Sotheby's, Paris, 24 March 2010, lot 21.

Acquired at the above sale by the present owner.

To 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.

**\*40**

**ARISTIDE MAILLOL (1861-1944)**

*Femme accroupie*

stamped with the initial 'M' (Lugt 1852b; lower right)  
sanguine on paper  
12% x 9% in. (32 x 24.1 cm.)  
Drawn in 1920

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

**PROVENANCE:**

The artist's estate.  
Anonymous sale, Hôtel Drouot, Paris, 9 June 2004, lot 15.  
Franklin Bowles Gallery, New York.  
Anonymous sale, Christie's, New York, 10 September 2008, lot 83.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Dina Vierny.



**\*41**

**HENRI EDMOND CROSS (1856-1910)**

*Etude pour 'Les blanchisseuses en Provence'*

signed with the monogram 'H.E.C' (Lugt 1305a; lower right)  
pencil on paper  
8% x 9% in. (21.3 x 24.4 cm.)  
Drawn circa 1885-1889

£700-1,000

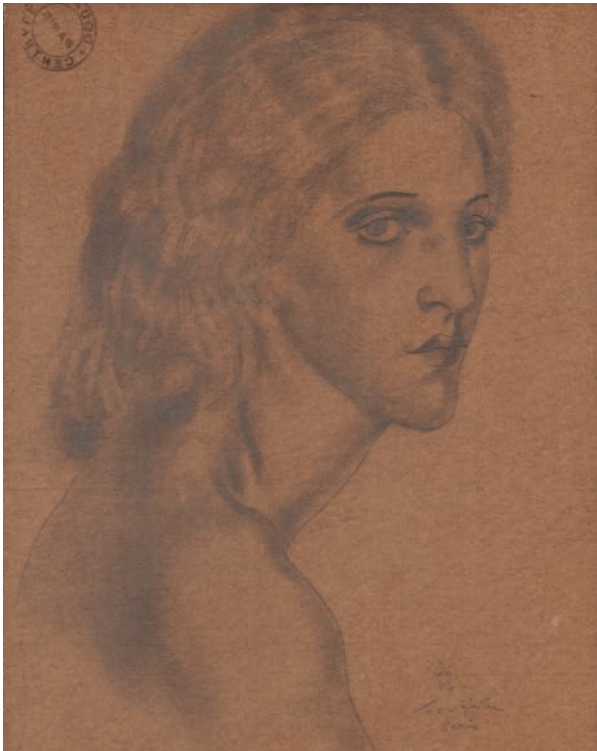
\$1,100-1,500  
€960-1,400

**PROVENANCE:**

Alexandre Schick, Berlin, and thence by descent; sale, Christie's, Paris, 21 May 2008, lot 41.  
Acquired at the above sale by the present owner.







λ\*42

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*Portrait de Jacqueline*

signed, signed again in Japanese and inscribed 'Foujita Paris' (lower right)  
pencil and charcoal on tracing paper

14½ x 10½ in. (36.8 x 27 cm.)

Executed in 1928

£4,000-6,000

\$6,100-9,100

€5,500-8,200

**PROVENANCE:**

Private collection, Paris, acquired directly from the artist in 1928; sale,  
Christie's, Paris, 21 May 2008, lot 9.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Sylvie Buisson.



\*43

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

*Mademoiselle Marsy*

stamped with the monogram (Lugt 1338; lower left)

pencil on grey paper

8⅝ x 4⅞ in. (21.9 x 12.5 cm.)

Drawn in 1896

£2,500-4,500

\$3,800-6,800

€3,500-6,200

**PROVENANCE:**

M. Mouraille, Nice.

Anonymous sale, Sotheby's, London, 31 March 1982, lot 156.

Anonymous sale, Bonhams, London, 30 October 2012, lot 47.

Acquired at the above sale by the present owner.

**LITERATURE:**

M. G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. VI, New York, 1971,  
no. D.4237 (illustrated p. 739).



(recto)

λ\*44

## SALVADOR DALÍ (1904-1989)

### *Dreams with Marquis de Sade*

signed with the artist's monogram 'DALÍ' (centre left); signed, dated, and inscribed indistinctly 'El Sueño Con el Marques de Sade Para Carlos gracias... Dalí 1967' (sic; on the reverse)

gouache, brown ink, black crayon and pencil on paper

15 x 22 in. (38 x 56 cm.)

Executed in 1967

£10,000-15,000

\$16,000-23,000

€14,000-21,000

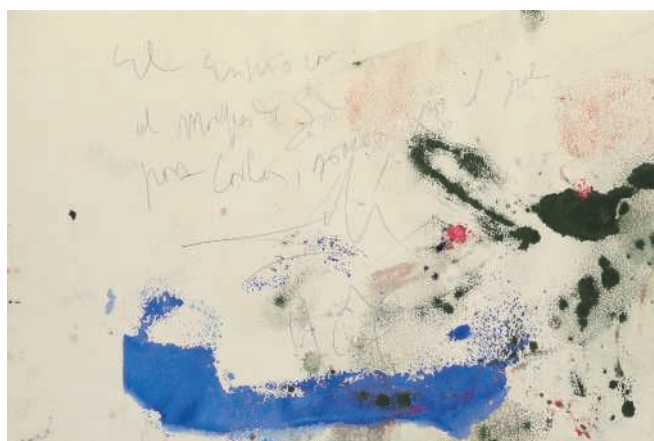
#### PROVENANCE:

Alemany & Co., New York.

Acquired from the above in May 1977; sale, Sotheby's, New York, 4 October 2012, lot 83.

Acquired at the above sale by the present owner.

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



(verso)





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ45

## JOAN MIRÓ (1893-1983)

### *Personnages*

signed 'Miró' (lower right); dated and inscribed '13/II/77 Personnages' (on the reverse)

pencil and wax crayon on card

12 $\frac{5}{8}$  x 9 $\frac{1}{2}$  in. (32 x 24 cm.)

Executed on 13 of February 1977

£7,000-10,000

\$11,000-15,000

€9,600-14,000

#### PROVENANCE:

The artist's estate.

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

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



PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ46

## ANDRÉ MASSON (1896-1987)

### *Couverture d'un programme pour Le Domaine Musical*

signed with the monogram 'M' (lower right)

felt-tip pen on paper

12 $\frac{3}{4}$  x 12 in. (32.5 x 30.5 cm.)

Executed in 1972

£1,000-2,000

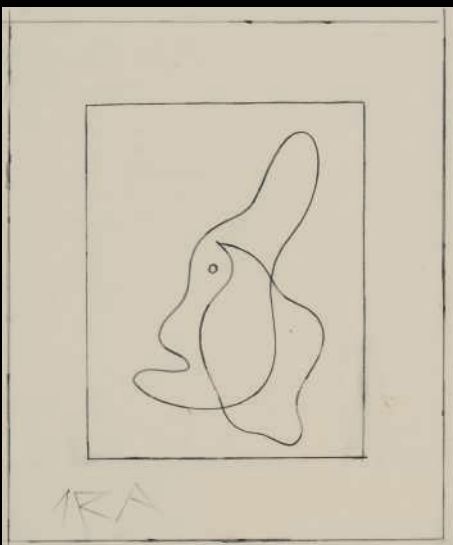
\$1,600-3,000

€1,400-2,700

#### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 20 November 1991, lot 56.

The Comité André Masson has confirmed the authenticity of this work.



λ47

## JEAN (HANS) ARP (1886-1966)

### *Ohne titel*

signed 'ARP' (lower left)

pencil on paper

9 $\frac{1}{8}$  x 7 $\frac{1}{8}$  in. (23.9 x 20.1 cm.)

£700-1,000

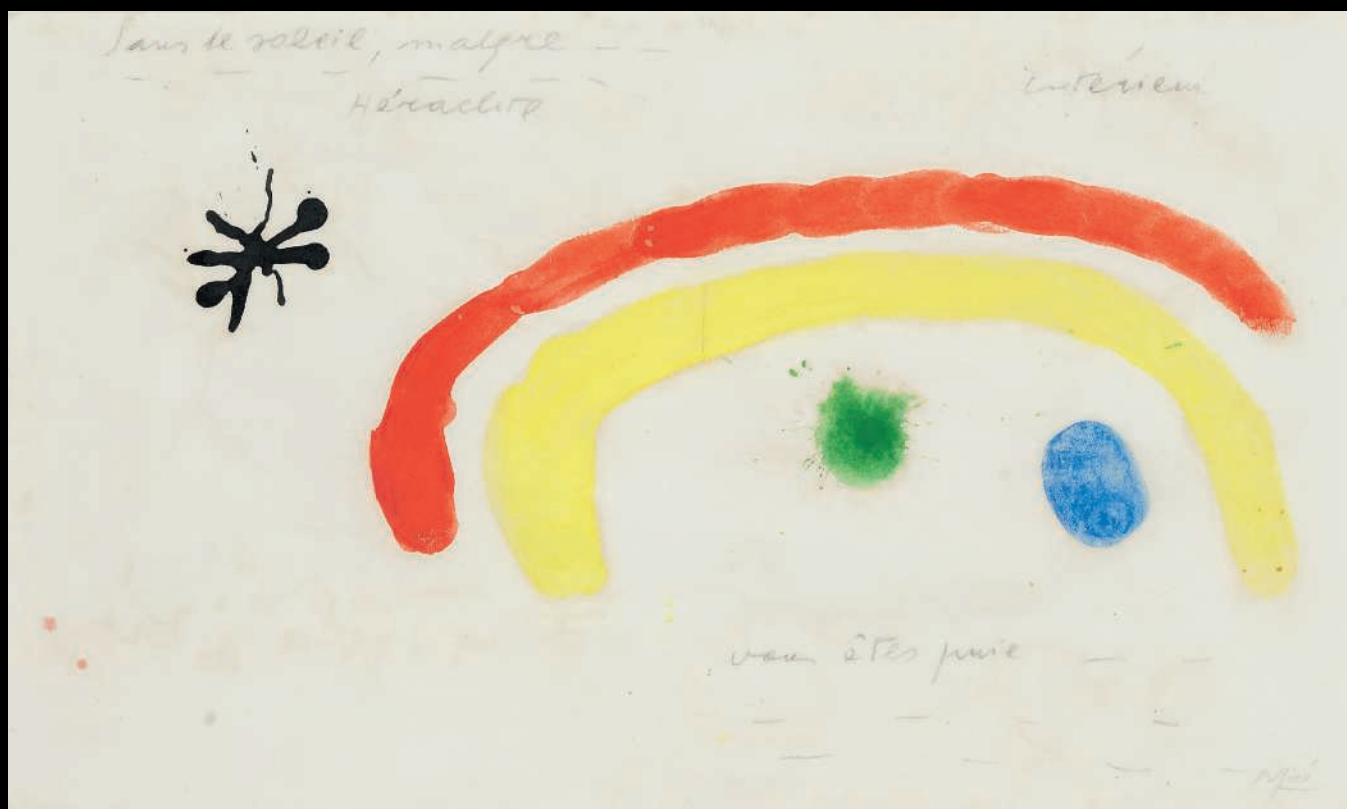
\$1,100-1,500

€960-1,400

#### PROVENANCE:

Galerie Simon, Paris (no. 0502).

The work is registered at the Fondation Arp, Clamart.



(recto)

λ\*48

## JOAN MIRÓ (1893-1983)

*Sans le soleil, malgré les autres astres, il ferait nuit*

signed 'Miró' (lower right), inscribed 'Sans le soleil, malgré... Héraclite Intérieur vous êtes punie...' (within the composition)  
gouache, India ink and pencil on paper  
8½ x 13½ in. (20.7 x 34.4 cm.)  
Executed in 1965

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

### PROVENANCE:

Private collection, Barcelona.  
Anonymous sale, Matsart, Tel-Aviv, 26 March 2015, lot 108.

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



(verso)





λ\*49

# FRANCIS PICABIA (1879-1953)

*Sans titre (Visage de femme)*

signed 'Francis Picabia' (lower right)  
charcoal and gouache on paper  
14 $\frac{1}{8}$  x 12 $\frac{3}{8}$  in. (37.1 x 31.6 cm.)  
Executed *circa* 1940-1942

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

## PROVENANCE:

Private collection, Paris.  
Acquired from the above by the present owner.

Sold with a photo-certificate from the Comité Picabia.



λ\*50

# FRANCIS PICABIA (1879-1953)

*Sans titre*

signed 'Francis Picabia' (lower left)  
black crayon on paper  
11 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (30.2 x 19.6 cm.)  
Executed *circa* 1940-1942

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

## PROVENANCE:

Anonymous sale, Enghien, 23 November 2005.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from the Comité Picabia.



PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ51

# **FRANCIS PICABIA (1879-1953)**

## *Bouquet de fleurs*

signed 'Francis Picabia' (lower right)

oil on board

17¼ x 21½ in. (45.1 x 54.9 cm.)

Painted circa 1943

£15,000-25,000

\$23,000-38,000

€21,000-34,000

### **PROVENANCE:**

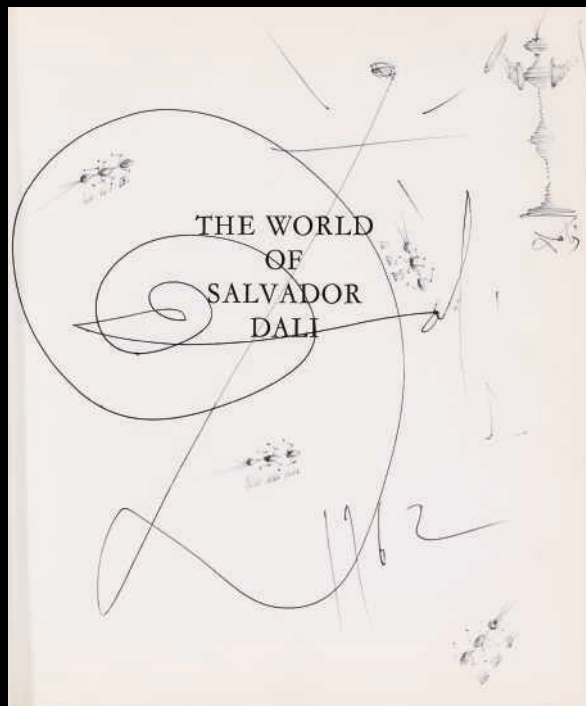
Anonymous sale, Sotheby's, London, 9 December 1997, lot 410.

Acquired at the above sale by the present owner.





(frontispiece)



(title page)

λ52

## SALVADOR DALI (1904-1989)

### *Tour, fourmis et Don Quichotte*

signed 'DALI' (lower right; on the frontispiece), inscribed 'Pour GILBERT Duquesmes (upper left; on the frontispiece); signed and dated 'Dali Dali 1962' (within the composition; on the title page)

ballpoint pen on two sheets of paper

Each sheet: 11¼ x 10 in. (29.8 x 25.9 cm.)

Executed in 1962 on the title page and frontispiece of S. Dali & R. Descharnes, *The World of Salvador Dali*, New York, 1962

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

#### PROVENANCE:

Anonymous sale, Alde, Paris, 29 April 2015, lot 207.

Acquired at the above sale by the present owner.

Nicolas Descharnes has confirmed the authenticity of this work.



λ53

## TOYEN (MARIE ČERMÍNOVÁ; 1902-1980)

### *Untitled (Bez názvu)*

signed and dated 'Toyen 33' (lower right); signed and dated 'Toyen 1933' (on the reverse)

watercolour, brush and pen and ink on paper

Image: 13½ x 10¼ in. (34.5 x 26 cm.)

Sheet: 18¾ x 13½ in. (46.6 x 33.4 cm.)

Executed in 1933

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

#### PROVENANCE:

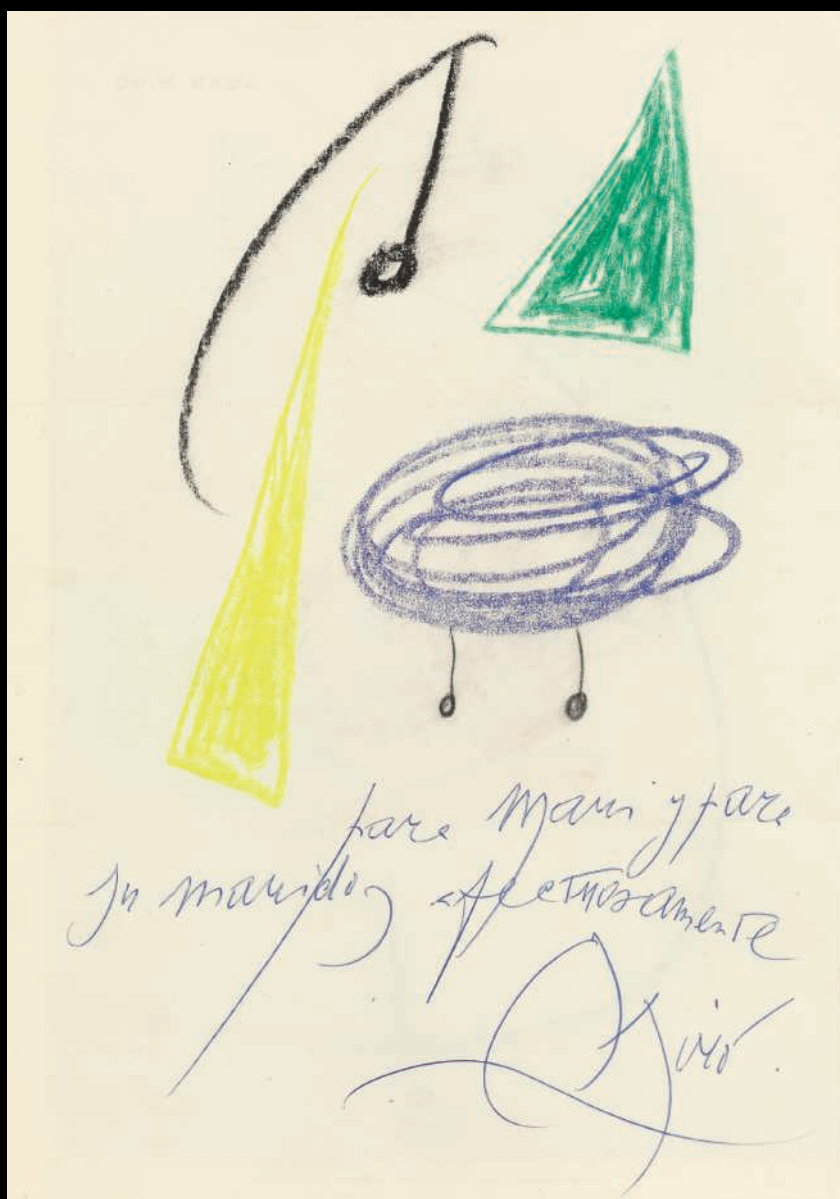
Galerie Maldoror, Prague.

Roy and Mary Cullen, Houston, purchased from the above circa 1993; their sale, Sotheby's, London, 12 November 2014, lot 10.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Houston, *Cullen collection*, 2011, no. 54 (illustrated).



(recto)

**\*54**

# **JOAN MIRÓ (1893-1983)**

*Untitled (recto and verso)*

signed and inscribed 'Miró. Para mari y para su marido, afectuosamente' (along the lower edge); dated '28/1/77' (on the reverse)

coloured wax crayons on paper

11½ x 8¼ in. (29.6 x 20.9 cm.)

Executed on 28 January 1977

£10,000-15,000

\$16,000-23,000

€14,000-21,000

## **PROVENANCE:**

Private collection, Barcelona.

Anonymous sale, Matsart, Tel-Aviv, 26 March 2015, lot 107.

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



(verso)





55 (recto)



55 (verso)

λ\*55

## SALVADOR DALÍ (1904-1989)

*Ange annonciateur (recto); Madone et dessin érotique (verso)*

pen and ink on paper  
6⅞ x 8½ in. (15.5 x 21.5 cm.)  
Executed circa 1952

£5,000-8,000

\$7,600-12,000  
€6,900-11,000

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



56

SURREALIST WORKS FROM THE PROPERTY OF A PRIVATE COLLECTOR

λ•56

## GASTON BOGAERT (1918-2008)

*Lunette astronomique*

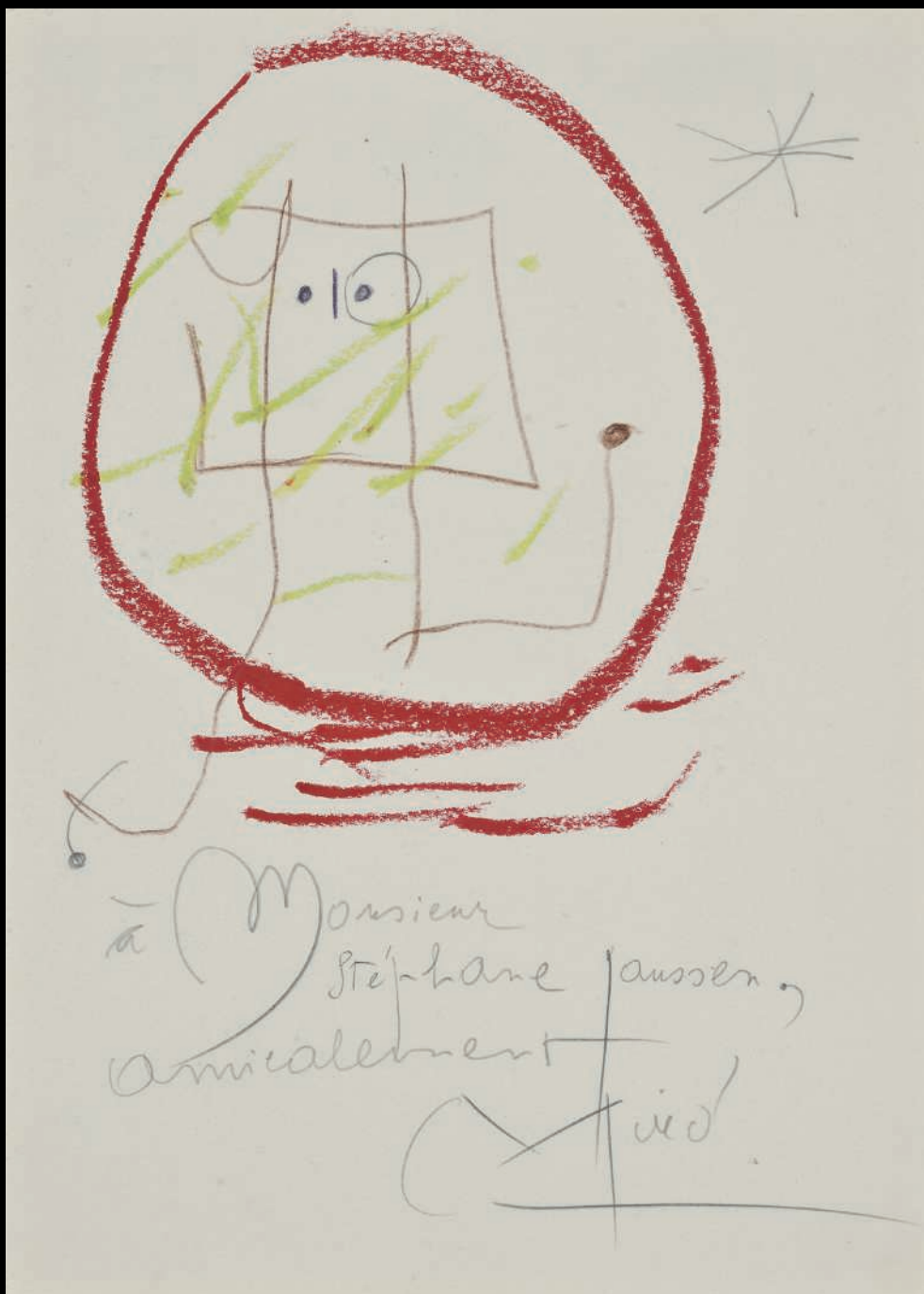
signed 'BOGAERT' (lower right); signed, numbered and inscribed '172  
LUNETTE ASTRONOMIQUE 5P BOGAERT' (on the reverse)  
oil on board  
13¾ x 10⅞ in. (35 x 27 cm.)

£500-1,000

\$760-1,500  
€690-1,400

### PROVENANCE:

Galleria d'Arte Moderna Viotti, Turin (no. 21 rosso).  
Acquired from the above by the present owner.



λ57

## JOAN MIRÓ (1893-1983)

### *Sans titre*

signed and inscribed 'à Monsieur Stéphane Janssen, amicalement Miró.'

(lower centre)

coloured pastel, coloured crayon and pencil on paper

12 x 8 $\frac{5}{8}$  in. (30.6 x 22 cm.)

Executed *circa* 1964 on the flyleaf of the exhibition catalogue for *Miró, obra inédita recent*, Barcelona, 1964

£10,000-15,000

\$16,000-23,000

€14,000-21,000

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





158

## JEAN LURÇAT (1892-1966)

### *Fleurs*

signed 'Lurçat' (lower right)

oil on canvas

28¾ x 23½ in. (73 x 59.7 cm.)

