

**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE**

KING STREET, 28 JUNE 2017



CHRISTIE'S



IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 JUNE 2017







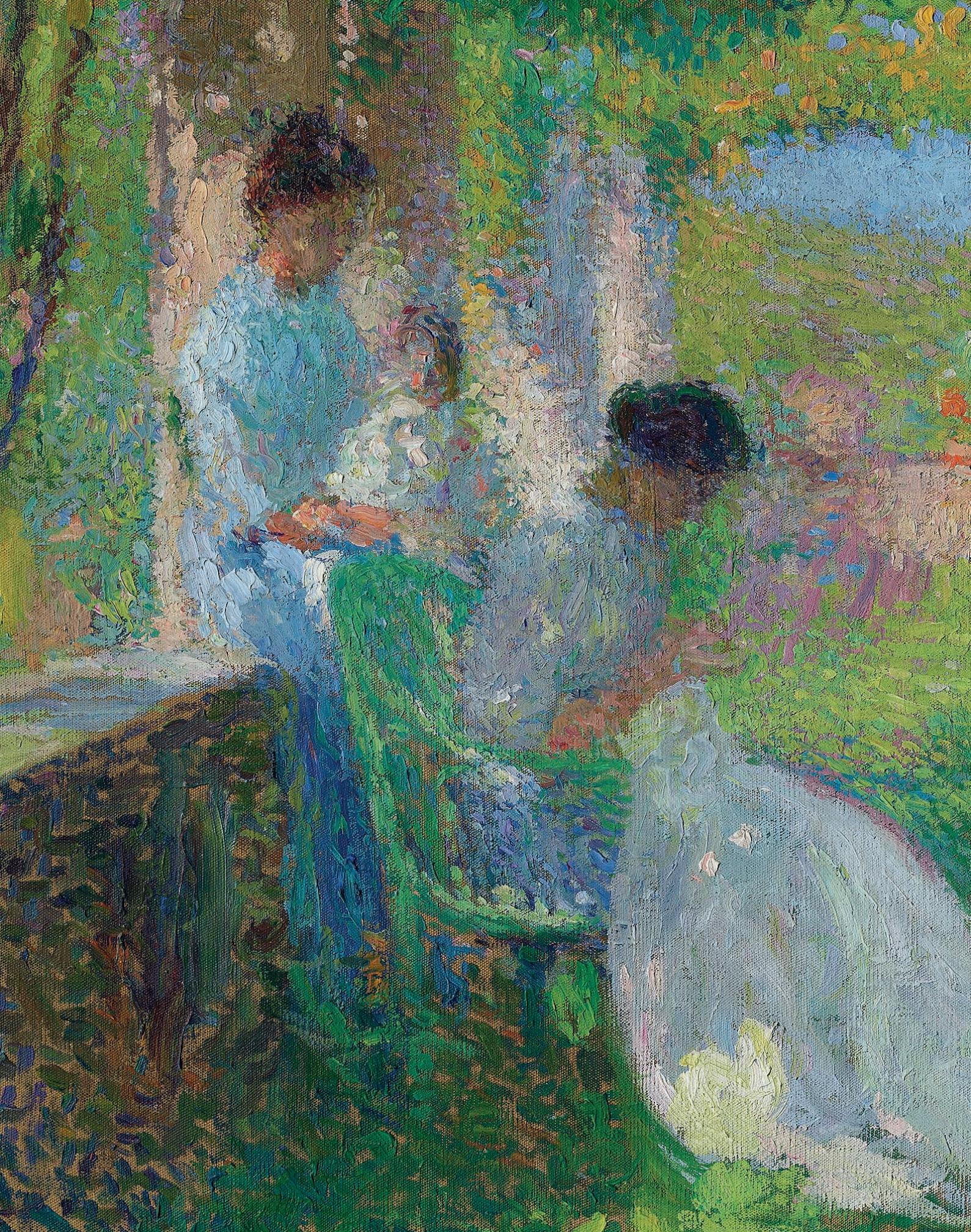




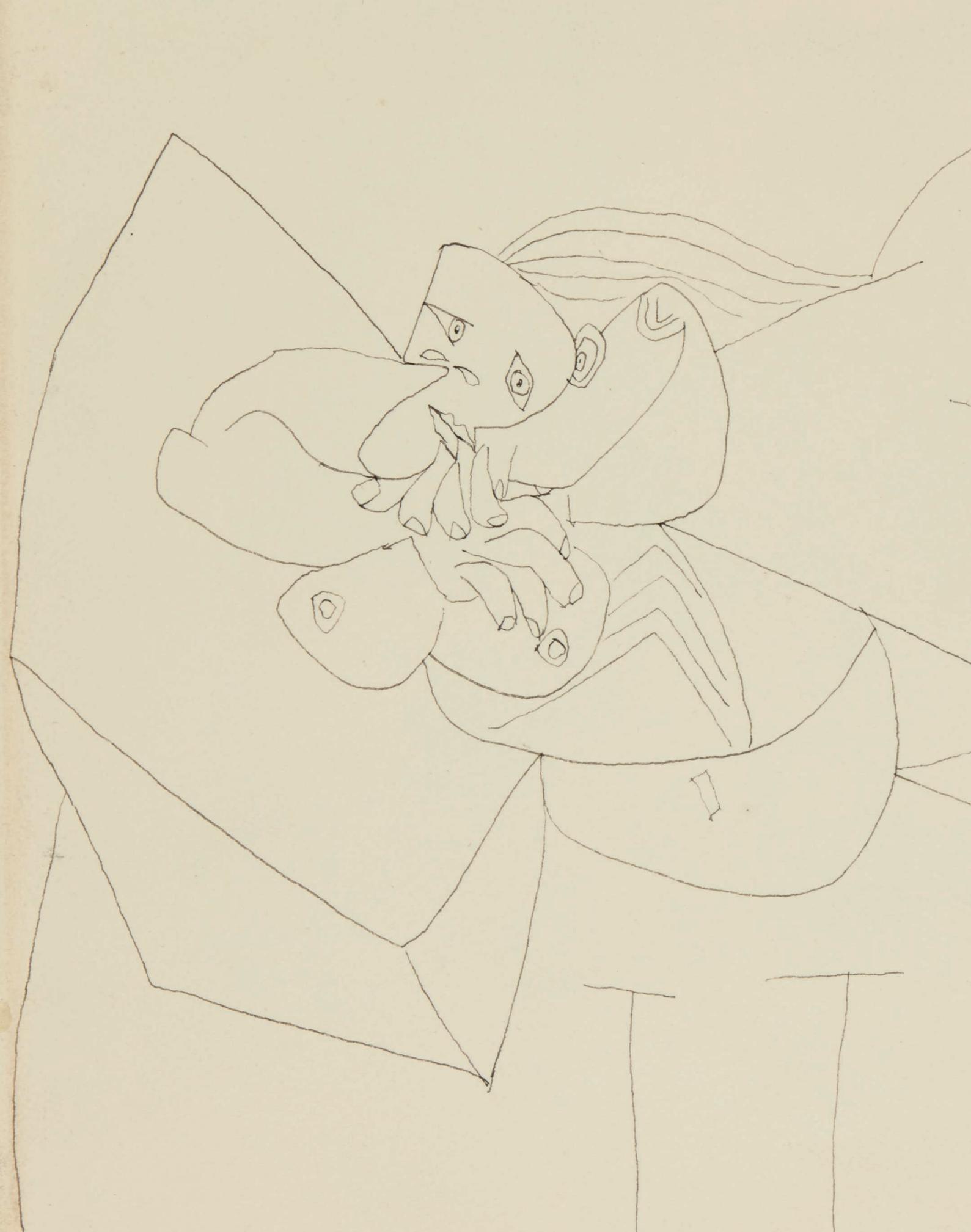
Picasso













Matisse
oct. 44

Baudelaire

l'amour du mensonge



IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 JUNE 2017

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THE BLAIR FAMILY COLLECTION

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AUCTION

Wednesday 28 June 2017

at 10.30 am (lots 101-264) and at 2.30 pm (lots 301-428)

8 King Street, St. James's

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VIEWING

Saturday	17 June	12 noon – 5.00 pm
Sunday	18 June	12 noon – 5.00 pm
Monday	19 June	9.00 am – 4.30 pm
Tuesday	20 June	9.30 am – 4.30 pm
Wednesday	21 June	9.00 am – 4.30 pm
Thursday	22 June	9.00 am – 4.30 pm
Friday	23 June	9.00 am – 4.30 pm
Saturday	24 June	12 noon – 5.00 pm
Sunday	25 June	12 noon – 5.00 pm
Monday	26 June	9.00 am – 3.30 pm
Tuesday	27 June	9.00 am – 4.00 pm

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Andreas Rumbler, Adrien Meyer, Will Porter

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **HANNAH-14240**
(lots 101-264)
and **COSIMA-14241**
(lots 301-428)

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Chagall ® / © ADAGP, Paris and DACS, London 2017.

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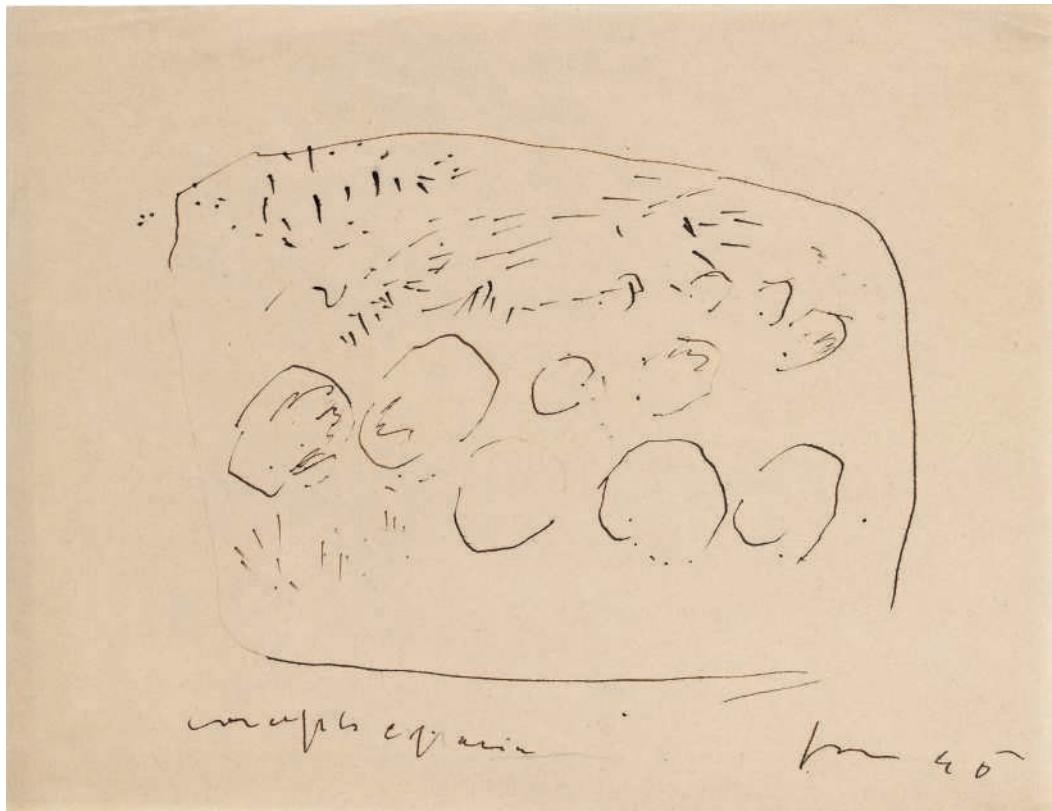
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WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



Drawing, an extension of artistic inquiry

Every work of art should be contemplated at length and with great care, perhaps even more so in the case of drawings, on account of their size, and the wealth of small details to be discovered. As with the most complex of paintings or sculptures, little can be grasped from the variety of compositional styles in drawings too, if looked at hurriedly and from afar.

In drawing, visual simplicity is counterbalanced by fullness of expression, and thus, parts that are missing or barely hinted at pass by almost unnoticed. Instead, it is the vitality of the images that asserts itself. Lines within a drawing may vary enormously in width, direction and structure - being sparse, dense or interwoven - and may arrange themselves in accumulations of small clusters, sequences of marks of varying size and shape, and they may alternate between consonant and discordant rhythms. In drawing, the artist has more freedom to experiment but however much the process of drawing might broaden and develop an inquiry, it never reaches a level of definition whereby it translates directly into painting or sculpture through mere transposition.

Drawings have an autonomous value and the inquiry they pursue continues both to explore the need for new pictorial solutions and, in doing so, to exploit the capabilities of the medium.

Some drawings were intended to appear for only a very short time. I am referring to *sinopie* [preliminary sketches] which, together with old master drawings, should be a compulsory field of study for those who also have an interest in modern and contemporary drawing. In *sinopie* the drawing remains visible for a brief space of time: it will then be covered by the layer of plaster on which the fresco will take shape. The study of the *sinopie* brought to light by historical events and changes in the criteria of restoration presents fresh elements for understanding the constructive capacity of the line: a few apparently sketchy strokes achieve full expressive vitality.

The variety of drawing corresponds to resources of a mental, emotional and technical nature: an encounter between the intelligence of the hand and the tactility of the mind. Each artist has a particular way of approaching drawing to pictorial and plastic investigation.

Not only can drawings possess intrinsic value as works of art in their own right but the study of drawing can also offer vital information about the artist's wider practice.

It is not unusual for similar procedures to be adopted by artists whose practice differs vastly. Both Matisse and Picasso, for example, felt the need to interpret the 'visual' model through a certain number of life-like representations before liberating themselves from their subject and pursuing the purity and simplicity of its delineation.

For Matisse, the process of refining his imagery was methodical in order to give them full expressive power, whereas Picasso often immediately delved beyond the pictorial subject, unconcerned with likeness from the beginning, to move ahead with a work that he would perfect with minimal variations. In addition, he produced paintings with black line on a white background and as a result, the pentimenti are visible, showing



Buonamico di Cristofano known as Buffalmacco, *sinopia, Triumph of Death*, beginning of 14th century. Museo delle Sinopie, Pisa.
© De Agostini Picture Library / Bridgeman Images

the intermediate solutions that were rejected prior to reaching the final result. *La Chèvre* from 1946, which now can be seen in the Musée Picasso in Antibes, displays the results of this process.

Drawing is no longer considered to be a minor genre. Matisse, Klee and Kandinsky in particular developed theoretical investigations with regard to the line, which they employed to create forms of all kinds within the breadth of their compositions. These lines embodied properties to indicate tension, direction, flow, contrasts, where the line formed the basis of study for the structural elements of painting on a pseudo-scientific level. At the beginning of the twentieth century, in response to the need to revolutionise compositional structures, artists also explored the new realms of non-Euclidean geometry and entered into the idea of the fourth dimension in their search for stimuli. The development of a non-rationalistic concept of creativity which contributed to bringing the subconscious, chance, automatism into perception through the living geometry of nature also played an influential role. As asserted by Malevich, 'We cannot conquer nature because man is nature: I do not want to conquer it, I want a new flowering'.

Kandinsky was continuing an age-old tendency when he stressed the function of scientific methodologies in art, even prior to his major theoretical work, *Point and Line to Plane* of 1926. This work dates

to the period when he was teaching at the Bauhaus, from 1922 to 1933. Its subtitle is significant: Contribution to the analysis of the pictorial elements. Thus the point and the line, in the diversity of their developments, are elements that extend beyond drawing and enter the scientific study of the tension, the direction, the overall dynamic existence of the work of art. This comprises not only the close relationships between drawing, painting, sculpture and architecture but also connects these disciplines with the sciences and with the other arts. Dance is a combination of lines, and the various movements of the arms, torso, head and legs can be recorded in graphic form as a composition.

Kandinsky realised the difficulty for some viewers in accepting scientific, theoretical, thought as indispensable within art and sought repeatedly to provide clarifications, for example in *Analysis of the Primary Elements of Painting*, an article published in 1928, he wrote: 'The tendency towards theory appears to many extremely doubtful, if not dangerous or even inauspicious [...]. Artists recoil in the face of reflection, of 'cerebrality', fearing it might jeopardise 'invention', and thus determine the end of all art.'

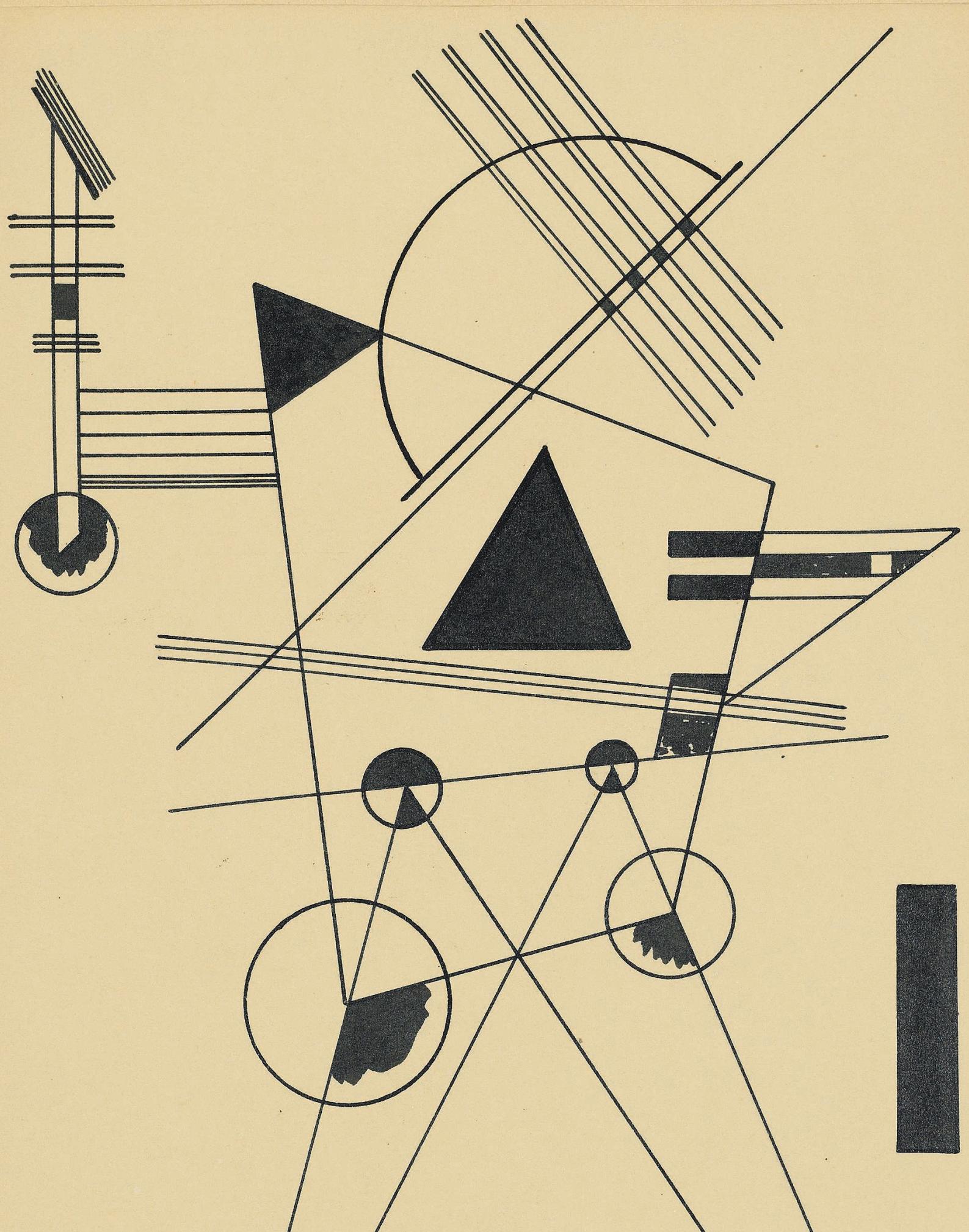
One of the illustrations to Kandinsky's text, a drawing from 1925 (lot 105), represents the human figure but is described in the caption using simple geometric elements: Internal relationship of a group of straight lines to a curve (left-right) for the painting *Black Triangle* (1925). Different types of line, four circles partially filled with black, and closely drawn lines cutting the figure at four points amidst a black rectangle, fulfil this description in visual terms. Here, pictorial geometry penetrates the essence of nature with vibrant abstraction.

Klee furthermore emphasized the need for scientific knowledge in *Exact Experiences in the Field of Art* (1928): 'In art, too, there is sufficient space for exact research [...]. Algebraic and geometrical problems, mechanical problems, represent a similar number of didactic elements along the path that leads to the essential [...]. You learn to see behind the façade, to grasp things at the roots, you learn to recognise what flows beneath, you learn the prehistory of the visible'.

A flower, a seed, the branching of a tree, the flow of water, the rhythm of the waves, growth, propagation, the revelation of structures, pure relationships, formal qualities, the ways of existence as particular to painting; for Klee, between abstraction and the penetration of nature lies a vital relationship and, defying the accusation of reducing art to childish practices, he takes the construction of geometric forms to highly complex levels: 'What seduces me about the line is the very problem of its true existence [...]. Lines exist, in antithesis to surfaces and bodies'.



Pablo Picasso, *La Chèvre*, 1946. Musée Picasso, Antibes.
Photo: akg-images / Cameraphoto.
Artwork: © Succession Picasso/DACS, London 2017.



To Klee, the sketch-project was a necessary antecedent of pictorial solutions in that it not only concerns forms and compositional structures but also the relationships between the various elements dominated by energies. Let us compare the watercolour *Unstable Equilibrium* of 1922 with the drawing *Analysis of the motor function of Unstable equilibrium*, 1922.

In the watercolour, overlays, transparencies, the tilting of the rectangles, movement and countermovement and the direction and size of the arrows respond to compositional needs, in turn, transforming the symbols into a style. On the other hand, the sketches, as preliminary research, help us to understand, with the aid of exact knowledge, the particular static-dynamic essence of the painting's force of gravity and its centrifugal force within the earthly-cosmic tension. Here, in Klee's analysis, the scientific implications are clear: 'Two directions of movement, as basic tensions, point respectively downwards and upwards; they are the force of gravity and, as countermovement, the centrifugal force [1]. Compared to the norm, consisting of a uniform quadrangular movement, in all directions (from the inside to the outside) [2], the energies emanate here from an ideal centre in different directions: here the energies are freely balanced and thus there is a static-dynamic labilization; agitated-calm levelling and calm-movement of the forces that drive the movement [3]. Observing the parallelogram of the forces, this is the appearance the system of equilibrium assumes [4]. In a more dynamic representation [5] (emphasizing the centrifugal forces), in the system of equilibrium there will be a lively balance, thus random forms will be obtained in the pendulum movement, or the essential surface disturbed'.

Usually, drawings by sculptors (from Martini and Fazzini to Marini and Manzù, Rodin and Moore to Chadwick and Armitage) indicate the material to be used as well as the way in which it will be treated (sculpted, modelled, assembled) whether bronze, wood or clay. The sculptor, while drawing too, is thinking of the true three-dimensionality within the structural conditions by which he must carry out his investigation. Even in Fontana's drawings (and still more in his paintings) we sense the material, but there are some, figurative and abstract, in which the line is faint, delicate, atmospheric, as in the drawing of 1946 in which the expression *Concepto espacial* (lot 158) appears for the first time.

The line of the drawing creates vibrant forms and whilst they may be materially elementary, they are complicated in their essence by the tensions, contrasts, entanglements and rhythms of varying tempo produced this combination of energies. Thanks to these properties, the line is consistent with the painted works, and consequently their study is fundamental in understanding the paths taken in the overall context of Fontana's work. The spirit and developments of his experimentation, far beyond drawing, led to the white canvas.

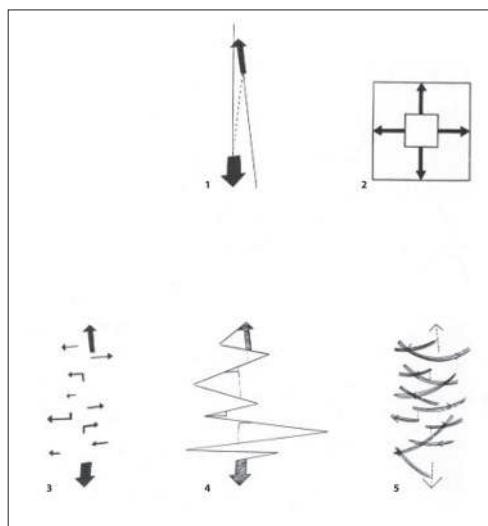
'I learned to battle with the canvas, to come to know it as a being resisting my wish, and to bend it forcibly to this wish. At first it stands there like a pure, chaste virgin with clear gaze and heavenly joy—this pure canvas which itself is as beautiful as a painting'. [Kandinsky]

To give life to images on the canvas, the adventure of investigation with the unpredictable aspects of its results continues, a fact that can be generally applied to one-off artistic production whatever the medium. The difficulties are always there. But in many cases, in tackling the problems of composition in painting, a certain degree of hesitation and of uncertainty, combined with a strong concentration of ideas and sentiments for a new beginning, is more marked.

We are grateful to the owner of the collection for writing this essay.



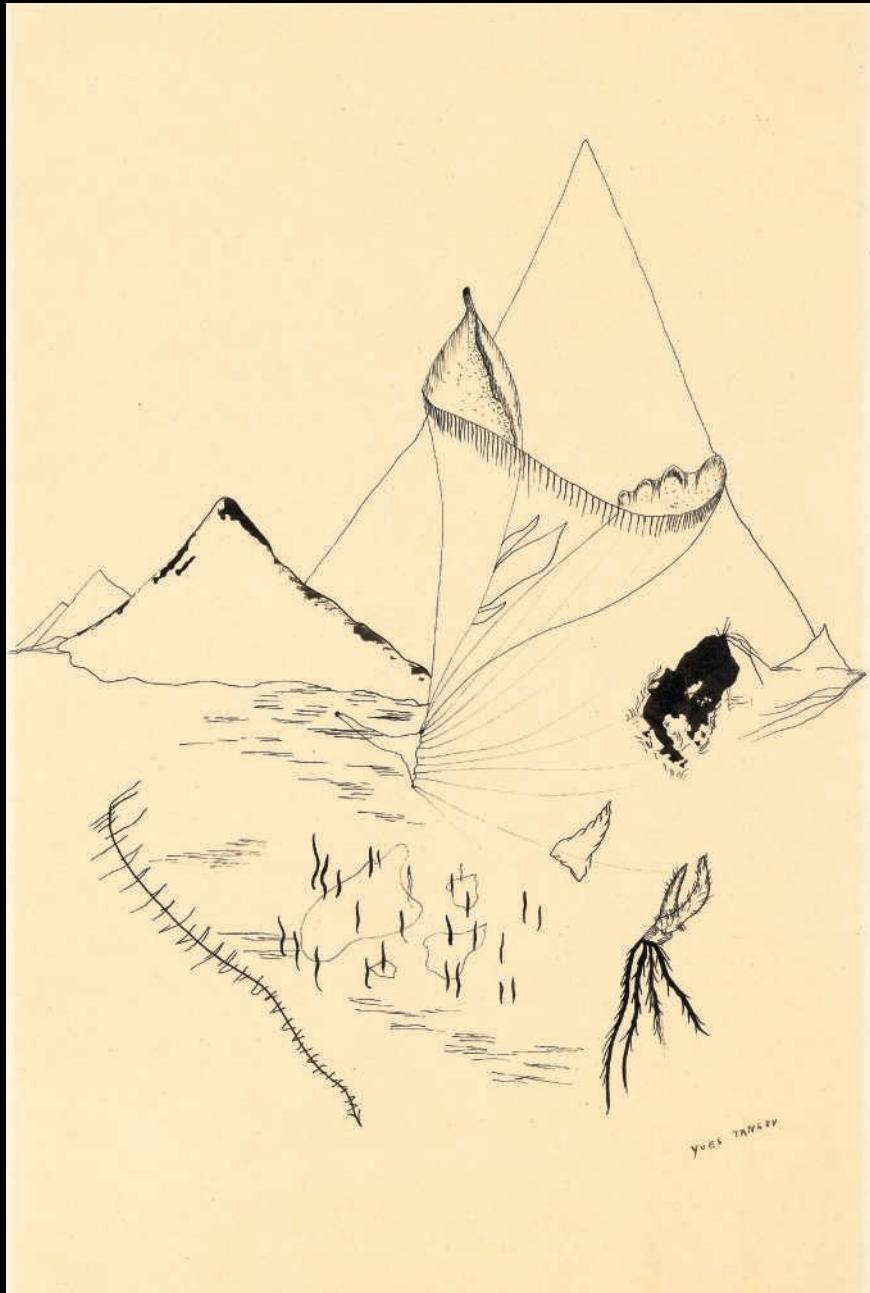
Paul Klee, *Unstable Equilibrium*, 1922.
© Zentrum Paul Klee, Bern.



Analysis of the motor function of *Unstable equilibrium*, 1922.

WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



λ101

YVES TANGUY (1900-1955)

Sans titre (Dessin automatique)

signed 'YVES TANGUY' (lower right)

pen and India ink on paper

19½ x 12¾ in. (49.2 x 31.4 cm.)

Executed *circa* 1926

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner in 1968.

EXHIBITED:

Turin, Galleria Notizie, *Léger, Tanguy, Picabia, Herbin, Miró, [...]*, October - November 1968 (illustrated).

LITERATURE:

P. Waldberg, *Chemins du Surréalisme*, Brussels, 1965 (illustrated p. 39).

I. Rodríguez Prampolini, *El surrealismo y el arte fantástico de México*, Mexico City, 1969, (illustrated fig. J, p. 36).

P. Waldberg, M. Sanouillet & R. Lebel, *Metafisica, dada, surrealismo, le immagini e gli eventi dell'inconscio*, Milan, 1975, (illustrated fig. 133, p. 302).

P. Waldberg, *Surrealism*, New York, 1997, p. 39.



λ102

YVES TANGUY (1900-1955)

Sans titre (Éléments surréalistes)

signed, dated and inscribed 'YVES TANGUY 37 Pour CECILE DAWSON,

avec l'admiration D'YVES TANGUY 16 mai 1937' (lower right)

pen and India ink on paper

9 1/4 x 7 1/8 in. (23.3 x 18 cm.)

Executed in May 1937

£7,000-10,000

\$9,100-13,000

€8,100-12,000

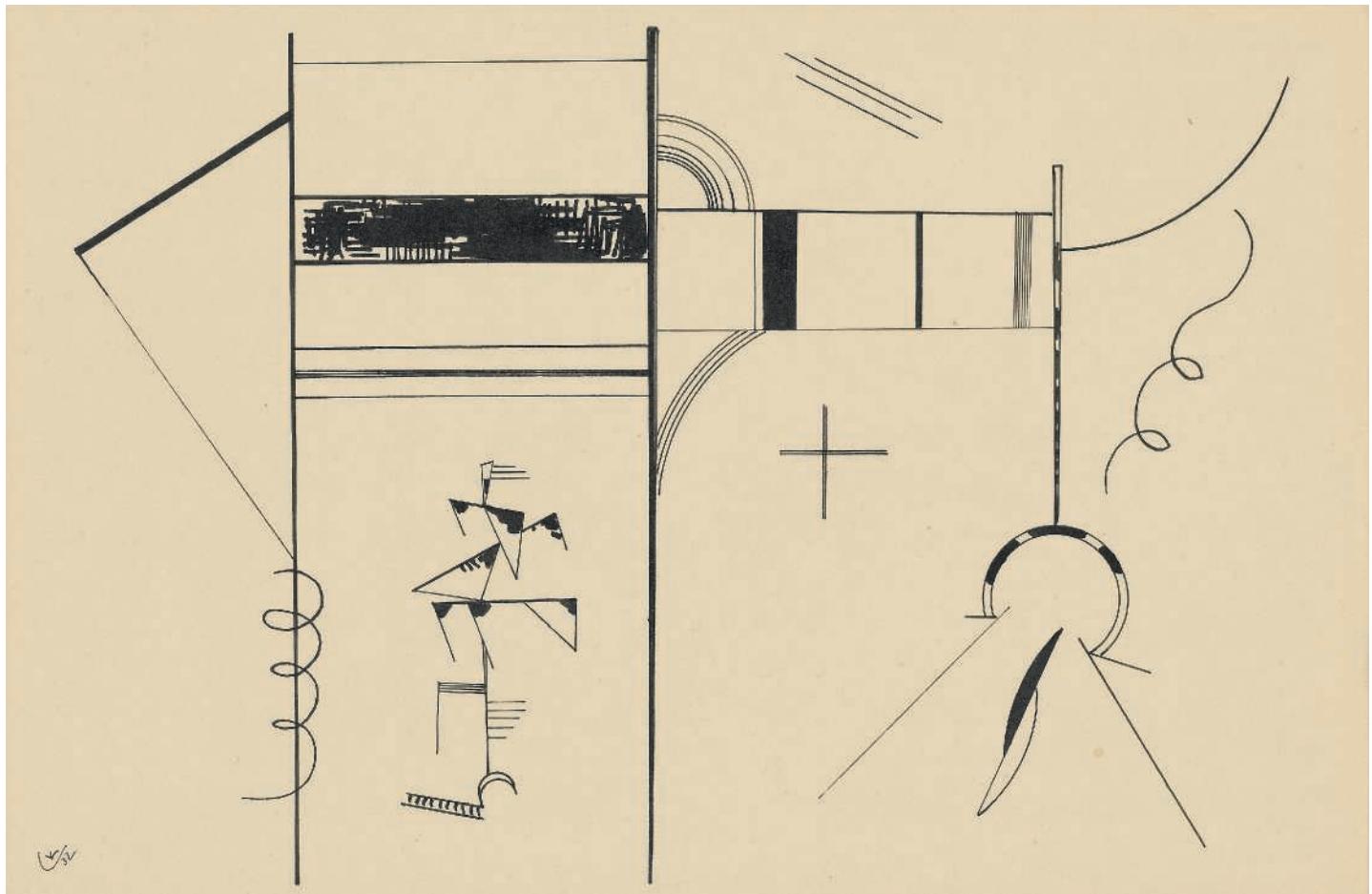
PROVENANCE:

Cécile Dawson, a gift from the artist on 16 May 1937; sale, Sotheby's, London, 25 November 1964, lot 223.

Lords Gallery, London.

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.



103

103

WASSILY KANDINSKY (1866-1944)*Untitled*

signed with the artist's monogram and dated 'VK32' (lower left)
 pen and India ink on paper
 9 1/8 x 13 3/4 in. (23.1 x 35 cm.)
 Executed in 1932

£40,000-60,000
 \$52,000-78,000
 €47,000-69,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.
 Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Claude Bernard, *Kandinsky, dessins 1922-1944*, March - April 1963, no. 27 (illustrated).

LITERATURE:

V. Endicott Barnett, *Kandinsky Drawings, Catalogue raisonné*, vol. I, *Individual Drawings*, London, 2006, no. 865, p. 418 (illustrated p. 347).

104

FERNAND LÉGER (1881-1955)*Buste de femme*

signed with the initials 'F.L.' (lower right)
 gouache and India ink on paper
 12 1/8 x 17 in. (32.5 x 43 cm.)
 Executed *circa* 1939

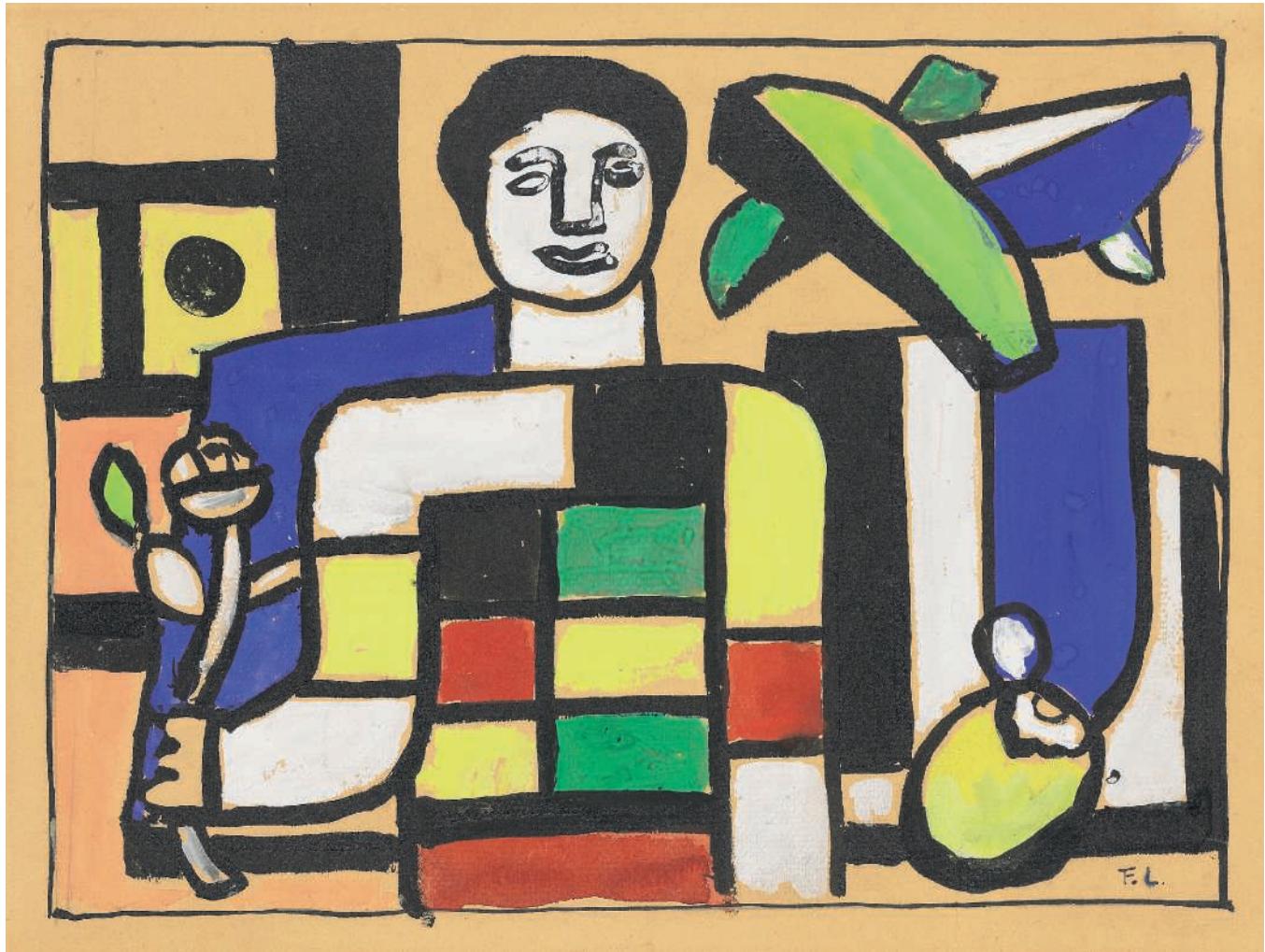
£70,000-100,000
 \$91,000-130,000
 €81,000-120,000

PROVENANCE:

Michel Couturier, Paris (no. 200).
 Svensk-Friska Konstgalleriet, Stockholm, by 1961.
 Galerie Bonnier, Lausanne.
 Galerie Isy Brachot, Brussels.
 Notizie Arte Contemporanea, Turin.
 Acquired from the above by the present owner.

EXHIBITED:

Stockholm, Svensk-Friska Konstgalleriet, Fernand Léger, March 1961, no. 16.
 Turin, Fondazione Palazzo Bricherasio, *Fernand Léger, l'oggetto e il suo contesto, 1920-1940*, January - April 1996 (titled 'Jeune homme au chandail').



104

'Liberate the mass of people, give them a chance to think, to see, to cultivate their tastes, [...] They will be able in their turn to enjoy to the full all the latest inventions of modern art.'

(F. Léger amid the 1930s fervor in France, quoted in S. Wilson, 'Fernand Léger: Art and Politics, 1935-1955' *Fernand Léger: The Later Years*, London, 1987, p. 58).

The everyman to whom Léger addressed his words might one day wear the colourful sweater featured in *Buste de femme*, a prototype of utilitarian and avant-garde design. Léger had great confidence in the common man: if the masses had not yet acquired an understanding of modern art, the fault rested with an oppressive social order that robbed them of the leisure to cultivate their taste. 'Above all, don't start assuming that the People don't care', he cautioned. 'When a man of the people gets dressed, he chooses: he chooses a blue tie or a red tie. He spends a lot of time making his choice. He has taste. He must be permitted to develop this taste' (E. F. Fry, 'Art and the People', in *Functions of Painting*, New York, 1973, p. 145).

Léger applies the principles of his New Realism to *Buste de femme*. 'Realism', Léger had stated years earlier, 'should be the simultaneous fusion of the three basic pictorial elements of line, form and colour' (quoted in I. Conzen-Meairs, exh. cat., *op. cit.*, London, 1987, p. 11). Here, the artist applies the principles of his New Realism to this work and the abstraction of his earlier aesthetic is updated and made more accessible: the eponymous sweater is a modernist grid of bright colour contrasts, balanced by the flowing contour

of the flower the young man holds and the decorative ornaments to his left. The emblematic yellows, greens, and reds stand out against the plain black-and-brown background—emphatically underlining the 'major social role' that colour had to accomplish, as Gilles Néret has observed. 'It contributed to enveloping the monotonous everyday realities. It dressed reality. The humblest objects could be and were calling out for colour to change the way people perceived their real purpose' (in *F. Léger*, New York, 1993, p. 195). Through the metaphor of colour, Léger's realism stood for his belief in the common man and in the formal efficacy of realism to reach him at home and in his world. 'To have the common touch was', Conzen-Meairs reminds us, 'part of Léger's conception of realism from the very beginning'. By the 1930s, however, it is 'no longer the purely artistic that stands in the foreground, but the hope for a greater intelligibility and a broader impact for his art...it is an expression of the hope that man will not remain the slave of the machine, and the system, but that he will have the possibility to realise himself and to liberate his spirit in order to ascend to a new dignity' (in exh. cat., *op. cit.*, London, 1987, pp. 12, 14).

105

WASSILY KANDINSKY (1866-1944)*Zeichnung für 'Punkt und Linie zu Fläche'**(Drawing for 'Point and Line to Plane')*

signed with the artist's monogram and dated 'VK25' (lower left)

pen and India ink on paper

13½ x 8½ in. (34.3 x 21.8 cm.)

Executed in 1925

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Nina Kandinsky, Paris.

Studio Simonis, Turin.

Acquired from the above by the present owner.

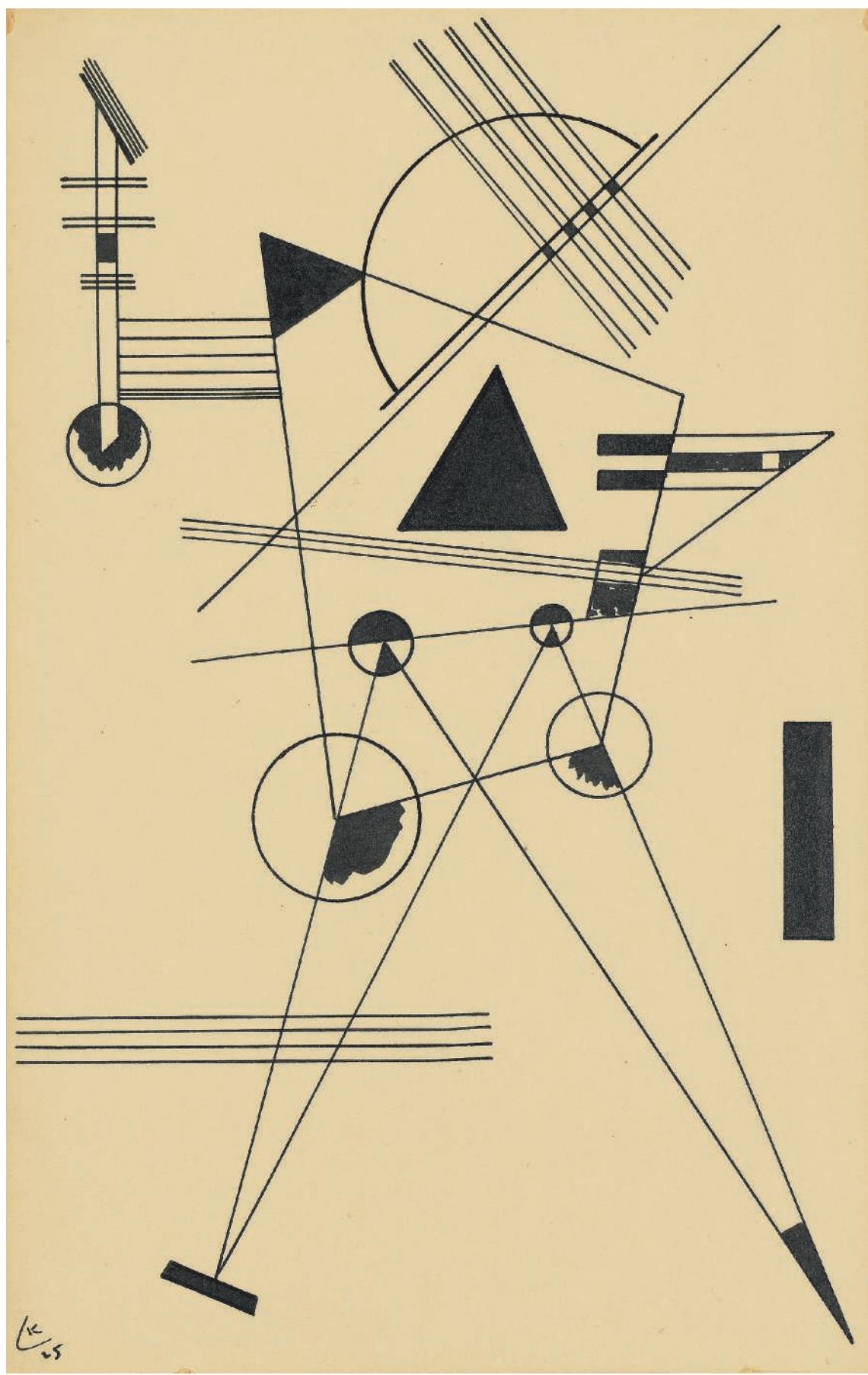
EXHIBITED:Copenhagen, Sammenslutningen af Danske Kunstrejser, *Kandinsky*, 1962-1963, no. 31.**LITERATURE:**W. Kandinsky, *Punkt und Linie zu Fläche, Beitrag zur Analyse der malerischen Elemente*, Munich, 1926, p. 187 (illustrated pl. 23).'L'art de Kandinsky' and 'Catalogue des dessins', in *Sélection*, Antwerp, July 1933, p. 31.P. Overy, *Kandinsky, The Language of the Eye*, New York, 1969, pp. 50 & 129.C. V. Poling, *Kandinsky's Teaching at the Bauhaus, Color Theory and Analytical Drawing*, New York, 1986, no. 130, p. 126 (illustrated; titled 'Inner Relationship Between Complex of Straight Lines and Curve [Left-Right] for the Picture *Black Triangle*');U. Becks-Malorny, *Wassily Kandinsky, The Journey to Abstraction*, Cologne, 1994, p. 142 (illustrated; titled 'Inner Relationship Between Complex of Straight Lines and Curve [left-right]');K. Lindsay & P. Vergo, *Kandinsky, Complete Writings on Art*, 1994, p. 696 (illustrated pl. 23; titled 'Inner relationship between complex of straight lines and curve [left-right]');V. Endicott Barnett, *Kandinsky, Drawings, Catalogue Raisonné*, vol. I, *Individual Drawings*, Munich, 2006, no. 633, p. 306 (illustrated).Wassily Kandinsky, *Black Triangle*, 1925. Museum Boymans van Beuningen, Rotterdam.

'If a force coming from outside moves the point in any direction, the first type of line comes about, where the direction embarked on remains unchanged, and the line has a tendency to run straight on to infinity. This is the straight line, which as regards its tension thus represents the infinite possibility of movement in its most concise form.'

(W. Kandinsky in *Punkt und Linie zu Fläche*, 1926).

Drawn in 1925, *Zeichnung für 'Punkt und Linie zu Fläche'* (*Study for 'Point and Line to Plane'*) is the most important of the black-and-white drawings that Wassily Kandinsky executed to illustrate his treatise of the same name, *Punkt und Linie zu Fläche*. The essay, published in 1926, represents the summation of the artist's methods and teachings during the period he spent at the Bauhaus in Weimar, when he sought to use geometric abstraction as a means of expressing a spiritual dimension in art. These drawings are amongst the most analytical and refined in the artist's abstract œuvre, and exemplify the artist's gradual move away from the free flowing, irregular lines and shapes of his earlier years, towards a purer form of geometric abstraction.

The present work, that Kandinsky himself described as 'inner relationship between complex of straight lines and curve [left-right] for the picture *Black Triangle*' (Wassily Kandinsky quoted in V. Endicott Barnett, *Kandinsky Drawings*, vol. I, Munich, 2006, p. 306), is directly related to the 1925 painting *Schwarzes Dreieck*, today in the Museum Boymans van Beuningen, Rotterdam. Dispensing with colour, in the present drawing each line and shape holds an emotional significance, and within the abstraction, movement and rhythm is created from the relationship between the geometric forms.



106

JUAN GRIS (1887-1927)*Guitare et verre*signed with the artist's initials 'J G' (lower left)
pen and India ink and gouache on paper5½ x 4 in. (13.4 x 10.2 cm.)
Executed in 1918£60,000-80,000
\$78,000-100,000
€70,000-93,000**PROVENANCE:**Galerie Simon, Paris (no. 13686).
Galleria Giassi, Turin (no. 3381).
Acquired from the above by the present owner.**LITERATURE:**D.-H. Kahnweiler, *Juan Gris, His Life and Work*, London, 1969 (illustrated p. 32).

An important aspect inherent to Juan Gris's poetic expression is his predilection for still life compositions, subjects that are also emblematic in the context of Cubist iconography. Gris devoted more than most of his work to the representation of this subject, that is so deeply rooted in the Spanish pictorial tradition. He alternated his extensive inventory of usual domestic utensils with other objects of a somewhat different kind, such as books, glasses, bottles or playing cards, without abandoning his other great predilections, such as music and dance.

When *Guitare et verre* was executed in 1918, Gris had come through a major moment of development of his art. Once he had arrived at a Cubist idiom through his own tireless research, he was creating works that had marked new complexity. As he said to his friend, dealer and biographer Daniel-Henry Kahnweiler in 1915: 'I think I have really made progress recently and that my pictures begin to have a unity which they have lacked until now. They are no longer those inventories of objects which used to depress me so much' (Juan Gris quoted in C. Green, *Juan Gris*, London/New Haven, 1992, p. 51). That unity is clearly shown in the present lot, which shows just a small number of objects in a manner that combines the pared-back observations of the artist's finest Cubist works with the diagonal, vertical and horizontal planes of shading and striations that are an extension of the techniques he used in his oil paintings. Here, these fields of shade and striations have been rendered with an incredible variety of density, revealing the meticulous draughtsmanship at work, while also adding to the general dynamism and depth of the composition.



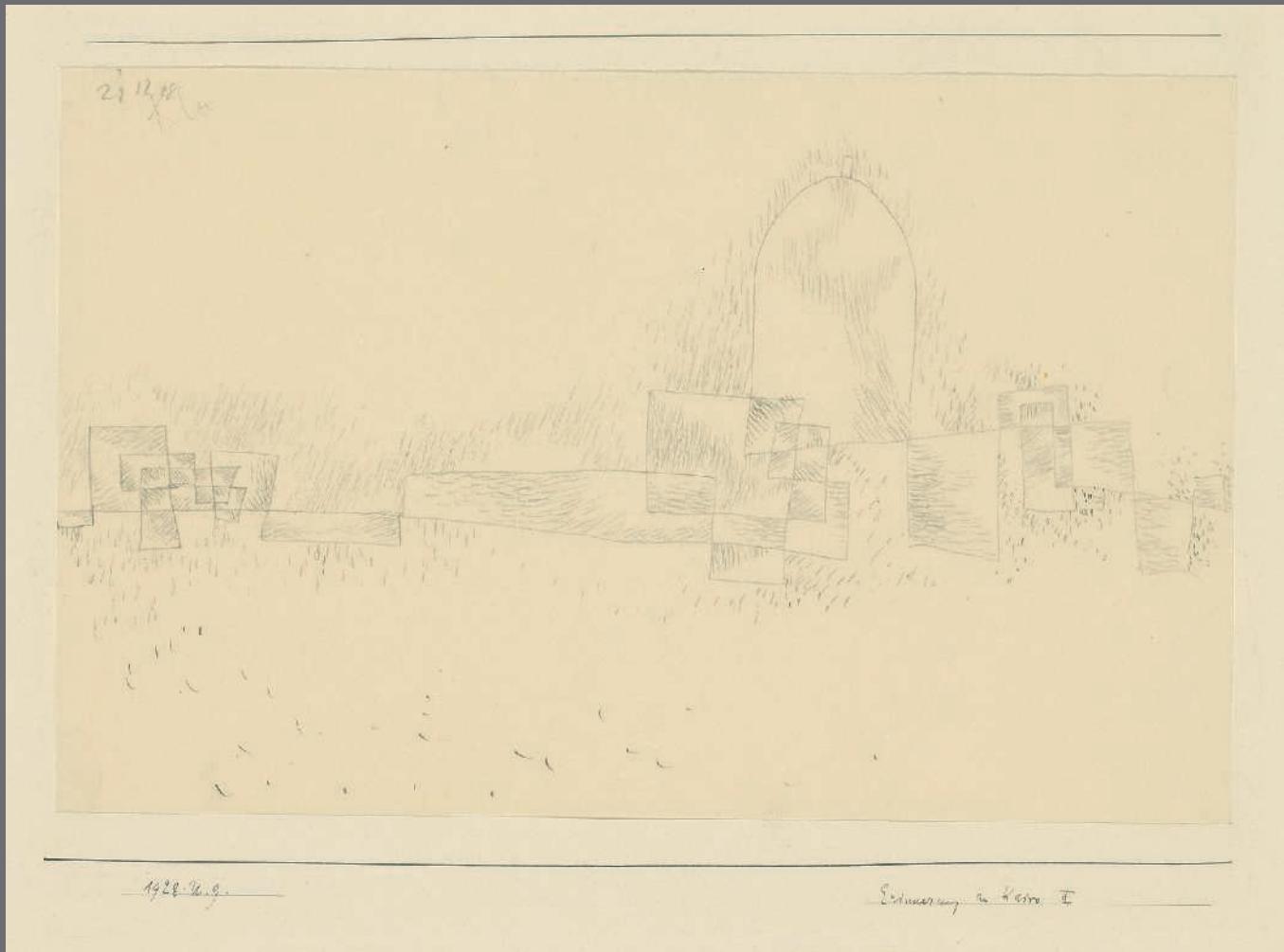
Juan Gris, *Guitare, verre et compotier*, 1918. Kunsthalle, Basel.
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(illustrated enlarged)

WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



107

PAUL KLEE (1879-1940)

Erinnerung an Kairo II (Memory of Cairo II)

signed and dated 'Klee 29 12 28' (upper left); dated, numbered and inscribed '1928.U.9 Erinnerung an Kairo II' (on the artist's mount)
pencil on paper laid down on the artist's mount
sheet: 8 1/4 x 13 1/8 in. (21 x 33.2 cm.)
mount: 14 1/2 x 36.7 in. (18 1/2 x 47 cm.)
Executed on 29 December 1928

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by 1946.
Curt Valentin [Buchholz Gallery], Berlin & New York, by 1950.
Anonymous sale, Kunstkabinett, Stuttgart, 29 November - 1 December 1955,
lot 1398.

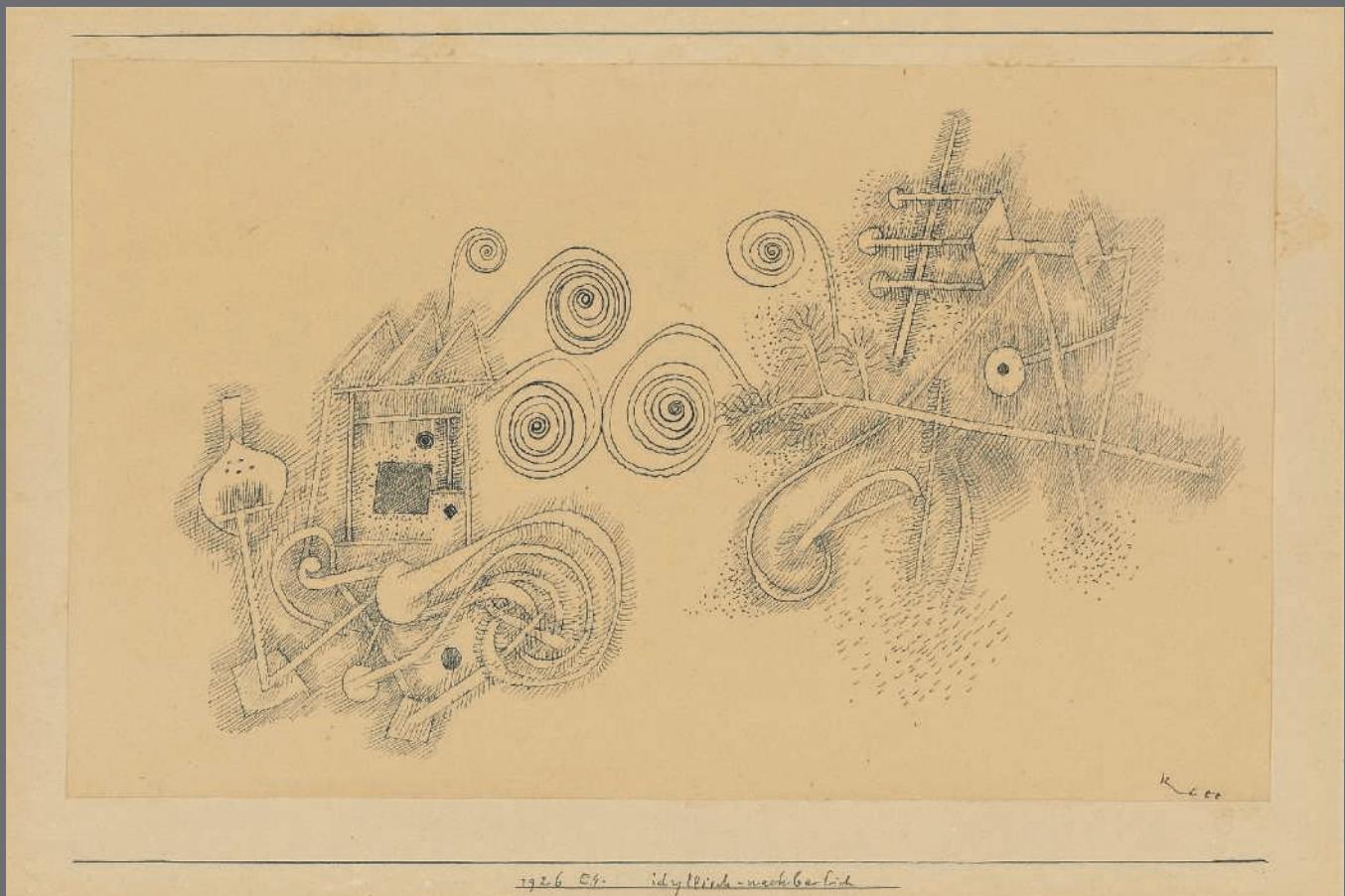
Saidenberg Gallery, New York.
Jan Wahl, Toronto, by 1958.
Eugene Victor Thaw, New York.
Berggruen & Cie, Paris, by 1959.
M. de Gavardie, Paris, by 1970.
Notizie Arte Contemporanea, Turin.
Acquired from the above by the present owner.

EXHIBITED:

New York, Saidenberg Gallery, *Paul Klee, Third Bi-annual Exhibition of Paintings and Drawings*, November - December 1957, no. 28.
Winterthur, Galerie A.B.C., *Paul Klee*, December 1961 - January 1962, no. 10.
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Paul Klee*, November 2000 - January 2001 (illustrated).

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen, 1921-1930*, Potsdam, 1934, no. 115.
exh. cat., *Paul Klee, The Berggruen Collection in the Metropolitan Museum of Art*, New York, 1988, p. 206 (illustrated).
The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 4751, p. 265 (illustrated).



108

PAUL KLEE (1879-1940)

Idyllisch-Nachbarlich (*Idyllic-Neighbourly*)

signed 'Klee' (lower right); dated, numbered and inscribed '1926 E.4.idyllisch-nachbarlich', and dedicated 'Jahresgabe 1926/27 für Herrn Rudolf Ibach mit herzlichen Wünschen Klee' (on the artist's mount)

pen and ink on paper laid down on the artist's mount
sheet: 5 1/8 x 8 1/8 in. (13.8 x 22.5 cm.)

artist mount: 9 1/4 x 12 1/8 in. (23.4 x 30.6 cm.)

Executed in 1926

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Rudolf Ibach, Barmen, a gift from the artist in 1926-1927.

Curt Valentin [Buchholz Gallery], Berlin & New York, by 1938.

Frederick C. Schang, South Norwalk, United States.

Berggruen & Cie, Paris, by 1971-1972.

Galleria Galatea, Turin (no. 2354), by 1972.

Acquired from the above by the present owner.

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen, 1921-1930*, Potsdam, 1934, no. 73.

G. di San Lazzaro, *Klee, La vie et l'œuvre*, Paris, 1957 (illustrated).

F. C. Schang, *Paul Klee, Collection of F. C. Schang*, New York, 1959.

The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. IV, 1923-1926, Bern, 2000, no. 4095, p. 473 (illustrated).

109

PABLO PICASSO (1881-1973)*Nu allongé (Dora Maar)*

signed and dated '27.12.38. Picasso' (upper right)

pen and ink on paper

10½ x 13¾ in. (27 x 35 cm.)

Executed on 27 December 1938

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Berggruen & Cie, Paris.

Galleria d'arte Galatea, Turin.

Acquired from the above by the present owner in 1966.

EXHIBITED:Turin, Galleria d'arte Galatea, *Picasso*, 88, January - February 1966, no. 10 (illustrated; with incorrect dimensions).Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 72, p. 430 (illustrated p. 148; with incorrect medium).

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

Claude Picasso has confirmed the authenticity of this work.

Nu allongé (Dora Maar), represents Picasso's charged return, during the 1930s, to the angular formal structure reminiscent of his cubist roots. Having explored classicism in the wake of the First World War and later, his own forays into surrealism, Picasso armed himself with the brush after the bombing of Guernica in 1937 to produce some of his most challenging and critically revered work. Masterpieces from this period include the powerful, mural-like *Guernica* (C. Zervos; vol. IX, no. 65) and the series of agonising portraits of his then lover, Dora Maar, including the famed *Femme en pleurs* (C. Zervos; vol. IX, no. 73), both completed the year prior to the present work. The angular lines of the face and hair, amongst the twisting of the body that show multiple angles of his model simultaneously—as if dissected and reconstructed—suggest the same emotional turmoil of this period, *Nu allongé (Dora Maar)* having been created the following year.



Pablo Picasso, *Nu allongé*, 1938. Sold, Christie's, Paris, 21 May 2008, lot 6. Sold for €1,533,050. Artwork: © Succession Picasso/DACS, London 2017.

Picasso returned the pose of the reclining nude throughout the span of his artistic career, revisiting it with varying stylistic tones of voice in response to alternating muses. The curvaceous body of Marie-Thérèse Walter appears in a sensual and serene series from 1932 whilst the post-Guernica 1938 variations of Dora Maar, such as the present work, are more dynamic and angst-ridden, employing harsher, more angular line and formal structure that recalls the torture of war.

In 1938, the year the present drawing was executed, Picasso was literally torn between these two women - the gentle Marie-Thérèse Walter whom Picasso had met in 1927 - and the tempestuous Dora Maar, whom Picasso had also been seeing since 1936. From this point on, and throughout the 1930s, we therefore see that 'the Picasso-esque body incarnates sexuality. Picasso's admiration for the feminine form, tirelessly explored in his life and in his work, ends up in the subversive violence of a body magnified by sex.' (in P. Picasso, *La passion du dessin*, exh. cat., Paris, 2006, p. 91).

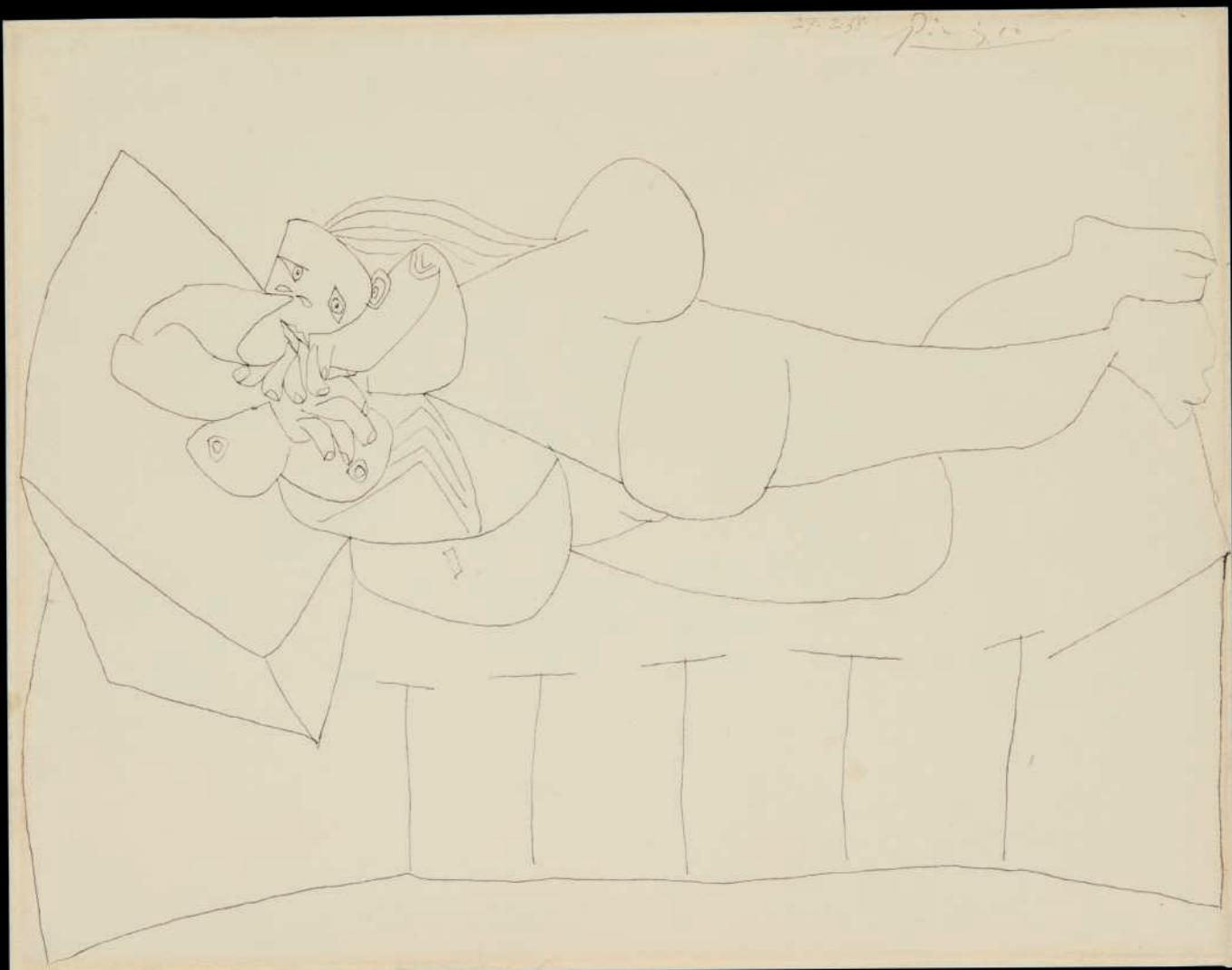
As ever with Picasso, multiple reference points from history subtly remain. Albeit a staunchly avant-garde visionary, Picasso never completely turned away from the motifs of his classical training which continued to inspire him and provide the themes that would endure his entire career. The pose here chosen for *Nu allongé* features a lounging model, twisting, with arms above her head. This can be seen to echo the figure towards the extreme right from Jean-Dominique Ingres' famous composition *Le bain turc* (1862) and furthermore, Goya's *Maja desnuda* (1800), which employs the same forward facing composition with the arms raised, supported by a plush, white, pillow that appears to reference the softness of flesh.

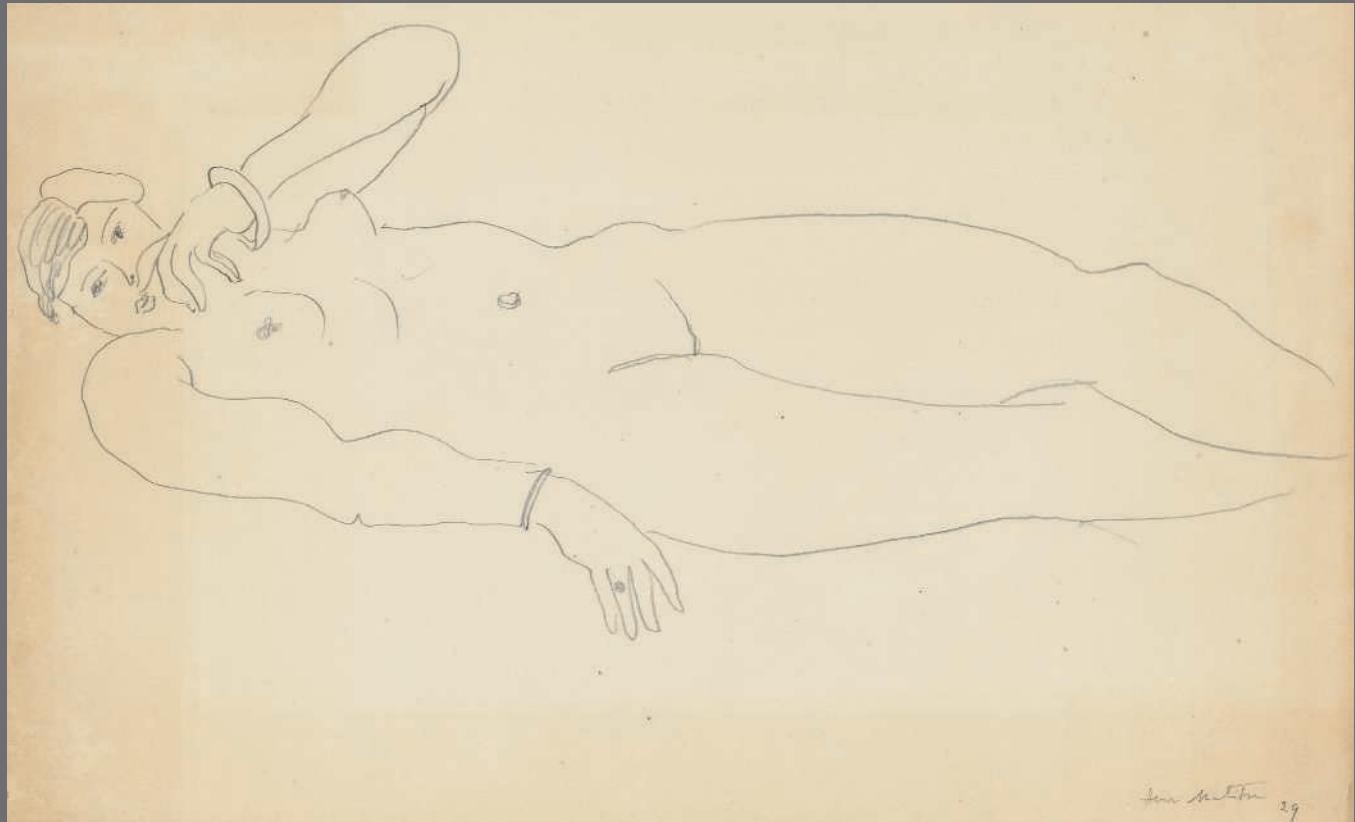
From a conceptual perspective, Velazquez's *Rokey Venus* (1651) too bears a somewhat surprising commonality. Depicted from behind, Velazquez's masterwork also achieves simultaneous viewpoints with the cunning introduction of a mirror reflecting the face of the model back to the viewer. Picasso too describes the face and body of his model with differing vantage points and angles simultaneously, using the formal devices of cubism, in order to articulate its voluptuous, three-dimensional volume.

In the crossed legs of the model, inference could alike be to Manet's *Olympia* (P. Jamot & G. Wildenstein, 1932, no. 82) the suggestively nude body offered but yet restricted. If we are to trace back the lineage of influence for Manet's masterpiece we travel via Titian's *Venus of Urbino* (1538) and Giorgione's *Sleeping Venus* (1510), arriving back to *Sleeping Hermaphroditus*, a classical masterpiece from the Hellenistic period which fully exploits its three dimensions through its medium of sculpture. The head faces forward and body twists backward, the movement enhanced by the surrounding drapery which further illustrates the lines of the body.

Never losing an ounce of his own originality and rigorous sense of innovation, Picasso employs these techniques and structures from history, translating them into a modern form which achieves a dynamic, challenging and original work that aptly, has not forgotten the essential lessons of the past.

27-38 P. 30





λ110

HENRI MATISSE (1869-1954)

Nu allongé

signed and dated 'Henri Matisse 29' (lower right)

pencil on paper

11 x 17 1/4 in. (27.8 x 45 cm.)

Executed in 1929

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

The late Marguerite Matisse-Duthuit confirmed the authenticity of this work in 1980.



λ111

HENRI MATISSE (1869-1954)

Femme nue assise

signed with the initials 'HM' (lower right)

pen and ink on paper

8 x 10 3/8 in. (20.3 x 26.4 cm.)

Executed *circa* 1906

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Paris.

Acquired from the above by the present owner.

The late Marguerite Matisse-Duthuit confirmed the authenticity of this work in 1980.

LINES OF A NEW BEGINNING

Three important drawings by Joan Miró from 1930

(lots 112, 129 & 155)

The three *Untitled* drawings of 1930, lots 112, 129 and 155 of the present catalogue, were executed by Joan Miró a year after marrying Pilar Juncosa in Majorca. This was a very peculiar moment of the artist's career. Following the mid-1920s expressive, spontaneous phase to which highly-celebrated series such as that of the *Painting-poems* belong, the years 1928-1930, were Miró's most iconoclastic period. In 1929 Miró was undergoing a crisis in the development of his art, as if he felt the need to break away from the facility of his lyrical language, which threatened to become repetitive and sterile.

As Dupin put it: 'Miró was now touching absolute bottom. What brought him back to life was drawing. To get out of the impasse he was in, he had to make peace with his own sinuous line, so free and so experienced in every kind of magic. At Montroig in the summer of 1930, he executed a series of marvellous drawings, after which, in their spirit and utilizing the momentum they gave him, he painted one last large canvas with a white ground, different from the preceding ones in every respect.' (J. Dupin, *Joan Miró, Life and Work*, London, 1962, p. 238).

The series of drawing, executed on Ingres paper (J. Dupin & A. Lelong-Mainaud, 2008, nos. 295-353), mainly treats the theme of the female body in a number of extraordinary daring variations, unequal in their plastic felicity, perhaps in connection with the image of his young bride from Majorca. This is particularly visible in the present lots, three equally wonderful yet very different depictions of the female figure. In *Untitled*, (lot 112), the extremely

elegant curves seem to suggest sensual lips and the female sexual organ, set within an arabesque of lines, typical of the highest example of Miró's drawings in Conté crayon. The lunar-shaped head of the figure recalls some of the most oneiric symbols of the artist's works, like the moon of his masterpiece *Dog barking at the moon* of 1926, in the collection of the Philadelphia Museum of Art.

Untitled (lot 155) touches on the theme of the couple, partially coming to terms with line as in many of the drawings from this series - set out to purify Miró's means of expression - while freeing the curves elsewhere, to shape a soft, mysterious human form on the right.

In *Untitled*, (lot 129) finally, interlacing straight and curve lines cast a joyful, elegant female figure. In this beautiful drawing Miró manages to show his deep mastery in expressing grace through simplicity, richness through austerity. What seems to be a simple yet playful intersection of lines, becomes a harmonious synthesis of many characteristic features of the artist's earlier series, such as the lyrical drawings of 1924-1925, and the *Imaginary portraits* executed in 1929.

The three drawings from 1930 presented in this catalogue have been purchased by the present owner in the late 1960s and have remained in the same private collection ever since; they have never been offered at auction before.



Joan Miró, *Dog Barking at the Moon*, 1926. Philadelphia Museum of Art.
Photo: © Philadelphia Museum of Art, Pennsylvania, PA, USA / A. E. Gallatin Collection, 1952 / Bridgeman Images. Artwork: © Successió Miró / ADAGP, Paris and DACS London 2017.

λ112

JOAN MIRÓ (1893-1983)

Untitled

signed and dated '20.8.30. Joan Miró' (on the reverse)

black Conté crayon and pastel on paper

24¾ x 18½ in. (62.7 x 47 cm.)

Executed on 20 August 1930

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner in 1968.

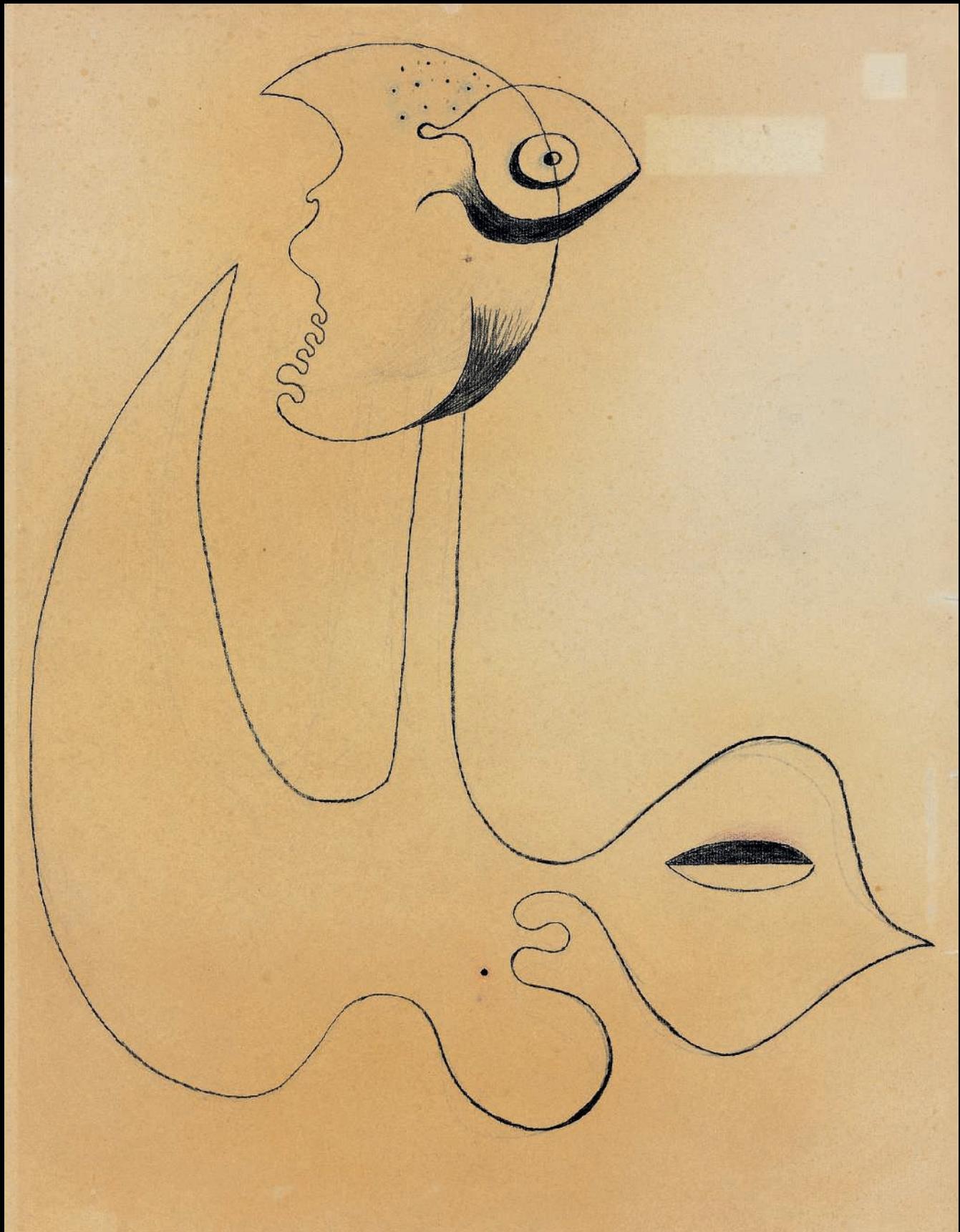
EXHIBITED:

Turin, Galleria Notizie, *Léger, Tangy, Picabia, Herbin, Miró, [...]*, October - November 1968 (illustrated).

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 217, p. 427 (illustrated p. 326; titled 'Contadino catalano').

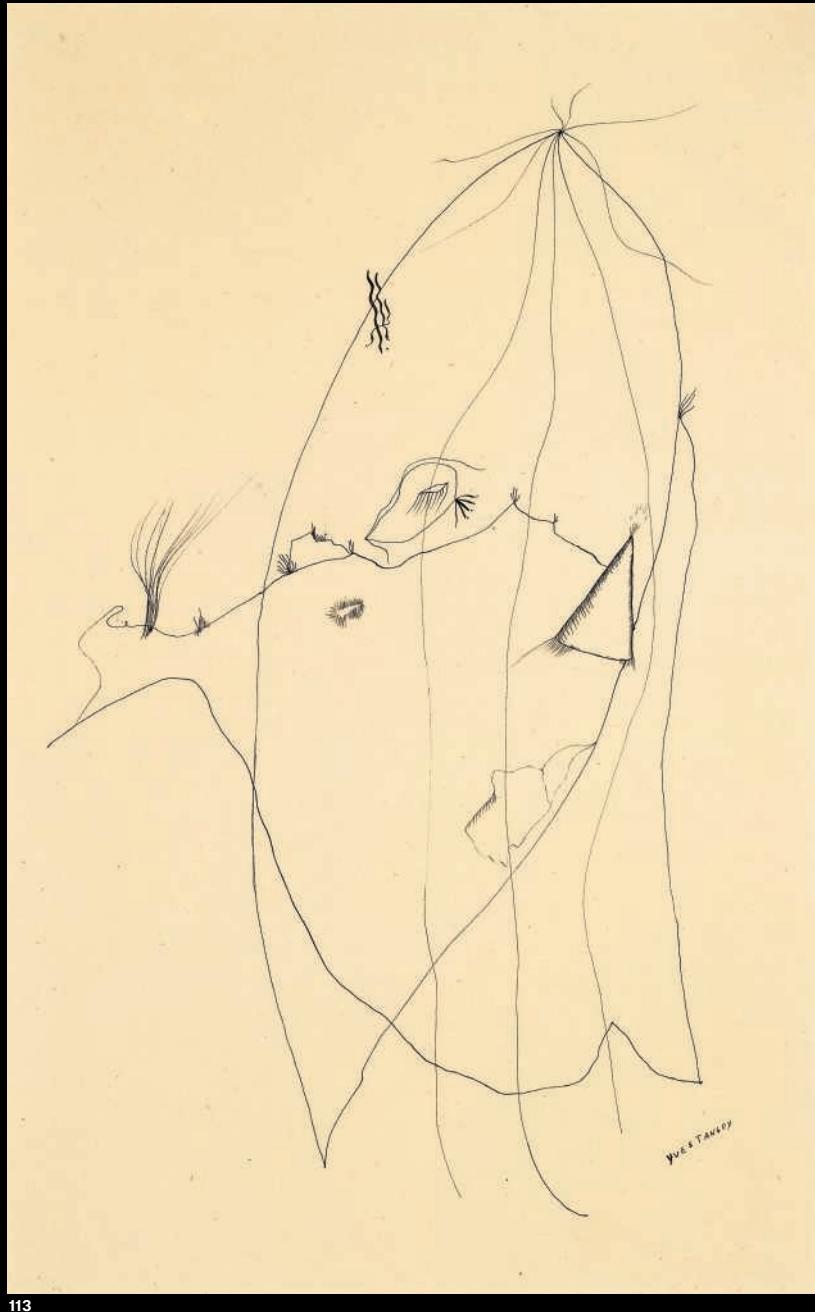
LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings*, vol. I, 1901-1937, Paris, 2008, no. 322, p. 160 (illustrated).



WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



113

113

YVES TANGUY (1900-1955)

Sans titre (Paysage sous-marin)

signed 'YVES TANGUY' (lower right)

pen and India ink on paper

19 x 12 1/2 in. (48.2 x 31.5 cm.)

Executed *circa* 1926

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

114

WASSILY KANDINSKY (1866-1944)

Ohne Titel

stamped with the monogram and dated 'VK16' (lower left)

pen and brush and India ink on paper

13 1/2 x 10 in. (34.5 x 26 cm.)

Executed in 1916

£60,000-80,000

\$78,000-100,000

€70,000-93,000



114

PROVENANCE:

Nina Kandinsky, Paris.
Berggruen & Cie, Paris, by 1972.
Anonymous sale, Sotheby's, London, 4 July 1973, lot 242.
Achim Moeller Ltd., London, by whom acquired at the above sale.
Anonymous sale, Hauswedell und Nolte, Hamburg, 7 June 1974, lot 912.
Leonard Hutton Galleries, New York.
Anonymous sale, Kornfeld, Bern, 8-9 June 1977, lot 373.
Claude Givaudan, Geneva.
Galerie Beyeler, Basel (no. 9522), by whom acquired in March 1981, and until 1985.
Anonymous sale, Hôtel Drouot, Paris, 22 March 1985, lot 99.
Studio Simonis, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Berggruen & Cie, *Kandinsky, aquarelles & dessins*, October 1972, no. 5 (illustrated).
London, Achim Moeller Ltd, *Selected Paintings, Drawings and Graphics of the 19th and 20th Centuries*, Autumn 1973, p. 34 (illustrated; titled 'Composition').
New York, Marisa del Re Gallery, *Kandinsky, Russia and the Bauhaus, 1912-1932*, January - February 1984 (illustrated).
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 91, pp. 421-422 (illustrated p. 173).

LITERATURE:

V. Endicott Barnett, *Kandinsky Drawings, Catalogue raisonné*, vol. I, *Individual Drawings*, London, 2006, no. 431, p. 218 (illustrated p. 144).

The present work was completed during a period of momentous social, political and personal change for Kandinsky, following his return to Russia after the outbreak of World War I. On 1 August 1914, the Russian born artist had to flee Munich and abandon the country where he had lived for eighteen years. Forced to cease his activities with *Der Blaue Reiter* and to leave most of his possessions and artworks behind, Kandinsky was isolated from much of his personal and artistic history, bringing about a significant change in his art. A lack of funds and space limited his abilities to paint in oils, but he continued to create in ink and watercolour, working simultaneously on the fairy-tale inspired imagery of his so-called 'bagatelles', alongside purely abstract compositions that reveal his absorption of the aesthetics and principles of the Russian avant-gardes.

The lyrical finesse of *Ohne Titel* skilfully fuses the more figurative subjects of Kandinsky's fantastical landscape images, with the animated dynamism of his pre-War abstract compositions. This drawing appears to be 'rotational', as if different parts were drawn from different perspectives, and clearly distils representational motifs such as mountains and clouds, into abstract hieroglyphs. As with many of Kandinsky's works from this period, the composition relies on a centrifugal focus, binding together manifold pictorial elements into a knot that is suspended within an indefinite spatial context. According to Endicott Barnett, the present lot bears a very close resemblance to two other drawings, nos. 432 & 445 of her *Catalogue raisonné*, respectively in the collections of the Mead Art Museum, Amherst, and of the Centre Georges Pompidou, Paris.

λ115

PABLO PICASSO (1881-1973)***Baigneuses***

signed, dated and inscribed 'PARIS Picasso 24 Avril XXXIV' (lower left)
brush and pen and India ink on paper

9 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (25 x 35 cm.)

Executed in Paris on 24 April 1934

£150,000-250,000
\$200,000-320,000
€180,000-290,000

PROVENANCE:

Galerie Louise Leiris, Paris, by whom acquired directly from the artist in June 1971.
Saidenberg Gallery, New York.
Jerrold Morris Gallery, Toronto.
Studio Simonis, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Toronto, The Art Gallery of Toronto, *Picasso and Man*, January - February 1964, no. 148 (illustrated p. 118); this exhibition later travelled to Montreal, Museum of Fine Arts, February - March 1964.
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 69, p. 429 (illustrated p. 145; titled 'Senza titolo').

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

Claude Picasso has confirmed the authenticity of this work.

Executed in April 1934, *Baigneuses* belongs to a series of works that Pablo Picasso produced during his stay in the South of France, where he was on holiday with his wife Olga and their son Paulo. Aside from depicting the Mediterranean setting that surrounded them during the spring and summer, Picasso's works of this period do not take his family as their subject. In fact, it is thought that his muse and inspiration, at this time, was instead his mistress Marie-Thérèse Walter, whom he had met in 1927. It was not until 1935, when Marie-Thérèse was pregnant with their daughter Maya, that Picasso and Olga separated, allowing the artist to lead a full-time relationship with Marie-Thérèse. In the meantime, the artist continuously depicted his new muse in his compositions, and used Surrealism in such a way as to transform the features of his mistress and thus hide his obsession from Olga.

Captivated by her youthful, unpredictable spirit, as well as by her voluptuous body, Picasso's renderings of Marie-Thérèse are erotically charged, often showing her sleeping or in a state of carefree abandon or, as in the present work, while playing on the beach. *Baigneuses* is dominated by four female figures, all certainly representing Marie-Thérèse. In the figures on the left and right, her anatomy is transformed into geometric forms, and her long blond hair gives her a free, youthful spirit. The figure in the middle is a combination of geometric and biomorphic shapes accentuating her sexuality, while in the background, a head is coming up from the water. Writing about Picasso's depictions of Marie-Thérèse, William Rubin commented: 'None of Picasso's earlier relationships had provoked such sustained, lyrical power, such a sense of psychological awareness and erotic completeness... Picasso proceeds from his intense feeling for [Marie-Thérèse]... he paints the body contemplated, loved and self-contemplating' (W. Rubin, *Picasso in the Collection of the Museum of Modern Art*, New York, 1971, p. 138).



Pablo Picasso, *Buste de femme (Marie-Thérèse)*, 1931.

Private Collection.

Photo: © Image courtesy Acquavella Galleries.

Artwork: © Succession Picasso/DACS, London 2017.









λ116

JEAN DUBUFFET (1901-1985)

Personnage dans un paysage

signed with the artist's initials and dated 'J.D août 60' (upper left)

India ink on paper

12 x 9 3/8 in. (30.5 x 23.8 cm.)

Executed in August 1960

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Galerie Berggruen & Cie, Paris.

Marlborough Galleria d'Arte, Rome.

Galleria Gissi, Turin.

Acquired from the above by the present owner.

EXHIBITED:

Rome, Galleria il Segno, *Jean Dubuffet*, May - June 1962.

Rome, Marlborough Galleria d'Arte, *Dubuffet*, January 1963, no. 52 (illustrated).

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet - Fascicule XVIII: Dessins*, Paris 1993, No. 175 (illustrated p. 103).

'Art addresses itself to the mind, and not to the eyes. It has always been considered in this way by primitive peoples, and they are right. Art is a language, instrument of knowledge, instrument of expression.'

(J. Dubuffet speaking at a lecture at the Arts Club, Chicago 1951 in V. Da Costa and F. Hergott (eds.) *Jean Dubuffet: works, writings and interviews*, Ediciones Poligrafa, 2006, p. 119).



λ117

JEAN DUBUFFET (1901-1985)

Personnage

signed with the artist's initials and dated 'J.D. août 60' (lower right)
India ink on paper
12 x 9 1/4 in. (30.2 x 23.5 cm.)
Executed in August 1960

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Galerie Berggruen & Cie, Paris.
Marlborough Galleria d'Arte, Rome.
Galleria Gissi, Turin.
Acquired from the above by the present owner.

EXHIBITED:

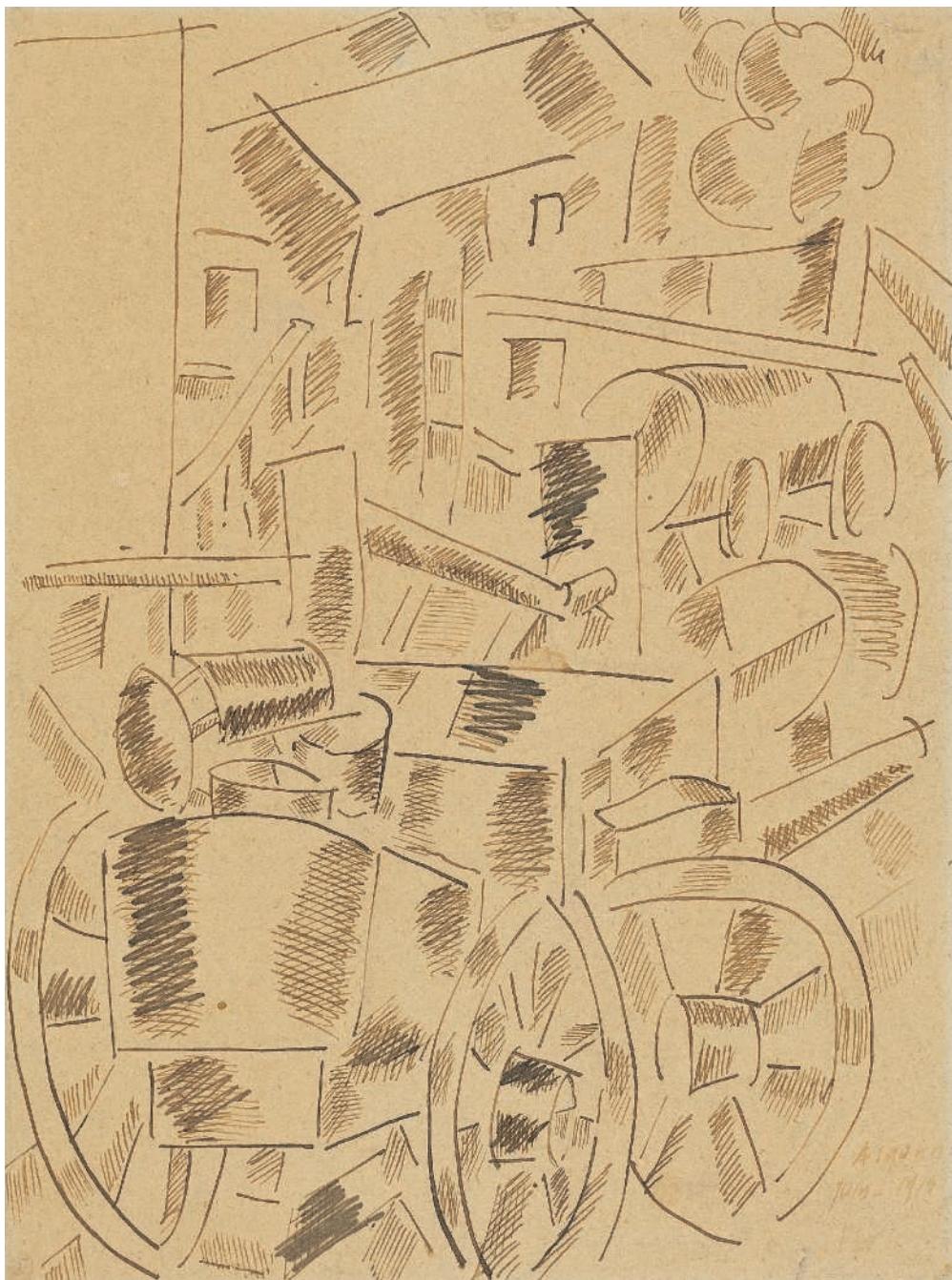
Rome, Marlborough Galleria d'Arte, *Dubuffet*, January 1963, no. 56 (illustrated).

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet - Fascicule XVIII: Dessins*, Paris, 1993, No. 188 (illustrated p. 112).

'Why do I choose to use drawing and painting techniques usually associated with people who have no culture or artistic aspirations...it was done...out of a desire to see the creation of art and its effect exercised absolutely stripped down, under conditions that completely exclude all additions, sham and confusion'.

(J. Dubuffet quoted, in Interview 1960 in V. Da Costa and F. Hergott (eds.) *Jean Dubuffet: works, writings and interviews*, Ediciones Poligrafa, 2006, p. 149).



118

FERNAND LÉGER (1881-1955)
Paysage de Verdun, Argonne

signed with the initials, dated and inscribed 'Argonne 1914-1915 FL' (lower right); signed and inscribed 'Argonne -14 -15 -16 la [...] roulante de la C 514 / M Capitaine Blanc En souvenir de la grande guerre Tres respectueusement F Léger' (on the backing board)

pen and ink on paper

8 x 5 7/8 in. (20 x 14.8 cm.)

Executed in 1914-1915

£20,000-30,000

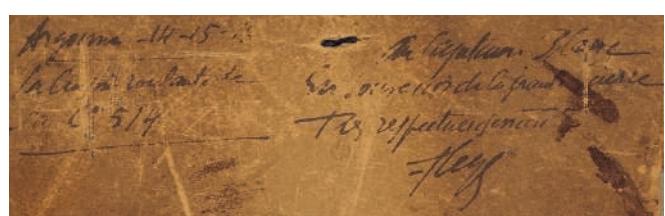
\$26,000-39,000

€24,000-35,000

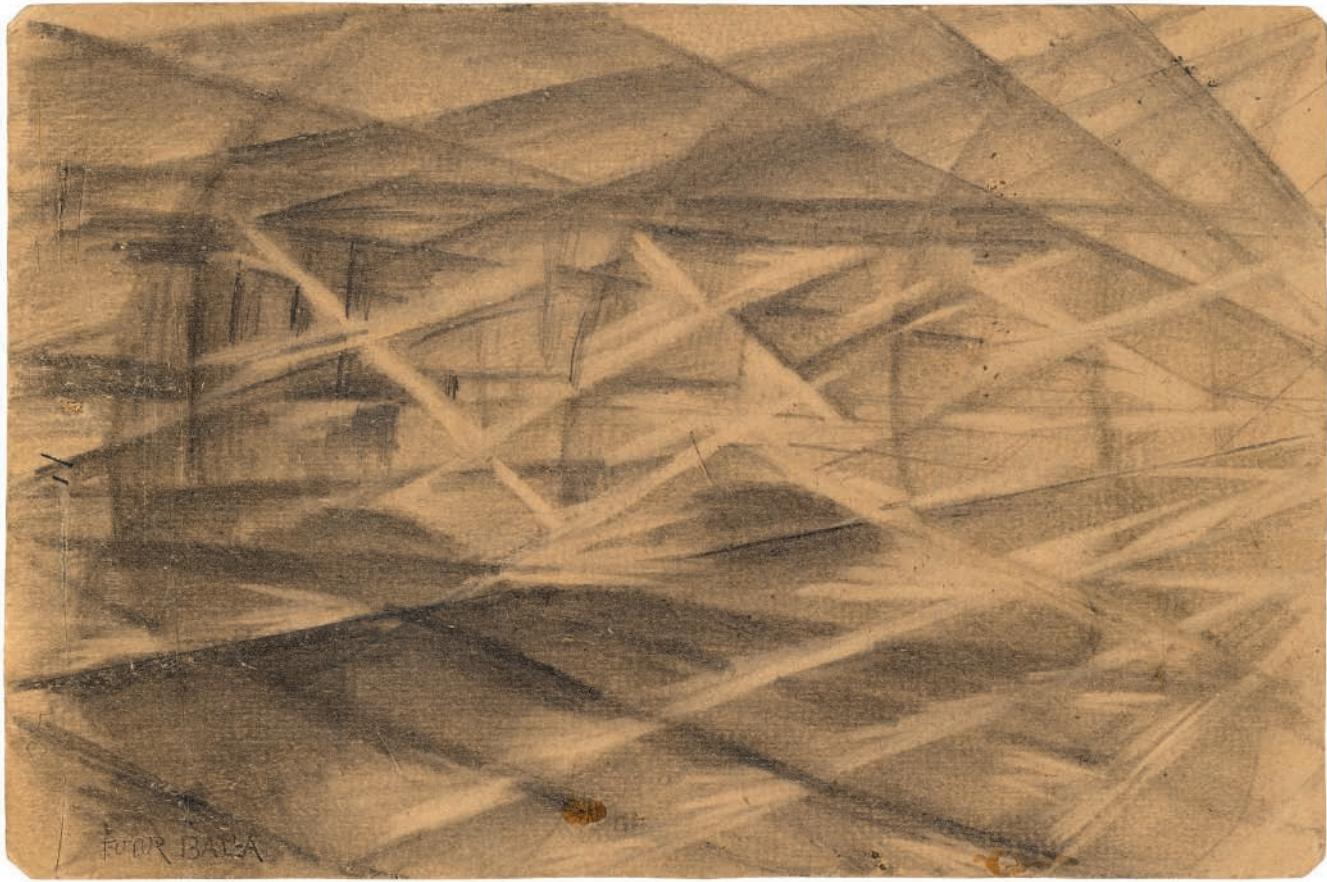
PROVENANCE:

Galleria Sperone, Turin.

Acquired from the above by the present owner.



Inscription by Fernand Léger on the reverse.



λ119

GIACOMO BALLA (1871-1958)

Studio per Plasticità di luci + velocità

signed 'FUTURBALLA' (lower left)

charcoal on cardboard

6 x 9 in. (15.2 x 23 cm.)

Executed *circa* 1912-1913

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

Casa Balla, Rome (no. 395).

Galleria dell'Obelisco, Rome, by 1968.

Anonymous sale, Finarte, Milan, 13 May 1971, lot 5.

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria Civica d'Arte Moderna, *Balla*, March 1963, no. 82.

Rome, Galleria dell'Obelisco, *Balla, Luce e movimento*, February - March 1968, no. 28.

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte*,

Da Klimt a Wols, April - July 1994, no. 44, p. 415 (illustrated p. 112).

LITERATURE:

G. Lista, *Giacomo Balla Futurista*, Lausanne, 1984, no. 1080 (illustrated, p. 164).

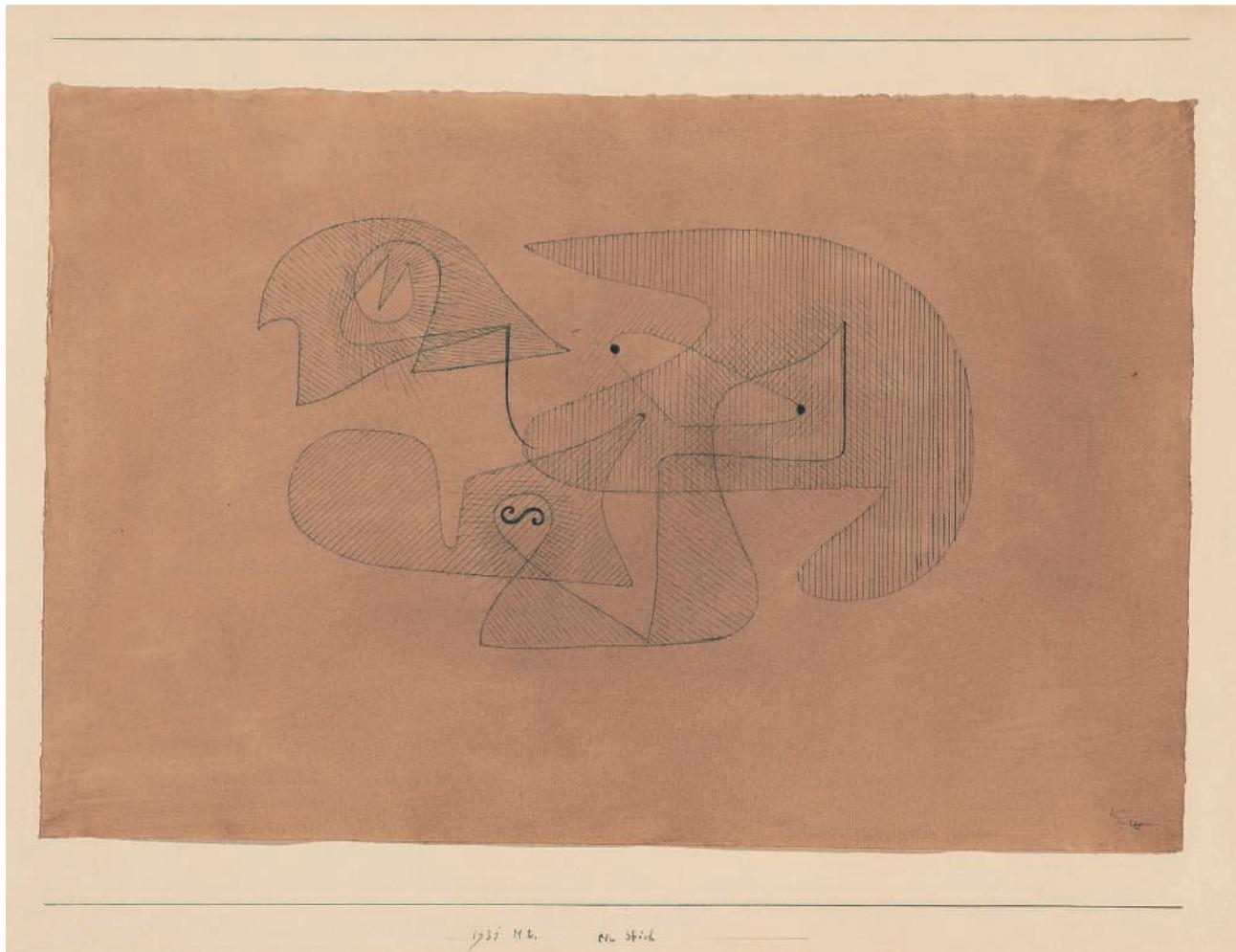
E. Crispolti & M. Pratesi, *L'arte del disegno del Novecento italiano*, Bari, 1990, no. 22.

The authenticity of this work has been confirmed verbally by Doctor Elena Gigli.

1913, the year in which *Study for 'Plasticità di luci + velocità'* was executed, is certainly one of the most fruitful and sought-after of Balla's œuvre. Inspired by the newly-discovered studies on photodynamics and Chrono-photography, at the time the artist started investigating major themes, such as the 'course-lines' and the flight of the swallows, and producing some of his all-time masterpieces. *Plasticità di luci + velocità*, (Stuttgart Staatsgalerie), for which the present lot is one of the closest studies, belongs to the same year. With its vortex of lines, the present work captures movement and speed in their shifting dynamism, making it an iconic example of Balla's pioneering experimentations with these themes.



Giacomo Balla, *Plasticità di luci + velocità*, 1913. Staatsgalerie, Stuttgart.
Photo: © akg-images. Artwork: © Giacomo Balla / DACS.



120

PAUL KLEE (1879-1940)

Ein Stich (A Sting)

signed 'Klee' (lower right); dated, numbered and inscribed '1931 M 2. ein Stich' (on the artist's mount)

watercolour and pen and India ink on paper laid down on the artist's mount
sheet: 12½ x 19½ in. (32 x 48.6 cm.)

mount: 17½ x 24½ in. (44.4 x 62.6 cm.)

Executed in 1931

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

Hans and Erika Meyer-Benteli, Bern.

Galerie Rosengart, Lucerne, by 1955.

Galerie Jacques Benador, Geneva, by 1961.

Anonymous sale, Galerie Motte, Geneva, 1 November 1963, lot 120.

Anonymous sale, Galerie Motte, Geneva, 27 November 1965, lot 96.

Galerie du Perron, Geneva.

Anonymous sale, Kornfeld & Klipstein, Bern, 12 June 1969, lot 653.

Landau Fine Art, Montreal.

Heinz Berggruen, Paris.

Anonymous sale, Sotheby's, London, 29 November 1972, lot 60.

Waddington Galleries Ltd, London.

Anonymous sale, Fischer Fine Art, London, October 1974, lot 59.

Anonymous sale, Sotheby Parke-Bernet, London, 26 March 1980, lot 222.

Fischer Fine Art Ltd, London

Anonymous sale, Sotheby's, London, 5 December 1984, lot 362.

Galleria Blu, Milan.

Acquired from the above by the present owner.

EXHIBITED:

London, Molton Gallery, *Paul Klee*, June - July 1961, no. 11 (illustrated).

Geneva, Galerie Georges Moos, *Paul Klee*, July - August 1963, no. 19.

Geneva, Galerie du Perron, *Paul Klee*, July - August 1965, no. 10 (illustrated).

London, Brook Street Gallery, *Klee*, June - September 1966, no. 14 (illustrated).

Geneva, Galerie Motte, *Paul Klee, Huiles, aquarelles, dessins*, July - September 1968, no. 113bis.

London, Fischer Fine Art Ltd, *Paul Klee 1879-1940*, September - October 1975, no. 16 (illustrated).

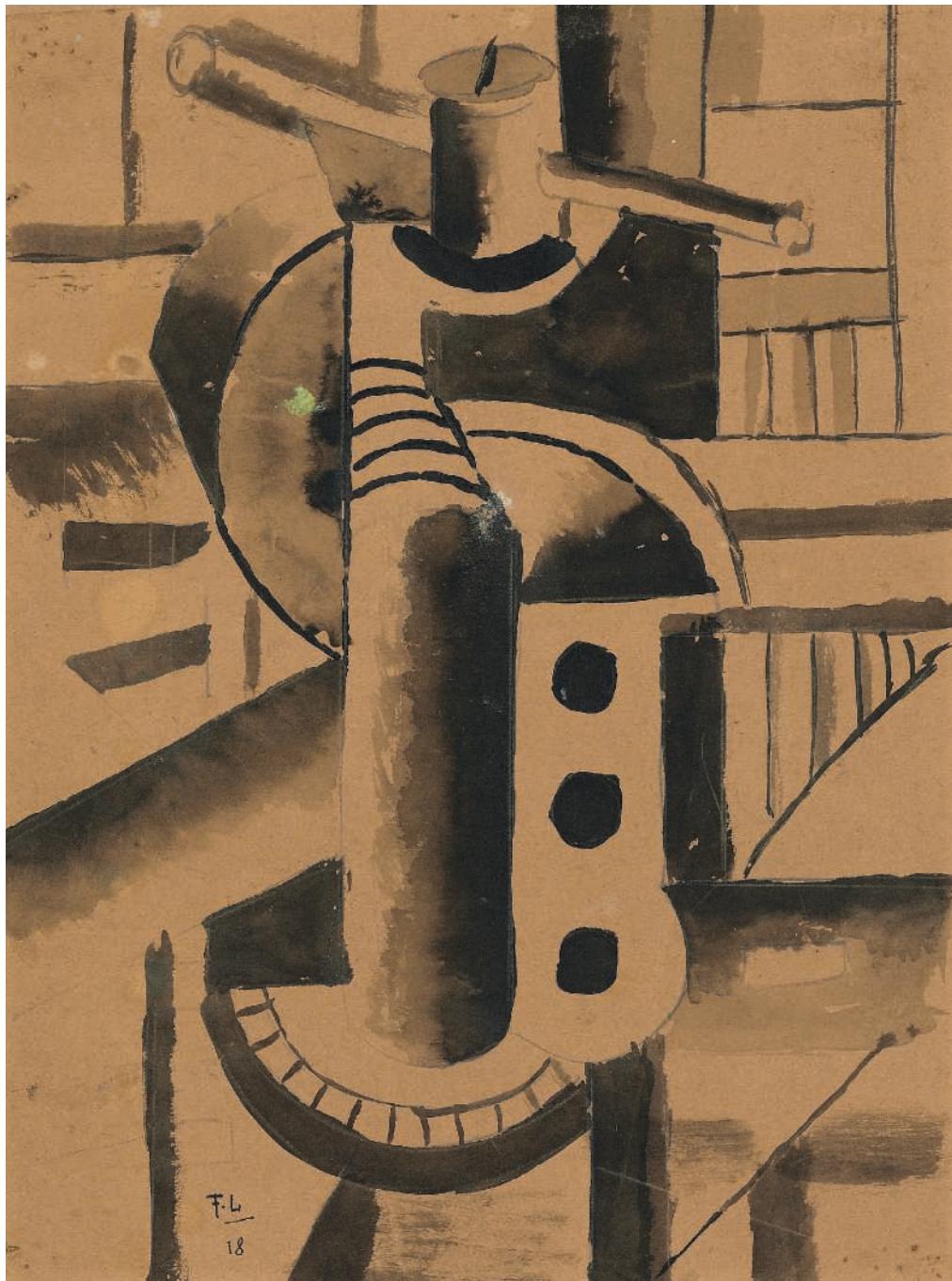
London, Fischer Fine Art Ltd, *Paul Klee 1879-1940, An exhibition to commemorate the centenary of the artist's birth*, July - August 1979, no. 28 (illustrated).

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Paul Klee*, October 2000 - January 2001 (illustrated).

LITERATURE:

G. di San Lazzaro, *Klee, La vie et l'œuvre*, Paris, 1957 (illustrated).

The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. VI, 1931-1933, Bern, 2002, no. 5467, p. 61 (illustrated).



121

FERNAND LÉGER (1881-1955)

Cylindres

signed with the initials and dated 'F.L. 18' (lower left)

brush and ink and wash on paper

13½ x 10½ in. (35 x 27.2 cm.)

Executed in 1918

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Studio Simonis, Turin.

Acquired from the above by the present owner.

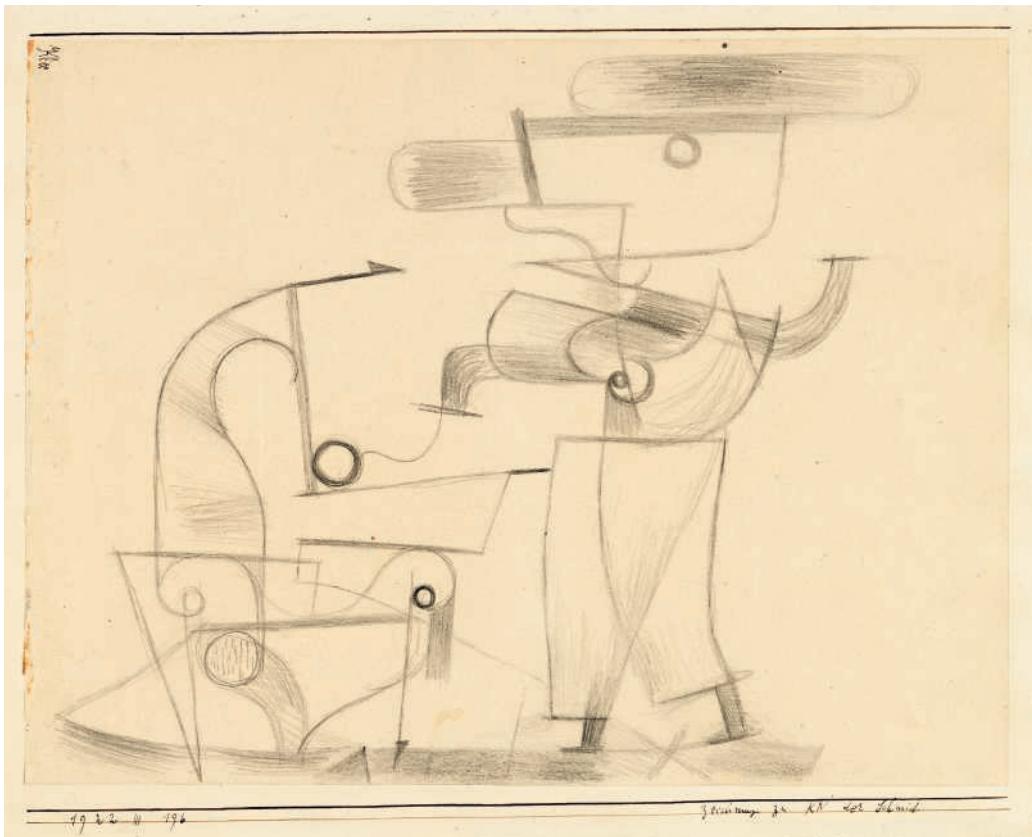
EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 76, p. 425 (illustrated p. 154).

Turin, Fondazione Palazzo Bricherasio, *Fernand Léger, l'oggetto e il suo contesto, 1920-1940*, January - April 1996, no. 30, p. 106 (illustrated p. 107).

LITERATURE:

C. Green, *Léger and the Avant-garde*, New Haven/London, 1976, no. 122 (illustrated).



122

PAUL KLEE (1879-1940)

Zeichnung zu KN der Schmid (Drawing for KN the Blacksmith)

signed 'Klee' (upper left); dated, numbered and inscribed '1922 III 196'

Zeichnung zu KN der Schmid' (on the artist's mount)

pencil on paper laid down on the artist's mount

sheet: 8 1/2 x 11 1/2 in. (22 x 28.8 cm.)

mount: 10 1/2 x 12 1/2 in. (25.6 x 31.6 cm.)

Executed in 1922

£30,000-40,000

\$39,000-52,000

€35,000-46,000

PROVENANCE:

Gustav Kahnweiler, [Mayor Gallery], London.

Curt Valentin [Buchholz Gallery], Berlin & New York, by 1952.

Herbert Einstein, London.

Galerie d' Art Moderne, Basel.

Galerie Jean-Pierre Durand, Geneva.

Berggruen & Cie, Paris, by January 1970.

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

EXHIBITED:

London, The Mayor Gallery, *Paul Klee*, June 1950, no. 35 (titled 'Composition Sketch for Artistic Locksmith').

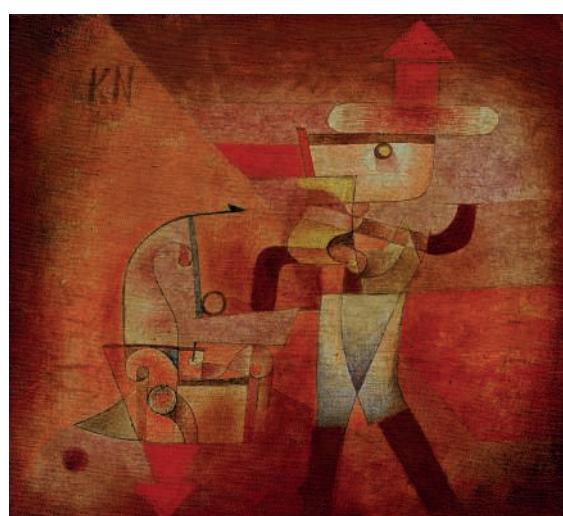
LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen 1921-1930*, Potsdam, 1934, no. 57.

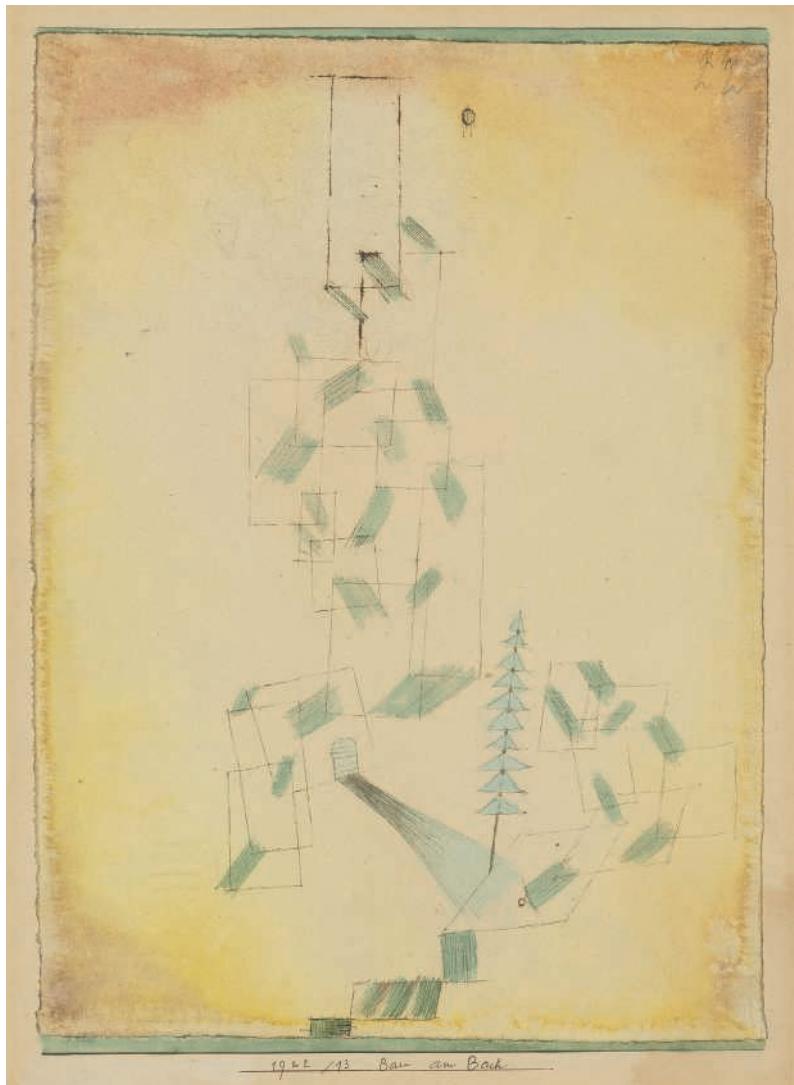
The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. III, 1919-1922, Bern, 1999, no. 3020, p. 451 (illustrated).

Executed in 1922, *Drawing for KN the Blacksmith* is believed to be a beautiful testament of the strong friendship between Klee and Kandinsky. The drawing in fact is a study for the beautiful painting of the same title, that Klee produced in 1922, and that was owned by Nina Kandinsky (today part of the stunning Kandinsky Collection of the Centre Georges Pompidou in Paris). Imbued with a dreamy elegance, the present lot presents elements of Klee's unique ability to render levity through the use of childlike images, like the almost 'caricatural' figure that animates both the drawing and the painting. It has been said that the 'KN' of the title might refer to the German word for 'artist', Künstler, and it is believed that the subject might be hiding a subtle homage to Klee's friend and fellow artist Kandinsky.

The two were bound in a friendship, considered to be one of the most fascinating of the twentieth century. The date it was executed is even more important, as Klee began to teach at the Bauhaus in January 1921, and Kandinsky followed in December that year. In 1922 both the artists exhibited works in the *First Thuringian Exhibition* at the Landesmuseum in Weimar.



Paul Klee, *KN the Blacksmith*, 1922.
Centre Pompidou, Bequest of Nina Kandinsky, Paris. © akg-images.



123

PAUL KLEE (1879-1940)

Baum am Bach (Construction by the Brook)

signed and dated 'Klee 22' (upper right); dated, numbered and inscribed '1922/13 Bau am Bach' (on the artist's mount)
pen and ink and watercolour on paper laid down on the artist's mount
image: 12 x 8 5/8 in. (30.4 x 22.2 cm.)
mount: 14 1/8 x 10 1/4 in. (36.5 x 26 cm.)
Executed in 1922

£50,000-70,000
\$65,000-91,000
€58,000-81,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by 1946.
Curt Valentin [Buchholz Gallery], Berlin & New York.
Frederick, C. Schang, South Norwalk, United States, by 1950.
Berggruen & Cie, Paris.
Richard L. Feigen & Co., New York (no. 16231).
Frederick M. Stafford, New York; sale, Christie's, New York,
20 November 1986, lot 129.
Private collection, Italy, by whom acquired at the above sale.
Studio Simonis, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Zürich, Kunsthaus, *Paul Klee, [...]*, April - May 1926, no. 55.
Wiesbaden, Neues Museum, *August-Ausstellung*, August 1926, no. 108.
New York, Buchholz Gallery, *Paul Klee*, May 1950, no. 4.
New York, New Art Circle I. B. Neumann, *Paul Klee*, April - May 1952, no. 9.
New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector*,
November 1966 - January 1967, no. 204, p. 130 (illustrated).
New Orleans, Museum of Fine Art, *German and Austrian Expressionism*,
November 1975 - January 1976, no. 39, p. 31 (illustrated p. 58).
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte*,
Da Klimt a Wols, April - July 1994, no. 102, p. 423 (illustrated p. 184).

LITERATURE:

J. Glaesemer, *Paul Klee, Handzeichnungen II, 1921-1936*, Bern, 1984 (illustrated p. 172).
The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. III, 1919-1922, Bern,
1999, no. 2837, p. 365 (illustrated).

Bau am Bach is a fine example of Paul Klee's unique poetic style. In the present lot, the artist's serious artistic constructions are combined with his - also typical - childlike side, in which he plays with pictorial elements, wittily juxtaposing them. In this drawing the abstract lines, delicately drawn and balanced, seem to become figural elements and to be turning into a house and a small stream of water with a fir tree next to it. The composition is completed by a tiny full moon shining on the scene, which makes it even more delicate and surreal.

TWO GOUACHES FROM THE SERIES 'LES PLONGEURS' BY FERNAND LÉGER (LOTS 124 & 131)

Fleeing the Second World War and a regime hostile to avant-garde artists, Fernand Léger sailed from Marseille for the United States in 1940, not to return to France until 1945. He lived mainly in New York but made several trips across the country, including San Francisco, where he was invited by Arthur Neumeyer to teach at Mills College at the same time as John Cage and Merce Cunningham. This five-year exile and the contact with American culture, in the summer of 1941, was to have a significant influence on the artist. Fernand Léger started working on *Les Plongeurs* series before his departure; this would, in the American melting pot, result in one of the most significant series of works of his career. At this time, Léger was already an established artist; with *Les Plongeurs* series he reinvented his art and opened the way to new forms of representation that would define his much-celebrated post-war style.

Nevertheless, Léger himself did not want to admit that America had had a decisive influence on his work and justified himself by saying: 'My work continues and develops completely independently of my geographical location. What I paint here could have been done in Paris or London.'

The environment does not influence me in any way. The work of art is the product of an inner state and owes nothing to the external picturesque. Perhaps the pace of New York or the climatic ambience allows me to work "more quickly" - that's all' (Fernand Léger quoted in J. Cassou & J. Leymarie, *Fernand Léger Drawings and Gouaches*, London, 1973, p. 225). Despite his words, it seems clear to us that, after several trips to the United States in the 1930s, and that long five year exile during the War, an artist like Léger, fascinated by the modern world, urban life and machines, could not have remained indifferent and impervious to the hectic atmosphere of American cities.

It was specifically in September 1940, while waiting to embark on a ship that would take him from Marseille to Lisbon, from which he would thereafter sail to New York, that Fernand Léger watched some Dockers diving off the quay and swimming in the harbour during a break from their labours. This became the impetus for the artist's *Les Plongeurs* series. Léger later wrote: 'I was immediately impressed by the trajectory of their bronzed bodies in the sunlight and the water. A wonderful, fluid movement. It was those divers who set off all the rest, the acrobats, the cyclists, the musicians.' (Fernand Léger quoted in J. Cassou & J. Leymarie, *op. cit.*, p. 151).



Fernand Léger, *Les Plongeurs polychromes*, 1942-1946.
Musée National Fernand Léger, Biot.
Photo: © akg-images / Erich Lessing. Artwork: © DACS 2017.

124

FERNAND LÉGER (1881-1955)

Étude pour 'Les plongeurs'

signed with the artist's initials, dated and inscribed 'étude pour

les Plongeurs S.F. 41 FL' (lower right)

gouache and pen and India ink on paper

image: 17 x 15 1/4 in. (43 x 38.5 cm.)

sheet: 21 1/8 x 18 1/8 in. (53.7 x 46 cm.)

Executed in San Francisco in 1941

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Galleria Sperone, Turin.

Acquired from the above by the present owner.

LITERATURE:

J. Cassou & J. Leymarie, *Fernand Léger, Dessins et Gouaches*, Paris, 1972, no. 227, p. 157 (illustrated).



WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



λ125

KENNETH ARMITAGE, R.A. (1916-2002)

Study for 'Standing group'

signed with the initials and dated 'KA 1952' (lower right); signed and inscribed 'Kenneth Armitage / Corsham / Wilts' (on the reverse)

pencil and wash on paper

15 x 22½ in. (38.1 x 56.2 cm.)

Executed in 1952

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Galleria Blu, Milan.

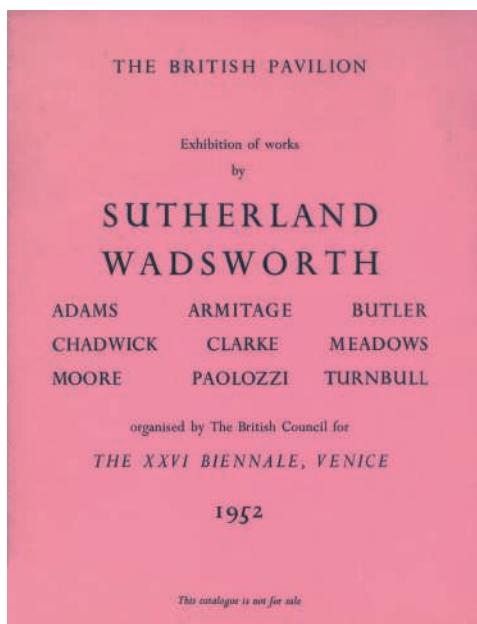
Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Blu, Moore, Sutherland, Chadwick, Armitage, May - June 1958.

At the Venice Biennale of 1952, the British Pavilion presented a group exhibition of eleven artists, entitled *New Aspects of British Sculpture*. The show was curated by Herbert Read, and for some of the artists, the inclusion launched their careers; Kenneth Armitage and Lynn Chadwick were two of the revelations of this Biennale.

Study for 'Standing group', drawn in 1952, bears clear reference to the group of sculptures presented by the artist in the revelatory show of the same year. The years that followed were particularly successful for Armitage, who was invited to represent Britain again at the Biennale in 1958, this time as the only sculptor.



The British Pavilion brochure for the XXVI Venice Biennale in 1952. Brochure attributed to The Westminster Press.



λ126

HENRY MOORE (1898-1986)

Reclining figures

signed and dated 'Moore 40' (lower right)
gouache, pen and ink, wash and coloured crayon on paper
11 x 15 in. (27.8 x 38.2 cm.)
Executed in 1940

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

Galleria d'arte Galatea, Turin (no. 1027).
Acquired from the above by the present owner.

LITERATURE:

D. Sylvester, ed., *Henry Moore, Sculpture and Drawings*, vol. I, 1921-1948, London, 1957, p. 218 (illustrated).

127

WASSILY KANDINSKY (1866-1944)*La figure blanche (White Figure)*

signed with the artist's monogram and dated 'VK 38' (lower left)

gouache on black paper

19 1/4 x 12 in. (50 x 30.5 cm.)

Executed in Neuilly-sur-Seine in April 1938

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Galerie Jeanne Bucher, Paris.

Noëlle Lecoutour, Paris.

Nina Kandinsky, Paris [repurchased].

Galerie Beyeler, Basel.

Private collection, Italy, by 1972.

Galleria Galatea, Turin (no. 2392).

Private collection, Geneva.

Anonymous sale, Finarte, Milan, 26 February 1981, lot 42.

Galleria Blu, Milan (no. 588).

Studio Simonis, Turin.

Acquired from the above by the present owner.

LITERATURE:

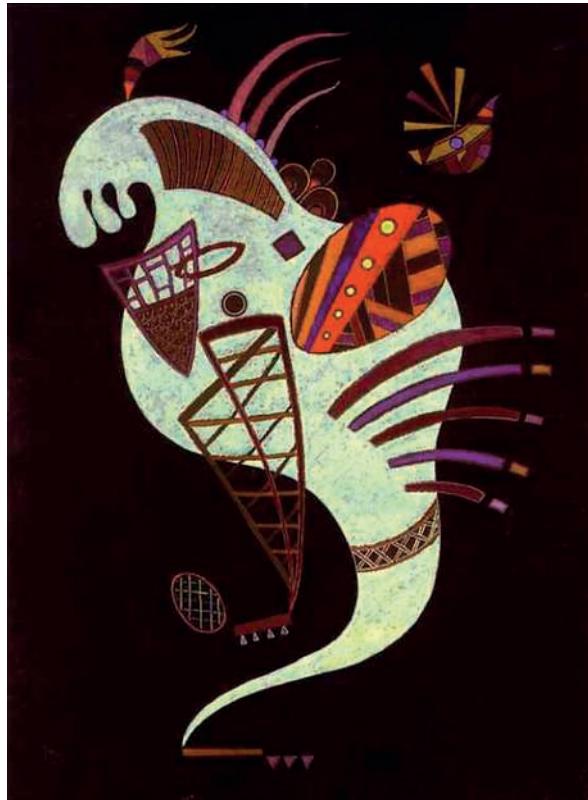
The artist's handlist, vol. IV, no. 588.

V. Endicott Barnett, *Kandinsky, Watercolours, Catalogue raisonné*, vol. II, 1922-1944, London, 1994, no. 1222, p. 430 (illustrated).

La figure blanche was executed in 1938 in Neuilly-sur-Seine, near Paris. Thrown out of the Bauhaus and forced to live in exile from his adopted homeland of Germany after Hitler's ascend to power, Kandinsky moved to Paris, where he remained with his wife Nina until his death, in 1944. They took an apartment in Neuilly-sur-Seine, marking the beginning of the artist's final creative phase, his so called 'Paris period'.

The Paris years marked an era of new experimentation and departure for Kandinsky. As pointed out by Frank Whitford: 'Of these developments, the introduction of organic imagery is the most striking. It was not without precedent, however, since it occasionally recalls elements that had appeared in the artist's pre-World War I work. It was as though Kandinsky were seeking a synthesis between his first, nature-based abstract style and the more disciplined approach developed at the Bauhaus [...] (F. Whitford, *Kandinsky, Watercolours and other Works on Paper*, London, 1999, p. 82).

In the present work what seems to be a pulsating, amoeboid-shaped micro-organism viewed through a powerful microscope, appears to float in air or water. According to Hans K. Roethel and Jean K. Benjamin, the present work is the earlier gouache variation of a well-known painting bearing the same, poetical title, *La figure blanche*, created in January 1943, and today in the Solomon R. Guggenheim Museum in New York. In the present drawing, the bright white gouache is laid on black paper, a technique Kandinsky called *dessins colorés*, and that was inspired by his early Art Nouveau years. The artist would either use dark paper or he would prepare it himself by laying a dark tone on white paper before applying the bright gouache tones, which make the composition vibrate, as is the case in *La figure blanche*.

Wassily Kandinsky, *La figure blanche*, 1943.

The Solomon R. Guggenheim Museum, New York.

© Art Collection 3 / Alamy Stock Photo.



128

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the artist's monogram and dated 'VK 29' (lower left)
pen and India ink on paper
10½ x 2½ in. (26.5 x 5.3 cm.)
Executed in 1929

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

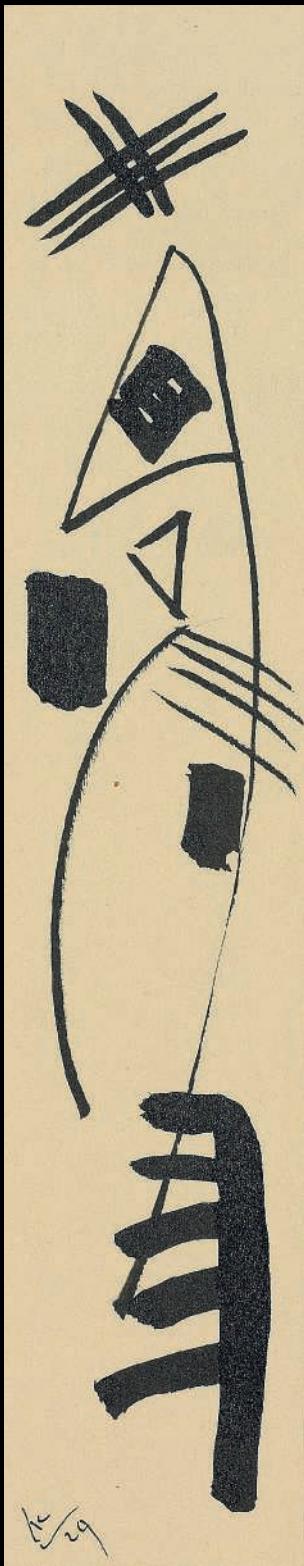
Nina Kandinsky, Paris.
Louis Clayeux, Paris.
Studio Simonis, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Mannheim, Kunsthalle, *Gestalt und Gestaltung*, Autumn 1932.
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 94, p. 422 (illustrated p. 176).

LITERATURE:

M. Bill, *Kandinsky, Essays über Kunst und Künstler*, Stuttgart, 1955, no. 10, (illustrated p. 108).
W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959 (illustrated p. 201 & on the back cover).
V. Endicott Barnett, *Kandinsky Drawings, Catalogue raisonné*, vol. I, *Individual Drawings*, London, 2006, no. 717, p. 360 (illustrated).



128

129

JOAN MIRÓ (1893-1983)

Untitled

signed and dated '18.10.930. Joan Miró' (on the reverse)
black Conté crayon on paper
24½ x 18½ in. (61.7 x 47 cm.)
Executed on 18 October 1930

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Galerie Jacques Benador, Geneva.
Notizie Arte Contemporanea, Turin.
Acquired from the above by the present owner in the 1960s.

EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 219, p. 427 (illustrated p. 328).

LITERATURE:

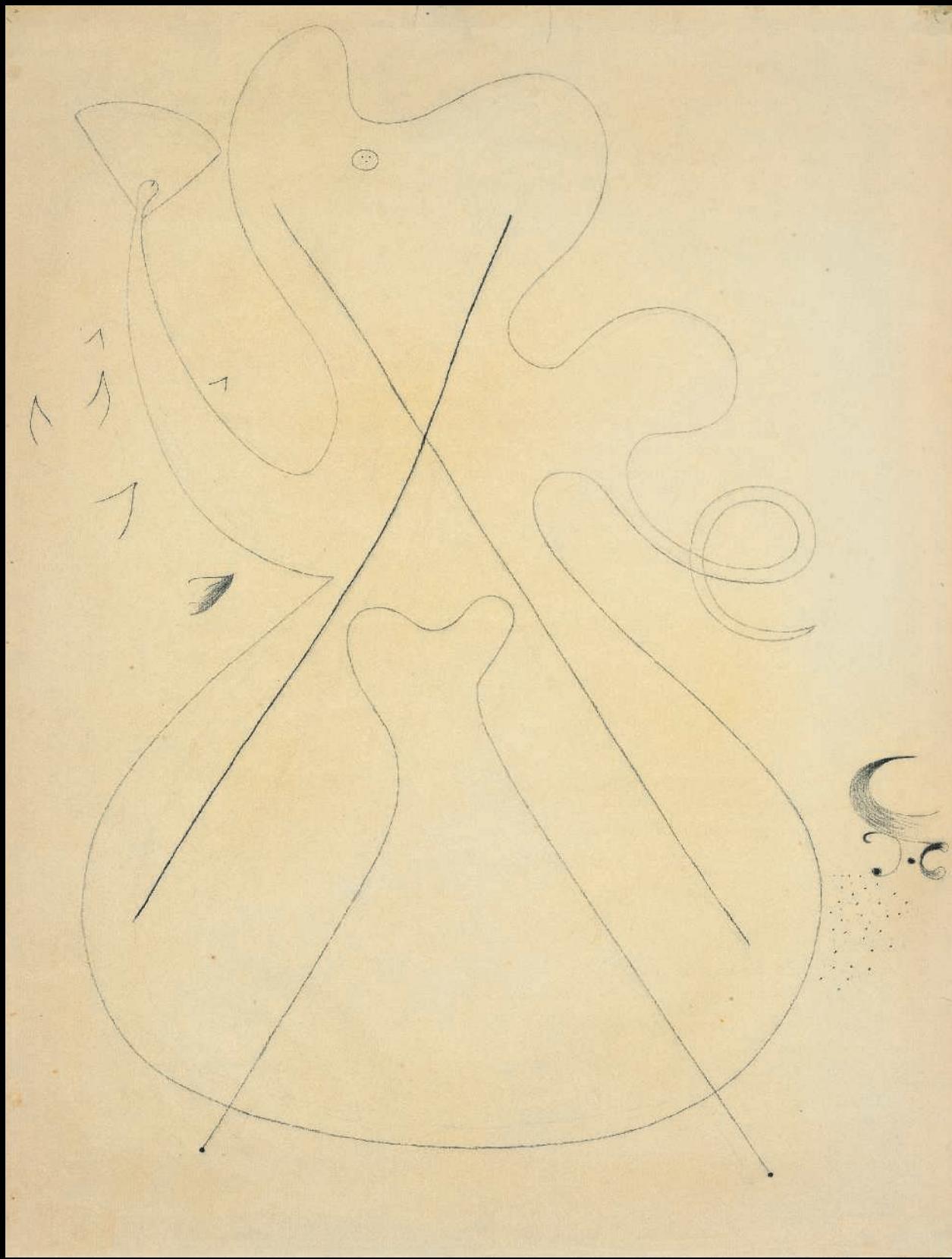
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 331, p. 164 (illustrated).

Joan Miró, *Sans titre*, 1930.

Kunstmuseum Basel, Kupferstichkabinett.

Photo: © Kunstmuseum Basel, Martin P. Bühler
Artwork: © Successió Miró / ADAGP, Paris and
DACS London 2017.

LINES OF A NEW BEGINNING
Three important drawings by Joan Miró from 1930
(lots 112, 129 & 155)





130

FERNAND LÉGER (1881-1955)

La racine noire

signed with artist's initials, dated and inscribed 'F.L. 40 NY' (lower right)
gouache on card

12% x 6 3/4 in. (32.3 x 17.2 cm.)

Executed in New York in 1940

£30,000-40,000

\$39,000-52,000

€35,000-46,000

PROVENANCE:

[probably] Galerie Louise Leiris, Paris (no. 02714).

Galleria Alexander Iolas, Milan.

Galleria Blu, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Fondazione Palazzo Bricherasio, *Fernand Léger, L'oggetto e il suo contesto 1920-1940*, January - April 1996, no. 41, p. 128 (illustrated p. 129).

TWO GOUACHES FROM THE SERIES 'LES PLONGEURS'
BY FERNAND LÉGER (LOTS 124 & 131)



131

FERNAND LÉGER (1881-1955)

Les plongeurs

signed 'F Léger' (lower right)
gouache on paper
image: 15 x 15 in. (38 x 38 cm.)
sheet: 22 x 20½ in. (56 x 51.2 cm.)
Executed *circa* 1942

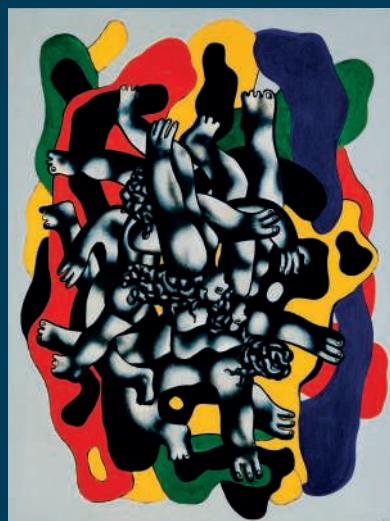
£80,000-100,000
\$110,000-130,000
€93,000-120,000

PROVENANCE:

Wallace K. Harrison, New York.
Sprovieri Gallery, London (no. 230).
Galerie Jan Krugier, Geneva (no. 1533).
Galleria Sperone, Turin.
Acquired from the above by the present owner in 1976.

EXHIBITED:

Geneva, Galerie Jan Krugier, *Fernand Léger*, April - June 1976, no. 38 (illustrated).



Fernand Léger, *Les Plongeurs, 1er état*, 1941-42.
The Museum of Modern Art, New York.
Photo: © The Museum of Modern Art, New York/
Scala, Florence. Artwork: © DACS 2017.

132

PABLO PICASSO (1881-1973)*Le peintre et son modèle*

signed and dated '26.5.70. mardi Picasso' (lower right);

dated again 'mardi 26.5.70.' (on the reverse)

pen and India ink on paper

12 1/4 x 9 in. (30.8 x 22.9 cm.)

Executed on 26 May 1970

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 014337).

Galleria la Bussola, Turin (no. 8A313).

Acquired from the above by the present owner.

LITERATURE:C. Zervos, *Pablo Picasso*, vol. XXXII, *Œuvres de 1970*, Paris, 1977, no. 85 (illustrated p. 38).

Apart from a few occasions in his early career, Pablo Picasso, unlike Henri Matisse, did not employ professional models. A passionate emotional attachment was virtually a prerequisite for Picasso for him to paint a female model, and Picasso's female subject is almost always the woman in his life at the time. Jacqueline Roque had filled the dual role of lover and muse since 1954, and they were married in 1961, when the artist was almost eighty years old. During this late Indian summer in Picasso's career, all poses, costumes and accessories existed purely in the mind of the artist, and could be retrieved at will to suit whatever mood possessed him at the moment. 'Picasso never paints from life: Jacqueline never poses for him, but she is there always, everywhere. All the women of these years are Jacqueline, and they are rarely portraits. The image of the woman he loves is model imprinted deep within him, and it emerges every time he paints a woman' (M.-L. Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 78).

The painter in works such as *Le peintre et son modèle*, however, is very rarely Picasso himself, but rather a surrogate who, in this case, assumes a caricatured artist's pose, brushes and palette in hand, the easel squarely planted between himself and the model. Here, Picasso has created an artificial scene of whimsy via which he can explore the more existential questions of what it means to be an artist and to create: does the painter possess semi-divine powers, or is he simply a voyeur who knows only how to look? Does the artist's vision become reality because it exists on the canvas? Acquired by the present owner soon after its execution, this is the first time we see *Le peintre et son modèle* coming to the market.



Pablo Picasso, *L'atelier*, 1927-28. The Museum of Modern Art, New York.
Photo: © Digital image, The Museum of Modern Art, New York/Scala, Florence.
Artwork: © Succession Picasso/DACS, London 2017.





133

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the artist's monogram and dated 'VK 39' (lower left)

pen and India ink on paper

8 1/2 x 5 1/2 in. (21.3 x 14 cm.)

Executed in 1939

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Nina Kandinsky, Paris.

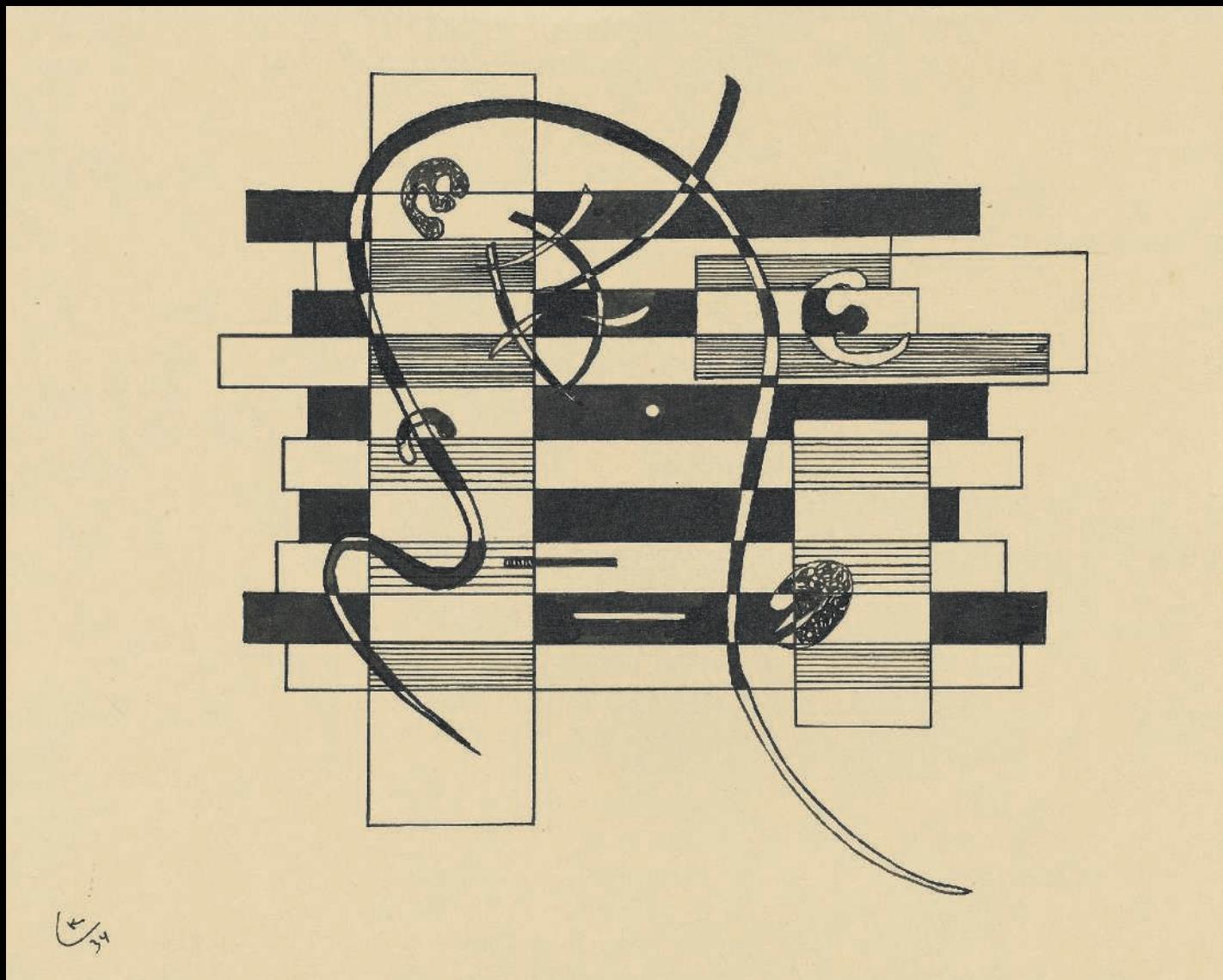
Galerie Gianna Sistu, Paris.

Gallerie Blu, Milan.

Acquired from the above by the present owner.

LITERATURE:

V. Endicott Barnett, *Kandinsky, Drawings, Catalogue Raisonné*, vol. I, *Individual Drawings*, London, 2006, no. 1079, p. 494 (illustrated).



134

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the artist's monogram and dated 'VK 34' (lower left)
pen and India ink on paper
8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (22.6 x 28.2 cm.)

Executed in 1934

£35,000-55,000
\$46,000-71,000
€41,000-64,000

PROVENANCE:

Nina Kandinsky, Paris.
Notizie Arte Contemporanea, Turin (no. 2093).
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Claude Bernard, *Kandinsky*, March - April 1963, no. 4 (illustrated).
Milan, Galleria Levi, *Wassily Kandinsky*, December 1971 (illustrated; titled
'Composition').

LITERATURE:

V. Endicott Barnett, *Kandinsky Drawings, Catalogue raisonné*, vol. I,
Individual Drawings, London, 2006, no. 944, p. 446 (illustrated).



λ135

KENNETH ARMITAGE, R.A. (1916-2002)

Standing women

signed with the artist's initials and dated 'KA 55' (lower right)

charcoal and ink on paper

16 1/4 x 20 1/2 in. (41.4 x 51.2 cm.)

Executed in 1955

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Galleria Blu, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Blu, *Moore, Sutherland, Chadwick, Armitage*, May - June 1958.

Alessandria, Palazzo Cuttica di Cassine, *Animà & Corpo*, May - July 1997, no.

68, p. 96 (illustrated).



136

GEORGE GROSZ (1893-1959)

Nachbars Lenchen (recto); *Stehende Frauenakt* (verso)

signed 'Grosz' (lower right); with the *Nachlass* stamp

and numbered '3-11-9-' (on the reverse)

reed pen and India ink on paper (recto and verso)

25% x 20% in. (65.2 x 53 cm.)

Executed in 1922

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

The artist's estate.

Galerie D'Eendt, Amsterdam (no. 1960/1201).

L'Approdo Galleria d'arte Moderna, Turin (no. 1152).

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



(verso)

THREE IMPORTANT WORKS BY ASGER JORN

These three works executed between 1954 and 1958, a gestural figurative painting and two works on paper, (lots 137, 138 & 170) capture the freedom, spontaneity and frenetic energy characteristic of Asger Jorn's œuvre. The late 1950's was a critical period in Jorn's career, which was instrumental in establishing his international reputation. As a leading member of the CoBrA group [Copenhagen (Co), Brussels (Br), Amsterdam (A)], Jorn's work explores the desire to reinvent art with a raw vitality and a focus on materiality, and his oil paintings in particular demonstrate his subversive use of the traditional artistic medium.

Characteristic of his work, crude spontaneity is central to the present lots, as Jorn sought authentic expression inspired by naïve art, children's drawings and ancient mythology. In doing so, he often exploited the characteristics of the medium to expressive ends with vibrant colour palettes as in his oil or gouache works or through the freedom and loose properties of ink and wash. Vitality and exuberance underscores his art, expressing a sense of

renewal through the eruption of form or colour and the frantic brush marks which suggest speed of execution. It is possible to trace the artist's process of creation through the varied textures and suggestive organic lines created by impasto application or thinner washes of pigment, emphasising Jorn's versatile and innovative technique.

Jean Dubuffet, a close friend of Asger Jorn remarked: 'He was skilled at producing sense out of original chaos. In all his activities the same principle applied in his work: thought sprang out of action, not the other way round. So his paintings took shape out of a violent disorder and incoherence. He excelled at producing a meaning during the course of creation - being careful not to intervene too much, so as not to lose anything of the spontaneous flow: he liked to keep meaning speculative. He was in love with the irrational, it was the irrational which, in all his works he continually faced' (J. Dubuffet, quoted in G. Atkins, *Asger Jorn Supplement: Paintings 1930-1973*, London 1986, p. 15).



137

λ137

ASGER JORN (1914-1973)

Untitled

signed and dated 'Jorn 54' (lower right)

India ink and wash and ink on paper

4 7/8 x 3 1/2 in. (12.4 x 9cm.)

Executed in 1954

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Acquired directly from the artist by the present owner in the 1960s.

This work is registered in the archives of the Museum Jorn, Silkeborg.

λ138

ASGER JORN (1914-1973)

Untitled

signed and dated 'Jorn 58' (on the reverse)

oil on canvas

13 3/4 x 9 7/8 in. (35 x 25.2 cm.)

Painted in 1958

£20,000-25,000

\$26,000-32,000

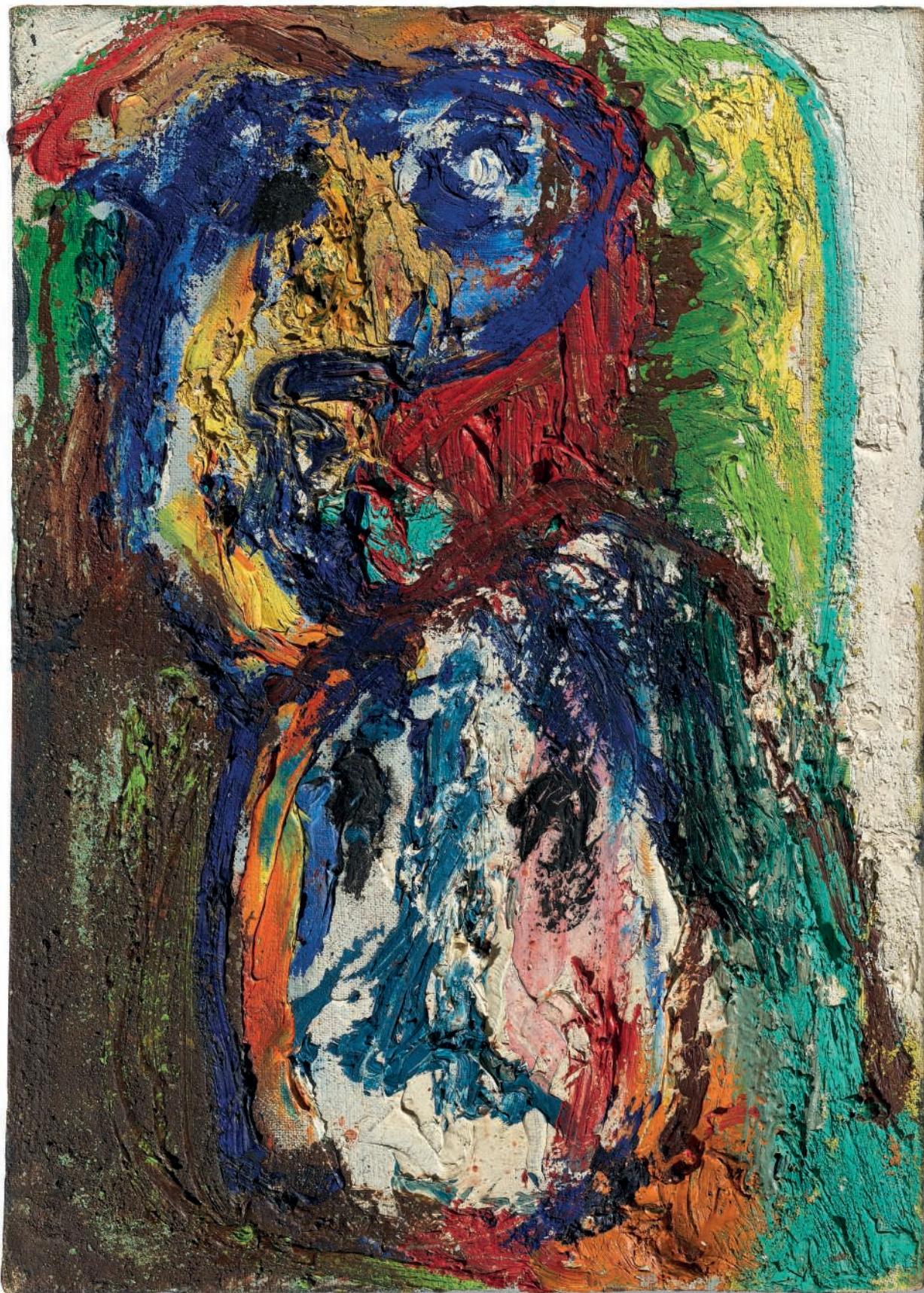
€24,000-29,000

PROVENANCE:

Notizie Arte Contemporane, Turin.

Acquired from the above by the present owner in the 1960s.

This work is registered in the archives of the Museum Jorn, Silkeborg.





λ139

PIERRE ALECHINSKY (B. 1927)

Sous haute protection (Under High Protection)

signed, inscribed and dated 'Alechinsky VI 62' (upper right)

watercolour and ink wash on paper

8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (22.7 x 26.7 cm.)

Executed in 1962

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Galleria il Punto, Turin.

Acquired from the above by the present owner in 1964.

The authenticity of this work has been confirmed by the artist.



140

PIERRE ALECHINSKY (B. 1927)

Erreur de style (Stylish mistake)

signed and dated '62 Alechinsky' (lower right) and
inscribed 'Erreur de style' (lower left)

wash and ink on paper
9 1/2 x 10 3/4 in. (24.5 x 27.4 cm.)

Executed in 1962

£5,000-7,000
\$6,500-9,100
€5,800-8,100

PROVENANCE:

Galleria il Punto, Turin.
Acquired from the above by the present owner in 1964.

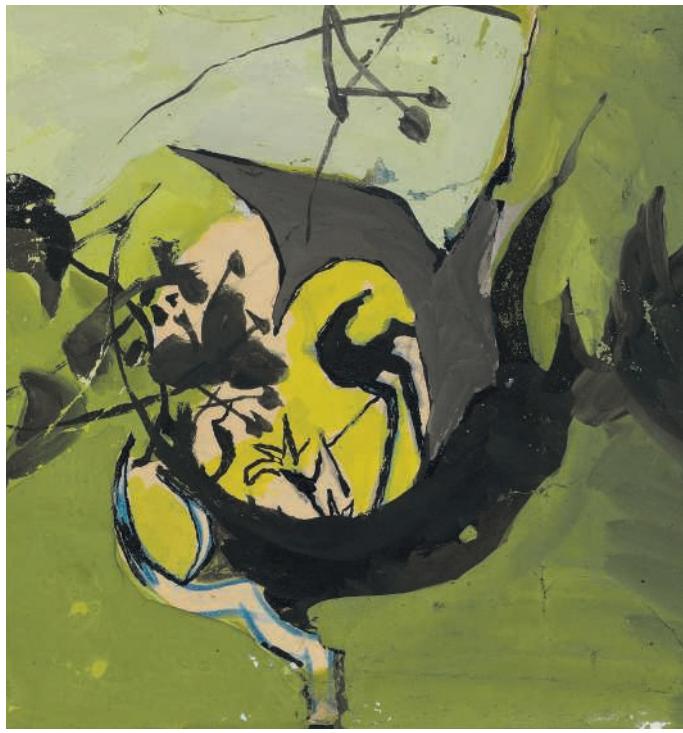
EXHIBITED:

Turin, Galleria il Punto, Alechinsky, May 1964, no. 18 (illustrated, unpagged).

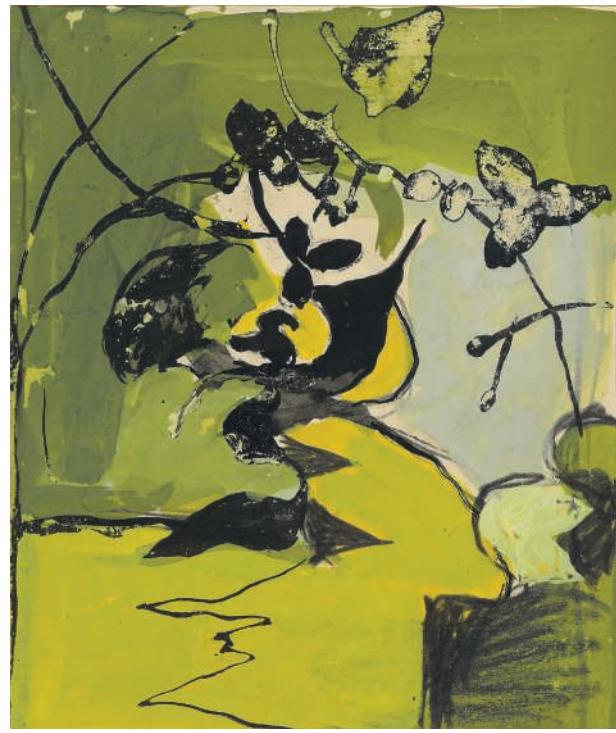
The authenticity of this work has been confirmed by the artist.

STUDIES FROM IMPORTANT BODIES OF WORK BY GRAHAM SUTHERLAND

The four works by Sutherland included in this collection (lots 141-142, 181-182) represent several dominant motifs the artist adopted from the late-1930s into the early 1950s, during the Second World War and in its aftermath. All but one of these motifs are represented by important oil paintings which inhabit prominent public art collections: *Cactus* from 1950 at the University of Michigan Art Museum (see lot 181), *Thorn Trees* from 1945 in the Collection of the British Council (see lot 182), *Entrance to a Lane* from 1939 residing at the Tate, London (see lot 141).



(i)



(ii)

λ141

GRAHAM SUTHERLAND, O.M. (1903-1980)*Study for 'Entrance to a Lane'; Study for 'Entrance to a Lane'*
both: gouache, India ink and pencil on cardboard

(i) 6 x 5 3/4 in. (15.3 x 14.5 cm.)

(ii) 6 5/8 x 5 1/2 in. (16.8 x 14 cm.)

Executed *circa* 1945

(2)

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Marlborough Fine Art Ltd., London (nos. GS 93a & GS 93b).

Galleria Gissi, Turin (nos. 1920 & 1921).

Acquired from the above by the present owner.



Graham Sutherland, *Entrance to a Lane*, 1939.
Tate Galleries, London.
Photo and artwork: © Tate, London 2017.



λ142

GRAHAM SUTHERLAND, O.M (1903-1980)

Head

signed and dated 'Sutherland / 50' (upper right)

gouache, ink, crayon and charcoal on paper

9 1/4 x 8 3/4 in. (23.7 x 22.2 cm.)

Executed in 1950

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Galerie Jan Krugier, Geneva.

Lewin collection, London.

Galleria Gissi, Turin, by 1963.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria Gissi, *Pittori Stranieri Contemporanei*, January 1963, no. 21 (illustrated; with incorrect dimensions).

Vibrant yellows and pinks of *Head* immediately recall the South of France, in particular Cap d'Ail, where the present work was created. Depicting the headlands there, the tone of Sutherland's colour and execution are lighter and appear more playful than his wartime depictions of the landscape, indicating his delight in the fresh new perspective of the glowing Mediterranean atmosphere.



143

ERNST LUDWIG KIRCHNER (1880-1938)

Sich kämmender Akt mit Handspiegel

signed and dated 'E L Kirchner 11' (lower right); with the *Nachlass* stamp and numbered 'F Dre/Bg 7' (Lugt 1570b; on the reverse)

brush and ink on paper

16 1/2 x 13 3/8 in. (42 x 34 cm.)

Executed in 1911

£35,000-45,000

\$46,000-58,000

€41,000-52,000

PROVENANCE:

The artist's estate.

Notizie Arte Contemporanea, Turin.

Galleria d'arte Galatea, Turin (no. 1381).

Acquired from the above by the present owner in 1964.

EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 132, p. 422 (illustrated p. 219).

Alessandria, Palazzo Cuttica di Cassine, *Animà & Corpo*, May - July 1997, no. 81, p. 110 (illustrated).

Turin, Galleria in Arco, *The Turn of the Century*, December 1999 - February 2000.

LITERATURE:

W. Henze, *Die Plastik Ernst Ludwig Kirchners, Monographie mit Werkverzeichnis*, Davos, 2002, no. 86 (illustrated p. 112).

The work is listed in the Ernst Ludwig Kirchner Archives, Wichtrach/Bern.



144

GEORGE GROSZ (1893-1959)

Versuchung

signed and dated 'Grosz 15' (lower right); inscribed 'Versuchung' and with the *Nachlass* stamp and numbered '3.4.7' (on the reverse)
brush, reed pen and pen and India ink on paper
13 x 8 3/8 in. (33 x 21.3 cm.)
Executed in 1915

£10,000-15,000
\$13,000-19,000
€12,000-17,000

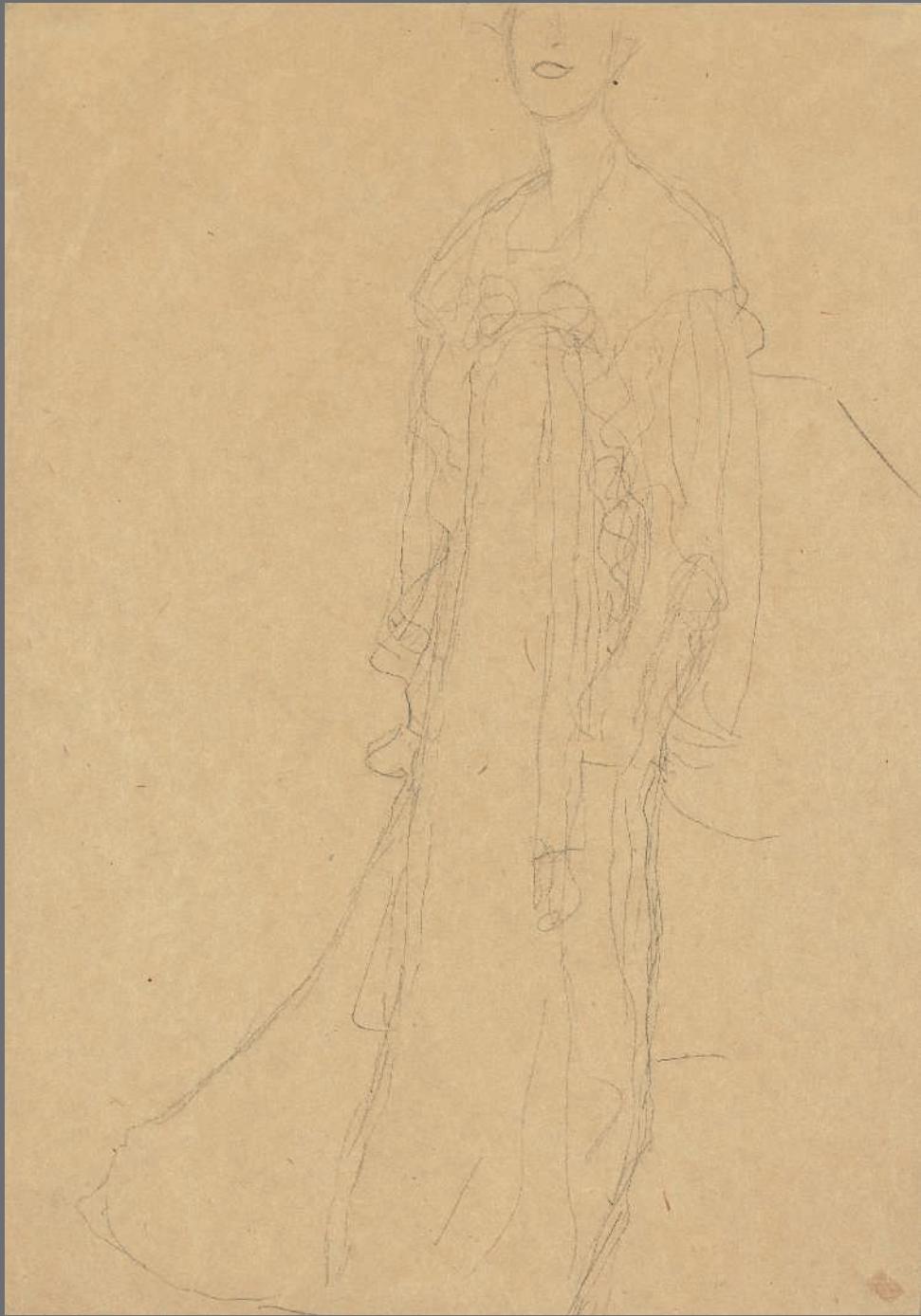
PROVENANCE:

The artist's estate.
Enrico Crispolti, Rome.
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.

WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



145

GUSTAV KLIMT (1862-1918)

Studie für das Bildnis Adele Bloch-Bauer I

black chalk on paper

17 1/4 x 12 5/8 in. (45 x 31.7 cm.)

Executed in 1903

£18,000-22,000

\$24,000-29,000

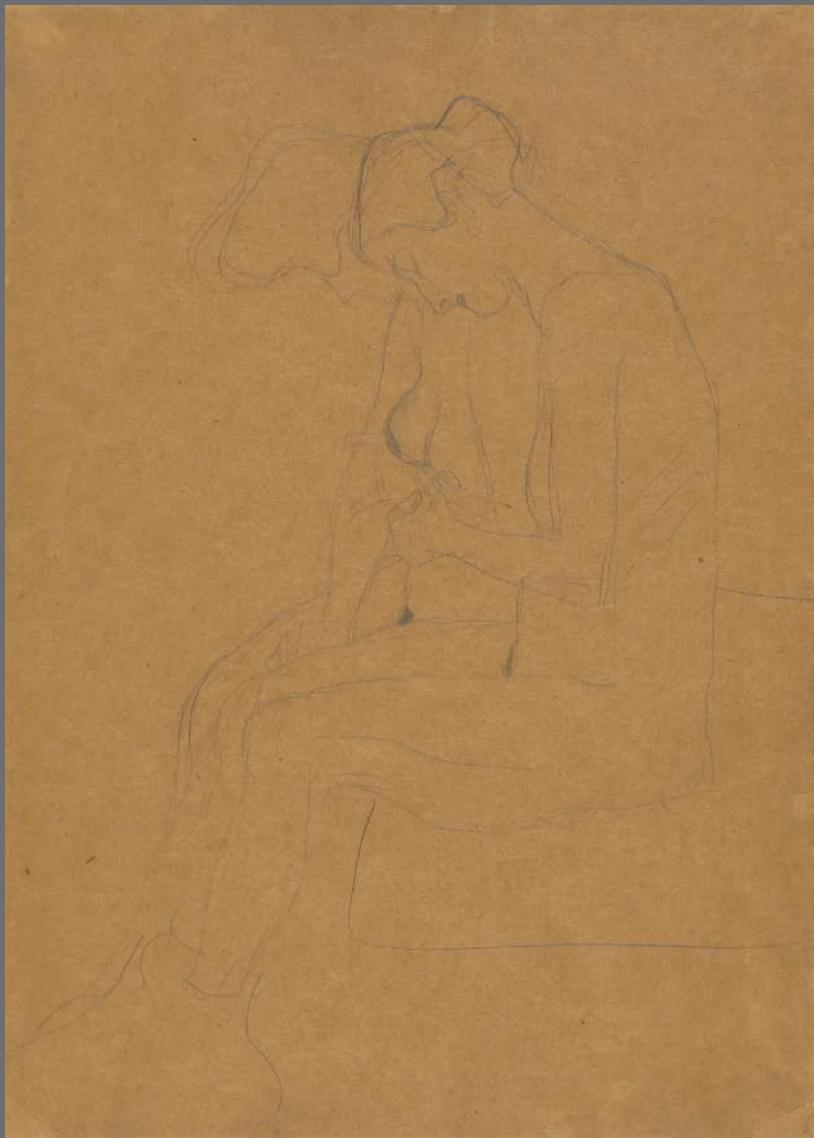
€21,000-25,000

PROVENANCE:

Piccadilly Gallery, London.

Acquired from the above by the present owner.

Dr. Marian Bisanz-Prakken has confirmed the authenticity of this work, which will be included in her forthcoming addition to the Klimt *Catalogue raisonné*.



146

GUSTAV KLIMT (1862-1918)

Zwei sitzende Freundinnen nach links

with the *Nachlass* stamp (on the reverse)

pencil on paper

17½ x 12½ in. (44.6 x 32 cm.)

Executed *circa* 1904

£30,000-40,000

\$39,000-52,000

€35,000-46,000

PROVENANCE:

The artist's estate.

Galleria d'arte Galatea, Turin (no. 39518).

Galleria I Portici, Turin.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria I Portici, *Gustav Klimt e Vienna 1900*, January - February 1974, no. 8 (illustrated); this exhibition later travelled to Milan, Gallerie Cernaia, March 1974.

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. II, 1904-1912, Salzburg, 1982, no. 1428, p. 80 (illustrated p. 81).



Gustav Klimt, *Die drei Lebensalter der Frau*, 1905.

Galleria Nazionale d'Arte Moderna e Contemporanea, Rome.



147

ERNST LUDWIG KIRCHNER (1880-1938)

Marcella und Senta mit Bogen

(*Fränzi und Marzella mit Bogen*)

with the *Nachlass* stamp and inscription 'F Dre/Bg 84' (Lugt 1570b;
on the reverse)

brush and ink on paper

17 1/2 x 13 1/2 in. (45.4 x 35.2 cm.)

Executed *circa* 1910

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

The artist's estate.

Galleria d'arte Galatea, Turin (no. 1378), by 1964.

Galleria Gissi, Turin (no. 3206).

Acquired from the above by the present owner.

EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 131, p. 422 (illustrated p. 218).

Alessandria, Palazzo Cuttica di Cassine, *Anima & Corpo*, May - July 1997, no. 81, p. 110 (illustrated p. 109).

Hanover, Sprengel Museum, *Der Blick auf Fränzi und Marcella, Zwei Modelle der Brücke-Künstler, Heckel, Kirchner und Pechstein*, August 2010 - January 2011, no. 146, p. 136 (illustrated p. 85; titled 'Ohne Titel'); this exhibition later travelled to Moritzburg, Stiftung, February - May 2011.

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

OTTO DIX (1891-1969)*Mädchen am Spiegel*

signed 'Dix' (lower right)

pen and ink on paper

17x 9 1/2 in. (43 x 24.2 cm.)

Executed in 1920

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Galleria Davico, Turin.

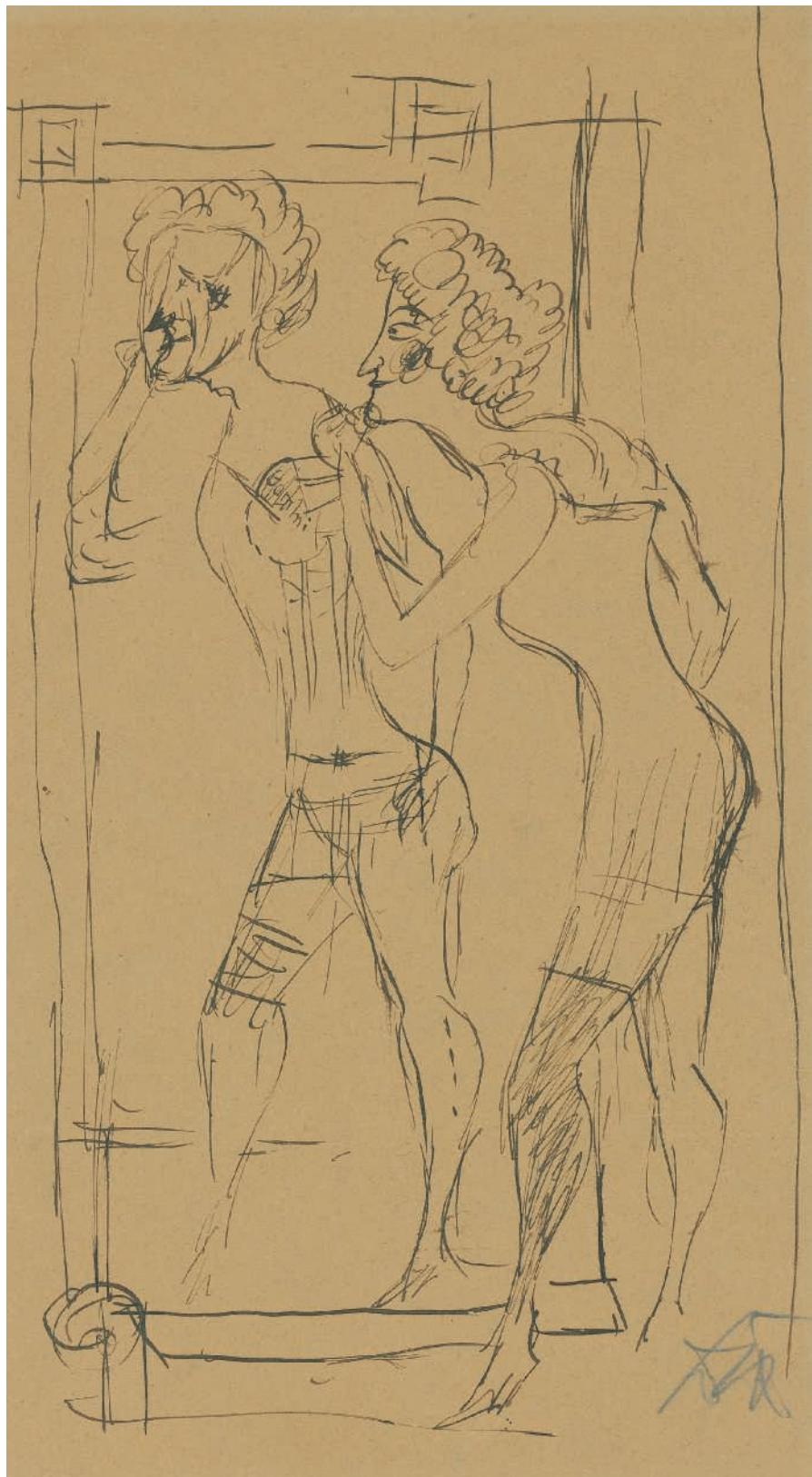
Acquired from the above by the present owner

EXHIBITED:Berlin, Deutsche Akademie der Künste, *Otto Dix, Handzeichnungen 1912-1962*, September - October 1963.Munich, Galerie Klihm, *Otto Dix*, November 1966 - January 1967, no. 20 (illustrated).

Baden-Baden, Galerie Dr. Ernst Hauswedell, September - October 1967, no. 22.

Göttingen, Städtischen Museum, *Otto Dix, Gesellschaftskritik und Kunst*, September - October 1968, no. 38 (illustrated).Salzburg, Galerie Welz, *Otto Dix, Zeichnungen, Aquarelle, Gouaches u. Lithographien*, July 1969, no. 21 (illustrated).Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 148, p. 418 (illustrated p. 238).**LITERATURE:**B. Barton, *Otto Dix and Die neue Sachlichkeit 1918-1925*, Michigan, 1981, no. III.C.93.S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, no. A1922/58.U. Lorenz, *Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. II, no. EDV 1.3.23, p. 525 (illustrated).

This drawing is a preparatory sketch for the oil 'Mädchen vor dem Spiegel' (Löffler 1921/8) painted in 1921. It is one of Otto Dix's most provocative paintings, depicting an old harlot, which in his title, the artist calls 'a girl'. The authorities had the work confiscated when it was first shown in 1922, but the charge was dropped when a few of Dix's influential collectors put a word in for him. The painting was lost in World War II, and today only a black and white photo of it exists.



λ149

PABLO PICASSO (1881-1973)*Le bain*

signed, dated and numbered 'Picasso 28.1.68. II' (lower right)
 pencil on paper
 19 x 23½ in. (48.3 x 59.4 cm.)
 Executed on 28 January 1968

£150,000-250,000
 \$200,000-320,000
 €180,000-290,000

PROVENANCE:

Galerie Berggruen et Cie., Paris.
 Notizie Arte Contemporanea, Turin.
 Acquired from the above by the present owner in the early 1980s.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXVII, *Œuvres de 1967 et 1968*, Paris, 1973, no. 204 (illustrated p. 78).

This drawing comes near the end of a long line of works that Picasso painted and drew over the course of his career which were inspired by Jean-Auguste-Dominique Ingres's painting *Le bain turc* (Musée du Louvre, Paris). John Richardson has observed that 'As for the various nineteenth century masters included in Picasso's pantheon, the most consistent favourite for more than seventy years was Ingres', and quotes Picasso, 'One must paint like Ingres' he said. 'We must be like Ingres' (in *Late Picasso*, London, 1988, p. 36).

Picasso, like many of his contemporaries, first saw Ingres's late masterpiece at the 1905 *Salon d'Automne*, to which it had been lent by its erstwhile owner, Prince Amédée de Broglie, who sold it to the Louvre in 1911. The painting included a score of nude female figures, comprising a virtual catalogue of poses from which Picasso, Henri Matisse, André Derain and others frequently borrowed. In fact, Picasso even alluded to the table at the lower centre of Ingres's painting in his *Les Demoiselles d'Avignon*, 1907 (The Museum of Modern Art, New York). *Le bain* was chief among those works by Ingres that drew Picasso away from an exclusively Cubist approach to painting, and led him to explore a new classicizing manner, his own *retour à Ingres*, during and after the First World War. Most of Picasso's bather subjects from the Biarritz beach drawings of 1918 through the Surrealist figures of the 1930s, and many of his nudes thereafter, bear the imprint, directly or less apparently, of *Le bain*, showing the degree to which Picasso had appropriated and assimilated its classical, yet sensual, voyeuristic, and orientalist character.

Picasso made several groups of drawings and etchings on the theme of *Le bain turc* in 1968. In a series of drawings done between 27 and 29 January, which includes the present work, Picasso mixed elements of an orientalist setting with a modern indoor swimming pool. Five more drawings followed on 16 February. On 4 August, Picasso executed an etching, *Autour du 'Bain turc' d'Ingres*, as well as two more on 20-22 August. Picasso executed a final set of three drawings on 1 November. In these drawings Picasso, using a continuous line of ingenious virtuosity, revelled in the felicities of rendering groups of nudes, in which varied poses dovetailed with one another, creating a rhythmical, almost dance-like ensemble of female figures.



Jean-Auguste-Dominique Ingres, *Le bain turc*, 1862. Musée du Louvre, Paris.
 Photo © Musée du Louvre, Dist. RMN-Grand Palais / Angèle Dequier.





150

GEORGE GROSZ (1893-1959)

Stehende Frau

signed 'Grosz' (lower right); with the *Nachlass* stamp and

numbered '2-102-3' (on the reverse)

pen and India ink on paper

13 x 8 1/4 in. (33 x 21.2 cm.)

Executed *circa* 1915

£8,000-12,000

\$11,000-16,000

€9,300-14,000

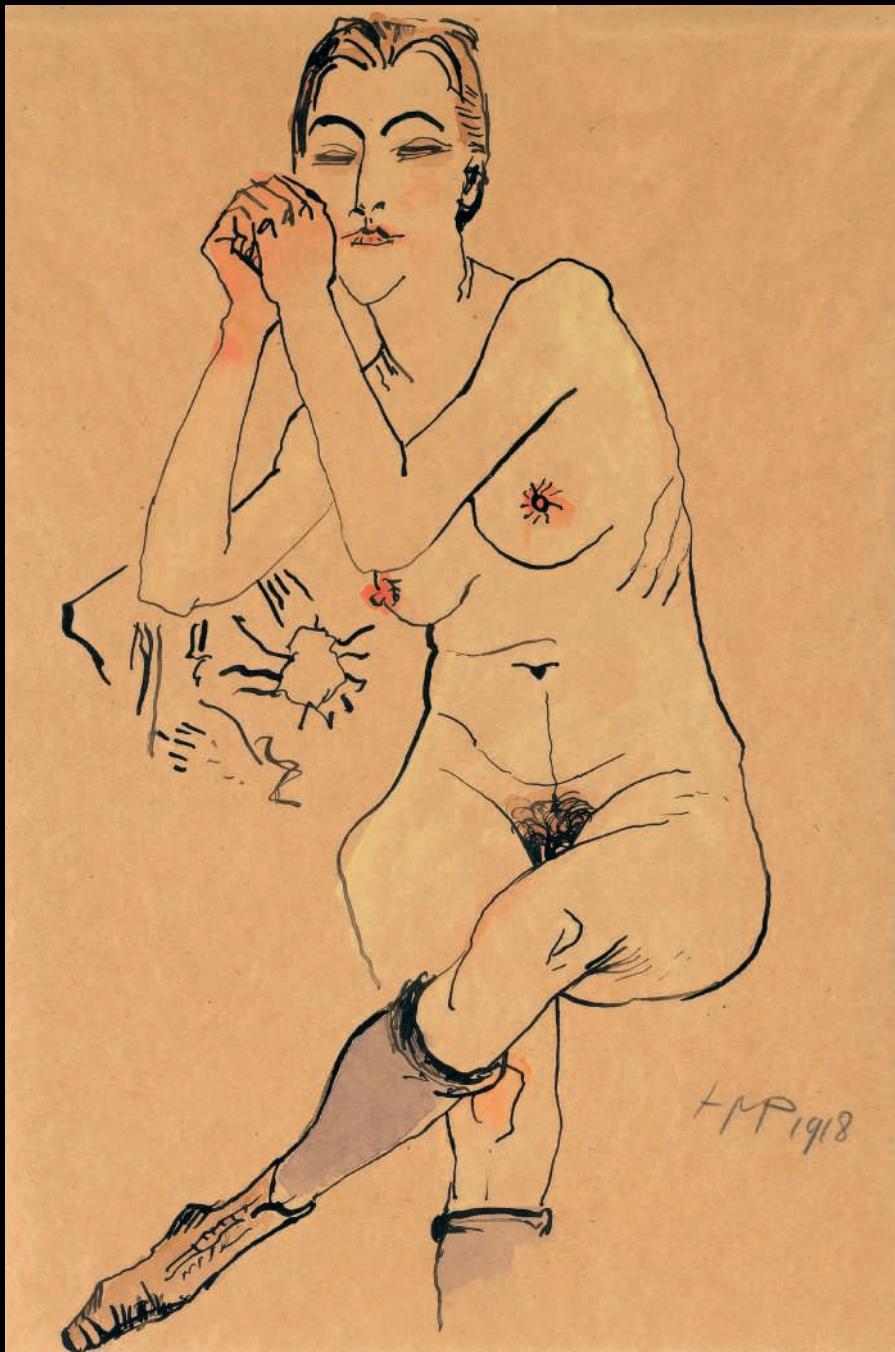
PROVENANCE:

The artist's estate.

Enrico Crispolti, Rome.

Acquired from the above by the present owner in the 1960s.

Ralph Jentsch has confirmed the authenticity of this lot and will include it in the forthcoming catalogue raisonne of works on paper by George Grosz.



λ151

HERMANN MAX PECHSTEIN (1881-1955)

Zittend Naakt

signed and dated 'HMP 1918' (lower right)
watercolour and pen and India ink on paper
17½ x 13¾ in. (43.4 x 33.8 cm.)
Executed in 1918

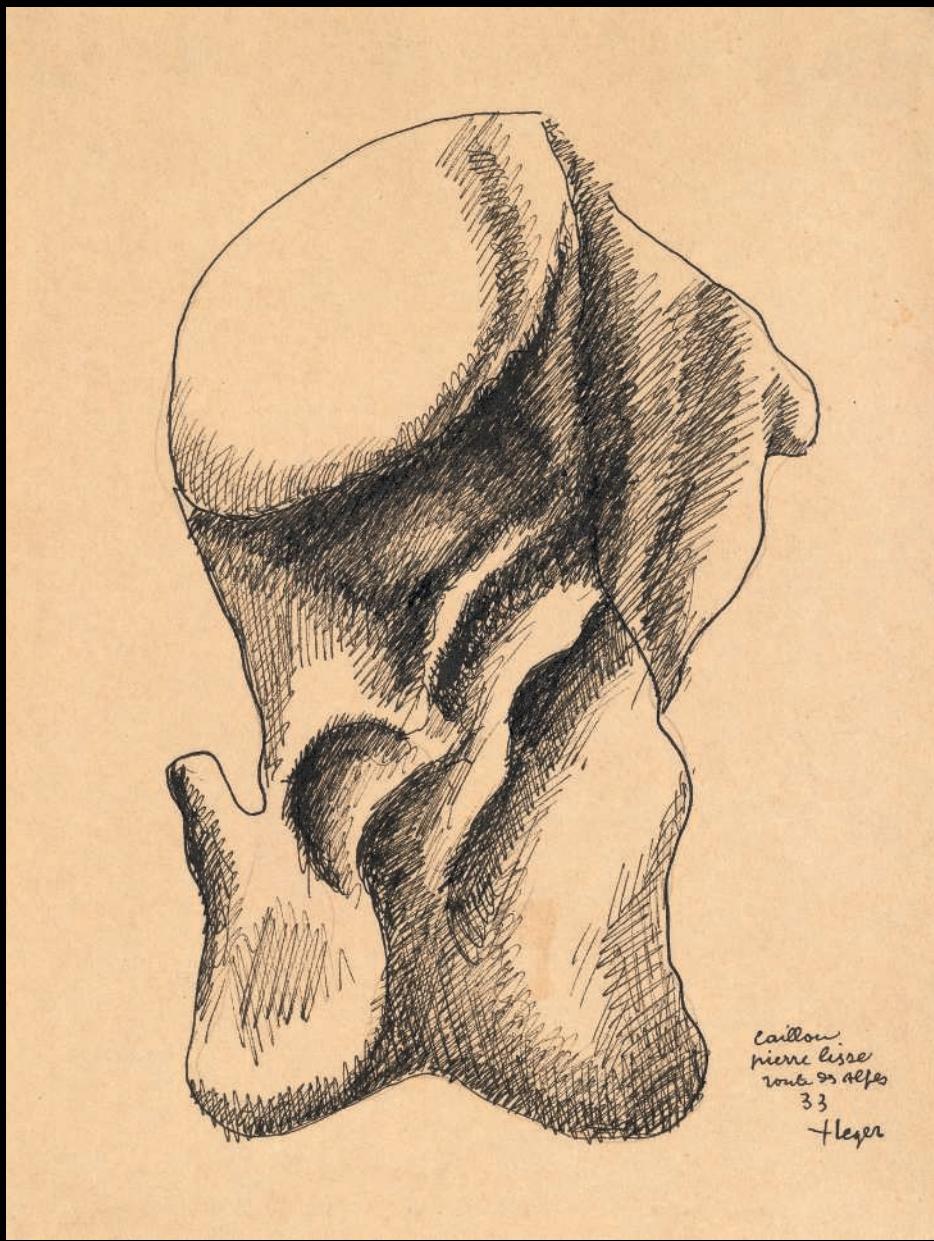
£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Galerie d'Eendt, Amsterdam (no. 288/9).
Anonymous sale, Lempertz, Cologne, 1965, lot 482.
Anonymous sale, Casa d'Aste Datrino, Turin, 6-7 April 1974, lot. 230.
L'Approdo Galleria d'Arte Moderna, Turin (no. 1250).
Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria d'arte Contemporanea, *Maestri Stranieri, Itinerario di pittura europea a Torino*, November - December 1968 (illustrated p. 27).
Alessandria, Palazzo Cuttica di Cassine, *Animà & Corpo*, May - July 1997, no. 6, p. 22 (illustrated).



152

FERNAND LÉGER (1881-1955)*Caillou, pierre lisse*

signed, dated and inscribed 'Caillou pierre lisse route des Alpes 33 F Léger' (lower right)

pen and India ink on paper
12 1/2 x 9 3/8 in. (31.7 x 24 cm.)

Executed in 1933

£30,000-40,000
\$39,000-52,000
€35,000-46,000**PROVENANCE:**

[possibly] Galerie Louise Leiris, Paris (no. 1722).
 Galleria del Milione, Milan (no. 595/a).
 Galleria del Disegno, Milan (no. 316).
 Galleria Blu, Milan.
 Acquired from the above by the present owner.

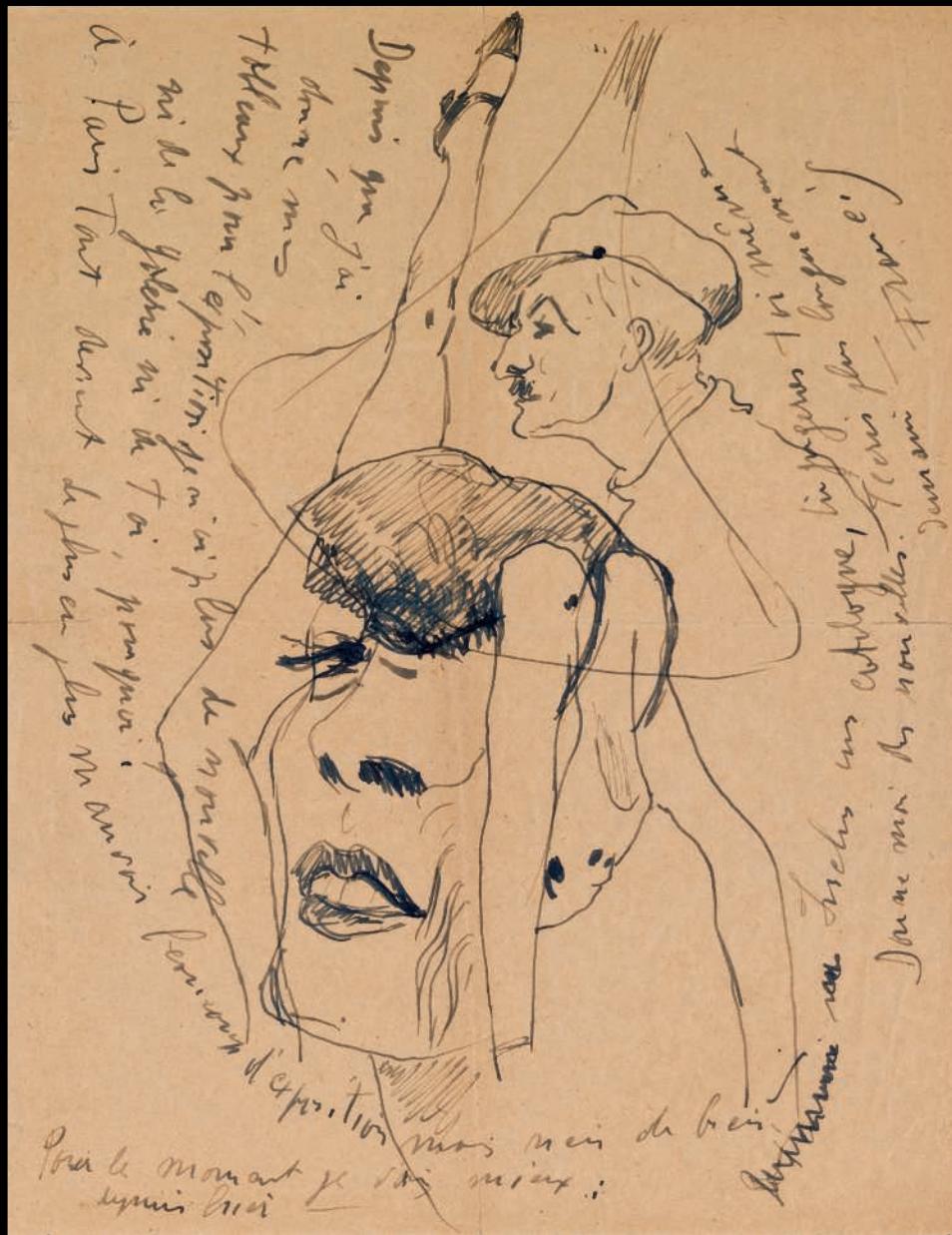
EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 80, p. 426 (illustrated p. 158; titled 'Selce').

Turin, Fondazione Palazzo Bricherasio, *Fernand Léger, l'oggetto e il suo contesto, 1920-1940*, January - April 1996, no. 40, p. 126 (illustrated p. 127).

"[...] Léger tries to question the object in itself, so as to no longer consider it simply as the function of a determined object or as part of a plastic composition. We are brought back to the primitivists' conceptions, stemming from 14th Century artists up to the Douanier Rousseau. Nature and the role of the object are neglected, to the extent that the quantitative measures attributed by the artist can be unrelated to its habitual use. It is in this conception that the artist paints the fragment of a tree bark, a set of keys, a leaf, imitating that ancient Japanese artist who took several years to complete [...] a blade of grass."

(M. Raynal, writing about the Léger exhibition at the Vignon Gallery, Paris, 1934).



λ153

FRANCIS PICABIA (1879-1953)

Sans titre (Lettre-dessin)

signed and inscribed (within the composition)

pen and ink on paper

10½ x 8¼ in. (26.8 x 21 cm.)

Executed circa 1946-1949

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Germaine Everling Picabia, Cannes.

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

The Comité Picabia has confirmed the authenticity of this work.

'Since I lent my paintings for the show I haven't heard anything neither from the Galerie, nor you. Why this sudden silence? In Paris, everything is getting worse, a lot of new art shows, but nothing relevant [...] in the exhibition catalogue, have a look and give me your opinion. Give me some news too. Will write you a longer note tomorrow. Francis. So far so good: since yesterday'.

(Francis Picabia to Germaine Everling Picabia; inscription within the composition of the present lot)



154

MAX ERNST (1891-1976)
Désert

signed 'max ernst' (lower right)
 frottage, gouache and pencil on paper
 10 1/4 x 17 in. (26.3 x 43.4 cm.)
 Executed in 1925

£30,000-40,000
 \$39,000-52,000
 €35,000-46,000

PROVENANCE:

Galerie Engelberts, Geneva, by 1971.
 Private collection, Germany, by 1976.
 Notizie Arte Contemporanea, Turin.
 Acquired from the above by the present owner in the 1980s.

EXHIBITED:

Geneva, Galerie Engelberts, *Max Ernst, dessins, frottages, estampes originales*, October - November 1971 (illustrated).
 Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte*, Da Klimt a Wols, April - July 1994, no. 205, p. 419 (illustrated p. 309).

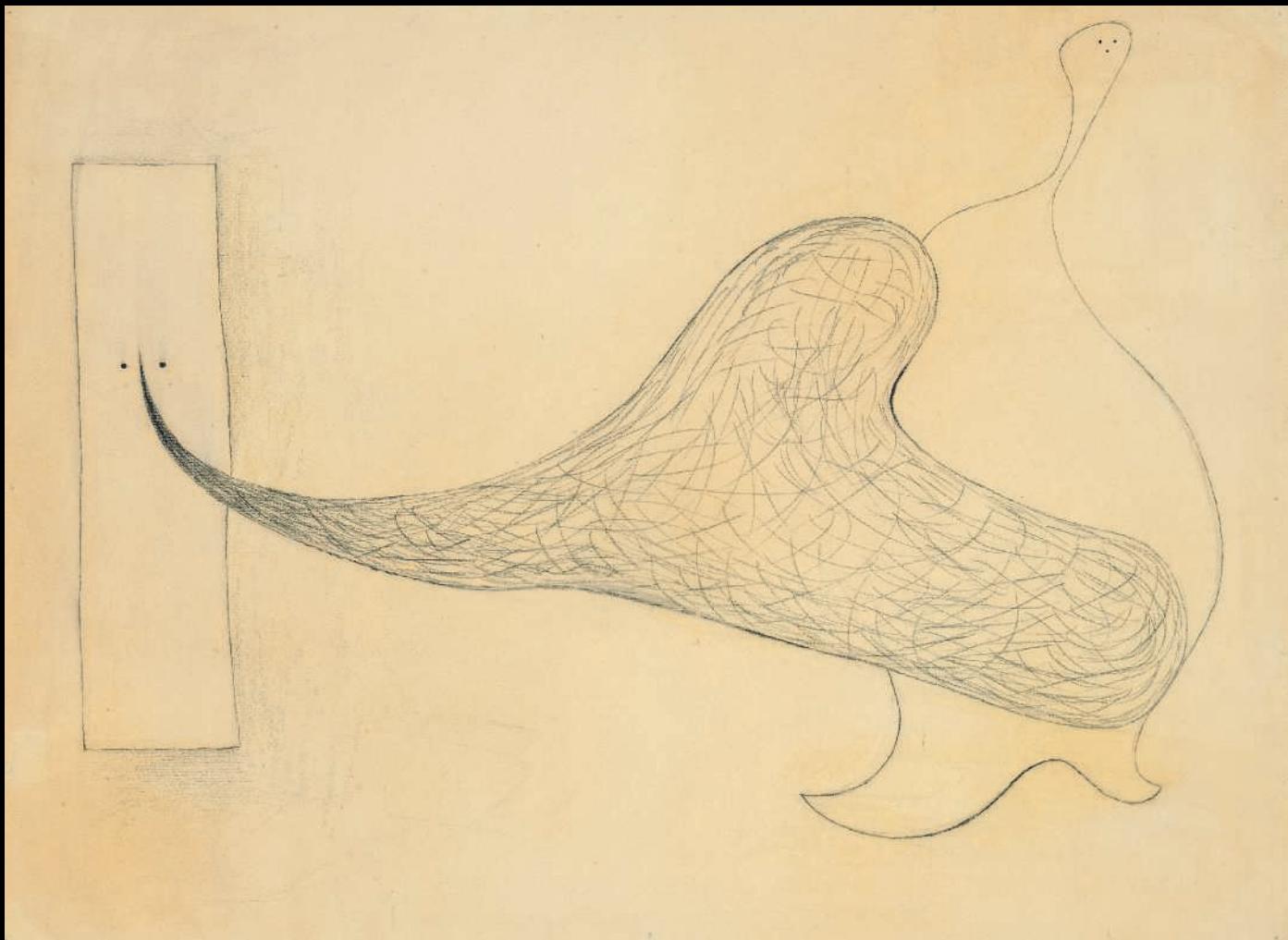
LITERATURE:

W. Spies & S. & G. Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 847, p. 29 (illustrated).

'It began with a childhood memory, in the course of which an imitation mahogany board in my bed played the part of the optical provocateur in a daydream. On a rainy evening I found myself in a hotel on the French coast when I was gripped by an obsession that made me stare excitedly at the deeply grooved cracks in the floorboards. I decided to yield to the symbolism of the obsession. To sustain my potential for meditation and hallucination, I made a series of sketches on the floorboards by arbitrarily placing a few sheets of paper on them and then began to rub on them with black pencil. When I closely scrutinized the sketches thus made [...] I was amazed at the sudden intensification of my visionary capabilities and the hallucinatory result of the contrasting pictures'. (Max Ernst quoted in W. Spies, *Max Ernst, Frottages*, London, 1968, p. VI).

So did Ernst describe the birth of the technique of *frottage*, which consisted of placing the paper on a relief surface and rubbing it with a pencil or charcoal, adding a few strokes in gouache or watercolour. It was 1925, the same year *Le désert* was executed, thus making it one of Ernst's earliest *frottages*. The new, ground-breaking method gave the artist the power to add unplanned elements to the composition, and feed his curiosity for automatic images, like the central element of this work. Set against the parched vegetation of a desolate desert, (a theme that became particularly dear to the artist from 1943, when he first encountered the wilderness landscapes of Arizona), the rectangular-shaped object is immediately reminiscent of that mahogany floorboard that had prompted the artist to start exploring the new technique. Purchased by the present owner in the 1980s, this important drawing has since remained in the same private hands.

LINES OF A NEW BEGINNING
Three important drawings by Joan Miró from 1930
(lots 112, 129 & 155)



λ155

JOAN MIRÓ (1893-1983)

Untitled

signed and dated '15.9.930. Joan Miró.' (on the reverse)

black Conté crayon on paper

18% x 24% in. (46.7 x 62.8 cm.)

Executed on 15 September 1930

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Berggruen & Cie, Paris.

Acquired from the above by the present owner in December 1969.

EXHIBITED:

Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April - July 1994, no. 218, p. 427 (illustrated p. 327; titled 'Personaggio').

LITERATURE:

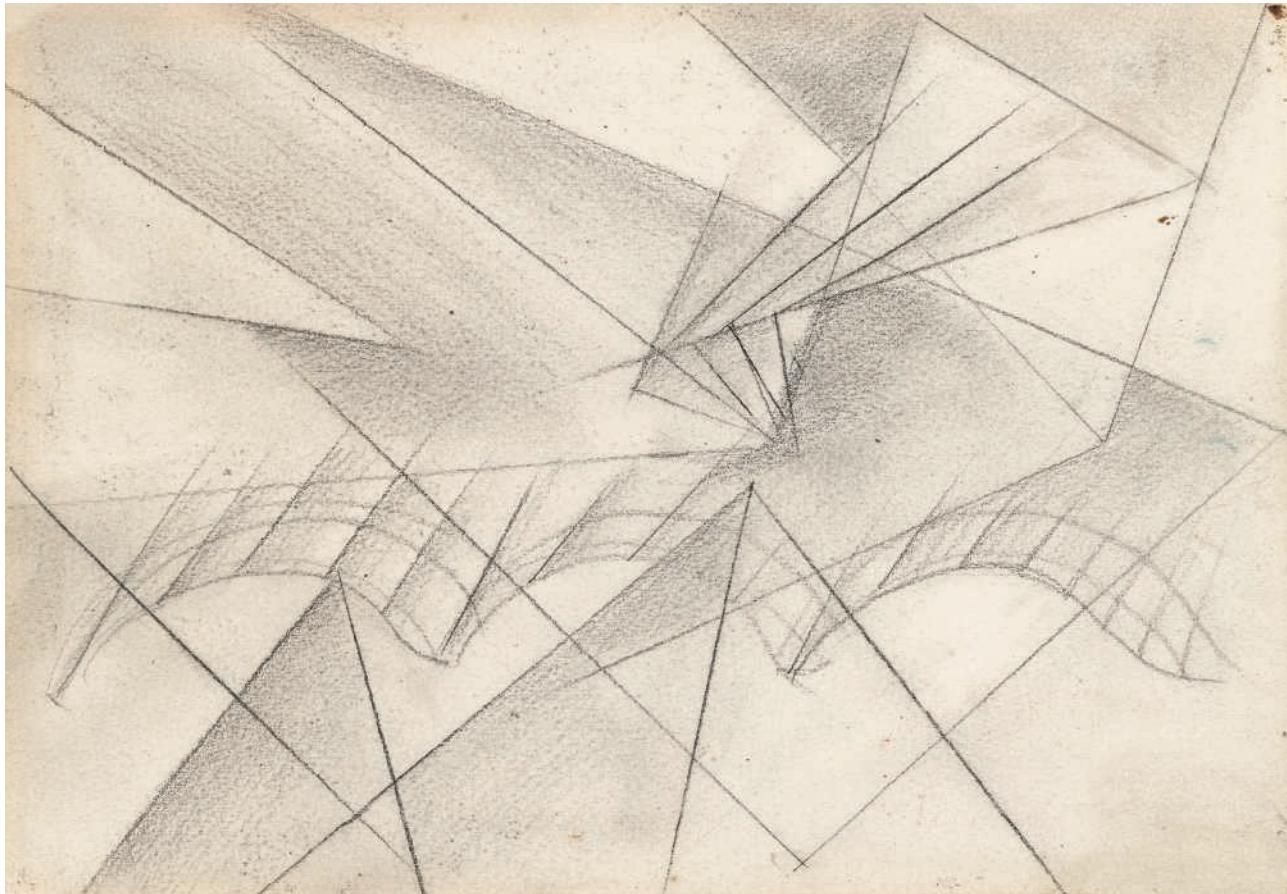
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings*, vol. I, 1901-1937, Paris, 2008, no. 308, p. 154 (illustrated p. 155).

"The female figure has grown and has been magnified, while the body of the male figure has shrunken. The bodies were separated or, as is more often the case, either were joined or about to be united. Pronounced sexual organs became major players in a theatre of bodily pleasure. Details that have been slightly modelled and tinted gray help highlight the exaggeration of a breast, a vulva, and above all a foot, while simultaneously the eye, mouth, breast, and navel have been reduced to a single dot."

J. Dupin, describing the series of 1930s drawings the present lot belongs to, in J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. I, 2008, p. 10.

WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



λ156

GIACOMO BALLA (1871-1958)

Studio per 'Bambina che corre sul balcone'
pencil on paper
6 ¾ x 9 ¾ in. (17.2 x 25.2 cm.)
Executed *circa* 1912

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Casa Balla, Rome (no. 453).
Valentina Orsini, Turin, by 1971.
Notizie Arte Contemporanea, Turin.
Acquired from the above by the present owner.

EXHIBITED:
Rome, Galleria dell'Obelisco, *Balla, Luce e movimento*, February – March 1968, no. 6.
Rome, SM13 – Studio d'Arte Moderna, *Balla: disegni, studi, bozzetti dal 1897 al 1958*, March – April 1971, no. 13 (illustrated).
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, prima parte, Da Klimt a Wols*, April – July 1994, no. 43, p. 415 (illustrated p. 112).

The authenticity of this work has been verbally confirmed by Doctor Elena Gigli.

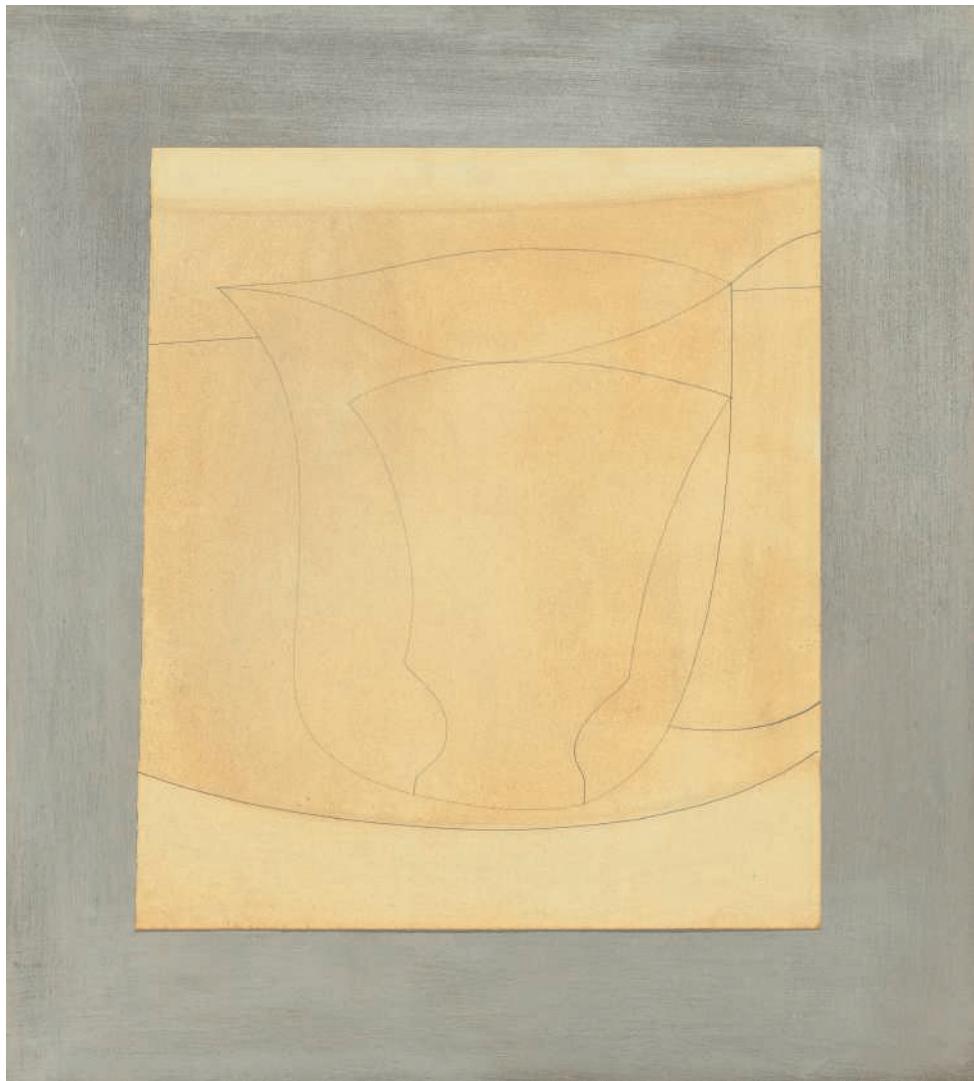


Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art.
Photo: © The Philadelphia Museum of Art/
Art Resource/Scala, Florence. Artwork: ©
Succession Marcel Duchamp/ADAGP, Paris
and DACS, London 2017.

The present lot is a study for the painting *Bambina che corre sul balcone* (Galleria Civica d'Arte Moderna, Milan), painted in 1912. This was a pivotal moment for Balla, as his futurist adventure only effectively started that year (G. Lista, *Balla, Modena*, 1982, p. 34).

The recourse to Marey's chronophotographic repetition, which then appeared in his works, naturally arises from the affinities between painting and photography which run through the artist's work. This is particularly visible in *Studio per 'Bambina che corre sul balcone'*: with clear references to Bragaglia's photodynamic studies; the movement is rendered through a rhythmical sequence of lines and triangles. The result is a much more abstract composition than that of the painting, making this one of Balla's earliest futurist drawings.

As with Balla, many other contemporary pioneer artists had been fascinated by Bragaglia's theories and Marey's discoveries. Influences of their experimental theories, for example, are clearly visible on Marcel Duchamp's masterpiece *Nude descending a staircase* (Philadelphia Museum of Art), also executed in 1912.



λ157

BEN NICHOLSON, O.M. (1894-1982)

July 62 (Rafael Urbino)

signed, dated and inscribed 'NICHOLSON July 62 (Rafael-Urbino)'
(on the reverse)

pencil and oil wash on paper on the artist's prepared board

20 x 18 in. (51 x 45.7 cm.)

Executed in July 1962

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Marlborough Fine Art Ltd., London (no. BN 50).

Marlborough-Gerson Gallery Inc., New York (no. 5564).

Galleria La Bussola, Turin (no. 70726).

Acquired from the above by the present owner.

EXHIBITED:

London, Marlborough Fine Art Ltd, *Ben Nicholson*, April - May 1963, no. 45, p. 14 (illustrated).

LITERATURE:

J. Russell, *Ben Nicholson, drawings, paintings and reliefs*, New York, 1989, no. 225 (illustrated).

'His drawings, too, have evolved in the direction of an ever-greater simplicity. In drawing still-life he has remained largely faithful to the subjects that are among his earliest and most vivid memories: the "very beautiful striped and spotted jugs and mugs and goblets and octagonal and hexagonal glass objects" which his father had collected. (...) Later, the individual object exists merely as an idea, or a recollection, of the noble form; and the point of the drawing is the pictorial idea—the meaningful curvings and intersections which relate not to a particular "beautiful" jug, but to every jug that has ever existed, and to the stresses and balances implicit in their construction and mutual relationships'.

John Russell, preface to exh. cat. *Ben Nicholson*, London, April - May 1963, p. 10.)

158

LUCIO FONTANA (1899-1968)

Concepto espacial

itled 'concepto espacial' (lower left); signed and dated 'fon 46' (lower right)
ink on paper
8½ x 11½ in. (21.8 x 28.4 cm.)

Executed in 1946

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

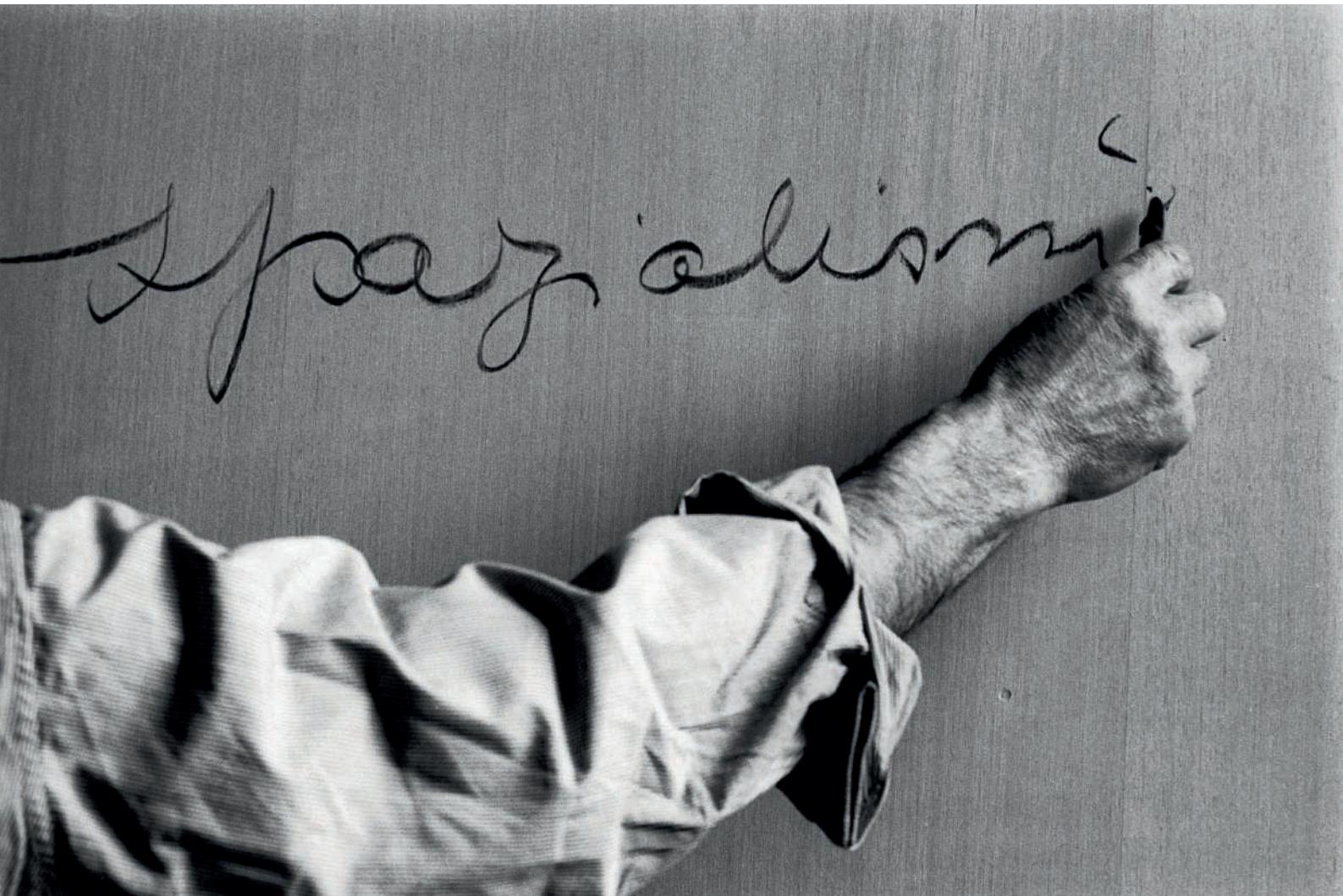
F. de Bartolomeis, *Segno-antidisegno di Lucio Fontana*, Turin, 1967, no. 70 (illustrated, unpagued).
F. de Bartolomeis, *L'arte contemporanea e noi. L'amore è figurative o astratto?*, Florence, 1994, no. 72 (illustrated, p. 259).
F. de Bartolomeis, *ARTE Le due contemporaneità*, Coriano, 2006 (illustrated in colour, p. 46).
L. M. Barbero, *Lucio Fontana: Catalogo ragionato delle opere su carta*, vol. II, Milan, 2013, no. 46 DSP 25 (illustrated, p. 483).

Lucio Fontana's drawings continually punctuated the entire length of his career and formed the essence of his work. Characterised by sinuous expressive poetic lines and free graphic strokes, it was in his works on paper that the genesis of Fontana's ideas and iconography were born before they were subsequently explored in other media. Therefore these works are arguably the fullest testimony of Fontana's creative mind, an uninterrupted outpouring in which one can see his graphic explorations of abstraction and the inventive and expressive nature of the sign in his art.

Emblematic of Fontana's innovative gestural aesthetic and freedom of expression, these six works trace Fontana's creative path, conceptualised in ink on paper. From the geometric abstraction of his early *Composizione astratta*, 1934, governed by order and balance to his *Concepto espacial* and *forma* of 1946 - drawings which constitute the earliest indications of Fontana's new found theory of Spatialism which he published his Manifesto Blanco that same year- one can appreciate the changes in his graphic strokes and the arabesque lines which become increasingly fluid, biomorphic and full of vitality. The drawn pattern of his suspended dots and cuts in inks illustrate his structural and graphic liberation of the line, which fuses the spatiality of baroque art with the dynamism of modern life, marking the birth of his *concetto spaziale* which came to dominate his later works. As Enrico Crispolti comments, "drawing is not therefore a secondary or marginal aspect of his personality but in a certain sense its heart, the wealth of possibilities that his explorations have brought into existence precisely at the conceptual level." (Luca Massimo Barbero, ed., *Lucio Fontana: Catalogo ragionato delle opere su carta Tomo I*, vol. I, Milan, 2013 p.33). His works on paper are therefore essential to fully appreciate Fontana's multifaceted œuvre.

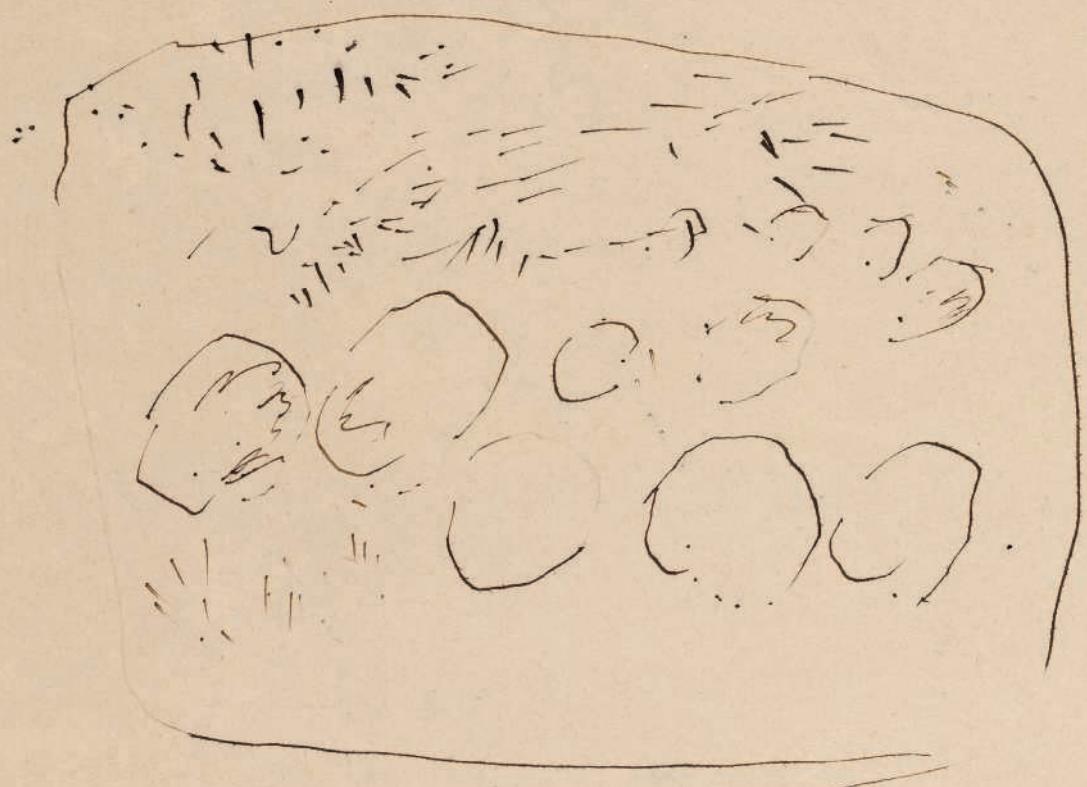
Lucio Fontana, Milano 1964-1966.

Ugo Mulas © Ugo Mulas Heirs. All rights reserved.



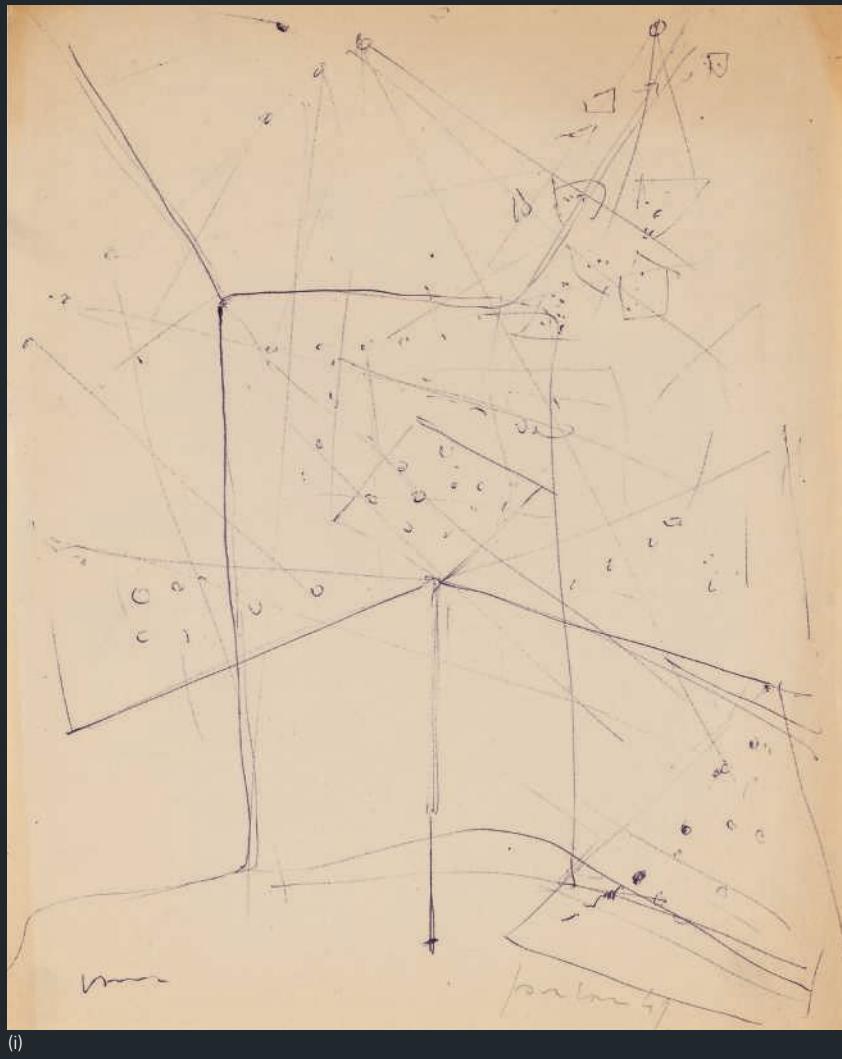
WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES

The Collection of a Scholar, Sold to Benefit Humanitarian Causes



marcel duchamp

1910



(i)

λ159

LUCIO FONTANA (1899-1968)

- (i) *Ambiente spaziale (Spatial Environment)*;
- (ii) *Forma (Shape)*;
- (iii) *Composizione astratta (Abstract Composition)*
- (i) signed 'fon' (lower left); signed and dated 'fontan 49' (lower right)
- (ii) titled 'Forma' (lower left); signed and dated 'fon 46' (lower right)
- (iii) signed 'Fontana' (lower right)
- (i; ii) ballpoint pen on paper
- (iii) ink on paper
- (i) 11 x 8 3/4 in. (28 x 22.3 cm.)
- (ii) 10 1/4 x 12 3/4 in. (26 x 32.5 cm.)
- (iii) 8 3/4 x 11 1/8 in. (22.2 x 28.4 cm.)
- (i) Executed in 1949; (ii) Executed in 1946; (iii) Executed in 1934 (3)

£25,000-35,000

\$33,000-45,000

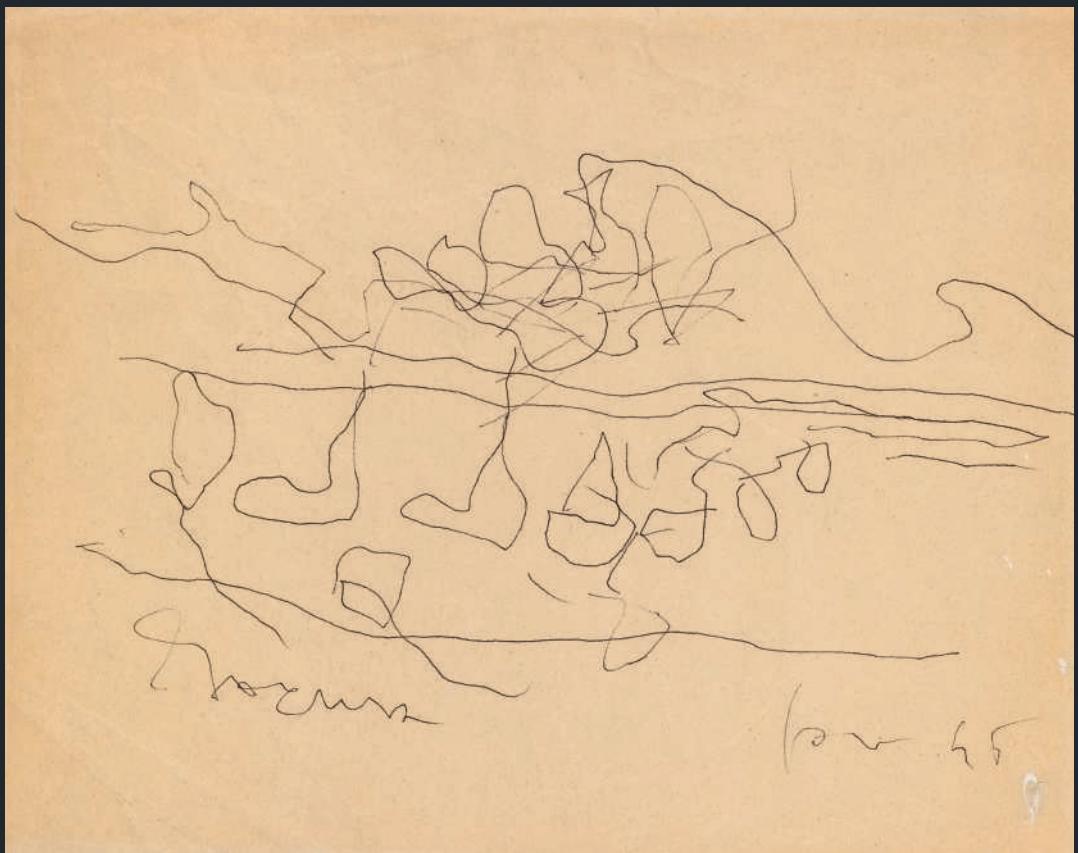
€29,000-40,000

PROVENANCE:

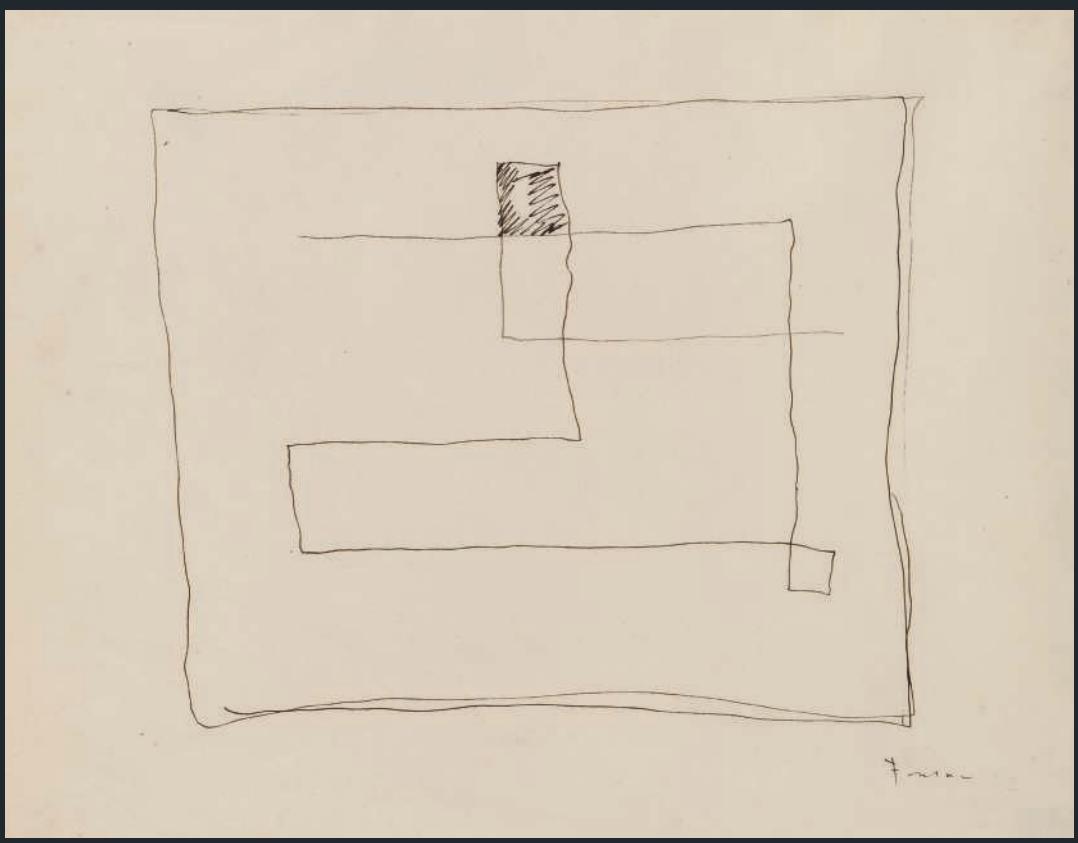
each: Acquired directly from the artist by the present owner.

LITERATURE:

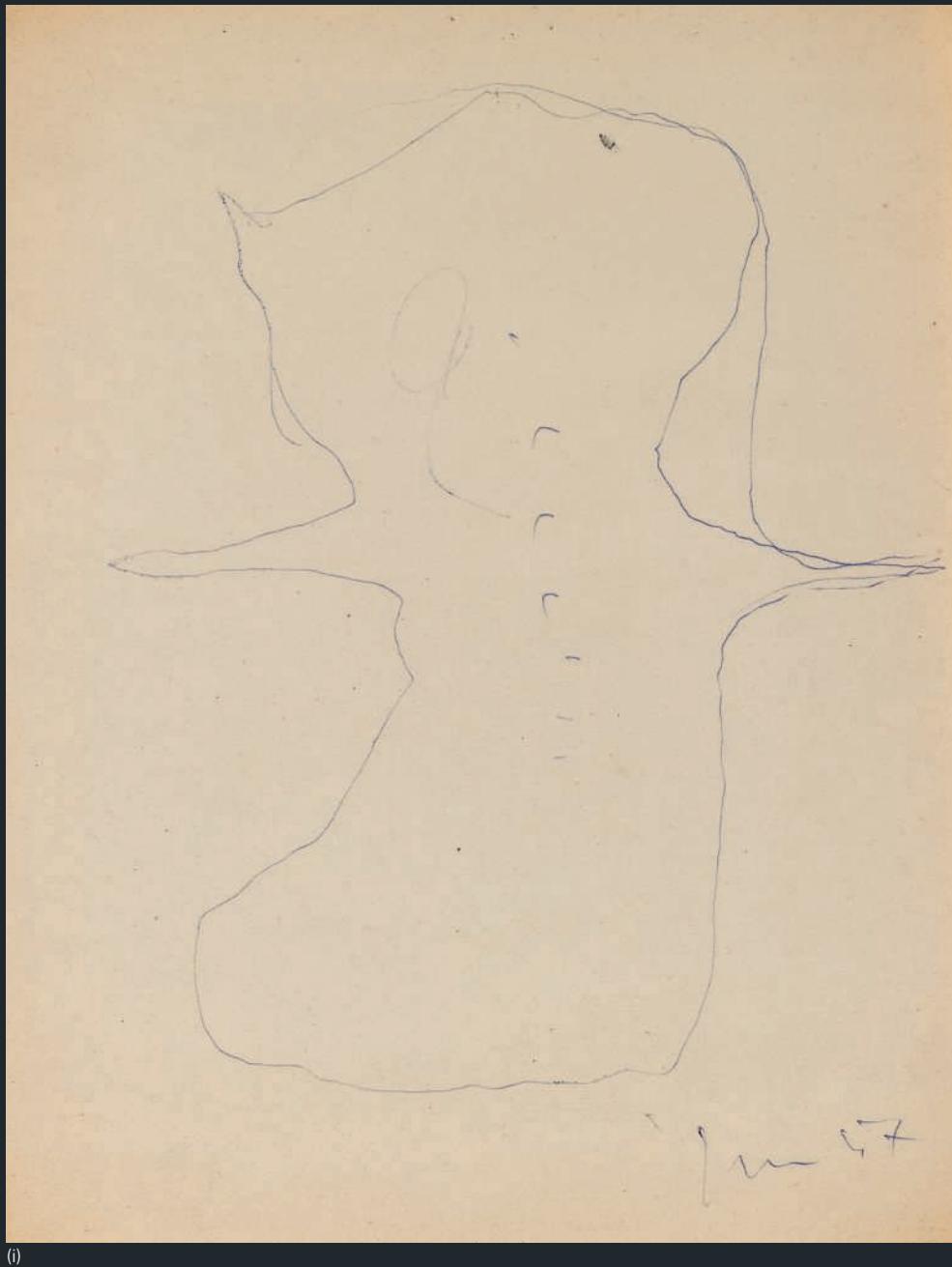
- (i) F. de Bartolomeis, *Segno-antidisegno di Lucio Fontana*, Turin 1967, fig. 74 (illustrated, unpagued).
- Lo spazio dell'immagine, exh. cat., Foligno, Palazzo Trinci, 1967 (illustrated, p. 59).
- Lucio Fontana*, exh. cat., Milano, Palazzo Reale, 1972, no. 72 (illustrated, p. 26).
- A. White, *Lucio Fontana between Utopia and Kitsch*, Massachusetts-London 2011 (illustrated, p. 174).
- L.M. Barbero (ed.), *Lucio Fontana. Catalogo ragionato delle opere su carta*, vol. II, Milan 2013, no. 49 DAS 20 (illustrated, p. 534)
- (ii) F. de Bartolomeis, *Segno-antidisegno di Lucio Fontana*, Turin 1967, fig. 52 (illustrated, unpagued).
- G. Ballo, *Lucio Fontana, idea per un ritratto*, Turin 1970, no. 113 (illustrated, p. 99).
- E. Crispolti, *Omaggio a Fontana*, Rome 1971, no. 86 (illustrated, p. 74).
- (iii) *Lucio Fontana*, exh. cat., Milano, Palazzo Reale, 1972, no. 43 (illustrated, pp. 43-89)
- Lucio Fontana*, exh. cat., Paris, Musée National d'Art Moderne, Centre Georges Pompidou, 1987-1988 (illustrated, p. 97).
- Lucio Fontana*, ex. cat., Barcelona, Fundació Caixa de Pension, 1988 (illustrated, p. 123).
- F. de Bartolomeis, *L'arte contemporanea e noi. L'amore è figurativo o astratto?*, Florence 1994, no. 70 (illustrated, p. 257).
- L.M. Barbero (ed.), *Lucio Fontana. Catalogo ragionato delle opere su carta*, vol. I, Milan 2013, no 46 DSP 1 (illustrated, p. 479).
- (iii) This work is registered in the Archivio Lucio Fontana, Milan, under no. 628/41.



(ii)



(iii)



(i)

λ160

LUCIO FONTANA (1899-1968)

(i) *Study for 'Concetto Spaziale'*;

(ii) *Concetto spaziale: anti-sculpture anti-painting*

(i) signed and dated 'fon 57' (lower right)

(ii) titled 'concetto spaziale antiscultura antipittura' (lower right)

(i) ballpoint pen on paper

(ii) ink on paper

(i) 12 3/4 x 10 1/4 in. (32.5 x 25.7 cm.)

(ii) 11 5/8 x 8 3/8 in. (29.6 x 21.2 cm.)

(i) Executed in 1957

(ii) Executed in 1949

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

each: Acquired directly from the artist by the present owner.

LITERATURE:

(i)

F. de Bartolomeis, *Segno-antidisegno di Lucio Fontana*, Turin 1967, fig. 121 (illustrated, unpaged).

L.M. Barbero (ed.), *Lucio Fontana. Catalogo ragionato delle opere su carta*, vol. III, Milan 2013, no. 57 DSP 130 (illustrated, p. 811).

(ii)

F. de Bartolomeis, *Segno-antidisegno di Lucio Fontana*, Turin 1967, fig. 72 (illustrated, unpaged).

F. de Bartolomeis, *L'arte contemporanea e noi. L'amore è figurativo o astratto?*, Florence 1994, no. 73 (illustrated, p. 260).

L.M. Barbero (ed.), *Lucio Fontana. Catalogo ragionato delle opere su carta*, vol. II, Milan 2013, no. 49 DAS 3 (illustrated, p. 531).





λ161

GIACOMO BALLA (1871-1958)

Forze spaziali

signed 'FUTURBALLA' (lower left)

oil and mixed media on board

8¾ x 11¾ in. (22.2 x 30.2 cm.)

Painted circa 1918-1920

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Casa Balla, Rome (no. 277).

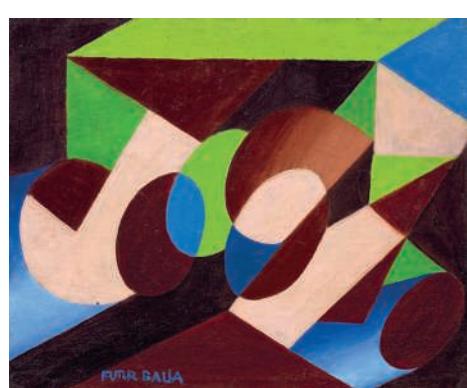
Antonio Cervi, Rome, by whom acquired from the above in 1971.

Gian Enzo Sperone, Turin, by 1974.

Acquired from the above by the present owner in 1977.

EXHIBITED:

Turin, Galleria Martano, *Balla, trenta esempi*, May 1974, no. 22 (illustrated p. 49).



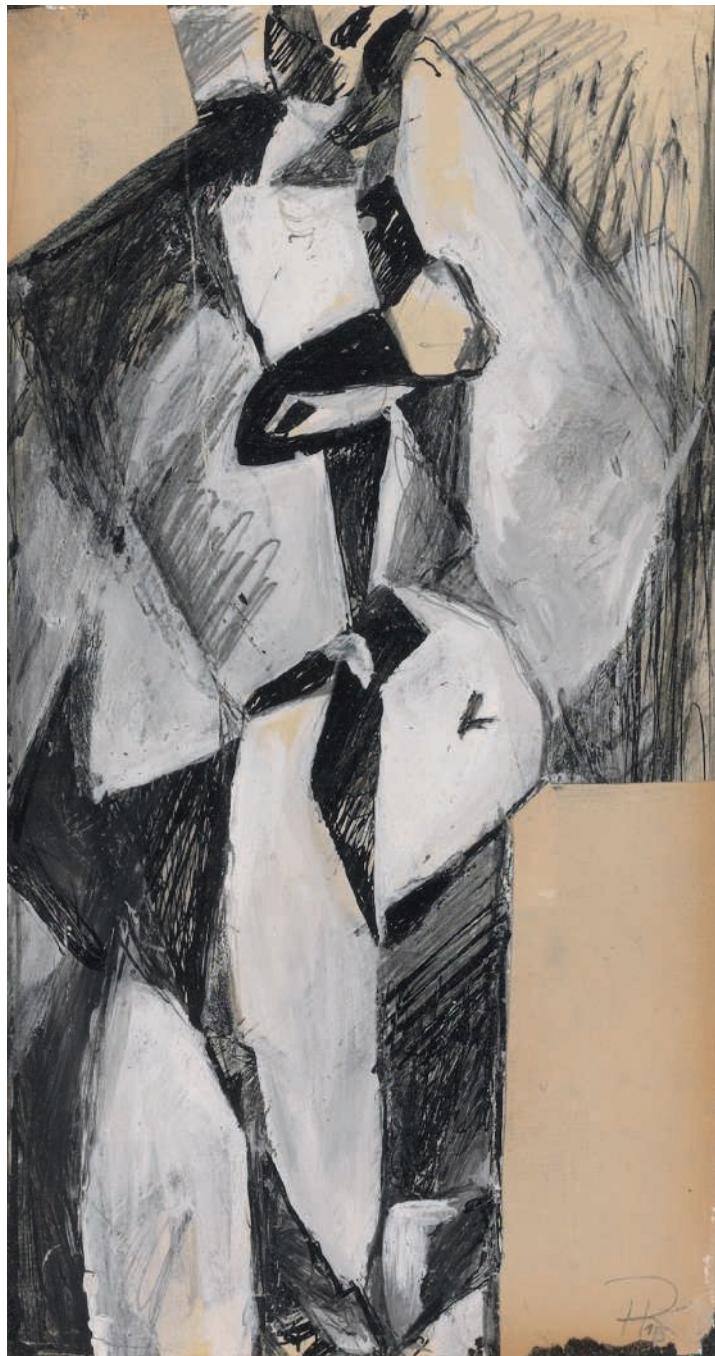
Giacomo Balla, *Cioccolato reclam per il Bal-Tic-Tac*, c. 1921.

Sold, Christie's, Milan, 2 April 2014, lot 40 (\$131,636).

Artwork: © Giacomo Balla / DACS.

The authenticity of this work has been verbally confirmed by Doctor Elena Gigli.

In a letter to Gian Enzo Sperone, Maurizio Fagiolo dell'Arco dates the present work to *circa* 1918. He describes *Forze spaziali* 'A work in which Balla introduces forms of speed (thus not "abstract" lines) combined with forms of landscape, with the purpose of creating a project for a decorative object'. He continues, stating: 'Its colour palette, from coldest to warmer, makes this small work a synthesis of the artist's research, from the *iridescent interpenetration* to his studies on *speed + landscape*'.



λ162

HANS RICHTER (1888-1976)

Nude

signed with the initials and dated 'HR 15' (lower right)
gouache, pen and ink, paper collage and pencil on paper laid down on canvas
12 x 6 3/8 in. (30.5 x 16.1 cm.)
Executed in 1915

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Galleria il Traghetto, Venice.
L'Approdo Galleria d'arte Moderna, Turin (no. 1184).
Acquired from the above by the present owner in 1966.

EXHIBITED:

Turin, Galleria Civica D'Arte Moderna, *Hans Richter*, May - June 1962, no. 17, p. 49 (illustrated).
Locarno, Galleria Flaviana, *Hans Richter*, October - November 1964.
Turin, L'Approdo Galleria d'arte Moderna, *Grandi Maestri Stranieri*, March 1966.
H. Richter, *Hans Richter, opera grafica dal 1902 al 1969*, Pollenza, 1976, pp. 106 & 107 (illustrated).



163

PAUL KLEE (1879-1940)

Buhlt Teufelt Tötet (*Seduces, Bedevils, Kills*)

signed 'Klee' (upper right); dated, numbered and inscribed '1927 Ae. 4. buhlt teufelt tötet' (on the artist's mount)
 pen and ink on paper laid down on the artist's mount
 sheet: 12 x 9 1/4 in. (30.3 x 23.3 cm.)
 mount: 14 1/8 x 11 1/2 in. (37 x 29.5 cm.)
 Executed in 1927

£18,000-22,000
 \$24,000-29,000
 €21,000-25,000

PROVENANCE:

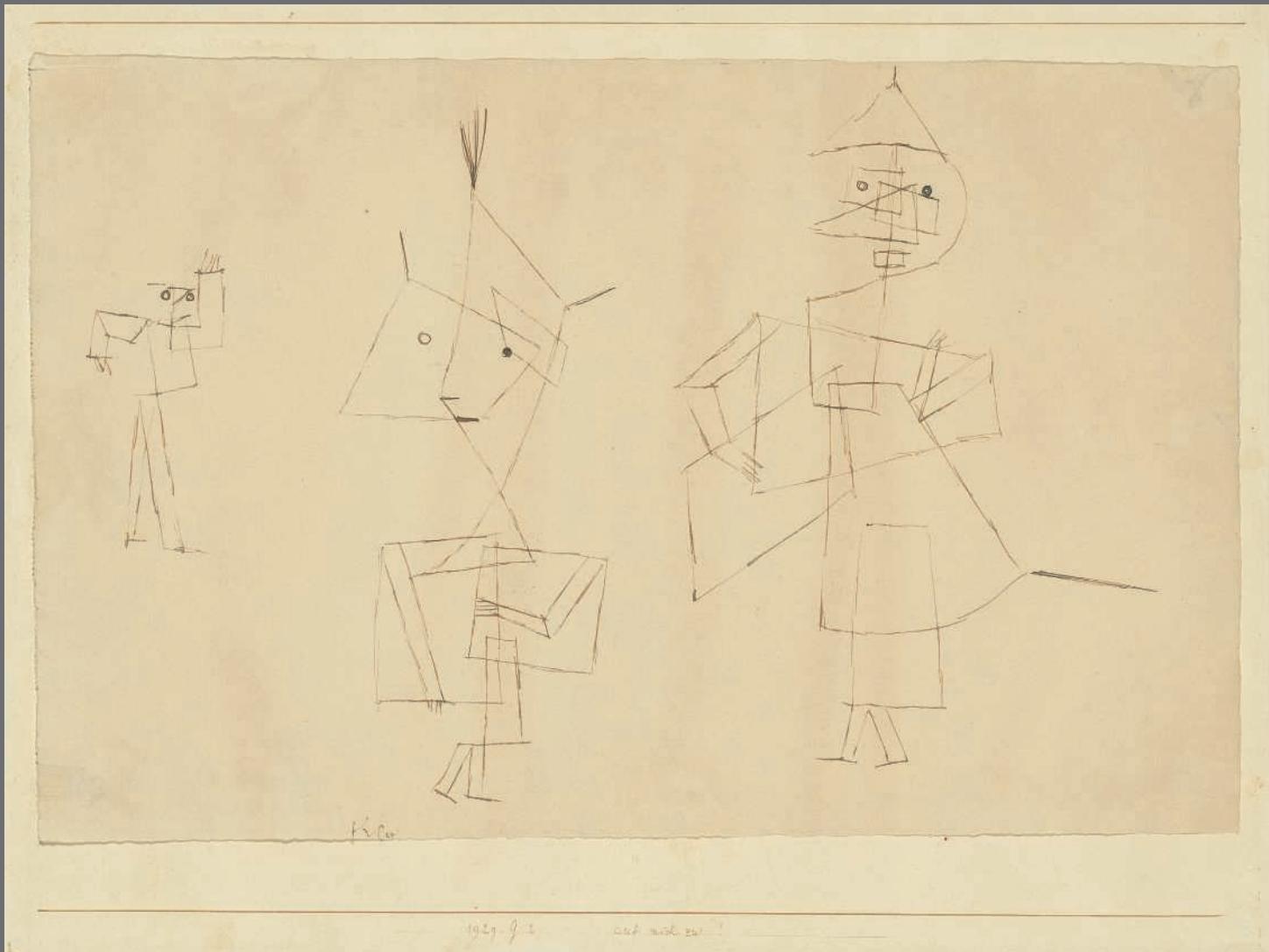
Lily Klee, Bern, by descent from the artist in 1940.
 Klee-Gesellschaft, Bern, by 1946.
 Curt Valentin [Buchholz Gallery], Berlin & New York, by 1950.
 G. David Thompson, Pittsburgh.
 World House Galleries, New York, by 1961.
 James Wise, Geneva.
 Berggruen & Cie, Paris, by 1969.
 Studio Simonis, Turin.
 Acquired from the above by the present owner.