Painted circa 1935

£6,000-8,000

\$9,100-12,000

€8,300-11,000

#### PROVENANCE:

Galerie Jeanne Bucher, Paris.

Ambassador Josias Carneiro Leão, Rio de Janeiro, and thence by descent; sale, Soraia Cals Escritorio de Arte, Rio de Janeiro, April 2009, lot 158.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming supplement to the Jean Lurçat *Catalogue raisonné*, being prepared by Monsieur Gérard Denizeau and the Fondation Lurçat.



159

## LÉONARD TSUGUHARU FOUJITA (1886-1968)

### *La petite couturière*

pencil on paper

9 x 8⅞ in. (22.9 x 22.6 cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,700

#### PROVENANCE:

Sale, Succession Kimiyo Foujita, Cornette de Saint-Cyr, 28 October 2013, lot 167d.

Acquired at the above sale by the present owner.

This work is part of a group of studies for the book *Petits Métiers et Gagne-Petit* edited by Pierre de Tartas in 1960.

λ60

## JEAN LURÇAT (1892-1966)

### *Paysage, émeute*

signed and dated 'Lurçat 1941' (lower left)

gouache on paper

15% x 22% in. (39 x 57.6 cm.)

Executed in 1941

£1,800-2,500

\$2,800-3,800

€2,500-3,400

#### PROVENANCE:

Galerie Jeanne Bucher, Paris.

Ambassador Josias Carneiro Leão, Rio de Janeiro,  
and thence by descent.

Acquired from the above by the present owner.

This work will be included in the forthcoming  
supplement to the Jean Lurçat *Catalogue  
raisonné*, being prepared by Monsieur Gérard  
Denizeau and the Fondation Lurçat.

*Paysage, émeute*, executed in 1941, represents  
Jean Lurçat's response to the Spanish civil war  
and the Second World War which resulted in the  
loss of his adopted son, Victor.



PROPERTY OF A DISTINGUISHED AUSTRIAN  
COLLECTOR

λ61

## JEAN LURÇAT (1892-1966)

### *Mâts et voiles*

signed and dated 'Lurçat 30' (lower right)

oil on panel

8¼ x 13¼ in. (21 x 33.7 cm.)

Painted in 1931

£3,000-5,000

\$4,600-7,600

€4,200-6,900

#### PROVENANCE:

Murdock Pemberton, New York, a gift from the  
artist.

#### LITERATURE:

S. Pemberton, *Portrait of Murdock Pemberton,  
The New Yorker's First art critic*, Enfield, 2011  
(illustrated p. 295).

Gerard Denizeau has confirmed the authenticity  
of this work and will include it in the forthcoming  
supplement to the *catalogue raisonné* on  
Jean Lurçat.







PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ62

## HENRI MICHAUX (1899-1984)

*Sans titre*

signed with the initials 'HM' (lower left)

oil on panel

8 $\frac{3}{8}$  x 6 $\frac{1}{4}$  in. (22 x 16 cm.)

Painted in 1975

£1,500-2,500

\$2,300-3,800

€2,100-3,400

### PROVENANCE:

Galerie Le Point Cardinal, Paris.

Galerie 1900-2000, Paris.

Micheline Phankim has confirmed the authenticity of this work.

SURREALISM FROM THE PROPERTY OF A PRIVATE COLLECTOR

λ63

## JOSÉ PAREDES JARDIEL (1928-2000)

*Skin*

signed, dated and with artist's monogram 'Jardiel 67.' (lower right), inscribed 'SKIN' (at the upper edge); signed, dated, inscribed and with artist's monogram 'Jardiel SKIN 1967' (on the reverse)

oil on canvas

25 $\frac{1}{2}$  x 21 $\frac{3}{8}$  in. (64.8 x 55 cm.)

Painted in 1967

£300-500

\$460-760

€420-690

### PROVENANCE:

Galleria Manzoni D'Arte, Milan.

Galleria Galatea, Turin, by 1989.

Acquired from the above by the present owner.



SURREALIST WORKS FROM THE PROPERTY OF A PRIVATE COLLECTOR

λ64

## DANIEL (FUCHS) FRIEDEMANN (B. 1950)

*Officier diskontin spaces*

signed and dated 'DANIEL FUCHS 75-76' (lower left)

oil and tempera on masonite

28 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in. (73.5 x 57 cm.)

Painted in 1975-1976

£400-600

\$610-910

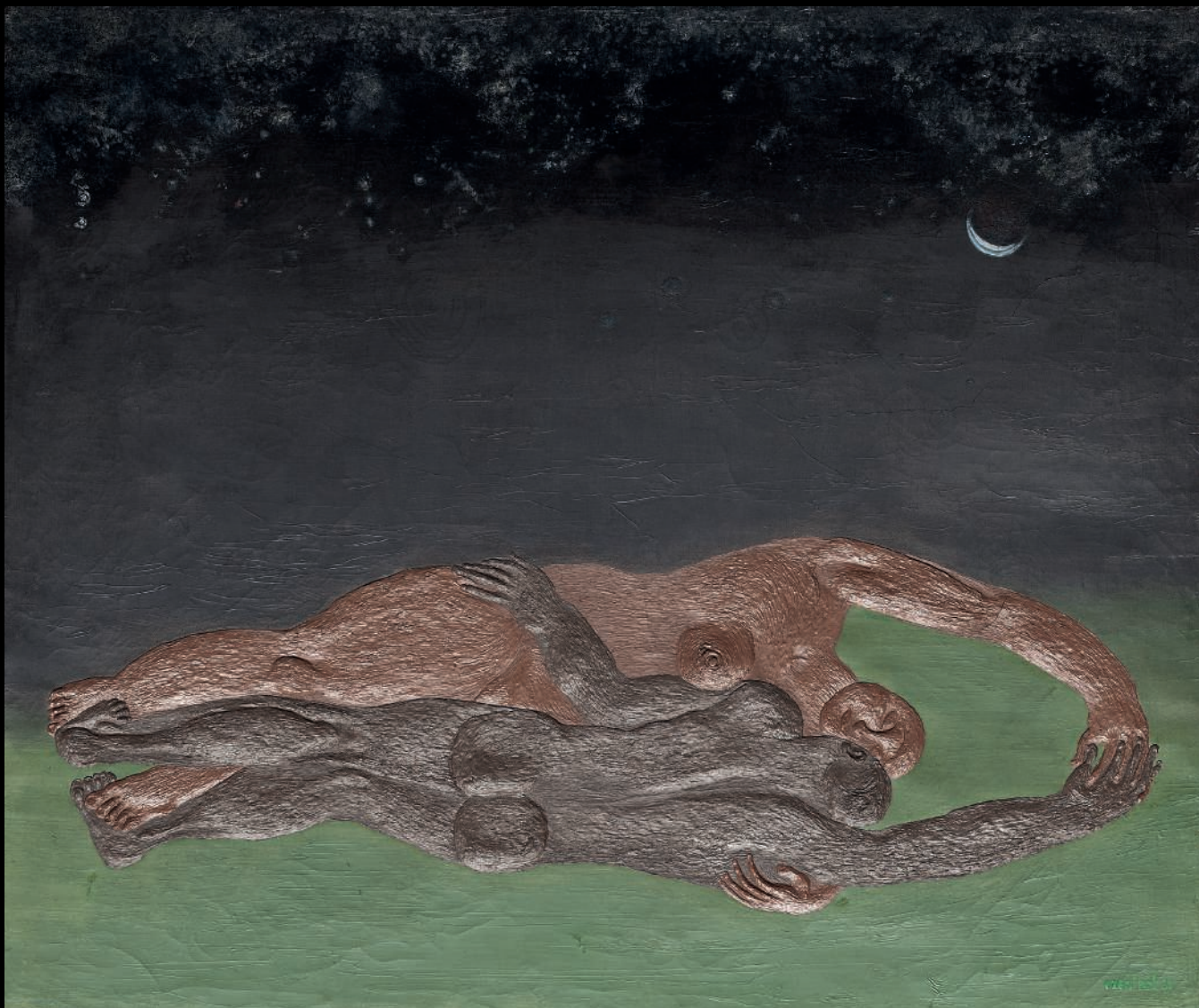
€550-820

### PROVENANCE:

Gallerie d'Arte Moderna Viotti, Turin (no. 6088).

Acquired from the above by the present owner.

Daniel (Fuchs) Friedemann has confirmed the authenticity of this painting.



PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ65

## AMÉDÉE OZENFANT (1886-1966)

### *Le sommeil*

signed and dated 'Ozenfant 31' (lower right)

oil on canvas

18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46 x 55 cm.)

Painted in 1931

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Earl Tyler.

Anonymous sale, Sotheby's, London, 4 April 1990, lot 404.

#### LITERATURE:

P. & M. Guenegan, *Amédée Ozenfant, Catalogue raisonné de l'oeuvre peint*, Saint-Alban, 2012, no. 1931/007 (illustrated p. 452.)





Tadeusz Kantor with Marc Spiegel

## TADEUSZ KANTOR

PROPERTY FROM THE COLLECTION OF THE LATE MARC SPIEGEL

Tadeusz Kantor was a painter, set designer, theatre director and founder of the avant-garde theatre Cricot 2. One of the most famous representatives of Polish post-war avant-garde, Kantor was inspired by Constructivism, Dada, Art Informel and Surrealism and is best known for his revolutionary theatrical performances; although his diverse and radical artistic practices were frequently considered to render his work beyond simple classification.

Around the time that these works were created, during the late 1950s and early 1960s, Kantor held several exhibitions in Paris with Galerie Le Gendre, as well as exhibiting at Kunsthalle Düsseldorf, Documenta 2 in Kassel, New York, Göteborg and during XXX Venice Biennale in 1960.

In an essay published just prior to the execution of these works, Kantor wrote:

*"We are on the threshold of being able to understand the enormous inspirational force that is contained in this one word. Matter – the element and impulsiveness, continuity and eternity, viscosity and slowness, fluidity and volatility, lightness and weightlessness. Burning matter, which is exploding, emitting light, lifeless and pacified. Congealed matter, in which all traces of life are imprinted. Bereft of any type of construction; only consistency and structure. A different kind of space – a different kind of movement. How is it possible to frame or conquer matter, which is life itself?"*

– Tadeusz Kantor, December 1957 (from the essay "Abstraction is dead. Long Live Abstraction")

This group of paintings come from the collection of Marc M. Spiegel who became a dedicated follower of Kantor's work from their meetings in Paris. Spiegel was born in Russia in 1919 and moved to the U.S. with his family in early childhood. He graduated from Boston University in 1939 with an MA degree in Romance Languages and from Harvard University in 1940 with an MA degree in Linguistics. Spiegel had an illustrious wartime career, followed by distinguished career in the audiovisual industry with significant interest and expertise in Romance languages. He would become a generous philanthropist in his later life and in 2001, he founded his own activity for U.S. Education, 'Academic Centers Abroad' LLC, to develop study abroad programs for U.S. students. He established two centres in the heart of Florence with courses devoted to a wide range of the fine and liberal arts, supporting his view that every American student should have studied in a foreign country at least once during their education.



Marc Spiegel at an opening of an exhibition of the artist's work at Galerie H. Le Gendre



■66

## TADEUSZ KANTOR (1915-1990)

### *Peinture*

signed, dated and inscribed 'Kantor XI 61' (lower right)

oil, enamel and mixed-media collage on canvas

76 $\frac{7}{8}$  x 51 $\frac{1}{8}$  in. (194.7 x 129.8 cm.)

Painted in November 1961

£15,000-20,000

\$23,000-30,000

€21,000-27,000

### EXHIBITED:

Paris, Galerie H. Le Gendre.

### LITERATURE:

L. Stangret, *Tadeusz Kantor, A Painting Emballage of a Total Work*, Kraków, 2006 (illustrated p. 45).

Lech Stangret has confirmed the authenticity of this work.





λ■67

## TADEUSZ KANTOR (1915-1990)

### *Peinture*

signed 'Kantor' (lower right); signed, dated and inscribed "PEINTURE"  
T.KANTOR IV 1958 CRACOVIE' (on the reverse)

oil, enamel and lacquer on canvas

39¼ x 47¼ in. (99.7 x 120.1 cm.)

Painted in Krakow in April 1958

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

#### EXHIBITED:

Copenhagen, Kunstnernes Kunsthandel, *Eurokunst II*, 1959, no. 121.  
Paris, Galerie H. Le Gendre.

#### LITERATURE:

L. Stangret, *Tadeusz Kantor, A Painting Emballage of a Total Work*, Kraków,  
2006 (illustrated on the cover & p. 28).

Lech Stangret has confirmed the authenticity of this work.





λ68

**TADEUSZ KANTOR (1915-1990)**

*Untitled*

signed 'Kantor' (lower right); signed, dated and inscribed 'T.KANTOR | 1959  
CRACOVIE' (on the reverse)  
oil and enamel on canvas  
31¾ x 39¾ in. (80.8 x 100 cm.)  
Painted in Krakow in January 1959

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**EXHIBITED:**

Paris, Galerie H. Le Gendre.

Lech Stangret has confirmed the authenticity of this work.



The artist at an exhibition at Galerie H. Le Gendre, Paris, with the present lot visible behind





69

■69

## OTTO GUTFREUND (1889-1927)

### *Úzkost (Anxiety)*

bronze with dark brown-black patina

Height: 57¼ in. (145.5 cm.)

Conceived in 1911-1912 and cast circa 1960s

£12,000-18,000

\$19,000-27,000

€17,000-25,000

#### PROVENANCE:

Milan Heidenreich, Gothenberg.

Acquired from the above by the present owner.

#### LITERATURE:

J. Cisařovský, *Oto Gutfreund*, Prague, 1962, nos. 8-9 (another cast illustrated pp. 116-117).

M. Lamač, *Modern Czech Painting, 1907-1917*, Prague, 1967, no. 25 (another cast illustrated pp. 13 & 47).

P. Cannon-Brookes, *Czech Sculpture, 1800-1938*, London, 1983 (another cast illustrated p. 83).

J. Šetlík, *Oto Gutfreund, Zázemí Tvorby*, Prague, 1989, no. 162 (another cast illustrated).

National Gallery, Prague, *Oto Gutfreund*, exh. cat. with a *catalogue raisonné* of sculptures, 1995, no. 44 (another cast illustrated pp. 37 & 189).

S. A. Mansbach, *Modern Art in Eastern Europe, From Baltic to the Balkans, ca. 1890-1939*, Cambridge, 1999, p. 28 (another cast illustrated fig. 31).

Jirí Šetlík has confirmed the authenticity of this work.



70

λ70

## SERGE POLIAKOFF (1900-1969)

*Homme lisant (Sasha Guitry)*

signed 'S.G. POLIAKOFF.' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92 cm.)

Painted in 1933

£12,000-18,000

\$19,000-27,000

€17,000-25,000

### LITERATURE:

A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné, 1922-1954*, vol. I, Paris, 2004, no. 33-02 (illustrated p. 100).

A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné, 1959-1962*, vol. III, Munich, 2011, no. 33-02 (illustrated p. 63).

λ71

## FRANTIŠEK FOLTÝN (1891-1976)

*Composition*

oil on canvas

32 x 23¾ in. (81.3 x 60 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

*Composition* was produced in 1927, four years after Foltyn moved to Paris from Brno, and presents a manifestation of the dramatic transformation his artistic ambitions underwent after his encounter there with contemporary abstract artists. The contrasting yet harmonious arrangement of intersecting geometric shapes reflects Foltyn's theories about the underlying rhythms of the cosmos that link space, music, rhythm, form and colour into a coherent image. Along with František Kupka, who was one of his lecturers at the Academia Grande-Chaumiere, Foltyn has been considered one of the most important Czech painters of non-figurative art.

72

## OTTO GUTFREUND (1889-1927)

*Cellista (Hráč na cello)*

bronze with dark brown-black patina

Height: 17¾ in. (45.3 cm.)

Conceived in 1912-1913 and cast circa 1960s

£8,000-12,000

\$13,000-18,000

€11,000-16,000

### PROVENANCE:

Milan Heidenreich, Gothenberg.

Acquired from the above by the present owner.

### EXHIBITED:

Passau, Museum Moderner Kunst, *Tschechischer Kubismus, Emil Filla und Zeitgenossen*, 1991 (illustrated p. 151); this exhibition later travelled to Salzburg, Salzburger Landessammlungen Rupertinum and Grasz, Kulturhaus der Stadt.

### LITERATURE:

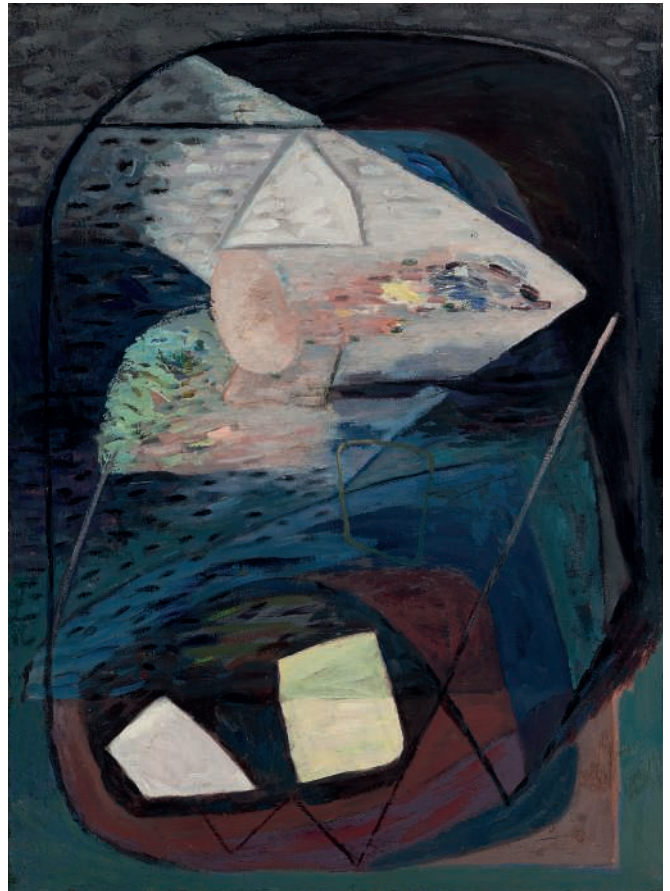
J. Čisářovský, *Oto Gutfreund*, Prague, 1962, no. 26 (another cast illustrated).

M. Lamač, *Modern Czech Painting, 1907-1917*, Prague, 1967, no. 52 (another cast illustrated p. 90).

P. Cannon-Brookes, *Czech Sculpture, 1800-1938*, London, 1983, no. 127 (another cast illustrated p. 85).

National Gallery, Prague, *Oto Gutfreund*, Exh. cat., with a *catalogue raisonné* of sculptures, 1996, no. 78 (illustrated pp. 47, 203-204).

Jirí Šetlík has confirmed the authenticity of this work.



71



72



PROPERTY FROM THE COLLECTION OF  
**DR. HERBERT KAYDEN AND DR. GABRIELLE REEM**



λ\*73

**JACQUES LIPCHITZ (1891-1973)**

*Variation on a Chisel VI: Begging Poet*

signed with the initials 'JL' and marked with the thumbprint (on the base)

bronze with brown-green patina

Height: 8½ in. (21.7 cm.)

Conceived and cast in 1951-1952, this work is unique.

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

**PROVENANCE:**

Acquired directly from the artist in 1960.

**LITERATURE:**

A. G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, vol. 2, London, 2000, no. 460 (illustrated pp. 53 & 159).

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."

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM



λ\*74

**JACQUES LIPCHITZ (1891-1973)**

*The Rescue*

signed, numbered and marked with the artist's thumbprint 'JLipchitz 6/7' (on the base) with the foundry mark 'MODERN ART FDRY N.Y.' (on the base)  
bronze with brown-green patina  
Height: 15 $\frac{7}{8}$  in. (40.2 cm.)  
Conceived in 1945 and cast in an edition of 7

£15,000-20,000

\$23,000-30,000  
€21,000-27,000

**PROVENANCE:**

Acquired directly from the artist in 1969.

**LITERATURE:**

A. G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, vol. 2, London, 2000, no. 394 (another cast illustrated p. 37).

In the words of the collector: "Right before Germany invaded Poland in 1939, Lipchitz began producing drawings and sculptures having to do with the theme of a rescue. Lipchitz explained this as "an instance of wishful thinking, a desire to escape from the nightmare in which I felt I was involved." Lipchitz began

working on *The Rescue* in 1939, but because of the War, he was unable to finish the piece until after he had settled in America.

*The Rescue* depicts a man saving a woman. She is supported by the male figure at the level of his hip. A preparatory drawing from 1939 allows a better understanding of their positions. The woman faces the man. Her hair and her arms fall back towards the ground, and her legs kick up behind the man's back. In the sculpture, the woman's eyes and the man's left eye are marked by round depressions in the otherwise smooth surface of their faces. Lipchitz joined the woman's arms and the man's legs into two U-shaped supports and the figures also meld together at the hips. This sort of union between a pair of figures, whether they are involved in an embrace or a conflict, is not uncommon in Lipchitz's sculpture.

But at the same time, it is too rigid to read the sculpture only in this manner. The artist clearly intended some ambiguity in the representation (as he did in its preparatory drawing as well). Surprising, for example, is the woman's right breast, marked with a depression which might signify a nipple, yet at the same time suggests another head with another eye. Such abstraction emphasises the formal elements in the sculpture, the curves and counter curves and flowing uninterrupted surfaces."





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ75

## BÉLA KÁDÁR (1877-1956)

*Equus*

signed 'KÁDÁR BÉLA' (lower right)

watercolour on paper

18½ x 11¼ in. (47 x 30 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

Roland, Browse & Delbanco, London.

Central British Fund, London.

Anonymous sale, Christie's, South Kensington, 20 December 2006, lot 77.

Acquired at the above sale by the present owner.



λ76

## ROBERT MARC (1943-1993)

*Composition*

signed 'ROBERT MARC' (lower centre); signed again 'ROBERT MARC' (on the reverse)

oil on canvas

28½ x 23½ in. (72.8 x 60 cm.)

Painted in March 1989

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

Private collection, France.

Acquired from the above by the present owner.

**EXHIBITED:**

Toulouse, Galerie Artko, *Robert Marc, une exposition de 25 peintures cubistes*, September - October 1989.

Annie Fromentin-Sangnier has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné*.



λ\*77

## CHANA ORLOFF (1888-1968)

### *Danseuse ballerine*

signed, dated and numbered 'Ch. Orloff 5/8 66' (on the top of the base),  
stamped with the foundry marks 'Susse Fondeur Paris' (on the side of  
the base)

bronze with black patina

Height: 31 $\frac{1}{2}$  in. (80.5 cm.)

Conceived in 1966, this cast is number 5 from the edition of 8

£12,000-18,000

\$19,000-27,000

€17,000-25,000

#### PROVENANCE:

Private collection, Tel Aviv, by whom acquired circa 1950s, and thence by  
descent to the present owner.

#### LITERATURE:

F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 482 (illustrated).

Sold with a photo-certificate from Ariane Tamir.





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

λ\*78

## CHANA ORLOFF (1888-1968)

### *Ecuyère*

signed and stamped with the foundry mark 'Ch Orloff Susse Fondeur Paris' (on the base)

bronze with brown-green patina

Height: 19¾ in. (50 cm.)

Conceived in 1955 and cast in the artist's lifetime

£7,000-10,000

\$11,000-15,000

€9,600-14,000

#### PROVENANCE:

Acquired directly from the artist by the present owner in Tel Aviv *circa* 1960 and thence by descent to the present owner.

#### LITERATURE:

F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 353 (another cast illustrated pp. 158-159, 282).



λ79

## GIORGIO DE CHIRICO (1888-1978)

### *Profilo di volto femminile*

signed 'g. de Chirico' (lower right)

pencil on paper

5⅞ x 5⅞ in. (13.8 x 13.8 cm.)

Executed *circa* 1950s

£1,500-2,500

\$2,300-3,800

€2,100-3,400

#### PROVENANCE:

Anonymous sale, Casa d'Aste Babuino, Rome, 18 March 2015, lot 20.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from the Fondazione Giorgio e Isa de Chirico, this work is registered under no. 034/03/15 OT in their archives.



λ80

## MASSIMO CAMPIGLI (1895-1971)

### *Donne sedute*

signed and dated 'CAMPIGLI 53' (lower right)

oil on canvas

19 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in. (50 x 40 cm.)

Painted in 1953

£25,000-35,000

\$38,000-53,000

€35,000-48,000

#### PROVENANCE:

Galleria del Naviglio, Milan (no. 2045).

Galleria Gissi, Turin (no. 3132).

Anonymous sale, Sant'Agostino, Milan, 14 May 1990.

Anonymous sale, Finarte Casa d'Aste, Milan, 24 October 1990, lot 226.

#### EXHIBITED:

Turin, Galleria Gissi, *La donna, memoria ed emblema di M. Campigli*, June 1968, no. 13 (illustrated).

#### LITERATURE:

N. Campigli, E. & M. Weiss, *Campigli, catalogue raisonné*, vol. II, Milan, 2013, no. 53-043 (illustrated p. 649).



# PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

The following lots belong to a sophisticated collection of artworks, 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 of 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 soon became one of them.

181

## FELICE CASORATI (1883-1963)

### *Vocazione*

signed 'F. CASORATI' (lower left)

oil on board

30% x 23% in. (78 x 59.5 cm.)

Painted in 1939

€15,000-20,000

\$23,000-30,000

€21,000-27,000

#### PROVENANCE:

Domenico Mastrangelo, Turin, circa 1940s.

Galleria La giostra, Asti.

Private collection, Milan, by 1964.

Farsetti Arte, Prato (no. 2399).

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

#### EXHIBITED:

Cortina d'Ampezzo, *I Mostra delle collezioni d'arte contemporanea*, August 1941. Venezia, *La Biennale, XXIII Esposizione internazionale d'arte*, 1942, room XXXV, no. 6, p. 105.

Turin, Galleria civica d'arte moderna, *Casorati*, April - June 1964, no. 232 (illustrated; dated '1941').

Cortina d'Ampezzo, Galleria Farsetti, *Omaggio a Felice Casorati*, August 1973, no. 8 (illustrated; dated '1941').

Acqui Terme, Palazzo Liceo Saracco, *Omaggio a Felice Casorati*, September 1973, no. 15 (illustrated; dated '1941').

Ferrara, Palazzo dei Diamanti, *Felice Casorati*, July - October 1981, no. 76.

Milan, Palazzo Reale, *Casorati, Mostra antologica*, March - May 1990 (illustrated p. 133).

Although not every single work in the collection was sourced 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 (and in a section of this week's Impressionist and Modern Art Day Sale catalogue), one easily perceives a sense of cohesion, knowledge and consistency behind each choice. Almost none of the lots has ever been 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 to find in her a supporter, willing to push her collectors to grant them the loan of their works of art.

Some of these museums (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 of enlighten patrons of the Italian Modern Art.

Cortina d'Ampezzo, Farsetti Arte, *Arte nei secoli, dall'umanesimo alla transavanguardia*, December 1992 - March 1993, no. 38 (illustrated); this exhibition later travelled to Milan and Prato.

Turin, Palazzo Bricherasio, *Felice Casorati, dagli anni Venti agli anni Quaranta*, April - June 1996, no. 76 (illustrated p. 135).

Acqui Terme, Palazzo Liceo Saracco, *Felice Casorati, Il nudo*, July - September 1999, no. 29 (illustrated p. 27).

Ravenna, Loggetta Lombardesca, *Felice Casorati, dipingere il silenzio*, April - June 2007 (illustrated p. 133); this exhibition later travelled to Trieste, Museo Revoltella.

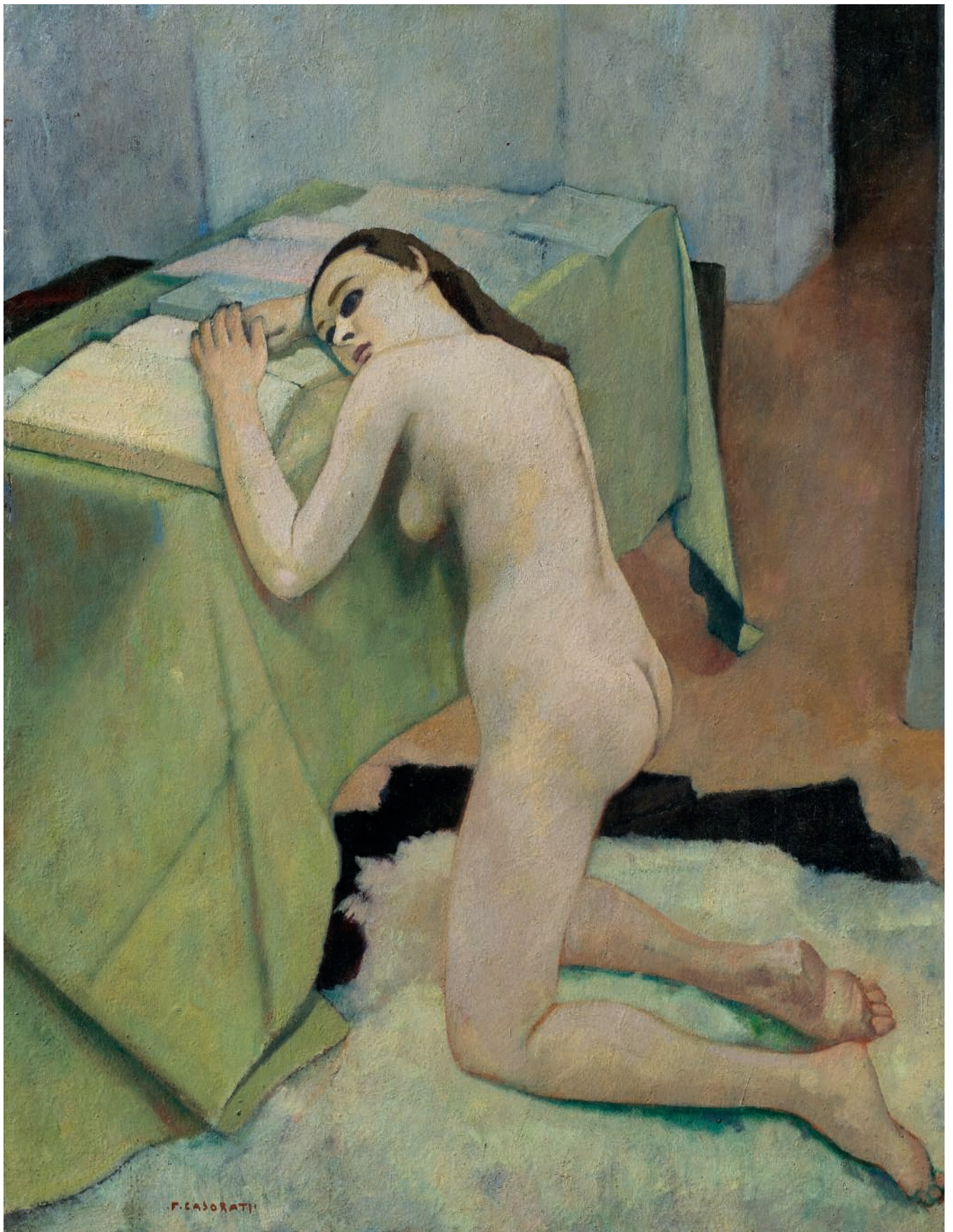
#### LITERATURE:

A. Galvano, *Felice Casorati*, Milan, 1947, p. 23.

L. Carluccio, *Casorati*, Turin, 1964, p. 232 (illustrated).

G. Bertolmo & F. Poli, *Catalogo generale delle opere di Felice Casorati, I dipinti*, vol. I, Turin, 1995, no. 660, p. 371 (illustrated vol. II, no. 660).

Painted in 1939, *La Vocazione* follows the artist's triumph in the Venice Biennale of 1938, where he won first prize. It is markedly different in composition and tone from his earlier post-war works. The figure depicted is fragile, in contrast to his earlier sculptural subjects, and is presented in an intimate, domestic space. By the late 1930's, the artist's palette has softened and there is none of the rigid composition that marks his renowned portraits of the 1920s. Whilst the female nude remains his strongest subject, this work is a clear departure from the Renaissance-inspired formalism of post-war European painting. Equally, *Nature morta con testa di gesso e libri* (lot 83) clearly shows the influence of Surrealism on the artist's later work. A sculptural form (the plaster head) is presented in an ambiguous interior, whilst the composition stretches out to the horizon in a tense exploration of interior and exterior, the sculptural and the imagined.





182

## FELICE CASORATI (1883-1963)

### *Le piantine*

signed 'F. CASORATI.' (lower left)

oil on panel

35½ x 24¼ in. (90 x 61.2 cm.)

Painted in 1921

£25,000-35,000

\$38,000-53,000

€35,000-48,000

#### PROVENANCE:

Private collection, Turin, by 1964.

Galleria Gian Ferrari, Milan (no. 3100).

Private collection, Italy, by whom acquired from the above in February 2001, and thence by descent to the present owners.

#### EXHIBITED:

Florence, IV Fiera Internazionale del Libro, *I Mostra dell'incisione italiana moderna*, 1932.

Salsomaggiore, Grande Albergo Terme, *Cinquant'anni di pittura italiana*, May - June 1949.

Turin, Galleria La Bussola, *Maestri italiani d'arte contemporanea*, November 1956 (illustrated; dated '1918').

Milan, Galleria Mont拿破oleone, *Il Paesaggio*, 1956-1957.

Ivrea, Centro Culturale Olivetti, *Felice Casorati*, June 1958, no. 19, pp. 90-91 (illustrated; dated '1922').

Turin, Galleria civica d'Arte moderna, *Casorati*, April - June 1964, no. 56 (illustrated; dated '1922').

Milan, Palazzo Reale, *Casorati, Mostra antologica*, March - May 1990, no. 27 (illustrated p. 73).

Düsseldorf, Kunstmuseum, *Casorati*, September 1990.

Turin, Palazzo Bricherasio, *Felice Casorati, Dagli anni venti agli anni Quaranta*, April - June 1996, no. 16 (illustrated p. 75).

Bologna, Galleria Marescalchi, *Felice Casorati, dipinti e disegni 1906-1961*, October - December 1998, no. 17 (illustrated).

Ravenna, Loggetta Lombardesca, *Felice Casorati, dipingere il silenzio*, April - September 2007 (illustrated p. 89); this exhibition later travelled to Trieste, Museo Revoltella.

#### LITERATURE:

P. Gobetti, *Felice Casorati pittore*, Turin, 1923, no. 25 (illustrated).

C. Giardini, *Le affermazioni alla IV Biennale di Venezia, Felice Casorati*, in 'Arte pura e decorativa', September 1924, p. 19.

R. Giolli, *Felice Casorati*, in 'Arte moderna italiana', Milan, 1925, p. 12 (illustrated; dated '1922').

G. Debenedetti, *Casorati e la critica d'arte, Frammento di un "Discorso su Casorati"*, tenuto in Firenze il 23 dicembre 1932, in "L'Italia Letteraria", 15 January 1933, p. 4.

A. Galvano, *Felice Casorati*, Milan, 1940, p. 14.

A. Galvano, *Felice Casorati*, Milan, 1947, p. 15.

M. Fin, *Mostre in Italia. Milano*, in 'Il Taccuino delle Arti', December 1956, p. 8 (illustrated; dated '1922').

L. Carluccio, *Felice Casorati sente in musica e parla in pittura*, in 'Settimo giorno', 10 June 1958 (illustrated).

L. Carluccio, *Casorati*, Turin, 1964, no. 40 (illustrated p. 37).

M. M. Lamberti & P. Fossati, *Felice Casorati*, Milan, 1985, p. 83 (illustrated).

R. Maggio Serra, *Arte moderna a Torino, 200 opere acquisite per la Galleria civica d'arte moderna*, Turin, 1986, no. 194, p. 157 (illustrated).

M. M. Lamberti, *Casorati*, Milan, 1989, no. 27, p. 73 (illustrated).

G. Bertolimo & F. Poli, *Felice Casorati, catalogo generale, I dipinti*, vol. I, Turin, 1995, no. 177, p. 241 (illustrated vol. II, no. 177).

M. M. Lamberti, *Lionello Venturi e la pittura a Torino 1919-1931*, Turin, 2000, p. 284 (illustrated).

*Le piantine* was painted in 1921 in Turin, where Felice Casorati settled, having been discharged from military service in 1917. During this period, he became heavily influenced by the Symbolists and the work of Gustave Klimt. In the use of geometry and a formal approach to composition and colour, his work of this time typifies the return to formalist methods in painting that followed the First World War. The still life *Le piantine* is a strong example of the artist's work during the period, which is often marked by an ambiguous approach to light – it is often difficult to tell whether the subject is bathed in daylight or the half-light of midnight – and a certain other-worldly quality. The work is also a strong example of a composition in which a sculptural object is placed within a pictorial composition; a recurring motif in the artist's oeuvre. The sculptural head is modelled in the head of the artist's sister Elvira, who modelled for him throughout his life.







183

## FELICE CASORATI (1883-1963)

### *Natura morta con testa di gesso e libri*

indistinctly signed and dated 'F. CASORATI 1946' (lower left)

oil on panel

23% x 16% in. (59.4 x 42.3 cm.)

Painted in 1945-1946

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Dr Antonio Mazzotta, Milan.

Valdameri collection, Milan.

Galleria Gian Ferrari, Milan (no. 2754).

Private collection, Italy, by whom acquired from the above in June 1991, and thence by descent to the present owners.

#### EXHIBITED:

Lausanne, Musée Central des Beaux Arts, *Quarante ans d'art italien*, February - March 1947; this exhibition later travelled to Lucerne, Kunstmuseum.

Barcelona, Museu d'Art Moderne, *Pintura contemporánea italiana en España*, March - May 1955 (titled 'Composizione').

Turin, Galleria civica d'arte moderna, *Casorati*, April - June 1964, no. 152 (illustrated p. 131; catalogued as 'oil on canvas' and titled 'Natura morta con testa di statua e libre').

Turin, Palazzo Bricherasio, *Felice Casorati, dagli anni Venti agli anni Quaranta*, April - June 1996, no. 91 (illustrated p. 150).

Ravenna, Loggetta Lombardesca, *Felice Casorati, dipingere il silenzio*, April - September 2007 (illustrated p. 138); this exhibition later travelled to Trieste, Museo Revoltella.

#### LITERATURE:

S. Solmi, *Visita allo studio di Casorati*, in 'Lettere ed Arti', March 1946, pp. 20-21 (illustrated).

L. Carluccio, *Casorati*, Turin, 1964, no. 152, p. 131 (illustrated).

G. Bertolimo & F. Poli, *Felice Casorati, catalogo generale, I dipinti*, vol. I, Turin, 1995, no. 782 (illustrated vol. II, no. 782).



λ84

## MARIO SIRONI (1885-1961)

### *Pescatori*

signed 'sironi' (lower left)  
oil on paper laid down on canvas  
26 x 18 $\frac{7}{8}$  in. (66 x 48 cm.)  
Painted in 1928-1929

£20,000-30,000

\$31,000-45,000  
€28,000-41,000

#### PROVENANCE:

Galleria Barbaroux, Milan, by 1938.  
Galleria Gian Ferrari, Milan (no. 3103).  
Private collection, Italy, by whom acquired from the above in January 2001, and  
thence by descent to the present owners.

#### EXHIBITED:

Cagliari, Castello di San Michele, *Mario Sironi, Opere 1919-1959*, July -  
September 2002.  
Milan, Palazzo Reale, *Mario Sironi, Constant Permeke, i luoghi e l'anima*,  
October 2005 - October 2006 (illustrated p. 97).

#### LITERATURE:

R. De Grada, *Mario Sironi*, Milano, 1972, p. 122 (illustrated pl. XXIV; with  
incorrect medium and erroneously dated '1938').  
C. Gian Ferrari, *Mario Sironi, Opere*, Milan, 2002 (illustrated p. 77).

As a contemporary of Gino Severini and Giorgio de Chirico, Mario Sironi was heavily influenced by Futurism in his early career. However, like Felice Casorati (lots 81, 82 and 83) the artist returned to a neoclassical style of painting after his service in the First World War, and was a key founder of the 'Novecento Italiano' movement. During this time, the artist's version of Futurism yielded to a markedly different style, in which his works are dominated by large, immobile forms. Often mannequins were used in his compositions, as they were in the metaphysical works of Giorgio de Chirico. Later in the 1920s, the artist began to paint compositions of peasants and family groups, in what has been described by art historian Fabio Benzi as 'a primitivist form of Classicism'. *Pescatori* is an example of such a work, where the post-war formalism of the artist's oeuvre began its metamorphosis into a more national, popular art to which the artist turned in the 1930's.





85

PROPERTY FROM THE COLLECTION OF NIKKI VAN DER ZYL

86

## MAX LIEBERMANN (1847-1935)

*Buchenwald bei Kösen, study for 'Gedächtnisfeier für Kaiser Friedrich III in Kösen'*

signed 'MLiebermann' (lower right)

charcoal on paper

18½ x 11½ in. (46.1 x 29.1 cm.)

Drawn in 1888

£1,000-2,000

\$1,600-3,000

€1,400-2,700

### PROVENANCE:

Georg Less, Breslau, by 1914.

Anneliese van der Zyl-Less, Majorca, by descent from the above in the 1960s.

Nikki van der Zyl, London, by descent from the above in 2005.

### LITERATURE:

E. Hancke, *Chronik, Eine Zeichnung von Liebermann, Buchenwald bei Kösen*, in 'Kunst und Künstler', vol. 9, no. 12, 1 September 1911, p. 650 (illustrated p. 608).

E. Hancke, *Max Liebermann, Sein Leben und seine Werke*, Berlin, 1914

(illustrated p. 245; titled 'Buchenhalle in Kösen').

Exh. cat. *Max Liebermann in seiner Zeit*, Nationalgalerie Berlin, 1979-1980 (mentioned under no. 234).

M. Eberle, *Max Liebermann, Werkverzeichnis der Gemälde und Ölstudien*, vol. 1, Munich, 1995, p. 338.

Sold with a photo-certificate from Drs Margreet Nouwen.



87

λ85

## OTTO DIX (1891-1969)

*Am Bodensee I (Seeausschnitt)*

signed 'DIX.' (lower right)

watercolour and gouache on paper

image: 6½ x 8½ in. (15.5 x 22 cm.)

sheet: 8¼ x 10¾ in. (21.1 x 27.3 cm.)

Executed circa 1950

£2,000-3,000

\$3,100-4,500

€2,800-4,100

### PROVENANCE:

Galerie Schöninger, Munich (319178).

Private collection, Munich, by whom acquired from the above, and thence by decent to the present owner.

### LITERATURE:

S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, no. A50erJ/1 (illustrated p. 231).



86

λ87

## OTTO DIX (1891-1969)

*Am Bodensee II (Kornfelder und See)*

signed 'DIX' (lower right)

watercolour and pencil on paper

sheet: 7½ x 10 in. (19.2 x 25.5 cm.)

image: 6¼ x 8½ in. (15.5 x 21.5 cm.)

Executed circa 1950

£2,000-3,000

\$3,100-4,500

€2,800-4,100

### PROVENANCE:

Galerie Schöninger, Munich (319178).

Private collection, Munich, by whom acquired from the above, and thence by descent to the present owner.

### LITERATURE:

S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, no. A50erJ/2 (illustrated p. 231).





λ88

## OTTO DIX (1891-1969)

### *Gehöft am Fluß II*

signed and dated 'DIX 15' (lower left)  
charcoal on paper  
13½ x 17¼ in. (34.2 x 43.8 cm.)  
Executed in 1915

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

#### PROVENANCE:

Galerie Kllhm, Munich.

#### EXHIBITED:

Munich, Kunst Kabinett Kllhm, *Otto Dix, Zeichnungen, Gouachen 1911-1918*, November - December 1962, no. 28 (illustrated); this exhibition later travelled to Dortmund, Museum am Ostwall.

Stuttgart, Württembergischer Kunstverein, *Otto Dix, Handzeichnungen, Gouachen, Radierungen von 1911 bis 1928*, March - April 1963, no. 7.

Nuremberg, Fränkische Galerie am Marienort, *Otto Dix, Gemälde, Zeichnungen und Druckgraphik aus fünf Jahrzehnten*, October - November 1965, no. 30 (illustrated).

Dusseldorf, Kunstmuseum, *Frühe Zeichnungen von Otto Dix*, 1966, no. 13.

Göttingen, Städtischen Museum am Ritterplan, *Otto Dix, Gesellschaftskritik und Kunst*, September - October 1968, no. 10.

Rome, Galleria Giulia, *Otto Dix, acquarelli, disegni, incisioni*, December 1973 - January 1974 (illustrated).

#### LITERATURE:

U. Lorenz, *Otto Dix, Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. 1, Weimar, 2003, no. WK 5.2.11 (illustrated p. 368).





89

## GEORGE GROSZ (1893-1959)

### *A maverick from movie land*

signed with the signature stamp and inscribed 'GROSZ A Maverick from movie land' (lower right), dated and inscribed 'to Ben Hecht 1001 Afternoon 1941' (lower left)

reed pen and pen and ink on paper

23 3/8 x 18 1/4 in. (59.4 x 46.2 cm.)

Executed in 1941

£5,000-7,000

\$7,600-11,000

€6,900-9,600

#### PROVENANCE:

The artist's estate (with the Nachlass stamp and numbered '4.50.11' on the reverse).

Private collection, Turin.

#### LITERATURE:

B. Hecht, *1001 Afternoons in New York*, New York, 1941 (illustrated p. 69).

B. Hecht, *1001 Nachmittage in New York*, Frankfurt, 1992 (illustrated p. 87).

Sold with a photo-certificate from Dr. Ralph Jentsch.

The present work comes from a series of 86 drawings created as illustrations for '1001 Afternoons in Chicago', a collection of political newspaper writings by artist's friend Ben Hecht.



PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

λ90

## OTTO DIX (1891-1969)

### *Margot*

signed and dated '1920.DIX' (lower right) and inscribed 'Margot' (upper centre)

pencil on paper

16 1/8 x 13 in. (42.5 x 33 cm.)

Drawn in 1920

£5,000-8,000

\$7,600-12,000

€6,900-11,000

#### PROVENANCE:

Galerie Kllhm, Munich.

Acquired from the above by the father of the present owner in 1972.

#### EXHIBITED:

Nuremberg, Fränkische Galerie am Marienort, *Otto Dix*, 1965, no. 59.

Munich, Galerie Kllhm, *Otto Dix*, 1966, no. 8.

Göttingen, Städtisches Museum am Ritterplan, *Otto Dix, Gesellschaftskritik und Kunst*, September - October 1968, no. 39.

Essen, Museum Folkwang, *Otto Dix, Aquarelle, Zeichnungen, Radierfolge "Der Krieg"*, December 1971 - January 1972, no. 55; this exhibition later travelled to Frankfurt, Kunstverein, Bielefeld, Kunsthalle, Rome, Galleria Giulia, Turin, Milan, Galleria del Levante, Bologna, Galleria Forni and Bolzano, Galleria Goethe.

Munich, Museum Villa Stuck, *Otto Dix*, August - October 1985, no. 330.

#### LITERATURE:

B. S. Barton, *Otto Dix und die Neue Sachlichkeit*, Michigan, 1971, no. III.C.19.

U. Lorenz, *Otto Dix, Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. 8, Weimar, 2003, no. EDV 5.3.2 (illustrated p. 707).



λ91

## HERBERT GURSCHNER (1901-1975)

*Straßenszene*

signed 'GURSCHNER' (lower right)

oil on panel

11 x 9¼ in. (28 x 24.8 cm.)

Painted circa 1950s-1960s

£6,000-8,000

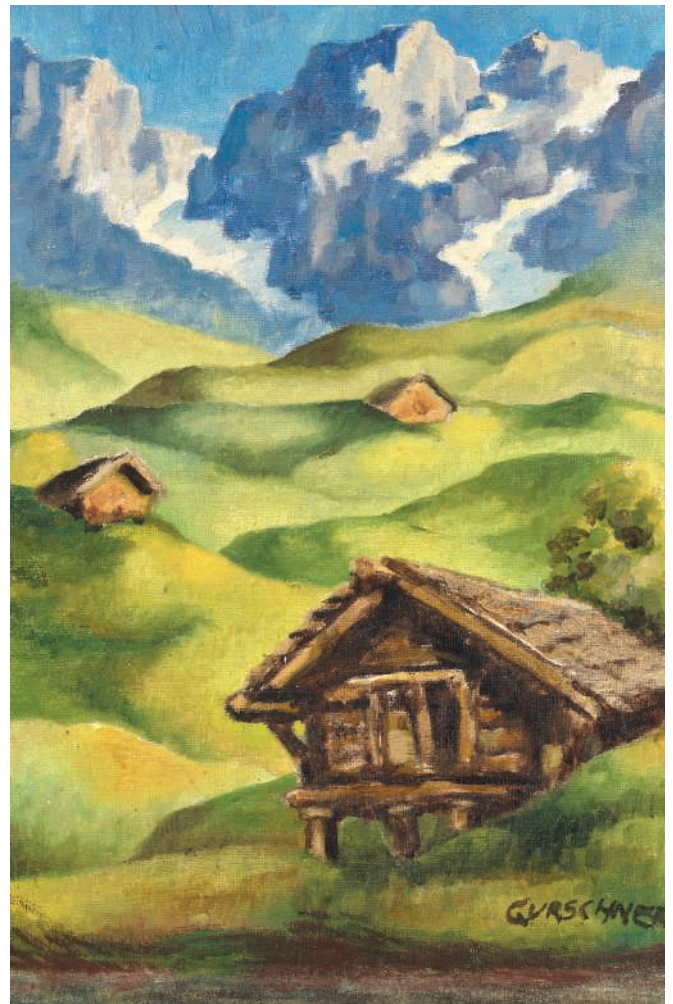
\$9,100-12,000

€8,300-11,000

### PROVENANCE:

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

Roland Widder has confirmed the authenticity of this work.