EXHIBITED:

Munich, Haus der Kunst, *Paul Klee*, April - May 1954, no. 109.
 New York, Feigl Gallery, *15 Modern European Paintings and 16 Drawings by Paul Klee*, April - May 1956, no. 18.
 New York, World House Galleries, *Paul Klee, Watercolors and drawings*, April - May 1958, no. 16.
 Geneva, Galerie Georges Moos, *Paul Klee*, July - August 1963, no. 11.
 Zurich, Galerie Suzanne Bollag, *Paul Klee, 21 Zeichnungen*, May - June 1964 (illustrated).
 Geneva, Galerie du Perron, *Paul Klee*, July - August 1965, no. 4.
 London, Brook Street Gallery, *Klee*, June - September 1966, no. 11 (illustrated).
 New York, Saidenberg Gallery, *Paul Klee, Drawings*, February - March 1967, no. 23.

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen 1921-1930*, Potsdam, 1934, no. 177.
 W. Grohmann, *Paul Klee, Handzeichnungen*, Cologne, 1959, p. 30.
 The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. V, 1927-1930, Bern, 2001, no. 4478, p. 149 (illustrated).



164

PAUL KLEE (1879-1940)

Auf Mich Zu! (Towards me!)

signed 'Klee' (lower left); dated, numbered and inscribed
'1929.G.2 auf mich zu!' (on the artist's mount)
pen and ink on paper laid down on the artist's mount
sheet: 11 1/4 x 18 in. (29.8 x 45.5 cm.)
mount: 14 1/4 x 19 1/8 in. (37.2 x 48.8 cm.)
Executed in 1929

£30,000-40,000
\$39,000-52,000
€35,000-46,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by 1946.
Curt Valentin [Buchholz Gallery], Berlin & New York, by 1951.
Anonymous sale, Klipstein & Co., Bern, 13 November 1953, lot 218.
Henry Kleemann, New York & Munich, by 1953.
Berggruen & Cie, Paris, by 1960.
Baron Fernand C. Graindorge, Liège, by 1965.
Margaret Krebs, Brussels, by June 1973.
Notizie Arte Contemporanea, Turin.
Acquired from the above by the present owner.

EXHIBITED:

New York, World House Galleries, *Paul Klee, Watercolors and Drawings*,
April - May 1958, no. 27.
Zürich, Galerie Renée Ziegler, *Paul Klee*, September - October 1963, no. 24,
p. 17 (illustrated p. 19).

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen, 1921-1930*, Potsdam, 1934, no. 95.
The Paul Klee Foundation, (ed.), *Paul Klee, Catalogue raisonné*, vol. V, 1927-1930, Bern, 2001, no. 4918, p. 346 (illustrated).

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165

λ165

JACQUES VILLON (1875-1963)

Étude pour la petite maison close

signed 'Jacques Villon' (lower right)

pen and India ink on paper

6 7/8 x 3 1/2 in. (17.6 x 8.8 cm.)

Executed *circa* 1946

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Galleria Blu, Milan.

Acquired from the above by the present owner.

This work is recorded in the Galerie Louis Carré archives.



166

λ166

PERICLE FAZZINI (1913-1987)

Figura

signed, dated and inscribed 'pericle fazzini Roma 1933' (lower right)

pen and brush and ink on paper

15 x 10 in. (38 x 25.5 cm.)

Executed in Rome in 1933

£3,000-5,000

\$3,900-6,500

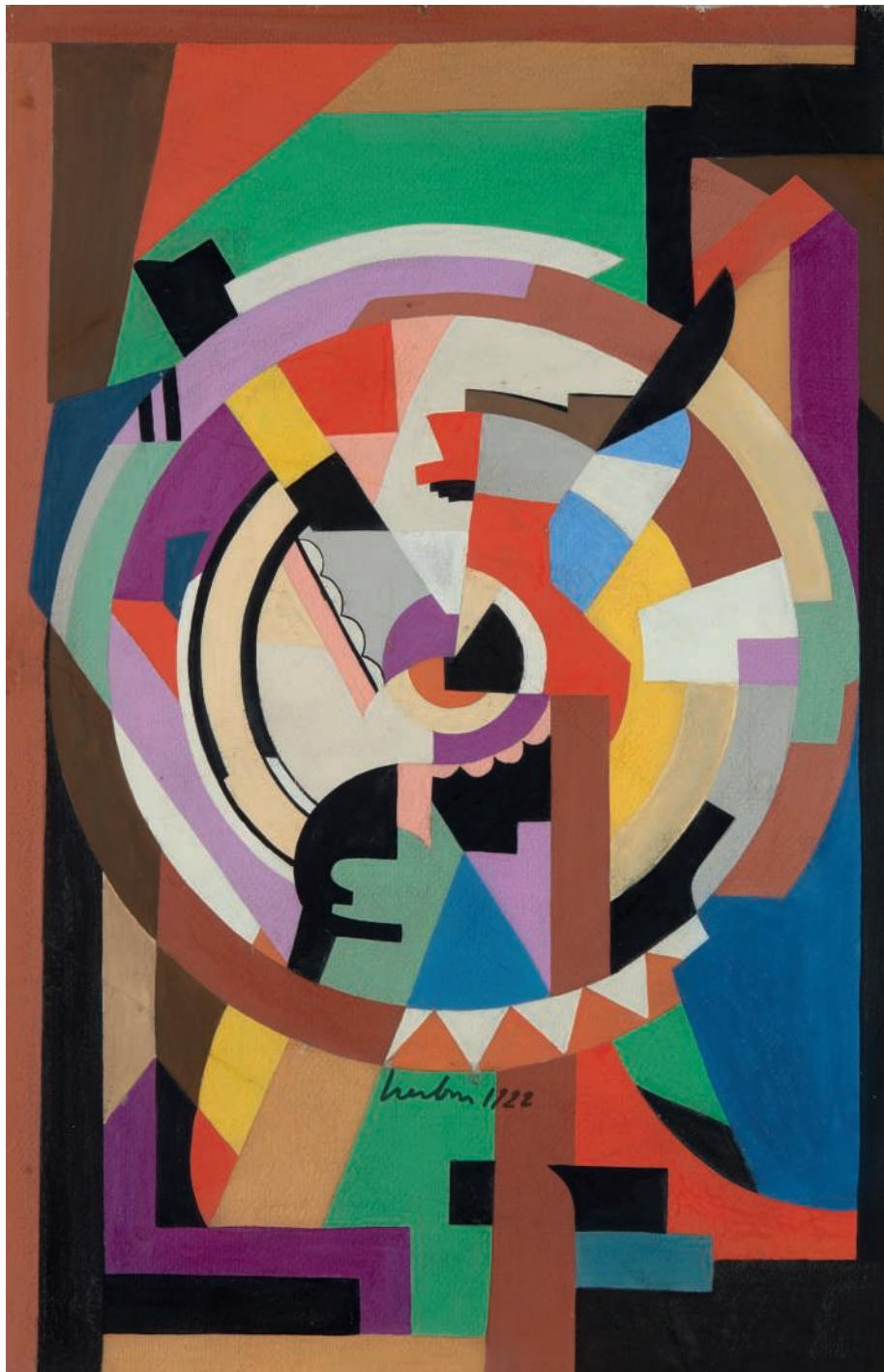
€3,500-5,800

PROVENANCE:

Galleria La Bussola, Turin.

Acquired from the above by the present owner.

The Pericle Fazzini Foundation in Rome has confirmed the authenticity of this work and will include it in their Archive under no. D-0633.



λ167

AUGUSTE HERBIN (1882-1960)

Composition

signed and dated 'herbin 1922' (lower centre)

gouache on paper

20 x 12 3/4 in. (49.8 x 32.3 cm.)

Executed in 1922

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Galerie Georges Moos, Geneva.

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

Madame Genevieve Claisse has confirmed the authenticity of this work



168

UMBERTO BOCCIONI (1882-1916)

Figura

signed 'Boccioni' (lower right)

pencil on paper

4¾ x 6 in. (11 x 15.2 cm.)

Executed *circa* 1911

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Procida collection, Rome, by 1962.

P. Palazzoli, Milan, by 1966.

Galleria Blu, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Reggio Calabria, Museo Nazionale, *Omaggio a Boccioni*, June - October 1966, no. 44, p. 18 (illustrated).

LITERATURE:

G. Ballo, *Boccioni, la vita e l'opera*, Milan, 1964, no. 395.

M.-L. Drudi-Gambillo & T. Fiori, *Archivi del Futurismo*, vol. II, Rome, 1968, no. 41, p. 255 (illustrated p. 184).

M. Calvesi & E. Coen, *Boccioni, L'opera completa*, Milan, 1983, no. 803, p. 450 (illustrated).

Figura, dated *circa* 1911, is one of Umberto Boccioni's early futurist drawings. Here the typical features of dynamism are not fully visible yet; the present work instead shows a girl sleeping, an image that is very far from the ideals of movement and progress promoted in the *Technical Manifesto of the Futurist painters*, which the artist had signed just a year earlier, with fellow artists Balla, Carrà, Russolo and Severini.

As Maurizio Calvesi wrote: 'Boccioni had to balance the realistic element typical of the cubist's fragmentation with the explosive urge of his vital sentiment, a furious, aggressive one [...] He found this balance in an almost obsessive emphasis on physicality.' (Maurizio Calvesi quoted in A. Palazzeschi, *L'opera completa di Boccioni*, Milan, 1969, p. 12).

In *Figura*, pure, delicate lines draw a human figure, possibly the artist's mother, pervaded with a lively calm that seems to describe the key, transitional moment Boccioni was undergoing in his artistic development at the time it was executed.



λ169

ARTURO MARTINI (1889-1947)

Figura seduta

signed 'Martini A' (lower right)
gouache and pen and ink on paper
13 1/4 x 9 5/8 in. (33.6 x 24.6 cm.)
Executed in 1936

£5,000-7,000
\$6,500-9,100
€5,800-8,100

PROVENANCE:

Galleria del Milione, Milan.
Acquired from the above by the present owner.

LITERATURE:

E. Crispolti & M. Pratesi, *L'arte del disegno del Novecento italiano*,
Bari, 1990 (illustrated).



170

ASGER JORN (1914-1973)

Albisola

signed and dated 'Jorn 1956' (lower right); titled 'Albisola' (lower left)
gouache, watercolour, ink and paper collage on paper laid down on canvas
16 1/4 x 21 1/8 in. (41.2 x 53.7 cm.)
Executed in 1956

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Galerie Krugier et Cie, Geneva.
Notizie Arte Contemporanea, Turin.
Acquired from the above by the present owner.

This work is registered in the archives of the Museum Jorn, Silkeborg.



171

PIERRE ALECHINSKY (B. 1927)

Dans le cirage (In a daze)

inscribed 'Dans le cirage' (lower right); signed and dated 'Alechinsky 1961'

(upper left centre)

ink on paper

14 1/4 x 9 3/4 in. (37.5 x 24.8 cm.)

Executed in 1961

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Galleria il Punto, Turin.

Acquired from the above by the present owner in 1964.

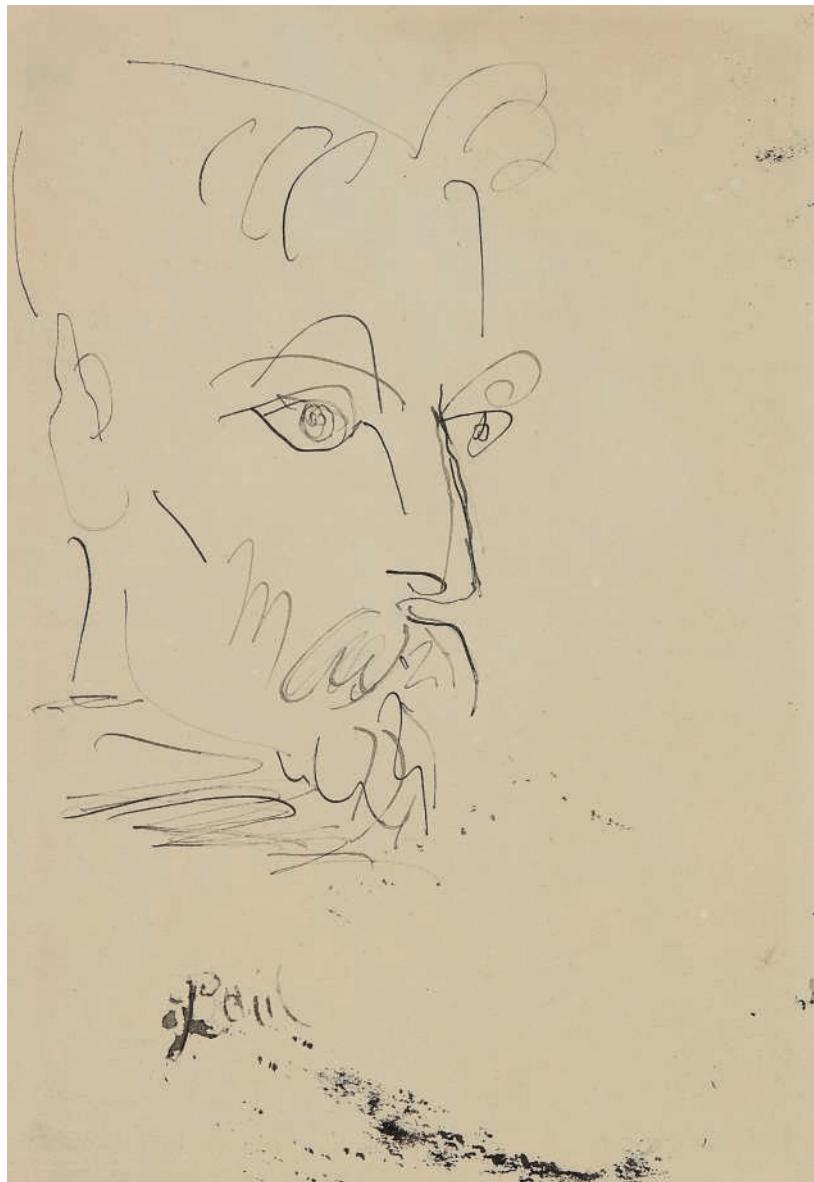
EXHIBITED:

Turin, Galleria il Punto, *Alechinsky*, May 1964 (illustrated on the back cover).

The authenticity of this work has been confirmed by the artist.

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λ172

PABLO PICASSO (1881-1973)

Portrait de Stephane Mallarmé

inscribed 'Paul' (lower left)

pen and ink on paper

11 1/4 x 7 7/8 in. (28.5 x 20 cm.)

Executed *circa* 1940

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Paul Éluard, Paris, a gift from the artist.

Lionel Prejger, Paris, by June 1971.

Acquired from the above by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

Some of the most radical artists of the early twentieth century were deeply influenced by artistic practice in other forms, such as music and poetry, and Picasso was no exception. Stéphane Mallarmé's poetry reassessed the verbal and written language, many finding it difficult to understand, with his tortuous syntax, ambiguous expressions, and obscure imagery. This rigorous reassessment of what was known as stable and unchanging had such an effect on Pablo Picasso, that he began to evolve the visual language and developed his own pictorial syntax during his Cubist period.

Portrait de Stéphane Mallarmé was gifted to Picasso's close friend, the poet Paul Éluard. The connection between poetry and painting is understated in this charming, elegant yet sketchy portrait, as the friendship between the artist and the poet was incredibly strong, with Picasso even introducing Éluard to his future wife. The pair bonded over their disgust at the bombing of Guernica, in 1937. The painter created his masterpiece, *Guernica*, and the poet, *Victory of Guernica*. Éluard's admiration for the artist led him to comment, on that occasion: 'You hold the flame between your fingers and paint like a fire'.



173

GEORGE GROSZ (1893-1959)

Sitzende Junges Mädchen

signed 'Grosz' and dated 'Febr 22' (lower right); with the *Nachlass* stamp and

numbered '2-125-4' (on the reverse)

pen and ink on paper

23 1/4 x 15 5/8 in. (59 x 39.8 cm.)

Executed in 1922

£15,000-20,000

\$20,000-26,000

€18,000-23,000

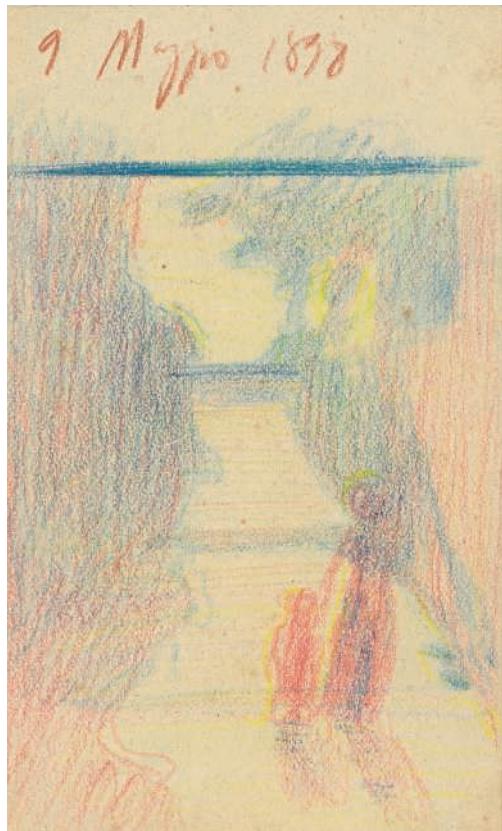
PROVENANCE:

The artist's estate.

Galleria Blu, Milano.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



174

174

GIUSEPPE PELLIZZA DA VOLPEDO (1868-1907)

Strada a Volpedo o La Passeggiata
 dated '9 Maggio 1898' (upper centre)
 coloured crayons on paper
 4 x 2 1/2 in. (10.3 x 6.3 cm.)
 Executed in Volpedo on 9 May 1898

£1,500-2,500
 \$2,000-3,200
 €1,800-2,900

PROVENANCE:

Dellacà collection, Tortona.
 Piero Leddi, Milan.
 Acquired from the above by the present owner.

EXHIBITED:

Garbagnate Milanese, Corte Valenti,
Giuseppe Pellizza da Volpedo, Disegni,
Lo studio dell'uomo mi condusse alla natura,
 March - May 1996, no. 22.

LITERATURE:

C. Muscetta & E. Sormani, *Poesia dell'Ottocento*, Turin, 1968, p. 2074
 (illustrated).
 A. Scotti, *Pellizza da Volpedo, Catalogo generale*, Milan, 1986, no. 995, p. 382
 (illustrated).

175

GIUSEPPE PELLIZZA DA VOLPEDO (1868-1907)

Paesaggio a Valpozzo
 charcoal and pencil on paper
 4 1/4 x 6 1/8 in. (10.8 x 15.6 cm.)
 Executed in Valpozzo in 1903

£1,500-2,500
 \$2,000-3,200
 €1,800-2,900

PROVENANCE:

Nerina Pellizza, Volpedo, by descent from the artist.
 Dellacà collection, Tortona.
 Piero Leddi, Milan.
 Acquired from the above by the present owner.

LITERATURE:

A. Scotti, *Pellizza da Volpedo, Catalogo generale*, Milan, 1986, no. 1138, p. 428
 (illustrated).



175

176

PIERRE BONNARD (1867-1947)

Intérieur avec Marthe Bonnard

stamped with the artist's monogram 'PB' (Lugt 3886; lower right)

pencil on paper

6 1/2 x 5 in. (16.4 x 12.5 cm.)

Executed *circa* 1930

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Galerie Claude Bernard, Paris (no. 81A).

Galleria I Portici, Turin.

Acquired from the above by the present owner.

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

Bonnard's fondness for depicting intimate scenes of everyday life, has led to him being called an "Intimist"; his wife Marthe was an ever-present subject over the course of several decades. She is often seen seated at the kitchen table, with the remnants of a meal, like in the present lot, or nude, as in a famous series of paintings where she reclines in the bathtub.

Legend has it that a 26-year-old Pierre Bonnard met 16-year-old Marthe when he helped her cross a Paris street in 1893. Marthe had just moved to Paris after leaving her small hometown of Saint-Amand-Montrond, and was working in a shop making artificial flowers for funerals. As things turned out, Marthe awoke in him an unorthodox tenderness; he took her in and sheltered her. Nonetheless, Bonnard did not discover her real name, Maria Boursin, until they eventually married, in 1925, some 30 years after they had met.



176

177

PIERRE BONNARD (1867-1947)

Nature morte aux pommes

stamped with the artist's monogram 'PB' (Lugt 3886; lower right)

pencil on paper

6 1/2 x 5 in. (16.2 x 12.5 cm.)

Executed *circa* 1925

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

[possibly] Carlo Cardazzo, Milan.

Galleria I Portici, Turin.

Acquired from the above by the present owner.

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



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178

GUSTAV KLIMT (1862-1918)

Liebespaar, stehender Mann, der nach oben blickt
with the Nachlass stamp (on the reverse)

black chalk on paper

17½ x 12½ in. (44.5 x 31 cm.)

Executed *circa* 1898

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

The artist's estate.

Galerie Ariadne, Vienna, by 1970.

Bon à tirer grafica moderna, Milan.

Private collection, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Galerie Ariadne, June 1970, no. 29 (illustrated; titled 'Studie zur Philosophie').

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen, 1878-1918*, vol. IV, Salzburg, 1989, no. 3361, p. 80 (illustrated p. 81).

The present lot is a study for the series of paintings Klimt executed for the ceilings of the University of Vienna's Great Hall, between the years 1900-1907, also known as the *Faculty Paintings*. In 1894, Klimt was commissioned this big project, (along side his colleague and partner Franz Matsch), but upon presenting his paintings, *Philosophy*, *Medicine* and *Jurisprudence*, Klimt came under attack for 'pornography' and 'perverted excess' in the paintings. None of the works would go on display in the university. In May 1945 all three paintings were destroyed by retreating SS forces.

Philosophy was the first of the three pictures presented to the Austrian Government at the seventh Vienna Secession exhibition in March 1900. It had been awarded a gold medal at the World Exhibition in Paris, but was attacked by those in his own country. In the exhibition catalogue, the painting was described as follows: 'On the left a group of figures, the beginning of life, fruition, decay. On the right, the globe as mystery. Emerging below, a figure of light: knowledge'. Critics were disturbed by its depiction of men and women drifting in an aimless trance.

179

GINO ROSSI (1884-1945)

Amanti

gouache and pen and ink on paper laid down on
canvas

9 ½ x 8 in. (24.5 x 20.3 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Galleria Gissi, Turin (no. 2398).

Acquired from the above by the present owner.



179

180

JAN TOOROP (1858-1928)

Drie bruiden

signed, dated and inscribed 'J. Th. DRIE Bruiden
1912' (lower right)

ink on paper

5 ½ x 8 ¼ in. (14.8 x 21 cm.)

Executed in 1912

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Anonymous sale, Sotheby Mak van Waay,
Amsterdam, 17 April 1975, lot 749.

Galleria I Portici, Turin.

Acquired from the above by the present owner.



180



λ181

GRAHAM SUTHERLAND, O.M. (1903-1980)

Cactus

signed 'Sutherland' (lower right)

gouache and pencil on paper, squared for transfer

6 1/4 x 6 in. (17 x 15.4 cm.)

Executed *circa* 1950

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Galleria d'arte Narciso, Turin (no. SUT.G/21).

Acquired from the above by the present owner.

Created in the artist's home town of Trottiscliffe, Kent, *Cactus* echoes Sutherland's War-period themes in its thorny appearance. However, this particular subject, with its rounded, softer, appearance derives from Sutherland's trips to the South of France, after the War, where he discovered a myriad of new subjects, including the cactus. This 1950 composition hints towards the fugitive line form of Arshile Gorky's early 1940s canvases, with stark, black ink, contrasted against saturated swathes of earthy colour and delicate palimpsests of pencil, ink, gouache veiling one another to create lyrical, layered dialogues.

STUDIES FROM IMPORTANT BODIES OF WORK BY GRAHAM SUTHERLAND



182

GRAHAM SUTHERLAND, O.M. (1903-1980)

Thorn Trees

gouache, watercolour and ink on paper

14 x 21 in. (35.8 x 53.4 cm.)

Executed *circa* 1952

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Galleria Galatea, Turin (no. 0335).

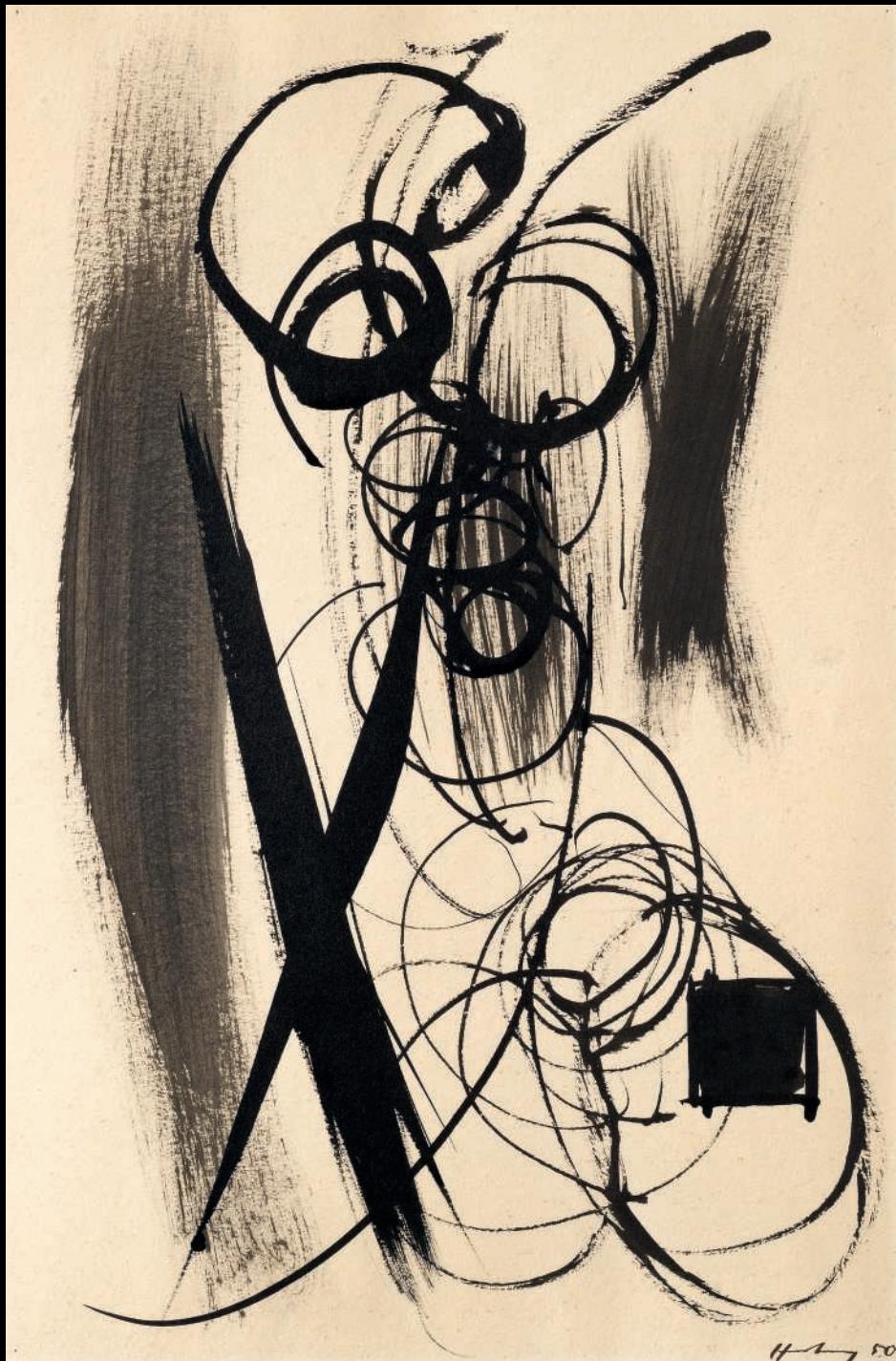
Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria d'arte Moderna e Contemporanea, *Sutherland*, October - November 1965, no. 84a, p. 198 (illustrated p. 199).

Sutherland had been appointed an official War Artist after the outbreak of the Second World War, responsible for documenting Britain as it underwent significant change, translating its physical and emotional impact into the language of visual art. Influenced by Peter Blake and Samuel Palmer, Sutherland's visual style has a visceral romanticism that was apt for this task, expressing tensions through his gestural, textured application of media and mark-making.

Thorn Trees shows the dual influences of Surrealism and Cubism, particularly Pablo Picasso's late-1920s and 1930s œuvre. Contrasting organic and angular forms to create loaded subliminal metaphors, this work powerfully indicates the zeitgeist of the British wartime consciousness. Here, nature is reduced to its bare bones, with the skeletal limbs of the plant standing in for the human casualties of war and its degradation of the landscape.



λ183

HANS HARTUNG (1904-1989)

Untitled

signed and dated 'Hans Hartung 50' (lower right)

ink on paper

14½ x 9¾ in. (37 x 24.8 cm.)

Executed in 1950

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Galleria la Bussola, Turin.

Acquired from the above by the present owner.

This work is registered in Hartung Bergman Foundation under the number HH5552 and will be included in the forthcoming Hans Hartung Catalogue raisonné being prepared by the Foundation Hartung Bergman, Antibes.



λ184

LYNN CHADWICK, R.A. (1914-2003)

Study for 'Moon of Alabama'
signed and dated 'Chadwick 57.' (lower right)
watercolour, India ink and charcoal on paper
15 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in. (40 x 50.2 cm.)
Executed in 1957

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:
Galleria Blu, Milan.
Acquired from the above by the present owner.

EXHIBITED:
Milan, Galleria Blu, *Moore, Sutherland, Chadwick, Armitage*, May - June 1958.

On 4 October 1957 the Soviet Union launched the first man-made satellite, known as Sputnik, which initiated the 'race to space' that defined an era. *Study for Moon of Alabama*'s dynamic and animated drawing depicts an early sketch for the sculpture *Moon of Alabama*, based on the satellite. Though Sputnik generated much enthusiasm, Chadwick's *Moon of Alabama* taps into the anxiety Sputnik also created, as the space pod's existence was only publicly revealed after the successful launch. Chadwick used this tension in his sculpture and developed the 'geometry of fear' (Herbert Read) that characterises Post-War British sculpture.



Lynn Chadwick, *Moon of Alabama*, 1957. Private Collection.
Photo and artwork: © Private Collection / Bridgeman Images.



185

HENRI MICHAUX (1899-1984)

Sans titre

signed with the initials 'HM' (lower right)

India ink on paper laid down on canvas

19 1/4 x 25 5/8 in. (49 x 64.5 cm.)

Executed in 1959

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Galleria Blu, Milan.

Acquired from the above by the present owner.

EXHIBITED:

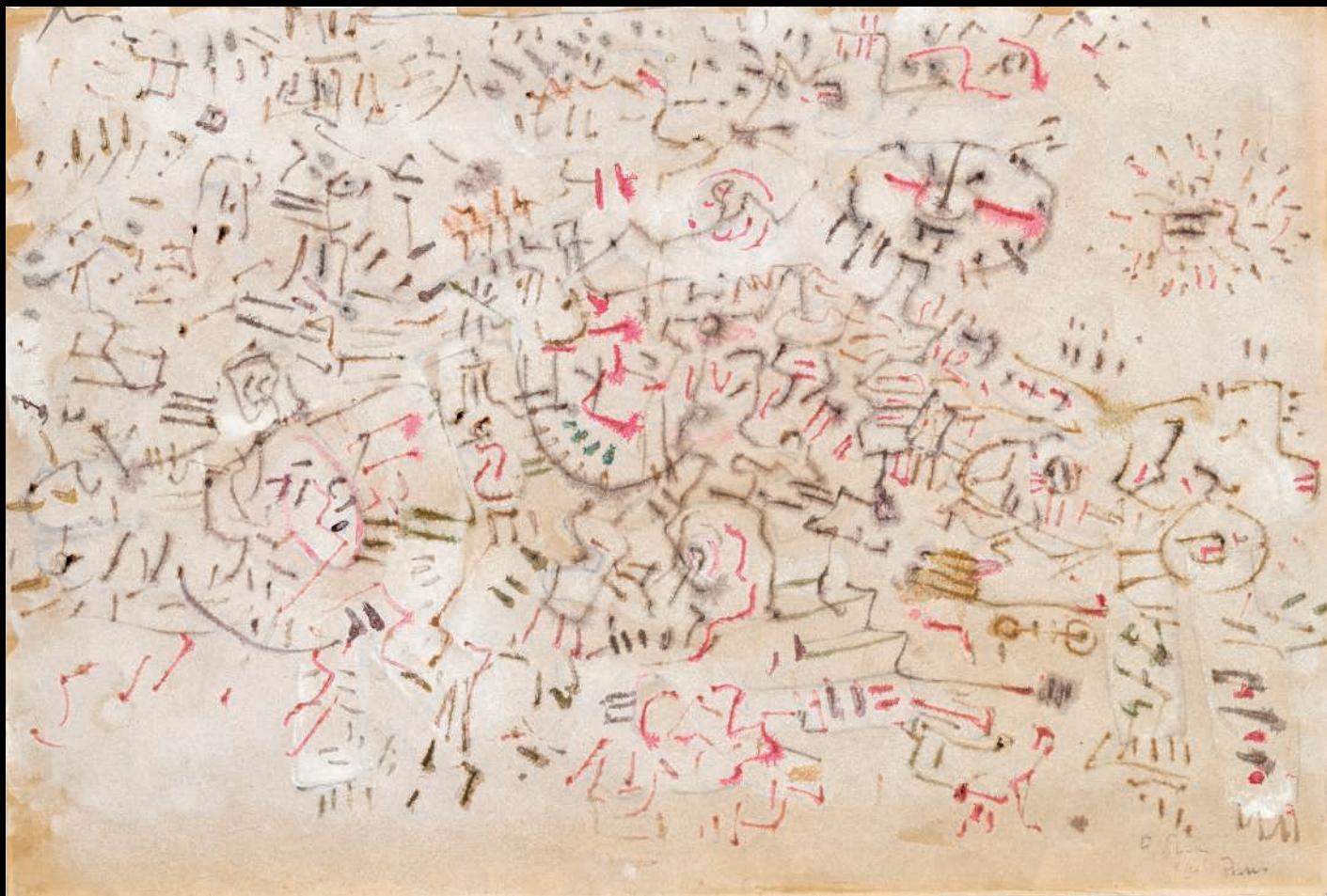
Milan, Galleria Blu, *Henri Michaux*, December 1960, no. B 337 (illustrated).

LITERATURE:

F. Russoli, *I Disegni dei Maestri - Il Novecento*, Milan, 1971, no. 40 (illustrated).

This work will be included in the forthcoming *Catalogue raisonné* currently being prepared by Micheline Phankim, Rainer M. Mason and Franck Leibovici.

Both a poet and artist, Henri Michaux was fascinated by the exploration of the deep chasms of the mind. Yet his ink works on paper enabled him to investigate internal impulses with greater directness through the instinctiveness of the line and fluidity of the medium which gave way to obsessively detailed compositions. For Michaux the brush metaphorically and physically replaced the pen he used to transcribe his poetry, inspired by the brush of oriental calligraphy. The resulting psychedelic work can be read as a form of landscape of the mind - the pure raw psychic energy unleashed from within. The paper brims with a multiplicity of tiny dancing forms which move with dynamism and liberty expressing a sense of release, as the dizzying sweep of animated flurries consume the paper surface. Yet the delicate strokes of the inked brush are applied with such vivacity that the small vibrations and oscillating beings appear like glimmering flashes, restless forms perpetually changing as Michaux was under the influence of hallucinogens. Interspersed with highlights of deep blue, the work continually forces the eye to move around in an erratic manner. *Untitled* can therefore be read as expressing the artist's inner self in the same way as his creative poetry, yet a more direct projection than with words since there is no intermediary stage but pure release through spontaneous expulsion onto the paper.



'The old Chinese used to say: 'It is better to feel a painting than to look at it'. So much today is only to look at. It is one thing to paint a picture and another to experience it; in attempting to find on what level one accepts this experience, one discovers what one sees and on what the level the discovery takes place.'

(Mark Tobey quoted in exh. cat., *Mark Tobey: A Centennial Exhibition*, Basel, 1990, p. 42.)

186

MARK TOBEY (1890-1976)

Composition

signed and dated 'Tobey '54 Paris' (lower right)

gouache and ink on paper

7 1/2 x 10 1/2 in. (18.8 x 27.7 cm.)

Executed in 1954

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Notizie Arte Contemporanea, Turin.

Acquired from the above by the present owner.

EXHIBITED:

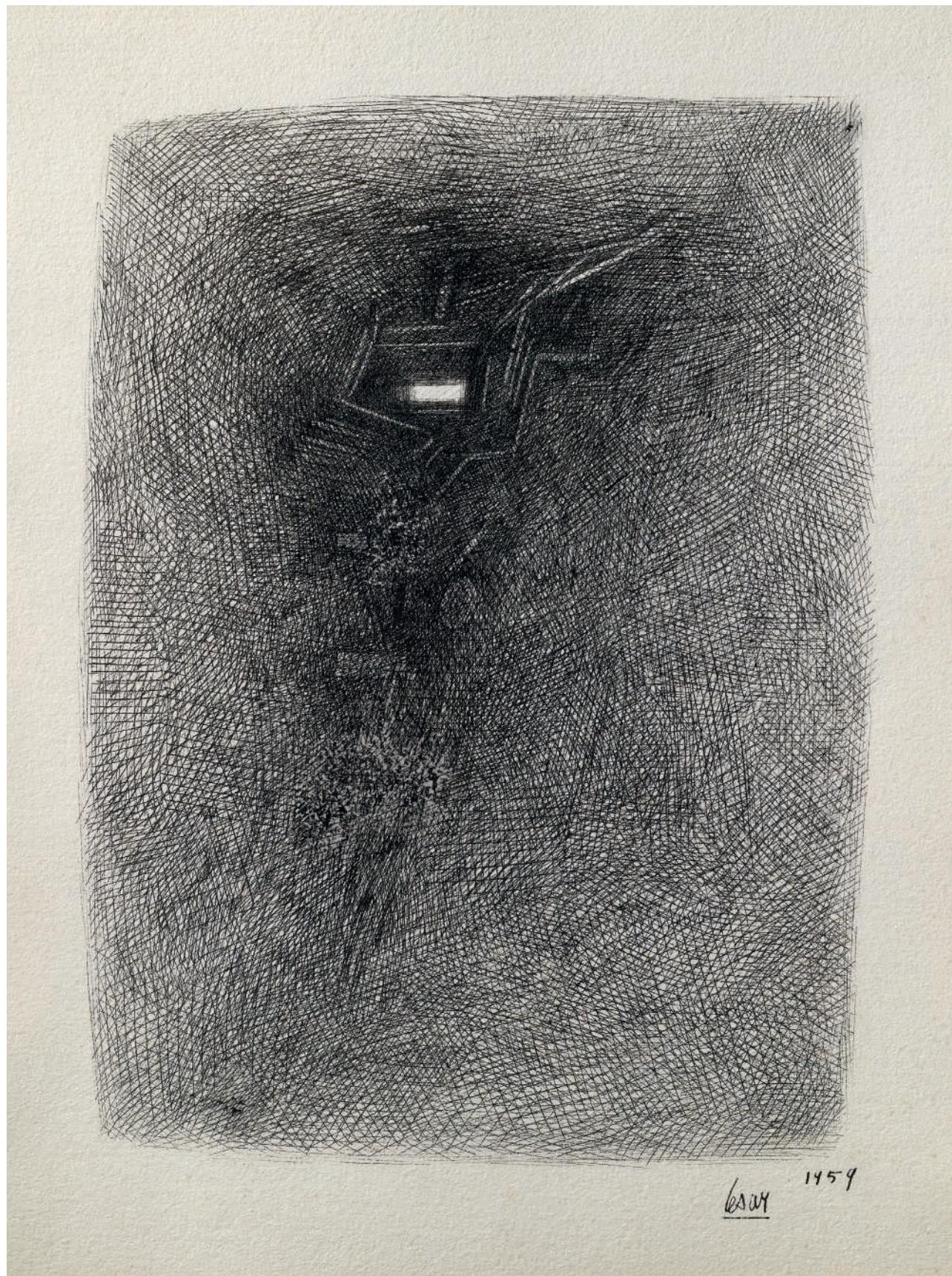
Paris, Musée des Arts Décoratifs, *Mark Tobey*, October-December 1961, no. 114 (illustrated, p. 42).

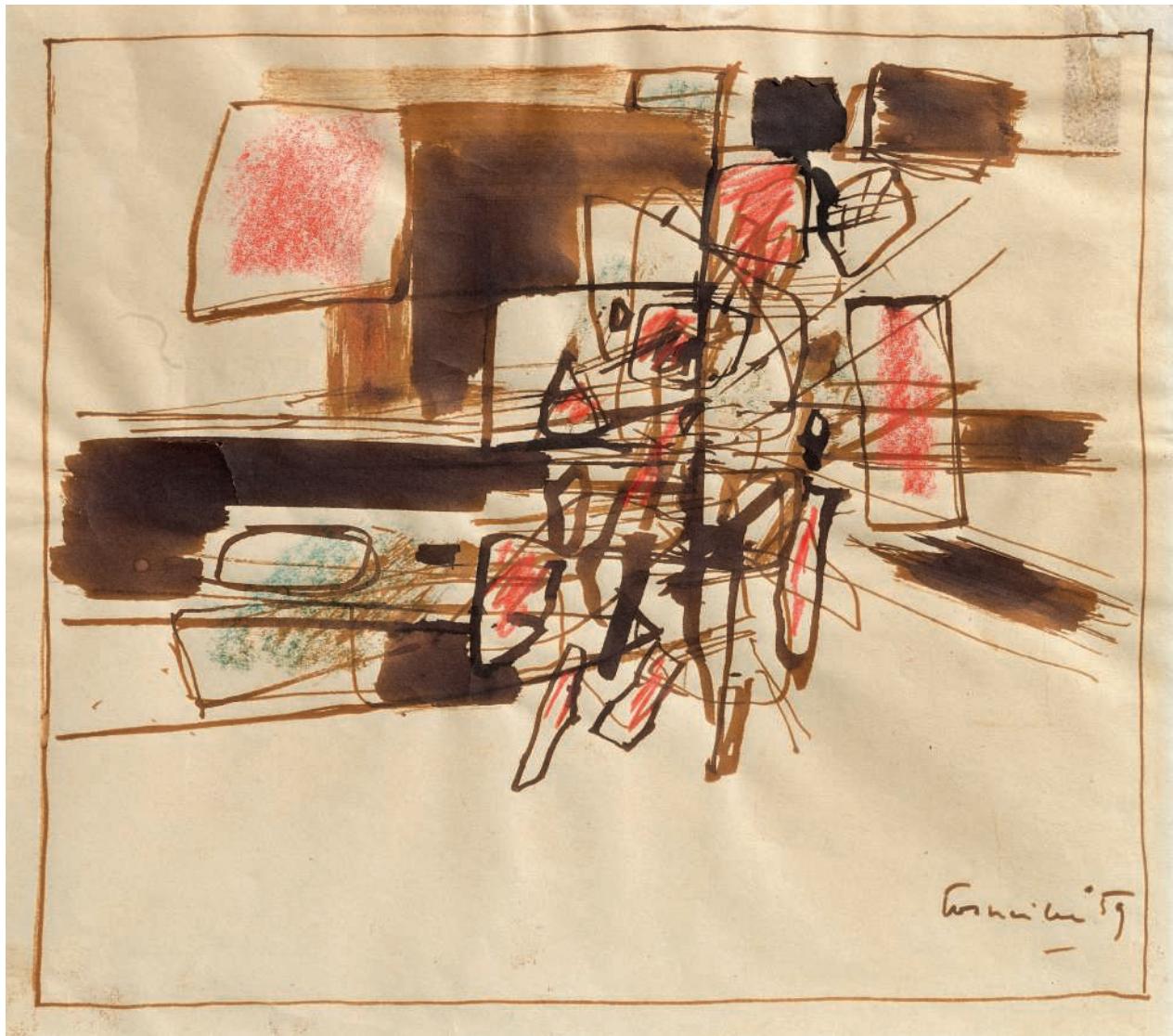
Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [218-5-30-17].

Simultaneously bold and delicate, unobtrusive yet oscillating with movement, equilibrium is central to *Composition* and Mark Tobey's ideals for life and art. Upon the finely meshed surface of the work, Tobey explores the expressive gestural quality of line, profoundly influenced by Chinese calligraphy. Although perhaps seemingly two-dimensional, upon closer scrutiny accents of colour- pink and yellow- create structure and suggest an ambiguous recession due to bleeding of pigment. As a result, fluid line and brush are fused, dematerialising the paper surface and embracing the metaphysical and the ambiguity of signs. Yet the lack of central focal point and flecks of paler tempera create a textural intensity that draws the viewer into the complex Visual metaphor.

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188

λ187

CÉSAR (1921-1998)

Untitled

signed and dated 'Cesar 1959' (lower right)

pen and India ink on paper

29 5/8 x 21 1/8 in. (75.2 x 55.5 cm.)

Executed in 1959

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Galleria d'arte Galatea, Turin.

Acquired from the above by the present owner.

This work is registered in the Archives of Denyse Durand-Ruel under no. 7803.

λ188

CORNEILLE (1922-2010)

Untitled

signed and dated 'Corneille 59' (lower right)

pen and brush and ink and wax crayon on paper

8 1/8 x 9 1/4 in. (20.7 x 23.5 cm.)

Executed in 1959

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Galleria Gissi, Turin.

Acquired from the above by the present owner.

The Fondation Guillaume Corneille has confirmed the authenticity of this work.



Salvador Dalí's *One Thousand and One Nights*

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

Extremely varied in its graphic style and entrancing with its dramatic imagery, Dalí's series of illustrations for *One Thousand and One Nights* shows the artist's interpretation of central figures and events in a complex and evolving narrative that may date back in its origins to the 9th Century. The stories of Scheherazade as retold in *One Thousand and One Nights* include some of the most recognisable images of Arabic, Persian, Mesopotamian, Indian, and Egyptian folklore. For many hundreds of years these stories and their characters were central to a European understanding and imagining of Arabian and Persian history and visual culture.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ189

SALVADOR DALÍ (1904-1989)

Cheval sur bastion, château et pluie de cubes volants
signed and dated 'Dalí 1966' (lower left)
gouache, watercolour, pastel, felt-tip and ballpoint pen and charcoal on paper
15¾ x 11½ in. (39 x 28.3 cm.)
Executed in 1966

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

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

EXHIBITED:

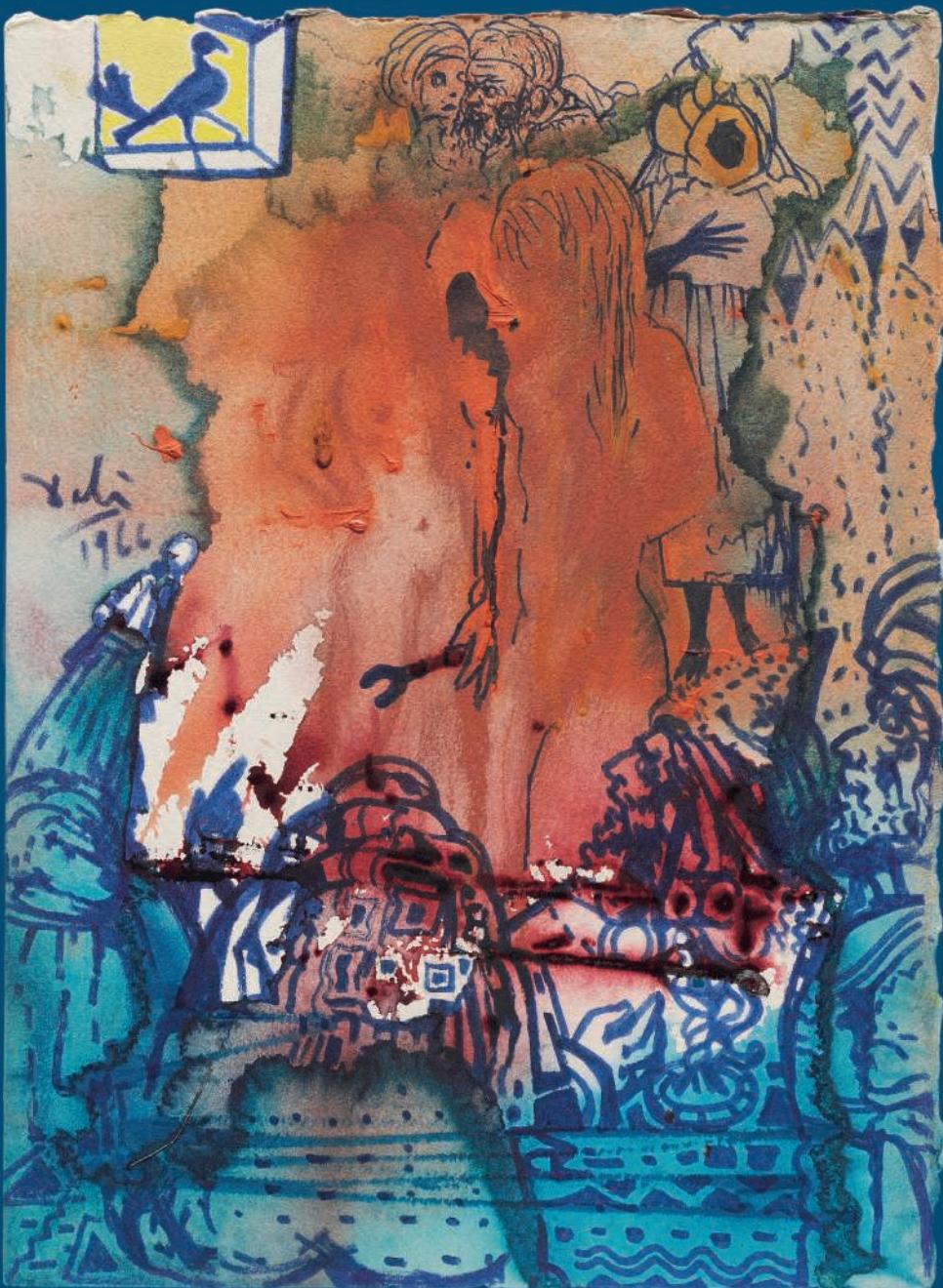
Turin, Fondazione Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 66, p. 102 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Dæken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al., *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 89 (illustrated).

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





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

190

SALVADOR DALÍ (1904-1989)

Vieux magicien Ottoman, femme nue et corbeau à la fenêtre

signed and dated 'Dali 1966' (centre left)

gouache, watercolour and felt-tip pen on paper

15½ x 11½ in. (39.6 x 29 cm.)

Executed in 1966

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

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

EXHIBITED:

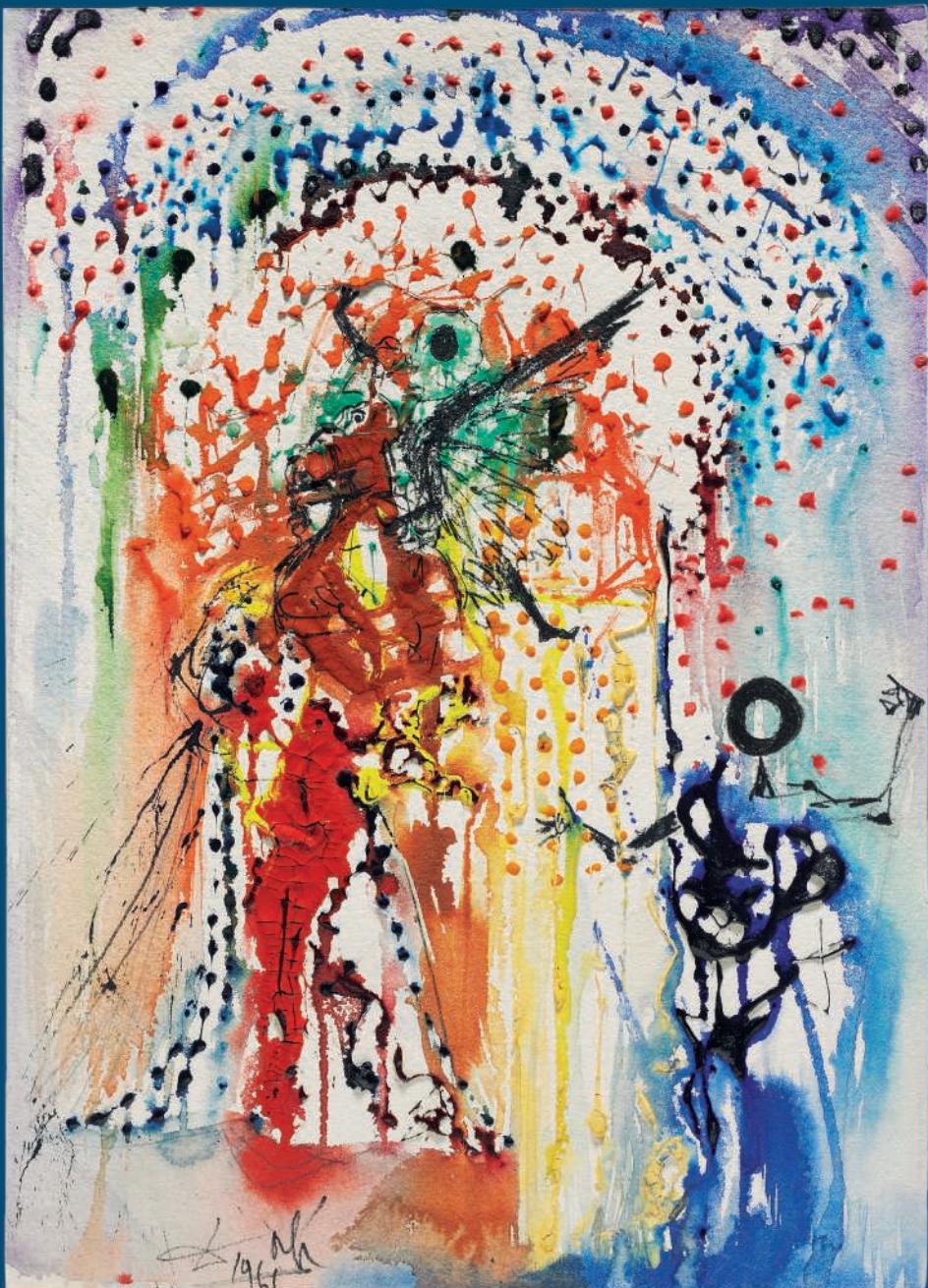
Turin, Fondazione Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 81, p. 117 (illustrated).

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

LITERATURE:

M. Castells et al., *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 169 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ191

SALVADOR DALÍ (1904-1989)

Porte de pluie colorée

signed and dated 'Dali 1966' (lower left)
gouache, watercolour, brush and India ink and felt-tip pen on paper
15 x 10½ in. (38 x 27.7 cm.)

Executed in 1966

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

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

EXHIBITED:

Augsburg, Römisches Museum, *Dali, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al., *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 81
(illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

192

Salvador Dalí (1904-1989)

Femme voilée avec un turban bleu et lampe allumée
signed and dated 'Dali 1966' (upper centre)
gouache, watercolour, pen and ink and felt-tip pen on paper
15½ x 11½ in. (38.8 x 29.4 cm.)
Executed in 1966

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

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

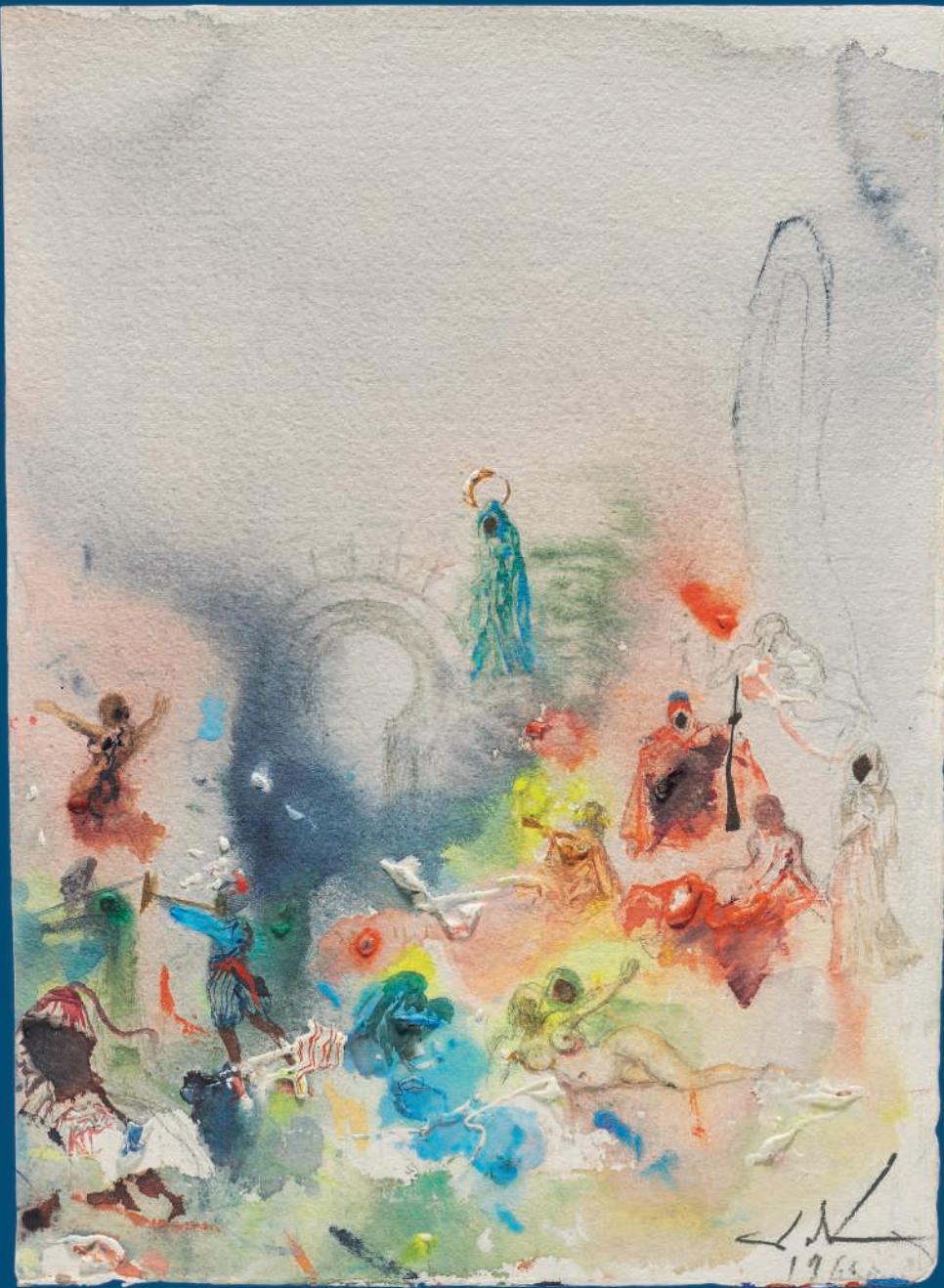
EXHIBITED:

Turin, Fondazione Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 72, p. 108 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Dæken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dali, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al., *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 197 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

193

SALVADOR DALÍ (1904-1989)

Fantaisie orientale fond de nuages et portail
signed and indistinctly dated 'Dalí 1965' (lower right)
gouache, watercolour and black crayon on paper
15 1/4 x 11 in. (38.8 x 28 cm.)
Executed *circa* 1965

£15,000-20,000
\$20,000-26,000
€18,000-23,000

PROVENANCE:

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

EXHIBITED:

Turin, Fondazione Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 67, p. 103 (illustrated; dated '1966').
Bruges, Stichting Sint-Jan, *Salvador Dalí, Dæken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al., *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 181 (illustrated).

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



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

194

LE CORBUSIER (1887-1965)

Deux femmes

signed and dated 'Le Corbusier 1932' (lower right)
watercolour and brush and pen and India ink on paper
image: 23½ x 18½ in. (59.7 x 47 cm.)
sheet: 28½ x 20¾ in. (72.5 x 52.8 cm.)
Executed in 1932

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

The artist's estate.
Fondation Le Corbusier, Paris (no. 2360).
Heidi Weber, Zurich, by whom acquired from the above.
Bernard Weber, Zurich, by gift from the above.
Private collection, Zurich, by whom acquired from the above in the 1980s.

Eric Mouchet has confirmed the authenticity of this work.

After a decade of purism where he dedicated himself to still lifes, Le Corbusier decided at the end of the 1920s to let the human figure in his pictorial repertoire. Although he occasionally got his inspirations from the vocabulary of his friend Fernand Léger, and even from surrealist imagery, it was in 1932 that Le Corbusier achieved a synthesis, from which this work is one of the best examples.

Like some of the *circa* twelve ink drawings from this series, *Deux femmes* bears a double inscription by the artist, which he used during two distinct periods: on the *verso* two concentric circles that he put on works that he considered as his most important, and on the *recto* the letters 'CP' which are found on some of the artist's most exceptional works; these are thought to refer to 'Collection Personnelle'.



(recto)

195

ALBERTO GIACOMETTI (1901-1966)

Nature morte au bouquet de fleurs (recto); *Etudes* (verso)
signed and dated 'Alberto Giacometti 1946' (recto; lower right)

pencil on paper
20 1/4 x 13 3/8 in. (51.5 x 34 cm.)
Executed in 1946

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

Paul Camille Jacob, Paris.
Private collection, Lake Geneva; sale, Hôtel Drouot, Paris, 4 December 2013, lot 46.
Acquired at the above sale by the present owner.

LITERATURE:

The Alberto Giacometti Database, no. 2476.

The drawings on the reverse of the present lot are probably, for the most part, studies for *Le vide Poche*, executed in plaster in 1930-31 (see: sale, Christie's, Paris, 1 December 2009, lot 119).



(verso)

λ196

PABLO PICASSO (1881-1973)

Tête de femme (Dora Maar)

signed 'Picasso' (upper left); dated '22.1.42.' (on the reverse)

gouache on paper

16½ x 12 in. (40.8 x 30.6 cm.)

Executed on 22 January 1942

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Galerie Simon, Paris (no. 01991).

Galleria La Bussola, Turin (no. 10851).

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

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

Claude Picasso has confirmed the authenticity of this work.

Executed in 1942, *Tête de femme (Dora Maar)* is a stunning portrait of a female, immediately recognisable as the Yugoslavian born photographer, painter and poet, with whom Pablo Picasso started, in 1936, an intense love affair that lasted through the War years, and was indelibly tinged with the tragedy of the catastrophic conflict.

Dora's mysteriously intense but inscrutably impassive visage seemed to reflect the ominous and troubled mood in Europe during the increasingly violent years that preceded the Second World War. However, as John Richardson has pointed out: 'After World War II broke out, Picasso came to portray Dora more and more frequently as a sacrificial victim, a tearful symbol of his own pain and grief at the horrors of tyranny and war' (in "Pablo Picasso's *Femme au chapeau de paille*", Christie's, New York, sale catalogue, 4 May 2004, p. 113).

The Dora Maar portrayed in the present lot is not like the terrified, terrifying Erinyes-like 'women of war' typical of Picasso's celebrated *Weeping Women* series of 1937; instead, here, she stares outward with a wide-eyed look of resignation. Her distorted face is set against a sombre background and pervaded by a melancholic, sinister aspect typical of the artist's work of this period, and in line with the sitter's mood at the time the present lot was executed. In early 1942, reflecting a growing discord between herself and Picasso, Dora Maar wrote in a poem: 'Today it's another landscape in this Sunday at the end / of the month of March 1942 in Paris the silence is / so great that the songs of the tame birds are like little / flames you can see. I am desperate / But let it be.' (Dora Maar quoted in M. M. A. Caws, *Dora Maar with & without Picasso, a biography*, London, 2000, p. 162). It was in May 1943, shortly after the execution of *Tête de femme (Dora Maar)*, that Picasso met Françoise Gilot, a young painter, in the restaurant Le Catalan in Paris. She soon became (and remained, for ten years) his lover and artistic muse, which left Dora Maar devastated.

Beautifully drawn with cloudy deep brushstrokes, *Tête de femme (Dora Maar)* was acquired by the father of the present owners over fifty years ago, and has since remained in the same family, never offered at auction before.



Dora Maar, late 1930s. Photograph by Rogi André.



λ197

PABLO PICASSO (1881-1973)

Visage de femme

dated and numbered '29.10.70. II' (upper left)

black and wax crayon on paper

14½ x 10½ in. (37.2 x 27 cm.)

Executed on 29 October 1970

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

Francois Lachenal, Paris, and thence by descent.

Private collection France.

Private European collection; sale, Christie's, London, 23 June 2005, lot 326.

Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

Picasso executed *Visage de femme* four days after his 89th birthday, within the last three years of his life. It depicts his most frequently represented muse: his wife and companion Jacqueline Roque. He displays her profile from the left, which was his favourite view of her. In fact, he had noticed, at the outset of their relationship, that her profile resembled that of the odalisque on the right side in Delacroix's *Les femmes d'Alger*, a painting he had long admired in the Louvre Museum, and which provided the inspiration for many of his figure studies and some of his most important works, including his own series by the same title, one of which holds the record for the most valuable work of art ever sold at auction (sold Christie's, New York, 11 May 2015, lot 8).

This profile drawing of Jacqueline is based on the female head in the crayon study 26.10.70. II, which had as its immediate progenitor the profile seen in various heads of matadors that Picasso painted in mid-October 1970. During the three days prior to executing the present drawing, Picasso had used this profile - characterised by the figure-of-8 shape of the lips - in three dual-figure paintings (C. Zervos, vol. XXXII, Paris, 1977, nos. 292-294).

Picasso completed the present drawing on 29 October amongst five variants, each of the works being numbered I to V, and VII. The basic outline of this profile is detectable within the male composite visage, numbered VI. Within this sequence, Picasso rounded out the face, and presented it in a three-quarter view. He returned to the original profile, however, having repositioned the eyes on a horizontal level, to depict the head of Jacqueline in *Nu couché à la couronne de fleurs*, which he painted the next day, 30 October (C. Zervos, vol. XXXII, Paris, 1977, no. 295).

Having completed the painting on 30 October, Picasso set aside this particular characterisation of Jacqueline's profile until the following spring. Then, on 4 April 1971, he revived it in the painting *Buste de femme à l'oiseau* (C. Zervos, vol. XXXIII, Paris, 1978, no. 54). He turned to it again in drawings done, just a few weeks later between 22 and 28 April.



Eugène Delacroix, *Femmes d'Alger dans leur appartement*, 1834. Musée du Louvre, Paris.
Photo © RMN-Grand Palais (musée du Louvre) / Thierry Le Mage.

29.10.70.

II



λ198

HENRI MATISSE (1869-1954)

Buste de jeune femme

signed, dated and inscribed 'Matisse oct.44 Baudelaire
l'amour du mensonge' (upper right)
charcoal and *estompe* on paper
20¾ x 16 in. (52.8 x 40.7 cm.)
Executed in October 1944

£300,000-500,000
\$390,000-650,000
€350,000-580,000

PROVENANCE:

Galerie Rosengart, Lucerne, circa 1962.
Private collection, Italy, by whom [probably] acquired from the above,
and thence by descent to the present owners.

Wanda de Guébriant has confirmed the authenticity of this work.

Love of Lies (L'Amour du mensonge)

*Dear indolent, I love to watch you so,
While on the ceiling break the tunes of dances,
And hesitant, harmoniously slow,
You turn the wandering boredom of your glances.*

*I watch the gas-flares colouring your drawn,
Pale forehead, which a morbid charm enhances,
Where evening lamps illuminate a dawn
In eyes as of a painting that entrances:*

*And then I say, "She's fair and strangely fresh,
Whom memory crowns with lofty towers above.
Her heart is like a peach's murdered flesh,
Or like her own, most ripe for learned love."*

*Are you an autumn fruit of sovereign flavour?
A funeral urn awaiting tearful showers?
Of far oases the faint, wafted savour?
A dreamy pillow? or a sheaf of flowers?*

*I have known deep, sad eyes that yet concealed
No secrets: caskets void of any gem:
Medallions where no sacred charm lay sealed,
Deep as the Skies, but vacuous like them!*

*It is enough that your appearance flatters,
Rejoicing one who flies from truth or duty.
Your listless, cold stupidity — what matters?
Hail, mask or curtain, I adore your beauty!*

Charles Baudelaire, *Les Fleurs du Mal*, Paris, 1861.
(Translation: Roy Campbell, *Poems of Baudelaire*, New York, 1952).



Matisse oct. 44
Bandolaise
à l'amour du mensonge

*'It is enough that your appearance flatters,
Rejoicing one who flies from truth or duty.
Your listless, cold stupidity — what matters?
Hail, mask or curtain, I adore your beauty!'*

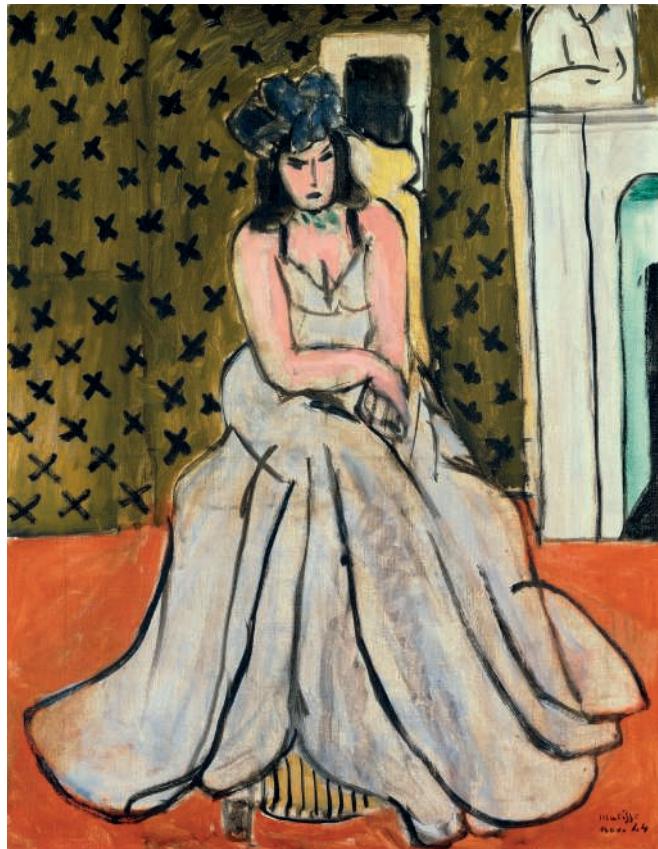


Henri Matisse with his model Micaela Avogardo, 1944.

Photo by Henri Cartier-Bresson.

Photo: © Henri Cartier-Bresson/Magnum Photos

Artwork: © Succession H. Matisse/ DACS 2017.



Henri Matisse, *Femme au chapeau bleu*, 1944.
 Sold Christie's, New York, 11 May 1995, lot 134, (\$1,124,500).
 Photo: © Christie's Images / Bridgeman Images.
 Artwork: © Succession H. Matisse/ DACS 2017.

Buste de jeune femme presents the vision of a beautiful young woman, endowed with the fine nose, large eyes and voluptuous mouth, enhanced by the confident, exuberant, line of the artist's distinctive hand. It is a deftly worked surface in which the artist investigates the interplay of positive and negative space with mastery, pre-empting his revolutionary *cut-outs*, the body of work that would come to consume his later life endeavours.

The sitter's head is cast in shadow by a broad swathe of smudged charcoal. This serves to soften and enrich the darker black of the line that delineates her face, adding a mysterious quality to her gaze, as though her face is in relief; veiled and masked from view. The model's manner of dress—the elaborate millinery suggested by the lively lines atop her head, her layered necklace and delicately-ribboned gown—speak to Matisse's renowned interest in colour, texture and pattern; his interest in fabrics and couture often being attributed to his family history with the textiles industry.

Elements of costume also suggest a context of social parade, a hidden narrative. The present work bears close resemblance to the painting *Femme au chapeau bleu* of the same year (sold, Christie's, New York, 11 May 1995, lot 134), a wider view of the same scene and model within a patterned interior executed based on the same sitting.

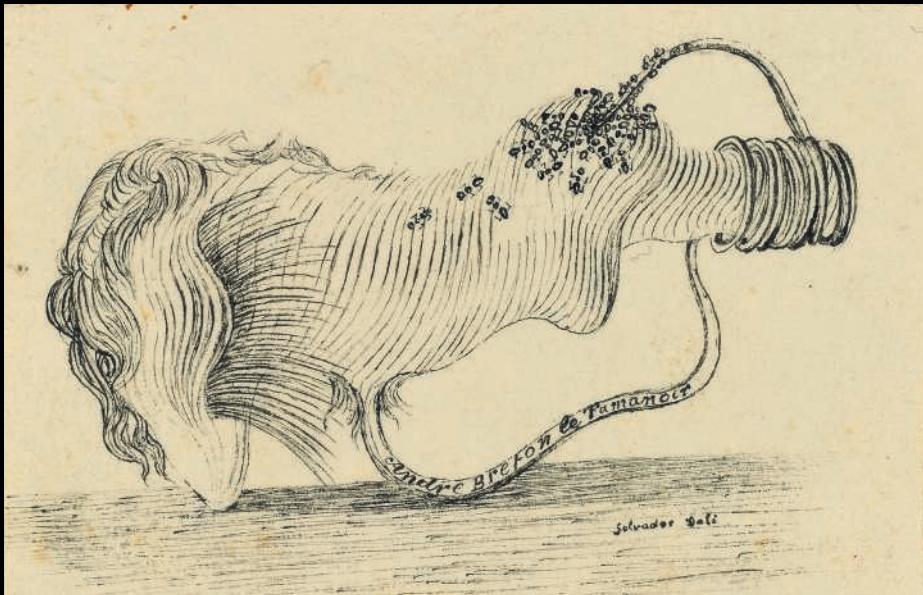
Yet it is the modest inscription at the upper left corner of *Buste de jeune femme*, which brings forward a further dimension to this piece. It cites a reference to *L'Amour du mensonge*, Baudelaire's poem from *Les Fleurs du mal*, first published in 1857. Included in *Tableaux Parisiens*, this poem was published in the second edition of the tome in 1861 wherein censored poems were removed with new poems added. Widely interpreted as a criticism of modern Paris, this new chapter draws on a number of characters – the Seven Old Men, the Hard-working Skeleton, the Mendicant Redhead, the gambler, the prostitute, the blind man – to expound the suffering and emotional

isolation of the downwardly-mobile attempting to survive amongst the affluent and indifferent within the atmosphere of Raoul Hausmann's new vision of his beloved city.

The original edition of Baudelaire's infamous work was finally cleared for publication in France in 1949, five years after the current portrait was executed. Matisse's illustrated edition of *Fleurs du mal* was published in 1947, two years prior, and thus represented the second edition. His approach to this task was to illustrate the book of poems solely with portraits of many different sitters which included Baudelaire and the artist himself as well as a number of other predominantly female subjects. This made for an engaging and unusually non-illustrative counterpart to the text. As expressed by Kathryn Brown 'Matisse's imagery for *Les fleurs du mal* prompts a visual experience of beauty on the part of the viewer that is often at odds with, but dependent on a complimentary expression of beauty in the accompanying poems.' (Kathryn Brown, *The Art Book Tradition in Twentieth-century Europe*, Farnham, 2013, p. 31.)

Although this is not the drawing used to accompany Baudelaire's poem in Matisse's illustrated edition, the principle of the combination of image and text remains the same. Seeing the probable source of this composition, the model in the larger painting, within a decidedly *Matissean* interior, we can see that the sitting itself was separate from simply a literal interpretation of the literary work. Instead, the small inscription at the lower right suggests a connection, a contemplation of this portrait with the context of the written poem, verbally depicting a young, emotionally removed woman. The text from *L'Amour de mensonge* nonetheless appears more in line with the text in its mood. Its ending is almost perfectly appropriate in the context of Matisse's artistic vision, the final line reading: 'Hail, mask or curtain, I adore your beauty!'.

Formerly in
The Collection of André Breton



(illustrated enlarged)

λ*199

SALVADOR DALÍ (1904-1989)

André Breton le Tamanoir

signed and inscribed 'André Breton le Tamanoir/Salvador Dalí' (lower right)

pen and ink on paper

1½ x 2¾ in. (4.1 x 6.3 cm.)

Executed *circa* 1929-31

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

André Breton, Paris, a gift from the artist.

Galerie Östermalm, Stockholm.

Anonymous sale, Stockholm, Bruun Rasmussen, 19 November 1996, lot 19.

Anonymous sale, Sotheby's, 25 June 1997, lot 269.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Centre Georges Pompidou, *Salvador Dalí Retrospective, 1920-1980*, 1979-80, p. 125, no. 55 (illustrated).

R. Descharnes & G. Neret, *Salvador Dalí 1904-1989*, vol. I, Cologne 1994, no. 349, p. 158 (illustrated).



THE PROPERTY OF A GENTLEMAN

λ200

PABLO PICASSO (1881-1973)

Nature morte aux pommes

dated 'Dimanche 25 Novembre 1945' (on the reverse)

coloured paper collage and crayon on card

3 1/4 x 13 3/8 in. (8.2 x 34 cm.)

Executed on Sunday 25 November 1945

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Marie-Thérèse Walter, Paris, a gift from the artist.

Galerie Jan Krugier, Geneva.

Rachel Adler Gallery, New York.

James Goodman Gallery, New York.

Anonymous sale, Sotheby's, New York, 11 May 1988, lot 183.

Anonymous sale, Sotheby's, London, 24 May 1989, lot 76.

The Stanley J. Seeger Collection of Works by Picasso; their collection sale, Sotheby's, New York, 4 November 1993, lot 468.

Anonymous sale, Christie's, London, 24 June 1996, lot 216.

Hanina Fine Arts, London.

Anonymous sale, Christie's, London, 7 February 2014, lot 56.

Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Jan Krugier, *Une collection Picasso*, 1973, no. 607.

Brussels, Galerie Claude Jongen, *Picasso Intime*, November 1975 - January 1976, no. 35.

Paris, Galeries de Seine, *Picasso s'amuse*, 1976, no. 24.

New York, Studio 53, *By Special Request*, 1988 (illustrated p. 14).

LITERATURE:

Josep Palau i Fabre, *Pare Picasso*, Barcelona 1977, no. 27, (illustrated pl. 31).

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

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***201**

LÉON SPILLIAERT (1881-1946)

At the exhibition

coloured crayon on paper
23¾ x 16½ in. (60.6 x 42.4 cm.)
Executed *circa* 1912

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Madeleine Spilliaert, Uccle, by descent from the artist.
Johan van Rossum, Brussels, by descent from the above.
Colette Manhaeve, Louvain.
Acquired from the above in 2011; sale, Christie's, Amsterdam, 5 June 2012, lot 30.
Acquired at the above sale by the present owner.

EXHIBITED:

Ostend, Galerie Seghers, *Léon Spilliaert*, September 2006, no. 14.

This work will be included in the forthcoming Spilliaert *catalogue raisonné* currently being prepared by Anne Adriaens-Pannier.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

202

LÉON SPILLIAERT (1881-1946)

Le hangar du dirigeable

signed and dated 'L. Spilliaert 10' (upper left)

gouache, watercolour and pastel on paper

25¾ x 19¾ in. (65.2 x 50.2 cm.)

Executed in 1910

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

Offa Gallery, Knokke-le-Zoute.

Acquired from the above by the present owner in 2002.

EXHIBITED:

Antwerp, Ronny Van De Velde Gallery, *Spilliaert, of de schoonheid van een wijs hart*, November 1998 - January 1999, no. 81, p. 153 (illustrated).

This work will be included in the forthcoming Spilliaert *catalogue raisonné* currently being prepared by Anne Adriaens-Pannier.

Executed in 1910, *Le hangar du dirigeable* belongs to a series whose inspiration arises from Robert Goldschmidt's astonishing dirigible balloon. In 1908, the scientist, close friend of Spilliaert, began to work on plans for the construction of Belgium's first zeppelin, the *Belgique*, whose maiden voyage was in June 1909. After twenty-three successful flights, the zeppelin was deflated and Goldschmidt built a successor, the *Belgique II*, launched a year later.

Goldschmidt initially asked Spilliaert to depict the test flights of his zeppelin in an artistic manner. Spilliaert subsequently executed a series of works depicting the *Belgique II*, both in flight and moored in its hangar. Some paintings show the yellow zeppelin as a dot, high in the sky, others, in its full glory over the entire sheet. The present lot, like other works from the series, depict the airship's hangar, whose surreal dimensions had a particular appeal for Spilliaert. Here, his cropping of the picture plane heightens the almost abstract nature of the composition, and imbues it with mystery. Set in a deserted, misty countryside, the hangar, extracted from its habitual context, infuses the image with an aura of mystery, typical of Spilliaert's best landscapes.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*203

FERNAND LÉGER (1881-1955)

Les oiseaux à la roue, étude pour la ville

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

brush and India ink on paper

17 1/4 x 13 in. (45.2 x 33 cm.)

Executed in 1955

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Nadia Léger, Biot, by descent from the artist.

Galerie Louise Leiris, Paris (no. 30713).

R. S. Johnson International Gallery, Chicago (no. 9680).

Private collection, Canada, by whom acquired from the above on 24 September 1973.

Acquired by the present owner in 2007.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*204

FERNAND LÉGER (1881-1955)

Étude pour 'Projet décoratif pour un centre d'aviation populaire'

signed with the initials and dated 'F.L. 38' (lower right)
gouache on paper

image: 5 1/4 x 10 1/4 in. (13.3 x 26.1 cm.)

sheet: 6 1/4 x 11 1/4 in. (16 x 28.6 cm.)

Executed in 1938

£20,000-30,000

\$26,000-39,000

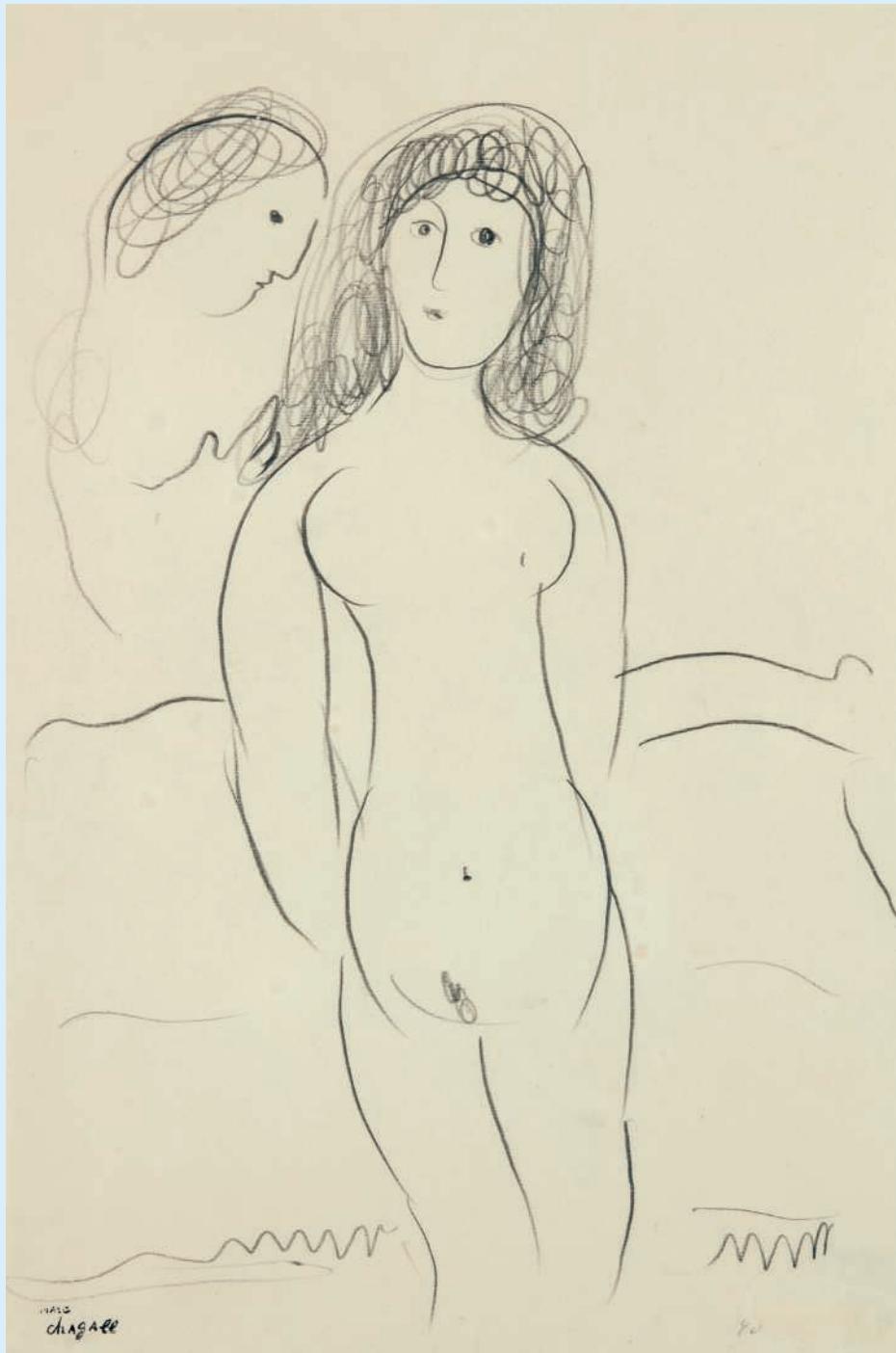
€24,000-35,000

PROVENANCE:

Anonymous sale, Christie's, London, 30 November 1993, lot 224.
Acquired at the above sale by the present owner.