λ92

## HERBERT GURSCHNER (1901-1975)

*Almhütte*

signed 'GURSCHNER' (lower right)

oil on canvas

18 x 12½ in. (45.7 x 30.8 cm.)

£4,000-6,000

\$6,100-9,100

€5,500-8,200

### PROVENANCE:

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

Roland Widder has confirmed the authenticity of this work.





93

93

## EGON SCHIELE (1890-1918)

*Etude d'après un plâtre académique*

signed and dated "SCHIELE" 1906" (lower right)

charcoal on tinted paper

18¼ x 13⅞ in. (46.4 x 35.2 cm.)

Executed in 1906

£6,000-8,000

\$9,100-12,000

€8,300-11,000

### PROVENANCE:

Anonymous sale, Berard Peron Schintgen, Lyon, 9 March 2015, lot 70.

Acquired at the above sale by the present owner.

Jane Kallir has confirmed the authenticity of this work.

PROPERTY FROM A EUROPEAN COLLECTOR

λ94

## OSKAR KOKOSCHKA (1886-1980)

*Liegende Frau*

signed with initials "OK" (lower right)

pen and brown ink on paper

13½ x 19¼ in. (34.2 x 48.8 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

This work will be included in the forthcoming catalogue of works by Oskar Kokoschka being prepared by Dr. Alfred Weidinger.



94



95

**CHRISTIAN ROHLFS (1849-1938)**

*Russischer Himmel über Ascona*

gouache, watercolour and pastel on paper  
23½ x 17½ in. (58.5 x 44.5 cm.)

Executed in 1934

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

The artist's estate (with the *Nachlass* stamp on the reverse).  
Anonymous sale, Ketterer, Stuttgart, 20-21 May 1960, lot 546.  
Acquired at the above sale and thence by descent to the present owner.

**LITERATURE:**

P. Vogt, *Christian Rohlf, Aquarelle und Zeichnungen*, Recklinghausen, 1958,  
no. 1934/11, p. 198.





196

# OSKAR KOKOSCHKA (1886-1980)

*Vogel*

watercolour and gouache on paper  
17½ x 23½ in. (44.7 x 58.8 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

## PROVENANCE:

Sergei Rodzianko, a gift from the artist.  
Eric and Flora Maxwell, a gift from the above.  
A gift from the above to the present owner.

This work will be included in the forthcoming catalogue of works by Oskar Kokoschka being prepared by Dr. Alfred Weidinger.



PROPERTY FROM A EUROPEAN COLLECTOR

**97**

# **ANTON FAISTAUER (1887-1930)**

*Stilleben mit Fischen und Steinkrug*

oil on canvas

24½ x 29½ in. (62.3 x 75.2 cm.)

Painted in 1929

£25,000-35,000

\$38,000-53,000

€35,000-48,000

## **PROVENANCE:**

Acquired by the father of the present owner, circa 1950s.

## **LITERATURE:**

F. Fuhrmann, *Anton Faistauer*, Salzburg, 1972, no. 373, p. 165 (illustrated pl. 35).





PROPERTY FROM A PRIVATE FRENCH COLLECTION

**λ98**

## **LOUIS VALTAT (1869-1952)**

### *Maison à Choisel*

signed 'L.Valtat' (lower right); signed again  
'L.Valtat' (lower left)

oil on canvas

10% x 13% in. (27 x 34 cm.)

Painted in 1935

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### **PROVENANCE:**

Anonymous sale, Hôtel des ventes de Troyes,  
2 June 2012, lot 82.

Acquired from the above sale by the present  
owner.

This painting will be included in the forthcoming  
Valtat *catalogue raisonné* being prepared by Les  
Amis de Louis Valtat.



**99**

## **RAOUL DUFY (1877-1953)**

### *Fleurs des champs*

signed 'Raoul Dufy' (lower right)

pen and India ink on paper

26 x 19% in. (66 x 50.4 cm.)

£4,000-6,000

\$6,100-9,100

€5,500-8,200

#### **PROVENANCE:**

Anonymous sale, Loudmer, Paris, 1 April 1996,  
lot 87.

Stoppenbach & Delestre, London.

Acquired from the above by the present owner.



★100

**MAURICE DE VLAMINCK (1876-1958)**

*Paysage*

signed 'Vlaminck.' (lower left)

oil on canvas

13 x 16½ in. (33 x 41 cm.)

£20,000-30,000

\$31,000-45,000

€28,000-41,000

**PROVENANCE:**

Acquired directly from the artist in 1948-1949 and thence by descent to the present owner.





101

λ101

## LÉON DE SMET (1881-1966)

### *Les falaises*

signed and dated 'LÉON DE SMET 1920' (lower left)  
oil on canvas  
20¾ x 25½ in. (52.6 x 65.2 cm.)  
Painted in 1920

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ102

## LOUIS VALTAT (1869-1952)

### *Le bois de Boulogne*

signed 'L.Valtat' (lower right)  
oil on canvas  
10½ x 13¾ in. (26.5 x 34.8 cm.)  
Painted in 1937

£6,000-8,000

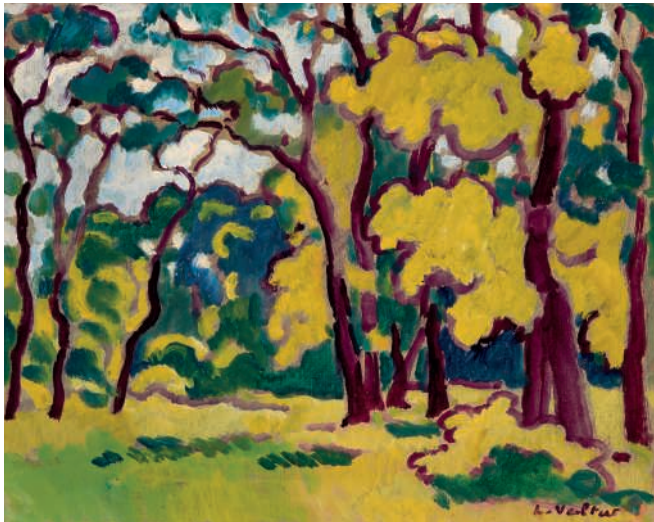
\$9,100-12,000  
€8,300-11,000

#### PROVENANCE:

Anonymous sale, Hôtel des ventes de Troyes, 2 June 2012, lot 81.  
Acquired from the above sale by the present owner.

#### LITERATURE:

J. Valtat, *Louis Valtat, Catalogue raisonné de l'oeuvre peint*, vol. I, Neuchâtel, 1977, no. 2471 (illustrated p. 275).



102

λ103

## RAOUL DUFY (1877-1953)

### *Château de Brissac*

pen and India ink on paper  
19¾ x 25½ in. (50.2 x 65.7 cm.)  
Executed in 1937

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

#### PROVENANCE:

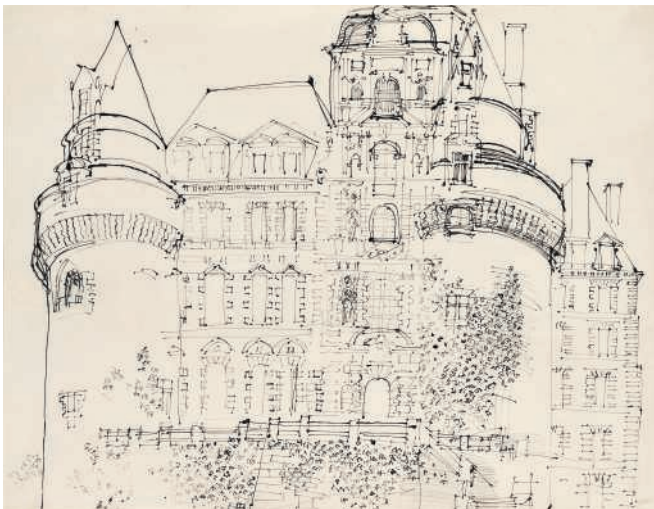
Galerie Louis Carré, Paris (D.6826/D1842; dated '1936').  
Olga Carré, Paris, by descent from the above; succession sale, Hôtel Drouot, 10 December 2002, lot 77.  
Frost & Reed, London (no. D17998).  
Acquired from the above by the present owner.

#### EXHIBITED:

Albi, Musée Toulouse-Lautrec, *Raoul Dufy*, July - September 1955, no. 77.  
Tokyo, *Raoul Dufy*, April - July 1983, no. 104 (illustrated); this exhibition later travelled to Nishinomiya, Yokohama and Gunma.  
London, Hayward Gallery, *Raoul Dufy*, November 1983 - February 1984, no. 261 (illustrated p. 140; dated '1936').

#### LITERATURE:

L. Carré, *Dessins et croquis extraits de cartons et carnets de Raoul Dufy*, Paris, 1944 (illustrated).  
J. Cocteau, *Dufy*, Paris, 1949 (illustrated).  
M. Gieure, *Dufy, dessins*, Paris, 1952, no. 96 (illustrated; titled 'Brissac').  
A. Werner, *Raoul Dufy*, New York, 1953 (illustrated pl. 33).  
M. Gauthier, *Raoul Dufy*, Paris, 1955 (illustrated pl. 33).  
L-G. Buchheim, *Raoul Dufy, Festliche Welt, Zeichnungen und Radierungen*, Feldafing, 1955, no. 30 (illustrated; titled 'Das Schloß Brissac').  
P. de Luynes, *Parcs et Châteaux de France*, Paris, 1960 (illustrated p. 23; titled 'Brissac').  
A. Werner, *Raoul Dufy*, London, 1970, no. 66 (illustrated p. 63; dated '1936').  
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des dessins*, Vol. I, Paris, 1991, no. 363 (illustrated p. 153).



103



λ104

## JEAN DUFY (1888-1964)

### *Vue de Paris*

signed 'Jean Dufy' (lower left)  
gouache and watercolour on paper  
17¼ x 23¾ in. (43.9 x 59.3 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

#### PROVENANCE:

Frost & Reed, London (no. O/D17976).  
Acquired from the above by the present owner.

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.





PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ105

## ANDRÉ LANSKOY (1902-1976)

*Nature morte avec panier*

signed 'LANSKOY' (upper left)

oil on canvas

23½ x 35½ in. (60 x 91.1 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

### PROVENANCE:

Anonymous sale, Sotheby's, London, 22 October 1986, lot 272.

Acquired at the above sale by the present owner.



106

## RAOUL DUFY (1877-1953)

*Les deux poissons*

signed 'Raoul Dufy' (lower right)

watercolour and gouache on paper

19½ x 25½ in. (51 x 65 cm.)

£6,000-8,000

\$9,100-12,000

€8,300-11,000

### PROVENANCE:

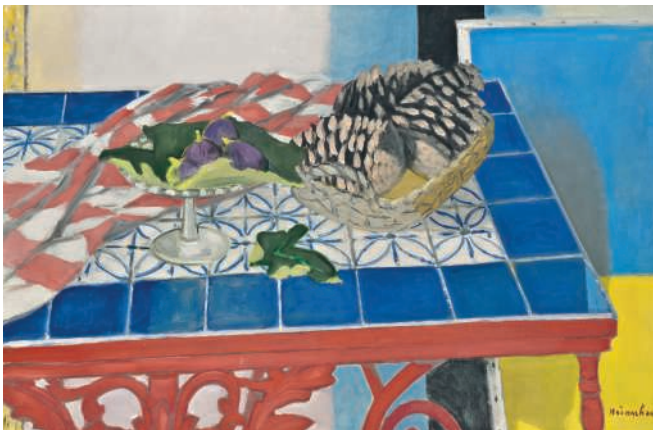
Anonymous sale, Sotheby's, London, 22 June 1955, lot 52.

Charles & Barbara Robertson, by whom acquired at the above sale; their sale, Sotheby's, London, 16 December 2002, lot 84.

Acquired at the above sale by the present owner.

### LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1481 (illustrated p. 152).



THE PROPERTY OF THE LATE HAZEL WESTBURY

λ107

## MAURICE BRIANCHON (1899-1979)

*Nature morte aux pommes de pin*

signed 'Brianchon' (lower right)

oil on canvas

23½ x 36¼ in. (60 x 92 cm.)

Painted in 1962

£6,000-8,000

\$9,100-12,000

€8,300-11,000

### PROVENANCE:

Wildenstein & Cie., Paris.

### EXHIBITED:

Neuchâtel, Musée des Beaux-Arts, *Maurice Brianchon*, May - August, 1962, no. 122 (illustrated p. 46).

Paris, Galerie Beaux-Arts, *Maurice Brianchon*, October - November 1962, no. 56 (illustrated p. 32).

### LITERATURE:

P.A. Brianchon & O. Daulte, *Catalogue de l'oeuvre peint de Maurice Brianchon*, Lausanne, 2008, no. 640 (illustrated p. 288).

PROPERTY FROM A DISTINGUISHED PRIVATE  
EUROPEAN COLLECTOR

λ\*108

**MAURICE DE VLAMINCK  
(1876-1958)**

*Rue du village*

signed 'Vlaminck' (lower left)  
watercolour, gouache and ink on paper  
18½ x 21¾ in. (46.9 x 55.4 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**PROVENANCE:**

Arthur Tooth & Sons, London (5678D).  
Acquired from the above *circa* November 1960 and  
thence by descent to the present owner.



109

**RAOUL DUFY (1877-1953)**

*Régates*

signed 'Raoul Dufy' (lower right)  
pen and India ink on paper  
19¾ x 25½ in. (50.3 x 65.7 cm.)  
Executed in 1928

£8,000-12,000

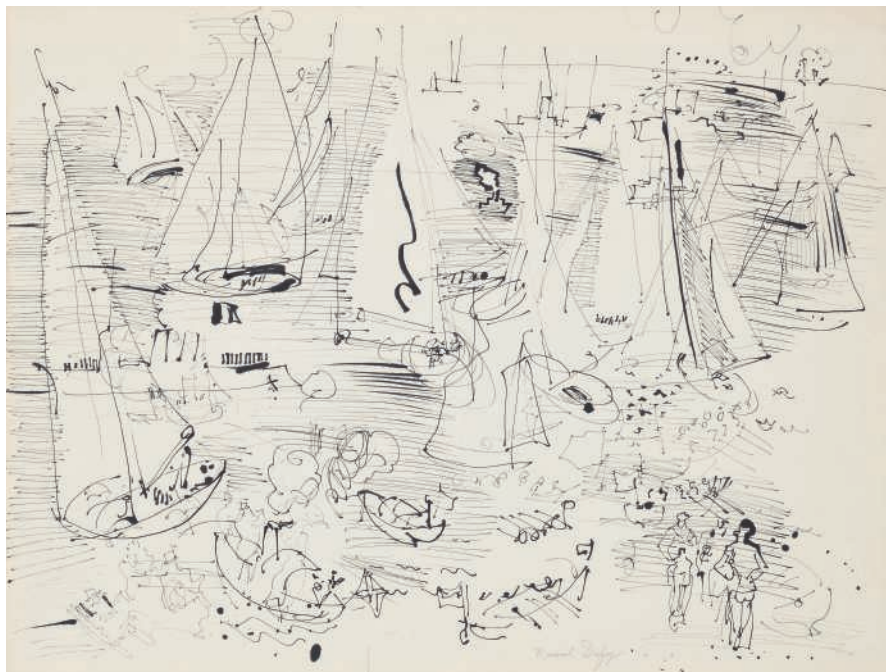
\$13,000-18,000

€11,000-16,000

**PROVENANCE:**

Gérard Oury, Paris, thence by descent; sale,  
Artcurial, Paris, 21 April 2009, lot 56.  
Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille has confirmed the  
authenticity of this work and it will be included  
in her forthcoming supplement to the *Catalogue  
raisonné des aquarelles, gouaches et pastels de  
Raoul Dufy* currently in preparation.





# HENRI LEBASQUE

## PROPERTY OF A CHICAGO COLLECTOR

When Lebasque moved to Paris in 1885, he often visited the atelier of Léon Bonnat; a painter, collector, and professor at the Ecole des Beaux-Arts. Influenced by Bonnat as well as his fellow students Pierre Bonnard and Edouard Vuillard, Lebasque adopted the *intimiste* style, of which the present large-scale work is an important example.

Henri Lebasque first visited the French Riviera in 1906 at the suggestion of his friend Henri Manguin. In 1924, Lebasque relocated to the region to permanently take advantage of its unparalleled light. Returning often in the intervening years, the artist would earn the sobriquet "Painter of Joy and Light."

Settling in Le Cannet, a town just to the north of Cannes, Lebasque continued painting landscapes and domestic scenes, but increasingly focused on the depictions of female nudes. Influenced by his friend and neighbour Henri Matisse, with whom Lebasque had founded the *Salon d'Automne* in Paris in 1903, he developed a penchant for the depiction of lavish patterning in interior spaces.

Suffused with warm, natural light, Lebasque's languorous *Nu à la peau de léopard, Le Cannet* recalls Matisse's depiction of voluptuous *odalisques* in exotic settings throughout the 1920s. The texture of the leopard rug and the upholstery on which the figure rests is suggested through the artist's use of airy brushwork. The tinges of green at the extreme edges of the woman's figure hint at the wild use of colour favoured by Matisse and his fellow *fauve* painters; however, in palette the present work is perhaps more closely related to the work of Camille Pissarro, with whom Lebasque had also studied in Paris.

Lisa A. Banner has written that Lebasque's 1920s nudes were "the culmination of [his] intimist manner of painting—the celebration of the female form as fertile, warm, and inspiring... Matisse's nudes of the same period, painted in his neighbouring villa on the Riviera, share his rich decorative sense, but approach the nude in a more intellectual style, as opposed to Lebasque's sensuous style. Lebasque painted his young models in poses of penetrating intimacy and subtle clarity" (Exh. cat., *Lebasque*, San Francisco, 1986, pp. 70 and 72).







\*■110

## HENRI LEBASQUE (1865-1937)

*Nu à la peau de léopard, Le Cannet*

signed 'Lebasque' (lower right)

oil on canvas

38 $\frac{1}{8}$  x 63 $\frac{3}{4}$  in. (97 x 161.9 cm.)

Painted in Le Cannet in 1926

£70,000-100,000

\$110,000-150,000

€96,000-140,000

### PROVENANCE:

Frédéric Manaut, Paris.

Galerie l'Obsidienne, Paris.

Anonymous sale, Sotheby's, London, 5 April 1978, lot 25.

Acquired by the family of the present owner, circa 1980.

### EXHIBITED:

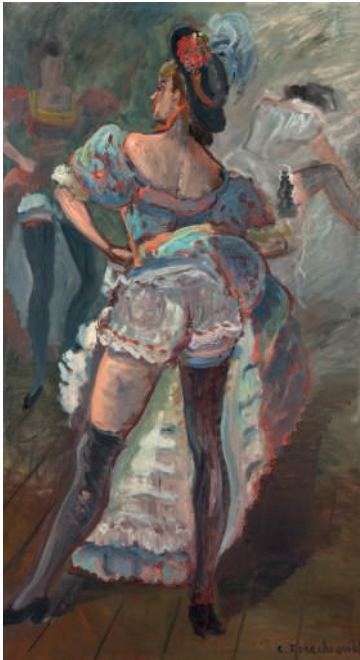
San Francisco, Montgomery Gallery, *Lebasque*, February-April 1986, no. 50, p. 80 (illustrated in colour).

### LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, no. 949, p. 246 (illustrated; with erroneous dimensions).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.





λ\*111

## CONSTANTIN TERECHKOVITCH (1902-1978)

*Danseuse du bal Tabarin*

signed twice 'C.Terechkovitch' (lower right)

oil on canvas

31 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (81 x 44.8 cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800

### PROVENANCE:

Private collection, Geneva, and thence by descent to the present owner.

Sold with a photo-certificate from France Terechkovitch.



λ112

## LUDOVIC-RODO PISSARRO (1878-1952)

*Danseurs de Cancan*

signed 'Ludovic Rodo' (lower right)

oil on canvas

18 $\frac{3}{4}$  x 15 $\frac{1}{8}$  in. (46.1 x 38.5 cm.)

Painted circa 1906

£1,800-2,500

\$2,800-3,800

€2,500-3,400

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 1 December 2014, lot 15.

Acquired at the above sale by the present owner.

Lélia Pissarro has confirmed the authenticity of this work and it is recorded in the archives of Pissarro Stern Publications.



\*113

## JULES PASCIN (1885-1930)

*Modèle assis*

signed 'pascin' (lower right)

watercolour and crayon on paper

12 $\frac{3}{4}$  x 9 in. (32.5 x 23 cm.); irregular

£1,800-2,500

\$2,800-3,800

€2,500-3,400

### PROVENANCE:

Private collection, Paris.

Acquired from the above by the present owner.

Sold with a photo-certificate from the Comité Pascin.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ114

## PIERRE BONNARD (1867-1947)

### *Nu à sa toilette*

signed 'Bonnard' (lower right)

pencil on paper

6 $\frac{7}{8}$  x 4 $\frac{1}{4}$  in. (17.5 x 10.8 cm.)

£5,000-8,000

\$7,600-12,000

€6,900-11,000

#### PROVENANCE:

Antoine Sapiro, Paris.

Private collection, Belgium, and thence by descent to the present owner.

#### EXHIBITED:

Humblebaek, Louisiana Museum, *Pierre Bonnard*, September - October 1967, no. 46 (titled 'Model').

Tokyo, Musée National d'Art Occidental, *Bonnard, Exposition au Japon*, March - May 1968, no. 104 (illustrated pl. 98; titled 'Nu'); this exhibition later travelled to Kyoto, Musée National d'Art Moderne.

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



λ115

## LÉONARD TSUGUHARU FOUJITA (1886-1968)

### *Scène de maison close*

signed 'Foujita' (lower right)

pen and ink and pastel on tracing paper

11 x 9 $\frac{1}{8}$  in. (28.1 x 23.1 cm.)

Drawn circa 1951

£4,000-6,000

\$6,100-9,100

€5,500-8,200

#### PROVENANCE:

Succession sale, Cornette de Saint-Cyr, Paris, 29 October 2013, Lot 273.

Acquired at the above sale by the present owner.



116

## ARISTIDE MAILLOL (1861-1944)

### *Nus*

sanguine on paper

15 $\frac{1}{4}$  x 11 $\frac{1}{8}$  in. (38.7 x 28.2 cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,800

#### PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Nice, 28 November 2013, lot. 345.

Acquired at the above sale by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.







117 (recto)



117

## ARISTIDE MAILLOL (1861-1944)

*Nu assis, genou gauche replié*

sanguine on paper

12½ x 9 in. (30.9 x 23.1 cm.)

With a further drawing in pencil *Deux femmes* on the reverse.

£1,800-2,500

\$2,800-3,800

€2,500-3,400

### PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Nice, 28 November 2013, lot. 112a.

Acquired at the above sale by the present owner.



117 (verso)

λ118

## LÉONARD TSUGUHARU FOUJITA (1886-1968)

*La couture*

signed 'Foujita' (lower centre)

pen and blue ink on paper

6½ x 5½ in. (15.5 x 13 cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,400

### PROVENANCE:

Succession sale, Cornette de Saint-Cyr, Paris, 9 December 2013, lot 244c.

Acquired at the above sale by the present owner.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

119

## CAMILLE PISSARRO (1830-1903)

*Etude des maraîchères*

pencil on paper

7½ x 5½ in. (20.1 x 14 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

### PROVENANCE:

The artist's estate, and thence by descent.

Galerie Motte, Geneva.

Private collection, Belgium, and thence by descent to the present owner.

Dr Joachim Pissarro has confirmed that this work will be included in the forthcoming *catalogue raisonné* of Drawings by Camille Pissarro.

•120

## HENRI LEBASQUE (1865-1937)

### *Baigneuses dans un paysage*

oil on canvasboard

14 7/8 x 18 1/8 in. (37.8 x 46 cm.)

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

121

## EMILE BERNARD (1868-1941)

### *Portrait de femme*

signed and dated indistinctly 'Emile Bernard 1903' (lower right)

oil on canvas

31 5/8 x 26 1/2 in. (80.3 x 67.2 cm.)

Painted in 1903

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 23 October 1985, lot 108.

Madame Béatrice Recchi-Altarriba has confirmed the authenticity of this work.

PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

122

## HENRI FANTIN-LATOURE (1836-1904)

### *Trois baigneuses*

dated and inscribed by the widow of the artist 'Dernière esquisse de Fantin matin 25 août 1904' (lower left), dated again by her '25 août 1904' (lower right)

oil on canvas

25 5/8 x 21 1/4 in. (65 x 53.9 cm.)

Painted on 25 August 1904

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

#### PROVENANCE:

Victoria Fantin-Latour, Paris.

Ferdinand Tempelaere, Paris, by 1936.

Anonymous sale, Christie's, London, 24 June 1986, lot 106A.

Anonymous sale, Sotheby's, London, 21 June 1989, lot 298.

#### EXHIBITED:

Grenoble, Musée Bibliothèque, *Centenaire de Henri Fantin-Latour*, August - October 1936, no. 111, p. 24.

This work will be included in the forthcoming Fantin Latour *catalogue raisonné* being prepared by Galerie Brame & Lorenceau.

This believed to be the final study by the artist prior to his death on 25 August 1904.







(recto)

123

## PAUL GAUGUIN (1848-1903)

*Portrait de Paul Palonini (recto); Bord de rivière (verso)*

signed 'P. Gauguin' (lower centre)

charcoal on paper (recto); charcoal and pencil on paper (verso)

8¼ x 5¼ in. (21 x 13.2 cm.)

Executed circa 1877-1884

£7,000-10,000

\$11,000-15,000

€9,600-14,000

### PROVENANCE:

Anonymous sale, Christie's, London, 4 April 1989, lot 314.

Frost & Reed, London.

Acquired from the above by the present owner.

### LITERATURE:

D. Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint, 1873-1888*, Vol. II, Paris, 2001 (illustrated p. 577).



(verso)





124

**MAXIME MAUFRA (1861-1918)**

*L'Oued d'El Kantara*

signed and dated 'Maufra 1913.' (lower left)

oil on canvas

9½ x 13 in. (24.2 x 33 cm.)

Painted in 1913

£4,000-6,000

\$6,100-9,100

€5,500-8,200

This work will be reproduced in the Maxime Maufra catalogue raisonne being prepared by Madame Caroline Durand-Ruel Godfroy.

Oued d'El Kantara, in the northern of Algeria, is described by locals as the "Mouth of the Desert", referring to the impressive gorges and lush oasis found in this region. In 1913, like many of his fellow artists and friends, such as Paul Gauguin, Maxime Maufra travelled to North-Africa to find new sources of inspiration in the exotic climes to be explored. In Algeria he painted a series of landscapes capturing the light and the mystical aura of El Kantara such as *Le soir, l'Oued d'El Kantara* (Alexandre, p. 173; illustrated right)



Maxime Maufra, *Le soir, l'Oued d'El Kantara*





125

λ125

## ALBERT MARQUET (1875-1947)

### *Intérieur au guéridon*

signed 'Marquet' (lower right); numbered and inscribed '40 VIII Interieur au gueridon' (on the reverse)

oil on board

6¼ x 10 in. (16 x 25.4 cm.)

Painted *circa* 1898

£3,500-5,500

\$5,400-8,300

€4,800-7,500

#### PROVENANCE:

Marcelle Marquet (the artist's wife).

Anonymous sale, Christie's, South Kensington, 22 June 2012, lot 186.

Acquired at the above sale by the present owner.

#### EXHIBITED:

New York, Wildenstein, *Albert Marquet, Paintings*, April - May 1998.

#### LITERATURE:

Wildenstein, *Albert Marquet*, New York, 1985, p. 88.

This work will be included in the critical catalogue of Albert Marquet's paintings being prepared by the Wildenstein Institute.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ126

## PIERRE BONNARD (1867-1947)

### *Nature morte*

pencil on paper

6½ x 4¾ in. (16.5 x 12.5 cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,400

#### PROVENANCE:

Galerie Sabiro, Paris.

Private collection, Belgium, and thence by descent to the present owner.

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



126

127

**HENRI LE SIDANER  
(1862-1939)**

*Le bouquet*

signed 'LE SIDANER' (lower right)  
oil on panel  
14 x 10½ in. (35.5 x 26.8 cm.)  
Painted in 1930

£8,000-12,000

\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

Camille Le Sidaner, Versailles, a gift from the artist.  
Louis Le Sidaner, Paris.  
Roland, Browse & Delbanco, London.

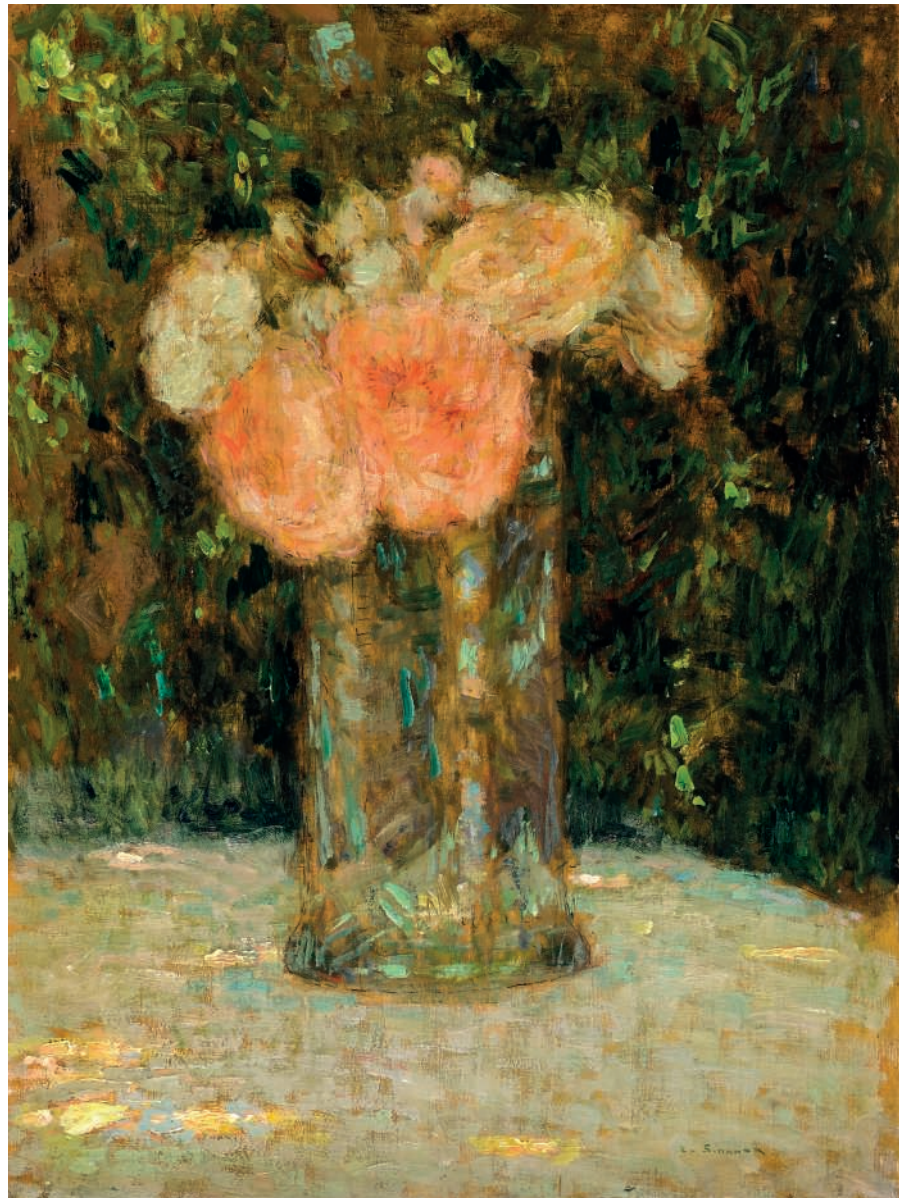
**EXHIBITED:**

Brussels, Galerie des Artistes Français, *Henri Le Sidaner*, October - November 1930, no. 70.  
Paris, Musée Galliéra, *Rétrospective Henri Le Sidaner*, April 1948, no. 85.  
London, Roland, Browse & Delbanco, *Painting by Le Sidaner, drawing by Puvis de Chavannes and Carrière*, April - March 1961, no. 13.

Sold with a photo-certificate from Yann Farinaux-Le Sidaner.



The present lot is represented within another important composition by the artist *La Nappe rouge* (illustrated above; Farinaux-Le Sidaner, 710) in the Musée de la Chartreuse, Douai. *Le bouquet* is portrayed on the wall behind the table, hanging in the apartment of Henri le Sidaner and his wife, and was a gift from him to her.







128

**ALBERT LEBOURG  
(1849-1928)**

*Pont-du-Château, les bords de l'Allier  
au soleil couchant*

signed and inscribed 'aLebourg à M Bonhomme'  
(lower right)

oil on board

10½ x 13¾ in. (26.8 x 35 cm.)

Painted in 1918

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

L. Bonhomme, by whom acquired directly from  
the artist.

Galerie Durant-Ruel, Paris (no. 16844).

Anonymous sale, Christie's, New York, 6 October  
1988, lot 10.

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

**LITERATURE:**

L. Bénédite, *Albert Lebourg*, Paris, 1923, p. 310.

François Lespinasse has confirmed the  
authenticity of this work.



PROPERTY FROM A DISTINGUISHED  
ENGLISH COLLECTION

129

**EUGÈNE BOUDIN  
(1824-1898)**

*Scène à la plage*

stamped with the initials 'E.B' (Lugt 828;  
lower right)

pastel on paper

8½ x 11¾ in. (21.6 x 28.9 cm.)

£4,000-6,000

\$6,100-9,100

€5,500-8,200

**PROVENANCE:**

Mrs. John Davison Rockefeller Jr., by 1928, and  
thence by descent to Laurence S. Rockefeller,  
New York (no. WC-105).

Galerie Eric Coatalem, Paris.

Acquired from the above by the present owner  
in 2006.

This work will be included in the third supplement  
of the *catalogue raisonné* of the work of Eugène  
Boudin being prepared by Manuel Schmit.

*“To steep oneself in the sky. To capture the tenderness of the clouds.  
To let the cloud masses float in the background, far off in the grey mist,  
and then make the blue blaze forth”*

— Eugene Boudin



130



131

130

**ALBERT LEBOURG  
(1849-1928)**

*Le port de Dieppe*

signed 'a.Lebourg' (lower right)

oil on canvas

13 ¾ x 25 ½ in. (35 x 65 cm.)

Painted *circa* 1880-1882

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Anonymous sale, Artcurial, Paris, 2 April 2015, lot 211.  
Acquired at the above sale by the present owner.

François Lespinasse has confirmed the authenticity of this painting.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

131

**CAMILLE PISSARRO  
(1830-1903)**

*Paysannes au champ*

signed with the initials 'C.P.' (Lugt 613a;

lower right)

pencil on paper

12 ½ x 19 ½ in. (31.8 x 48.6 cm.)

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

**PROVENANCE:**

Private collection, Belgium, and thence by descent to the present owner.

Dr Joachim Pissarro has confirmed that this work will be included in the forthcoming *catalogue raisonné* of Drawings by Camille Pissarro.





**132**

## ALBERT LEBOURG (1849-1928)

### *Paysage*

signed 'aLebourg.' (lower left); with atelier stamps (Lugt 4758; on the reverse)  
oil on canvas  
18½ x 30 in. (46 x 76 cm.)  
Painted circa 1920s

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

#### PROVENANCE:

Anonymous sale, Mercier & Cie, Lille, 13 March 1988.  
Acquired at the above sale by the present owner.

François Lespinasse has confirmed the authenticity of this painting.

The present work is an example of the artist's return to painting after suffering serious stroke in the autumn of 1920. More gestural and freer in style than Lebourg's earlier work, the vibrant colour and expressiveness of this work communicate the artist's pleasure in portraying the landscape and his desire to create, despite his physical limitations.



**133**

## PAUL SIGNAC (1863-1935)

### *La Baie d'Antibes*

signed and dated 'P.Signac 1917' (lower left)  
sepia wash on paper  
11½ x 17¼ in. (30.2 x 45 cm.)  
Executed in 1917

£7,000-10,000

\$11,000-15,000  
€9,600-14,000

#### PROVENANCE:

Duke Street Gallery, London (no. MP147).  
Frost & Reed, London (no. O/D17979).  
Acquired from the above by the present owner.

Sold with a photo-certificate from Marina Ferretti.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

**134**

## ACHILLE LAUGÉ (1861-1944)

### *Pivoines roses*

signed and dated 'A.Laugé 1922' (lower right)  
oil on canvas  
21¼ x 28½ in. (54 x 72.4 cm.)  
Painted in 1922

£5,000-7,000

\$7,600-11,000  
€6,900-9,600

#### PROVENANCE:

Anonymous sale, Rennes enchères, Rennes, 24 November 2013, lot 41.  
Acquired from the above sale by the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

**135**

**ACHILLE LAUGÉ (1861-1944)**

*Route ombragée*

signed 'A. Laugé' (lower left)

oil on canvas

20 7/8 x 28 3/8 in. (53 x 72 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**PROVENANCE:**

Anonymous sale, Hôtel Drouot, Paris, 28 November 2011, lot 83.

Acquired from the above sale by the present owner.

**136 No lot**





137

**CLAUDE-ÉMILE SCHUFFENECKER  
(1851-1934)**

*Notre Dame de Paris*

signed 'Schuffenecker' (lower left; enhanced)

oil on canvas

17½ x 23½ in. (43.5 x 60 cm.)

Painted in 1895

£9,000-15,000

\$14,000-23,000  
€13,000-21,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London,  
30 November 1967, lot 46.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Contemporaine, 1938, no. 3.

Paris, Galerie de Berri, *Hommage à Schuffenecker*, October 1954, no. 5.

Cologne, Gemälde-Galerie Abels, 1966, no. 5.

**LITERATURE:**

J-E. Grossvogel, *Claude-Émile Schuffenecker, Catalogue raisonné*, vol. 1, San Francisco, 2000, no. 351 (illustrated p. 132).



**\*138**

# **EUGÈNE BOUDIN (1824-1898)**

*Vaches au pâturage, Vallée de la Touques*

signed and dated 'Boudin-87' (lower right)

oil on canvas

15¾ x 21¾ in. (40 x 55.1 cm.)

Painted in 1887

£18,000-25,000

\$28,000-38,000

€25,000-34,000

## **PROVENANCE:**

Anonymous sale, Hôtel Drouot, Paris, 24 January 1908, lot 6.

Anonymous sale, Christie's, New York, 25 February 1981, lot 22.

## **LITERATURE:**

R. Schmit, *Eugène Boudin*, vol. II, Paris, 1973, no. 2220 (illustrated p. 348).





139

## JEAN-GABRIEL DOMERGUE

### LES BELLES PARISIENNES

Jean-Gabriel Domergue's portraits of chic and lavishly adorned women epitomise the *joie de vivre* which permeated Paris after the First World War. A cousin of Henri de Toulouse-Lautrec, and party with him to the discovery of the Moulin Rouge, Domergue's sought-after portraits of the high society women of Paris reflect a world of sumptuousness and celebrity. The star-studded array of aristocratic clients who pursued his work included Nadine Rothschild, Princess Ruspoli and the Duchess of Ramont as well as the muses and artistic elite of the period.

With a painterly brush, Domergue defined new possibilities for female representation, depicting glamorous, modern, post-war femininity. He was

deeply embedded in the fashion world where he designed dresses, millinery and accessories for couturiers Henry Margue and Paul Poiret and has been regarded as a significant leader in the creation of the image of the period.

Works in this section comprise a representative selection of the artist's key subjects, displaying his favoured social occasions, such as the casino (see lot 139) and the races (see lot 141) where the requisite costuming of the period is elegantly flaunted. A group of eight gem-like portraits, formerly from the collection of Andrée L. Vuitton (see lots 142-149), exemplify his interest in fashion with each model displaying a different 'look' of the period, each with a slightly different character.

λ\*139

## JEAN-GABRIEL DOMERGUE (1889-1962)

### *La blonde au Casino de Paris*

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed '727 La blonde au casino de Paris' (on the stretcher)  
oil on canvas  
25½ x 21¼ in. (64.7 x 53.8 cm.)

£8,000-12,000

\$13,000-18,000

€11,000-16,000

#### PROVENANCE:

Anonymous sale, Besch, Cannes, 15 august 2003, lot 270.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Noé Willer.



140

λ\*140

## JEAN-GABRIEL DOMERGUE (1889-1962)

### *La douce Flossie*

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed '113 La Douce Flossie' (on the stretcher)  
oil on canvas  
24 x 19½ in. (61 x 50 cm.)

£5,000-8,000

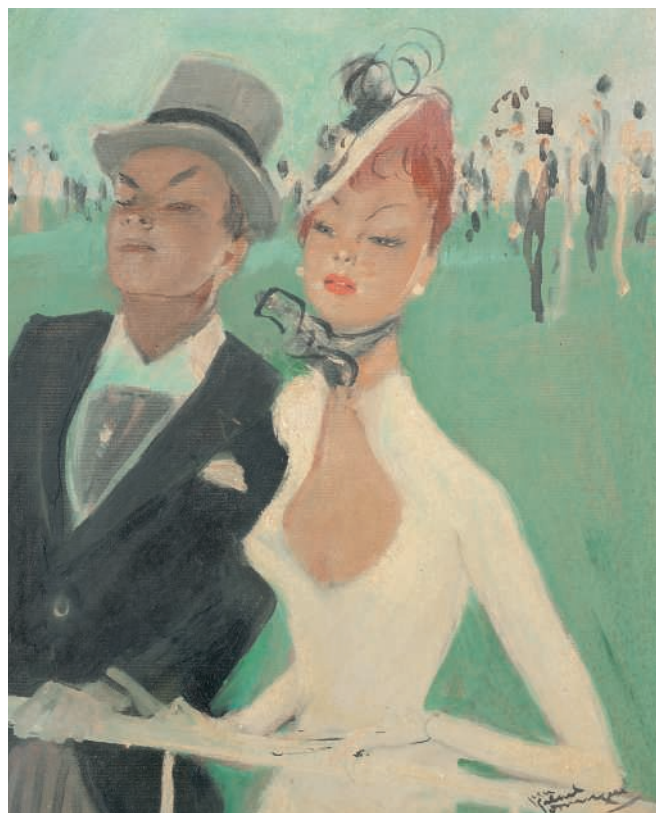
\$7,600-12,000

€6,900-11,000

#### PROVENANCE:

Anonymous sale, Dobiaschowsky Auktionen, Bern, 9 May 2003, lot 466.  
Anonymous sale, Besch, Cannes, 15 August 2003, lot 271.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Noé Willer.



141

λ141

## JEAN-GABRIEL DOMERGUE (1889-1962)

### *Au Grand Steeple*

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed '29 au grand Steeple' (on the reverse)  
oil on masonite  
16½ x 12¾ in. (40.9 x 32.9 cm.)

£8,000-12,000

\$13,000-18,000

€11,000-16,000

#### PROVENANCE:

Private collection, Paris.

Noé Willer has confirmed the authenticity of this work.





•λ142

**JEAN-GABRIEL DOMERGUE (1889-1962)**

*Jeune femme au chapeau*

signed 'Jean Gabriel Domergue' (lower right)  
oil on masonite  
9½ x 7½ in. (24 x 19 cm.)

£1,800-2,500

\$2,800-3,800  
€2,500-3,400

**PROVENANCE:**

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 63.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•λ143

**JEAN-GABRIEL DOMERGUE (1889-1962)**

*Nouche*

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed 'Nouche 105' (on the reverse)  
oil on masonite  
9½ x 7½ in. (24 x 19 cm.)

£1,800-2,500

\$2,800-3,800  
€2,500-3,400

**PROVENANCE:**

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 95.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•λ144

**JEAN-GABRIEL DOMERGUE (1889-1962)**

*Laura*

signed 'Jean Gabriel Domergue' (lower right); inscribed 'Laura' (on the reverse)  
oil on panel  
9½ x 7½ in. (24 x 19 cm.)

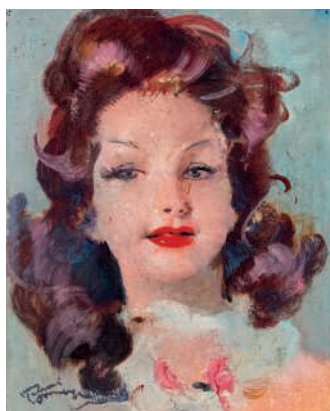
£1,500-2,000

\$2,300-3,000  
€2,100-2,700

**PROVENANCE:**

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 70.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•λ145

**JEAN-GABRIEL DOMERGUE (1889-1962)**

*Portrait d'une Parisienne*

signed 'Jean Gabriel Domergue' (lower left)  
oil on board  
9 x 7½ in. (23 x 18 cm.)

£1,500-2,000

\$2,300-3,000  
€2,100-2,700

**PROVENANCE:**

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 99.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.

•146

## JEAN-GABRIEL DOMERGUE (1889-1962)

*Nane*

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed '245 NANE' (on the reverse)  
oil on masonite  
9½ x 7½ in. (24 x 19 cm.)

£1,800-2,500

\$2,800-3,800  
€2,500-3,400

### PROVENANCE:

Anonymous sale, Dobiaschofsky Auktionen, 9 May 2003, lot 465.  
Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 90.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•147

## JEAN-GABRIEL DOMERGUE (1889-1962)

*Le chapeau rose*

signed 'Jean Gabriel Domergue' (lower left); inscribed 'Le chapeau rose' (on the reverse)  
oil on masonite  
9¼ x 7½ in. (23.5 x 19 cm.)

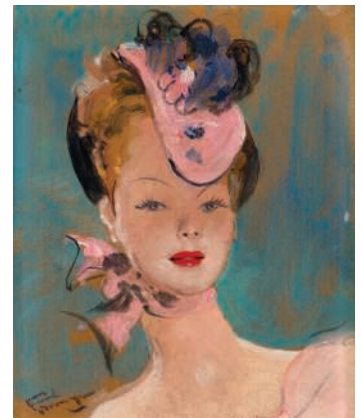
£1,800-2,500

\$2,800-3,800  
€2,500-3,400

### PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 83.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•148

## JEAN-GABRIEL DOMERGUE (1889-1962)

*Dina*

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed 'DINA 532' (on the reverse)  
oil on masonite  
9½ x 7½ in. (24 x 19 cm.)

£1,800-2,500

\$2,800-3,800  
€2,500-3,400

### PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 67.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



•149

## JEAN-GABRIEL DOMERGUE (1889-1962)

*Manon*

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed 'Manon 442' (on the reverse)  
oil on masonite  
9½ x 7½ in. (24 x 19 cm.)

£1,800-2,500

\$2,800-3,800  
€2,500-3,400

### PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 64.  
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ150

## FRANÇOIS GALL (1912-1987)

*Eugénie aux gants blancs, Restaurant de La Mère Catherine, Montmartre*

signed and inscribed 'F.gall Paris' (lower left)

oil on canvas

24 x 19 $\frac{1}{8}$  in. (60.8 x 50 cm.)

Painted *circa* 1953-1958

£4,000-6,000

\$6,100-9,100

€5,500-8,200

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 8 June 2005, lot 165.

Anonymous sale, Besch, Cannes, 16 April 2006, lot 199.

Anonymous sale, Sotheby's, London, 11 July 2006, lot 149.

Acquired at the above sale by the present owner.

Marie-Lize Gall has confirmed with the Comité François Gall the authenticity of this work, which will be included in the forthcoming *catalogue raisonné*.



λ■151

## CLAUDE VENARD (1913-1999)

*Femmes en rose*

signed 'C.VENARD' (lower left); inscribed 'Femmes en ROSE' (on the reverse)

oil and enamel on canvas

51 $\frac{1}{8}$  x 38 $\frac{1}{8}$  in. (129.8 x 96.8 cm.)