The late Georges Bauquier has confirmed the authenticity of this work.

The mural *Projet décoratif pour un centre d'aviation populaire* was commissioned to Fernand Léger in 1938, to adorn the Centre d'Aviation Populaire in Briey. The project was never completed, due to the start of the War, and in 1944 the building was destroyed. However, Léger's studies for the project, such as the present work, exemplify his celebration of the profound changes of modernity that echo throughout his œuvre. The bright, bold colours and sweeping landscape in the present lot display the artist's talent for analysing and revealing the beauty of modern machinery.



λ205

MARC CHAGALL (1887-1985)

Le nu regardé

stamped with the signature 'Marc Chagall' (lower left)

pencil on paper

18 1/4 x 11 1/4 in. (47.5 x 31.5 cm.)

Executed *circa* 1965

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist's estate.

David McNeil, the artist's son.

Galerie Daniel Malingue, Paris.

Galería Guereta, Barcelona.

Acquired from the above by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.



λ206

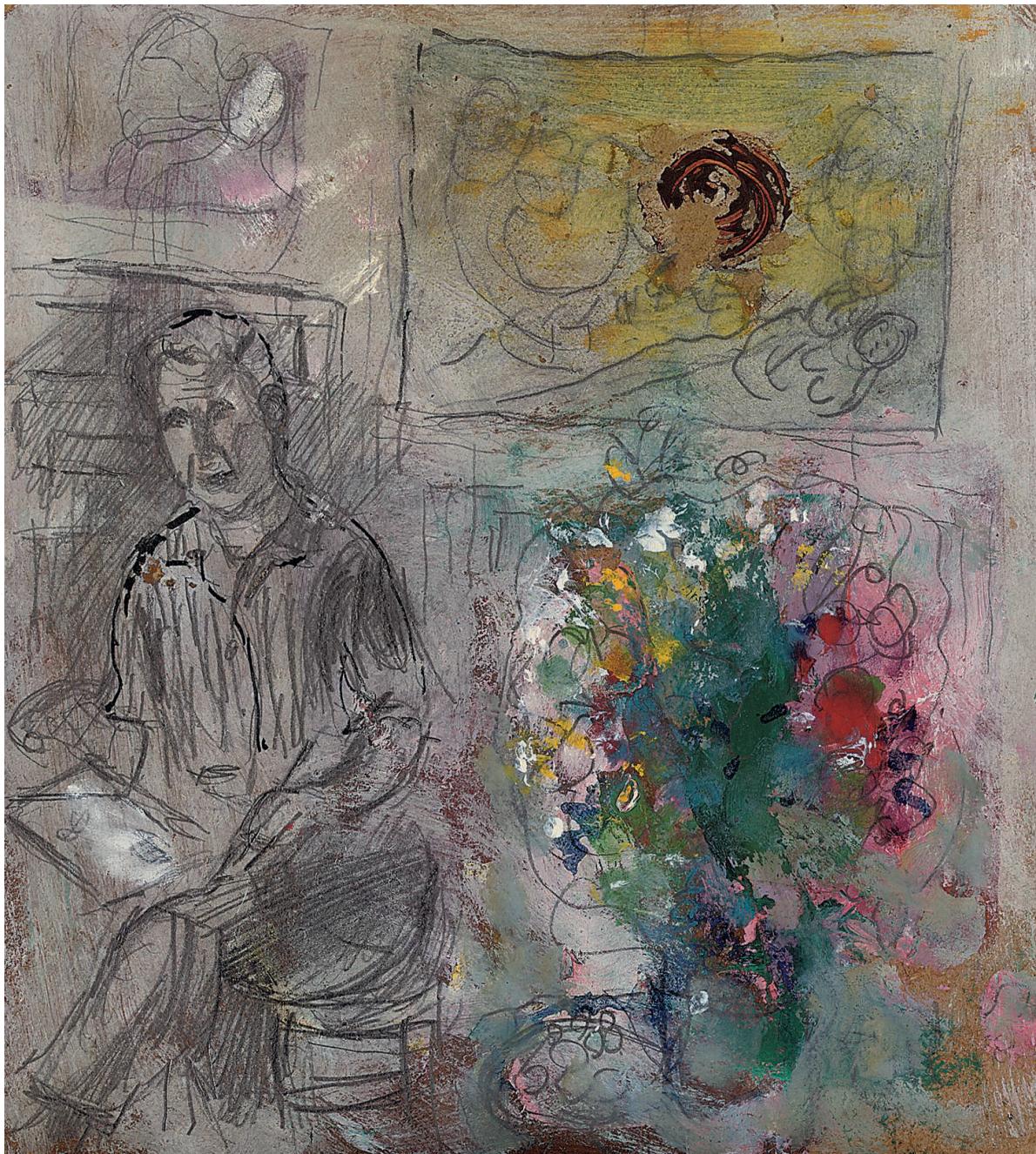
MARC CHAGALL (1887-1985)

Sur la terrasse du jardin de Tériade
stamped with the signature 'Marc Chagall' (lower right)
pastel on paper
13½ x 10½ in. (35.6 x 26.4 cm.)
Executed *circa* 1952-1955

£15,000-20,000
\$20,000-26,000
€18,000-23,000

PROVENANCE:
The artist's estate.
David McNeil, the artist's son.
Galerie Daniel Malingue, Paris.
Galería Guereta, Barcelona.
Acquired from the above by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE GREEK COLLECTION

λ207

MARC CHAGALL (1887-1985)

Ébauche, atelier

pencil, brush and India ink and gouache on board
9½ x 8½ in. (24.5 x 22 cm.)

£35,000-45,000
\$46,000-58,000
€41,000-52,000

PROVENANCE:

Private collection, Germany; sale, Christie's, London, 29 April 2009, lot 100.
Acquired at the above sale by the present owner.

The authenticity of this work has been confirmed by the Comité Marc Chagall as part of a group of sketches.



PROPERTY FROM A PRIVATE COLLECTION

208

MAURICE UTRILLO (1883-1955)

Personnages devant une caserne
signed and dated 'Maurice, Utrillo, V, 1923,' (lower left)
gouache on card

12 ½ x 14 in. (32.3 x 35.6 cm.)

Executed in 1923

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Magali Sarfatti, Rome.
Farsetti Arte, Prato, by November 1971.
Acquired from the above by the present owner in 2005.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG 111,
p. 150 (illustrated p. 151).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

209

RAOUL DUFY (1877-1953)

Projet pour le bar du Palais Chaillot

signed 'Raoul Dufy' (lower left)

gouache and watercolour on paper

19 1/2 x 23 1/4 in. (50.7 x 59.2 cm.)

Executed in 1938

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Galerie David et Garnier, Paris.

Galerie Isy Brachot, Brussels.

Private collection, Brussels, by whom acquired from the above in 1967, and thence by descent to the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

210

RAOUL DUFY (1877-1953)

Bord de mer en Sicile

signed 'Raoul Dufy' (lower right)

watercolour on paper

17 $\frac{1}{2}$ x 22 $\frac{1}{4}$ in. (45 x 56 cm.)

Executed in 1922

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Galerie Ostler, Munich.

Private collection, Germany, by whom acquired from the above, circa 2000.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.



211

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

211*ARMAND GUILLAUMIN
(1841-1927)***Agay*

signed 'Guillaumin' (lower right)

pastel on paper

17 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (44.3 x 55.3 cm.)Executed *circa* 1906

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Private collection, Switzerland, by whom acquired in the 1970s, and thence by descent to the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.



212

212**CLAUDE-ÉMILE
SCHUFFENECKER
(1851-1934)***Rue à Meudon*gouache and pastel on cardboard
15 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in. (38.8 x 46.5 cm.)Executed *circa* 1890; with a sketch
Etude de portrait on the reverse

£1,500-2,000

\$2,000-2,600

€1,800-2,300

PROVENANCE:Régine & Guy Dulon, France.
Private collection, Paris.

Jill Elyse Grossvogel has confirmed the authenticity of this work.



(illustrated enlarged)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

213

PAUL GAUGUIN (1848-1903)

Portrait d'enfant

signed and inscribed 'Emil à son cousin Thaulow - 7 Février 1875 PGauguin'
(on a business card)

watercolour on paper laid down on an original business card
sheet: 2 1/8 x 1 1/8 in. (5.2 x 4.1 cm.)
card: 3 3/4 x 2 3/8 in. (9.5 x 6.1 cm.)

Executed on 7 February 1875

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale, Christie's, London, 19 March 1991, lot 13.
Private collection, Spain, by whom acquired at the above sale; sale, Christie's, London, 29 June 2000, lot 513.
Acquired at the above sale by the present owner.

The Wildenstein Institute has confirmed the authenticity of the present work with a certificate dated *Paris, le 15 mai 2000*, confirming that it will be included in their forthcoming *catalogue raisonné de l'œuvre de Paul Gauguin*.

Executed in February 1875 on a *carte de visite*, this watercolour is one of the earliest and most intimate portraits of Gauguin's first son Emil. Born in Paris on 31st August 1874, Emil was a baby of six months when Gauguin, at the time still working as a broker on the Parisian stock exchange, traced this most delicate *bozzetto*, dedicated to the boy's cousin - the son of Mette Gauguin's sister, Ingeborg Gad, and the painter Fritz Thaulow, whom she had married in October 1874. Fritz Thaulow was also Emil's godfather, when he was baptised at the Evangelical Lutheran Church of the Redemption, on 8 May 1875.

The Property of
An Important Swiss Collector

*214

PIERRE-AUGUSTE RENOIR (1841-1919)

Suzanne et Jean

signed with the artist's initials 'AR' (lower left)

pastel on paper

17 x 12½ in. (43.3 x 31.5 cm.)

Executed *circa* 1895

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

[probably] Ambroise Vollard, Paris.

Kunsthandel Schröder und Leisewitz, Bremen.

Private collection, Germany, by whom acquired in the 1960s-1970s, and thence by descent; sale, Christie's, London, 10 February 2011, lot 403.

Acquired at the above sale by the present owner.

LITERATURE:

A. Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, Paris, 1919 (illustrated p. 93).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2483, p. 455 (illustrated).

Pierre-Auguste Renoir began to work in pastel as early as 1874, and his interest in the medium grew as his efforts in portraiture began to bring him some measure of financial success. Renoir greatly admired the pastels of Jean-Antoine Watteau, and other 18th century artists, and pastel portraits were becoming fashionable again. However, Renoir only rarely employed pastel for formal portrait commissions, preferring instead to use the medium for more casual works in which the sitters were friends or family. 'It was about 1890 that Renoir's first pastel portraits appeared. If he frequently used that medium to depict those near and dear to him it was because pastel, which combines colour with line, gave him the possibility of working rapidly in all their vividness the rapid flash of intelligence and the fleeting shadow of emotion' (F. Daulte, *Pierre-Auguste Renoir: Watercolours, Pastels and Drawings in Colour*, London, 1959, p. 10).

The subject of *Suzanne et Jean* is in fact composed of three parts: the classical and timeless composition of a mother, or maternal figure, and child, as well as a portrait of both Suzanne Valadon, one of the artist's most famous models and mistresses, who was by this time an artist in her own right, and the infant Jean Renoir, the artist's second son from his wife, Aline Charigot. Valadon had been the model for some of Renoir's most famous paintings, including *Danse à la ville*, 1883 (Wildenstein no. 1000; Musée d'Orsay, Paris), and she had also been Renoir's mistress, given birth to her illegitimate son, Maurice Utrillo, and this image of her holding Renoir's son is striking, in light of the rumours there had been that Renoir was the father, although in reality this seems highly unlikely. In fact, Renoir went on to marry Aline Charigot, who had been the model for *Danse à la campagne*, 1883 (Wildenstein no. 999; Musée d'Orsay, Paris), the pendant to the *Danse à la ville*.

With marriage and the three sons he had with Aline, Renoir found the most important models in his later artistic career; according to Jean Renoir, here depicted as an infant, the birth of his sons 'Was a big revolution in Renoir's life. The theories of *Nouvelle Athènes* had been overtaken by a dimple to the joint of a newborn's thigh. By drawing his children, Renoir was rebuilding his inner world' (Jean Renoir, quoted in M. Peltier, *Renoir, sa femme et ses enfants d'abord*, Paris, 2009, p. 70). Jean Renoir was born in September 1894, when the family were living in the Château des Brouillards in Montmartre, which is most likely where this pastel was executed. He later became a celebrated film-maker whose memoirs, *Renoir, My Father* (Boston, 1962) are, alongside Renoir's own paintings and drawings such as this, the best and most affectionate record of the family's domestic intimacy and happiness.



Suzanne Valadon, 1885.

Photo: © Image provided courtesy of Musée de Montmartre. Artwork: © Jean Fabris.



PAUL GAUGUIN (1848-1903)

Environs de Paris

signed and dated 'P. Gauguin 1880' (lower left)

gouache on paper

8 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (22.6 x 34.7 cm)

Executed in 1880

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Mette Gauguin, Copenhagen.

Pola Gauguin, Copenhagen, by descent from the above.

M. Halfdan Nobel Roede, Oslo, by whom acquired from the above in 1910, until 1920.

Anonymous sale, Christie's, London, 30 November 1976, lot 31.

Galerie Hendrik Jan van Wisselingh & co, circa 1985.

Private collection, Paris.

Galerie des Arts, Nîmes, circa 1999-2000.

Private collection, France.

EXHIBITED:

Oslo, Kunstnermes Hus, November 1946, no. 111 (illustrated).

Dusseldorf, Galerie Grosshennig, *Deutscher und Französischer Meisterwerke*, April - Juillet 1982 (illustrated p. 7).

Saint-Germain-en-Laye, Musée départemental du Prieuré, *Le chemin de Gauguin, genèse et rayonnement*, 1985-1986, no. 30, p. 227 (illustrated pl. 29).

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

Executed during the 1880s, *Environs de Paris* is a lush landscape that perfectly demonstrates Paul Gauguin's intense love of nature, while reflecting the importance of two of his fellow artists on the development of his art: Camille Pissarro and Paul Cézanne. It was almost certainly through his guardian, Gustave Arosa, himself a great patron of the artists of his day, that Gauguin had met Pissarro, and for several years he painted in his company, both in studios and in the open landscape. This led to a fascination and great support on the part of Gauguin for the Impressionists; this enthusiasm was reflected both in his collecting works by the artists of the movement, especially Cézanne, and in his adoption of more and more of their techniques in his art.

In *Environs de Paris*, the attention paid to the varied vegetation and to the cabin appears to speak of the influence of Pissarro, yet the structured manner in which he has eked out a highly three-dimensional landscape with his angled brushstrokes, speaks of the influence of Cézanne, one of the great masters of the watercolour medium. This is especially evident in the trees, where the various surfaces and angles of the branches, have been rendered through a strategic construction of strokes that hint at the planar.

It was in part Gauguin's love of nature, his desire to rediscover and return to a simple, honest, even 'savage' - in his own words - state, that caused him to seek out places far from the ravages of the industrial revolution. This would lead to his famous years in Pont-Aven, Brittany, as well as to his later more exotic travels to Martinique, Tahiti and the Marquesas. It is his love of nature also that has resulted in the rich texture of *Environs de Paris*, especially evident in the sumptuous foliage that is clumped together to the left. Regardless of whether he was in France or in more exotic climes, Gauguin's love of and immersion in nature was of primary importance. He explained: 'Wherever I go I need a certain period of incubation, so that I may learn every time the essence of the plants and trees, of all nature, in short, which never wishes to be understood or yield herself' (P. Gauguin, *Paul Gauguin's Intimate Journals*, trans. Van Wyck Books, New York, 1936, p. 31).





PROPERTY FROM A PRIVATE FRENCH COLLECTION

216

EDOUARD VUILLARD (1868-1940)

La plage vue de la cabine

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

pastel on tinted paper

23¾ x 18¾ in. (60.3 x 47.9 cm.)

Executed in 1914

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

The artist studio.

Galerie L'Œil, Paris, by whom acquired in 1964.

Jean-Claude Abreu, Paris, by whom acquired in 1985, and thence by descent; his succession sale, Christie's, Paris, 27 January 2011, lot 145.

Acquired at the above sale by the present owner.

EXHIBITED:

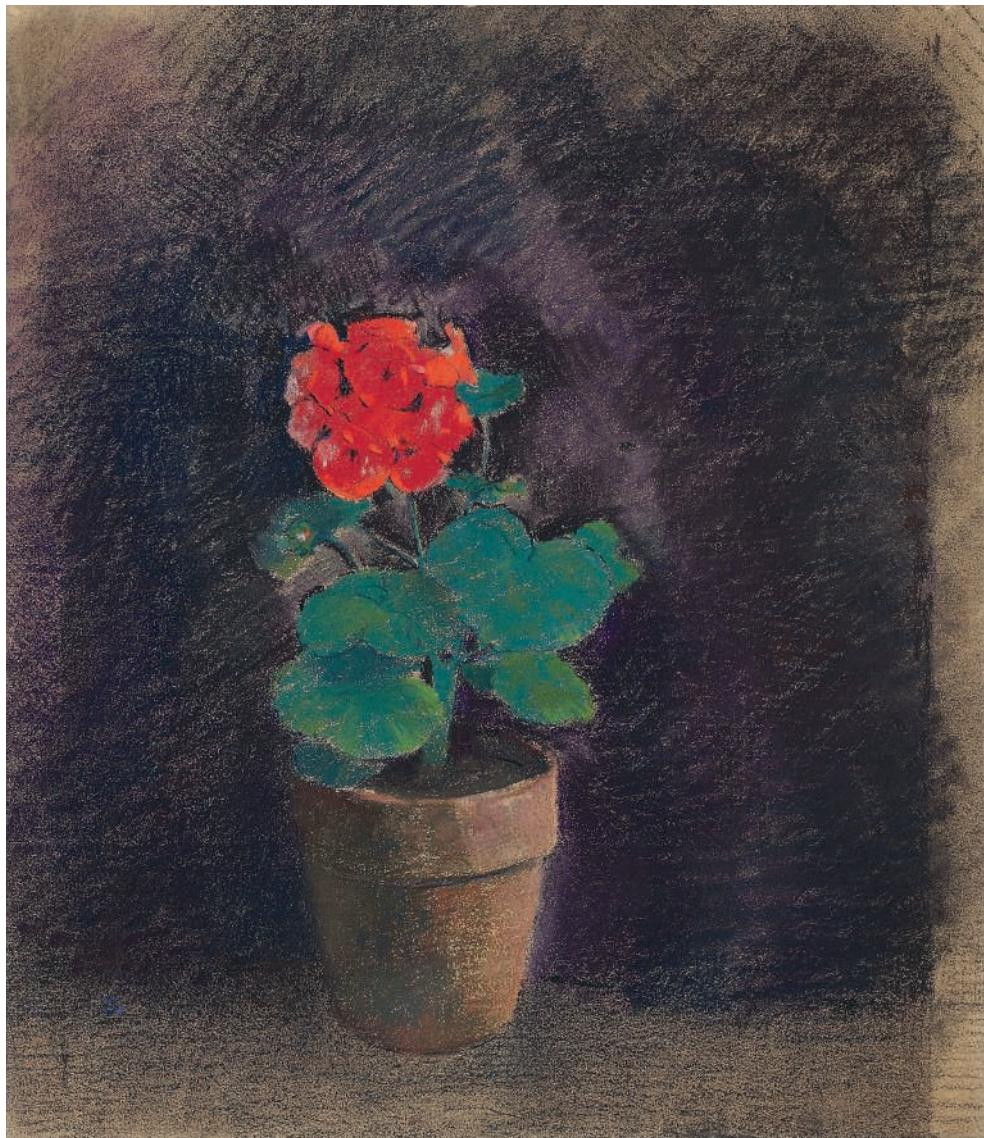
Paris, Galerie Beaux-Arts, *Pastels de Vuillard*, December 1949.
London, Wildenstein & Co. Ltd, *Pastels par Edouard Vuillard*, March 1950, no. 13 (titled 'The shore'; dated 'circa 1908').

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glace, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. VIII-424, p. 1022 (illustrated).

In the years leading to World War I, Vuillard's presence as 'artist-in-residence' became frequent for the Hessel family and their entourage, on their long summer vacations in the beautiful villas in Normandy or Brittany. It was a great opportunity for the artist to focus on a *genre* he had not yet fully explored: that of landscapes. The countryside is something that continued to inspire Vuillard's work until the end of his career; his landscapes were always related to his state of mind. The same way he observed every nuance in an interior, Vuillard was conscious of the varied aspects of nature, from the intimacy of a hen-house in a suburban garden, to a wild beach scene during a summer holiday.

Resolutely modern, *La plage vue de la cabine* depicts a sea-view, through the doorway of a yellow beach-hut, of a shore leading out into a deep blue sea, with, in the distance, two figures walking along the water's edge. Their silhouettes, starkly defined with a few lines of black crayon. In the foreground, the mauve and blue-grey of the sky, with streaks of white, contrasts with the vivid blue pastel of the ocean.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

*217

ODILON REDON (1840-1916)

Pot de géranium

pastel on paper
19 x 16 1/2 in. (48.2 x 41.7 cm.)

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Galerie Druet, Paris (no. 4766).
Isaac de Camondo, Paris, by whom acquired from the above in November 1908.
Jacques Dubourg, Paris.
Anonymous sale, Hôtel Drouot, Paris, 24 June 1963, lot 37.
Anonymous sale, Galerie Motte, Geneva, 17 June 1966, lot 31.
Galerie Jean-Pierre Durand, Geneva.
Albert Loeb & Krugier Gallery, New York.
Alice Tully, New York; her sale, Christie's, New York, 10 November 1994, lot 132.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Druet, *Peintures, pastels, dessins, lithographies par Odilon Redon*, November 1908, no. 38 (titled 'Géranium').
Geneva, Musée de L'Athénée, *De Cézanne à Picasso*, July - September 1967, no. 274 (titled 'Géranium').

LITERATURE:

World Collectors Annual, vol. XVIII, 1966, no. 3355.
A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné*, vol. III, *Fleurs et paysages*, Paris, 1996, no. 1394, p. 40 (illustrated pp. 40 & 41).

λ*218

PABLO PICASSO (1881-1973)

Coupe, cruche et boîte à lait

signed 'Picasso' (lower right)

watercolour on paper

13¾ x 11 in. (35 x 28 cm.)

Executed in Gósol in 1906

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Rudolph Staechelin Foundation, Basel, by 1970.

Anonymous sale, Christie's, New York, 15 November 1988, lot 117 (dated '1905').

Stanley J. Seeger, London, by whom acquired at the above sale; sale, Sotheby's, New York, 4 November 1993, lot 411.

Acquired at the above sale; sale, Sotheby's, New York, 5 November 2008, lot 185.

Acquired at the above sale by the present owner.

EXHIBITED:

Basel, Kunstmuseum, *Sammlung Rudolf Staechelin*, May - June 1956, no. 52, p. 46 (illustrated; titled and dated 'Nature morte avec trois vases 1905').

Paris, Musée National d'Art Moderne, *Fondation Rudolph Staechelin, de Corot à Picasso*, April - June 1964, no. 48 (illustrated; dated '1905').

Barcelona, Museu Picasso, *Picasso, 1905-1906, From the Rose Period to the Ochres Gósol*, February - April 1992, no. 145; this exhibition later travelled to Bern, Kunstmuseum, May - June 1992.

LITERATURE:

P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, Neuchâtel, 1966, no. XV.12, p. 295 (illustrated).

A. Moravia, P. Lecaldano & P. Daix, *L'opera completa di Picasso, blu e rosa*, Milan, 1968, no. 262.

C. Zervos, *Pablo Picasso*, vol. 22, *Supplément aux années 1903-1906*, Paris, 1970, no. 340 (illustrated pl. 123).

J. Palau i Fabre, *Picasso, Life and Work of the Early Years, 1881-1907*, Barcelona, 1985, no. 1259, p. 550 (illustrated p. 451).

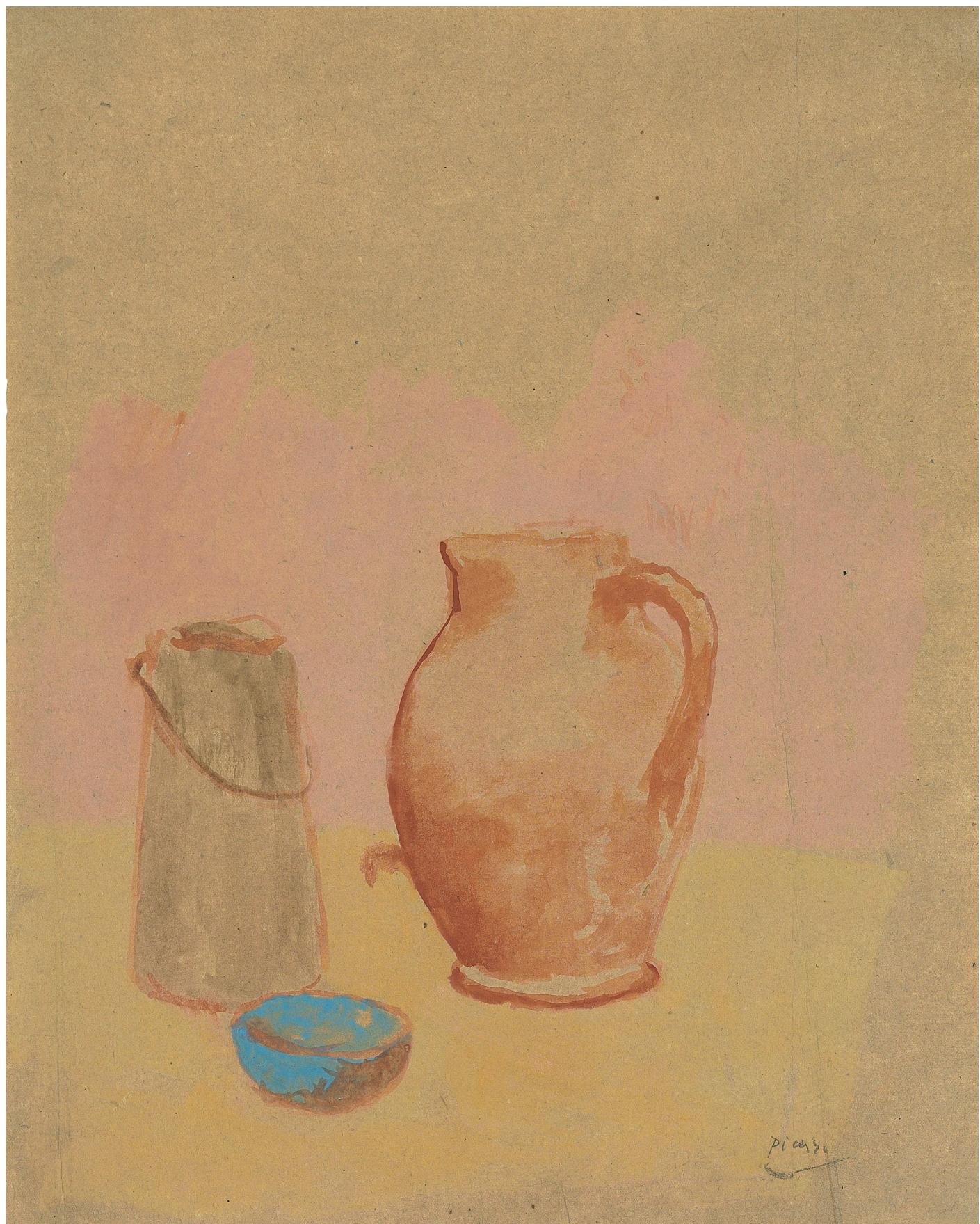
Pablo Picasso painted *Coupe, cruche et boîte à lait* in the summer of 1906 in Gósol, a rural village set in the Pyrenees of north west Spain. It was here that Picasso would make one of the greatest breakthroughs of his career, developing a style that saw him embrace a more primitive, simplified and stylised visual language that forms the very genesis of the movement that would change the course of modern art: Cubism.

Seeking new inspiration and artistic stimuli, Picasso had left Paris in May, travelling with his muse and lover Fernande Olivier first to Barcelona, where he stayed for a fortnight, before trekking by mule to the isolated medieval village of Gósol. Here, Picasso found an artistic paradise that was a world away from the buzzing cosmopolitan metropolis of Paris and the bohemian world of the Bateau Lavor in which he had been immersed. Returning to his Spanish roots, Picasso fell under the spell of the ancient, timeless classicism of the Mediterranean. Leaving behind the French symbolist influence that had permeated his contemporaneous Rose period works, he embraced an archaic and simplified aesthetic, painting with a muted palette dominated by ochre and terracotta tones, the colours of the arid, sun bleached landscape in which he was surrounded.

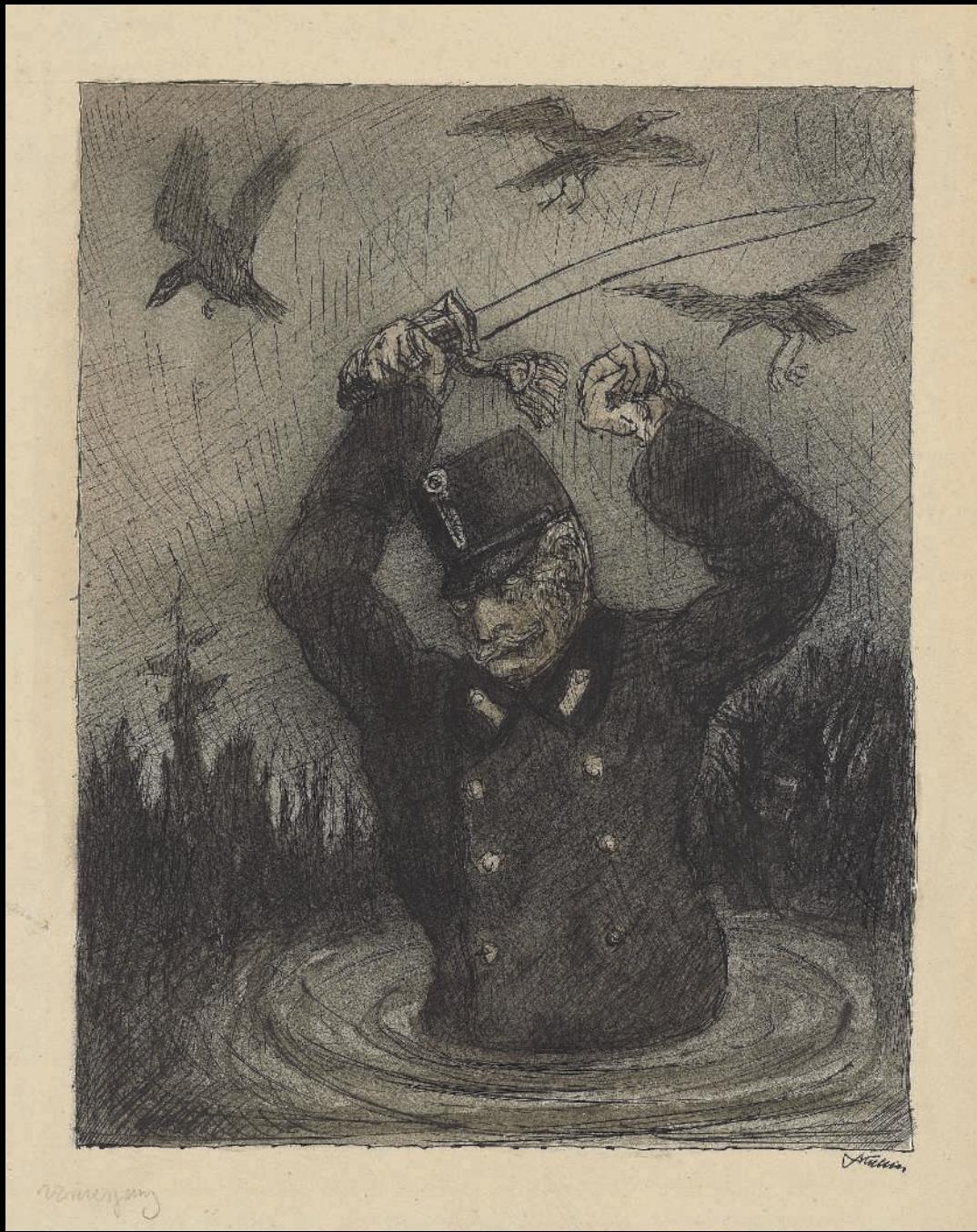
Coupe, cruche et boîte à lait exemplifies this austere and serene 'classical' style, as it is sometimes known. Seen in a number of other Gósol paintings of the time, the three objects of this composition – identified as pieces of traditional Gósol pottery – are depicted with a supreme delicacy, the blue of the small cup radiating from the soft, earthy and gentle pink tones that surround it. Indeed, the space that surrounds these simple quotidian objects becomes as important as the pieces themselves, combining to create a composition that radiates a sense of harmony and timeless simplicity.



Pablo Picasso, *Nature morte au vase*, 1906. State Hermitage Museum, St. Petersburg. Photo: © State Hermitage Museum, St. Petersburg, Russia / Bridgeman Images. Artwork: © Succession Picasso/DACS, London 2017.



Picasso



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ219

ALFRED KUBIN (1877-1959)

Untergang

signed 'AKubin' (lower right) and inscribed 'Untergang' (lower left)
watercolour and brush and pen and India ink on cadastre paper

15% x 12½ in. (39.8 x 31.7 cm.)

Executed *circa* 1947

£6,000-8,000

\$7,800-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale, Hauswedell & Nolte, Hamburg, 8 December 2007, lot 370.
Acquired at the above sale, and thence by descent to the present owner.

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



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ220

ALFRED KUBIN (1877-1959)

Traumgestalt

signed 'AKubin' (lower right), inscribed 'Traumgestalt' (lower left) and dated and inscribed 'erschienen in der Nacht v. 27/28 Nov. 1939' (at the lower margin)

watercolour and pen and brush and India ink on cadastre paper

15 1/2 x 10 in. (40.2 x 25.5 cm.)

Executed on 27-28 November 1939

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale, Neumeister, Munich, 10 November 2005, lot 523.
Acquired at the above sale, and thence by descent to the present owner.

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



221

λ221

LEONARD TSUGUHARU FOUJITA (1886-1968)

Joli calin

signed, dated, inscribed 'Foujita Pour Casa 23-4-51' and inscribed in Japanese (lower right)

pencil on paper

9 1/4 x 6 5/8 in. (24.6 x 16.7 cm.)

Executed on 23 April 1951

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her succession sale, Cornette de Saint-Cyr, Paris, 26 March 2013, lot 90.

Acquired at the above sale by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



222

PROPERTY FROM A PRIVATE IRISH COLLECTION

λ222

BALTHUS (1908-2001)

Nu allongé

pencil on paper

11 1/8 x 15 5/8 in. (30.1 x 40.2 cm.)

Drawn in 1962

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

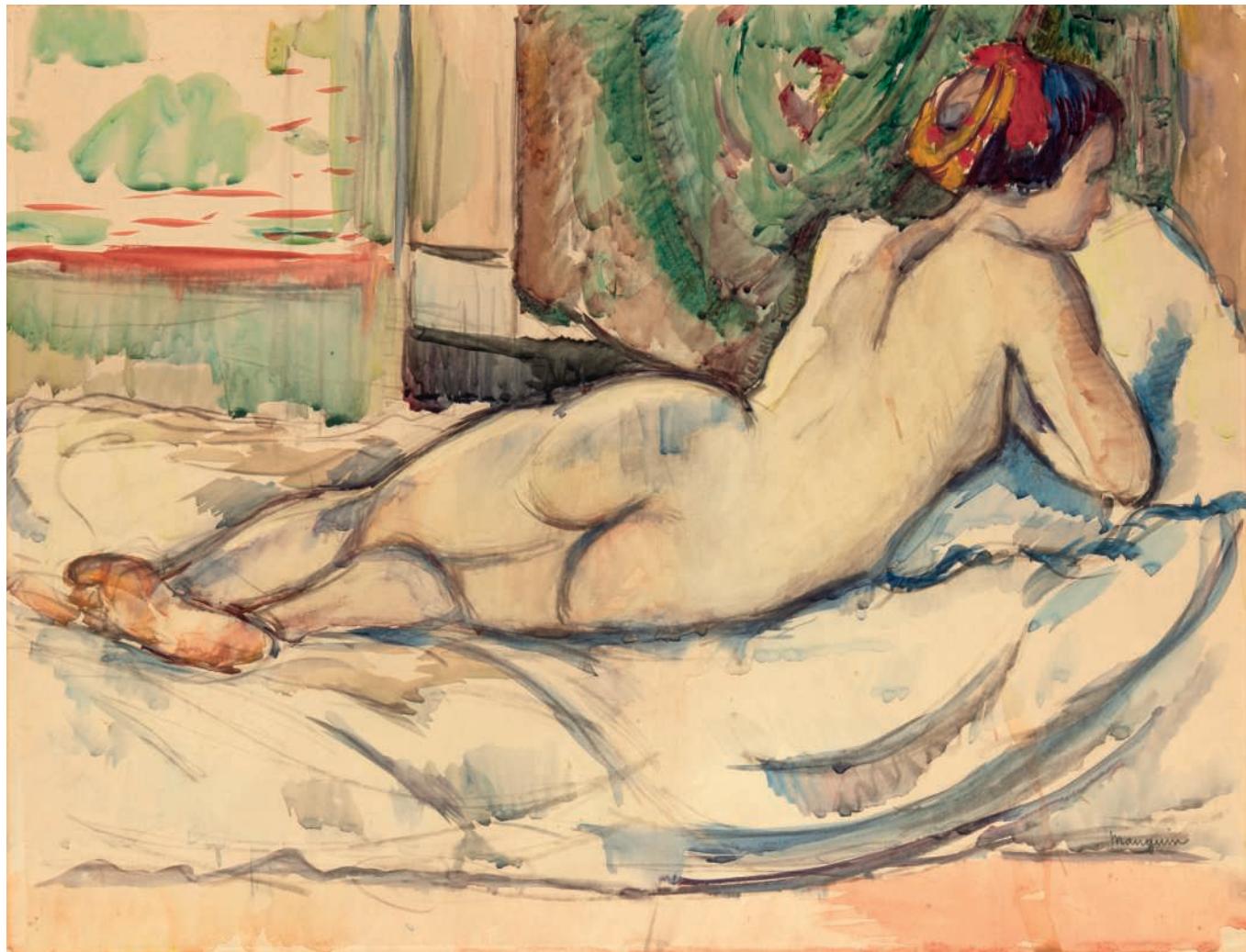
B. C. Holland Gallery, Chicago.

Anonymous sale, Sotheby's, New York, 29 September 2007, lot 113.

Acquired at the above sale by the present owner.

LITERATURE:

V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris, 1999, no. D 982, p. 309 (illustrated).



λ223

HENRI MANGUIN (1874-1949)

Nu au turban rouge, Jeanne

signed 'Manguin' (lower right)

watercolour and pencil on paper

19½ x 25½ in. (50 x 65 cm.)

Executed in 1907

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, Paris.

André Level, Marseilles; sale, Sotheby's, Paris, 3 June 2010, lot 19.

Acquired at the above sale by the present owner.

The work is accompanied by a certificate of authenticity by Claude Holstein-Manguin and will be included in her forthcoming Manguin *catalogue critique* of watercolours.

This beautiful watercolour is a preparatory study for the large canvas *Nu au turban rouge, Jeanne*, of 1907, recorded under no. 252 of the *Catalogue raisonné de l'œuvre peint d'Henri Manguin* by L. & C. Manguin & M.C. Sainsaulieu. The subject of both works is Jeanne, Manguin's wife, whom he married in 1899; the artist made numerous portraits of his wife throughout his career, making this one of his most preferred and iconic subjects.

224

PABLO PICASSO (1881-1973)

Nu et homme assis

signed and dated '2.12.71. Picasso' (lower left)

pen and ink and wash on paper

11¾ x 17 in. (30 x 43 cm.)

Executed on 2 December 1971

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 015511/64318), by whom acquired directly from the artist.

Galerie Berggruen et Cie., Paris, by 1982.

Private collection, Lucca.

Anonymous sale, Farsetti Arte, Prato, 24 November 1984, lot 109.

Galleria dello Scudo, Verona.

Galleria Guerrieri, Lucca, by 1987.

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

EXHIBITED:

Verona, Galleria dello Scudo, *Picasso, Dipinti, 1918-1968, Acquarelli, disegni, incisioni e litografie, 1904-1972*, March - May 1983, p. 33 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXXIII, *Œuvres de 1971 à 1972*, Paris, 1978, no. 255 (illustrated p. 85).

Depicting a scene of lustful contemplation, *Nu et homme assis* exemplifies the lascivious imagery into which Picasso channelled, at the end of his career, the extraordinary force of his creative inventiveness. The voluptuous nude reclines back in an ecstatic pose as if offering herself to the man aside her; her sex prominently exhibited and her hand touching one of her breasts like a full and youthful fruit, she appears as a willing and enticing lover. The swelling lines and voluptuous curves that Picasso used to describe his figures, sublimate their desire in visual terms, while demonstrating the artist's prodigious mastery of the medium.

In 1970, at the time *Nu et homme assis* was executed, Picasso had just turned ninety and was nearing the end of his life. The male subject, wearing the hat, is reminiscent of his series of musketeers, a body of work which had intensified throughout the late 1960s and would continue until the year of his death, in 1973. In early 1966, while in Mougins convalescing from surgery he had undergone some months previously, Picasso re-read Alexandre Dumas's *The Three Musketeers*. He had just begun painting again, and before long this new character had entered his work, the musketeer, or the Spanish version of the 17th century cavalier, the hidalgo, a rakish nobleman skilled with the sword and daring in his romantic exploits. The brave and virile musketeer was strongly identifiable with the frail and aging artist himself, but also provided Picasso with a pretext to indulge in his love of Rembrandt, Velázquez and other great painters of the Baroque. Thus, finding himself here, at the feet of a beautiful young woman the heroic protagonist has the opportunity to stage yet another conquest. In this way, the fantasy of his youth is played out in Picasso's art, meditating both on his desire for carnal pleasure and what it means to enter a new stage of life.

'Whenever I meet a friend, my first reaction is to search in my pocket for a pack of Gauloises, in order to offer him one, just as I always used to. Even though I know very well that neither of us smoke anymore. In vain, old age forces us to give up some things; the desire remains. It's the same with love. We can't make love anymore, but the desire is still there. I still reach into my pocket'.

(Pablo Picasso, speaking with his biographer-friend Pierre Cabanne, quoted in J. Hoffeld, 'Picasso's Endgame', in *Picasso, The Late Drawings*, exh. cat, New York, 1981, p. 13).





*225

EDGAR DEGAS (1834-1917)

Danseuse remettant son chausson

stamped with the signature 'Degas' (Lugt 658; lower left),
dated and inscribed 'd'après Gaujelin, 1873' (lower right); with the atelier
stamp (Lugt 657; on the reverse)
oil and pencil on paper
12½ x 8 in. (31.5 x 20.4 cm.)
Executed in 1873

£70,000-100,000
\$91,000-130,000
€81,000-120,000

PROVENANCE:

The artist's estate; fourth sale, Galerie Georges Petit, Paris, 2-4 July 1919, lot 261b.
Marcel Guérin, Paris; his sale, 9 December 1932, lot 15.
Private collection, Tokyo.
Acquired from the above by the present owner.

LITERATURE:

P. A. Lemoisne, *Degas et son œuvre*, vol. II, Paris, 1946, no. 325, p. 166
(illustrated p. 167).

Degas illustrated every aspect of dance from rehearsal to performance, resulting in more than fifteen hundred works in various media. That dance captivated him, is not surprising. It served as pretext for the depiction of movement, colour, energy, human exertion; at the same time, it provided an unparalleled opportunity

for naturalistic description. Perhaps more importantly, the art of dance offered a metaphor for the art of painting: 'The dance was supremely and self-evidently an art of the body. It was also chaste, artificial, the upshot of rigorous preparation and practice. Repetition took place in the dance studio tirelessly. It was not improvised but practised in the extreme sense, to the point of pain and deformation. When a dancer returned to a position again she was like a model taking a pose; but also like a painter, making a drawing, repeating it, tracing it, learning it by heart. And when she performed, her performance was effortless in its appearance, filled with an abstract joy'. (R. Gordon & A. Forge, *Degas*, New York, 1988, p. 159).

Degas depicted dancers bending forward to lace or otherwise adjust their ballet slippers in a variety of poses, some of which are repeated numerous times. On occasion, the artist actually appears to relish the awkwardness of some of the positions in which he has placed his model, and even seems to exaggerate such ungainliness for expressive purposes as he develops the pose from the first drawing of the model through later traced permutations.

An inscription on the reverse of the present work suggests that the model is Josephine Gaujelin, a dancer at the Opéra in Paris and, later an actress at the Théâtre du Gymnase. Degas used her as a model on several occasions, for example as a ballerina in his *La classe de danse*, 1880 (Metropolitan Museum of Art, New York) and in the stunning *La femme au raisin* (*Portrait de Josephine Gaujelin*), painted in 1867 and now in the Isabella Stewart Gardner Museum in Boston.



*226

RAOUL DUFY (1877-1953)

Nu dans l'atelier de Vence

signed 'Raoul Dufy' (lower left)

gouache on paper

19 1/2 x 26 1/2 in. (50.4 x 66.2 cm.)

Executed *circa* 1945

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Private collection, Franche-Comté.

Galerie David et Garnier, Paris, by whom acquired in March 1967.

Anonymous sale, Hôtel des Ventes de Besançon, 17 June 2012, lot 118.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.



227

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*227

BÉLA KÁDÁR (1877-1956)

Nu assis

signed 'Kádár Béla' (lower right)
gouache on paper
31 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in. (81 x 60.5 cm.)

£5,000-7,000
\$6,500-9,100
€5,800-8,100

PROVENANCE:

Anonymous sale, Christie's, London, 24 June 2011, lot 163.
Acquired at the above sale by the present owner.

PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

λ*228

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Nu aux bras levés

signed and dated 'Foujita 1926.' and signed in Japanese (lower left)
pencil, watercolour and coloured crayons on tracing paper laid down on canvas
22 $\frac{1}{4}$ x 15 in. (56.3 x 38.2 cm.)

Executed in 1926

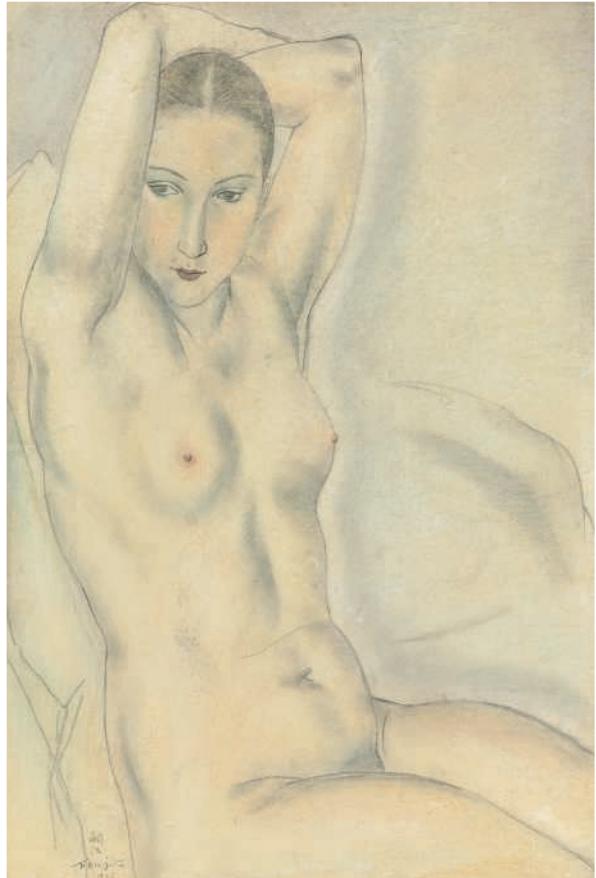
£18,000-25,000
\$24,000-32,000
€21,000-29,000

PROVENANCE:

Galerie Paul Pétridès, Paris (no. 13.901).
Private collection, Japan, by whom acquired between the late 1980s and early 1990s.

LITERATURE:

S. & D. Buisson, *La vie et l'œuvre de Léonard-Tsuguharu Foujita*, Paris, 1987, no. 26.24,
p. 383 (illustrated).



228



PROPERTY FROM A PRIVATE COLLECTION, MONACO

λ229

MARC CHAGALL (1887-1985)

Nemrod

signed 'Marc Chagall' (lower right)
brush and India ink and gouache on paper
17½ x 13½ in. (44.3 x 34.4 cm.)

Executed in 1958-1959

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Ida Chagall, Paris.
Galerie Enrico Navarra, Paris.
Acquired from the above by the present owner in 2006.

EXHIBITED:

Paris, Galerie Enrico Navarra, *Marc Chagall, noir et blanc, lavis et sculptures*, November - December 1990, no. 32 (illustrated).

The Comité Marc Chagall has confirmed the authenticity of this work.

The Property of
An Important Swiss Collector

*230

HENRI MATISSE (1869-1954)

Danseuse

signed, dated and inscribed 'Christien H.Matisse 49' (lower right)

brush and India ink on paper

20½ x 15¾ in. (52.5 x 40.4 cm.)

Painted in Nice in 1949

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Victor Waddington, London, by 1976.

Marion Scott Gallery, Vancouver.

Waddington Galleries Ltd, London (no. WG/BRL B14859).

Private collection, New York, by whom acquired from the above in May 1987; sale, Christie's, New York, 5 May 2010, lot 251.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Victor Waddington, *Henri Matisse, 1869-1954, paintings, drawings, colour crayons*, June - July 1976, no. 19 (illustrated).

The late Marguerite Matisse-Duthuit confirmed the authenticity of this work in 1976.

Matisse's innovative use of coloured paper cut-outs during the late 1940s enabled him to merge his love of colour with drawing. In September 1947, Tériade published *Jazz*, the seminal portfolio of twenty *pochoirs* based on Matisse's paper cut-outs, which the artist described in his introductory text as 'drawing with scissors'. At the same time, however, Matisse also felt the need to continue working in inscribed signs -or drawn lines- and began a series of large brush and ink drawings in which subject matter and expressive power were closely related to his contemporaneous paintings of figures, still-lifes and interiors at Vence.

These late 1940s brush and ink drawings represented a synthesis of painting and drawing, pared down to the barest essentials. John Elderfield has called these drawings 'truly a kind of painting by reduced means' (in *Matisse: His Art and His Public*, New York, 1951, p. 128). The drawings are conceived according to the principle of juxtaposition of black and white: white acquires its luminous quality through the value of black and the whole composition becomes colouristically expressive. Matisse wrote in the catalogue to an exhibition of recent works at the Musée National d'Art Moderne in Paris, the same year that *Danseuse* was created, that 'the special quality of brush drawing, which, though a restricted medium, has all the qualities of a painting or a painted mural. It is always colour that is put into play, even when the drawing consists of merely one continuous stroke. Black brush drawings contain, in small, the same elements of coloured paintings that is to say, differentiations in the quality of the surfaces unified by light' (quoted, *ibid.*, p. 128).

While the paintings of the late 1940s tend to possess a domestic stillness and grandeur appropriate to the assured manner of a master in his old age, the brush drawings project a surprisingly bold and youthful dynamism. *Danseuse* is filled with a spontaneous and energetic graphism, abounding in twists, squiggles and spry gestures of the brush, that capture in the most simple and essential way the energy and graceful quality of a dancer. Matisse himself once described his pen and ink drawings of the mid-1930s as 'an acrobatic feat' (quoted in J. Flam, ed., 'Notes of a Painting on his Drawing,' in *Matisse on Art*, Berkeley, 1995, p. 131). In this regard, the great late brush drawings are, like the present lot, perhaps even more daring and scintillating.



Henri Matisse, *Jazz: Le cirque*, 1947. The Museum of Modern Art, New York.

Photo: © Digital image, The Museum of Modern Art, New York/Scala, Florence.

Artwork: © Succession H. Matisse/ DACS 2017.



Christian
H. Marion
49

The Property of
An Important Swiss Collector

λ*231

HENRI MATISSE (1869-1954)

Jeune femme accoudée

signed and dated 'HMatisse Juill.44' (lower right)

pen and India ink on paper

20½ x 15¾ in. (52 x 40 cm.)

Executed in July 1944

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Niveau Gallery, New York (no. MP 948).

Miss Fleur Cowles, London; sale, Sotheby's, London, 5 December 1968, lot 383.

Robert O. Peterson, San Diego, by whom acquired at the above sale.

Anonymous sale, Sotheby's, New York, 6 May 2004, lot 385.

Private collection, London, by whom acquired at the above sale, and thence by descent; sale, Christie's, London, 3 February 2010, lot 245.

Acquired at the above sale by the present owner.

Executed in 1944, this work belongs to a very intense phase in Matisse's life and career. At the end of June 1943, because due to the risk of Allied bombing in Nice, the artist had moved outside the city to the villa Le Rêve, on route de Saint-Jeanneret, where he remained until 1949. In the spring of 1944, his wife Amélie and his daughter Marguerite, who had been active in the Resistance, were arrested by the Gestapo. Matisse learned that Amélie had been sentenced to a six-month prison term, but could not find out anything about his daughter Marguerite until she was freed after the liberation of Paris on 25 August.

Matisse's reaction to the general and personal tragedies of war since 1940 had been a desperate attempt to seek refuge in his art - and to radically disassociate art from war. In 1940, in the midst of his separation from his wife, while Germany was invading France, he painted *Le Rêve*, probably one of the most lyrical, peaceful and romantic of his later oils. From 1943, he found in the cut-out a new form of creative expression, another way to escape the anxieties and conflicts of his life: his artistic universe became populated with poetically floating figures, organic signs on brilliantly illuminated backgrounds.

In 1944, he went on to paint some of his most light-filled and peaceful interior scenes, like *Jeune fille aux anémones sur fond violet* (Sold, Christie's, London, 28 February 2017, lot 13), or *Liseuse à la table jaune*, in the Musée Matisse, Nice, both portraits of the young artist Annelies Nelck. In the present lot, Matisse depicts a different model, but he manages to convey the same, quiet atmosphere.

Like the colourful oils of the same year, the present drawing perfectly exemplifies Matisse's urgent need to escape the dire reality of the final months of the war: nothing in *Jeune femme accoudée* betrays any connection with the turmoil of the time. One is almost startled to associate the suspended calm of the seated woman with the date boldly accompanying the artist's signature. With the perfectly mastered economy of the pen and ink drawing, Matisse has created a world of harmonious solitude, untouched by drama and tragedy.

Wanda de Guébriant has confirmed the authenticity of this work.



Henri Matisse, *Liseuse à la table jaune*, 1944. Musée Matisse, Nice.
Photo: © François Fernandez. Artwork: © Succession H. Matisse/ DACS 2017.



H. M. 1932 Jan. 14



PROPERTY FROM THE BLAIR FAMILY COLLECTION

*232

RAOUL DUFY (1877-1953)

La relève de la garde à Saint-James

signed, dated and inscribed 'à Monsieur Carroll Carstairs souvenir des Hores

Guards Raoul Dufy 1933' (lower centre)

gouache on paper

20½ x 26½ in. (51.2 x 67 cm.)

Executed in 1933

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Carroll Carstairs, New York, by whom acquired directly from the artist in 1933, and thence by descent to the late owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.

Dufy dedicates this work to Carroll Carstairs, an American art dealer who served in the Grenadier Guards during World War I, and was awarded the Military Cross for his services. Carstairs went on to marry Susan Burks, sister of Ellen Yuille Blair, who inherited this piece. Blair and her husband Wolcott Blair were notable figures in their own right, regularly appearing in high society magazines, and were highly admired for their excellent sense of fashion and design from the 1920s through the 1960s.



THE PROPERTY OF A GENTLEMAN

233

RAOUL DUFY (1877-1953)

La Queue-les-Yvelines, le marché aux chevaux

signed 'Raoul Dufy' (lower right)

watercolour and pencil on paper

18 1/2 x 25 in. (48 x 63.7 cm.)

Executed *circa* 1924

£40,000-60,000

\$52,000-78,000

€47,000-69,000

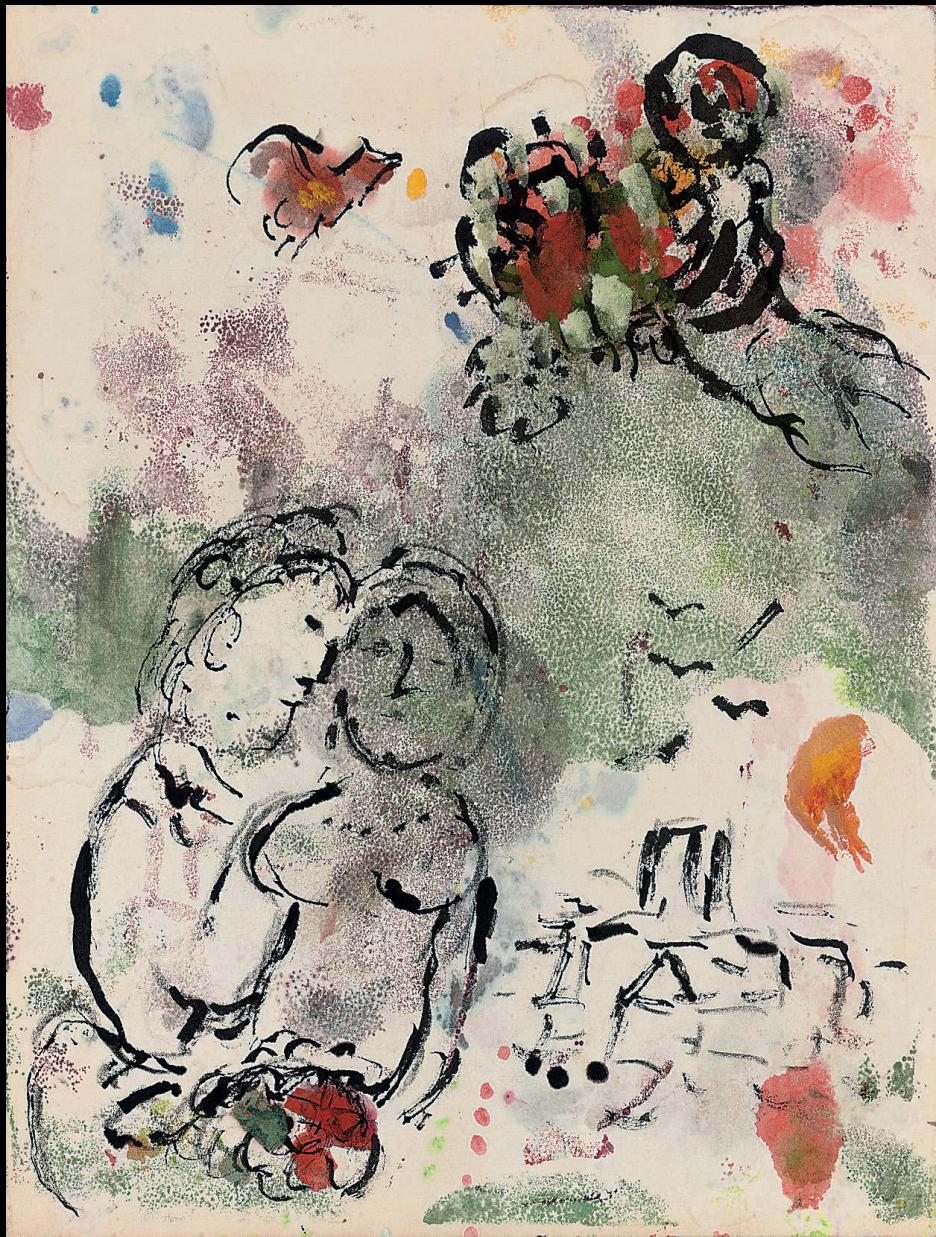
PROVENANCE:

Kunsthandel Ivo Bouwman, The Hague.

Private European collection, by whom acquired from the above in May 1997; sale, Christie's, London, 8 February 2012, lot 316.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



PROPERTY FROM A PRIVATE GREEK COLLECTION

λ234

MARC CHAGALL (1887-1985)

Ébauche, les amants avec un bouquet

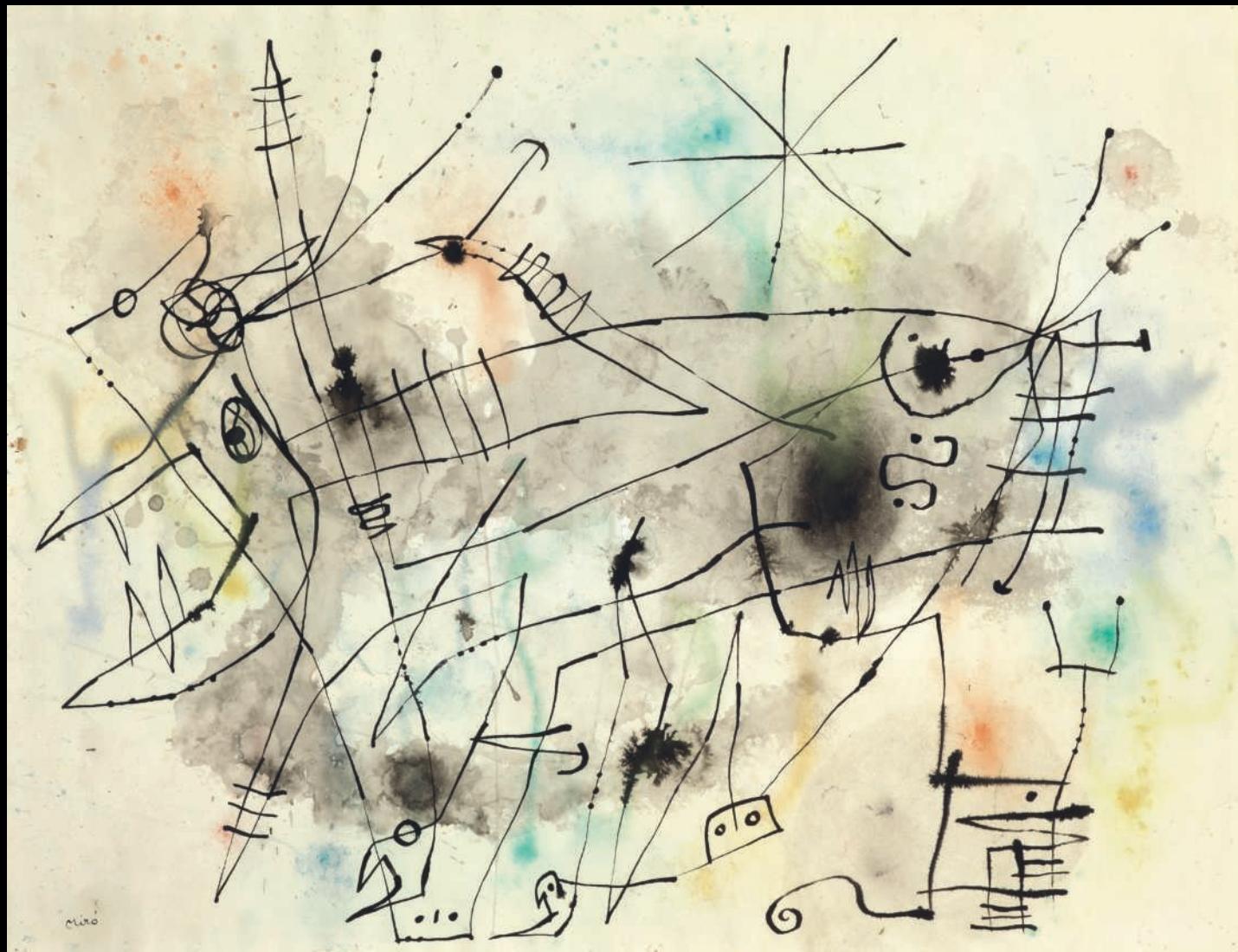
brush and ink, coloured crayon and watercolour on paper
12 7/8 x 9 7/8 in. (32.7 x 25.2 cm.)

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Private collection, Germany; sale, Christie's, London, 29 April 2009, lot 99.
Acquired at the above sale by the present owner.

The authenticity of this work has kindly been confirmed by the
Comité Marc Chagall as part of a group of sketches.



'I will make my work emerge naturally, like the song of a bird or the music of Mozart, with no apparent effort, but thought out at length and worked out from within'.

(M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, Boston, 1986, pp. 185-186)

λ*235

JOAN MIRÓ (1893-1983)

Untitled

signed 'Miró' (lower left); signed, dated and inscribed 'a Maitre Hauert, Amicalement Miró, mai 1961' (on the reverse)
watercolour and brush and India ink on paper
19 1/4 x 25 in. (49 x 63.5 cm.)
Executed in May 1961

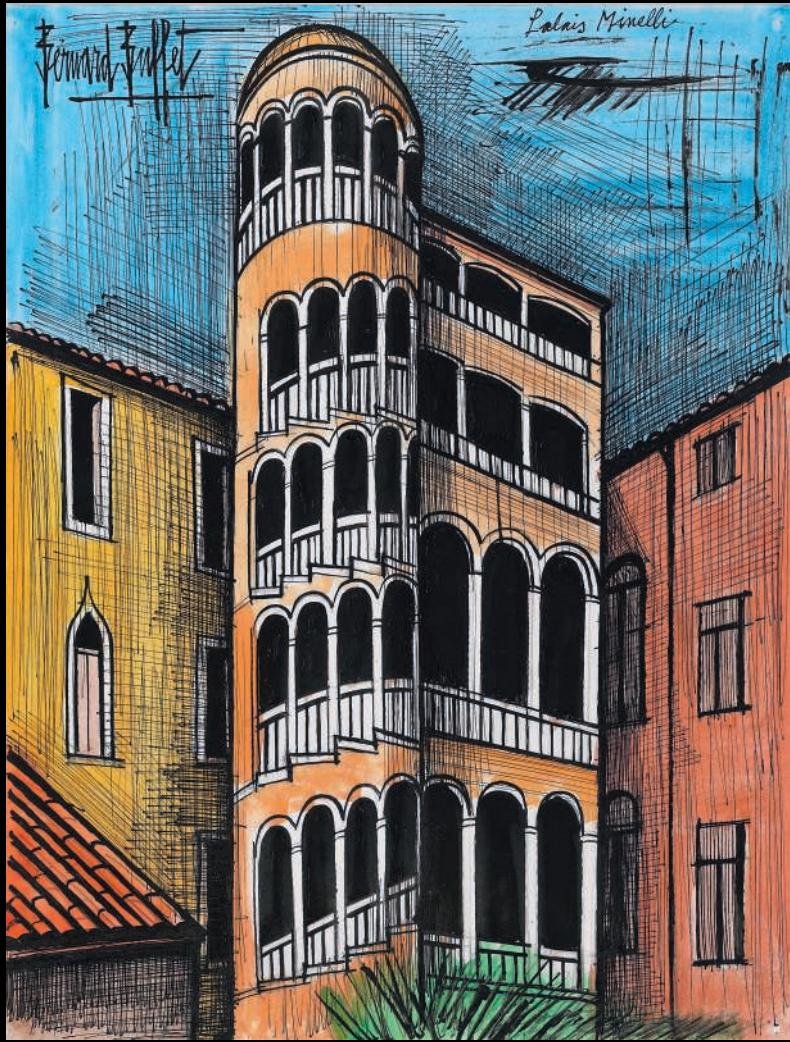
£80,000-120,000
\$110,000-160,000
€93,000-140,000

PROVENANCE:

Roger Hauert, Paris, by whom acquired directly from the artist in May 1961.
Private collection, United States.
Acquired from the above by the present owner, circa 2011.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawing*, vol. III, 1960-1972, Paris, 2012, no. 1629, p. 27 (illustrated; dated '1960').



236

THE PROPERTY OF A EUROPEAN COLLECTOR

λ236

BERNARD BUFFET (1928-1999)

Palais Minelli

signed 'Bernard Buffet' (upper left) and inscribed 'Palais Minelli' (upper right)
 watercolour and pen and brush and India ink on paper
 26 x 19 7/8 in. (66 x 50.3 cm.)
 Executed in 1986

£20,000-30,000
 \$26,000-39,000
 €24,000-35,000

PROVENANCE:

Galerie les Salles du Palais, Geneva.
 Private collection, Switzerland.
 Acquired from the above by the present owner in 1996-1997.

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

λ*237

GIORGIO DE CHIRICO (1888-1978)

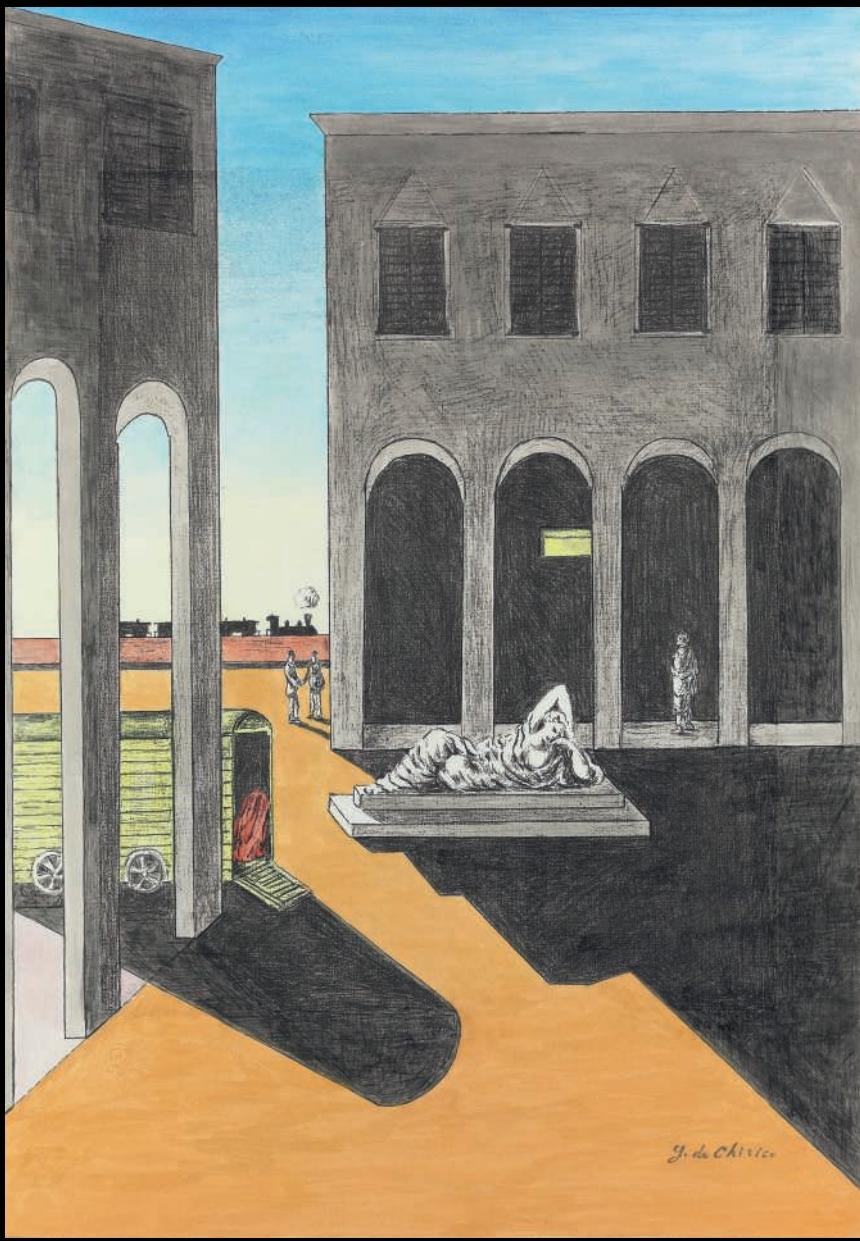
Piazza d'Italia

signed 'G. de Chirico' (lower right)
 gouache, watercolour, brush and ink and black crayon, over a printed base
 39 1/4 x 27 1/2 in. (100 x 70 cm.)
 Executed in 1972

£40,000-60,000
 \$52,000-78,000
 €47,000-69,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 21 October 2007, lot 1105.
 Acquired at the above sale by the present owner.



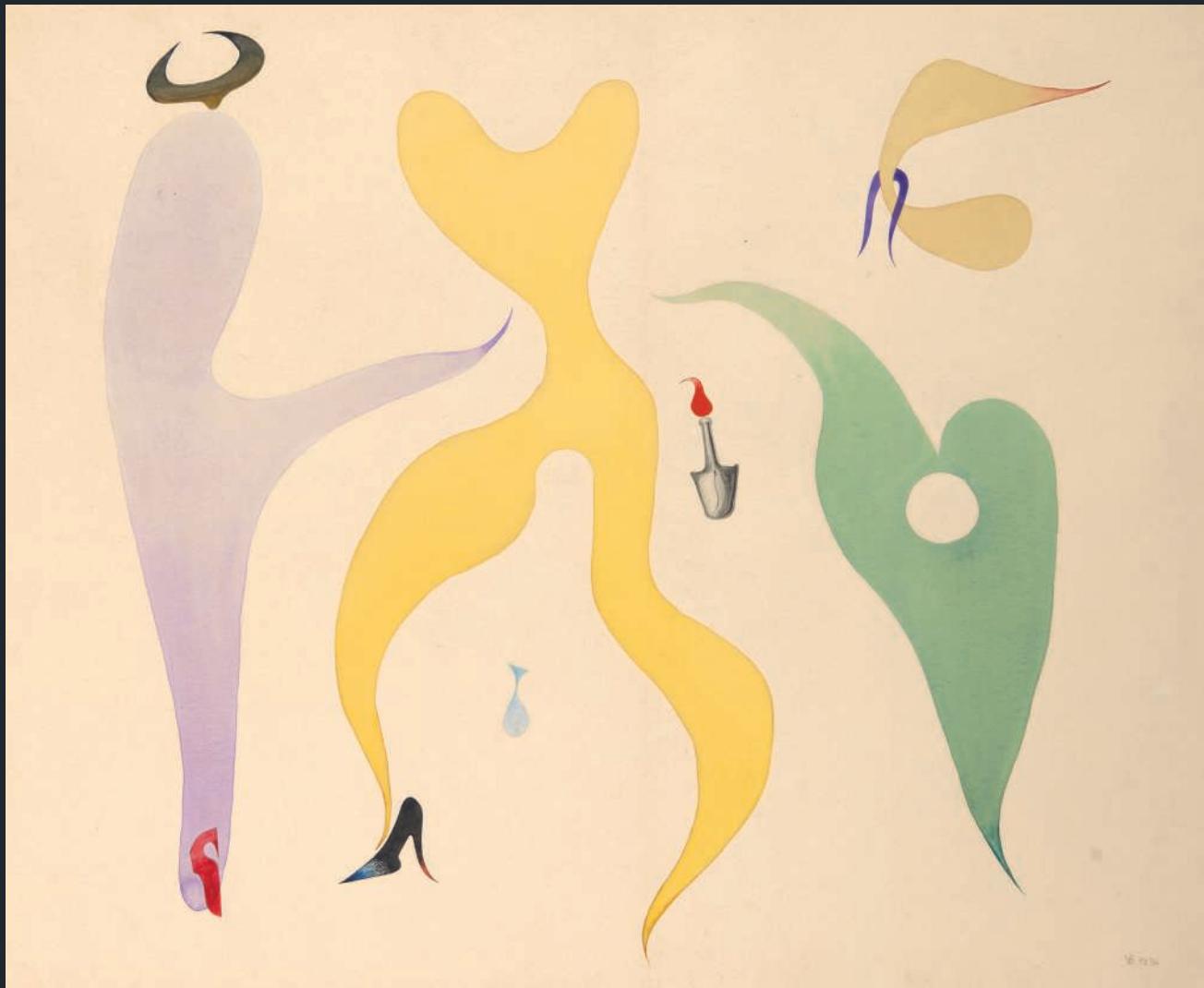
237

The *Piazza d'Italia* is one of the most significant and repeated theme of Giorgio de Chirico's œuvre. These enigmatic works formed an almost constant presence throughout his career, with their melancholic evening shadows and eerily empty squares evoking a sense of the mysterious reality that lies concealed behind the everyday. The symbolism, is based on a synthesis of Greek mythology, Nietzschean philosophy and de Chirico's own life and experience. For the Greek born, Italian painter the story of the abandoned princess Ariadne, took on a rich metaphorical meaning. She not only represented the classical past of his homeland, but also signified his reading of Nietzsche's radical reinterpretation of the myth, which cast Ariadne as a symbol for the ascension of intuitive consciousness.

According to De Chirico's scholar Paolo Baldacci, the artist upheld Nietzsche's vision of Ariadne as a metaphor for the soul, 'which, abandoned by Theseus [...], welcomes the superhero Dionysus, god of mysteries of earth and body' (P. Baldacci, *Giorgio de Chirico The Metaphysical Paintings*, London 1997, p. 138). Her sad figure, seen 'endlessly contemplating her shadow', as De Chirico wrote in a 1912 poem entitled 'The Statue's Desire', therefore signifies a state of limbo, where she awaits the physical and spiritual awakening that would return her to a labyrinth of the unconscious.

In this version of the *Piazza d'Italia*, De Chirico transports this classical subject into the industrial age, with a speeding train and an eternal meeting between two suited men in the distance. Like the slumbering Ariadne, these motifs are linked to De Chirico's metaphysics of anticipatory arrival, whilst the shadowy arcades of the surrounding buildings invoke the city of Turin. Turin was the city which had first revealed to de Chirico the 'strange and profound poetry' of 'an autumn afternoon' and which had also awoken in him the philosophical belief in another reality underlying that of perceptual understanding. Turin was also the location where Nietzsche had gone mad, at the end of his metaphysical journey. This location proved instead to be the starting point of De Chirico's own odyssey, and he began to subvert the classicism of the city's architecture and the strict rational logic of one-point perspective, and to transform it into a metaphor for the chaos of the uncanny.

The artist expressly revisited his old themes in the Post-War years. In a sense, this was a ritualistic tribute that displayed De Chirico's loyalty to his art and his beliefs, which lead to the story of Ariadne becoming subsumed within his own myth, an emblem for the quest for knowledge and the pursuit of art itself.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ238

VICTOR BRAUNER (1903-1966)

Composition

signed with the initials and dated 'VB 1936' (lower right)
watercolour, ink and graphite on paper

19 1/4 x 25 5/8 in. (50 x 65.2 cm.)
Executed in 1936

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

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

Samy Kinge has kindly confirmed the authenticity of this work.



PROPERTY FROM A LONDON COLLECTION

λ239

SALVADOR DALÍ (1904-1989)

Crysalis

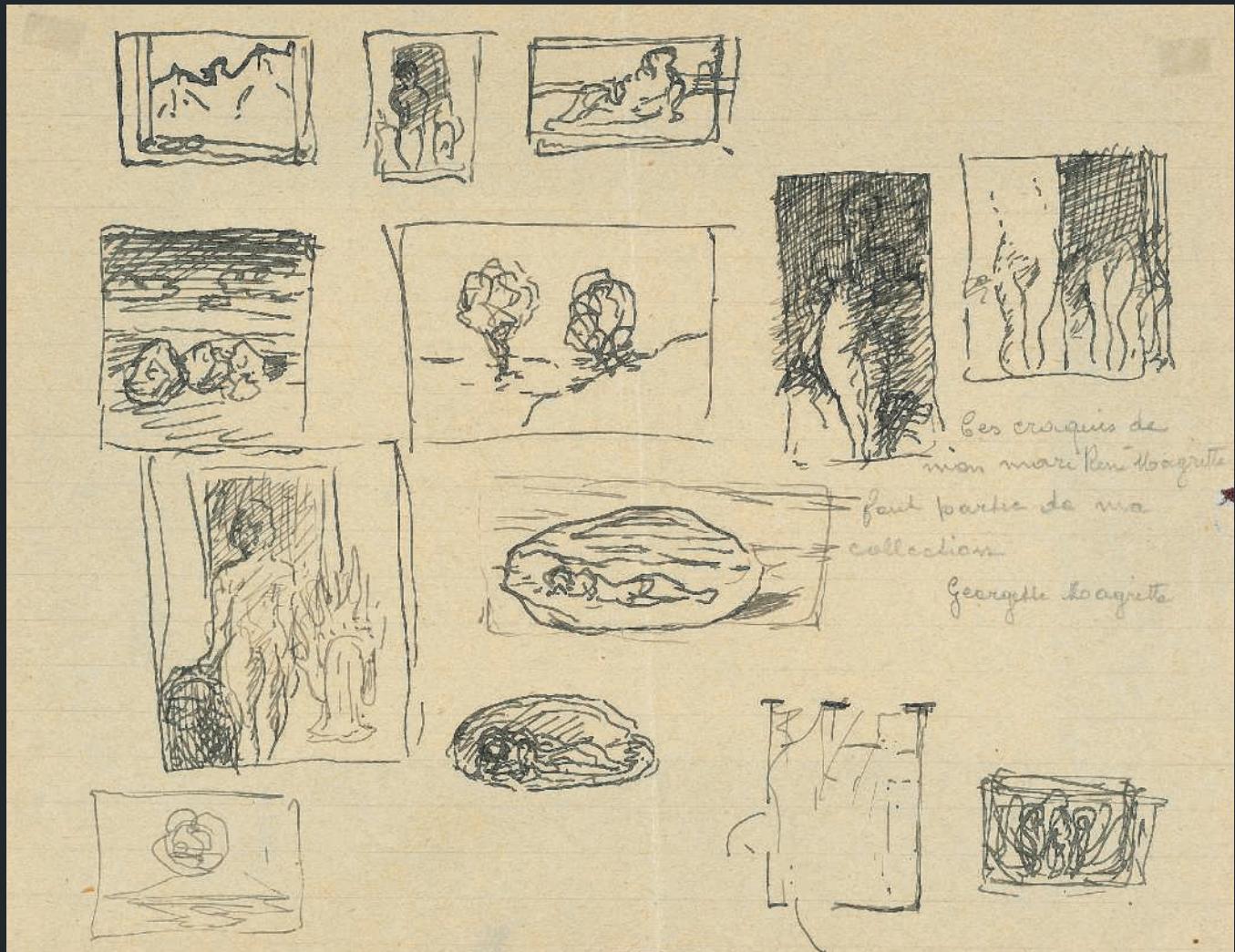
signed and dated 'Dalí 1958' (lower centre)
watercolour, paper collage and charcoal on board
30 1/4 x 40 3/4 in. (76.8 x 102.5 cm.)
Executed in 1958

£90,000-130,000
\$120,000-170,000
€110,000-150,000

PROVENANCE:

American corporation, by whom commissioned from the artist in 1958; sale, Christie's, London, 7 February 2002, lot 390.
Acquired at the above sale; sale, Christie's, London, 19 June 2007, lot 241.
Acquired at the above sale by the present owner.