£4,000-6,000

\$6,100-9,100

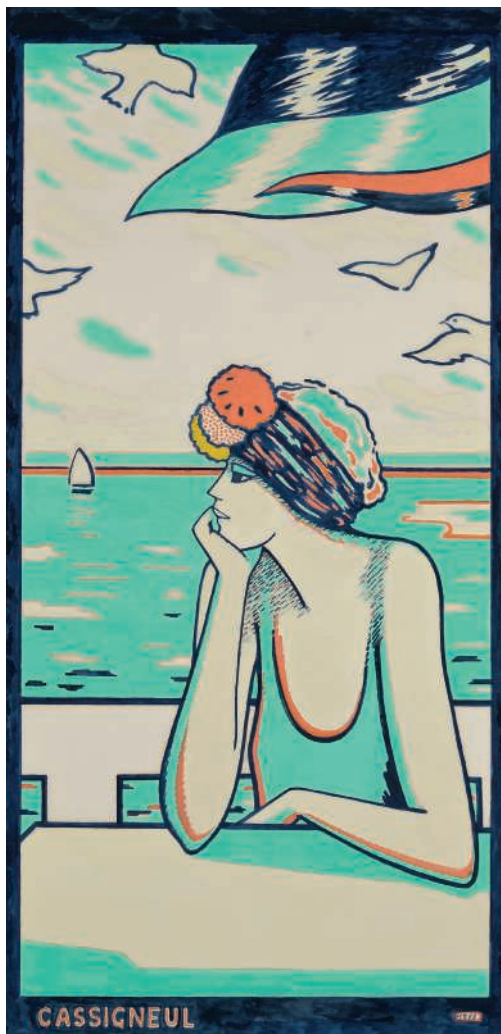
€5,500-8,200

### PROVENANCE:

Galerie Felix Vercel, New York (no. FV 1471 / N.Y. 7564).

Acquired by the present owner in November 2014.

Renata Venard has confirmed the authenticity of this work.



λ\*■152

### JEAN-PIERRE CASSIGNEUL (B. 1935)

*Une terrasse à Deauville*

signed 'CASSIGNEUL' (lower left) and dated '1977' (lower right)

oil on paper

43¾ x 23½ in. (111 x 59.8 cm.)

Executed in 1977

£8,000-12,000

\$13,000-18,000

€11,000-16,000

**PROVENANCE:**

Anonymous sale, Mainichi, Tokyo, 8 March 2014, lot 843.

Acquired at the above sale by the present owner.



λ\*■153

### JEAN-PIERRE CASSIGNEUL (B. 1935)

*La mouette*

signed 'CASSIGNEUL' (lower left)

oil, gouache and collage on paper

44¾ x 23½ in. (113.7 x 59.6 cm.)

£6,000-8,000

\$9,100-12,000

€8,300-11,000

**PROVENANCE:**

Anonymous sale, Mainichi, Tokyo, 5 July 2014, lot 317.

Acquired at the above sale by the present owner.





λ■154

**CLAUDE VENARD  
(1913-1999)**

*Port d'Audierne*

signed 'C.VENARD' (lower left)

oil on canvas

38 x 51½ in. (96.5 x 129.8 cm.)

Painted in Audierne in 1970

£7,000-10,000

\$11,000-15,000  
€9,600-14,000

**PROVENANCE:**

Anonymous sale, Eric Pillon Enchères, 5 November 2000, lot 296.  
Acquired at the above sale by the present owner.

Sold with a photo-certificate from the artist.



λ155

**CLAUDE VENARD  
(1913-1999)**

*Le moulin à café*

signed 'C.VENARD' (lower left); inscribed 'le Moulin à café' (on the reverse)

acrylic on canvas

29½ x 29½ in. (75 x 75 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Private collection, France.

Acquired from the above by the present owner.

Renata Venard has confirmed the authenticity of this work.  
Sold with a photo-certificate from Alain Vercel.





λ\*■156

## THÉO TOBIASSE (1927-2012)

*Babylone depuis la première aube*

signed and inscribed 'Tobiasse Babylone depuis la première aube' (within the composition)

oil on canvas

38½ x 51½ in. (97 x 130 cm.)

£20,000-30,000

\$31,000-45,000

€28,000-41,000

### PROVENANCE:

Hana Gallery, United states.

Acquired from the above by the present owner circa 1990s.

Private collection, Asia.





λ157

## GEORGES TERZIAN (B. 1939)

### *Composition*

signed 'G.TERZIAN' (lower right)  
oil on canvas  
25% x 21¼ in. (65 x 53.8 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,100

#### PROVENANCE:

Galerie Giovanni, Paris, by whom acquired directly from the artist.  
Acquired from the above by the present owner.

#### LITERATURE:

Alon Zakaim Fine Art, *Georges Terzian*, London, 2010 (illustrated).



λ\*158

## PAUL AÏZPIRI (B. 1919)

### *Bouquet de fleurs*

signed 'AÏZPIRI' (lower left)  
oil on canvas  
15 x 18¼ in. (38 x 46.5 cm.)

£2,500-3,500

\$3,800-5,300  
€3,500-4,800

#### PROVENANCE:

Galerie Paul Pétridès, Paris.  
Galerie des Granges, Geneva (no. 0089).  
Acquired from the above by the present owner  
in 1978.

Galerie Tamenaga has confirmed the authenticity of this painting.



λ159

## GEORGES TERZIAN (B. 1939)

### *Les deux pommes*

signed 'G.TERZIAN' (lower right); numbered and inscribed 'LES DEUX  
POMMES N.97' (on the reverse)  
oil on canvas  
19% x 23% in. (50 x 60.7 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,100

#### PROVENANCE:

Galerie Giovanni, Paris, by whom acquired directly from the artist.  
Acquired from the above by the present owner.

#### LITERATURE:

Alon Zakaim Fine Art, *Georges Terzian*, London, 2010 (illustrated).



PROPERTY FROM A PRIVATE BARCELONA COLLECTION

λ160

## CARLOS NADAL (1917-1998)

*Intérieur et personnages*

signed and dated 'Nadal 69' (lower right)

oil on card laid down on canvas

19% x 25% in. (50 x 65 cm.)

Painted in 1969

£5,000-7,000

\$7,600-11,000

€6,900-9,600

### EXHIBITED:

Madrid, Galería del Cisne, June - July 2003 (titled 'Interior con figuras').

London, Messum's, *Carlos Nadal*, January 2011,

no. 24 (illustrated; titled 'Interior with figures').

Sold with a photo-certificate from Le Comité Nadal.

λ161

## JEAN-PIERRE CASSIGNEUL (B. 1935)

*Nature morte aux figes et bouquet de fleurs*

signed 'CASSIGNEUL' (upper left)

oil on canvas

36¼ x 25½ in. (92 x 64.8 cm.)

£6,000-8,000

\$9,100-12,000

€8,300-11,000

### PROVENANCE:

Anonymous sale, Hôtel Drouot, 26 November 2014, lot 71.







λ162

## MARCEL DYF (1899-1985)

*Marseille le Vieux Port*

signed 'DYF' (lower right)

oil on canvas

23½ x 28¾ in. (60 x 73 cm.)

Painted circa 1945

£4,000-6,000

\$6,100-9,100

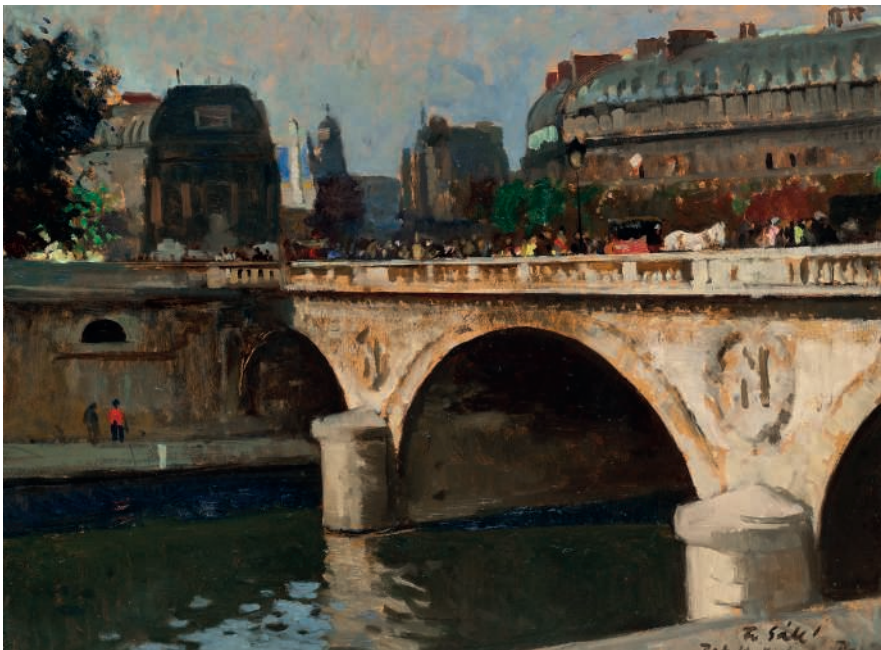
€5,500-8,200

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 29 May 2015, lot 80.

Acquired at the above sale by the present owner.

This work is registered in the Marcel Dyf archive under no. 4148.



λ163

## FRANÇOIS GALL (1912-1987)

*Le fiacre au cheval blanc,  
Pont St. Michel - Paris*

signed and inscribed 'Fr. Gall Pont St. Michel Paris' (lower right)

oil on board

21½ x 28½ in. (54.3 x 72.5 cm.)

Painted in Paris in 1945

£3,000-5,000

\$4,600-7,600

€4,200-6,900

### PROVENANCE:

Anonymous sale, Christie's, Paris, 21 May 2008, lot 183.

Acquired at the above sale by the present owner.

Marie-Lize Gall has confirmed the authenticity of this work.



λ164

## PAULÉMILE PISSARRO (1884-1972)

*Eglise de la Pommeraiie, Calvados*

signed 'Paulémile.Pissarro.' (lower right); signed and inscribed 'Eglise de la Pommeraiie Calvados Paulémile\_Pissarro' (on the reverse)

oil on canvas

18½ x 21½ in. (46 x 55 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

### PROVENANCE:

Anonymous sale, Hôtel des ventes de Clermont-Ferrand, 13 June 2015, lot 56.  
Acquired at the above sale by the present owner.

Lélia Pissarro has confirmed the authenticity of this work and it is recorded in the archives of Pissarro Stern Publications.



165

## PAULÉMILE PISSARRO (1884-1972)

*Chemin de la vallée à Clécy*

signed 'Paulémile.Pissarro.' (lower right); signed and inscribed 'Chemin de la vallée à Clécy Paulémile.Pissarro' (on the reverse)

oil on canvas

18 x 24 in. (45.8 x 61 cm.)

£2,500-3,500

\$3,800-5,300  
€3,500-4,800

### PROVENANCE:

Anonymous sale, Deux-Sevres, Niort, 15 November 2014, lot 74.  
Acquired at the above sale by the present owner.

Lélia Pissarro has confirmed the authenticity of this work and it is recorded in the archives of Pissarro Stern Publications.



λ166

## CHARLES MALLE (B. 1935)

*Avenue des Gobelins, Paris*

signed 'C.MALLE.' (lower left); numbered and inscribed '117 Paris Av des Gobelins.' (on the stretcher)

oil on canvas

25% x 31% in. (65 x 81 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



λ167

## CHARLES MALLE (B. 1935)

*Marché, Boulevard Ornano, Paris*

signed 'C.MALLE.' (lower right); numbered and inscribed '149 Marché B'D Ornano' (on the stretcher)

oil on canvas

23% x 28% in. (60 x 73 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,100

**168-200 No Lots**















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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 218  
© Succession Picasso/DACS, London 2016  
Inside front cover: Lots 213 & 225

# PICASSO CERAMICS

FRIDAY 5 FEBRUARY 2016

### AUCTION

Friday 5 February 2016  
at 2.00 pm Lots 201-295  
85 Old Brompton Road  
London SW7 3LD

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GOSIA-11133**

### STORAGE AND COLLECTION

Please refer to the important notice page following on after the ceramics auction lots. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

### VIEWING

Saturday	30 January	11.00 am – 5.00 pm
Sunday	31 January	12.00 noon – 5.00 pm
Monday	1 February	9.00 am – 7.30 pm
Tuesday	2 February	9.00 am – 5.00 pm
Wednesday	3 February	9.00 am – 5.00 pm
Thursday	4 February	9.00 am – 5.00 pm

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Nick Martineau

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[15]

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INTERNATIONAL REAL ESTATE

  
RUBELLI

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for making this possible.





λ201

**PABLO PICASSO (1881-1973)**

*Tête au masque* (A.R. 362)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 5/200' (underneath)

white earthenware ceramic plate with black engobe and glaze  
Diameter: 12¼ in. (31 cm.)

Conceived in 1956 and executed in a numbered edition of 200

£4,000-6,000

\$6,100-9,100  
€5,500-8,200



λ202

**PABLO PICASSO (1881-1973)**

*Visage noir putoisé* (A.R. 49)

stamped, marked and numbered 'Madoura Plein Feu / Edition Picasso / I.105/164/200' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Length: 15¼ in. (38.7 cm.)

Conceived in 1948 and executed in a numbered edition of 200

£5,000-8,000

\$7,600-12,000

€6,900-11,000

λ203

**PABLO PICASSO (1881-1973)**

*Visage dans un ovale* (A.R. 275)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 22/100' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

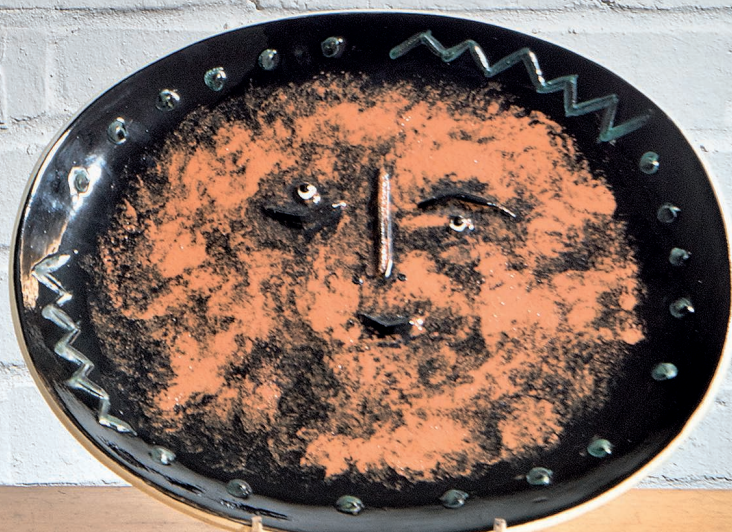
Length: 15½ in. (39.7 cm.)

Conceived on 8 April 1955 and executed in a numbered edition of 100

£4,000-6,000

\$6,100-9,100

€5,500-8,200





λ204

**PABLO PICASSO (1881-1973)**

*Tête de femme à la couronne de fleurs* (A.R. 522)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 40/100'  
(on the reverse)

terracotta plaque with black engobe

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

Conceived in 1964 and executed in a numbered edition of 100

£12,000-18,000

\$19,000-27,000

€17,000-25,000

λ205

**PABLO PICASSO (1881-1973)**

*Petit buste de femme* (A.R. 523)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso /  
1/100' (on the reverse)

terracotta plaque with black engobe

12 $\frac{7}{8}$  x 10 in. (32.8 x 25.4 cm.)

Conceived in 1964 and executed in a numbered edition of 100

£15,000-20,000

\$23,000-30,000

€21,000-27,000









# The Arthur and Anita Kahn Collection: A New York Story

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any guest with a true celebration for the senses. During a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of Pablo Picasso works on paper and postwar American art. From their significant holdings of the work of Alexander Calder to Richard Pousette-Dart's crowning glory, his 1958 painting *Blood Wedding* – the collection captures the energy and excitement of this important period. Though the couple came from humble beginnings – he, the son of an immigrant candy store owner, and she, the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection that encompassed some of the most important artists of the postwar period. From Alexander Calder to Pablo Picasso, and David Smith to Stuart Davis, their holdings of art demonstrated an astute understanding of the artistic practice and their sheer joy at the works in their collection.

Without a family tradition of collecting art, the Kahns began to teach themselves as much as they could about their newfound interest and the artists who fascinated them. They took it upon themselves to visit galleries on a regular basis, attend lectures at the city's museums, and, more importantly, get to know the artists themselves.

Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the 20th century, its focus is clearly on the bold abstract forms that became the dominant narrative of the postwar period. Enthralled by the downtown art scene that developed in New York after the war, Anita Kahn and her husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. From the highly sophisticated nature of Alexander Calder's engineered sculptures, to the bold, brutal forms of David Smith's abstract sculptures, the works in their collection run the gamut of the new and exciting artistic forms that dominated the period. At the time they were embarking on their collection many of their favorite artists were also in the early stages of their careers and were grateful for the sustained patronage that collectors like the Kahns offered them. In return, the Kahns were rewarded with a series of relationships that would prove extremely gratifying. As daughter Karen Kahn remembers, "When my parents bought Calder and Smith, they had no idea that they would become leading 20th century sculptors. My parents just loved their work. It was an aesthetic connection that they had with this art." Also included in the collection are works by lesser-known artists who nonetheless played an important role in the New York School, including Dorothy Dehner and Ibram Lassaw, whose abstract and expressive sculptures captured the Kahns' imagination.

Both in life and in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. Their connoisseurship enabled them to ingratiate themselves into the New York artistic community and witness the seismic changes that were taking place in the city at the time – changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the postwar period when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.

The Arthur and Anita Kahn Collection:  
**A New York Story**



Dr. Arthur and Mrs. Anita Kahn



The Arthur and Anita Kahn Collection:  
**A New York Story**

λ\*206

**PABLO PICASSO (1881-1973)**

*Femme aux cheveux flous* (A.R. 520)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 62/100' (on the reverse)

terracotta plaque with black engobe

12 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (32.7 x 25.3 cm.)

Conceived in 1964 and executed in a numbered edition of 100

£10,000-15,000

\$16,000-23,000

€14,000-21,000







λ\*207

**PABLO PICASSO (1881-1973)**

*Visage au nez noir* (A.R. 609)

dated '9.1.69.' (on the side); stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Madoura / Edition Picasso / 110/200' (underneath)

white earthenware ceramic vessel, partially engraved with coloured engobe and glaze  
Height: 13¼ in. (33.5 cm.)

Conceived on 9 January 1969 and executed in a numbered edition of 200

£15,000-25,000

\$23,000-38,000  
€21,000-34,000



The Arthur and Anita Kahn Collection:  
**A New York Story**

λ\*208

**PABLO PICASSO (1881-1973)**

*Pichet aux oiseaux* (A.R. 456)

stamped, marked and numbered 'Madoura Plein Feu / Edition Picasso /  
Edition Picasso / 125/200 / Madoura' (underneath)

white earthenware ceramic pitcher with coloured engobe and glaze

Height: 8½ in. (22 cm.)

Conceived in 1962 and executed in a numbered edition of 200

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

λ\*209

**PABLO PICASSO (1881-1973)**

*Yan visage* (A.R. 512)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu /  
Edition Picasso / 135/300' (underneath)

terracotta pitcher with black engobe

Height: 10½ in. (26.7 cm.)

Conceived on 30 August 1963 and executed in a numbered edition of 300

£2,000-3,000

\$3,100-4,500  
€2,800-4,100





λ\*210

**PABLO PICASSO (1881-1973)**

*Chouette* (A.R. 602)

stamped, marked and numbered 'Edition Picasso  
/ Madoura Plein Feu / Edition Picasso/ 129/350 /  
Madoura' (underneath)

white earthenware ceramic vase, partially engraved,  
with coloured engobe and glaze

Height: 11¼ in. (28.6 cm.)

Conceived in 1969 and executed in a numbered edition  
of 350

£6,000-8,000

\$9,100-12,000  
€8,300-11,000





The Arthur and Anita Kahn Collection:  
A New York Story



211

λ\*211

**PABLO PICASSO (1881-1973)**

*Chouette* (A.R. 603)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 90/250 / Madoura' (underneath)  
white earthenware ceramic vase, partially engraved, with brown, black and white engobe and glaze  
Height: 10¾ in. (27.7 cm.)

Conceived in 1969 and executed in a numbered edition of 250

£5,000-8,000

\$7,600-12,000

€6,900-11,000



212

λ\*212

**PABLO PICASSO (1881-1973)**

*Chouette* (A.R. 604)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 142/250 / Madoura' (underneath)  
white earthenware ceramic vase, partially engraved, with brown, black and white engobe and glaze  
Height: 11½ in. (29.2 cm.)

Conceived in 1969 and executed in a numbered edition of 250

£5,000-8,000

\$7,600-12,000

€6,900-11,000

λ\*213

**PABLO PICASSO (1881-1973)**

*Pichet à glace* (A.R. 142)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu /  
Edition Picasso / 51/100 / Madoura' (underneath)

white earthenware ceramic vessel, partially engraved with blue and white glaze  
Height: 12¾ in. (32.5 cm.)

Conceived in 1952 and executed in a numbered edition of 100

£8,000-12,000

\$13,000-18,000

€11,000-16,000





The Arthur and Anita Kahn Collection:  
A New York Story

λ\*214

**PABLO PICASSO (1881-1973)**

*Quatre visages* (A.R. 437)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 228/300 / Madoura' (underneath)

white earthenware ceramic pitcher with coloured engobe and glaze

Height: 9¼ in. (23.5 cm.)

Conceived in 1959 and executed in a numbered edition of 300

£2,500-3,500

\$3,800-5,300

€3,500-4,800

λ\*216

**PABLO PICASSO (1881-1973)**

*Mains au poisson* (A.R. 215)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 46/250' (underneath)

terracotta plate with coloured engobe and glaze

Diameter: 11¼ in. (30 cm.)

Conceived in 1953 and executed in a numbered edition of 250

£3,500-4,500

\$5,400-6,800

€4,800-6,200

λ\*215

**PABLO PICASSO (1881-1973)**

*Sujet poisson* (A.R. 139)

stamped and marked 'Edition Picasso / Madoura' (underneath)

terracotta pitcher with black and white engobe

Length: 7½ in. (20 cm.)

Conceived in 1952 and executed in an edition of 500

£2,000-3,000

\$3,100-4,500

€2,800-4,100

λ\*217

**PABLO PICASSO (1881-1973)**

*Mains au poisson* (A.R. 214)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 81/250' (underneath)

terracotta plate with coloured engobe and glaze

Diameter: 11½ in. (29.5 cm.)

Conceived in 1953 and executed in a numbered edition of 250

£3,500-4,500

\$5,400-6,800

€4,800-6,200



214



215





217



216



## PROPERTY FROM THE COLLECTION OF MIGUEL BOSÉ, SPAIN

Miguel Bosé is a Latin Grammy Award-winning musician and actor. Born in Panama to an Italian actress and a Spanish bullfighter, Bosé's family friends included Pablo Picasso, Ernest Hemingway, and Luchino Visconti. He has had a successful singing career spanning over 30 years all over Latin America and Spain.

The works in this important collection of Picasso ceramics were acquired directly from the artist and provide a wonderfully unique glimpse into the personal relationship between Picasso and Miguel Bosé's family. We would like to thank Miguel Bosé for kindly answering some questions about his remarkable experiences and his memories of Picasso.

Do you have any memories in particular about Picasso and what was your experience of him as a person? Did you visit his home or studio in the South of France and what was your recollection of those visits? Did you see him creating ceramics or other works of art?

*I have infinite memories of Picasso. I knew him at the Chateau of Vauvenargues, in La Californie and in Notre Dame de Vie in Mougins. He used to let me and my sister, Lucia, paint in his studio and he'd change our drawings with his. We shared long conversations together, in those moments we understood nothing but of course with time they left their mark upon us. Regarding his ceramics, I was present when he created them. He used to paint them and then bake them in the kiln of his ceramics assistant.*

Picasso was a big fan of your father as a bullfighter and this motif is a strong reference in his work. What was their friendship like and what, do you think, drew Picasso to the bullfight?

*My father and mother had a very close relationship with Pablo. In some ways for Pablo the bulls were a link with a part of Spanish culture, he was totally fascinated by them. We used to spend our summers in his house in Mougins and during one of those summers together, my father and him, came up with the idea for a book that they created titled "Toros y toreros" with the text written by my father, Luis Miguel Dominguín and the illustrations by Pablo Picasso.*

The pieces in this sale were in your family home, how did you display and interact with these works in your life? Do you have any particular recollections of them?

*All of them changed constantly between the residence in Madrid and the houses in the countryside. I remember that they were always in the spaces around us. Above my bed I still have a drawing of a bull with four ears that he painted for me when I told him as a child that my father killed bulls with four ears instead of two.*

There is a special story attached in particular to the unique plate in this sale, Plat aux oeufs, which Picasso made for you personally. What was the story behind it and what do you feel it shows about Picasso's character?

*As I didn't like fried eggs he made for me a breakfast plate with fried eggs and a fork, on top of which he would put real fried eggs and a fork. And so when I had eaten them, the surprise of the painted ones would appear. And he did this constantly with hundreds of objects from dolls to other sleeping companions to portraits in colour and essences of flowers. Everything was magic. Picasso was a normal human being with a normal attitude. With a tendency of normal habits and daily routines as any normal person. I believe that is the great memory that I treasure of him. To me he will always be and remain as Pablo. This is how I remember him.*

Your home must have been full of treasures, both artistic and sentimental. What is your relationship with art now and how has your interest in art developed over time? What are your favourite pieces at the moment?

*I collect art, what I like and what moves me becomes part of my collection. I have very important things and others that may, with time, become important and others that will never mean anything for the art market. But ultimately all of them excite me and for this reason they are part of my life.*

λ218

### PABLO PICASSO (1881-1973)

*Gros oiseau corrida* (A.R. 191)

stamped and numbered 'd'Après Picasso / Madoura Plein Feu / 13' (inside the upper rim)

white earthenware ceramic vase with red, black and white engobe and glaze  
Height: 22½ in. (57.6 cm.)

Conceived in 22 June 1953 and executed in a numbered edition of 25

£50,000-70,000

\$76,000-110,000  
€69,000-96,000





1.219

**PABLO PICASSO (1881-1973)**

*Tête de taureau* (A.R. 230)

dated '30.1.54.' (in reverse; lower centre);  
stamped 'Madoura Plein Feu Empreinte Originale  
de Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 7 in. (17.8 cm.)

Conceived on 30 January 1954 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1.220

**PABLO PICASSO (1881-1973)**

*Picador* (A.R. 227)

dated '30.1.54.' (in reverse; lower centre);  
stamped 'Madoura Empreinte Originale de  
Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 7½ in. (18 cm.)

Conceived on 30 January 1954 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1.221

**PABLO PICASSO (1881-1973)**

*Pêcheur à la ligne* (A.R. 262)

dated '6.4.55.' (in reverse; lower centre); stamped  
'Madoura Empreinte Originale de Picasso'  
(underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 7 in. (17.9 cm.)

Conceived on 6 April 1955 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400





1222

**PABLO PICASSO (1881-1973)**

*Taureau* (A.R. 234)

dated '30.1.54.' (in reverse; lower centre);  
stamped 'Madoura Empreinte Originale de  
Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide, with restorations  
Diameter: 7 in. (17.7 cm.)

Conceived on 30 January 1954 and executed in an  
edition of 100

£800-1,200

\$1,300-1,800  
€1,100-1,600

1223

**PABLO PICASSO (1881-1973)**

*Scène de tauromachie* (A.R. 238)

dated '25.11.53.' (in reverse; upper right); stamped  
'Madoura Empreinte Originale de Picasso'  
(underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide, with restorations  
Diameter: 7 in. (17.7 cm.)

Conceived on 25 November 1953 and executed in  
an edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1224

**PABLO PICASSO (1881-1973)**

*Visage de faune* (A.R. 256)

dated '30.3.55.' (in reverse; lower right); stamped  
'Madoura Empreinte Originale de Picasso'  
(underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide, with restorations  
Diameter: 7½ in. (18 cm.)

Conceived on 30 March 1955 and executed in an  
edition of 100

£1,000-2,000

\$1,600-3,000  
€1,400-2,700





*“As I didn’t like fried eggs he made for me a breakfast plate with fried eggs and a fork, on top of which he would put real fried eggs and a fork. And so when I had eaten them, the surprise of the painted ones would appear. And he did this constantly with hundreds of objects from dolls to other sleeping companions to portraits in colour and essences of flowers. Everything was magic.”*

– Miguel Bosé



Miguel Bosé with Pablo Picasso at La Californie  
© Succession Picasso/DACS, London 2016

**λ225**

**PABLO PICASSO (1881-1973)**

*Plat aux oeufs*

white earthenware ceramic plate, partially engraved, with coloured engobe and glaze

Diameter: 11 in. (27.9 cm.)

This work is unique

£30,000-50,000

\$46,000-76,000

€42,000-69,000

**PROVENANCE:**

A gift from the artist to the present owner.

This work is sold with a photo-certificate from Claude Picasso.





1226

**PABLO PICASSO (1881-1973)**

*Poisson de profil* (A.R. 264)

dated '31.3.55' (in reverse; lower centre);  
stamped 'Madoura Empreinte Originale de  
Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 7½ in. (18 cm.)

Conceived on 31 March 1955 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1227

**PABLO PICASSO (1881-1973)**

*Le sein* (A.R. 271)

dated '31.3.55' (in reverse; lower centre);  
stamped 'Madoura Plein Feu / Empreinte  
Originale de Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 6¾ in. (17.6 cm.)

Conceived on 31 March 1955 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1228

**PABLO PICASSO (1881-1973)**

*Sauterelle sur une branche* (A.R. 258)

dated '31.3.55' (in reverse; lower centre);  
stamped 'Madoura Empreinte Originale de  
Picasso' (underneath)

white earthenware ceramic bowl with black and  
white glaze and black oxide

Diameter: 7 in. (17.8 cm.)

Conceived on 31 March 1955 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400





1229

**PABLO PICASSO (1881-1973)**

*Oiseau* (A.R. 260)

dated '31.3.55.' (in reverse; upper centre);  
stamped 'Madoura Empreinte Originale de  
Picasso' (underneath)  
white earthenware ceramic bowl with black and  
white glaze and black oxide  
Diameter: 7 in. (17.8 cm.)  
Conceived on 31 March 1955 and executed in an  
edition of 100

£1,500-2,500

\$2,300-3,800  
€2,100-3,400

1230

**PABLO PICASSO (1881-1973)**

*Oiseau au ver* (A.R. 172)

stamped and marked 'Edition Picasso / Madoura  
Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic ashtray with white  
glaze and black oxide  
Diameter: 6½ in. (15.8 cm.)  
Conceived in 1952 and executed in an edition  
of 500

£1,000-1,500

\$1,600-2,300  
€1,400-2,100

1231

**PABLO PICASSO (1881-1973)**

*Oiseau à la huppe* (A.R. 173)

stamped and marked 'Edition Picasso / Madoura  
Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic ashtray with white  
glaze and black oxide  
Diameter: 6¾ in. (16.2 cm.)  
Conceived in 1952 and executed in an edition  
of 500

£1,000-1,500

\$1,600-2,300  
€1,400-2,100





1232

**PABLO PICASSO (1881-1973)**

*Visage no. 193 (A.R. 493)*

marked and numbered 'No193 / Edition Picasso / 61/150 / Madoura' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10 in. (25.4 cm.)

Conceived in 1963 and executed in a numbered edition of 150

£5,000-7,000

\$7,600-11,000  
€6,900-9,600

1233

**PABLO PICASSO (1881-1973)**

*Visage no. 130 (A.R. 479)*

marked and numbered 'No130 / Edition Picasso / 41/500 / Madoura' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10 in. (25.5 cm.)

Conceived in 1963 and executed in a numbered edition of 500

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

1234

**PABLO PICASSO (1881-1973)**

*Visage no. 144 (A.R. 480)*

marked and numbered 'No144 Edition H.C. Picasso Madoura' (underneath)

white earthenware ceramic plate with coloured engobe and white glaze

Diameter: 10 in. (25.5 cm.)

Conceived in 1963 and executed in a numbered edition of 150; this is a *Hors commerce* edition

£4,000-6,000

\$6,100-9,100  
€5,500-8,200





λ\*235

**PABLO PICASSO (1881-1973)**

*Taureau* (A.R. 255)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 7/100 / Madoura' (underneath)

white earthenware ceramic pitcher, partially engraved with coloured engobe and glaze

Height: 11½ in. (28 cm.)

Conceived on 29 March 1955 and executed in a numbered edition of 100

£40,000-60,000

\$61,000-91,000

€55,000-82,000





λ236

**PABLO PICASSO (1881-1973)**

*Visage no. 202* (A.R. 495)

marked and numbered 'No202 / Edition Picasso / 404/500 / Madoura'  
(underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 9½ in. (25 cm.)

Conceived in 1963 and executed in a numbered edition of 500

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

λ237

**PABLO PICASSO (1881-1973)**

*Visage n. 197* (A.R. 494)

marked and numbered 'n.19 / Edition Picasso / 207/500 / Madoura'  
(underneath)

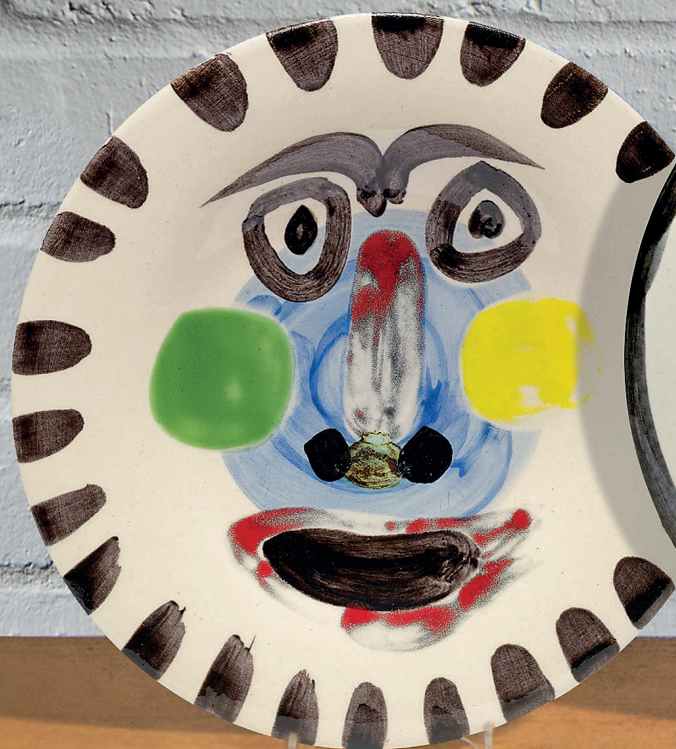
white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10 in. (25.5 cm.)

Conceived in 1963 and executed in a numbered edition of 500

£4,000-6,000

\$6,100-9,100  
€5,500-8,200





λ238

**PABLO PICASSO (1881-1973)**

*Visage no. 111* (A.R. 476)

marked and numbered 'No 111 / Edition Picasso / 37/500 / Madoura'  
(underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10½ in. (25.7 cm.)

Conceived in 1963 and executed in a numbered edition of 500

£5,000-7,000

\$7,600-11,000  
€6,900-9,600

λ239

**PABLO PICASSO (1881-1973)**

*Visage no. 0* (A.R. 458)

marked and numbered 'No0. / Edition Picasso / 123/500 / Madoura'  
(underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10 in. (25.4 cm.)

Conceived in 1963 and executed in a numbered edition of 500

£3,500-4,500

\$5,400-6,800  
€4,800-6,200





λ240

**PABLO PICASSO (1881-1973)**

*Vase deux anses hautes* (A.R. 213)

stamped 'Madoura Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic vase, partially engraved with black and

white engobe and glaze

Height: 15¾ in. (39 cm.)

Conceived in 1953 and executed in an edition of 400

£15,000-20,000

\$23,000-30,000

€21,000-27,000





λ241

**PABLO PICASSO (1881-1973)**

*Vase deux anses hautes* (A.R. 141)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic vase, partially engraved, with black and white engobe and glaze

Height: 15½ in. (39.7 cm.)

Conceived in 1952 and executed in an edition of 400

£18,000-25,000

\$28,000-38,000

€25,000-34,000







λ242

**PABLO PICASSO (1881-1973)**

*Tête de lion* (A.R. 575)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / -J118 / 3/50' (on the reverse)

terracotta plaque with coloured engobe and glaze

12¼ x 12¼ in. (31 x 31 cm.)

Conceived in December 1968 - January 1969 and executed in an edition of 50

£6,000-8,000

\$9,100-12,000

€8,300-11,000

λ243

**PABLO PICASSO (1881-1973)**

*Tête d'homme aux cheveux longs* (A.R. 596)

terracotta plaque with coloured engobe and glaze

12 x 12 in. (30.5 x 30.5 cm.)

Conceived in December 1968 - January 1969 and executed in an edition of 100

£6,000-8,000

\$9,100-12,000

€8,300-11,000







λ244

## 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  
10 $\frac{1}{8}$  x 12 $\frac{1}{8}$  in. (25.8 x 30.8 cm.)  
Executed on 11 March 1957; this work is unique

£25,000-35,000

\$38,000-53,000  
€35,000-48,000

### PROVENANCE:

Galerie Louise Leiris, Paris (no. 07430/60297).  
Saidenberg Gallery, New York.  
Prof. Forman S Acton, New Jersey, by whom acquired from the above in December 1958.  
A gift from the above to the present owner in August 2011.

### LITERATURE:

G. Ramíé, *Ceramica de Picasso*, Barcelona, 1974,  
no. 483 (illustrated; titled 'Músico, bailarín y bebedor').

This work is sold with a photo-certificate from Claude Picasso.

In March 1957, Pablo Picasso produced a series inspired by Ancient Greek imagery. On the glazed front of the plaque three male figures are engaged in a lively bacchanal scene: a standing man playing a double-flute, a dancer and a reclining wine-drinker. Full of this Dionysian enthusiasm of music, dance and wine.



λ245

**PABLO PICASSO (1881-1973)**

*Hibou mat* (A.R. 284)

stamped and marked 'Madoura Plein Feu / Edition Picasso / Edition Picasso / Madoura' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze.

Length: 15¼ in. (38.7 cm.)

Conceived in 1955 and executed in an edition of 450

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

λ246

**PABLO PICASSO (1881-1973)**

*Hibou brillant* (A.R. 285)

stamped 'Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 15¼ in. (38.6 cm.)

Conceived in 1955 and executed in an edition of 450

£6,000-8,000

\$9,100-12,000  
€8,300-11,000





λ247

**PABLO PICASSO (1881-1973)**

*Visage et hibou* (A.R. 407)

stamped, marked and numbered 'Edition Picasso/Madoura Plein Feu/Edition Picasso/70/200'  
(underneath)

white earthenware vase, partially engraved with coloured engobe and glaze

Height: 9½ in. (24.2 cm.)

Conceived in 1958 and executed in a numbered edition of 200

£12,000-18,000

\$19,000-27,000

€17,000-25,000





λ248

**PABLO PICASSO (1881-1973)**

*Visage gris* (A.R. 206)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso / Madoura' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 15 in. (38 cm.)

Conceived on 8 December 1953 and executed in an edition of 500

£5,000-8,000

\$7,600-12,000

€6,900-11,000

λ249

**PABLO PICASSO (1881-1973)**

*Nature morte* (A.R. 219)

stamped and marked 'Madoura Plein Feu / Edition Picasso / Edition Picasso' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 15½ in. (38.5 cm.)

Conceived in 1953 and executed in an edition of 400

£5,000-7,000

\$7,600-11,000

€6,900-9,600





λ250

**PABLO PICASSO (1881-1973)**

*Poisson de profil* (A.R. 130)

stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)  
white earthenware ceramic plate with coloured engobe and glaze

Diameter: 12 $\frac{3}{4}$  in. (32.8 cm.)

Conceived in 1951 and executed in an edition of 50; this work is a unique variant

£15,000-20,000

\$23,000-30,000

€21,000-27,000





λ251

**PABLO PICASSO (1881-1973)**

*Chouette* (A.R.606)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 20/500 / Madoura' (underneath)  
white earthenware ceramic vase, partially engraved with brown, black and white engobe and glaze

Height: 11¾ in. (30 cm.)

Conceived in 1969 and executed in a numbered edition of 500

£5,000-8,000

\$7,600-12,000  
€6,900-11,000

λ252

**PABLO PICASSO (1881-1973)**

*Chouette femme* (A.R. 119)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic vase with black engobe and white glaze

Height: 11 in. (28 cm.)

Conceived in 1951 and executed in an edition of 500

£3,000-5,000

\$4,600-7,600  
€4,200-6,900





λ253

**PABLO PICASSO (1881-1973)**

*Trois poissons sur fond gris* (A.R. 396)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / 36/175 / Edition Picasso' (underneath)

terracotta plate, partially engraved with grey and white engobe

Diameter: 16 in. (40.7 cm.)

Conceived on 11 April 1957 and executed in a numbered edition of 175

£10,000-15,000

\$16,000-23,000

€14,000-21,000





λ\*254

**PABLO PICASSO (1881-1973)**

*Visage larvé* (P.H. 1424)

stamped with signature and numbered 'Picasso 4/20' and stamped with the silversmith's mark and the French assay mark for silver and numbered 'Picasso 4/20 2053/1424' (underneath)  
silver *repoussé* plate with original wooden case

Diameter: 16¼ in. (41.5 cm.)

Conceived in 1956 and executed in silver in a numbered edition of 20 plus two *épreuves d'artiste* and two *épreuves d'auteur*

£15,000-20,000

\$23,000-30,000

€21,000-27,000





λ255

**PABLO PICASSO (1881-1973)**

*Vallauris* (A.R. 331)

inscribed and dated 'VALLAURIS 1956' (on the rim); stamped and marked 'Madoura Plein Feu / Empreinte Originale de Picasso C/103 / 22/100' (underneath)

white earthenware ceramic plate with coloured engobe, glaze and black oxide

Diameter: 16½ in. (42.4 cm.)

Conceived in 1956 and executed in a numbered edition of 100

£10,000-15,000

\$16,000-23,000

€14,000-21,000





λ256

**PABLO PICASSO (1881-1973)**

*Lampe femme* (A.R. 294)

stamped and marked 'Madoura Plein Feu / D'Apres Picasso' (underneath)  
white earthenware ceramic vase, partially  
engraved with coloured engobe and glaze  
Height: 14½ in. (36 cm.)

Conceived in 1955 and executed in an edition  
of 100

£6,000-8,000

\$9,100-12,000  
€8,300-11,000

λ257

**PABLO PICASSO (1881-1973)**

*Visage* (A.R. 288)

stamped and marked 'Madoura Plein Feu /  
Edition Picasso / Edition Picasso' (underneath)  
white earthenware ceramic pitcher with coloured  
engobe and glaze  
Height: 12¼ in. (31 cm.)

Conceived in 1955 and executed in an edition  
of 500

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

λ258

**PABLO PICASSO (1881-1973)**

*Femme* (A.R. 296)

stamped and marked 'Madoura Plein Feu /  
Edition Picasso' (underneath)  
white earthenware ceramic pitcher, partially  
engraved with coloured engobe and glaze  
Height: 12 in. (30.6 cm.)

Conceived in 1955 and executed in an edition  
of 100

£4,000-6,000

\$6,100-9,100  
€5,500-8,200





λ259

**PABLO PICASSO (1881-1973)**

*Femme du barbu* (A.R. 193)

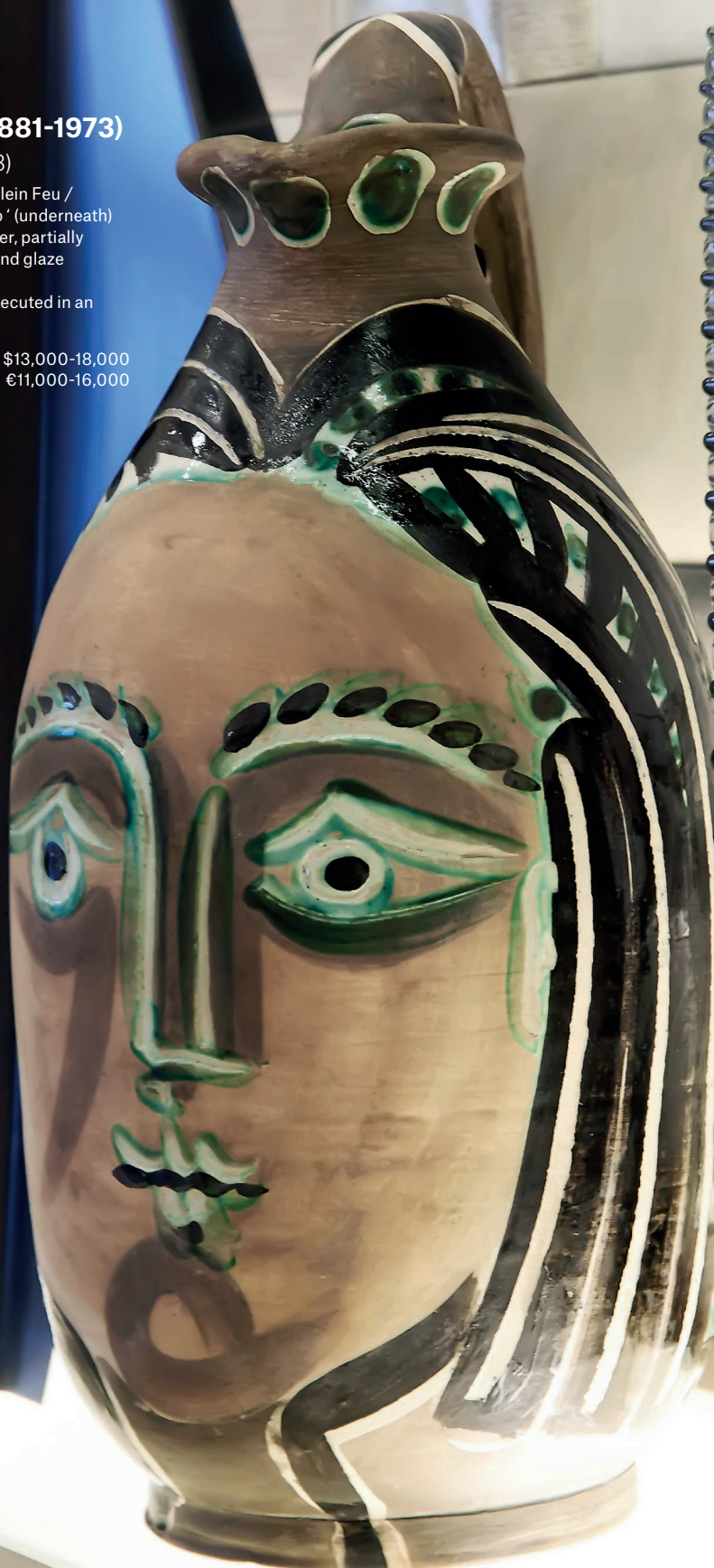
stamped and marked 'Madoura Plein Feu /  
d'Après Picasso / Edition Picasso' (underneath)  
white earthenware ceramic pitcher, partially  
engraved with coloured engobe and glaze  
Height: 16 in. (40.6 cm.)

Conceived on 10 July 1953 and executed in an  
edition of 500

£8,000-12,000

\$13,000-18,000

€11,000-16,000





λ260

**PABLO PICASSO (1881-1973)**

*Corrida soleil* (A.R. 199)

dated '25.9.53.' (centre left); stamped, marked and numbered 'Madoura Plein Feu / Edition Picasso / 59/100 / Edition Picasso / Madoura' (underneath)  
white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 14 1/4 in. (36.5 cm.)

Conceived on 25 September 1953 and executed in a numbered edition of 100

£4,000-6,000

\$6,100-9,100  
€5,500-8,200

λ261

**PABLO PICASSO (1881-1973)**

*Corrida verte* (A.R. 81)

stamped and marked 'Madoura Plein Feu / Empreinte Originale de Picasso / Edition Picasso' (underneath),  
white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 14 1/4 in. (36.4 cm.)

Conceived in 1949 and executed in an edition of 500

£3,000-5,000

\$4,600-7,600  
€4,200-6,900





λ262

**PABLO PICASSO (1881-1973)**

*Corrida* (A.R. 182)

dated '11 3 53' (in reverse; lower centre); stamped 'Empreinte Originale de

Picasso / Madoura Plein Feu' (underneath)

white earthenware ceramic plate with black oxide and glaze

Diameter: 17¼ in. (44 cm.)

Conceived on 11 March 1953 and executed in a small edition

£5,000-7,000

\$7,600-11,000

€6,900-9,600

λ263

**PABLO PICASSO (1881-1973)**

*Corrida sur fond noir* (A.R. 198)

dated '25.9.53.' (upper centre); stamped 'Madoura Plein Feu / Edition

Picasso' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 15¼ in. (38.6 cm.)

Conceived on 25 September 1953 and executed in an edition of 500

£3,000-5,000

\$4,600-7,600

€4,200-6,900





λ264

**PABLO PICASSO (1881-1973)**

*Visage no. 30* (A.R. 464)

marked and numbered 'N.30 / Edition Picasso / 98/150 / Madoura' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze.

Diameter: 9½ in. (25.2 cm.)

Conceived in 1963 and executed in a numbered edition of 150

£3,500-5,500

\$5,400-8,300

€4,800-7,500

λ265

**PABLO PICASSO (1881-1973)**

*Petit visage no. 13* (A.R. 461)

marked and numbered 'No13 / Edition Picasso / 36/150 / Madoura' (underneath)

white earthenware ceramic plate with coloured ceramic pastels and glaze

Diameter: 10½ in. (25.8 cm.)

Conceived in 1963 and executed in a numbered edition of 150

£3,000-5,000

\$4,600-7,600

€4,200-6,900

λ266

**PABLO PICASSO (1881-1973)**

*Visage barbu* (A.R. 413)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 83/100' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 10½ in. (26.5 cm.)

Conceived on 29 June 1959 and executed in a numbered edition of 100

£2,500-3,500

\$3,800-5,300

€3,500-4,800





λ267

**PABLO PICASSO (1881-1973)**

*Femme échevelée* (A.R. 509)

stamped and marked 'Madoura Plein Feu /  
Empreinte Originale de Picasso / 42/100'  
(underneath)

white earthenware ceramic plate with coloured  
engobe and glaze

Diameter: 10½ in. (27 cm.)