The late Robert Descharnes has confirmed the authenticity of this work.



PROPERTY OF A PROMINENT BELGIAN COLLECTION

£240

RENÉ MAGRITTE (1898-1967)

Sans titre

pen and ink on paper
6 3/4 x 8 1/2 in. (17.1 x 21.5 cm.)
Painted in 1967

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Georgette Magritte, Brussels.
Acquired from the above by the present owner, *circa* 1970.

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



PROPERTY FROM A PRIVATE GREEK COLLECTION

λ241

MAX ERNST (1891-1976)

Drapeau

signed and inscribed 'DRAPEAU max ernst' (on the artist's mount)
oil on linen laid down on the artist's mount
linen: 5% x 8 1/4 in. (14.4 x 21 cm.)
mount: 6 1/4 x 9 9/16 in. (17 x 23.8 cm.)
Painted in 1967

£18,000-25,000
\$24,000-32,000
€21,000-29,000

PROVENANCE:

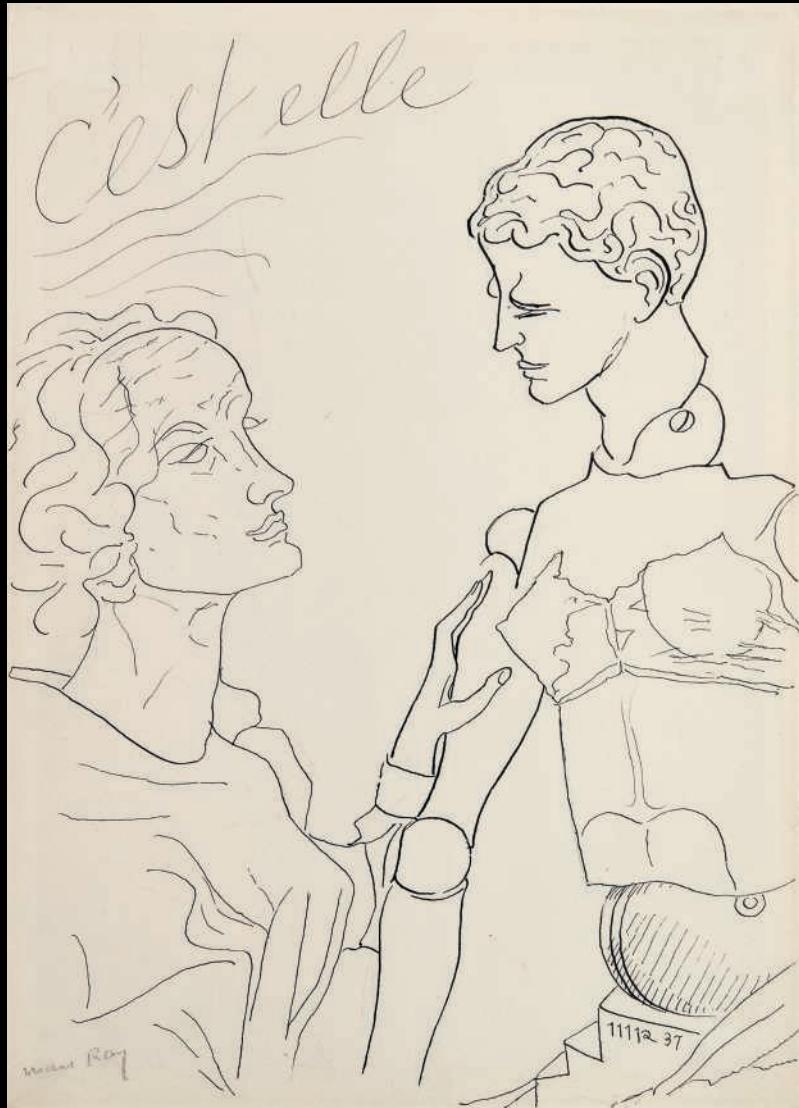
Galerie Iolas, Geneva.
Galerie Alphonse Chave, Vence, by 1968.
Paolo Marinotti, Milan.
Galeria Tega, Milan, by 2007.
Anonymous sale, Christie's, London, 29 April 2009, lot 123.
Acquired at the above sale by the present owner.

EXHIBITED:

Vence, Galerie Alphonse Chave, *Max Ernst, Déchets d'atelier, lueurs de génie*, March - May 1968.

LITERATURE:

W. Spies, S & G. Metken, *Max Ernst, Werke 1964-1969*, Cologne, 2007, no. 4276, p. 218 (illustrated).



242

MAN RAY (1890-1976)

C'est elle, Les mains libres

signed 'Man Ray' (lower left), signed with the monogram and dated 'MR 37' (lower right)
pen and India ink on paper
14½ x 10 in. (35.7 x 25.4 cm.)
Executed in 1937

£50,000-70,000
\$65,000-91,000
€58,000-81,000

PROVENANCE:

Lucia and Gérard Bouchetal, France.
Private collection, Paris, by whom acquired in 2010.

EXHIBITED:

Paris, Trianon de Bagatelle, *Man Ray 360° de libertés*, March - June 1989, p. 130 (illustrated p. 105).
Nice, Musée d'Art Moderne et d'Art Contemporain (M.A.M.A.C.), *Rétrospective Man Ray 1912-1976*, February - June 1997, p. 332.

LITERATURE:

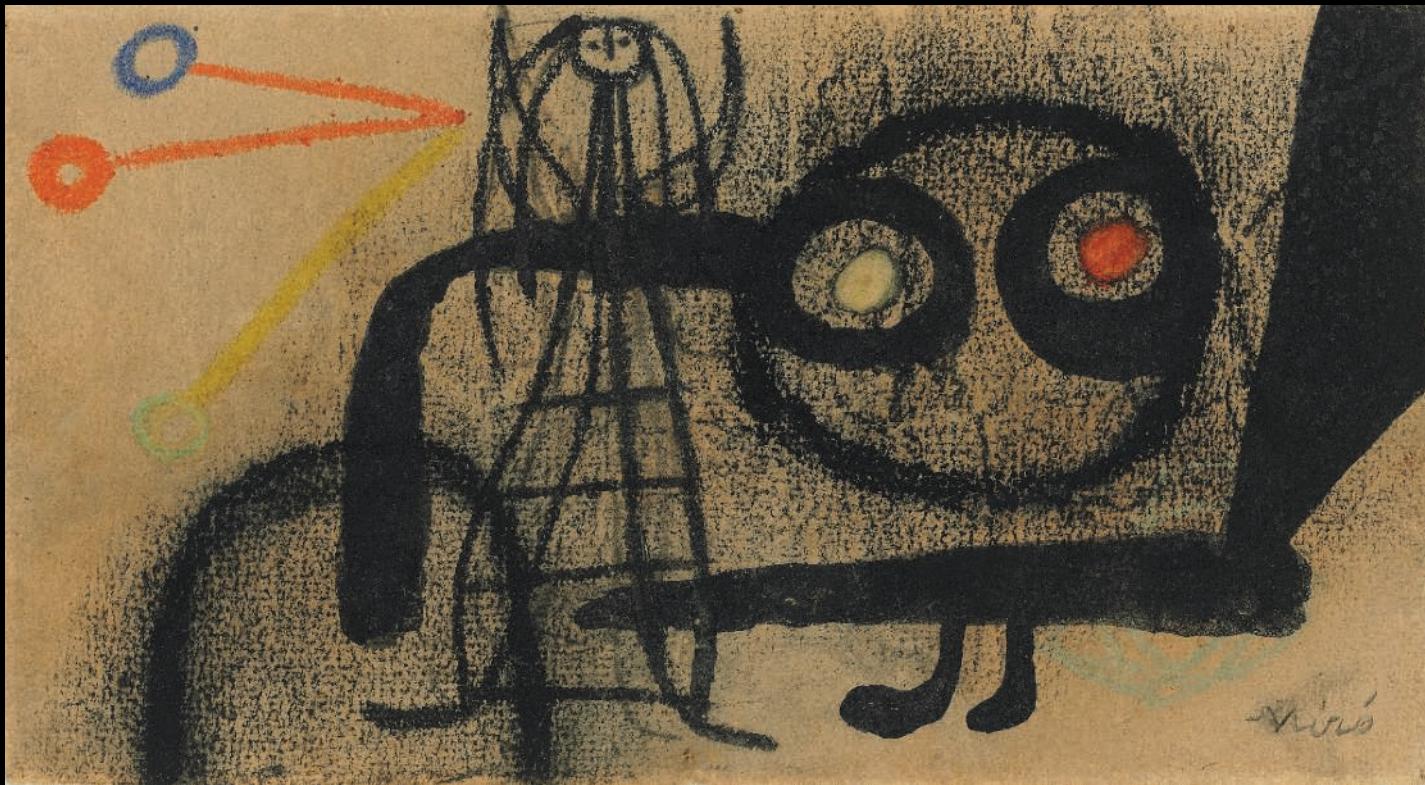
P. Éluard & Man Ray, *Les Mains Libres*, Paris, 1937 (illustrated p. 27).

*Sur cette étoile de gazon c'est elle
C'est elle dans cette maison déserte
C'est elle dans cette rue sombre
C'est elle sur ce monument
C'est elle parmi ces sauvages
C'est elle sur ce sein mendiant
C'est elle dans la neige là
Toujours derrière un mur
Comme au fond d'un ravin.*

(P. Éluard & Man Ray, *Les mains libres*, Paris, 1937, p. 27).



Man Ray, *Burlesque (Les mains libres)*, 1936.
Sold, Christie's, London, 28 February 2017, lot 115 (£118,750).
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2017.



"Miró...yes, Miró... because it doesn't matter what he represents on his canvas, but if, in a certain place, he has put a red spot, you can be sure that it had to be there and not elsewhere...take it away and the painting collapses"

(in L. Aragon, *Henri Matisse*, New York, 1972, p. 147).

x*243

JOAN MIRÓ (1893-1983)

Untitled

signed 'Miró' (lower right); signed and dated 'Miró 1949' (on the reverse)
charcoal and brush and India ink and coloured wax crayon on tinted paper
5½ x 10½ in. (14 x 25.7 cm.)
Executed in 1949

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Galerie Maeght, Paris.
William J. Rand, New York; sale, Christie's, New York, 19 February 1998, lot 54.
Acquired at the above sale; sale, Christie's, New York, 10 May 2001, lot 144.
Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. II, 1938-1959, Paris, 2010, no. 1188, p. 186 (illustrated).

FRANCIS PICABIA (1879-1953)

La procession à Seville

signed 'Francis Picabia' (lower centre)

gouache and pencil on paper

25½ x 19½ in. (65.2 x 49.7 cm.)

Executed *circa* 1927

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

The artist's estate.

Gabrielle Buffet-Picabia, Paris, by descent from the above.

Private collection, France, by whom acquired from the above in 1965.

Private collection, France, by whom acquired from the above in March 2011.

EXHIBITED:

Cannes, Galerie Emile Fabre, *Francis Picabia*, February 1928, no. 2.
Paris, Galerie Théophile Briant, *Picabia*, October - November 1928.

LITERATURE:

M.L. Borràs, *Picabia*, London, 1985, no. 712, p. 521 (illustrated p. 360).

The Comité Picabia has confirmed the authenticity of this work.



Paintings from the church of Sant Quirze de Pedret, Spain, Catalonia, end of 11th Century. Museu Diocesal Comarcal de Solsona, Spain.
© akg-images / Erich Lessing.

Rich in imagery and enigmatic in its meaning, *Seville* is a captivating example of Francis Picabia's celebrated *Transparencies*, a series of works named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. In each of these, rather than using the gouache as a window to another world, normalising the illusionism at play, Picabia sought to stimulate the imagination by creating a surreal inter-lapping of imagery that confounded traditional reading. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille where, on the glass of a window, the reflection of the interior appeared superimposed upon the outside view (D. Ottinger, *Francis Picabia dans les collections du Centre Pompidou Musée d'art Moderne*, Paris, 2003, p. 71). Drawing on classical imagery of biblical mythological, and art historical subjects, Picabia uses this technique to overlap and interlace multiple figures in a single composition, allowing their contours to converge and intersect in a confused array, deliberately challenging our understanding of the imagery before us.

Picabia drew on a multitude of visual sources for the *Transparencies*, using prints and reproductions of classical sculpture, Renaissance paintings and Catalan frescoes, to build his compositions. Picabia's son, Lorenzo, recalls his father having 'a trunkful of art books in his studio,' from which he most likely appropriated the majority of these images (Lorenzo Everling, quoted in M. Borràs, *Picabia*, Paris, 1985, p. 340). In *Seville* the influence of religious subject is particularly evident, with the linear, delicate representation of the central *Santa* inspired by Byzantine frescoes and in the representation of a procession scene, typical of the *Semana Santa*, in Spain. Picabia reduces the complexity of the decorum to a series of simplified outlines, fattening the images in a deliberate denial of painterly illusionism. A defining feature of the *Transparencies* series, this technique creates an otherworldly pictorial space, devoid of the traditional laws of perspective, in which the figures appear to float and overlap one another in an ethereal manner. Marcel Duchamp, writing twenty years after the *Transparencies* were created, explained that through this novel and highly original approach, Picabia succeeded in suggesting the third dimension without recurring to mathematical perspective, pushing figuration to new terrains (M. Duchamp, 'Francis Picabia: Painter, Writer,' pp. 4-5, in *Collection of the Société Anonyme: Museum of Modern Art 1920*, New Haven, 1950, p. 5).

SEVILLE



Francis Picabia



245

GEORGE GROSZ (1893-1959)

Kaufmann, Figurine zum Laufenden Band

Inscribed 'Figurine zu Schwejk, Regie [...] Fig. auf laufenden Band' (lower centre); with the *Nachlass* stamp and numbered 'UC-409-25' (on the reverse) watercolour and pen and ink on paper

19 1/8 x 15 5/8 in. (50.3 x 39.5 cm.)

Executed in 1927

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

The artist's estate, by 1959.

EXHIBITED:

Cambridge, MA, Busch-Reisinger Museum, *Theatrical Drawings and Watercolors by George Grosz*, 1973 - 1974, no. 10 (titled 'Merchant').
Milan, Palazzo Reale, *George Grosz, gli anni di Berlino*, May - July 1985, no. 178 (illustrated); this exhibition later travelled to Ferrara, Palazzo dei Diamanti, August - October 1985, Vienna, Museum des 20. Jahrhunderts, December 1985 - January 1986, Naples, Accademia di Belle Arti, February - April 1986, Hamburg, Kunsthalle, April - June 1986, Paris, Hôtel de Ville, June - August 1986, Munich, Museum Villa Stuck, September - October 1986, Salzburg, Rupertinum, November 1986 - January 1987, Graz, Kulturhaus der Stadt, January - February 1987, Berlin, Staatliche Kunsthalle, March - April 1987, Tel Aviv, Museum of Art, June - August 1987 and Hanover, Kestner-Gesellschaft, November 1987- January 1988.

Brühl, Max Ernst Museum, *George Grosz, Deutschland ein Wintermärchen*, September - December 2011, no. 69 (illustrated p. 131); this exhibition later travelled to Hanover, Stiftung Ahlers Pro Arte, February - May 2012. Solingen, Zentrum für verfolgte Künste im Kunstmuseum, *George Grosz, Alltag und Bühne, Berlin 1914-1931*, May - June 2015, p. 117 (illustrated); this exhibition later travelled to Bayreuth, Kunstmuseum, June - October 2015.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming catalogue raisonné of works on paper by Georges Grosz.



246

GEORGE GROSZ (1893-1959)

Ida und ein Student

inscribed 'Ida ein Student' (within the composition); with the *Nachlass* stamp and numbered '1-40-1' (upper right)

watercolour on paper

16 1/4 x 21 in. (41.2 x 53.6 cm.)

Executed in 1922; with an ink drawing on the reverse

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

The artist's estate, by 1959.



(verso)

EXHIBITED:

Cambridge, MA, Busch-Reisinger Museum, *Theatrical Drawings and Watercolors by George Grosz, 1973 - 1974*, no. 52 (illustrated).

Milan, Palazzo Reale, *George Grosz, gli anni di Berlino*, May - July 1985, no. 148, p. 244 (illustrated); this exhibition later travelled to Ferrara, Palazzo dei Diamanti, August - October 1985, Vienna, Museum des 20. Jahrhunderts, December 1985 - January 1986, Naples, Accademia di Belle Arti, February - April 1986, Hamburg, Kunsthalle, April - June 1986, Paris, Hôtel de Ville, June - August 1986, Munich, Museum Villa Stuck, September - October 1986, Salzburg, Rupertinum, November 1986 - January 1987, Graz, Kulturhaus der Stadt, January - February 1987, Berlin, Staatliche Kunsthalle, March - April 1987, Tel-Aviv, Museum of Art, June - August 1987 and Hanover, Kestner-Gesellschaft, November 1987- January 1988.

Brühl, Max Ernst Museum, *George Grosz, Deutschland ein Wintermärchen*, September - December 2011, no. 47 (illustrated p. 106); this exhibition later travelled to Hanover, Stiftung Ahlers Pro Arte, February - May 2012.

Solingen, Zentrum für verfolgte Künste im Kunstmuseum, *George Grosz, Alltag und Bühne, Berlin 1914-1931*, May - June 2015, p. 85 (illustrated); this exhibition later travelled to Bayreuth, Kunstmuseum, June - October 2015.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



247

GEORGE GROSZ (1893-1959)

Sitzender Akt

with the *Nachlass* stamp and numbered 'UC-5-14' (on the reverse)
watercolour on paper
26 1/4 x 19 1/2 in. (66.6 x 49 cm.)
Executed in 1929

£15,000-25,000
\$20,000-32,000
€18,000-29,000

PROVENANCE:

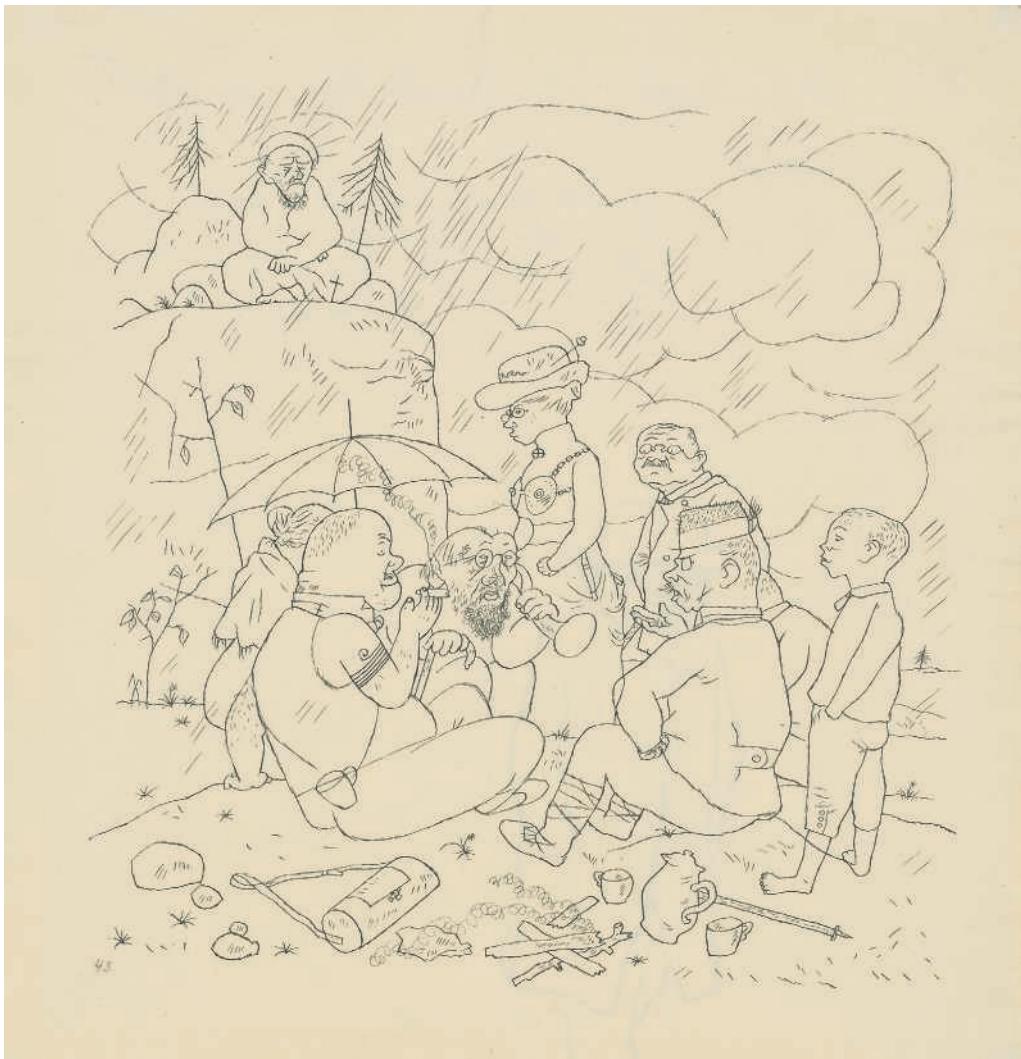
The artist's estate, by 1959.

EXHIBITED:

Milan, Palazzo Reale, *George Grosz, gli anni di Berlino*, May - July 1985, no. 185 (illustrated); this exhibition later travelled to Ferrara, Palazzo dei Diamanti, August - October 1985, Vienna, Museum des 20. Jahrhunderts, December 1985 - January 1986, Naples, Accademia di Belle Arti, February - April 1986, Hamburg, Kunsthalle, April - June 1986, Paris, Hôtel de Ville, June - August 1986, Munich, Museum Villa Stuck, September - October 1986, Salzburg, Rupertinum, November 1986 - January 1987, Graz, Kulturhaus der Stadt, January - February 1987, Berlin, Staatliche Kunsthalle, March - April 1987, Tel Aviv, Museum of Art, June - August 1987 and Hanover, Kestner-Gesellschaft, November 1987- January 1988.

Solingen, Zentrum für verfolgte Künste im Kunstmuseum, *George Grosz, Alltag und Bühne, Berlin 1914-1931*, May - June 2015, p.137 (illustrated); this exhibition later travelled to Bayreuth, Kunstmuseum, June - October 2015.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



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GEORGE GROSZ (1893-1959)

Germanentag (recto); *Untitled* (verso)

with the Nachlass stamp and numbered '3-9-8' (on the reverse)

pen and India ink on paper

18 1/4 x 14 1/2 in. (46 x 36.8 cm.)

Executed in 1921

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

The artist's estate, by 1959.



(verso)

EXHIBITED:

Berlin, Akademie der Künste, *George Grosz 1893-1959*, October - December 1962, no. 217.

Milan, Palazzo Reale, *George Grosz, gli anni di Berlino*, May - July 1985, no. 99 (illustrated); this exhibition later travelled to Ferrara, Palazzo dei Diamanti, August - October 1985, Vienna, Museum des 20. Jahrhunderts, December 1985 - January 1986, Naples, Accademia di Belle Arti, February - April 1986, Hamburg, Kunsthalle, April - June 1986, Paris, Hôtel de Ville, June - August 1986, Munich, Museum Villa Stuck, September - October 1986, Salzburg, Rupertinum, November 1986 - January 1987, Graz, Kulturhaus der Stadt, January - February 1987, Berlin, Staatliche Kunsthalle, March - April 1987, Tel Aviv, Museum of Art, June - August 1987 and Hanover, Kestner-Gesellschaft, November 1987 - January 1988.

Solingen, Zentrum für verfolgte Künste im Kunstmuseum, *George Grosz, Alltag und Bühne, Berlin 1914-1931*, May - June 2015, p. 78 (illustrated); this exhibition later travelled to Bayreuth, Kunstmuseum, June - October 2015.

LITERATURE:

G. Grosz, *Ecce Homo*, Berlin, 1923 (illustrated pl. 43).

'Badenummer', in *Der Knüppel, Satirische Arbeiterzeitung*, no. 5, Berlin, 10 August 1924 (illustrated p. 2).

U. M. Schneede, *George Grosz, Leben und Werk*, Stuttgart, 1975, no. 127, p. 174 (illustrated p. 83).

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming catalogue raisonné of works on paper by Georges Grosz.



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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*249

EMIL NOLDE (1867-1956)

Mohn und Narzissen

signed 'Nolde.' (lower right)
watercolour on Japan paper
10½ x 18½ in. (25.8 x 45.8 cm.)
Executed *circa* 1915

£35,000-45,000
\$46,000-58,000
€41,000-52,000

PROVENANCE:

Galerie Roman Norbert Ketterer, Campione d'Italia.
Acquired from the above by the present owner in June 1966.

Dr. Manfred Reuther has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ.250

HEINRICH CAMPENDONK (1889-1957)

Frau auf dem Balkon

signed, dated and indistinctly inscribed 'H Campendonk 1913 [...]' (lower right)
watercolour and brush and ink on paper
21 x 17 in. (53.5 x 43.2 cm.)
Executed in 1913

£70,000-100,000
\$91,000-130,000
€81,000-120,000

PROVENANCE:

Galerie Heseler, Munich, by 1989.
Private collection, Germany, by whom acquired from the above in the late 1990s.

EXHIBITED:

Krefeld, Kaiser Wilhelm Museum, *Heinrich Campendonk, ein Maler des Blauen Reiter*, September - November 1989, no. 35 (illustrated p. 24; titled 'Landschaft mit Haus'); this exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus, December 1989 - February 1990.

LITERATURE:

A. Firmenich, *Heinrich Campendonk, Leben und Expressionistisches Werk, Mit Werkkatalog des Malerischen Œuvres*, Recklinghausen, 1989, no. 384 (illustrated pl. 17, p. 89 & n.p.).

Heinrich Campendonk was a member of the German avant-garde artists' group called *Blaue Reiter*, and he exhibited with them in 1911 and 1912. His closeness to his friends and fellow artists August Macke, Franz Marc, Paul Klee and Wassily Kandinsky is evident in this expressive watercolour of 1913. With its mystic-oriental motifs, such as the figure on the balcony, the lunar shapes and the horse, it illustrates Campendonk's interest in the spiritual spheres, inspired by the poet Else Lasker-Schüler and shared with Franz Marc. Works from this period, in which his cubist style matured, are considered to be Campendonk's most important production.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

251

GEORGE GROSZ (1893-1959)

Civilization marches on

signed 'Grosz' (lower right); with the *Nachlass* stamp and numbered '4.63.1'
(on the reverse)

reed pen and pen and ink on paper
18½ x 24¾ in. (48 x 63 cm.)

Executed in 1935

£15,000-20,000
\$20,000-26,000
€18,000-23,000

PROVENANCE:

The artist's estate.
La Medusa Studio d'Arte Contemporanea, Rome (no. 1114).
[probably] Acquired from the above by the present owner in the 1970s.

LITERATURE:

G. Grosz & J. Dos Passos, *Interregnum*, New York, 1936, no. 46.
A. Dückers, *George Grosz, Das druckgraphische Werk*, Frankfurt am Main, 1979, no. S II, 46, p. 235 (illustrated p. 94).

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

252

GEORGE GROSZ (1893-1959)

Savoir vivre

signed 'Grosz' (lower right) and numbered 'No 7' (lower left);
with the *Nachlass* stamp and numbered '3.73.3' (on the reverse).
reed pen and pen and ink on paper
20½ x 25¼ in. (52 x 64 cm.)
Executed in 1924

£8,000-12,000
\$11,000-16,000
€9,300-14,000

PROVENANCE:

The artist's estate.
[probably] Marlborough Galleria d'Arte, Rome.
[probably] Acquired from the above by the present owner in the 1970s.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

253

GEORGE GROSZ (1893-1959)

Erwachsenes Mädchen

signed 'Grosz' (lower right) and dated and inscribed '1919 163. Erwachsenes Mädchen' (lower left); with the *Nachlass* stamp and numbered '2.102.10' (on the reverse)

reed pen and pen and ink on paper
18½ x 14½ in. (47 x 37 cm.)

Executed in 1919

£12,000-18,000
\$16,000-23,000
€14,000-21,000

PROVENANCE:

The artist's estate.

[probably] Marlborough Galleria d'arte, Rome.

[probably] Acquired from the above by the present owner in the 1970s.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



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λ.254

ERICH HECKEL (1883-1970)

Junges Mädchen

signed, dated and inscribed 'EHeckel 11 Junges Mädchen' (lower right)
charcoal on paper

13½ x 10½ in. (34.5 x 26.4 cm.)

Executed in 1911

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Galerie Theo Hill, Cologne, by 1965.

Galerie Gunzenhauser, Munich.

Private collection, United States, by whom acquired from the above in April 1985; sale, Sotheby's, London, 4 February 2004, lot 431.

Private collection, Germany.

Acquired by the present owner in 2012.

EXHIBITED:

Cologne, Galerie Theo Hill, *Erich Heckel, Aquarelle, Zeichnungen, May - June 1965*, no. 16 (illustrated).

λ255

LYONEL FEININGER (1871-1956)

Landscape in the Harz Mountains

dated 'Thurs. 26 VII 17' (lower left)

pencil on paper

6½ x 8½ in. (16.5 x 20.7 cm.)

Executed on 26 July 1917

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Achim Moeller, New York.

Private collection, Munich.

Anonymous sale, Karl & Faber, Munich, 5 December 2013,

lot 505.

Acquired at the above sale by the present owner.

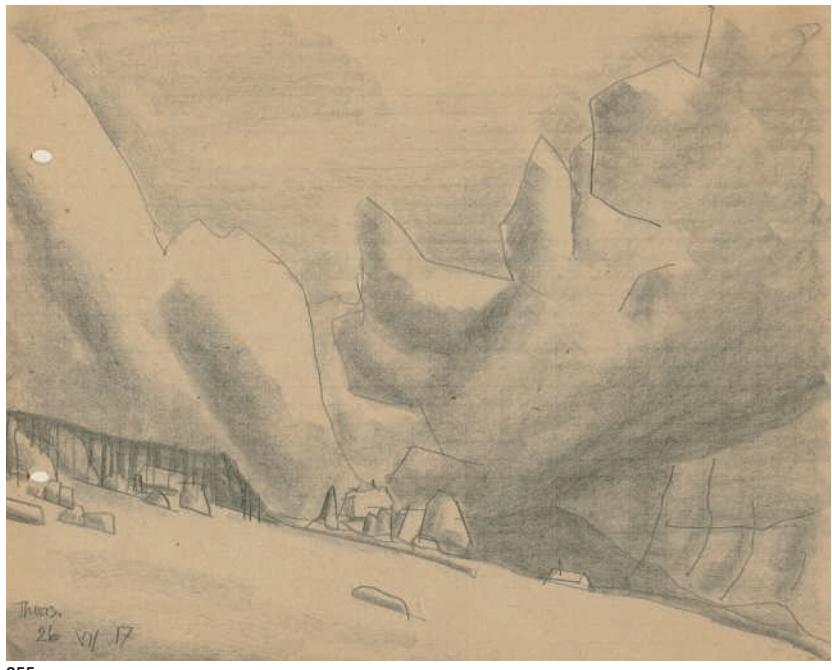
EXHIBITED:

Wuppertal, Von der Heydt Museum, *Lyonel Feininger*, September - November 2006, p. 168 (illustrated; titled 'Wolken im Harz').

Quedlinburg, Lyonel-Feininger-Galerie, *Feininger im Harz*, June - September 2009, p. 85 (illustrated; titled 'Landschaft'); this exhibition later travelled to Berlin,

Moeller Fine Art, November 2009 - January 2010.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, confirmed the authenticity of this work. The work is registered in the archives of The Lyonel Feininger Project LLC, New York - Berlin with the no. 1239-10-25-13.



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During the summers of 1917 and 1918, Lyonel Feininger spent the holidays with his family in the town of Braunlage in the Harz mountains, and created a large number of landscape drawings there. The drawings are not only successful artistic impressions of the artist's visit to the beloved Harz Mountains, but they also represent an important stage in his development towards the clarification of design issues, and towards his later woodcuts.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ256

HENRY MOORE (1898-1986)

Four Trees

signed 'Moore' (lower right)

charcoal, watercolour wash, ball-point pen and
pastel on paper

10 x 11½ in. (25.2 x 30 cm.)

Executed in 1981

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Raymond Spencer Company Ltd, London.

Galerie Beyeler, Basel (no. 10308), by whom acquired from
the above in 1982.

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

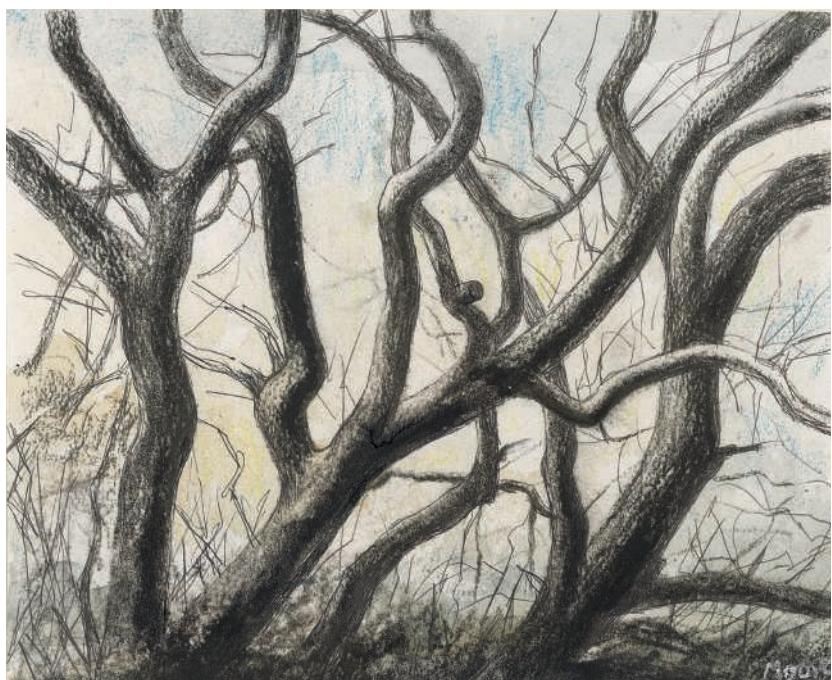
EXHIBITED:

Basel, Galerie Beyeler, *Henry Moore, Sculptures, Drawings, The Last 10 years*, October - November 1982, no. 82.

Paris, Galerie Maeght, *Henry Moore*, January - March 1983,
no. 71.

LITERATURE:

A. Garrould, *Henry Moore, Complete Drawings*, vol. 5,
1977-81, London, 1994, no. AG 81.401 & HMF 81(428), p.
251 (illustrated).



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

Nature Morte comes from Vlaminck's post-Fauvist period. Influenced by the pre-cubist principles he found in the work of Paul Cézanne, Vlaminck adopted a balanced, sense of composition, as seen here, in a calmer colour palette. Created in 1910, several years after the outburst of Fauvism (1904-

λ.257

MAURICE DE VLAMINCK (1876-1958)

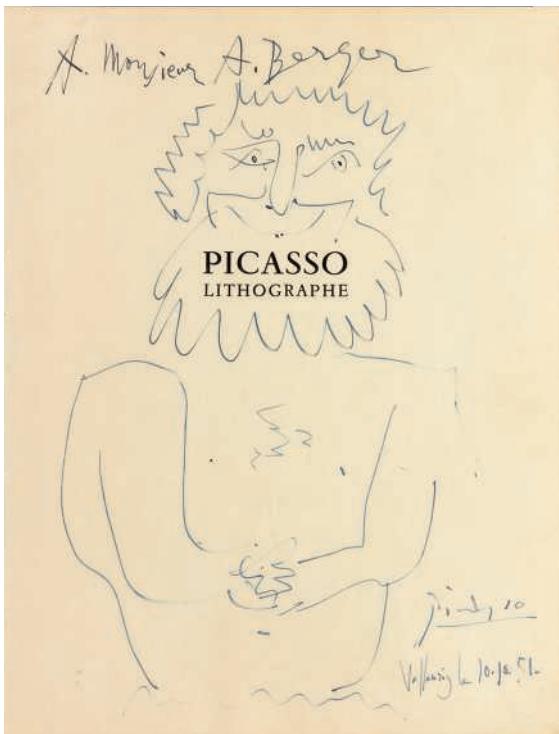
Nature morte

signed 'Vlaminck' (lower right)
gouache, watercolour and ink on paper
18½ x 23 in. (46.8 x 58.3 cm.)

£8,000-12,000
\$11,000-16,000
€9,300-14,000

PROVENANCE:

Galerie Simon, Paris (no. 7012).
Mr & Mrs Ernst Eichenwald, New York, by whom
acquired circa 1935.
Dr Heinz F. Eichenwald, Dallas, by descent from
the above; sale, Christie's, New York, 9 May 2013,
lot 175.
Acquired at the above sale by the present owner.



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1907) that he explored with contemporaries Henri Matisse and André Derain, *Nature morte* has a less violently bright palette yet retains the saturated colour of the artist's recent past, executed with a hand that has become more considered than impulsive. The underlying hatched ink drawing gives the painting a dynamic chiaroscuro which would become a characteristic of his later body of work, with the strong sapphire blue glowing amongst the warm surroundings of the table and basket, to delineate this charming, rustic composition.

λ.258

PABLO PICASSO (1881-1973)

Faune

signed, dated and inscribed 'Picasso Vallauris le 10.10.51.' (lower right);
inscribed again 'A. Monsieur A. Berger' (upper centre)
ink on paper

12¾ x 9¾ in. (32.3 x 24.7 cm.)

Executed in Vallauris on 10 October 1951 on the flyleaf of 'F. Mourlot, Picasso Lithographe, vol. I, 1919-1947, Monte Carlo, 1949'.

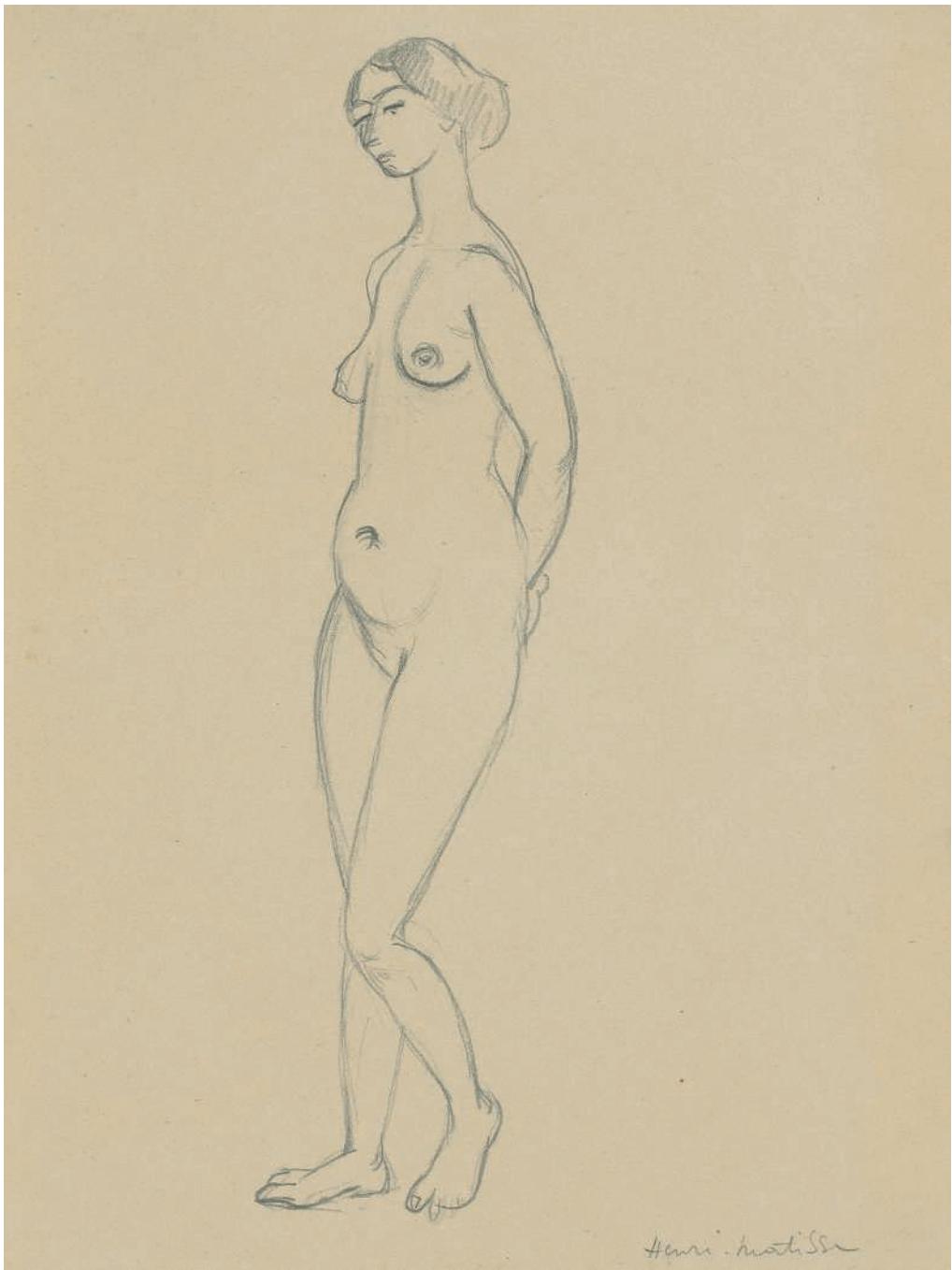
£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

Berger Collection, France, a gift from the artist.
Private collection, Paris.

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

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ259

HENRI MATISSE (1869-1954)

Nu debout

signed 'Henri.Matisse' (lower right)

pencil on paper

12½ x 9½ in. (32 x 24 cm.)

Executed in 1908

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale, Galerie Kornfeld, Bern, June 1987, lot 115.

Private collection, by whom acquired at the above sale; sale, Sotheby's, London, 9 February 2005, lot 287.

Acquired at the above sale; sale Sotheby's, New York, 5 November 2009, lot 287.

Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*260

BERTHE MORISOT (1841-1895)

Fillette écrivant (Julie Manet)
stamped with the signature 'Berthe Morisot'
(lower right)
pastel on paper
20½ x 18½ in. (52 x 47 cm.)
Executed *circa* 1883

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Schröder und Leisewitz, Bremen.
JPL Fine Arts, London.
Acquired from the above in March 1994, and
thence by descent to the present owner.

EXHIBITED:

Schaffhausen, Museum zu Allerheiligen, *Die Welt des Impressionismus*, June – September 1963.
Paris, Galerie Hopkins-Thomas, *Berthe Morisot*, April - June 1987, no. 15 (illustrated).
London, JPL Fine Arts, *Berthe Morisot*, November 1990 - January 1991, no. 9, p. 26 (illustrated p. 27).
Paris, Galerie Hopkins-Thomas, *Hommage à Berthe Morisot*, October - November 1993.
Martigny, Fondation Pierre Gianadda, *Berthe Morisot*, June - November 2002, no. 87, p. 296 (illustrated p. 297).
Paris, Musée Marmottan Monet, *Berthe Morisot*, March - July 2012, p. 31 (illustrated fig. 14).

Yves Rouart has confirmed the authenticity of
this work.

Fillette écrivant is an intimate, up-close, portrait of Berthe Morisot's daughter, Julie Manet. Concentrating on her studies, Julie is absorbed with the task in front of her, not paying attention to her mother who draws. Morisot is highly celebrated for her depictions of domestic bourgeois life, and *Fillette écrivant* is a wonderful example of her modern approach to interior scenes. The angle is markedly more photographic than pictorial, and the lack of idealisation and life-like portrayal adheres to the principles of Impressionism, revealing the influence of photography on the artist. These interior scenes were rarely exhibited in public, often only shown to friends, allowing for an even more touching and personal reading to this portrait.



261

ÉMILE BERNARD (1868-1941)

Adoration des bergers

signed and inscribed 'Emile Bernard peint grandeur nature à St-Briac en 1888. sur le mur de ma chambre. long. 5 met haut. 2 met.' (lower edge)

pen and ink and pencil on paper

8¾ x 15¾ in. (22.1 x 40 cm.)

Executed in Saint-Briac in 1888

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private collection, Switzerland.

Anonymous sale, Hôtel de Ventes, Geneva, 13 June 2016, lot 1158.

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

LITERATURE:

F. Leeman, *Émile Bernard*, Paris, 2013, no. 59, p. 122 (illustrated).

J.-J. Luthi & A. Israël, *Émile Bernard, sa vie, son œuvre, catalogue raisonné*, Paris, 2014, no. 1877, p. 402 (illustrated).

exh. cat., *Émile Bernard*, Paris, 2015 (illustrated fig. 4, p. 13).

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

Bernard was commissioned in 1888 to create a fresco for a bedroom in the house of Madame Lemasson, for which he created the biblical scene *L'Adoration des Bergers*. The original fresco was sadly destroyed by Nazi bombing in 1943, leaving this unique sketch and discussions of the work in letters to his mother and Van Gogh remaining. Bernard draws on primitive and byzantine techniques of representing a religious scene; the figures are aligned in a frieze-like manner as though they were adorned on a stained glass window in a church, and the pillars in the work were designed to create a *trompe l'œil* effect that resembled the architecture of the bedroom the fresco sat in. In the finished fresco Bernard used the medieval colour palette of primary colours, however in this sketch the simplified figures and monochromatic palette appear modern and draw on the primitive style adopted by Bernard's contemporary Paul Gauguin around the same time.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

262

CAMILLE PISSARRO (1830-1903)

Femme au baluchon

Stamped with the artist's monogram (Lugt 613e; lower right)

charcoal and wash on paper

9 1/8 x 7 1/4 in. (23.2 x 18.3 cm.)

Executed *circa* 1880-1884

£6,000-8,000

\$7,800-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale, Sotheby's, Olympia, 23 March 2006, lot 38.

Anonymous sale, Christie's, London, 22 June 2006, lot 412.

Acquired at the above sale by the present owner.

Dr Joachim Pissarro has confirmed the authenticity of this work.

263

THÉOPHILE ALEXANDRE STEINLEN (1859-1923)

Paris, scène de bal devant l'Hôtel de Ville

pastel on paper

19½ x 23½ in. (50.5 x 59.6 cm.)

Executed *circa* 1900

£2,500-3,500

\$3,300-4,500

€2,900-4,000

PROVENANCE:

Private collection, France.

This work will be included in the *Catalogue Raisonné des œuvres sur papier* of Theophile Alexandre Steinlen (1853-1923), in preparation by Claude Orset Elizabeth Maréchaux-Laurentin.



263

THE PROPERTY OF A LADY

λ*264

PAUL JOUVE (1880-1973)

Panthère noire au repos

signed 'Jouve' (lower right) and dated and inscribed 'JUIN - 1914 - ANVERS' (lower left)

charcoal, gouache and pastel on paper

20½ x 30 in. (54.5 x 76.4 cm.)

Executed in Antwerp in June 1914

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 March 1997, lot 93.

Acquired at the above sale by the present owner.

Dominique Suisse has confirmed the authenticity of this work.



264



A vibrant impressionist landscape painting. The foreground is filled with lush, green foliage and trees, rendered with thick, textured brushstrokes. In the middle ground, a small cluster of buildings with red roofs is nestled among the trees. Beyond the trees, a large body of water with small boats stretches towards a range of mountains in the background. The sky is filled with soft, pastel-colored clouds. In the bottom right corner, the signature "Mangin" is written in a dark, cursive script.

IMPRESSIONIST & MODERN ART
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WEDNESDAY 28 JUNE 2017 AT 2.30 PM
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THE PROPERTY OF A EUROPEAN COLLECTOR

301

ALBERT MARQUET (1875-1947)

Le Grammont vu de Lausanne

signed 'Marquet' (lower left)

oil on panel

8 1/4 x 11 3/4 in. (21 x 30 cm.)

Painted in 1936

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, Switzerland, by whom acquired in the 1970s to 1980s, and thence by descent.

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



PROPERTY FROM THE ARTIST'S FAMILY

***302**

ALBERT MARQUET (1875-1947)

Venise, la lagune

signed 'marquet' (lower left)

oil on canvas

15 x 18 1/4 in. (38.1 x 46.3 cm.)

Painted in 1936

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Marcelle Marquet [the artist's wife], and thence by descent.

EXHIBITED:

New York, Wildenstein & Co. Inc., *Albert Marquet*, June - July 1985, no. 66, p. 99 (illustrated p. 68).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February - June 1988, no. 90. Lodève, Musée de Lodève, *Marquet*, June - November 1998, p. 193 (illustrated).

LITERATURE:

F. Mégrét, 'Une fenêtre ouverte sur le monde' in *Journal Artcurial*, no. 18, March 1981 (illustrated p. 15).

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





304

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

303

EUGÈNE BOUDIN (1824-1898)

Deauville. Le bassin

signed 'E. Boudin' (lower right), dated and indistinctly inscribed 'à notre ami G. Kion 7.7bre 91.' (lower left)
oil on panel
10 ½ x 8 ½ in. (27 x 21.7 cm.)
Painted on 7 September 1891

£30,000-40,000
\$39,000-52,000
€35,000-46,000

PROVENANCE:

G. Kion, Paris.
The Leicester Galleries, London.
The Lefevre Galleries, London.
Private collection, Germany.
Anonymous sale, Christie's, London, 28 June 1994, lot 109.
Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 2830, p. 96
(illustrated).

THE PROPERTY OF A GENTLEMAN

304

EUGÈNE BOUDIN (1824-1898)

Berck. Pêcheuses sur la plage

signed and dated 'E. Boudin 76' (lower left) and inscribed 'Berck.' (lower right)
oil on panel
6 ¼ x 8 ½ in. (15.6 x 22 cm.)
Painted in Berck in 1876

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

Galerie Raphaël Gérard, Paris.
Private collection.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Private collection, Europe, by whom acquired from the above; sale, Sotheby's, London, 4 February 2003, lot 11.
Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 1152, p. 398
(illustrated).



Δλ*305

JEAN-PIERRE CASSIGNEUL (B. 1935)

Deauville

signed with the artist's initials 'JPC.' (lower right)
oil on board

18 x 13 1/4 in. (45.7 x 33.6 cm.)
Painted in 1963

£15,000-20,000
\$20,000-26,000
€18,000-23,000

PROVENANCE:

Private collection, Japan, by whom acquired in 1993.
Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassaigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 5, p. 96 (illustrated p. 20); this exhibition later travelled to Morioka, Civic Cultural Hall.

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

Δλ*306

JEAN-PIERRE CASSIGNEUL (B. 1935)

La nuit

signed 'CASSIGNEUL' (lower right)
oil on canvas
25 5/8 x 18 in. (65.2 x 45.7 cm.)
Painted in 1986

£25,000-35,000
\$33,000-45,000
€29,000-40,000

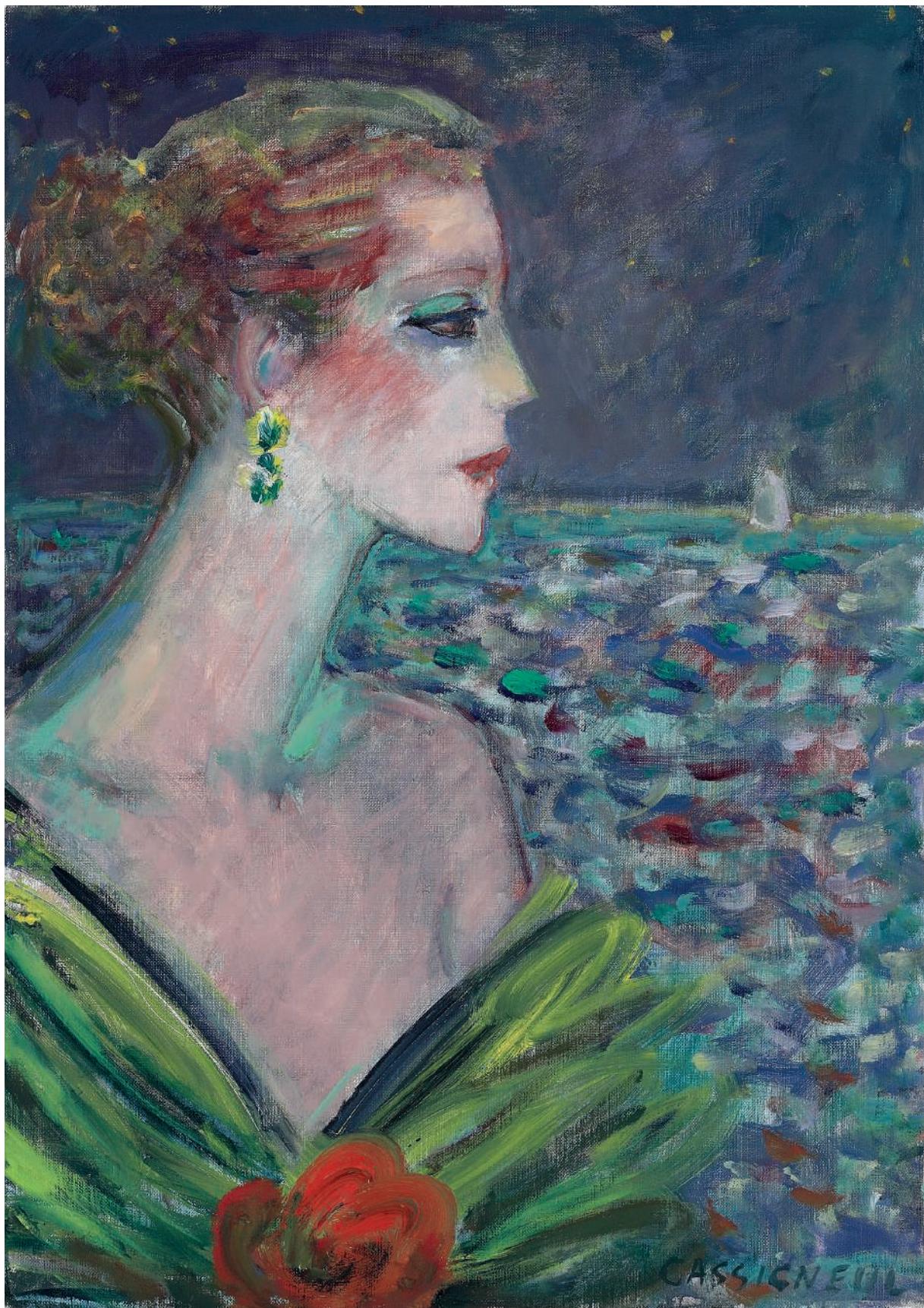
PROVENANCE:

Private collection, Japan, by whom acquired in 1992.
Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassaigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 50, p. 97 (illustrated p. 76); this exhibition later travelled to Morioka, Civic Cultural Hall.

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



307

GEORGES ROUAULT (1871-1958)

Fille de cirque

with the atelier stamp (on the reverse)

oil, gouache and India ink on paper laid down on canvas

19 ¾ x 14 ½ in. (50 x 37.2 cm.)

Executed *circa* 1949-1958

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

The artist's estate, and thence by descent.

[probably] Galerie Beyeler, Basel.

Private collection, Italy, by whom acquired from the above before 1972, and thence by descent.

The Fondation Georges Rouault has confirmed the authenticity of this work.

In common with the artist's favoured subject of Pierrot, the oft cited clown who dominates his *oeuvre*, *Fille de cirque* shares the hooded eyes and framed representation of her enclosed profile. However, in presenting instead the rose-cheeked face of a female circus performer, this charming portrait appears to convey a less tragic demeanour, appearing more colourful in her Spring-like palette of bright pinks and greens. Speaking of another female subject, *Teresina* from 1947 (B. Dorival and I. Rouault, vol. II, 2287), Pierre Courthion observes: 'Until about 1956 these close-ups were the occasions for festive outbursts of colour, making this period one of the most brilliant in Rouault's entire career. A woman's face, as was so often the case with his clowns, was only a pretext for the joy of painting' (P. Courthion, *Georges Rouault*, New York, 1977, p. 148)

Heavily encrusted in oil, gouache and India ink, *Fille de cirque* is characteristic of Rouault's lyrical, mature style and projects the lively colour and gestural exuberance of the circus with his characteristic hints of emotionally weighted character. Thick, black contours set off the figure's face against a radiant and richly textured gem-coloured background. The artist's adept handling of light recalls the effects of stained glass, which he studied as a young apprentice; James Thrall Soby suggests, Rouault may have absorbed the colouristic influences of Byzantine enamels, Roman mosaics and Coptic tapestries into his late work as well. The warm harmonies of *Fille de cirque* are a testament to Rouault's mastery of spiritual and emotional colour and suggest the artist's graceful acquiescence to the 'ideal of art for its own sake,' which his early figures so powerfully repudiated, in the serenity of his later years (J. T. Soby, *Georges Rouault, Paintings and Prints*, exh. cat., The Museum of Modern Art, New York, 1945, p. 26).



*308

RAOUL DUFY (1877-1953)

Le carnaval de Nice

stamped with the signature 'Raoul Dufy' (lower left)

oil on canvas

11 x 21 1/8 in. (28 x 54.8 cm.)

Painted in 1947

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

The artist's estate.

Anonymous sale, Hauswedell & Nolte, Hamburg, 3 June 1977, lot 368.

Anonymous sale, Sotheby's Parke Bernet, Inc., Maralapan, 19 March 1979, lot 188.

Edgardo Acosta, Beverly Hills.

Private collection; sale, Sotheby's, New York, 6 October 1989, lot 169.

Private collection, Switzerland, by whom acquired before 1994.

EXHIBITED:

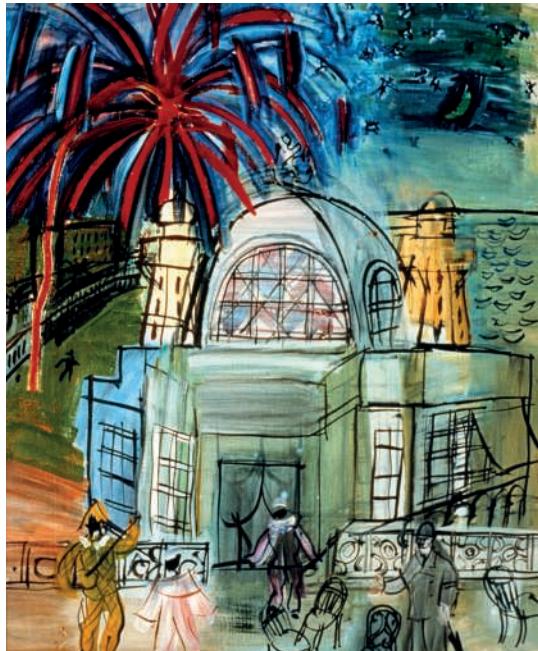
Nice, Musée des Beaux Arts, *Raoul Dufy, la promenade comme motif*, June - October 2015.

LITERATURE:

M. Laffaille & F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint, Supplément*, Paris, 1985, no. 1864, p. 51 (illustrated).

Raoul Dufy moved to Nice in 1926-1927, after a trip to Morocco with his friend, the *avant-garde* fashion designer, Paul Poiret. This well-considered choice of this town overlooking the Mediterranean was motivated by the 'need to have a certain quality of light constantly before the eyes, brilliant and shimmering' (P. Courthion quoted in *Raoul Dufy*, Geneva, 1951, p. 66). During the Roaring Twenties the artist tirelessly painted this seaside town with its stylised palm trees, azure blue sea, receding Promenade des Anglais and elegant society figures. In *Le carnaval à Nice*, rather than the more typical *elegantes*, Dufy has painted a number of colourful carnival figures against the backdrop of the entrance to the Jetée-Promenade, a fashionable casino located on the pier of the Promenade in Nice. Erected in 1882, the distinctive domes and intricate latticing of the building's silhouette became a landmark feature of this magnificent coastline and Dufy returned to this motif repeatedly until the end of the 1940s, often under the stunning firework display that ended the annual *carnaval*. Although the building was in fact destroyed by the War in 1944, that did not stop the artist depicting it from memory until 1947, the year of the present lot.

Whilst the setting of *Le carnaval à Nice* positions the work amongst Dufy's many iconic views of Nice, the intrinsic energy of movement and dynamism of form and colour in the figures and their musical instruments is reminiscent of another equally iconic series of paintings by Dufy - the orchestras. Born into a musical family - Dufy's father was a part-time organist and church choir conductor, and two of his brothers were musicians - the artist was immersed in the world of music from an early age, and had first depicted an orchestra in 1902. It was not until the 1940s, during the Second World War, that he returned to the subject matter of music, embarking on a theme that would reinvigorate his art and fascinate him throughout the decade.

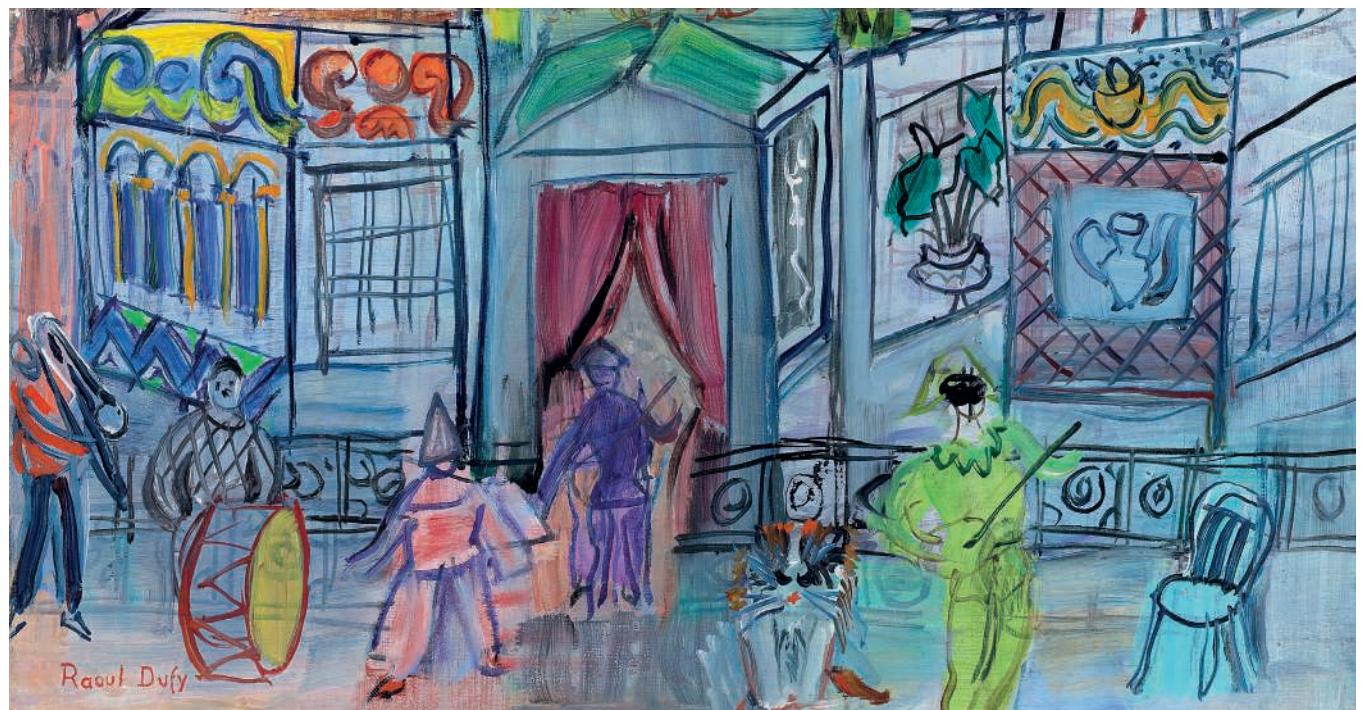


Raoul Dufy, *Feu d'artifice au casino de la Jetée*, 1947.

Musée Massena, Nice.

Photo: © Tallandier / Bridgeman Images.

Artwork: © ADAGP, Paris and DACS, London 2017.



A RARE 1960 VIEW OF PARIS BY BERNARD BUFFET

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ*309

BERNARD BUFFET (1928-1999)

La Seine et la Tour Saint-Jacques

signed and dated 'Bernard Buffet 60' (upper centre)
oil on canvas
32 x 51 in. (81 x 130 cm.)
Painted in 1960

£100,000-150,000
\$130,000-190,000
€120,000-170,000

PROVENANCE:

Galerie E. David et M. Garnier, Paris.
Private collection, Switzerland; sale, Galerie Koller, Zurich, 3-4 June 1983, lot 5135.
Private collection, Switzerland, by whom acquired at the above sale, and thence by descent.

This work is recorded in the Maurice Garnier Archives.

In February every year, Buffet would exhibit a series of new paintings with his dealers Galerie David et Garnier in Paris. In 1956 he painted a series of views of Paris, comprising almost 20 views of landmarks including the Eiffel Tower, Notre-Dame, the Place de La Concorde, Sacré-Cœur and a bird's eye view of the Tour Saint-Jacques, with the rooftops of Paris beyond. Although these works were typically monochrome, Buffet sometimes used a light blue pigment for rooftops. These works, when exhibited at Galerie David et Garnier as 'Paysages de Paris' in February 1957 met with great commercial success. To build on this success, Buffet would go on over the next few years to paint several series of large scale landscapes of other cities, 'New York' in 1958, 'London' in 1960. These landscapes maintained the typically monochrome palette, but the New York series introduced some broader swathes of pale pigment in the facades of the skyscrapers of the city, and the views of London introduced bright splashes of pigment, for example bright red boats pictured on the Thames in front of London landmarks including Tower Bridge and the Houses of Parliament.

Later, in 1960, Buffet decided to return to a small number of Paris scenes, as in the present lot, *La Seine et la Tour Saint-Jacques*. Here, Buffet has taken a much broader perspective than the 1956 painting of the Tour Saint-Jacques. The tower is now pictured to the right of the composition, acting as a framing device for the central view of the Seine, with the façades of buildings creating a great sense of depth and perspective at the left side. The light brown façade of the building on the near left is reminiscent of the technique used in the New York series, and the red highlight of the boat at the centre is typical of Buffet's treatment of boats in the London series. A brighter white pigment has also now been introduced to emphasise certain details – a building façade or the curve of the river embankment. The blue rooftops of the 1956 series remain.

These large scale landscapes of the late 1950s and early 1960s have now become particularly sought-after examples of Buffet's work, and rarely appear at auction - *La Seine et la Tour Saint-Jacques* has been in a private collection for almost 25 years.



Bernard Buffet, *Londres - Le parlement*, 1960.
Musée Bernard Buffet, Surugadaira, Japan.
© DACS 2017.



310

MARC CHAGALL (1887-1985)

Fenêtre ouverte sur Paris

stamped with the signature 'MArc chAgAll' (lower right)
oil on canvas, in the artist's painted baguette frame
13 x 9 ½ in. (33 x 23.8 cm.)

Painted in 1963

£225,000-325,000
\$300,000-420,000
€270,000-380,000

PROVENANCE:

The artist's estate.
Galleria Contini, Venice.
Private collection, Italy, by whom acquired from the above in 1998.

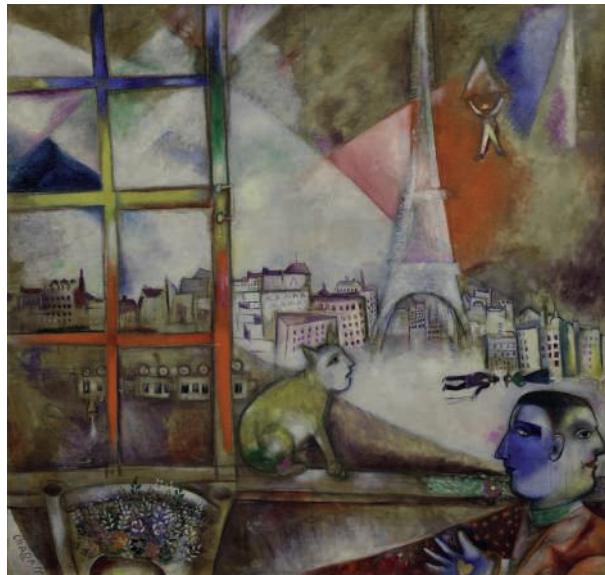
The Comité Chagall has confirmed the authenticity of this work.

Following his permanent return to France in 1948 Chagall settled in Vence, a town in the Midi, but continued to use his daughter Ida's home in Paris as a base and was a frequent visitor to the capital for exhibitions and other activities throughout the 1950s and 1960s. Returning to Paris, memories came flooding back to Chagall of his formative years there.

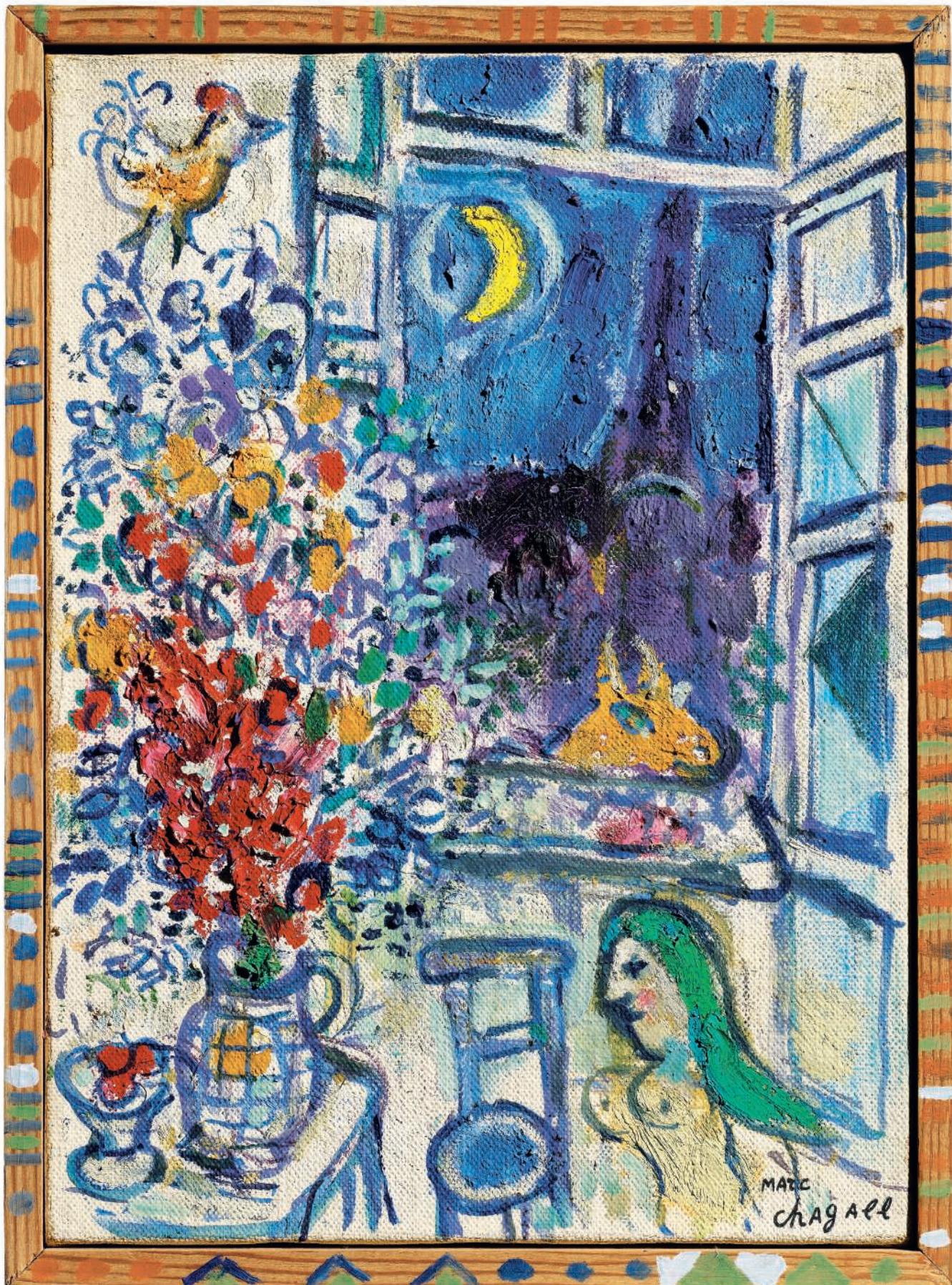
Chagall had moved from St. Petersburg to Paris in 1911 as part of a remarkable migration of artists all drawn to the city as the epicentre of the *avant-garde*. The composition of *Fenêtre ouverte sur Paris* is closely related to Chagall's early masterpiece of 1913, *Paris par la fenêtre*, now in the permanent collection of the Solomon R. Guggenheim Museum, New York. *Paris par la fenêtre* is a bold example of Chagall's mastery of lyrical evocation of dreams, memory and experience translated into pictorial form. The artist is pictured at the lower right corner, looking out of his window over the rooftops of Paris, with the Eiffel Tower beyond, and a couple floating horizontally in the foreground – perhaps the artist and his soon-to-be wife Bella. The sky consists of broad swathes of colour. A cat with a human face is perched on the windowsill, and inside the window is a small vase of flowers. Both the setting and the figures are evocative but fictional and mythical – as Angelica Zander Rudenstine notes: 'The notion (frequently suggested in the literature) that Chagall's studio actually looked out on the Eiffel Tower is clearly false, since *La Rue de la Bûche* (2, Passage de Dantzig) was across the Seine and over a mile away from the Champ de Mars' (A. Rudenstine, *The Guggenheim Museum Collection*, vol. I, *Paintings, 1880-1945*, New York, 1976).

Painting *Fenêtre ouverte sur Paris* exactly fifty years later, Chagall has replaced the blue self-portrait at the lower right of *Paris par la fenêtre* with a nude female figure with startling green hair. It is night time in Paris, and the moon is shining over the rooftops and reflecting off the structure of the Eiffel Tower. The vase of flowers and chair of the 1913 masterpiece have returned, but the delicate vase has now blossomed into a colourful vertical spray of blooms, bursting with colour and lively impasto from the left of the composition. A small orange cockerel flutters above the flowers, and the cat with human face is now a cow or horse peeking over the windowsill.

Chagall was a struggling artist on his first trip to Paris, dreaming of a future of artistic success, family and happiness. When he returned to Paris in the 1950s and 1960s, it was as an internationally acclaimed artist, enjoying a new romantic life with his second wife Vava, who he had married in 1952. It is this new romance and happiness that we see in *Fenêtre ouverte sur Paris*.



Marc Chagall, *Paris par la fenêtre*, 1913.
The Solomon R. Guggenheim Museum, New York.
Photo: The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence. Artwork: Chagall © / © ADAGP, Paris and DACS, London 2017.



MARC
CHAGALL

*311

ALBERT MARQUET (1875-1947)

L'arrière-port de l'Agha

signed 'marquet' (lower left)

oil on canvas

25 1/2 x 32 in. (65 x 81.2 cm.)

Painted *circa* 1941-1942

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

The artist's estate, Algiers.

Gaston Chebat, acquired from the above in 1944.

Lucien Garcia, Algiers.

Anonymous sale, Ader Picard Tajan, Paris, 8 April 1989, lot 88.

Private collection, Paris, by 2002.

Anonymous sale, Hôtel Drouot, Paris, 19 April 2005, lot 47.

Acquired at the above sale by the present owner.

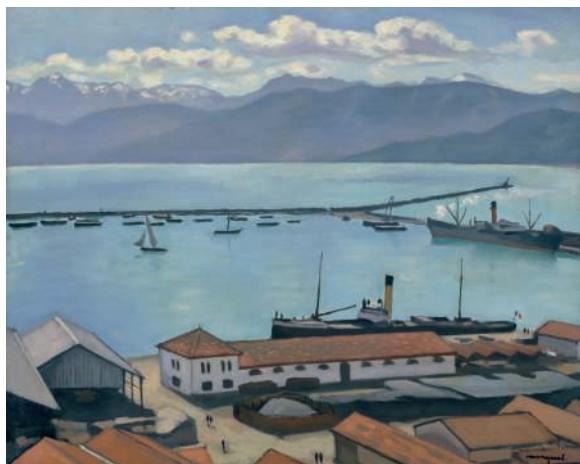
LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet, l'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-321, p. 262 (illustrated).

Marquet painted the port in Algiers numerous times in the early 1920s, and the early 30s, returning to the subject with vigour throughout the War years of 1939-1945, having acquired a residence there. Algiers was an exotic and cosmopolitan city and entranced Marquet with its uniquely varied palette between the colourful markets and gardens; the creamy whites of the buildings drenched in hot sun; and the burnt reds, soft purples and bright blues of the landscape and sea, bathed in Mediterranean light.

Writing in 1913, Marcel Sembat, a member of the French parliament and early supporter of Picasso in his Cubist experiments, commented: 'No artist has the same relationship with light as Marquet. It is as if he owned it. He possesses the secret of a pure and intense light which fills all the sky with its uniform and colourless glow... Luminous as daylight itself and so transparent that a painting by Marquet gives the impression of a large window being opened onto the outside' (quoted in exh. cat., *Marquet*, New York, 1985, p. 6).

The port was a popular motif for the artist who had grown up in Bordeaux, a famous port city. He was an avid traveller and the port represented the possibility of movement, the arrival and departure of peoples and cargo and ever-present buzz at the centre of the city's cultural heart and economy. With strong focus on the industrial geometry, Marquet found his subject in both the idea of the port and its aesthetic, exploring its unique visual structure repeatedly from varying angles and at different times of day. His port pictures, across Europe and North Africa—through Le Havre, Marseilles, Algiers, Naples, Rotterdam and Tunis—show not only his sense of adventure but his virtuosity in articulating the subtle variances and commonalities between each of these international centres of commerce.



Albert Marquet, *Le Port de Bougie, Algiers in Sunlight*, 1925.

The Metropolitan Museum of Art, New York.

Photo: The Metropolitan Museum of Art/Art Resource/Scala, Florence.

Artwork: © DACS 2017.



TWO IMPORTANT PORT SCENES BY BERNARD BUFFET

λ*312

BERNARD BUFFET (1928-1999)

Dieppe, le bateau-école

signed 'Bernard Buffet' (upper left) and dated '1972' (upper right); initialled and inscribed 'Dieppe Seine Maritime Le Bateau Ecole B' (on the reverse)
oil on canvas
35 1/4 x 51 1/4 in. (89 x 130 cm.)
Painted in 1972

£120,000-180,000
\$160,000-230,000
€140,000-210,000

PROVENANCE:

Galerie Taménaga, Tokyo.
Private collection, Tokyo.
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.

In the early 1970s, whilst living with his muse Annabel, Bernard Buffet bought the Villiers Le Mahieu Castle, in Yvelines, near Paris. He worked intensely during the ensuing four years on a series of large canvases, revisiting themes of his particular interest at that time, including still-lives, interior scenes, bouquets and harbour cities. In 1972 and then again between 1973 and 1974, Buffet undertook an impressively sized group of works depicting different harbours and their changing atmospheres in several different locations throughout France, focusing on the boats and trawlers he found docked there. As early as 1964, Buffet showed signs of interest in harbours and boats upon publishing a series of engravings depicting the Breton coast, dedicated to his mother in memory of their holidays spent there. Probably painted after photographs, postcards and from his own mementoes, he painted the ports of Tréboul, Sable d'Olonne, Rouen, Rochelle, Quimper, Marseilles, Granville, Saint-Tropez, Brest, Le Havre and others.

Throughout this series of works, in examples such as *Dieppe, le bateau-école*, or *Vannes, remorqueurs dans le bassin*, Buffet paints with an intensity of feeling, evoking his passionate sense of nostalgia. As is typical of his painterly style, the lines in Harbour scenes are harsh and arrow like, with a deliberately limited chromatic range: a use of brown and white for boats, blue and beige to describe the buildings, and his own particular brand of grey, black and white charging through the sky. His rigorous gothic, expressionist technique is a reflection of his own personality: individualistic, elegant and melancholic. In *Dieppe, le bateau-école*, and *Vannes, remorqueurs dans le bassin*, Buffet used this same procedure of 'schematization': the systematic lengthening of the buildings' black lines with a palette of cold colour and shapes that evoke the same dark aura. Architectural in construction, dramatically executed and carefully composed, Buffet's series of harbours achieves his characteristically melancholic, romantic, beauty in combination with an intense realism on a grand scale.



Bernard Buffet, *Rouen, Bateaux de commerce et péniches*, 1972.
Sold, Claude Aguttes, Paris, 2 June 2015, lot 127, €331,500.
© DACS 2017.





TWO IMPORTANT PORT SCENES BY BERNARD BUFFET

λ*313

BERNARD BUFFET (1928-1999)

Vannes, remorqueurs dans le bassin

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left); inscribed 'VANNES Morbihan Remorqueurs dans Le Bassin' (on the reverse)
oil on canvas
35 1/4 x 51 1/4 in. (89.5 x 130.3 cm.)
Painted in 1972

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Private collection, Osaka.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



ALBERT MARQUET (1875-1947)

Le Pont-Neuf, temps gris, Paris

signed 'marquet' (lower left)

oil on canvas

19 7/8 x 24 1/8 in. (50.5 x 61.3 cm.)

Painted in 1905-1906

£200,000-300,000

\$260,000-390,000

€240,000-350,000

PROVENANCE:

Galerie Druet, Paris.

Henri Cottevaille, Paris, by whom acquired from the above, and thence by descent; sale, Sotheby's, London, 29 June 1999, lot 125.

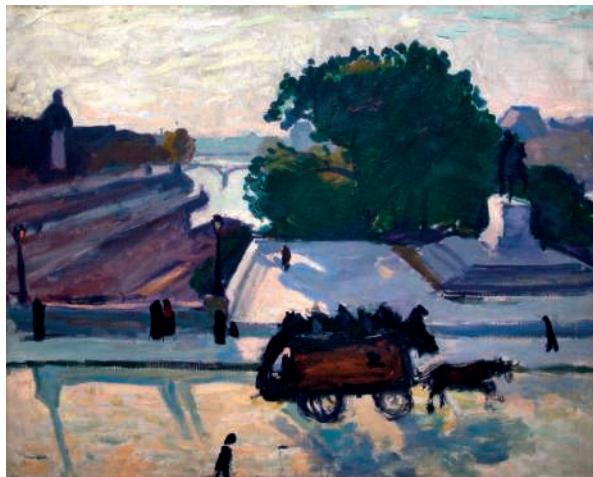
Private collection; sale, Christie's, London, 10 February 2011, lot 508.

Acquired at the above sale by the present owner.

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

Le Pont-Neuf, temps gris, Paris, was painted at the same time that a group of Albert Marquet's paintings were exhibited in the 1905 Salon d'Automne in Paris, alongside works by Henri Matisse, Maurice de Vlaminck, André Derain and the other artists whose intense colourism earned them the critic's denunciation as 'fauves', or wild beasts. Sharing its palette and bird's-eye view with *Quai du Louvre et le Pont Neuf*, 1906 (fig. 1; Hermitage Museum, St Petersburg, inv. no. GMN1), the painting is an example of Marquet's particular contribution to the Fauve movement: the olive greens, silvery blues, violets and ochre tones are more subtle than the palette of primary colours from which his companions in the movement drew, but they are no less intense, due to his practice of mixing strong complementary colours in order to produce these delicate but vibrant tones, augmented by the black lines that outline the bridge and silhouettes of passers-by.

Whilst artists such as André Derain and Maurice de Vlaminck painted the same view with colours based little on reality, Marquet's palette allowed for intermittent explosions of colour but retained a firmer grounding in the view before him. In the present painting, the view is of Pont Neuf, the oldest bridge across the Seine, and belongs to the artist's 'Paris Suite' series. Although the city was a subject which would occupy Marquet throughout his life, it was of particular importance in his early career between 1900 and 1910, when he spent little time outside the capital. He found his inspiration in the river Seine, its *quais*, bridges and crowds, whether in sunshine, rain, summer or winter, and it was against this paradoxically familiar and traditional background that he executed the most innovative works in his *œuvre*.



Albert Marquet, *Quai du Louvre et le Pont Neuf*, Paris, 1906.

Hermitage Museum, St Petersburg.

Photo: Peter Horree / Alamy Stock D3:G3 Artwork: © DACS 2017.



marquet

ACHILLE EMILE OTHON FRIESZ (1879-1949)

Le port

signed 'Othon Friesz' (lower right)

oil on canvas

17 ¾ x 11 ½ in. (45 x 30.2 cm.)

Painted in 1906

£90,000-120,000

\$120,000-160,000

€110,000-140,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 3 December 2000, lot 75 (titled 'Pêcheur et son bateau au port'; dated 'circa 1906-1908').

Anonymous sale, Christie's, New York, 10 May 2001, lot 350.

Private collection, London, by whom acquired at the above sale; sale, Christie's, London, 7 February 2013, lot 502.

Acquired at the above sale by the present owner.

EXHIBITED:

Saint-Tropez, Musée de Saint-Tropez, *Othon Friesz, un fauve singulier*, June - October 2016, pp. 19, 21 & 71 (illustrated pp. 21 & 71; titled 'Bateau à Anvers').

The Comité Emile Othon Friesz confirmed the authenticity of this work.

Filled with bold colours and a strong sense of light, *Le port* dates from one of the most important moments in Friesz's artistic career. For it was during his journey with Braque in 1906 to Antwerp, his second to that city, that his Fauve style truly coalesced. Friesz had been surrounded by Fauve artists and Fauve influences for only a matter of months by the time *Le port* was painted. Now fields and lines of swirling colour have been used to a highly expressive effect. This is a painterly Fauvism that shows Friesz's interest in a style and manner that is akin to the pictures of Matisse and, at this pre-Cubist period, Braque. For there is a great deal of modeling and modulation, and yet the picture bursts with light, colour and energy.

Friesz's 'conversion' had begun at the 1905 *Salon d'Automne*, when the word 'Fauve' was coined by the (disparaging) critic Louis Vauxcelles. Ironically, Vauxcelles gave great praise to the paintings that Friesz exhibited there, but this encouragement was to be ignored, because Friesz was blown away by the room in which the Fauves had their pictures exhibited, and following this revelation became increasingly involved in their circle. Indeed, he spent a great amount of time with Matisse in particular and had a studio in the same building as him. *Le port* was therefore painted at the very high point and in the heart of the brief but highly influential Fauve period.



Achille Emile Othon Friesz, *Le Port d'Anvers*, 1906.

Musée de l'Annonciade, Saint-Tropez.

Photo: akg-images / André Held. Artwork: © Othon Friesz / DACS.





PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

316

EUGÈNE BOUDIN (1824-1898)

Portrieux. Bateaux échoués

signed 'E. Boudin.' (lower left)

oil on panel

8 ½ x 12 ¾ in. (21 x 32.5 cm.)

Painted *circa* 1871-1873

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Etienne Bignou, Paris.

Private collection, Paris, by whom acquired from the above in 1940, and thence by descent.

EXHIBITED:

Rennes, Musée des Beaux-Arts, *Eugène Boudin en Bretagne*, February - March 1964, no. 23, p. 35 (illustrated; titled 'Portrieux. Marée Basse').

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 730, p. 262 (illustrated).



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

317

EUGÈNE BOUDIN (1824-1898)

Fécamp. Voiliers dans le port

signed and dated 'E. Boudin 74' (lower right)
oil on panel

9 1/4 x 12 7/8 in. (23.5 x 32.6 cm.)
Painted in 1874

£35,000-45,000
\$46,000-58,000
€41,000-52,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 1 December 1909, lot 6 (titled 'Port de Fécamp').
Félix Gérard, Paris.
Anonymous sale, Hôtel Drouot, Paris, 17 May 1930, lot 18.
Galerie Georges Petit, Paris, by whom acquired at the above sale; their sale, Hôtel Drouot, Paris, 17 April 1933, lot 30.
Anonymous sale, Hôtel Drouot, Paris, 18 May 1938, lot. 9.
The Lefevre Gallery, London.
Etienne Bignou, Paris.
Private collection, Paris, by whom acquired from the above in 1940, and thence by descent.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 955, p. 339 (illustrated).

*318

EUGÈNE BOUDIN (1824-1898)

Abbeville. Rue et Église Saint-Vulfran

signed and dated 'E.Boudin 94' (lower left) and inscribed
'Abbeville St. Vulfran' (lower right)

oil on panel

18 x 14 1/2 in. (45.5 x 37.6 cm.)

Painted in 1894

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Allard et Noël, Paris.

Sir William H. Raeburn, Helensburgh, Scotland.

Mrs. K. A. McKenzie, London; sale, Christie's, London, 25 July 1958, lot 10.

Arthur Tooth & Sons Ltd., London.

Lady Baillie, London and Leeds Castle; sale, Sotheby's, London, 2 July 1969, lot 14.

Thyssen-Bornemisza Collection, Lugano, by whom acquired at the above sale; sale, Phillips de Pury & Luxembourg, London, 24 June 2002, lot 2.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, École des Beaux-Arts, *Exposition des Oeuvres d'Eugène Boudin*, January 1899, no. 57, p. 7 (titled 'Cathédrale d'Abbeville').

Baden, Stiftung Langmatt, *Eugène Boudin, A l'aube de l'impressionnisme*, April - June 2000, no. 53, pp. 88 & 170 (illustrated p. 88); this exhibition later travelled to Lausanne, Fondation de l'Hermitage.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3244, p. 245 (illustrated).

Painted by Eugène Boudin in 1894, *Abbeville. Rue et Eglise Saint-Vulfran* is a rare townscape by the artist, formerly from the collection of the heiress Lady Baillie and more recently the Thyssen-Bornemisza Collection, Lugano.

One of the first artists to paint *en plein air*, Boudin, whom Monet hailed as his 'Master', was one of the most important precursors of Impressionism. The sea and coastline of northern France, its harbours, ports and wide vistas captivated Boudin throughout his life and provided endless inspiration for his art. Born to a sea captain in Honfleur, before later moving to Le Havre, Boudin knew this coastal area intimately. Most likely spurred on by his friend, the poet, Charles Baudelaire, and his fervent belief in the need for artists to take modern life as their subject, Boudin broke with convention by depicting contemporary life in his pictures with detached observation. Combining his love and innate knowledge of the coast with a sharp and perceptive gaze of those that populated it, Boudin conceived a new type of landscape painting, one that was inherently rooted in contemporary life, freed from the classicising grandeur that had characterised the genre up until this point. In 1868 he wrote, '[I have been congratulated] for daring to include the things and people of our own time in my pictures..' (Boudin, quoted in V. Hamilton, exh. cat., *Boudin at Trouville*, Glasgow & London, 1992-1993, p. 20).

Boudin would paint many pictures of the seascape and beach at Abbeville, but very few of the centre of the town, as seen in *Abbeville. Rue et Eglise Saint-Vulfran*. He was undoubtedly drawn, like many artists visiting Abbeville before him, including J. M. W. Turner, to the Gothic towers of the medieval Eglise Saint-Vulfran, soaring over the streets and buildings of the town centre. The figures of *Abbeville. Rue et Eglise Saint-Vulfran* are arranged across the wide, panoramic expanse of the street, with colourful shopfronts to the left and right. Using small, rapid brushstrokes and flashes of bold, pure colour, Boudin has not only conjured the subtle nuances of light on the facades of the buildings, but he has also captured the spectacle of the local people going about their daily business.



Joseph Mallord William Turner, *Abbeville*. Private Collection.
Photo © Agnew's, London / Bridgeman Images.



D. Tardieu 94.

Alcock

17.11.11

*319

ALBERT MARQUET (1875-1947)

Venise, le paquebot

signed 'marquet' (lower left)

oil on canvas

15 x 21 1/2 in. (38 x 55 cm.)

Painted in 1936

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Cardo, Paris.

Anonymous sale, Christie's, London, 20 May 1998, lot 9.

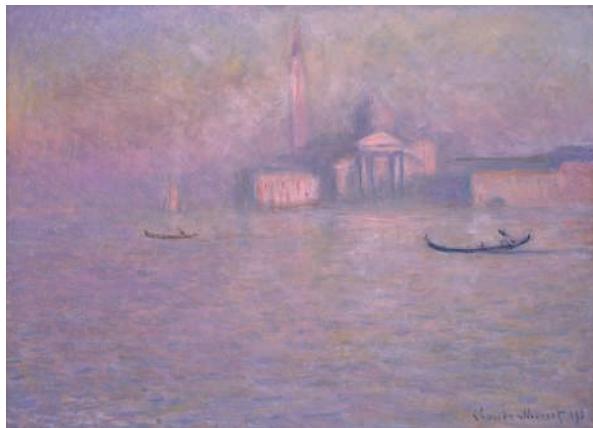
Acquired at the above sale by the present owner.

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

Marquet was born in 1875 in the great port city of Bordeaux. Although he left Bordeaux at fifteen-years-old in order to pursue his artistic career in Paris, the motif of the port, with its grand structures, play of light on water and bustling commerce, retained an enduring fascination for Marquet. When he was not scouring the *quais* of Paris for a subject for a painting, he was often travelling around the ports of Europe and North Africa.

It was only in the summer of 1936, at the age of 61, that Marquet first visited Venice, a port that had fascinated leading artists for centuries. He stayed first at the Hotel Danieli, but soon moved to the smaller, family run Pensione Bucintoro. The four windows of his room overlooked the lagoon and the Riva degli Schiavoni and it was from here, to escape the crowds and the summer heat, that Marquet would paint. His wife Marcelle, who had to leave Marquet to attend to family matters, received cards and letters from the artist describing his working methods during this time. She recalls how Marquet '...worked early in the morning, often at sunrise and towards the end of the day, and the times when the light softens, to escape both the tourists and the intense summer heat.' (M. Marquet, *Venise*, Paris 1953, p. 9).

Marquet's Venetian views combine several of his pre-occupations – the sea, boats and architecture – whilst allowing him to work with the beautiful and unique light of Venice that had attracted Canaletto, Guardi, Turner and Monet before him. Marquet's treatment of light was inspired by, and yet different to, that of Monet. As Raymond Cogniat has written 'There is no doubt that Marquet, like the Impressionists, sought to understand the visual subtleties of atmosphere and to capture them on canvas, but whereas the Impressionists achieved this through an optical imbalance in paint, which reproduces the imbalance of light in nature, Marquet, in contrast, was able to mobilise and translate into solid matter the most subtle nuances of light and the most fugitive of moments.' (R. Cogniat, *Albert Marquet*, exh. cat., London, 1972).



Claude Monet, *San Giorgio Maggiore*, 1908. National Museum Cardiff.
National Museum Wales / Bridgeman Images.





PROPERTY FROM A DISTINGUISHED PRIVATE FRENCH COLLECTION

λ320

HENRI CHARLES MANGUIN (1874-1949)

Le Golfe de Saint-Tropez

signed 'Manguin' (lower right)

oil on canvas

25 5/8 x 31 1/8 in. (65 x 81 cm.)

Painted in 1919

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Madame E. Druet, Paris, by whom acquired directly from the artist in January 1920.

Galerie Druet, Paris.

Acquired from the above by the family of the present owner, in the 1930s.

EXHIBITED:

Paris, Galerie E. Druet, *Henri Manguin*, February - March 1921, no. 7, n.p.

LITERATURE:

L. & C. Manguin, *Henri Manguin, catalogue raisonné de l'oeuvre peint*, Neuchatel, 1980, no. 631, pp. 223-224 (illustrated).

'The Fauve artist Manguin was a pioneer of conjugal painting, his highly charged vocabulary becomes a love song; his internal monologue transforms into a sweet dialogue between himself and Jeanne and between nature and objects; nudes of Jeanne, Jeanne with an umbrella, Jeanne as a bacchant, Jeanne at her toilette, Jeanne on a blue sofa; the landscapes of the Mediterranean, the harbour of Saint-Tropez...'

(Pierre Cabanne, November 1979, quoted in M.-C. Sainsaulieu, *Henri Manguin, catalogue raisonné*, Neuchatel, 1980, p.10).



Henry and Jeanne Manguin, photographed *circa* 1900.
Photographer unknown.



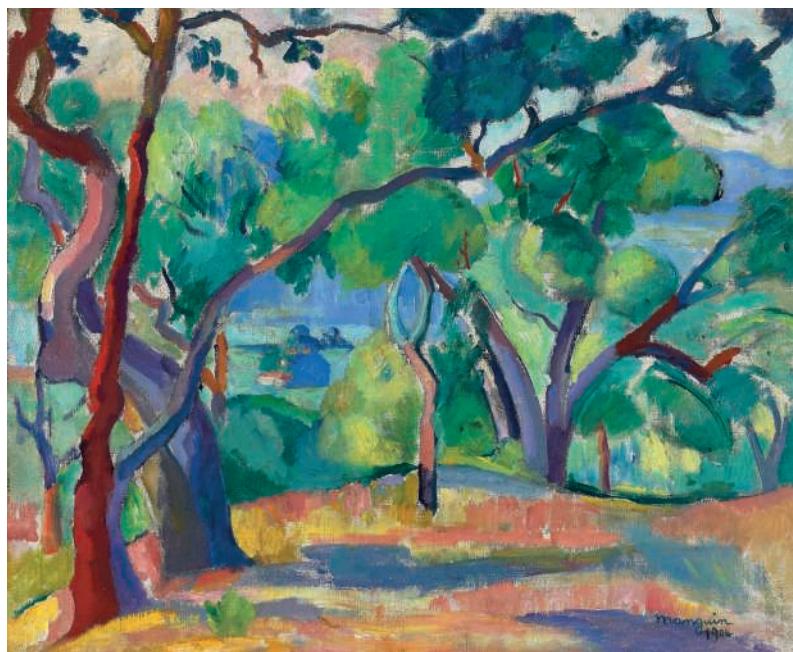
The most appealing aspect of Manguin's painting lies in his luxuriant sense of colour. Reviewing an exhibition held at Galerie Druet in 1910, Guillaume Apollinaire, the great poet and aficionado of *avant-garde* painting, declared, 'M. Manguin is a voluptuous painter. Colourist that he is, Manguin confines himself to the expression of contrasts that produce flashes of half-livid, half-flesh-colored light. His wonderstruck landscapes tell of the young glory of natural sites in June, after sunrise' (in L.C. Breunig, ed., *Apollinaire on Art*, New York, 1972, p. 100).

Glowing with light and warmth, Manguin's *le Golf de Saint-Tropez* is a colourist extravaganza, a sumptuous visual hymn to life and beauty. He has created an enticingly paradoxical image, a fashionable scene of bucolic repose from the late 1910s. In it, we see Jeanne Manguin the artist's wife, laid down secluded and undisturbed, reading a book from a dramatic viewpoint, saturated with the heat and light of the South of France. The rich, deep blue of the Mediterranean draws the viewer in with its lushness and lapis-like intensity.

Throughout their marriage, Manguin frequently painted Jeanne; she appears in his works in every imaginable setting, from interior scenes, standing nude at the mirror, to exterior scenes bathing blissfully under the shade of trees. Manguin clearly adored his wife, and, perhaps more than any other artist, continued to portray their intimacy throughout his career.

Manguin had already honed his skills as a colourist in different places in France, even before his fascination with the South flowered. Recent scholarship has made much of the contrast that Manguin explored in his paintings between the North and the South, and between realism and idealism. His ever-increasing interest in the South and its seeming timelessness and durability had even taken a mythological turn in some pictures, recalling Matisse's early masterpiece *Le bonheur de vivre* in the Barnes Foundation. In *Le Golf de Saint-Tropez*, we are thus presented with an almost Arcadian theme. In *Le Golf de Saint-Tropez*, Manguin has presented a modern vision of paradise.

The present painting was bought directly from Galerie Druet in Paris in the 1930s and has remained, unseen from the public, in the same Parisian collection ever since.



Henri Charles Manguin, *Paysage de Saint-Tropez*, 1904.
Sold, Christie's, London, 5 February 2015, lot 507, £422,500.



321

HENRI MARTIN (1860-1943)

Couture sous la grande pergola (formant treille au flan sud du parc de Marquayrol)

signed 'Henri Martin' (lower right)

oil on canvas

31 x 40 in. (79.5 x 101.2 cm.)

Painted *circa* 1920

£200,000-300,000

\$260,000-390,000

€240,000-350,000

PROVENANCE:

Hammer Galleries, New York.

Acquired from the above in 1973; sale, Sotheby's, New York, 16 November 1989, lot 335 (titled 'Sous la treillis').

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

Private collection, by whom acquired from the above; sale, Christie's, London, 19 June 2013, lot 354.

Acquired at the above sale by the present owner.

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

Painstakingly composed with small touches of brilliant colour *Couture sous la grande pergola* illustrates Henri Martin's mastery of the Neo-Impressionist technique, as well as his penchant for classical motifs. Depicting an outdoor scene, this work captures the vibrant effect of sunlight coming through the foliage of a pergola in subtle variations of perfectly harmonised tones. Decomposing the spectrum of light into small brushstrokes of pure colour, *Couture sous la grande pergola* shows Martin's ability as a colourist, as well as a Neo-Impressionist painter.

In its composition, *Couture sous la grande pergola* translates the classical values of symmetry, order and structure. The symmetrical, receding rows of columns in the background are counterbalanced by the two sinuous silhouettes of the women sewing in the foreground. The presence of strong vertical lines lends the image strength and rhythm, enhancing the decorative undertones of the subject. In its rigour, the work exemplifies how Martin was able to depict the life of his time in classical terms, while the technique - modern, fragmented and vibrant - adds a fleeting sense of beauty and a delicate harmony to the picture.

Although embracing the an avant-garde approach to painting, Martin successfully exhibited throughout his life at the Salon, debuting as early as 1880 and receiving a prize in 1883. In his work, he succeeded in marrying modern technique and classical subject-matter. The brilliance of his colours, the assurance of his compositions and the Symbolist undertones of his earlier *œuvre* made the publicly celebrated artist Pierre Puvis de Chavannes declare: 'This one will be my heir, he will be my successor' (quoted in *De Seurat à Paul Klee, Le néo-impressionnisme*, exh. cat., Paris, 2005, p. 413). In the 1900s, the harmony of his colours and the decorative qualities of his compositions gained Martin several prestigious public commissions, namely the murals for the newly built Hôtel de Ville in Paris and the Capitole in Toulouse, the artist's native town. At his retreat at Labastide-du-Vert, however, Martin continued to explore landscape painting and genre scenes, applying the decorative strength of his public commissions to more private works, such as *Couture sous la grande pergola*.



Henri Guillaume Martin, 1882
© Collection Dupondt / akg-images.



CARLOS SCHWABE (1866-1926)

Maternité

signed and dated 'CARLOS SCHWAB 1920' (lower right)

oil on canvas

39 ¾ x 27 ¾ in. (101 x 70.5 cm.)

Painted in 1920

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

The artist's estate.

André Gombert, Paris.

Anonymous sale, Sotheby's, London, 12 November 2008, lot 246.

Acquired at the above sale by the present owner.

LITERATURE:

J.-D. Jumeau-Lafond, *Carlos Schwabe: Symboliste et visionnaire*, Paris, 1994, pp. 214 & 216 (illustrated p. 217).

Carlos Schwabe was born in Germany in 1866 and raised in Geneva, Switzerland, receiving his artistic training at the École des Arts Décoratifs. He moved to Paris in 1890, where he became involved within the Symbolist circles, winning favour as an illustrator of mystical religious themes, such as his poster for the first Salon de la Rose+Croix in 1892. This annual exhibition in Paris showcased mystical Symbolist art, particularly a hermetic, numinous vein of Symbolism that was favoured by Péladan and dominant during the 1890s, a time when religious and occult practices often intertwined. *Maternité* is an eloquent example of Rosicrucian art.

Painted in 1920, this work is one of the few large scale oil paintings Schwabe produced and the last work from the series based on the theme of the *Vierge aux lys*, a subject he returned to and developed several times from 1895 onwards. However, when compared to previous works from 1898 and 1900 we notice the iconography somewhat shifting in the present work, with scenes no longer depicted in the sky, but on earth. The ancient stone stairs now substitute the clouds, the imposing stone wall which dominates the composition, confronting the viewer and all of humanity from seeing what exists beyond it, has replaced the hedgerow of lilies. Looking through the door, we steal a glimpse of a church, the only obviously religious reference that replaces the symbols of the Passion that are ever present in the *Vierge aux lys*. The staircase alludes to the iconography that came out of the manifesto of the Salon de la Rose+Croix, however in this scene the female figure has already reached the high point of the steps, which have been worn down by the passage of humanity throughout the centuries. Firmly grounded, within the structure of the doorway, the figure does not feel as transitory or ethereal, as with previous works. However, there are still elements that elevate her form and bring a sense of enlightenment to the composition. The body is visibly elongated and exaggerated as it transcends the reality of its architectural surrounding. This is further enhanced through the cuts of sunlight that strike the steps and mother with her child, gilding them in gold, presenting the real within the ideal. *Maternité* represents, together with *Le Faune* (1923), the zenith of the artist's spiritual journey within his oeuvre and is a rare example to come to the market.



Carlos Schwabe, *Le Faune*, 1923, Musées d'art et d'histoire, Geneva.
© Ville de Genève, Musée d'art et d'histoire.



323

VERA ROCKLINE (1896-1934)

Le déjeuner sur l'herbe des deux amies

signed 'Vera Rockline' (lower right)

oil on canvas

44 3/4 x 57 3/4 in. (114 x 147 cm.)

Painted in 1927

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Private collection, France, by whom acquired in the early 1980s.

EXHIBITED:

Paris, Galerie Batais, *Rétrospective Vera Rockline*, May - June 1975, no. 24, n.p. (illustrated).

LITERATURE:

G. Derys, 'Véra Rockline', in *Mobilier et décoration*, no. 1, January 1934, Paris, p. 398 (illustrated).

Vera Rockline was born in Moscow in 1896 to French and Russian parentage. Whilst in Moscow she studied at the studio of neo-impressionist Il'ia Mashkov, and was later a student of the cubist Alexandra Exter in Kiev. Rockline soon became known as Mashkov's most talented student and was noted for her painterly technique. In 1919 Rockline, under the name Schlezinger, contributed to an exhibition devoted to Jewish painting and sculpture at the Union of Russian Painters in Moscow. Soon after she fled Russia, arriving in Paris in 1921 after a brief stay in the Georgian capital Tbilisi. The following year she exhibited at the Salon d'Automne with great success, attracting the attention and admiration of contemporary critics as well as that of the famous French fashion designer Paul Poiret, who bought two of her paintings. Poiret, a passionate and informed art collector, subsequently wrote an enthusiastic preface to her first solo exhibition in Galerie Charles Vildrac in 1925. She continued to exhibit to great acclaim at the Salon d'Automne, the Salon des Tuileries and the Salon des Indépendants as well as in numerous Paris galleries throughout the 1920s.

Vera Rockline's work is often described as sensual and lyrical, influenced both by Impressionism and contemporary Cubism. The French art critic Marius-Ary Leblond hailed Rockline a 'sister of the great Venetians and of our own Renoir...a great lyrical talent', stating in a memorial preface at the Salon d'Automne in 1934 that the artist's premature death was 'one of the most painful losses to the Parisian art scene in recent years'. The present lot, *Le déjeuner sur l'herbe des deux amies*, shows both the influence of Renoir's classical reclining nudes, and of Manet's masterpiece *Le Déjeuner sur l'herbe* of 1863 (Musée d'Orsay, Paris, no. RF 1668). However, Rockline has taken Manet's composition and removed the dynamic tension between the well-dressed gentlemen and the naked women of Manet's work, and the depth of perspective. Instead, Rockline's composition focuses on the beauty of the female nudes, particularly the *odalisque* figure reclining in the foreground.



Edward Manet, *Le déjeuner sur l'herbe*, 1863. Musée d'Orsay, Paris.
© World History Archive / Alamy Stock Photo.





THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

324

HENRI LEBASQUE (1865-1937)

En barque sur la Marne

signed 'Lebasque' (lower left)

oil on canvas

25 ¾ x 36 ¼ in. (65.2 x 92 cm.)

Painted circa 1905-1906

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Gelinet, Paris.

Private collection, Paris.

Anonymous sale, Christie's, London, 28 June 1994, lot 146.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 247, p. 107 (illustrated).

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

Hailed as the painter of 'Joy and Light', Henri Lebasque absorbed a wide range of artistic influences in the development of his own lyrical style. Lebasque's biographer Paul Vitry underlines the importance of Camille Pissarro and the aesthetic of the Impressionists' works to the younger artist, who was also enthused by the more formal approach of Georges Seurat's *divisionnisme*. When Lebasque participated in the first Salon d'Automne of 1903, as one of its main founders, he soon became acquainted with the 'Fauves', such as André Derain, Maurice Vlaminck, Georges Rouault, Henri Manguin and Henri Matisse, who all became good friends. Their daring colours and violent contrasts served to enrich the artist's palette, but Lebasque's choice of subject matter resonated stronger with the *Intimisme* of Edouard Vuillard and Pierre Bonnard, who also concentrated on representing atmospheric daily snapshots of their families, bathed in hues of harmonious colours.

The present work, *En barque sur la Marne*, is exemplary in combining most of Lebasque's influential artistic experiences into one luminous painting. The thick iridescent touches of paint show Lebasque's understanding of colour and *divisionnisme*, whilst he uses bright tones to suffuse the scene with a sense of liveliness. An intimate scene of a young girl, thought to be his eldest daughter Marthe, sitting cross-legged in a boat under the shade of a tree, is captured from above, a decidedly modern perspective as the viewer is presented with a cropped and divided view of the overall scene. In this work Lebasque creates a warm atmosphere with colours and light, evidence of the *Intimistes'* influence. He also masterfully creates a domestic scene in a *plein-air* painting, reflecting his own personal approach to the subject.





λ325

BALTASAR LOBO (1910-1993)

Le Rêve

signed and numbered 'Lobo 4/8' (on the side of the thigh); stamped with the foundry mark and inscribed 'Susse Frères Paris' (on the back)

bronze with green and brown patina

Height: 9 1/4 in. (23.5 cm.)

Conceived in 1989 and cast in an edition of eight plus four artist's proofs

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

The artist's estate, Paris.

Galeria Freites, Caracas.

Private collection, Miami.

Private collection, Barcelona.

Galeria d'Art Roger Viñuela, Barcelona.

Acquired from the above by the present owner.

Galería Freites will include this work in their forthcoming Baltasar Lobo catalogue raisonné under the archive number 8902.



λ*326

BALTASAR LOBO (1910-1993)

Repos

signed 'Lobo' (on the reverse)

Carrara marble

Length: 10 in. (25 cm.)

Conceived and executed between 1967-1968; this work is unique

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Galería Theo, Madrid.

Private collection, by whom acquired from the above, and thence by descent; sale, Bonham's, London, 21 June 2011, lot 44.

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

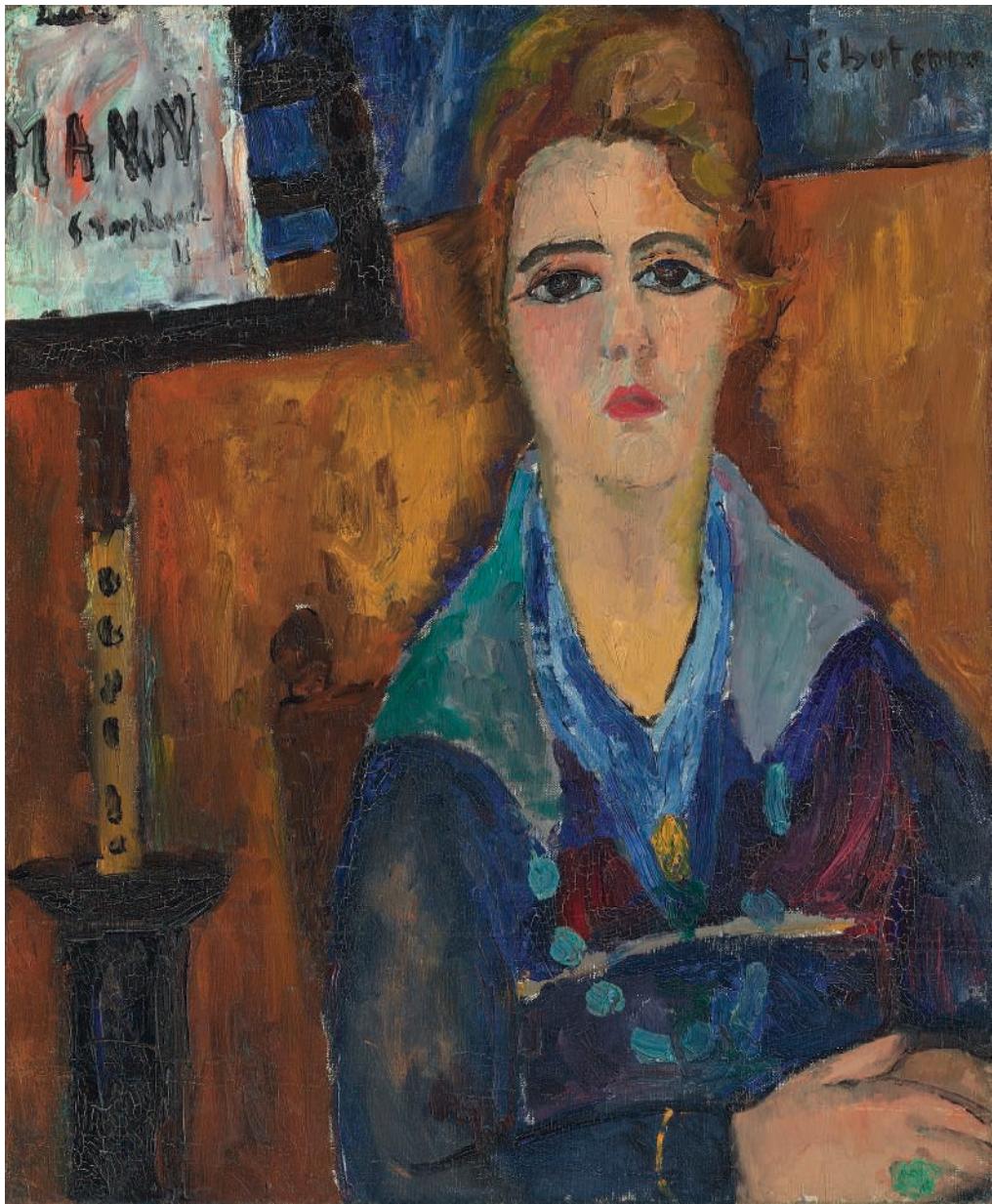
EXHIBITED:

Madrid, Galería Leandro Navarro, *Baltasar Lobo*, May - July 2014, p. 26 (illustrated p. 27).

LITERATURE:

J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Lausanne, 1985, no. 287, n.p. (illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 6849.



THE PROPERTY OF A PRIVATE PARISIAN COLLECTOR

327

JEANNE HÉBUTERNE (1898-1920)

La femme au collier, modèle de Modigliani

signed 'Hébuterne' (upper right)

oil on canvas

28 7/8 x 24 in. (73.2 x 61 cm.)

£18,000-25,000

\$24,000-32,000

€21,000-29,000

PROVENANCE:

The artist's estate, and thence by descent in 1966; sale, Christie's, Paris, 20 May 2011, lot 117.

Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Palazzo Reale, *Amedeo Modigliani: l'angelo dal volto severo*, March - July 2003, p. 360 (illustrated).

Tokyo, The Bunkamura Museum of Art, *Modigliani et Hébuterne, le couple tragique*, April - December 2007, no. 35, pp. 85 & 200 (illustrated p. 85); this exhibition later travelled to Sapporo, Museum of Contemporary Art; Osaka, Daimaru Museum Umeda; Matsue, Shimane Art Museum and Yamaguchi, Prefectural Museum of Art.

LITERATURE:

M. Restellini, *Le silence éternel: Modigliani-Hébuterne 1916-1919*, Paris, 2008, no. 24, pp. 117 & 205 (illustrated).

Sylvie Buisson has suggested that the sitter of this portrait is most likely Modigliani's mother, Eugénie Garsin.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ328

JEAN-PIERRE CASSIGNEUL (B. 1935)

Diane

signed 'CASSIGNEUL.' (lower left)
oil and sgraffito on canvas
23 ¾ x 23 ¾ in. (60.2 x 60 cm.)
Painted in 1978

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Wally Findlay Galleries, New York.
Private collection, Japan; sale, Sotheby's, New York, 15 December 2014, lot 119.
Acquired at the above sale by the present owner.

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



329

ALEXANDER ARCHIPENKO (1887-1965)

Repose

signed, dated and numbered 'Archipenko. 1911 2/6' (on the front of the base);
inscribed 'Ex N.2.' (on the back of the base)
bronze with dark brown patina with green undertones
Height: 13 1/2 in. (34.3 cm.)
Conceived in 1911; this example cast in 1961

£25,000-35,000
\$33,000-45,000
€29,000-40,000

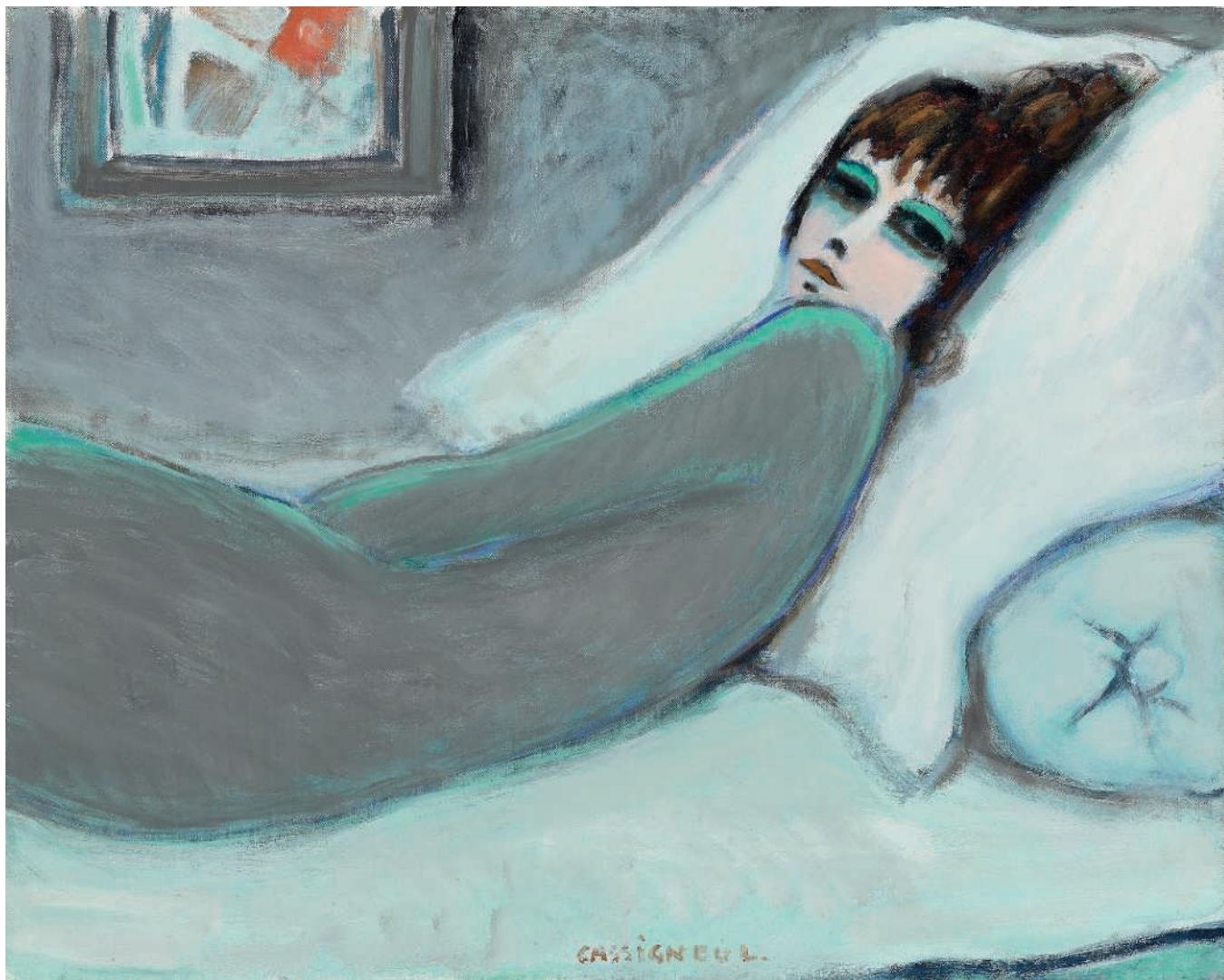
PROVENANCE:

Private collection, London, probably acquired in the late 1970s or early 1980s.

LITERATURE:

H. Hildebrandt, *Alexandre Archipenko, son oeuvre*, Berlin, 1923, pl. 6 (marble version illustrated).
A. Archipenko, *Archipenko Fifty Creative Years 1908-1958*, New York, 1960, pl. 79 (marble version illustrated; dated '1910').
D. Karshan (ed.), *Archipenko, International Visionary*, Washington, D.C., 1969, no. 7, p. 38 (another cast illustrated pl. 30).

Frances Archipenko Gray has confirmed the authenticity of this work.



ΔΛ*330

JEAN-PIERRE CASSIGNEUL (B. 1935)

Sieste

signed 'CASSIGNEUL.' (lower centre); signed, dated and inscribed "le divan" ou "LA Sieste" Cassaigneul 1969. (on the reverse)
oil on canvas
25 ½ x 31 ½ in. (65.1 x 81 cm.)

Painted in 1969

£35,000-55,000
\$46,000-71,000
€41,000-64,000

PROVENANCE:

Private collection, Japan, by whom acquired in 1993.
Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassaigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 13, p. 96 (illustrated p. 27; incorrectly dated '1966'); this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

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

λ*331

HENRY MOORE (1898-1986)

Reclining figure: Holes

signed and numbered 'Moore 6/9' (on the back of the base)

bronze with brown and green patina

Height: 4 7/8 in. (12.5 cm.)

Width: 9 1/4 in. (23.3 cm.)

Conceived in 1975 and cast in an edition of nine

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Fischer Fine Art Ltd., London, by whom acquired directly from the artist.
Acquired from the above by the present owner in June 1976.

LITERATURE:

A. Bowness, (ed.), *Henry Moore, Sculpture and drawings*, vol. 5, *Sculpture 1974-1980*, London, 1983, no. 656, p. 20 (another cast illustrated p. 21).

'In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor. The human figure is most complex and subtle and difficult to grasp in form and construction, and so it makes the most exacting form for study and comprehension.'

(Moore, quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 218).

Conceived in 1975, *Reclining figure: Holes* examines one of Henry Moore's most fundamental artistic obsessions - the elegant forms of the human figure as it reclines in a languorous, recumbent position. Made up of gently undulating, sinuous rhythms, the sculpture elegantly balances volumetric richness with a contrasting sense of space and openness.

The reclining figure had taken on a new significance for Moore in the 1940s following his experiences as a war artist in London during the Blitz, where he recorded the impact of the conflict on the city's civilian population in a series of poignant drawings. The artist was particularly struck by the sleeping forms he encountered each night during his journeys through the city's Underground network, where stations acted as temporary shelters during the opening months of the bombardment. These resting figures, who could be seen huddled together on the stations' platforms in haphazard groups, greatly informed Moore's artistic vision, leading the reclining human form to emerge as one of the most enduring motifs in his post-war work.

Another striking shift that occurred in Moore's oeuvre in the aftermath of the Second World War was a new approach to materials. Whereas previously he had been an advocate for direct carving in stone or wood, from the 1940s onwards the artist worked primarily in terracotta, plaster and bronze. Bronze in particular proved a revelation for Moore, granting him greater flexibility in terms of formal experimentation and providing the artist with enough tensile strength to open out the figure in increasingly dynamic ways. In *Reclining figure: Holes* Moore uses the potential of this new material to full effect, tunnelling straight through the body, punctuating it with a series of dramatic holes. The resulting play of light and dark that occurs in response to these voids, lends the figure a sense of vitality and energy, as the eye is drawn into and through the human body.



Alternate view of the present lot.



1332

BERNARD BUFFET (1928-1999)

Blanche Buffet

signed, dated and inscribed 'Bernard Buffet 57 Kiki Le 1 Septembre 57'
(lower left)

oil on canvas

51 1/2 x 35 in. (130 x 89 cm.)

Painted on 1 September 1957

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie E. David et M. Garnier, Paris.

Constantine Salvago, Greece, by whom acquired from the above in the 1950s-1960s, and thence by descent.

EXHIBITED:

Paris, Galerie Charpentier, *Cent tableaux de 1944 à 1958 par Bernard Buffet*, 1958, no. 102 (titled 'Portrait de Kiki').

This work is recorded in the Maurice Garnier Archives.

Born in 1928, Bernard Buffet attained recognition as a young artist, shortly after his admission to the Ecole Nationale des Beaux-arts at the age of 15. In 1948, after a meeting with Emmanuel David, his first group exhibition would take place, and after that his international career began, leading to his first solo show at the Drouant-David Gallery in 1949. It was only in 1954, when Buffet started to work with Maurice Garnier that their life-long international enterprise began. Before the age of 30, Buffet had had his first retrospective of his work at Galerie Charpentier, and Pierre Bergé and Georges Houdin published monographs on his work.

In 1957, Bernard Buffet was already spending much of his time with Pierre Bergé near Nantes, at Chateau l'Arc. Both were established social figures by that time. Bergé was not stopped in the street and photographed like a star as Buffet was, but he was in the enviable position of Buffet's moral supporter and business partner. Castle life seemed to suit them both, nevertheless, and it was there that the pair had been hoping to recapture the intensity of their previous years together at Nantes in the early 1950s. In order to avoid a concentrated closeness despite the strong and mutual affection between the two men, they welcomed a steady stream of guests, including Buffet's family and old friends like Cocteau or Giono, bringing an increasingly hectic social life to the Chateau l'Arc.

Among Bernard Buffet's family visitors was Claude Buffet (Bernard Buffet's older brother) who was often accompanied by his wife Simone and their daughter, Blanche Buffet. Bernard Buffet doted on his niece and gave her the nickname, 'Kiki'. On the 1st of September 1957, on the occasion of a Sunday visit, Buffet painted for the first time, a stirring, tender series of portraits of her. Kiki is pictured grey-eyed, with her mouth closed and her honey-coloured hair cascading down her shoulders and back. In 1957, Buffet was already working on his monumental Jeanne d'Arc canvases. In common with this series, Buffet captures in Kiki the little girl's innocence in a way that is almost vulnerable. As opposed to the fury of the woman warrior whose fate was capture and death, we see in *Blanche Buffet*, the full kindness and empathy of the artist in his refusal to view her, and those whom he loves, as anything other than perfect in and of themselves.



Bernard Buffet at Galerie Charpentier, Paris, 1958.
Keystone-France / Contributor. © DACS 2017.



λ333

MOÏSE KISLING (1891-1953)

Louis, Anne, Antoine et Angèle Cordesse

- i. signed 'Kisling' (upper left), dated and inscribed 'Marseille 1948' (upper right) and inscribed 'louis rd' (lower right)
- ii. signed 'Kisling' (upper left), dated and inscribed 'Marseille 1947' (upper right) and inscribed 'anne es' (lower left)
- iii. signed 'Kisling' (lower left), dated and inscribed 'Marseille 1940' (upper right) and inscribed 'antoine se' (upper left)
- iv. signed 'Kisling' (lower left), dated and inscribed 'Marseille 1947' (lower right) and inscribed 'angèle co' (upper right)

oil on canvas

- i. 16 1/4 x 13 1/2 in. (41 x 33.2 cm.)
- ii. 16 1/4 x 13 in. (41 x 33 cm.)
- iii. 16 1/4 x 13 1/2 in. (41 x 33.3 cm.)
- iv. 16 1/4 x 13 1/2 in. (41 x 33.2 cm.)

Painted in Marseille between 1940-1948

(4)

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Private collection, France, by whom commissioned directly from the artist, and thence by descent.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling catalogue raisonné currently being prepared by Jean Kisling and Marc Ottavi.



TWO IMPORTANT WORKS BY HELENE SCHJERFBECK FROM PRIVATE FINNISH COLLECTIONS

PROPERTY FROM THE ESTATE OF DR. ERKKI CALONIUS

334

HELENE SCHJERFBECK (1862-1946)

Hymyilevä Katri / Katri leende / Katri Smiling

signed with the artist's initials 'HS' (lower right)

oil, gouache, watercolour and pencil on paper

10 1/2 x 8 1/2 in. (26.7 x 21.7 cm.)

Executed in 1921-1922

£180,000-260,000

\$240,000-340,000

€210,000-300,000

PROVENANCE:

Erkki Calonius, Hyvinkää, and thence by descent to the present owner.

EXHIBITED:

(possibly) Helsinki, Stenman Gallery, *The Free*, 1924, no. 1 (titled 'Katri').
Helsinki, Stenman Gallery, *Anniversary exhibition II of the Artists' Association of Finland*, 1924, no. 206.

Stockholm, Liljevalchs Konsthall, *Autere, Collin, Sallinen, Schjerfbeck*, October - November 1934, no. 292.

Helsinki, Konstmuseet Ateneum, *Exhibition of Depictions of Children*, 1943, no. 183.

Helsinki, Konstmuseet Ateneum, *From Edelfelt to Sallinen, Masterpieces of Finnish Art*, 1950, no. 55.

Helsinki, Art House, *Helene Schjerfbeck*, 1980, no. 39.

Helsinki, Ateneum, *Helene Schjerfbeck*, February - April 1992, no. 309, p. 207
(illustrated p. 206); this exhibition later travelled to Washington, D.C., The Phillips Collection and New York, The National Academy of Design.

Hyvinkää, Hyvinkään Taide museo, *Helene Schjerfbeck*, November 2001 - March 2002, pp. 64 & 152 (illustrated p. 64).

Helsinki, Konstmuseet Ateneum, *Helene Schjerfbeck 150 Years*, June - October 2012, no. 437, p. 238 (illustrated p. 240); this exhibition later travelled to Stockholm, Prins Eugens Waldemarsudde and Gothenburg, Museum of Art.

LITERATURE:

H. Ahtela, *Helene Schjerfbeck*, Helsinki, 1953, no. 551, p. 364.



Helene Schjerfbeck, *Girl Smiling*, 1945. Stenman Collection, Stockholm.
© Per Myrehed.

'All you need to do is to look like an Angel of the Lord', Helene Schjerfbeck told her young model Katri when she came to sit for her. (Cedercreutz-Suhonen; Bergström, p. 53). Katri Sahrman was only three years old when she and her sister Marta were portrayed in *Sisters* in 1913. Helene Schjerfbeck was very fond of the four children (Elma, Einar, Martta and Katri) in the Sahrman family who lived opposite on the same street in Hyvinkää. She loved children for models and the Sahrman children were easily at hand.

Katri, the youngest, remained one of her favourite child models for many years. Sitting for the present picture Katri is between 11 and 12 years old. She is no longer the 'angel' she was in the earlier pictures but rather looks like a mischievous little girl.

As usual Schjerfbeck worked on and reworked the painting many times. She would wash off with a piece of cloth, sometimes scrape off something she had tried and wasn't pleased with. We know from a letter to her friend, collector and biographer Einar Reuter that she tried a small crown on the head of Katri in the present picture, inspired by the Swedish painter Ivar Arosenius' fairy-tale 'queen of mice', which she later washed off. The mouth of Katri, which she reworked months after having signed her picture, met the same fate. She was trying to give it the look of a rosebud as she had observed on Katri walking by in the street one day. In the end she painted *Katri Smiling*, as we see her in the picture and the title suggests, but Schjerfbeck was not entirely happy as she had not been able to render the expression she had once seen in Katri's face. (Einar Reuter alias A. Ahtela, *Helene Schjerfbeck*, 1953, p. 185).

This was not unusual with Helene Schjerfbeck. She was hardly ever satisfied with a finished work, and would have a hard time to accept parting with it - were it for an exhibition, to her art dealer Gösta Stenman or doctor and collector Erkki Calonius, who lived nearby, the former owner of this work. Schjerfbeck moved after her mother's death from the house opposite the Sahrman family in early 1923 and the almost daily encounter with the Sahrman family comes to an end. During the final years of her life at the Saltsjöbaden Spahospital in Sweden where her dealer and friend Gösta Stenman brought her to escape warstricken Finland she paints, lacking models, replicas of her most favoured subjects among others the *Sisters* and *Katri Smiling*. In the end she managed in her final Katri smiling picture from 1945 to combine Katri's smile with a rosebud mouth and still keep Katri's angelic expression.



Helene Schjerfbeck, *The Sisters*, 1913. Private collection.



TWO IMPORTANT WORKS BY HELENE SCHJERFBECK FROM PRIVATE FINNISH COLLECTIONS

THE PROPERTY OF A FINNISH COLLECTOR

335

HELENE SCHJERFBECK (1862-1946)

Mustatukkainen nainen / Kvinna med svart hår / Woman with Black Hair

signed with the artist's initials 'HS' (upper right)

oil on canvas

17 1/2 x 14 1/2 in. (44 x 35.7 cm.)

Painted in 1935

£300,000-500,000

\$390,000-650,000

€350,000-580,000

PROVENANCE:

Gösta Stenman, Stockholm, until 1969

Anonymous sale, Bukowskis, Helsinki, 24 April 1994, lot 137.

Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Stenman Gallery, *Helene Schjerfbeck*, Autumn 1937, no. 17, p. 5; this exhibition later travelled to Eskilstuna, Malmöhus (titled 'Den hjärtsjuka / The Heartsick').

London, The Elsie Perrin and Williams Memorial Art Museum, *Helene Schjerfbeck*, 1949.

Washington D.C., Columbus Gallery of Fine Arts, *Helene Schjerfbeck*, 1951, no. 15, n.p. (titled 'Heart Sickness'; dated '1930').

Helsinki, Art Hall, *Helene Schjerfbeck Memorial Exhibition*, April - May 1954, no. 136.

Stockholm, Stenman Gallery, *Helene Schjerfbeck*, Stockholm, 1958, no. 55.

LITERATURE:

'Helene Schjerfbecks utställning i Stockholm' in *Hufvudstadsbladet*, Helsinki, September 1937, 22/5.

G. Johansson, *Helene Schjerfbecks Konst*, Stockholm, 1940, p. 48 (illustrated n.p.; titled 'Den hjärtsjuka / The Heartsick'; dated '1930').

H. Ahtela, *Helene Schjerfbeck*, Helsinki, 1953, no. 726, p. 367.

We are grateful to Leena Ahtola-Moorhouse for her assistance in cataloguing this work.



Helene Schjerfbeck, *Selfportrait*, 1935.

Stenman collection, Stockholm.

© Per Myrehed.

Woman with Black Hair is one of the most important works of Schjerfbeck's mature style of the 1930s, a period which Gotthard Johansson refers to as 'the culmination of her life's work... Even though colour plays an important role in the later production of the artist, line has not lost its importance... the line has simplified and... become an independent artistic and soulful expression' (G. Johansson, *Helene Schjerfbecks Konst*, Stockholm, 1940, pp. 37 & 47). Johansson further writes, '...the soulful expression of the portrayal in the late works depends as much on the linear curvature as on the study of physiognomy. How does the strict play of rising and falling curves not bestow an air of a suffering tragic mask on the pale face of *Woman with Black Hair* - with its heavy, black crown of hair, protruding eyes and tense neckmuscles! The human face is, in Helene Schjerfbeck's later paintings, rendered in the music of lines, which is as beautiful as it is expressive' (*ibid.*, p. 48).

Schjerfbeck had studied works by Georges Rouault reproduced in albums she had had sent to her in 1925 and 1931 (H. Ahtela, *Helene Schjerfbeck*, 1953, pp. 214 & 252). She particularly identified with Rouault's characteristic use of strong line, which finds its echo in the curvature of the lines in *Woman with Black Hair*. However, the way Schjerfbeck composes her symphony of colour and line is completely her own. As Schjerfbeck wrote to her friend and biographer Einar Reuter (alias H. Ahtela), 'With all the foreign impressions it is still I who create the work' (exh. cat., *Helene Schjerfbeck, 150 Years*, Finnish National Gallery Ateneum, 2012, p. 58).

Einar Reuter notes in his biography of Schjerfbeck that a certain monumentality, which was recognizable already in Schjerfbeck's early works, becomes ever more pronounced towards the end of the 1920s. 'Characteristically she uses more and more often black, the definitive end of the palette... Among the paintings which have been worked with this new approach are 'Woman with Black Hair'... and 'Alarm'" (H. Ahtela, p. 344).

Woman with Black Hair was included in Schjerfbeck's first solo exhibition in Stockholm in 1937, arranged by Gösta Stenman, her dealer, patron and friend since 1913. This exhibition was a revelation to the art public in Stockholm and a complete breakthrough for the modernist Schjerfbeck, then 75 years old. The art critic Gotthard Johansson wrote in *Dagens Nyheter*, 'One stands here before great art, here is a holy room... Many of the best pieces have been painted in the last few years and the majority have been painted during the last ten years... Her position in contemporary painting is unusual. Helene Schjerfbeck resembles many and no one' (G. Johansson, *op. cit.*, p. 8).

Undeniably, Schjerfbeck's dramatic rendering peaks in her work around 1935, as seen in the forceful line and the bewildered gaze, highlighted with brushstrokes of plain colour fields.





PROPERTY FROM A PRIVATE COLLECTION

λ*336

JANKEL ADLER (1895-1949)

Woman with Dove

signed and dated 'Adler 1929' (lower right); inscribed 'Der Sonya und Hans zum Umzug Jankel Oktober 1932.' (on the reverse)

oil on paper laid down on board

24 7/8 x 19 1/4 in. (63 x 49 cm.)

Painted in 1929

£18,000-25,000

\$24,000-32,000

€21,000-29,000

PROVENANCE:

Private collection, New York; sale, Sotheby's, Tel Aviv, 8 October 1998, lot 22. Acquired at the above sale by the present owner.

LITERATURE:

A. Heibel, *Jankel Adler (1895-1949)*, vol. II, *Werkverzeichnis der Gemälde*, Munster, 2016, no. WV 100, p. 166 (illustrated).



λ*337

MOÏSE KISLING (1891-1953)

Le pêcheur

signed 'Kisling' (lower right)

oil on canvas

32 1/8 x 23 7/8 in. (81.5 x 60.8 cm.)

Painted in 1940

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Private collection, New York; sale, Parke-Bernet Galleries, New York, 25 January 1961, lot 102.

Jewel Garlick, New York, acquired at the above sale, and thence by descent; sale, Christie's, New York, 10 November 1994, lot 229.

Acquired at the above sale by the present owner.

LITERATURE:

J. Kessel & J. Kisling, *Kisling, 1891-1953*, vol. III, Landshut, 1995, no. XVIII, p. 101 (illustrated).

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling catalogue raisonné currently being prepared by Jean Kisling and Marc Ottavi.

*338

MARC CHAGALL (1887-1985)

Ane bleu

stamped with the signature 'MArc ChAgAll' (lower right)
oil, acrylic, tempera and pen and India ink on canvasboard
16 x 12 1/8 in. (40.8 x 32.8 cm.)

Executed *circa* 1978

£350,000-550,000
\$460,000-710,000
€410,000-640,000

PROVENANCE:

Marisa Del Re Gallery, Inc., New York.
Private collection, United States, by whom acquired from the above in 1994;
sale, Sotheby's, New York, 4 May 2011, lot 110.
Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.

Ane bleu, executed *circa* 1978, is a rich and sumptuous work, brimming with many of Chagall's most favoured and iconic motifs. At the centre of this densely filled composition a bouquet of bright red roses emerges from a burst of green foliage. Beneath the roses, set against the vivid blue of the donkey of the title, floats an ethereal female nude. The prominence of the bride and the flowers, both key leitmotifs within the artist's *oeuvre*, lends the painting a distinctively romantic air, perhaps alluding to the happiness, love and contentment that Chagall felt at this time, as he enjoyed an idyllic life in the South of France with his second wife, Vava.

Indeed, *Ane bleu* highlights the profound impact the Côte d'Azur had on the artist, and the manner in which the tranquil atmosphere and beautiful landscapes of the South of France came to influence his painting. He had first moved to the area in the early 1950s, settling in the historic walled town of Vence, and described his life there as 'a bouquet of roses' (Chagall, quoted in S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492). As Franz Meyer, Chagall's biographer and son-in-law, explained: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519). In *Ane bleu* Chagall uses a luminous, effervescent blue throughout the composition, evoking the bright, azure light that filled the town, while the lush vitality of the foliage and roses highlights the sense of abundance and plenitude that radiated from the Provence landscape. Chagall most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant colours and heady scent.

Chagall often used flowers as a symbol of romantic love in his paintings, incorporating the motif in his compositions in order to evoke the intense feelings of passion and love that absorbed him. The theme of flowers was one to which Chagall returned time and again throughout his career, though his pursuit of the subject became particularly fervent in the mid-1920s. As James Johnson Sweeney has noted, 'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia... He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate colour combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more' (Marc Chagall, New York, 1946, p. 56).

(continued overleaf)

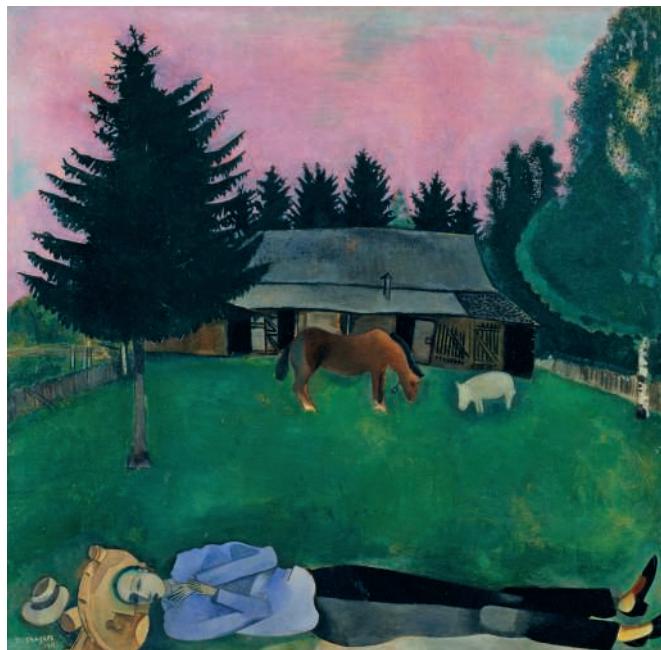


Wedding of Marc Chagall and Valentine Brodsky, France, 1952.
© REPORTERS ASSOCIES/Gamma-Keystone via Getty Images.



'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour'

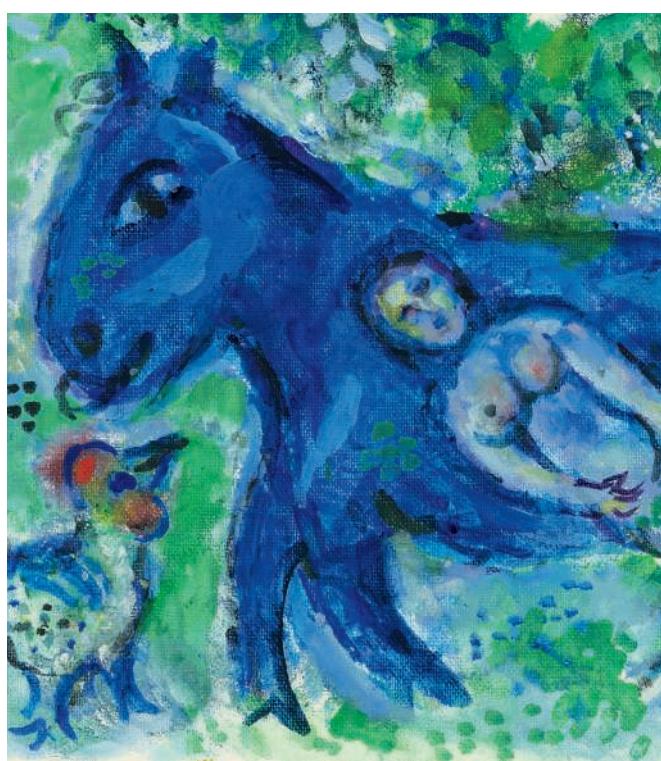
(Chagall, quoted in *Chagall: A Retrospective*, ed. J. Baal-Teshuva, Westport, 1995, p. 208).



Marc Chagall, *Le Poète allongé*, 1915. Tate Gallery, London. © Tate, London 2017.
Artwork: Chagall ® / © ADAGP, Paris and DACS, London 2017.

In addition to the flowers, the other motifs that populate this dream-like composition contain a wealth of visual references and meanings. The reclining man at the bottom of the composition, for instance, appears in earlier paintings by Chagall, most notably in his celebrated *Le poète allongé* of 1915, now in the collection of the Tate Gallery, London, REF N05390. In that work, Chagall painted himself in the role of the poet and here it is as if he is identifying himself with the peasant who is portrayed as so intimately connected with nature and rural life. Rural life is also reflected in the burst of greenery throughout the composition, and in the many animals – the blue donkey of the title, the small rooster towards the lower left and the child holding a small yellow lamb towards the left. As the artist himself explained: 'The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I have', (Chagall, quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83).

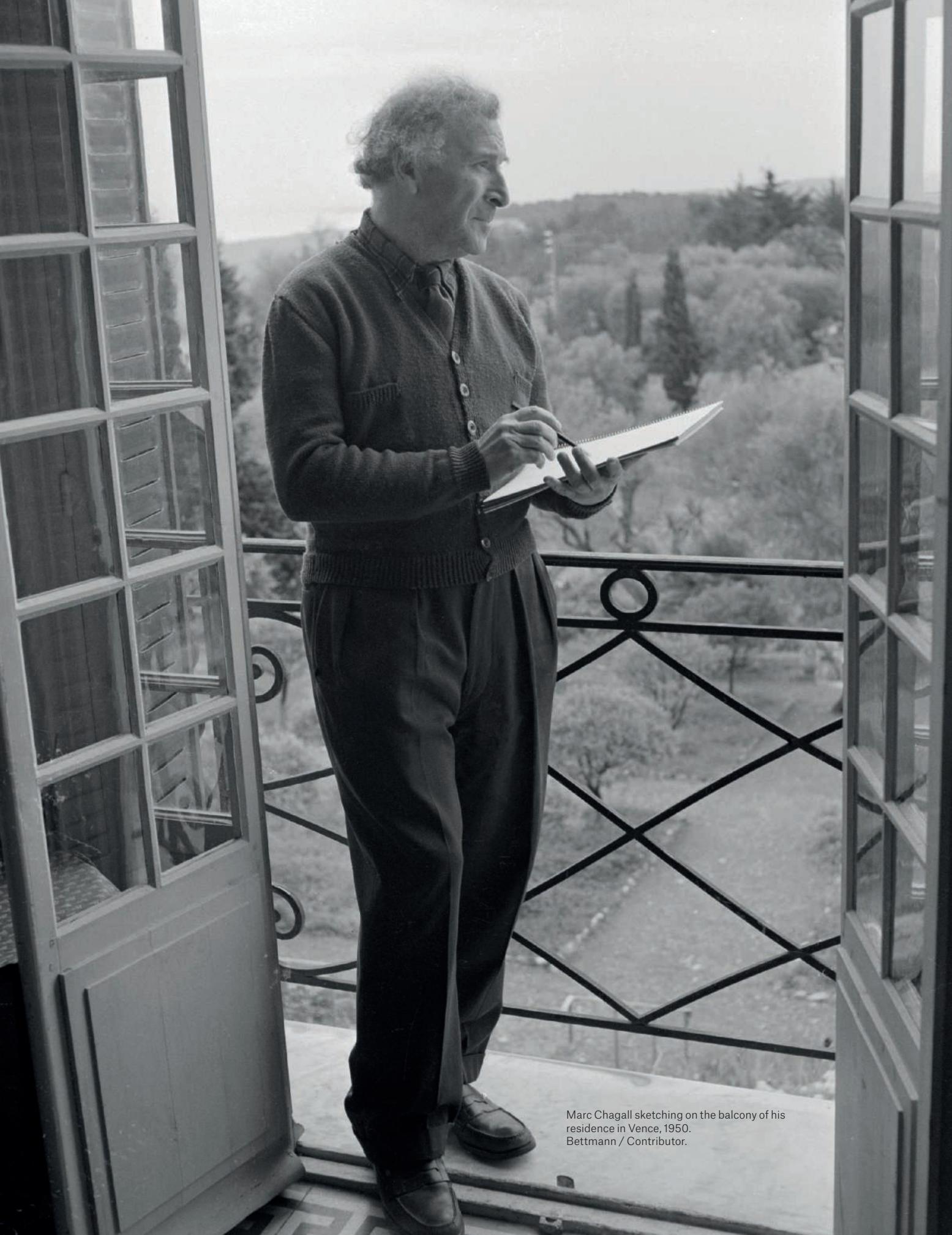
Although Chagall insisted throughout his career that it was not his intention to create paintings which were symbolic in nature, the autobiographical lexicon inherent in his works is certainly hard to ignore. *Ane bleu* was painted at a time when Chagall had achieved happiness in his romantic life, and was enjoying professional success as well. In *Ane bleu*, this joyful exuberance—along with a wistful reminder of the artist's youth—is readily apparent.



Detail of the present work



March Chagall, *I and the Village*, 1911. The Modern Museum of Art, New York.
Digital image, The Museum of Modern Art, New York/Scala, Florence.
Artwork: Chagall ® / © ADAGP, Paris and DACS, London 2017.



Marc Chagall sketching on the balcony of his residence in Vence, 1950.
Bettmann / Contributor.

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FERNAND LÉGER (1881-1955)

Composition sur fond rouge

signed and dated 'F. LEGER 29' (lower right); inscribed 'Composition sur fond rouge F Léger a Jean Amicalement F Léger' (on a label attached to the stretcher)
oil on canvas

16 1/8 x 13 in. (41 x 33 cm.)

Painted in 1929

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Galerie Berggruen, Paris.

Galleria Lorenzelli, Bergamo.

Private collection, Italy, by whom acquired from the above *circa* 1965-1970, and thence by descent to the present owner.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné*, vol. IV, 1929-1931, Paris, 1995, no. 617, p. 36 (illustrated p. 37).

Fernand Léger's *Composition sur fond rouge* was painted in 1929 and captures the atmosphere of that heady historical moment, with its peak of decadence and its all-too-vivid Great Crash. Its lyrical, Art Deco stylings, jazz-like configuration of motifs around the canvas and the free-falling black and white elements in its borders, capture both the aesthetics of its era and Léger's clear enjoyment of his own liberation from the constraints of the architectonic style that had formerly characterized so many of his works. Influenced in part by contemporary music and in part by the Surreal movement which had involved so many of his friends and fellow artists during the same period, Léger abandoned the rigid verticals and horizontals of his works from the years just previous, introducing instead the sinewy forms that dance across and indeed burst from the canvas here.

The stone like form, encapsulated in—or perhaps hovering over—the quadrangular motif at the centre, relates to the motif of the statue, referencing a number of studies of the female form that Léger had made during this period, and has been depicted here using a more organic variation of the almost mechanical and geometric methods with which Léger had more recently treated 'human' subjects. Here, he has taken advantage of the texture of the monochrome elements to heighten the dynamic range of contrasts within the composition. This is accentuated by the roaring base of scarlet in the background and the angular yellow step forms towards the right that create a circular, cog-like motion, amongst a range of graphic treatments of black and white in spots, lines and wavering tonal forms of the enlarged organic elements which rhythmically sing throughout the picture. This sense of continual motion reveals the artist revelling in the presentation of fragmented objects in space, a notion linked to his cinematic output and again contrasting with the intense rigor, stillness and discipline of his paintings from only shortly prior. As the artist wrote: 'The technique I emphasised is to isolate the object or the fragment of an object and to present it on the screen in close-ups of the largest possible scale. Enormous enlargement of an object or a fragment gives it a personality it never had before and in this way it can become a vehicle of entirely new lyric and plastic power.' (Fernand Léger, from 'Une nouvelle réalisme—l'objet' in *La petite revue*, vol. XI, Paris, Winter 1926). Here, it is a playful accessibility and rhythmic exuberance that dominate rather than the search for almost technical 'harmony' or order.



Fernand Léger, *Composition sur fond rouge*, 1929.
Sold, Sotheby's, London, 22 June 2016, lot 141, £485,000.
© DACS 2017.



LEGER
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340

ALBERTO GIACOMETTI (1901-1966)*Lampadaire à l'étoile*

bronze with brown patina

Height: 59 in. (150 cm.)

Conceived *circa* 1936 by Alberto Giacometti for Jean-Michel Frank and this bronze cast by Diego Giacometti at a later date

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Louis Broder, Paris, by whom acquired from Diego Giacometti. Françoise Dunoyer, Paris, by descent from the above.

Jeffrey H. Loria & Co., Inc., New York, acquired from the above.

Private collection, USA, by whom acquired from the above in 1998; sale, Christie's, New York, 6 November 2008, lot 281.

Acquired at the above sale by the present owner.

LITERATURE:L. D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1980, p. 204 (another cast illustrated pp. 164 & 204).M. Butor, *Diego Giacometti*, Paris, 1985, p. 142 (another cast illustrated).F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, vol. I, Paris, 1986, p. 115 (another cast illustrated pl. 32).D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11 (another cast illustrated).L. D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 170 & 250 (another cast illustrated).F. Baudot, *Diego Giacometti*, New York, 2001, p. 42 (another cast illustrated).C. Boutonnet & R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 39 (another cast illustrated p. 38; dated 'circa 1950').P.-E. Martin-Vivier, *Jean-Michel Frank, l'étrange luxe du rien*, Paris, 2006, p. 347 (another cast illustrated).

The Alberto Giacometti Database, no. AGD 867.



340

λ*341

BERNARD BUFFET (1928-1999)*La Chapelle de la Trinité*

signed and dated 'Bernard Buffet 68' (upper left)

oil on canvas

57 1/2 x 35 1/8 in. (146 x 89 cm.)

Painted in 1968

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Private collection, Japan.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



AN IMPORTANT GIACOMETTI TABLE FORMERLY FROM THE COLLECTIONS OF MRS PAUL 'BUNNY' MELLON AND PAUL LEONARD

*342

DIEGO GIACOMETTI (1902-1985)

Petit guéridon aux harpies créé pour Cecil Beaton

bronze with light brown patina

height: 17 ½ in. (44 cm.); diameter: 20 ½ in. (51 cm.)

Conceived circa 1955, and cast before 1981

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Mr and Mrs Paul Mellon, by whom commissioned directly from the artist.

Mr Paul Leonard, Connecticut, a gift from Mrs Paul 'Bunny' Mellon, before 1981.

Mrs Valerie Leonard, Connecticut, by descent from the above.

Acquired from the above by the present owner.

LITERATURE:

W. Murphy, 'Rural Grace' in *Architectural Digest*, October 1981, p. 22 (illustrated).

M. Butor, *Diego Giacometti*, Paris, 1985, p. 133 (another cast illustrated).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 58 (another cast illustrated).

The present lot enjoys a remarkable provenance: from Mrs Paul 'Bunny' Mellon, one of the greatest collectors of Giacometti furniture, to the gifted designer of her many homes, Paul Leonard.

Mrs Paul 'Bunny' Mellon was an art collector, celebrated horticulturalist and, together with her husband, one of the most important American philanthropists and supporters of the arts. Paul Mellon's father, Andrew Mellon, helped establish the endowment for The National Gallery of Art, Washington D.C., and Paul Mellon then donated what remains one of the core collections of masterpieces in America. In 1966, Paul and Bunny Mellon founded the Yale Center for British Art, designed by Louis Kahn, and donated to it their extensive collection of British art, rare books, and related archives.

The couple assembled a renowned art collection including masterpieces by Pablo Picasso, Mark Rothko, Georges Seurat, Georgia O'Keeffe, Richard Diebenkorn and Diego Giacometti. Bunny Mellon forged a personal friendship with Diego Giacometti, and collected some of the most extraordinary examples of his work, including works only available through special commission from the artist. Due to her friendship with Diego Giacometti, every Giacometti work in her collection is regarded as a prime example of superlative quality, and today Bunny Mellon is considered amongst the most important of all of Diego Giacometti's patrons. In 2014, the New York sale of *Property from the Collection of Mrs. Paul Mellon: Masterworks* included a number of examples of works by Diego Giacometti, all of which reached multiples of their pre-sale estimates.

With several homes to decorate to their taste, and a growing art collection to hang, Bunny soon began to work with the esteemed interior designer Paul Leonard, who went on to design interiors in Manhattan, Cape Cod, Virginia, and Antigua for Bunny over a period of more than 40 years. Most of these interiors included carefully placed and commissioned Diego Giacometti furniture. During their close professional relationship and friendship, Bunny Mellon gave to Paul Leonard the present lot, *Petit guéridon aux harpies (for Cecil Beaton)*, as a token of appreciation for his design work. The table remained a prized possession in the Leonard residence throughout Paul Leonard's lifetime and was photographed in the bedroom of their Connecticut home by the photographer Peter Vitale for the August 1981 issue of *Architectural Digest*.



Bunny Mellon, Town & Country Magazine, 1976.

© Bunny Mellon by Harry Benson/Contour by Getty Images.



λ*343

MAX ERNST (1891-1976)

Au cœur de l'hiver

signed 'max ernst' (lower right)
oil on canvas
21 1/8 x 18 1/8 in. (55 x 46 cm.)
Painted in 1957

£150,000-200,000
\$200,000-260,000
€180,000-230,000

PROVENANCE:

Galerie Creuzevault, Paris.
Private collection, Basel, by whom acquired from the above, and thence by descent.
Private collection, Switzerland, by whom acquired from the above.

EXHIBITED:

Paris, Galerie Creuzevault, *Max Ernst*, January – February 1958.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1954-1963*, Cologne, 1998, no. 3260, p. 111 (illustrated).



Max Ernst, *Trente-trois fillettes partant pour la chasse au papillon blanc*, 1957.

Photo: © Crane Kalman Gallery, London, UK / Bridgeman Images.
Artwork: © ADAGP, Paris and DACS, London 2017.

From the late 1950s and early 1960s, Max Ernst began to explore new avenues in his art. Instead of placing his imagery in a deep, illusionistic space, or using geometry or elements of cubism to compose the picture plane, he increasingly adopted the practice of American post-war abstraction in treating the canvas as an absolutely flat surface on which the artist posited marks or signs.

The route to this new sense of flatness and a decentralized, 'all-over' composition came by way of techniques that he developed in the 1920's: collage and frottage. He collected border-strips of wallpaper and other flat objects in local markets, which he attached to flat, painted surfaces, creating a series of large, elegantly composed panel collages that form an interesting counterpart to Robert Rauschenberg's rougher and more sprawling combine paintings. He further developed his method of frottage, the practice of creating an impression of the texture and configuration of a flat object by placing it beneath the paper sheet and rubbing the surface with charcoal or pencil. He invented this technique in 1925, and had already adapted it to painting on canvas, which entailed 'the scraping of pigments upon a ground prepared in colours and placed on an uneven surface' (from 'On Frottage', trans. D. Tanning, in H.C. Chipp, ed., *Theories of Modern Art*, Berkeley, 1968, p. 429).

This practice is also related to the technique of intaglio etching, in which the artist incises the image through a thin coat of the etching ground applied to a metal plate. Around the time of *Au cœur de l'hiver*, Ernst was working on his etchings for the book *Maximiliana, ou L'exercice illégal de l'astronomie* (published in Paris, 1964; W. Spies, *Max Ernst, Das Graphische Werk*, no. 95), and the use of the etcher's needle may have once again suggested to the artist the idea of scraping the canvas.

Au cœur de l'hiver was created by preparing the entire canvas with a blue, green and yellow ground, and then applying a coat of white paint over it. Ernst then scraped away the still wet white paint, revealing a great effect of relief, lending the surface impressive texture and substance.





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

344

FÉLIX LABISSE (1905-1982)

Chauchepoulet II

signed 'LABISSE.' (lower right)
tempera on paper laid down on canvas
29 ¾ x 21 ½ in. (75.7 x 54.2 cm.)
Executed in 1960

£6,000-8,000
\$7,800-10,000
€7,000-9,300

PROVENANCE:

Anonymous sale, Il Ponte casa d'aste, Milan, 14 June 2016, lot 274.
Private collection, Milan, by whom acquired at the above sale.

EXHIBITED:

Milan, Galerie Il Grattacielo, *Felix Labisse*, February 1960 (with incorrect dimensions).

Mr Isy Brachot has confirmed the authenticity of this work.



THE PROPERTY OF A GENTLEMAN

λ*345

VICTOR BRAUNER (1903-1966)

Portrait aux fleurs

signed with the artist's initials 'V. B.' (lower left) and dated '9.XI.1953.' (lower right)

oil on canvas

21 1/2 x 25 1/2 in. (54.2 x 65 cm.)

Painted in November 1953

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

L'attico galleria d'arte, Milan.

Anonymous sale, Christie's, London, 3 February 2004, lot 244.

Acquired at the above sale by the present owner.

Sammy Kinge has confirmed the authenticity of this work.

*346

MAN RAY (1890-1976)

Course de taureaux

oil on canvas

14 7/8 x 18 in. (37.9 x 45.5 cm.)

Painted in 1926-1927

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Gertrude Stein, Paris, by whom acquired directly from the artist.

Private collection, Paris.

Jan Streep, New York, until the 1970s.

Private collection, New York.

EXHIBITED:

Antwerp, Ronny van de Velde, *Man Ray, 1890-1976*, September - December 1994, no. 422 (dated 'circa 1925-1926').

London, Serpentine Gallery, *Man Ray*, January - March 1995 (dated 'circa 1925-1926').

London, The Mayor Gallery, *Faces and Places: Dada and Surrealist Portraits and Landscapes*, November - December 1997, no. 8 (dated 'circa 1926')

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray, Rétrospective 1912-1976*, February - June 1997 (dated 'circa 1925-1926').

London, The Mayor Gallery, *A Man Ray Miscellany: Works in All Media, 1914-1974*, June - July 1999 (dated '1926').

This work will be included in the *Catalogue of the Paintings of Man Ray* currently being prepared by Andrew Strauss and Timothy Baum.

Beginning in the early 1920s and for a ten year period Man Ray executed several photographic portraits of Gertrude Stein. Indeed it was his images which first provided the readers of the doyenne of American letters and shaper of Modernism with their first glimpse of her appearance. Despite their close association, Stein would choose to acquire only one work by the artist, the present painting. Painted between 1926 to 1927, *Course de Taureaux* is a quintessentially modern work which in many respects was ahead of its time. Painted as a form of automatic painting, Man Ray applied paint directly from the tube to depict the confrontation in the arena and the shimmering crowd beyond. *Course de Taureaux* is a pioneering work which evokes the *Corrida* images executed by Picasso in paint and ceramic media some thirty years thereafter.



Man Ray, *Gertrude Stein*, circa 1920-29. Tate Galleries, London.
Photo: © Tate, London 2017.
Artwork: © Man Ray Trust/ADAGP, Paris and DACS, London 2017.

I was greeted with a broad warm smile by Gertrude Stein, massive, in a woollen dress and woollen socks with comfortable sandals... I had brought my camera... Perhaps I was impressed by the staidness of her personality but it never occurred to me to try any fantasy or acrobatics with her physiognomy...

(Man Ray, 1921)



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RAOUL DUFY (1877-1953)

La course de taureaux

stamped with the signature 'Raoul Dufy' (on the reverse)

oil on canvas

31 7/8 x 39 3/8 in. (81 x 100 cm.)

Painted *circa* 1944

£300,000-500,000

\$390,000-650,000

€350,000-580,000

PROVENANCE:

The artist's estate.

Colonel C. Michael Paul, New York.

Josephine Bay Paul & C. Michael Paul Foundation, New York, by descent from the above; sale, Sotheby's, New York, 3 November 1993, lot 57.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Wildenstein & Co., Ltd., *Raoul Dufy*, June - August 1961, no. 20, p. 8 (titled 'Bull fight').

New York, The Metropolitan Museum of Art, on loan, by 1985.

Japan, Yokohama City Museum, *French Art from the Middle Ages to the Twentieth Century*, March - June 1989.

New York, United Nations Secretary General's Residence, 1992 [on loan].

LITERATURE:

M. Laffaille & F. G. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint, Supplément*, Paris, 1985, no. 2027, p. 156 (illustrated).

D. Perez-Tibi, *Dufy*, London, 1989, no. 381, pp. 307 & 329 (illustrated p. 306).

Throughout his career, Raoul Dufy was attracted to the dynamism and strong colour of public spectacles – whether the thronging crowds on the Promenade of Nice, horse racing at Ascot, or the sailing regattas in Deauville. Whilst he would explore spectacles such as these on many occasions, he only executed comparatively few – less than ten are recorded – bullfighting scenes, whether in watercolour or oils – of which the present lot, formerly on loan to The Metropolitan Museum of Art, New York, is the largest in scale and most dynamic.

During most of the War years, Dufy was living in the South of France, moving between Nice, Perpignan, Vernet-les-Bains and Montsaunes. For a lover of public spectacles and local culture, it was inevitable that at some point Dufy would be drawn to the crowds, noise and drama of bullfighting. The date of 1944 for *La course de taureaux*, suggests that the work was painted following Dufy's first experience of bullfighting – in Céret in 1944. In July every year Céret hosted, and still hosts, the *Feria*, a festival of bullfighting, which would attract many thousands of tourists and locals to the small town.

Dufy's interest in visiting Céret may have extended beyond a trip to see a bullfight. At a time when a lover of public spectacles was stifled by the war years, Céret, a small town at the foot of the Pyrenees in Catalan country in south west France, was a location that several artists had visited before for inspiration and rejuvenation. In the 1910s, it had welcomed the Cubists – Picasso, Braque and Gris – and had been thus renamed by the art critic André Salmon 'the mecca of Cubism'. Painters such as Chaïm Soutine, Auguste Herbin, Francis Picabia, Moïse Kisling and the poet Max Jacob had soon followed suit.

Bathed in vibrant Mediterranean colours, *La course de taureaux* encapsulates the central characteristics of Dufy's distinctive style, which embodies the bold use of light and colour. Dufy remarked 'light in painting is something completely different: it is a light distributed throughout the composition, a *couleur-lumière*' (quoted in D. Perez-Tibi, *Dufy*, London, 1989, pp. 23-24). The deep rich black of the bull and the pinks of the capes are set against the striking yellows of the dusty surface of the arena. Two bright red focal points have been created by the placing of two French flags in the centre of the composition. The animated crowd is depicted across the centre of the composition, with typically *Dufyesque* economy in brushstrokes of blacks and dark blues, with the crowd on the right hand side of the composition bathed in blues. Horizontal bands of different hues of green, blue and pink create a Mediterranean sky, with verdant green trees framing the buildings of the town. The saturated colour throughout creates a sense of luminosity, filling the scene with light, and brilliantly evoking the sense of a hot and dusty arena in the South of France in Summer.



*348

ROBERT DELAUNAY (1885-1941)

Etude pour La Grand Portugaise

inscribed '79 1916 La femme au potiron esquisse N3 50 x 62 cire s. papier

portugal' (by Sonia Delaunay on a label on the reverse)

oil and wax on card laid down on cradled panel

19 ¾ x 25 in. (50 x 63.2 cm.)

Painted in Portugal in 1915

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Anonymous sale, Calmels Cohen, Paris, 27 November 2004, lot 135.

Anonymous sale, Sotheby's, New York, 4 May 2005, lot 213.

Private collection, by whom acquired at the above sale; sale, Christie's, New York, 4 November 2009, lot 277.

Acquired at the above sale by the present owner.

EXHIBITED:

Barcelona, Museu Picasso y Museu Tèxtil i d'Indumentària, *Robert y Sonia Delaunay*, October 2000 - January 2001, no. 63, p. 158 (illustrated; erroneously attributed to Sonia Delaunay and with incorrect title and dimensions).

Richard Riss has confirmed the authenticity of this painting.