Conceived on 20 August 1963 and executed in a  
numbered edition of 100

£6,000-8,000

\$9,100-12,000

€8,300-11,000

λ268

**PABLO PICASSO (1881-1973)**

*Personnages no. 28* (A.R. 463)

marked and numbered 'N.28 / Edition Picasso /  
118/150 / Madoura' (underneath)

white earthenware ceramic plate with coloured  
engobe and glaze

Diameter: 10 in. (25.5 cm.)

Conceived in 1963 and executed in a numbered  
edition of 150

£3,000-5,000

\$4,600-7,600

€4,200-6,900

λ269

**PABLO PICASSO (1881-1973)**

*Visage no. 101* (A.R. 475)

marked and numbered 'No101 / Edition Picasso /  
130/150 / Madoura' (underneath)

white earthenware ceramic plate with coloured  
engobe and glaze

Diameter: 9½ in. (25.2 cm.)

Conceived in 1963 and executed in a numbered  
edition of 150

£3,000-5,000

\$4,600-7,600

€4,200-6,900





λ270

**PABLO PICASSO (1881-1973)**

*Tête de chèvre de profil* (A.R. 105)

stamped 'Empreinte Originale de Picasso /  
Madoura Plein Feu' (underneath)  
white earthenware ceramic plate with coloured  
engobe and white glaze  
Diameter: 10½ in. (26.6 cm.)  
Conceived in 1950 and executed in an edition  
of 50

£2,000-3,000

\$3,100-4,500  
€2,800-4,100

λ271

**PABLO PICASSO (1881-1973)**

*Tête de chèvre de profil* (A.R. 109)

stamped 'Empreinte Originale de Picasso /  
Madoura Plein Feu' (underneath)  
white earthenware ceramic plate with white glaze  
and black oxide  
Diameter: 10¾ in. (26.3 cm.)  
Conceived in 1950 and executed in an edition of 60

£2,000-3,000

\$3,100-4,500  
€2,800-4,100

λ272

**PABLO PICASSO (1881-1973)**

*Tête de chèvre de profil* (A.R. 106)

stamped 'Madoura Plein Feu / Empreinte  
Originale de Picasso' (underneath)  
white earthenware ceramic plate with white glaze  
and black oxide  
Diameter: 10¾ in. (26.3 cm.)  
Conceived in 1950 and executed in an edition of 50

£2,000-3,000

\$3,100-4,500  
€2,800-4,100





λ273

**PABLO PICASSO (1881-1973)**

*Tête de chèvre de profil* (A.R. 154)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 75/100' (underneath)

white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Diameter: 16¼ in. (42.5 cm.)

Conceived in 1952 and executed in a numbered edition of 100

£7,000-10,000

\$11,000-15,000  
€9,600-14,000

λ274

**PABLO PICASSO (1881-1973)**

*Profil de taureau* (A.R. 317)

dated 'XXII II 56' (in reverse; lower right); stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)

white earthenware ceramic plaque with white glaze and black oxide

Diameter: 10¼ in. (26 cm.)

Conceived on 22 February 1956 and executed in an edition of 450

£2,000-3,000

\$3,100-4,500  
€2,800-4,100





λ275

**PABLO PICASSO (1881-1973)**

*Nature morte à la cuiller* (A.R. 165)

stamped and marked 'Madoura Plein Feu/Empreinte Originale de Picasso' (underneath)

white earthenware ceramic plate with black glaze

Diameter: 15 in. (38 cm.)

Conceived and executed in 1952; this work is a unique variant in colour

£7,000-10,000

\$11,000-15,000

€9,600-14,000

λ276

**PABLO PICASSO (1881-1973)**

*Colombe mate* (A.R. 77)

stamped and marked 'Madoura Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic plate, partially engraved with coloured engobe and glaze

Length: 14¾ in. (37.5 cm.)

Conceived in 1948 and executed in an edition of 450

£3,500-5,500

\$5,400-8,300

€4,800-7,500

Claude Picasso has confirmed the authenticity of this work.





λ\*277

**PABLO PICASSO (1881-1973)**

*Visage aux cercles* (A.R. 612)

dated '9.1.69.' (on the reverse); stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / Madoura / Edition Picasso / 94/500' (underneath)

white earthenware ceramic pitcher with coloured engobe and glaze

Height: 11½ in. (28.2 cm.)

Conceived on 9 January 1969 and executed in an edition of 500

£3,500-5,500

\$5,400-8,300  
€4,800-7,500

λ278

**PABLO PICASSO (1881-1973)**

*Hibou* (A.R. 253)

stamped and marked 'Madoura Plein Feu / Edition Picasso / Madoura / Edition Picasso' (underneath)

white earthenware ceramic pitcher with blue and white engobe and glaze

Height: 9½ in. (24.5 cm.)

Conceived in 1954 and executed in an edition of 500

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

λ279

**PABLO PICASSO (1881-1973)**

*Sujet colombe* (A.R. 435)

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 361/500 / R 128' (underneath)

white earthenware ceramic vessel with blue and white engobe and glaze

Length: 8½ in. (22.5 cm.)

Conceived in 1959 and executed in a numbered edition of 500

£2,500-3,500

\$3,800-5,300  
€3,500-4,800





λ280

**PABLO PICASSO (1881-1973)**

*Joueur de flûte* (A.R. 127)

stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)  
white earthenware ceramic plate with green glaze  
Diameter: 9½ in. (24.5 cm.)  
Conceived in 1951 and executed in an edition of 40, this work is a variant in colour

£2,000-4,000

\$3,100-6,100  
€2,800-5,500

λ281

**PABLO PICASSO (1881-1973)**

*Deux danseurs* (A.R. 380)

stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)  
white earthenware ceramic plate with black engobe and white glaze  
Diameter: 9½ in. (25 cm.)  
Conceived in 1956 and executed in an edition of 450

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

λ282

**PABLO PICASSO (1881-1973)**

*Joueur de flûte* (A.R. 127)

stamped 'Empreinte Originale de Picasso / Madoura Plein Feu' (underneath)  
terracotta ceramic plate with white glaze  
Diameter: 9½ in. (23.2 cm.)  
Conceived in 1951 and executed in an edition of 40, this work is a variant in terracotta

£1,500-2,000

\$2,300-3,000  
€2,100-2,700





λ283

**PABLO PICASSO (1881-1973)**

*Visage* (A.R. 290)

stamped and marked 'Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic bowl, partially engraved with coloured engobe and glaze

Diameter: 5¼ in. (13.5 cm.)

Conceived in 1955 and executed in an edition of 500

£1,500-2,500

\$2,300-3,800

€2,100-3,400

λ284

**PABLO PICASSO (1881-1973)**

*Quatre danseurs* (A.R. 313)

stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (on the reverse)

white earthenware ceramic plaque with black engobe and glaze

Diameter: 10½ in. (25.6 cm.)

Conceived on 22 February 1956 and executed in an edition of 450

£2,000-3,000

\$3,100-4,500

€2,800-4,100

λ285

**PABLO PICASSO (1881-1973)**

*Visage stylisé à l'Y* (A.R. 564)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / J 143A / 12/100' (on the reverse)

terracotta plaque with coloured engobe and glaze

6½ x 6¾ in. (16.5 x 16.8 cm.)

Conceived in December 1968 - January 1969 and executed in a numbered edition of 100

£1,200-1,800

\$1,900-2,700

€1,700-2,500



284



283



285



1286

**PABLO PICASSO (1881-1973)**

*Picador* (A.R. 200)

stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)  
white earthenware ceramic plate with white glaze and black oxide  
Diameter: 9½ in. (23.8 cm.)  
Conceived on 25 September 1953 and executed in an edition of 200; this is a variant in colour

£1,500-2,000

\$2,300-3,000  
€2,100-2,700

1287

**PABLO PICASSO (1881-1973)**

*Picador* (A.R. 162)

marked 'Edition Picasso Madoura' (underneath)  
terracotta pitcher with black glaze  
Height: 5½ in. (13.7 cm.)  
Conceived on 5 August 1952 and executed in an edition of 500

£1,500-2,000

\$2,300-3,000  
€2,100-2,700

1288

**PABLO PICASSO (1881-1973)**

*Taureau* (A.R. 177)

stamped and marked 'D'Apres Picasso / Madoura Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic ashtray with white glaze and black oxide  
Diameter: 5½ in. (14.5 cm.)  
Conceived in 1952 and executed in an edition of 500

£1,000-1,500

\$1,600-2,300  
€1,400-2,100





1289

**PABLO PICASSO (1881-1973)**

*Taureau et picador* (A.R. 369)

stamped and marked 'Madoura Plein Feu /  
D'Après Picasso / Edition Picasso' (underneath)  
white earthenware ceramic pitcher with white  
glaze and black oxide  
Height: 5½ in. (13 cm.)

Conceived in 1956 and executed in an edition  
of 500

£1,500-2,000

\$2,300-3,000

€2,100-2,700

1290

**PABLO PICASSO (1881-1973)**

*Tetes* (A.R. 367)

stamped and marked 'Edition Picasso /  
Madoura Plein Feu / Edition Picasso / Madoura'  
(underneath)  
white earthenware ceramic pitcher with white  
glaze and black oxide  
Height: 5½ in. (14.2 cm.)

Conceived in 1956 and executed in an edition  
of 500

£1,500-2,000

\$2,300-3,000

€2,100-2,700

1291

**PABLO PICASSO (1881-1973)**

*Têtes* (A.R. 368)

stamped and marked 'Edition Picasso / Madoura  
Plein Feu / Edition Picasso' (underneath)  
white earthenware ceramic pitcher with white  
glaze and black oxide  
Height: 5 in. (12.7 cm.)

Conceived in 1956 and executed in an edition  
of 500

£1,500-2,500

\$2,300-3,800

€2,100-3,400







292



293



294



λ\*292

**PABLO PICASSO (1881-1973)**

*Oiseau de profil* (A.R. 91), *Visage de femme* (A.R. 92),  
*Taureau attaquant* (A.R. 94)

each stamped 'Madoura Empreinte Originale de Picasso' (on the reverse)  
terracotta medallions

Diameter: 1¾ in. (3.7 cm.) each

Conceived in 1949 and executed in editions of 60 (A.R. 91-92)  
and 150 (A.R. 94)

(3)

£1,500-2,000

\$2,300-3,000  
€2,100-2,700

λ294

**PABLO PICASSO (1881-1973)**

*Petit carré au visage* (A.R. 633)

stamped and marked 'Madoura Plein Feu / Poinçon Original de Picasso / 171 / 159/500' (on the reverse)  
terracotta plaque

5¾ x 5¾ in. (14.8 x 14.9 cm.)

Conceived in March 1971 and executed in a numbered edition of 500

£600-800

\$910-1,200  
€830-1,100

λ293

**PABLO PICASSO (1881-1973)**

*Femme à la chevelure aux traits* (A.R. 100)

stamped 'Madoura Empreinte Originale de Picasso' (on the reverse)  
terracotta medallion

Length: 3¾ in. (9.6 cm.)

Conceived in 1950 and executed in an edition of 250

£700-1,000

\$1,100-1,500  
€960-1,400

295

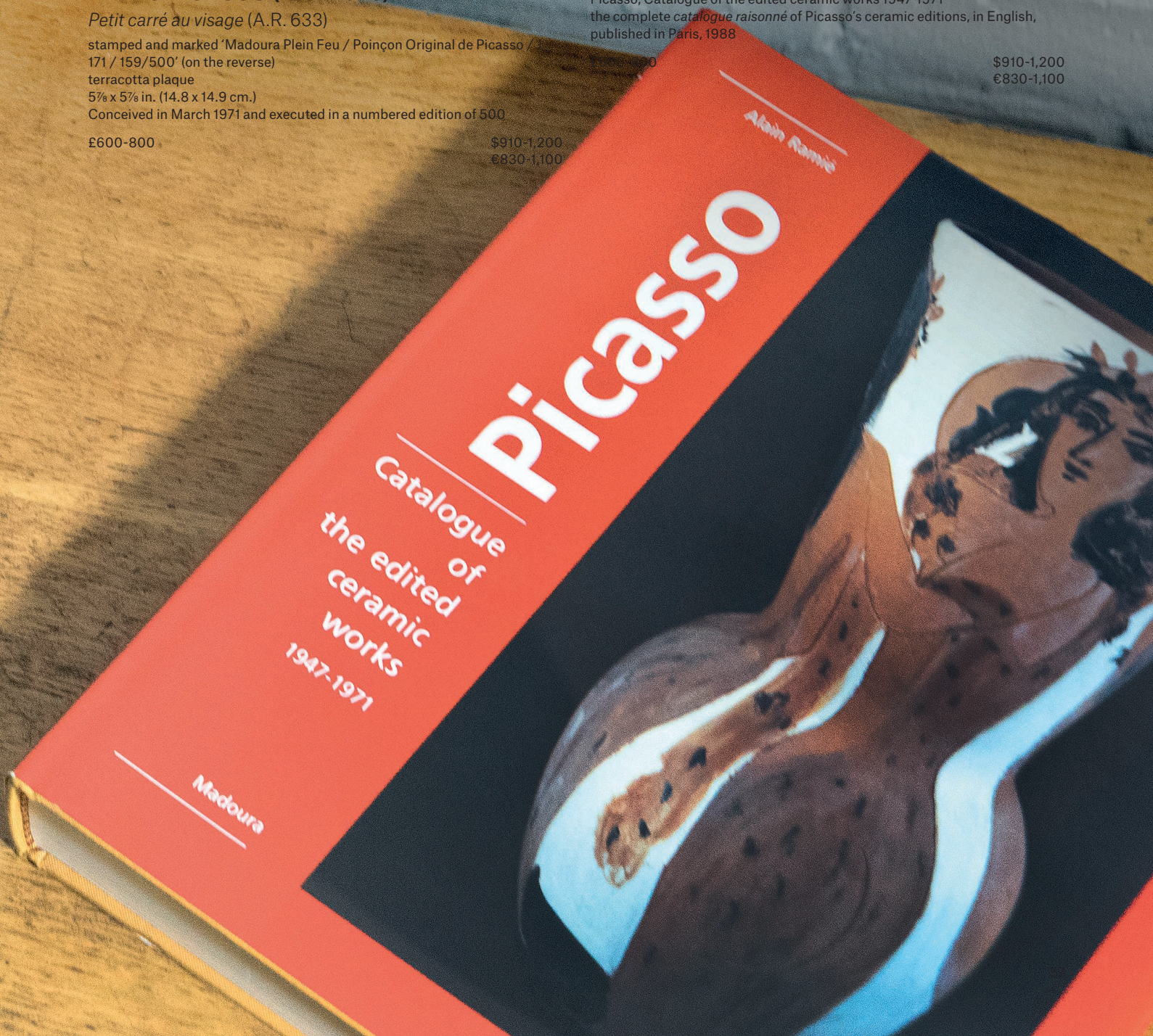
Alain Ramié

Picasso, Catalogue of the edited ceramic works 1947-1971

the complete *catalogue raisonné* of Picasso's ceramic editions, in English,  
published in Paris, 1988

£600-800

\$910-1,200  
€830-1,100





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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.

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### 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.

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## 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

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(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](http://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](http://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](http://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](http://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 business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller 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.
- (c) **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: LOYDGB2LCYB. 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer’s premium</b> 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 <b>hammer price</b> and <b>buyer’s premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer’s premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer’s premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer’s premium</b> 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: <ul style="list-style-type: none"><li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer’s premium</b> 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	<b>The VAT amount in the buyer’s premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer’s premium</b> 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 <b>lot</b> 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	<b>The VAT amount in the buyer’s premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer’s premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer’s premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> 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 <b>buyer’s premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer’s premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer’s premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer’s premium</b> .

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 & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of: Cadogan Tate Ltd  
241 Acton Lane, Park Royal  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com), or contact [london@cfass.com](mailto:london@cfass.com). Telephone: +44 (0)20 7622 0609 for details.

### TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

**Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.**

### COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal  
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon

a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1

b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

### COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

### 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@christies.com](mailto:arttransport@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.

### EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate

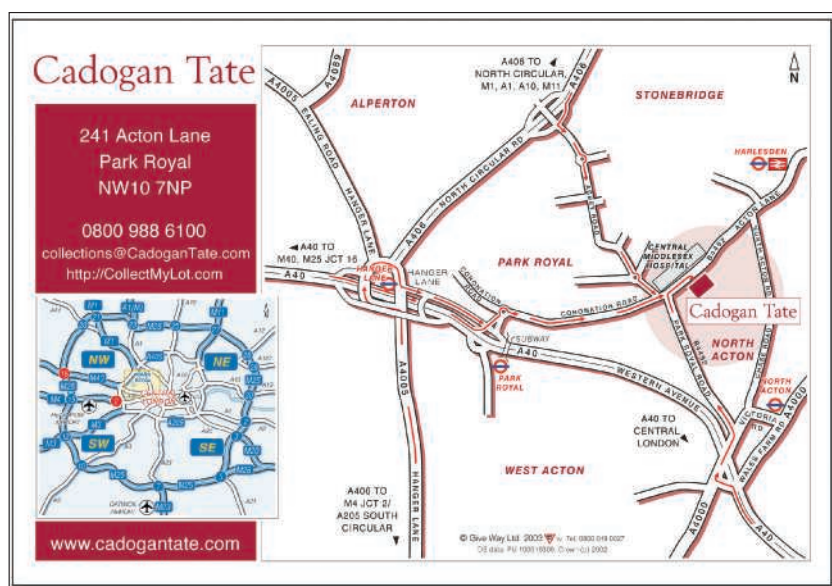
- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and

- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

### 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](http://www.cfass.com) for charges and other details.



### CADOGAN TATE LTD'S WAREHOUSE

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WORKS FROM THE ART COLLECTION  
OF STING AND TRUDIE STYLER

*London, King Street, 24 February 2016*

### VIEWING

18-23 February  
8 King Street  
London SW1Y 6QT

### CONTACT

Amelia Walker  
awalker@christies.com  
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*clockwise from top left*

PABLO PICASSO (1881-1973)

*Service visage noir* (A.R. 40) · £2,000-3,000

*Vallauris* (A.R. 179) · £1,200-1,800

*Joie de vivre* (A.R. 346) · £4,000-6,000

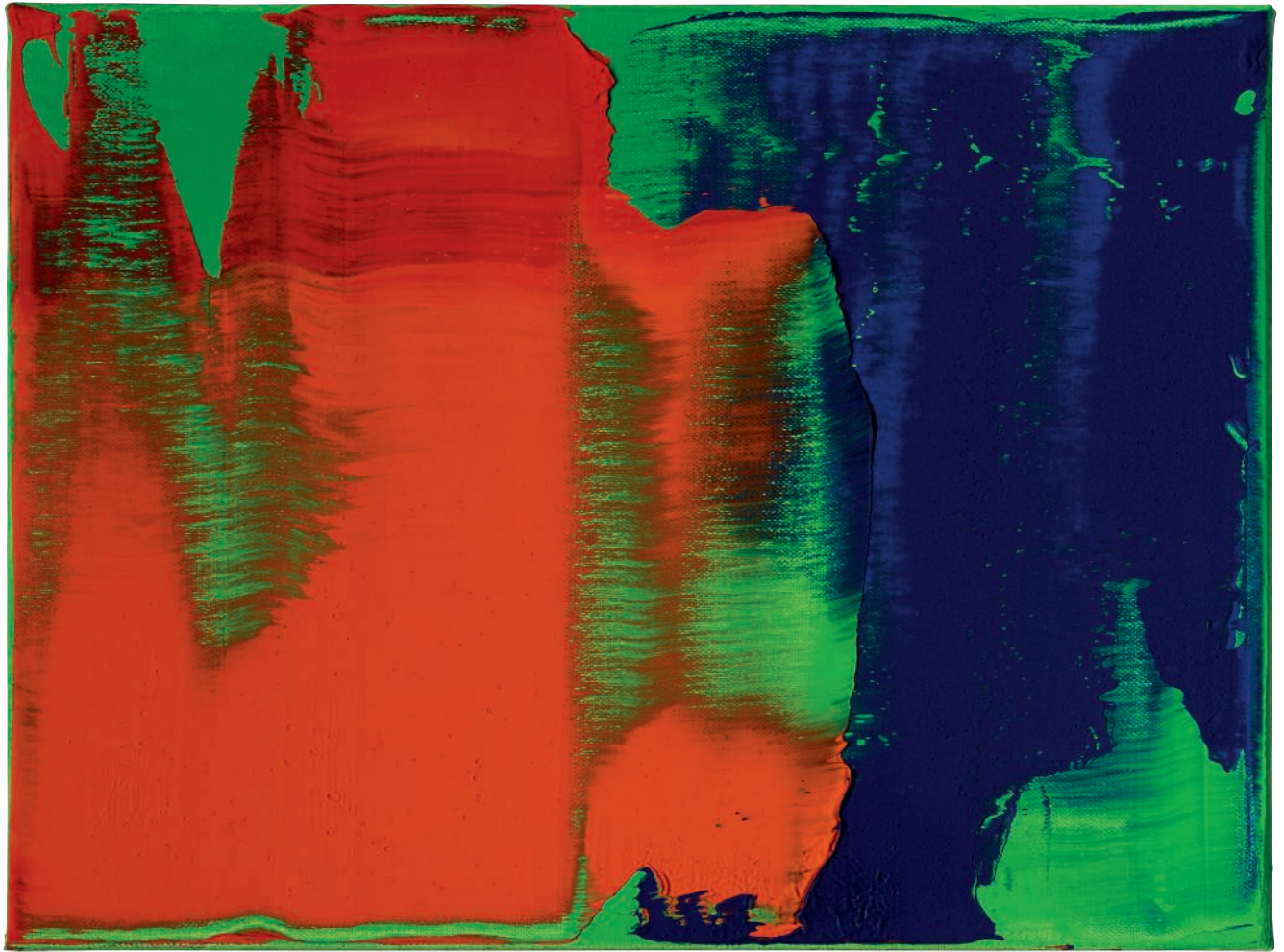
*Tête de chèvre de profil* (A.R. 154) · Not for sale

MIMMO PALADINO (B. 1948)

*Untitled* · bronze · Executed in 2004 · £30,000-50,000

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GERHARD RICHTER (b. 1932)  
*Grün-Blau-Rot (Edition für Parkett) ((Green-Blue-Red) Edition for Parkett)*  
oil on canvas · 11¾ x 15¾in. (30 x 40cm.)  
Painted in 1993  
£150,000–200,000

**POST-WAR & CONTEMPORARY ART DAY AUCTION**

*London, King Street, 12 February 2016*

**VIEWING**

6-11 February  
8 King Street  
London SW1Y 6QT

**CONTACT**

Cristian Albu  
calbu@christies.com  
+44 (0)20 7752 3006

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JEAN-PIERRE CASSIGNEUL (B. 1935)

*Le cavalier sur la plage*

oil on canvas

31 $\frac{7}{8}$  x 25 $\frac{1}{2}$  in. (81 x 65 cm.)

Painted in 1968

£40,000-60,000

## IMPRESSIONIST/MODERN ART DAY SALE

*London, King Street, 3 February 2016*

### VIEWING

29 January - 2 February  
8 King Street  
London SW1Y 6QT

### CONTACT

Michelle McMullan  
mcmullan@christies.com  
+44 (0)20 7389 2137

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RENÉ MAGRITTE (1898-1967)

Le séducteur

pen and blue ink on paper

5⅞ x 8½ in. (14.9 x 21.5 cm.)

Drawn in the early 1950s

£35,000-55,000

## IMPRESSIONIST/MODERN WORKS ON PAPER SALE

*London, King Street, 3 February 2016*

### VIEWING

29 January - 2 February

8 King Street

London SW1Y 6QT

### CONTACT

Keith Gill

kgill@christies.com

+44 (0)20 7389 2175

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BERYL COOK (1926-2008)

*The Rialto Bridge*

signed 'B. Cook' (lower right), signed again, inscribed and dated 'Rialto Bridge/B. Cook April 1988' (on the reverse)

oil on board

24 x 16 in. (61 x 40.6 cm.)

£15,000- 25,000

## MODERN BRITISH & IRISH ART

*London, South Kensington, 17 March 2016*

### VIEWING

12-16 March 2016

85 Old Brompton Road

London SW7 3LD

### CONTACT

Angus Granlund

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EDGAR DEGAS (1834–1917)

*Jockeys*



Sold privately by Christie's to the  
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UK£1,000 to UK£2,000	by UK£100s
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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)
UK£50,000 to UK£100,000	by UK£5,000s
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# PICASSO CERAMICS

*South Kensington*

*5 February 2016*



CHRISTIE'S