With the outbreak of the First World War, Delaunay moved to Portugal with his wife, Sonia; first residing in Vila do Conde, and then in Valença do Minho, where they remained until 1918. This temporary exodus from Paris—where Delaunay himself had been at the forefront of the Orphism movement and found incredible stimulus from the artistic epicenter of Europe—was a period of calm and renewal for both artists. In Portugal, he continued to paint actively, experimenting in wax and with the playful juxtaposition of colour and nuanced, distorted forms. Inspired by the simple life of his adopted country and bathed in the brilliant sun of his new surroundings, he described the 'violent contrasts of coloured marks, women's clothing, striking shawls of delicious, metallic greens, watermelons. Forms and colours: women disappearing in mountains of pumpkins, vegetables, enchanting markets' (quoted in P. Francastel, *Robert Delaunay. Du cubisme à l'art abstrait*, Paris, 1957, p. 127).

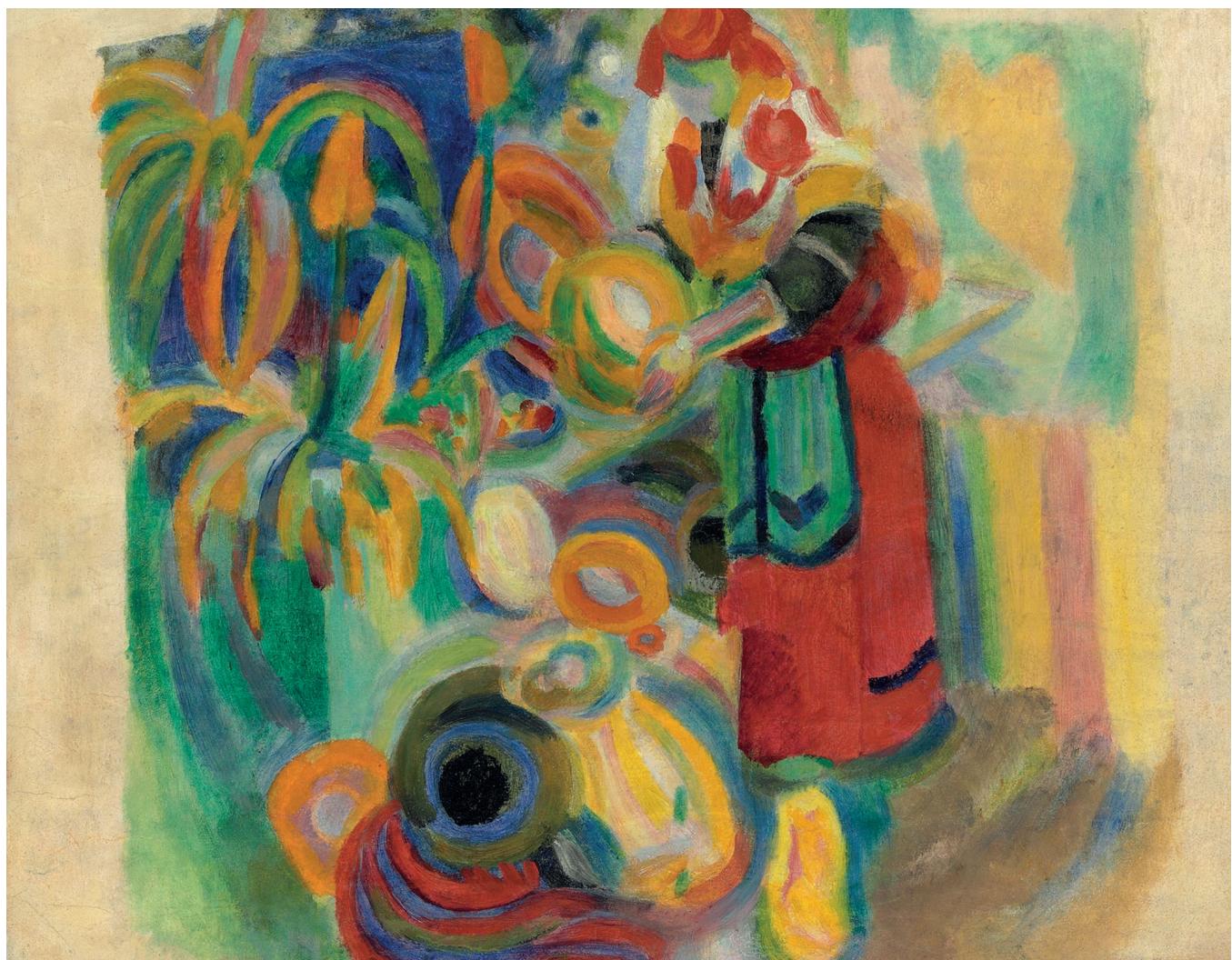
The present work is closely related to the major wax painting at the Museo Thyssen-Bornemisza, Madrid, which portrays the same figure, wearing her distinctive flowered shawl, bent in concentration and balancing two enormous abstracted pumpkins between her hands. The *Portugaises* are of great importance in that they serve to underline the artist's progression towards an art in which color and design are on equal footing in the conception of the work as a whole, anticipating his later and purely abstract *Rhythmes* series.



Robert Delaunay, *Portuguese Woman (The Large Portuguese)*, 1916.

Museo Thyssen-Bornemisza, Madrid.

© Colección Carmen Thyssen-Bornemisza en depósito en el Museo Thyssen-Bornemisza/Scala, Florence.





*349

LOUIS MARCOUSSIS (1883-1941)

Violon, bouteille, fleurs dans un verre et huit de pique

signed and dated 'L.M 1919' (lower right); inscribed 'Marcoussis, nature morte.

PARIS, 61 rue Caulaincourt' (on the reverse)

oil on glass

17 1/2 x 9 5/8 in. (44.5 x 24.5 cm.)

Painted in 1919

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

Galerie de Berri, Paris (no. 1081).

Walery Collection.

Private collection, Switzerland, by whom acquired before 1990.

LITERATURE:

J. Lafranchis, *Marcoussis, Sa vie, son oeuvre, catalogue complet des peintures, fixés sur verre, aquarelles, dessins, gravures*, Paris, 1961, no. F. 3, p. 284 (illustrated).



THE PROPERTY OF A EUROPEAN COLLECTOR

£350

BERNARD BUFFET (1928-1999)

Le buste

signed 'Bernard Buffet' (upper right) and dated '1987' (upper left)
oil on canvas
38 ½ x 57 ½ in. (97 x 146 cm.)
Painted in 1987

£100,000-150,000
\$130,000-190,000
€120,000-170,000

PROVENANCE:

Galerie Maurice Garnier, Paris.
Galerie Les salles du Palais, Geneva.
Private collection, Switzerland, by whom probably acquired from the above,
and thence by descent.

This work is recorded in the Maurice Garnier Archives.

*351

FERNAND LÉGER (1881-1955)

La statue dans le paysage

signed and dated 'F.LEGER 35'; signed, inscribed and dated 'LA STATUE DANS LE PAYSAGE F.LEGER 35' (on the reverse)
oil on canvas
10 ½ x 18 ½ in. (27 x 46 cm.)
Painted in 1935

£220,000-320,000
\$290,000-420,000
€260,000-370,000

PROVENANCE:

Private collection, Paris, by 1996
Anonymous sale, Hôtel Drouot, Paris, 30 January 2008, lot 46.
Acquired at the above sale by the present owner.

LITERATURE:

G. Bauquier, *Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1932-1937*, Paris, 1996, no. 868, p. 131 (illustrated).

'An example: if I compose a picture using as objects a scrap of bark, a scrap of butterfly wing and a purely imaginary form, you probably won't recognise the bark, or the butterfly wing, and you'll say: 'What does this stand for? It is an abstract picture. No it's a representational picture'. There is no such thing as 'abstract', or 'concrete' either. There is a good picture and a bad picture. There is the picture that moves you and the picture that leaves you cold..A picture has a value in itself, like a musical score, like a poem.'

(Fernand Léger, quoted during the conference *Un nouveau réalisme, la couleur pure et l'objet*, MoMA, New York, 1935 on the occasion of his first retrospective; published in F. Léger, S. Forestier (Ed.), *Fonction de la peinture, édition revue et augmentée*, Paris, 2004, pp. 187-188).



Fernand Léger, *Adam et Ève*, 1935-39.
Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
Photo © BPK, Berlin, Dist. RMN-Grand Palais / Image Kunstsammlungen Chemnitz. Artwork: © DACS 2017.

La statue dans le paysage comes from a series of works created between 1935 and 1937, showing Léger's characteristic contrasting range of forms in bold primary colour with the introduction of a vast, desolate, landscape as the stage for his composition. Employing both organic and man-made forms, with tendrils snaking across the composition and biomorphic shapes punctuating the picture surface, one can perhaps discern the influence of Surrealism, a movement with which Léger was never directly associated but amongst whose ranks he counted many of its members as friends.

Léger had begun to use biomorphic forms during the late 1920s which intensified and matured into the 1930s, moving away from more structured, purely mechanical imagery which characterised his pre-war output. In combining these new forms, the artist found interesting juxtapositions and contrasts which produce a more subliminal response, with the juxtaposition of elements producing no literal sense, but rather, more of an emotional atmosphere. The objects of the ladder and rope, which prefigure his construction workers series of the 1940s, appear to represent symbols with implied meaning engendered by their function. The rope twists upward yet is not attached at the top and takes on a snake like quality as if to suggest it is moving of its own accord. The ladder again reaches upward without purpose, instead resting in the sky without a tangible motive. This is echoed by the tree trunks in the background—the organic material from which these man-made utilitarian objects might be constructed—which stand without leaves, skeletal and isolated in the distance. Situated within the grounding of a landscape, rather than a floating arrangement of forms, the elements in this context are left without function, bringing an eerie sense of jilted purpose, and a surreal sense of incongruity with the physics of reality.

The curious introduction of a statue within this barren land brings a classical element to the composition, its figures appearing to reference the mother and child motif. Like many of his contemporaries who became affiliated with the *rappel à l'ordre* in the wake of the First World War, Léger returned to classical subjects and began to represent grand, statuesque figures within his compositions more prominently during the 1920s. This continued into the 1930s with striking compositions such as *Adam et Ève* from 1935 - 1939, now held in the Musée National Fernand Léger, Biot. *La statue dans le paysage* continues in this vein, taking the statue, almost as the relic of a former civilisation and isolating it within an unlikely context. The statue motifs in both compositions are surrounded by the same elements of the slithering, snake-like rope, the extending ladder, the spiky trunks and branches combined with ambiguous biomorphic forms. In *Adam et Ève*, the floating bronze elements towards the upper left appear to echo the figures of the protagonists to the right, painted in the same flesh tone; and the rightmost article, as though Adam, is endowed with a protruding member as if to suggest masculinity. In *La statue dans le paysage*, the same device is used, animating and embodying the similarly toned form draped superimposed or draped over the ladder. This serves to introduce another mobility to the otherwise static unknown objects by alignment with the known, as if referencing their abstracted, symbolic nature, adding to the complex tapestry of aesthetic, suggestive visual interactions.



λ*352

GEORGES ROUAULT (1871-1958)

Clown au bonnet blanc

signed 'GRouault' (lower left)
oil on paper laid down on canvas
18 7/8 x 14 1/2 in. (48 x 37 cm.)
Painted *circa* 1945

£70,000-90,000
\$91,000-120,000
€81,000-100,000

PROVENANCE:

Maurice Coutot, Paris, by whom acquired directly from the artist.
Private collection, France, by 1952.
Galerie Daniel Malingue, Paris.
Private collection, Osaka.
Acquired from the above by the present owner.

EXHIBITED:

Belgrade, National Museum, *Izložba Savremene Francuske Umetnosti u Jugoslaviji*, 1952.

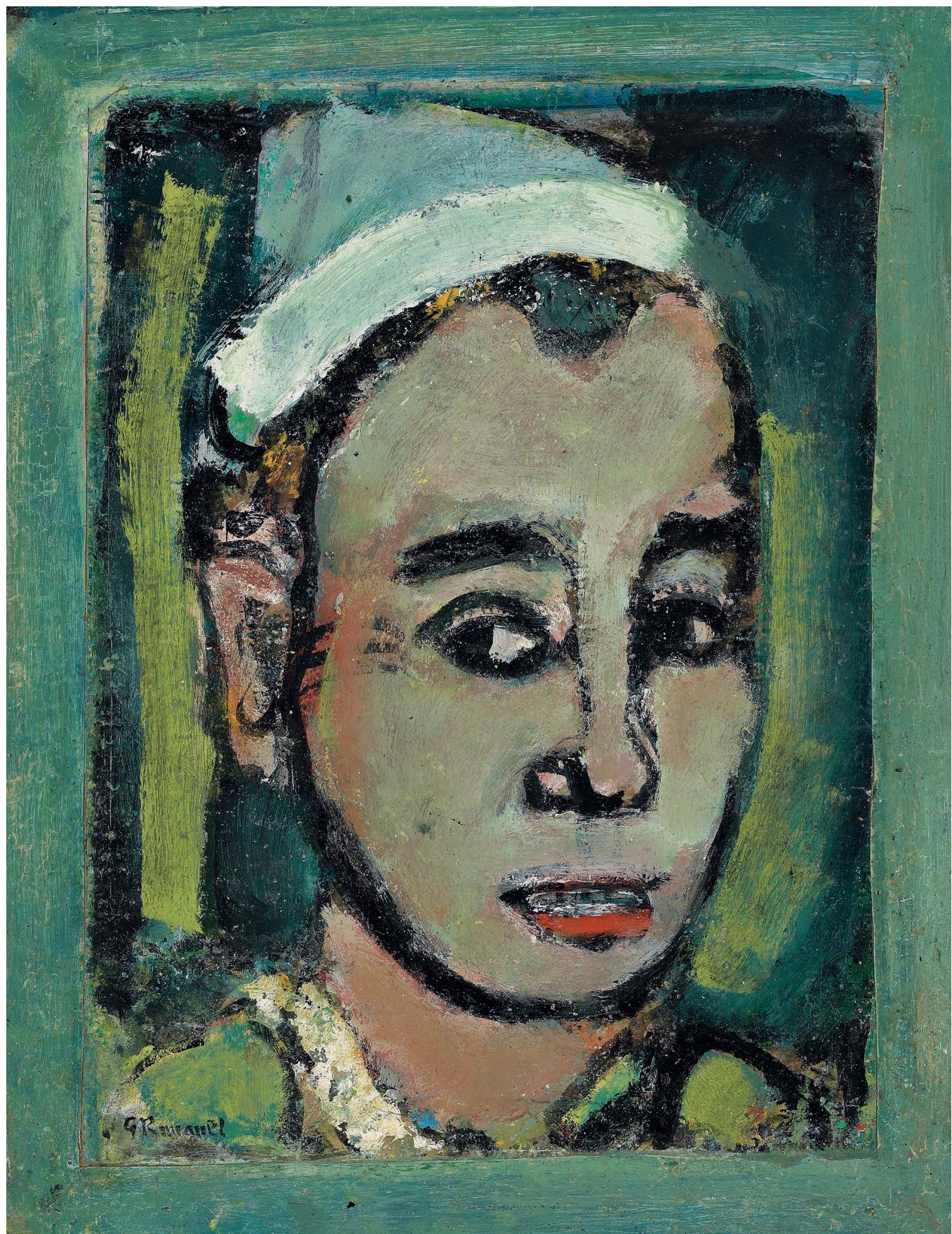
LITERATURE:

P. Courthion, *Georges Rouault*, Paris, 1962, no. 449, p. 446 (illustrated).
B. Dorival & I. Rouault, *Rouault, L'œuvre peint*, vol. II, Monte-Carlo, 1988, no. 2257, p. 217 (illustrated).

The Fondation Georges Rouault has confirmed the authenticity of this work.

Circus performers and the characters of the *commedia dell'arte* remained Rouault's most frequent subjects throughout his career. In the romantic melancholy of Pierrot, the archetypal sad and self-effacing clown frequently referred to throughout his *œuvre*, the artist found a touchstone for the human condition and a mirror that reflected the vast parade of life. He evokes what was for Rouault both a universal pathos: 'I have seen clearly that the 'clown' was I, was us, almost all of us...We are all clowns to a greater or lesser extent...Who would then dare say that he has not been overwhelmed, down to the pit of his stomach, by an immense pity?' (quoted in F. Hergott, *Rouault*, Barcelona, 1992, p. 15).

The sombre palette and bordered format of *Clown au bonnet blanc* lend a memorialising quality to Rouault's much beloved Pierrot, this portrait depicting him in his white hat as if a religious icon revering a martyr. The diverted gaze of Pierrot in *Clown au bonnet blanc* imbues him with a shy and meditative quality, his head slightly askew and eyebrows lowered at the corners. The vulnerable disposition of his face brings out a pathos upon his aspect as he meditates in this pose, likened as he was by Rouault to the tragic figure of Christ, his white bonnet a crown in place of a wreath of thorns. The noble sanctity of this wise and whimsical clown evokes an auspicious soul, one whose philosophical outlook and serenity matched the artist's own, newfound peace in the mid-1930s. 'I spent my life painting twilights,' Rouault reflected at the time. 'I ought to have the right now to paint the dawn' (J. T. Soby, *Georges Rouault, Paintings and Prints*, exh. cat., The Museum of Modern Art, New York, 1945, p. 28).



*353

MARC CHAGALL (1887-1985)

Les drapeaux rouges

stamped with the signature 'MArc ChAgAll' (lower right)

oil, pastel and India ink on canvasboard

18 1/2 x 15 in. (46 x 38 cm.)

Executed *circa* 1970-1975

£220,000-320,000

\$290,000-420,000

€260,000-370,000

PROVENANCE:

The artist's estate.

Anonymous sale, Galerie Kornfeld, Bern, 18 June 2004, lot 16.

Acquired at the above sale by the present owner.

EXHIBITED:

Osaka, Takashimaya Art Gallery, *Marc Chagall*, March 2012, no. 28, p. 45 (illustrated); this exhibition later travelled to Kyoto, Takashimaya Art Gallery; Yokohama, Takashimaya Art Gallery; Tokyo, Takashimaya Art Gallery; Okayama, Prefectural Museum, and, Gifu, Prefectural Museum.

The Comité Marc Chagall has confirmed the authenticity of this work.

Throughout his career, Chagall would often return to earlier works, to revisit them with hindsight and experience, and through the lens of current events. In *Les drapeaux rouges*, painted during the political upheaval of the early 1970s, Chagall has revisited one of his most important large scale and political works of the 1930s – *La Révolution*.

Chagall would work on the monumental composition *La Révolution* from 1937 until the early 1940s. In *La Révolution* Chagall drew upon memories of his early life, set against the context of the highly charged political climate of France at the time, and the outbreak of the Spanish Civil War. Artists and intellectuals were being brought into these 'revolutionary' times, but Chagall felt they were all losing sight of the true context and meaning of the events of 1917. Meyer suggests that 'Chagall still felt that the Russian revolution of 1917 was 'his' revolution, which had unfortunately been robbed of its meaning by the course of events. So he wanted to show all the Parisian intellectuals... who talked of revolution in the thirties, the real significance of the term as a total human-artistic-political fact.' (F. Meyer, *Marc Chagall Life and Work*, New York, 1965, p. 413).

Chagall's painting of 1937, and related studies, one of which is in the collection of the Centre Pompidou, Paris, show to the left of the composition the crowds of the Russian Revolution, pressing forwards against barricades, with flags and rifles waving. To the right is a more pleasant and idyllic village scene, with an artist painting at his easel, surrounded by musicians and animals and a young couple. In the centre of *La Révolution* is the figure of Lenin, balancing on one arm on a table, like an acrobat. In 1943, two years after fleeing to New York, Chagall decided to cut up *La Révolution*. Suggestive of his anguish at the time, Chagall executed a number of small gouaches concerning the Second World War with titles including *Le village en feu*, *L'Incendie*, *Guerre* and *La rue rouge* (see F. Meyer, 1965, nos. 690-695).

In the early 1970s, during another increasingly political time, ranging from the student riots in Paris in 1968, to the growing civil rights movement in the United States and to the culmination of the Vietnam War, Chagall chose to revisit *La Révolution*, and the 1943 gouaches, in *Les drapeaux rouges*. The crowds that dominated the left side of *La Révolution* are now spread across the upper half of *Les drapeaux rouges*, with one large central red flag dominating the composition. The crowd are not behind barricades, but behind small village houses, reminiscent of the small houses of Vitebsk of the artist's youth, and as seen in the 1943 gouache *La rue rouge* (Meyer, no. 694). Behind the houses, small strokes of yellow pigment and loose swathes of red pigment suggest the flames seen in a number of the 1943 gouaches. In the centre of the composition there is one solitary figure with a yellow jersey, standing underneath the bearer of the largest red flag. He is not the perfectly balanced leader Lenin, of Chagall's earlier memories, leading the crowds towards an idyllic future, but has become the ungainly and uncertain figure reflecting the changing politics of the early 1970s.



Marc Chagall, *Esquisse pour La Révolution*, 1937. Centre Pompidou, Paris.
Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2017.





354

BALTASAR LOBO (1910-1993)

Femme à la natte

signed and numbered 'Lobo EA. 1/4' and stamped with the foundry mark 'Susse Fondeur Paris' (on the reverse)

bronze with brown and green patina

Length: 8 1/2 in. (21.8 cm.)

Conceived between 1967-1968 and cast in an edition of eight plus four artist's proofs; this example cast in 1989

£12,000-18,000
\$16,000-23,000
€14,000-21,000

PROVENANCE:

Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1989.
Private collection, Switzerland.

EXHIBITED:

Madrid, Galería Leandro Navarro, *Baltasar Lobo*, 2002, n.p.

LITERATURE:

J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Lausanne, 1985, no. 260, n.p. (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 6823.



2*355

BALTASAR LOBO (1910-1993)

Femme à la chevelure tressée

signed and numbered 'Lobo 7/8' (on the top of the base)
bronze with brown and green patina

Length: 20 1/2 in. (52 cm.)

Conceived in 1986 and cast in 1991 in an edition of eight plus
four artist's proofs; this example cast in 1990

£30,000-50,000
\$39,000-65,000
€35,000-58,000

PROVENANCE:

Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1990.
Private collection, Switzerland.

EXHIBITED:

Hasegawa Art, Nagoya, *Baltasar Lobo's Sculptures*, 1992, n.p.; this exhibition travelled to Osaka,
Umeda Modern art Museum and Tokyo, Ogawa Museum.
Barcelona, Galería Artur Ramon, *Baltasar Lobo. Esculturas*, October - November 2006, n.p.
Madrid, Galería Leandro Navarro, *Baltasar Lobo. A Spaniard from Paris*, February - April 2006, n.p.

LITERATURE:

J.-E. Muller, *Lobo. Catalogue raisonné de l'œuvre sculpté*, Lausanne, 1985, no. 262, n.p. (another
version illustrated).
G. Diehl & F. Palomero, *Baltasar Lobo. La Perennidad de la Escultura: un problema primordial*,
Caracas, 2005, p. 111 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné*
under the archive number 8611.



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THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*356

SUZANNE VALADON (1865-1938)

L'Acrobate ou La Roue

signed 'suzanne Valadon' (lower right)

oil on canvas

15 x 18 1/4 in. (38 x 46.2 cm.)

Painted in 1927

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Monsieur Zamaron, Paris.

Mlle. Kebaili, Paris, by 1960, and thence by descent; sale, Christie's, London, 3 December 1996, lot 250.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Orangerie des Tuilleries, Suzanne Valadon, 1939, no. 10.

Munich, Haus der Kunst, Suzanne Valadon, 1960, no. 90 (illustrated).

Martigny, Fondation Pierre Gianadda, Suzanne Valadon, January - May 1996, no. 24, pp. 100 & 227 (illustrated p. 100).

LITERATURE:

M. Mermillon, *Suzanne Valadon*, Paris, 1950, n.p. (illustrated pl. 1).

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P 333, p. 328 (illustrated p. 329).

λ357

JEAN-GABRIEL DOMERGUE (1889-1962)

Danseuse de French Cancan

signed and dated 'Jean Gabriel Domergue 32' (lower left); inscribed 'French cancan vert' (on the reverse)

oil on canvas

31 3/4 x 25 1/2 in. (81 x 64.7 cm.)

Painted in 1932

£30,000-50,000

\$39,000-65,000

€35,000-58,000

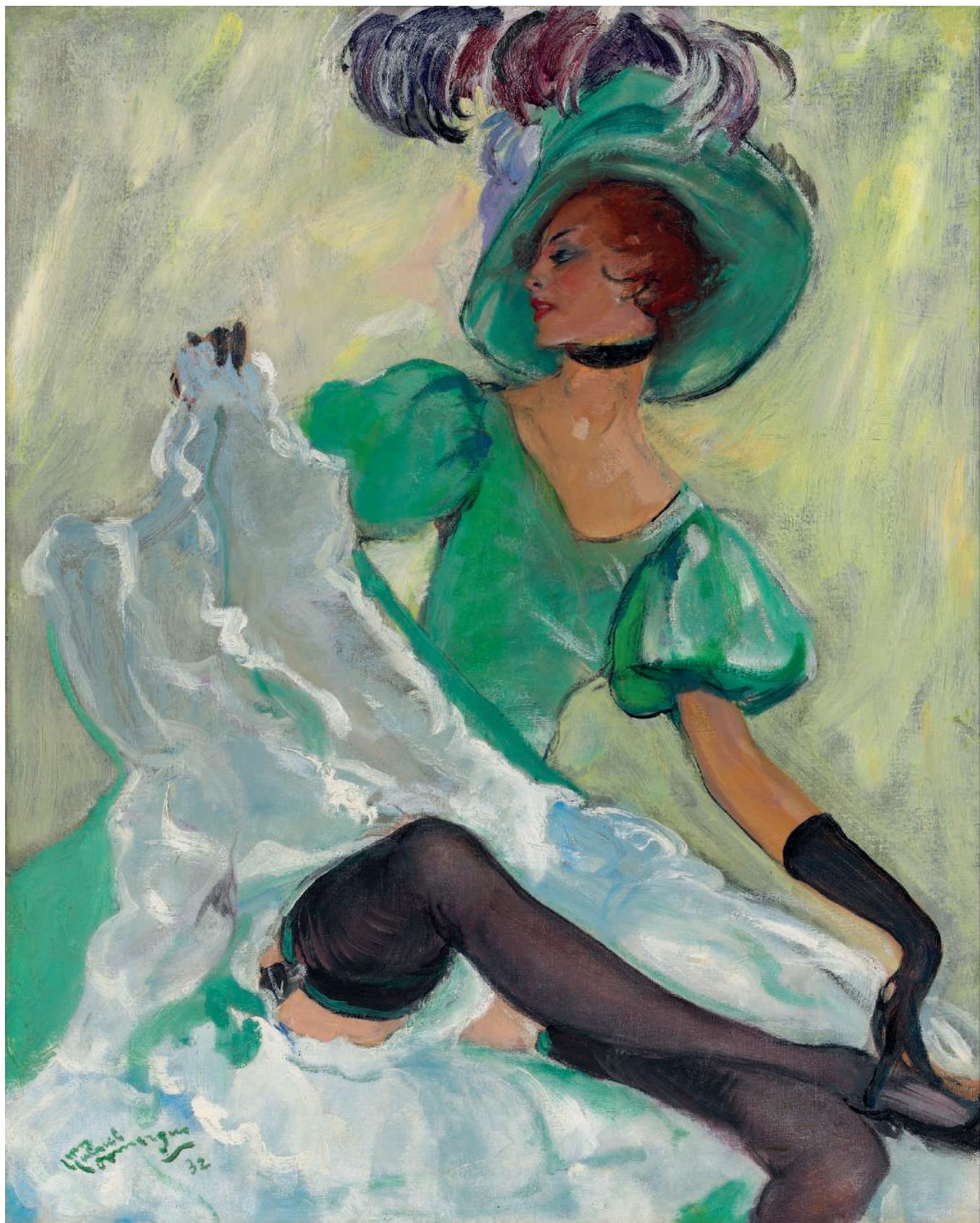
PROVENANCE:

The artist's estate.

Noé Willer, Paris.

Acquired from the above by the present owner in 2015.

Noé Willer has confirmed the authenticity of this work.





PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

***358**

AUGUSTE RODIN (1840-1917)

Pas de deux ailé, étude type A - version sans oeuf

signed and numbered 'A. Rodin No.7' (on top of the base); inscribed '© by musée Rodin 1974.' (on the left side of the base) and with the foundry mark 'Georges Rudier. Fondeur. Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with brown patina

Height: 12 7/8 in. (33 cm.)

Conceived circa 1911 and cast between 1970-1983 in an edition of nine; this example cast in 1974

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Musée Rodin, Paris.

Fine Art of Century Foundation, Geneva, by whom acquired from the above in November 1980.

Private collection, Japan, acquired from the above circa late 1980s to early 1990s.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S. 509, pp. 533-535 (another version illustrated p. 535).

This work will be included in the forthcoming Auguste Rodin catalogue *critique de l'œuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5325B.



PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

***359**

AUGUSTE RODIN (1840-1917)

Balzac, étude type C (Torse), grand modèle, 2ème version

signed 'A. Rodin.' (below the right arm) and inscribed with the foundry mark 'ALEXIS. RUDIER FONDEUR. PARIS' (on the back); with raised signature 'A. Rodin' (on the underside)
bronze with black patina with blue undertones

Height: 17 1/2 in. (44.5 cm.)

Conceived in 1892; this variant executed in 1918 and cast between 1918-1927

£50,000-80,000
\$65,000-100,000
€58,000-93,000

PROVENANCE:

Gustave Danthon, Paris (Galerie Haussmann).
Eugène Laporte, Migennes; his sale, Hôtel Drouot, Paris, 17 March 1938, lot 127.
Roger Dupin, Paris, and thence by descent; sale, Ader Picard Tajan, Paris, 22 June 1988, lot 44.
Private collection, France.
Private collection, Japan, by whom acquired from the above in 1989.

LITERATURE:

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, pp. 104-105.
J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 455.
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 6685 (another version illustrated p. 170).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'œuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5326B.

On 15 February 1918 the owner of the *Balzac Grand Modèle* plaster, Dr Joseph Charles Mardrus, gave permission to Gustave Danthon to cast a bronze version of this plaster. Léonce Bénédite, the curator of the Musée Rodin at the time, approved the realisation of this edition. There are only five known Alexis Rudier casts of *Balzac Grand Modèle*, with each cast varying slightly.



PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

*360

PIERRE-AUGUSTE RENOIR (1841-1919) AND RICHARD GUINO (1890-1973)

Buste de Madame Renoir

signed with the monogram 'GR' and signed again 'Renoir' (on the back of the right shoulder); inscribed and numbered '© 1983 GUINO-RENOIR 1916 E.A. 1/4' and stamped with the foundry mark 'Susse Fondeur Paris 1983' (on the back) bronze with dark brown patina with green undertones

Height: 23 3/4 in. (60 cm.)

Width: 19 5/8 in. (50.5 cm.)

Conceived in 1916 and cast in 1983

£15,000-20,000

\$20,000-26,000

€18,000-23,000

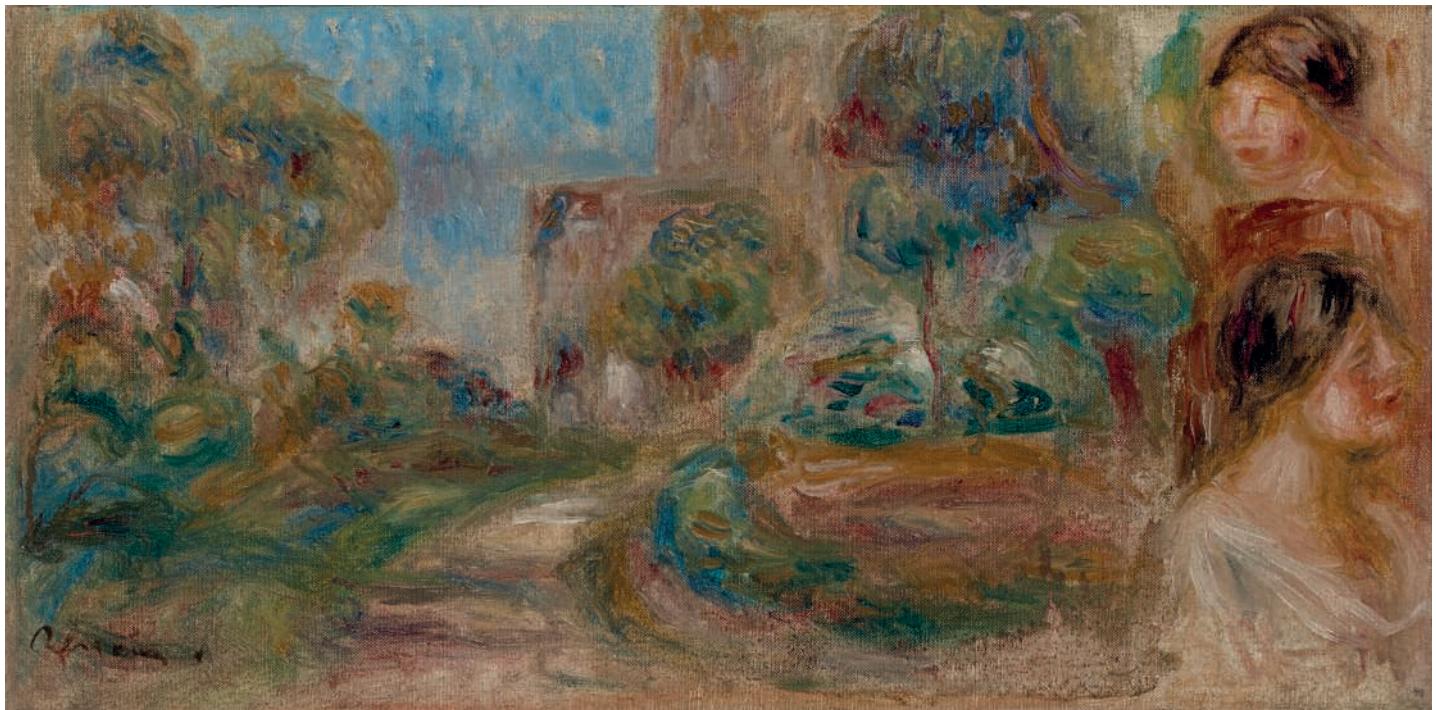
PROVENANCE:

Private collection, Japan, acquired *circa* late 1980s to early 1990s.

LITERATURE:

P. Haesaerts, *Renoir, Sculpteur*, Brussels, 1959, no. 18, pp. 28-29 & 43 (detail of plaster version illustrated, pl. XXXV).

Corinne Guino has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

***361**

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

Paysage, le chemin et deux figures

signed 'Renoir.' (lower left)

oil on canvas

9 1/4 x 18 5/8 in. (23.5 x 46.5 cm.)

Painted in 1917

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 11212), by whom acquired directly from the artist on 5 January 1918.

Galerie Durand-Ruel, New York, by 1921.

Leo Stein, Paris.

Gavin Graham Gallery, London, by 1987.

Private collection, Japan, acquired *circa* late 1980s to early 1990s.

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

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

TWO IMPORTANT WORKS BY MARIE LAURENCIN FROM A PRIVATE JAPANESE COLLECTION

2*362

MARIE LAURENCIN (1883-1956)

Deux jeunes filles dans un paysage

signed and dated 'Marie Laurencin 1931' (upper right)

oil on canvas

39 3/8 x 32 in. (100 x 81 cm.)

Painted in 1931

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Galerie Paul Rosenberg, Paris (no. 2928).

Daniel Varenne, Paris.

Wally F. Findlay Galleries, New York.

Galerie Daniel Malingue, Paris.

Private collection, Paris.

Private collection, Japan, acquired *circa* late 1980s to early 1990s.

EXHIBITED:

New York, Paul Rosenberg & Co., *Marie Laurencin*, January - February 1947, no. 2, n.p.

New York, Paul Rosenberg & Co., *Marie Laurencin*, December 1956, no. 14, n.p.

LITERATURE:

D. Marchesseau, *Marie Laurencin*, Tokyo, 1980, no. 76, p. 105 (illustrated).

D. Marchesseau, *Marie Laurencin. Catalogue raisonné de l'œuvre peint*, Tokyo, 1986, no. 536, p. 237 (illustrated).



Ballerina Vera Petrova stars in 'Les Biches' ('The House Party') by the Ballet Russes in Monte Carlo in 1924. Music by Francis Poulenc, choreography by Bronislava Nijinska, costumes by Marie Laurencin.

© Sasha / Stringer.

In 1905, the young Marie Laurencin was studying applied arts and painting at the Académie Humbert in Paris, and met fellow student Georges Braque. As Laurencin and Braque's talents and mutual respect developed, Braque wanted to introduce his fellow student to his growing artistic and literary circle. Her meeting with Picasso in 1907 was almost as important as her meeting Guillaume Apollinaire in the same year, from whom she soon became inseparable.

One of her earliest masterpieces, *Apollinaire et ses amis (2ème version)*, painted in 1909 (Musée national d'art moderne, Centre Pompidou, Paris, no. AM 1973-3), is a portrait of Apollinaire amongst a circle of admirers including Gertrude Stein, Fernande Olivier and Picasso. The figures are set across the composition, with Apollinaire at the centre, amongst a fictionalised landscape of colour fields of soft greens, greys and browns, with a flattened perspective. The female figures in the composition are in juxtaposition, with flowing dresses, and stylised eyes, faces and hands. Laurencin would swiftly become celebrated for her extraordinarily distinctive interpretations of the feminine form, winning her a place as one of the most important contemporary artists of her time, contributing to the Cubist Exhibition at the Salon D'Automne of 1911 and to the decoration of the controversial Salon Cubiste in 1912.

Laurencin started to drift away from this intimate circle when she left Apollinaire in 1912, and then married fellow Académie Humbert student Otto von Waëtjen in 1914. They left Paris together in the same year with the outbreak of the First World War, and Laurencin would return alone to Paris in 1920, by which time they had already been divorced for a year. Upon her return to Paris Laurencin entered into a financial relationship with the pre-eminent dealer Paul Rosenberg, which would provide her the steady demand for her paintings and financial stability that she craved. With this stability came the opportunity to explore another aspect of her artistic oeuvre - the applied arts. An early training in stage design and her mastery of the feminine form, combined with her contacts within the *avant-garde*, led her to be commissioned by Diaghilev in 1923 to design the décor and costumes for his staging of Francis Poulenc's ballet *Les Biches*. The success of this production resulted in further commissions through the rest of her career, including those for Alfred de Musset's *A Quoi rêvent les jeunes filles* in 1928 and for the ballet *Le déjeuner sur l'herbe* in 1945.

The stability of the financial relationship with Rosenberg also gave Laurencin the confidence to adhere to her own clear mature style, irrespective of other developments in the *avant garde*, as seen in both *Deux jeunes filles dans un paysage* and *Musique*. In her mature works the subdued greens, browns and greys of the fictionalised landscapes of her earlier works remain, as seen in *Deux jeunes filles dans un paysage*, but are brought alive by the vibrant colours in the dresses of the female forms - often ballet dancers. The colour of their dresses, dark eyes and red lips is in contrast to their almost pearlescent skin tones and these vibrant colours were often used as compositional devices by Laurencin - as seen in the striking reds of *Musique*.

Marie Laurencin 1931



TWO IMPORTANT WORKS BY MARIE LAURENCIN FROM A PRIVATE JAPANESE COLLECTION

λ*363

MARIE LAURENCIN (1883-1956)

Musique

signed and dated 'Marie Laurencin 1938' (upper right)

oil on canvas

28 ¾ x 36 ½ in. (73 x 92.5 cm.)

Painted in 1938

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Motte, Geneva

Brazilian Ambassador to Switzerland, by whom acquired in 1939, until 1968.

Ruth O'Hara Fine Art, New York.

Maria Luiza Cavaleiro Jonas, Brazil, by whom acquired in 1968, until 1980.

Umeda Art Boeki, Osaka.

Private collection, Japan, acquired *circa* late 1980s to early 1990s.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, Tokyo, 1986, no. 713, p. 296 (illustrated).



Marie Laurencin, *Les jeunes filles*, 1910. Moderna Museet, Stockholm.
©Moderna Museet, Stockholm.





PROPERTY FROM AN IMPORTANT PRIVATE JAPANESE COLLECTION

*364

MAURICE UTRILLO (1883-1955)

Cosne (Nièvre), Église et rue Saint-Jacques

signed and dated 'Maurice, Utrillo, V, 1925,' (lower right); signed, dated and inscribed 'Losne (Nièvre), Église et rue Saint-Jacques, Maurice, Utrillo, V, 1925,' (on the reverse)

oil on canvas

28 ¾ x 39 ¾ in. (73 x 100 cm.)

Painted in 1925

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

T. Kennedy, London, by 1962.

Galerie Beyeler, Basel (no. 10898).

Private collection, Japan, acquired *circa* late 1980s to early 1990s.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. II, Paris, 1962, no. 1106, p. 440 (illustrated p. 441; with incorrect dimensions).

The Comité Utrillo has confirmed the authenticity of this work.





365

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

365

MAXIMILIEN LUCE (1858-1941)

Ferme à Saint-Laurent-en-Caux

stamped with the signature 'Luce' (lower left); inscribed 'une cour a St Laurent en Caux Luce' (on the reverse)
oil on panel

10 1/8 x 13 3/4 in. (26 x 35.2 cm.)
Painted *circa* 1909

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

The artist's estate.
Frédéric Luce, Paris, by descent from the above.
Private collection, London.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 1986, no. 327, p. 109 (illustrated).

λ*366

ANDRÉ DERAIN (1880-1954)

Bords de Seine à Carrières-sur-Seine

oil on canvas
31 1/8 x 23 5/8 in. (81.5 x 60 cm.)
Painted *circa* 1913

£50,000-80,000
\$65,000-100,000
€58,000-93,000

PROVENANCE:

Galerie Kahnweiler, Paris
Galerie Flechtheim, Berlin
Private collection, Europe, acquired from the above in the 1920s and thence by descent; sale, Sotheby's, London, 20 March 1996, lot 39.
Acquired at the above sale by the present owner.

LITERATURE:

G. Hilaire, *Derain*, Geneva, 1959, p. 195 (with incorrect dimensions; illustrated pl. 115).
M. Kellerman, *André Derain, Catalogue raisonné de l'œuvre peint (1895-1914)*, vol. I, Paris, 1992, no. 260, p. 154 (illustrated).



λ*367

MAURICE DE VLAMINCK (1876-1958)

Paysage aux toits rouges

signed 'Vlaminck' (lower right)

oil on canvas

25 x 32 in. (64 x 81 cm.)

Painted *circa* 1911

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Galerie Kahnweiler, Paris (no. 2248).

Galerie Presbourg (M. Frib), Paris.

Anonymous sale, Ader Picard Tajan, Paris, 14 December 1992, lot 54.

Anonymous sale, Ader Picard Tajan, Paris, 10 December 1996, lot 24.

Acquired at the above sale by the present owner.

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



368

ACHILLE LAUGÉ (1861-1944)

La route de Cailhau (Aude)

indistinctly signed and dated 'A.Laugé. 96' (lower left)

oil on canvas

20 x 29 ½ in. (50.6 x 75.2 cm.)

Painted in 1896

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Private collection, by whom acquired directly from the artist; sale, Tajan, Paris, 1 December 2005, lot 12.

Acquired at the above sale by the present owner.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Nicole Tamburini.

It was in Paris in the early 1890s, while sharing a studio with Aristide Maillol, that Laugé discovered the paintings of Seurat and Signac. After entering the École des Beaux-Arts in Paris in 1882 he remained there for four years and during this time would have undoubtedly seen the *avant-garde* work of the Neo-Impressionists and was therefore to some degree influenced by them.

After his sojourn to Paris, Laugé returned to his childhood home of Cailhau near Carcassonne in the Aude, establishing himself permanently in somewhat relative isolation and only exhibiting on the rare occasion at the Salon des Indépendants in Paris. From 1888 until 1896, the year that the present lot was painted, Laugé would compose his pictures with these small points of colour and painted some of his most seminal works. Painted in 1896, *La route de Cailhau (Aude)* is an example of one of these such works; depicting an iconic Laugé scene – a road flanked by trees and bathed in sunlight, receding into the distance towards the commune of Cailhau on top of a hill. By combining all the principles of divisionism: balance of composition, geometric rigour of line, pure superimposed colours and a marked sensitivity to light, shade and tone, it encapsulates the mastery of medium we associate with the works of Seurat and Signac. Indeed, for an artist who preferred to paint quietly in the beauty and tranquillity of the Midi, away from the public eye, today, Laugé is now firmly recognised as an equally important and pivotal artist of his time, with his works held in several major museums, including the Musée d'Orsay and the Musée du Louvre in Paris.



Achille Laugé, *Paysage de la Gardie, près de Cailhau (Aude)*, 1902.

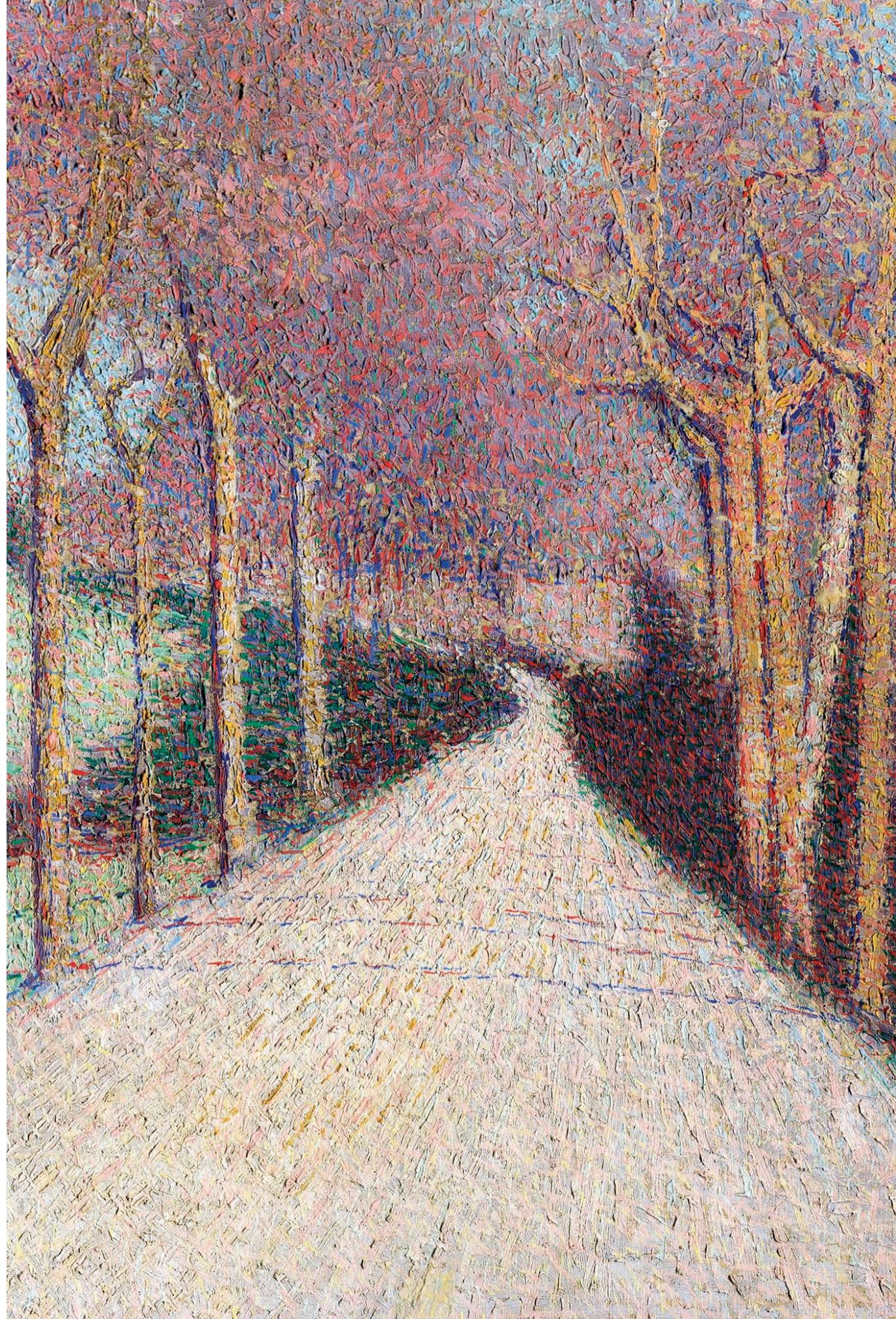
Musée d'Orsay, Paris.

Photo © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski.

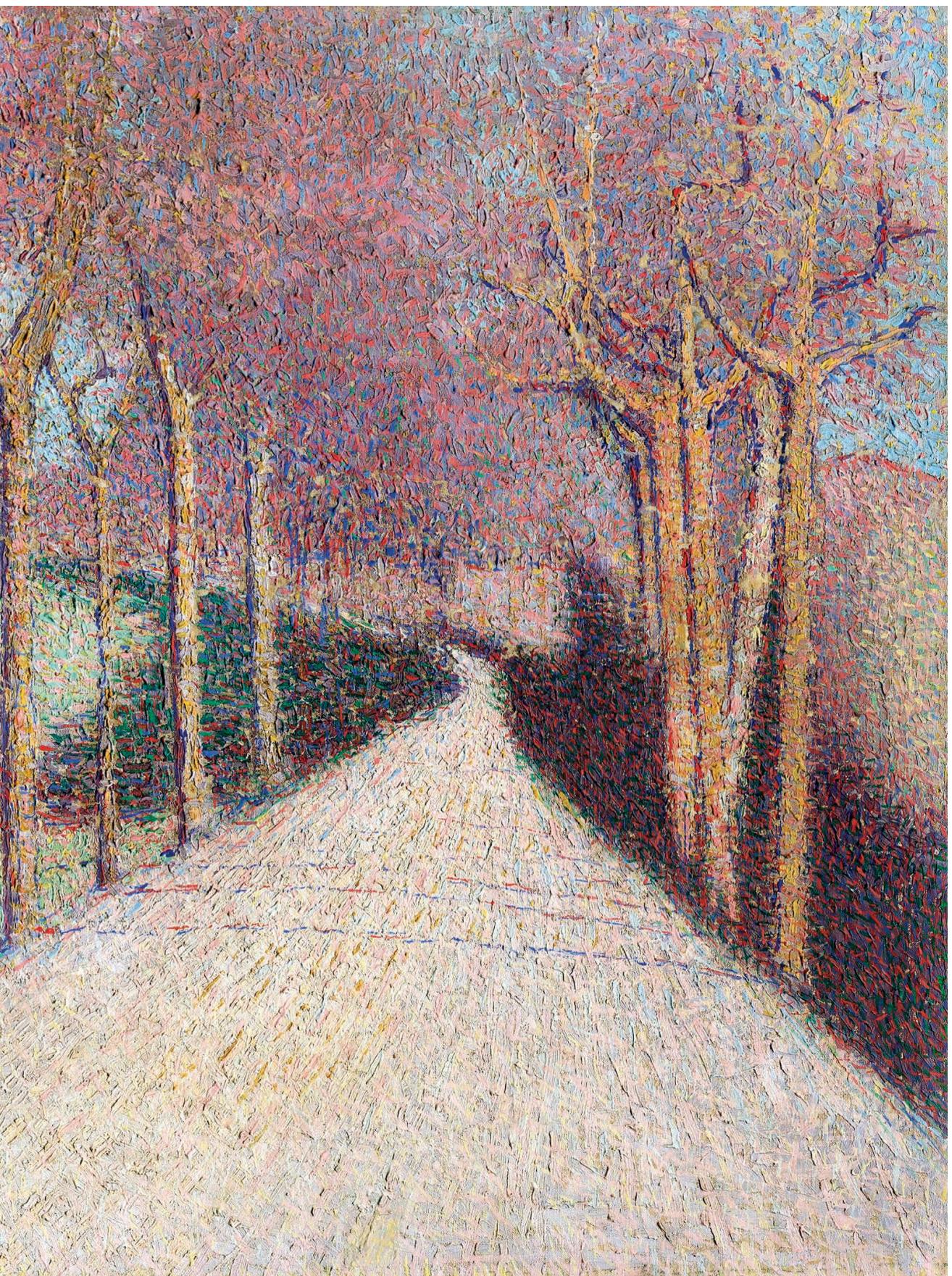


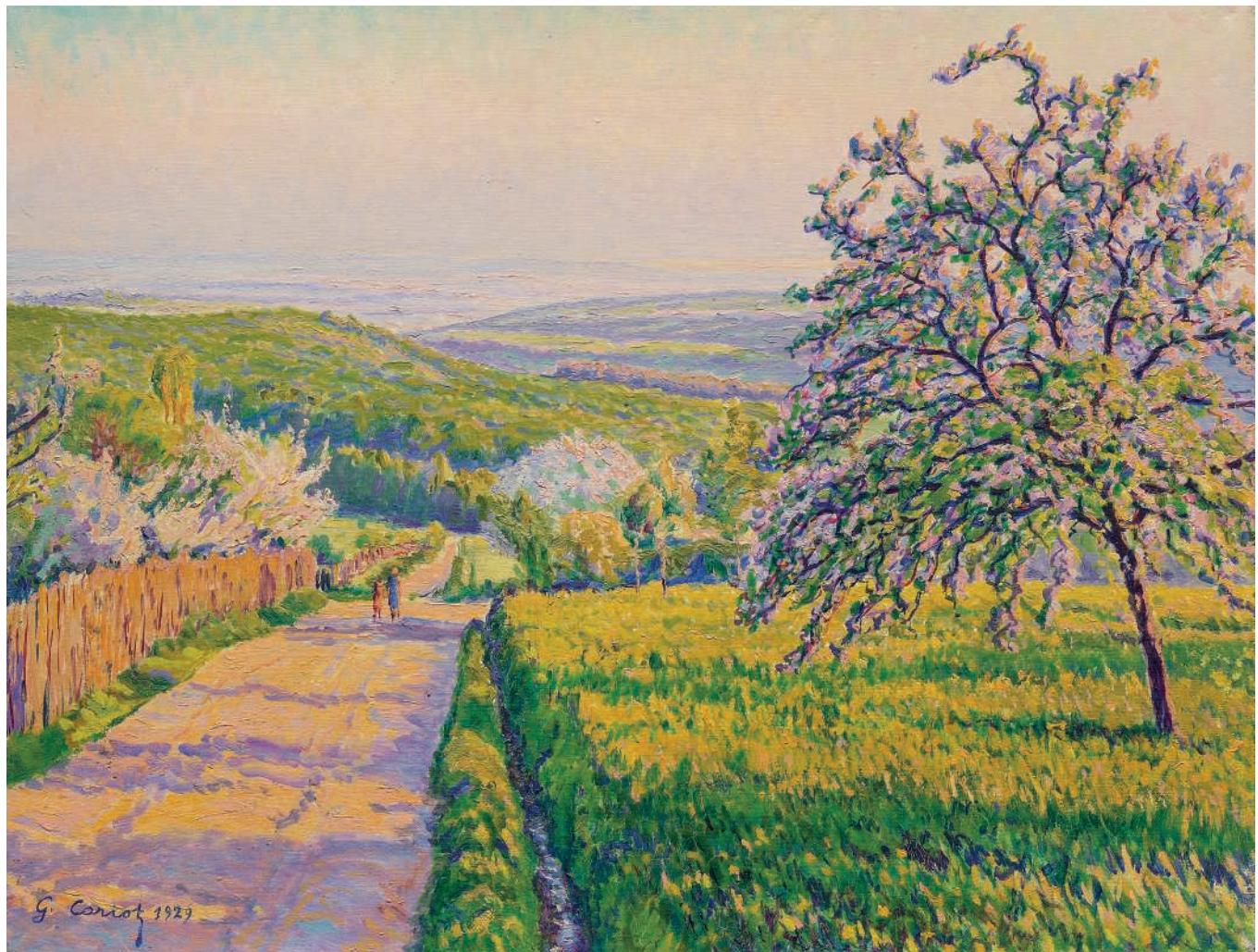
Achille Laugé, *La Route*, 1893.

Sold, Christie's, London, 1 March 2017, lot 523, £809,000.









λ*369

GUSTAVE CAMILLE GASTON CARIOT (1872-1950)

Paysage

signed 'G. Cariot 1929' (lower left)

oil on canvas

19 1/2 x 25 5/8 in. (49.5 x 65 cm.)

Painted in 1929

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Japan, by whom acquired in the 1990s.
Acquired from the above by the present owner.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ370

MAURICE DE VLAMINCK (1876-1958)

Paysage d'automne

signed 'Vlaminck' (lower right)
oil on canvas
21 1/4 x 25 5/8 in. (54 x 65 cm.)

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 28 November 1995, lot 372.
Acquired at the above sale by the present owner.

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

371

CAMILLE PISSARRO (1830-1903)

Soleil couchant, hiver

stamped with the artist's initials 'C.P.' (Lugt 613a; lower right)

oil on canvas

15 ½ x 18 ½ in. (39.5 x 47.2 cm.)

Painted *circa* 1885

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Julie Pissarro, Eragny, by descent from the artist in 1904.

Paul-Emile Pissarro, Paris, by descent from the above; sale, Hôtel Drouot, Paris, 8 March 1933, lot 69.

Frédéric Lung, Algiers, and thence by descent.

Wildenstein & Co., Inc., New York, acquired from the above in 1960.

Harriet Walker Henderson, California, acquired from the above in 1961; sale, Sotheby's, New York, 18 May 1990, lot 310.

Anonymous sale, Sotheby's, London, 28 November 1995, lot 184.

Acquired at the above sale by the present owner.

LITERATURE:

J. Alazard, 'La collection Frédéric Lung' in *Etudes d'Art*, no. 6, 1951, p. 67.

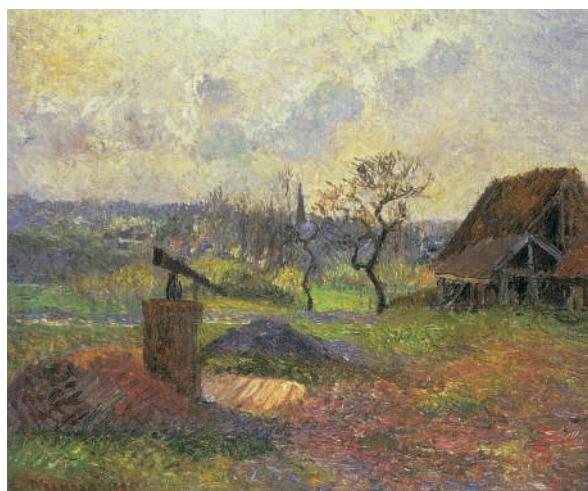
L. R. Pissarro & L. Venturi, *Camille Pissarro, son art—son oeuvre*, San Francisco, 1989, vol. I, no. 657 (illustrated, vol. II, pl. 136).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, no. 786, p. 518 (illustrated).

In 1885, Pissarro met Paul Signac in Armand Guillaumin's studio. Guillaumin would also introduce him shortly afterwards to Georges Seurat and Pissarro quickly became acquainted with the Neo-Impressionist style of Divisionism, becoming one of the first adherents to adopt the pointillist technique in his own work. Painted in *circa* 1885, *Soleil couchant, hiver* is from a series of landscapes Pissarro completed around this time. Having recently moved to the countryside of Eragny-sur-Epte in the Eure, and enthused by his new surroundings, Pissarro displays an abundant interest in the transformation of nature over the course of the seasons and the changing light and colours. The quick short brushstrokes and individual dabs of pigment certainly display Pissarro's move towards Divisionism. However, while the present work retains some of the intensity and carefully considered application of paint displayed in the work of Seurat, it also displays a varied texture, with the brushstrokes responding in thickness, shape and direction to the properties of what is being depicted. The 'dot' of pointillism proper scarcely appears at all, indicating Pissarro's flexible approach and adoption of his earlier impressionist-based technique.

In *Soleil couchant, hiver*, Pissarro uses vivid brushstrokes enlivening the grass and the trees and giving life to the landscape, indicative of his and indeed many of the Impressionist painters in the early 1880s. These were significant years of reconsideration, as Monet and Renoir ventured to the South, Pissarro remained in the environs of Paris, concentrating on the development of his technique. The present work clearly illustrates the artist's development during this period. While the lush and tactile qualities draw the eye to the surface of the canvas, Pissarro retains a balance between the physical nature of the paint itself and complex spatial effects within the pictorial frame. Moreover, 'regarding the compositions, there is less emphasis on recession and spatial depth. The basic elements - foreground, middle distance and background - tend to be flattened, so that the design is read upwards as a series of horizontal bands. Pissarro's technique continues to evolve in favor of small, evenly distributed, and heavily loaded brushstrokes' (quoted in 'Camille Pissarro, Arts Council of Great Britain', London, 1981, p. 116).

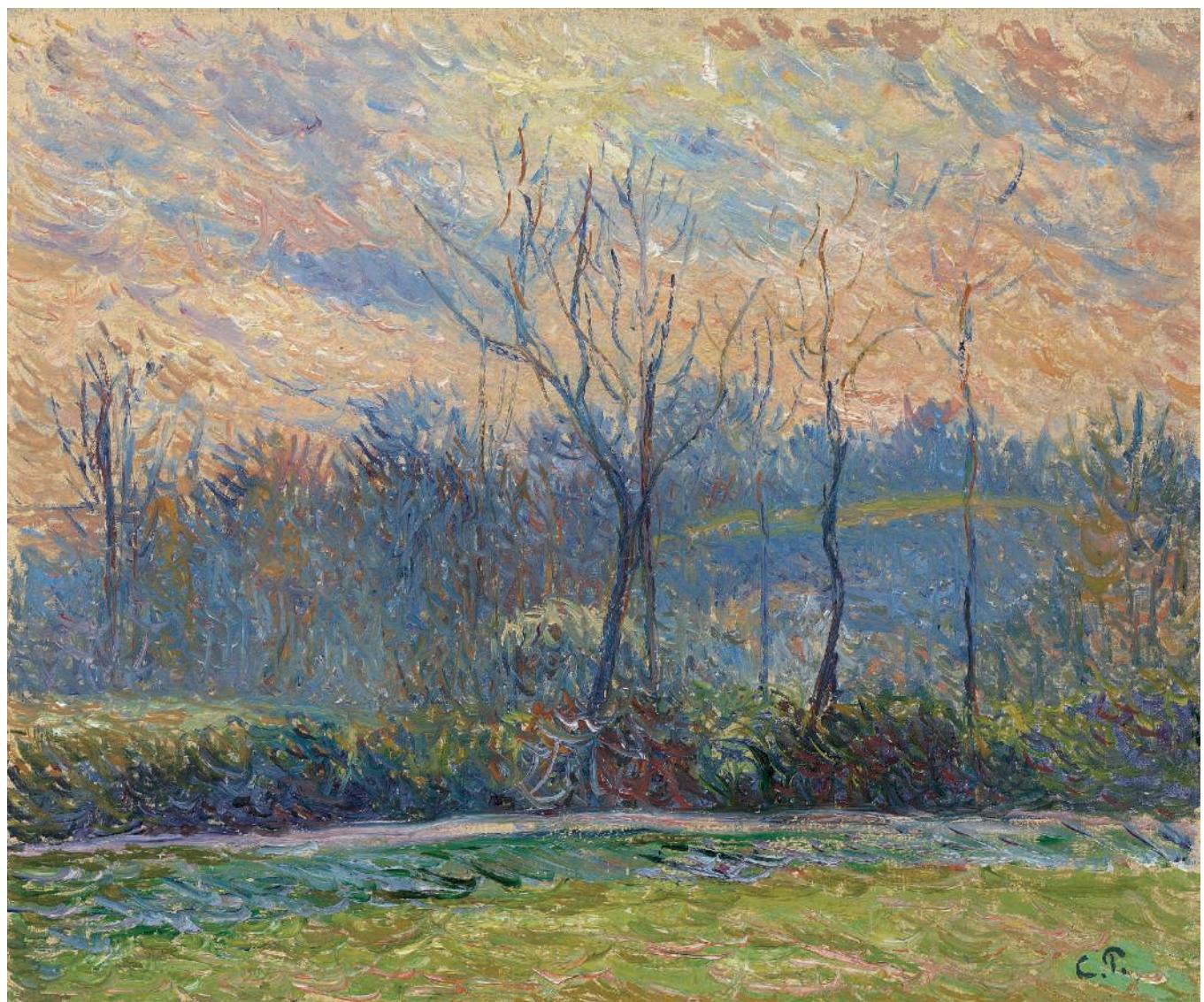
Soleil couchant, hiver does not only display how Pissarro was developing his Neo-Impressionist style, it also presents a bold shift in his use of colour. Expressive and lively, far from the melancholy palette which inhabited the works of his preceding period, acid yellow, orange, and mauve pigments vividly capture the sense of a glowing sunset on a winter's day. These qualities place this picture both at the height of his first Impressionist phase and precede his experiments with pointillism which would become fully fledged a few years later. It therefore comes as no surprise that this work was formerly in the collection of Harriet E. Walker Henderson, the granddaughter of renowned collector Thomas Barlow Walker, founder and namesake of the Walker Art Center in Minneapolis and one of the most-visited modern art museums in the United States.



Camille Pissarro, *Brick Kiln at Éragny*, 1885.

The Ashmolean Museum of Art and Archaeology, Oxford.

© Ashmolean Museum, University of Oxford.



*372

HENRI LE SIDANER (1862-1939)

Soleil couchant, Gerberoy

signed 'Le Sidaner' (lower right)
oil on canvas

47 5/8 x 59 1/2 in. (125 x 151 cm.)
Painted in 1913

£140,000-180,000
\$182,000-240,000
€167,000-210,000

PROVENANCE:

Galerie Georges Petit, Paris.
Galleries Maurice Sternberg, Chicago.
Private collection, Geneva, by whom acquired in 2002.

EXHIBITED:

Paris, *Salon de la Société Nationale des Beaux-Arts*, 1913, no. 800.
Pittsburgh, Carnegie Institute, *Le Sidaner*, April 1921.
Chicago, Galleries Maurice Sternberg, *Henri Le Sidaner*, 1970, no. 34
(illustrated).
Beauvais, Musée départemental de l'Oise, *Henri Le Sidaner et son jardin de Gerberoy de 1901 à 1939*, May - October 2001; this exhibition later travelled to Douai, Musée de la Chartreuse.

LITERATURE:

Y. Farinaux-Le Sidaner, *Henri Le Sidaner, l'œuvre peint et gravé*, Milan, 1989, no. 309, p. 134 (illustrated).
Y. Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, p. 222 (illustrated).

'At a time when I was trying to depict these different aspects of the sky, I met Rodin, who asked me about my work. Being highly enthusiastic about my theme, I exclaimed to him: 'The sky is the most beautiful thing in the world'. To which he replied gently, 'Not so, Le Sidaner. Everything is beautiful'. How true was his reply! And yet whatever you look at most enthusiastically always seems most beautiful.'

(H. Le Sidaner, *De la lumière et de la couleur*, 1935).



Claude Monet, *Les Nymphéas : les Nuages*, 1913. Musée de l'Orangerie, Paris.
© RMN-Grand Palais (musée de l'Orangerie) / Michel Urtado.



*373

CAMILLE PISSARRO (1830-1903)

Coin du jardin à Éragny

signed and dated 'C. Pissarro. 99' (lower right)

oil on canvas

6 1/4 x 8 5/8 in. (16 x 22 cm.)

Painted in 1899

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Maurice Leclanché, Paris; his sale, Hôtel Drouot, Paris, 6 November 1924, lot 77 (titled 'La ferme et son verger').

Liévin, acquired from the above.

Anonymous sale, Hôtel Drouot, Paris, 20 December 1934, lot 126 (titled 'La ferme et son verger').

Wyspa, acquired from the above.

Galerie Max Kaganovitch, Paris, by *circa* 1936.

Cuno Amiet, Oschwand, by January 1957, and thence by descent to the present owner.

EXHIBITED:

Bern, Kunstmuseum, *Camille Pissarro*, January - March 1957, no. 105, p. 18.

LITERATURE:

L. R. Pissarro & L. Venturi, *Camille Pissarro, son art—son oeuvre*, San Francisco, 1989, vol. II, no. 1090 (illustrated, vol. II, pl. 218).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1269, p. 788 (illustrated).

Between 1884 and his death in 1903, Pissarro and his family lived at Éragny, a tiny hamlet on the banks of the Epte, about forty-five miles northwest of Paris. The bucolic landscape there proved a source of inexhaustible inspiration to the artist during these two decades. Joachim Pissarro has written: 'Unlike Pontoise, whose tensions were those of a suburban town, semi-rural and semi-urban, in Éragny, no signs of industry could be observed for miles. Varied expanses of pasture and cultivated land complete the visual field. However, Éragny's earthly space is not banal. For twenty years Pissarro concentrated on this very confined area, on the visual material offered by the stretch of meadows lying in front of him, informed by poplars, gates, the river, and produced over two hundred paintings of these motifs. His representations of these fields and gardens constitute the most spectacularly intense pictorial effort to 'cover' a particular given space in his career... Pissarro could never get enough of Éragny. His infrequent travels always brought him back to Éragny with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again. The years that he spent in Éragny undeniably constitute a significant episode in the history of late Impressionism' (*Camille Pissarro*, New York, 1993, pp. 225 and 241).

Pissarro did not remain indoors but set out into the field, very likely with his rolling easel. He explored the pictorial possibilities that his native surroundings offered throughout the seasons: with the fresh blooms of spring, the verdant leaves of summer, the coloured foliage of autumn, and the bare boughs of winter, tinged with hoar-frost or burdened by snow. The joy that Pissarro took in painting this particular stretch of the landscape is clearly evident in the present scene. The red-roofed house with a stout little chimney is modest but homely and inviting. The sky is a vivid blue scumbled with cottony white clouds and dashes of a pale peach glow, the foliage is lush and verdant, with dense, rich greens imbuing a sense of abundance. This represented a place of peace and flourishing creativity for the artist where he produced some of his finest work. Although modest in scale, *Coin du jardin à Éragny* perfectly captures the artist's delight in the bountiful earthly life to be found outside the city, with space to meditate on the passing seasons, capturing the details of their beauty with each passing day.



Camille Pissarro, *La Maison de la Sourde et Le Clocher d'Eragny*, 1886.

The Indianapolis Museum of Art.

© Indianapolis Museum of Art, USA / Bridgeman Images.



*374

ALFRED SISLEY (1839-1899)

Route à Louveciennes - le matin

signed and dated 'Sisley. 73.' (lower right)

oil on canvas

15 x 21 1/8 in. (38 x 55.5 cm.)

Painted in 1873

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Anonymous sale, Galerie Charpentier, Paris, 4 April 1957, lot 70 (titled 'La route, le matin').

Galerie André Weil, Paris.

Madame de Goldschmidt-Rothschild, Paris, by March 1971.

Private collection, Switzerland.

Private collection, Switzerland, by whom acquired from the above circa 1981.

EXHIBITED:

Paris, Galerie André Weil, *Chefs-d'œuvre de collections particulières*, June - July 1958, no. 40, n.p.

Paris, Galerie Durand-Ruel, *Sisley*, February - March 1971, no. 16, n.p. (illustrated).

LITERATURE:

F. Daulte, *Alfred Sisley, Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 105, n.p. (illustrated).

This winter scene was painted at Louveciennes, a picturesque suburban enclave about twenty kilometers west of Paris where Sisley lived from 1871 until 1875. With its willow-lined river banks and gently rolling hills, Louveciennes (along with the neighbouring towns of Bougival and Marly-le-Roi) had long attracted a sizable colony of writers and painters. In the 1830s, the painter Madame Vigée-Lebrun described being seduced 'by this spacious view that unfolds, as the eye follows the long course of the Seine, by the splendid woods at Marly and the delightful orchards, so well-tended you could believe yourself in the Promised Land; in short, by everything about Louveciennes, one of the most charming places on the outskirts of Paris' (quoted in R. Shone, *Sisley*, New York, 1992, p. 54). Yet it was the Impressionist painters above all who embraced the area around Louveciennes. By the time that Sisley moved there in 1871, Pissarro and Renoir were already settled in the vicinity, and Monet was staying nearby at Argenteuil. The landscapes that the four artists painted there from 1869 onward are often considered the first Impressionist pictures, and the region has been justly nicknamed the 'cradle of Impressionism' (R. Brettell, *A Day in the Country: Impressionism and the French Landscape*, exh. cat., Los Angeles County Museum of Art, 1984, p. 79).

In the present painting, Sisley depicts a road at Louveciennes at dawn. The ground is snow-covered, the sky is a pale, silvery blue, the fields are rendered in subtly gradated tones of beige, blue and green, applied with a soft, square brush, and the composition is organized with rigorous precision. Describing Sisley's work from this period, Christopher Lloyd has written: 'The group of paintings by Sisley dating from the 1870s are subject to the strictest pictorial organization. It is this compositional aspect, in addition to their facture, that makes these pictures, in comparison with landscapes by artists of the Barbizon school, specifically modern. Sisley incorporates an almost relentless array of horizontals, verticals, and diagonals deployed as plunging perspectives and flat bands of planar divisions. The origins of such a style can be found in seventeenth-century French painting carried forward through Henri-Pierre Valenciennes to neo-classical landscape painting culminating in the Italian landscapes of Corot dating from the 1820s. Yet Sisley, more so in many cases even than Pissarro and Monet, was more radical than any of his sources, since he seeks to bring order to a world in an ever increasing state of flux. The depiction of modernity was best served by a resolute style derived from astute visual analysis and confident technique' (*Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, pp. 14-16).



Alfred Sisley, *La Côte du Cœur-Volant à Marly sous la neige dit autrefois 'Route de Louveciennes'*, neige, c. 1877-78. Musée d'Orsay, Paris.
Photo © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski.





PROPERTY FROM THE DURAND-RUEL
COLLECTION

The present group of six works from the collection of Durand-Ruel, a pioneer amongst art dealers and an unfailing support to the Impressionist movement, is a tribute to the close working relationship between artist and dealer. Durand-Ruel developed an interest in Loiseau as early as 1897, and organised his first exhibition of importance in 1904. Resisting the influence of Gauguin, unlike many of his contemporaries, Loiseau remained faithful to the Impressionist principles throughout his life. His style is nevertheless rich and varied, in terms of subject matter as well as in style, as demonstrated by the six works presented here, all acquired directly from the artist by Durand-Ruel, a number in partnership with another leading Paris gallery of the time, Galerie Georges Petit.

375

GUSTAVE LOISEAU (1865-1935)

La rivière en Automne (Bord de seine)

signed 'G. Loiseau' (lower right)

oil on canvas

25 1/2 x 36 1/8 in. (65.1 x 92 cm.)

Painted in 1919

£70,000-100,000

\$91,000-130,000

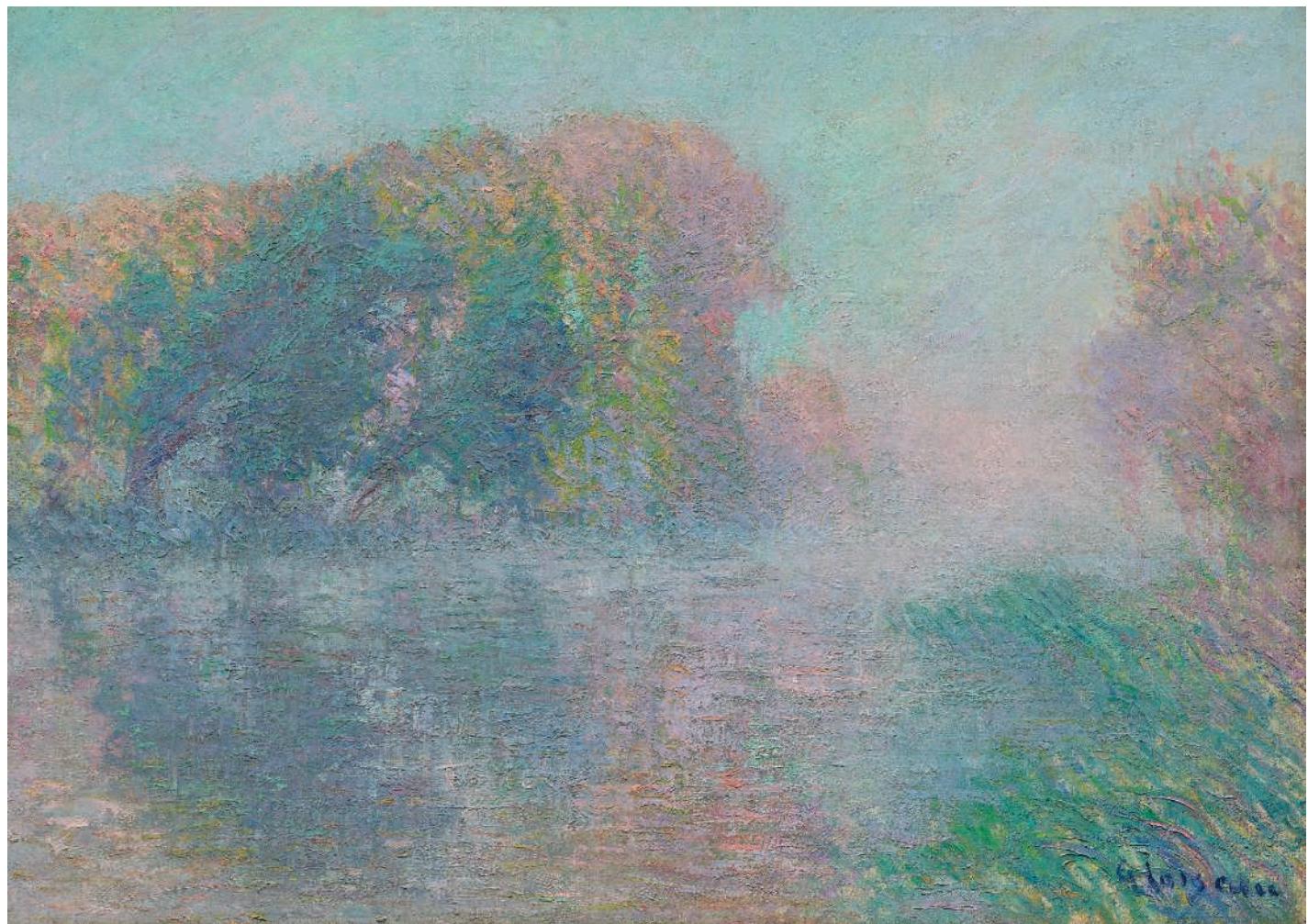
€81,000-120,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 3 January 1920 (no. DR 11661).

Galerie Durand-Ruel et Cie., New York, and thence by descent to the present owner.

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





376

GUSTAVE LOISEAU (1865-1935)

Environs d'Osny, près Pontoise (recto);

Paysage maritime (verso)

signed 'G. Loiseau' (lower right)

oil on canvas

19 7/8 x 24 in. (50.7 x 61 cm.)

Painted *circa* 1906

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Georges William Thornley, Pontoise.

Galerie Durand-Ruel, Paris, by whom acquired from the above on 29 February 1912 (no. DR 9904).

Durand-Ruel et Cie., New York, and thence by descent to the present owner.

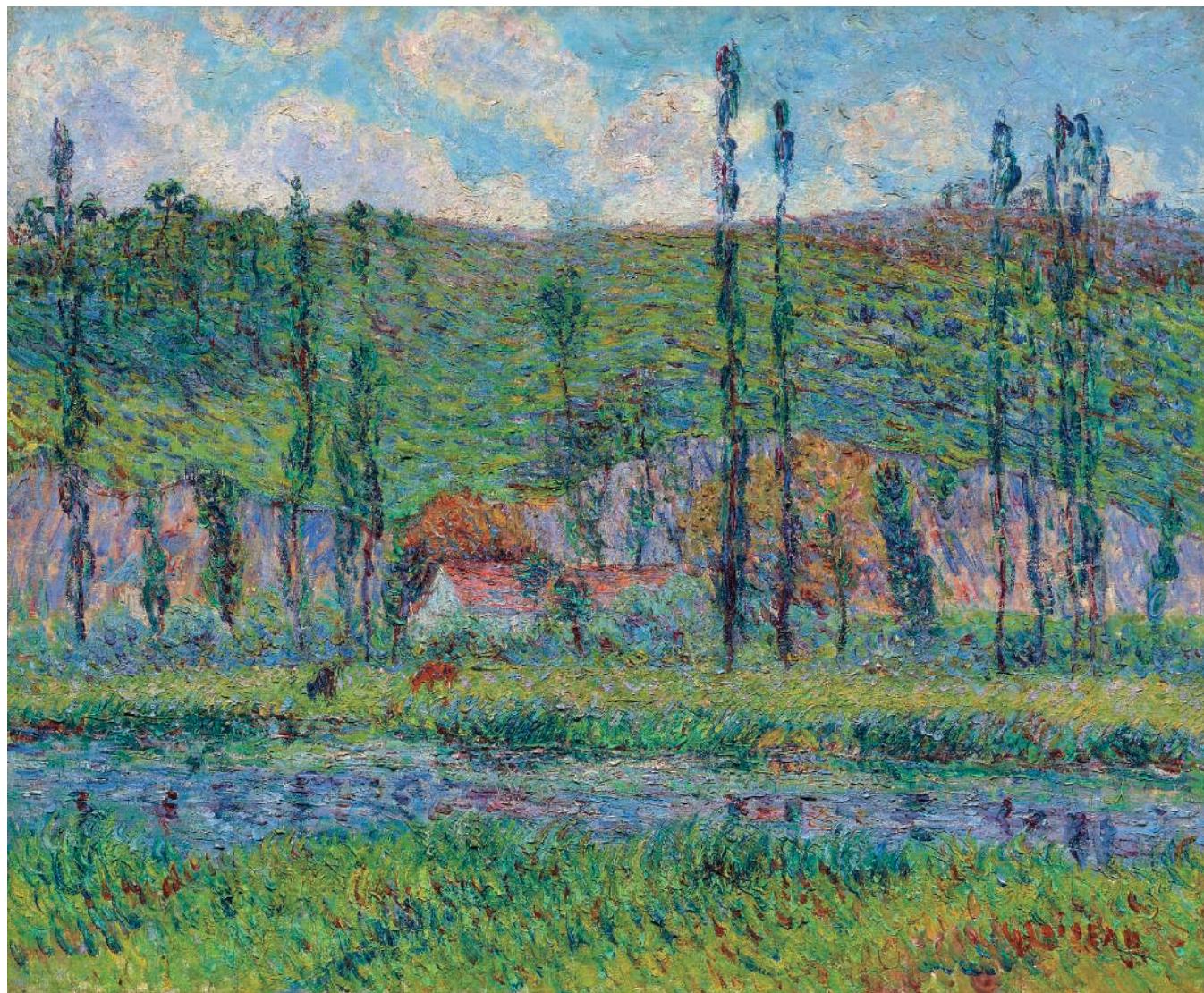
EXHIBITED:

Paris, Galerie Durand-Ruel, *Gustave Loiseau*, June - July 1965, no. 4.

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



(verso)



377

GUSTAVE LOISEAU (1865-1935)

Rives de l'Eure et le Haut Cremonville

signed 'G. Loiseau' (lower right)

oil on canvas

23 ¾ x 23 ¾ in. (60.4 x 73.3 cm.)

Painted *circa* 1899

£35,000-45,000

\$46,000-58,000

€41,000-52,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 1 August 1899 (no. DR 5418).

Galerie Durand-Ruel et Cie., New York, and thence by descent to the present owner.

EXHIBITED:

Pont-Aven, Hôtel de Ville, *Gustave Loiseau*, July - September 1964, no. 3.

Paris, Grand Palais, *Salon des Artistes Indépendants*, April - May 1965, no. 117.

Osaka, Mitzukoshi Gallery & Marubeni Lida, *Loiseau*, October - November 1971, no. 4; this exhibition later travelled to, Tokyo, Mitzukoshi Gallery & Marubeni Lida.

Pontoise, Musée Pissarro, *Gustave Loiseau*.

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



378

378

GUSTAVE LOISEAU (1865-1935)

Bord de l'eau, Pontoise

signed 'G. Loiseau' (lower right)

oil on canvas

19 3/4 x 24 in. (50 x 61 cm.)

Painted *circa* 1925

£18,000-25,000

\$24,000-32,000

€21,000-29,000

PROVENANCE:

The artist's estate.

Galerie Durand-Ruel, Paris, by whom acquired from the above on 27 April 1936 (no. DR 13716).

Galerie Durand-Ruel et Cie., New York, and thence by descent to the present owner.

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

379

GUSTAVE LOISEAU (1865-1935)

L'Eglise St Maclo, Pontoise

signed and dated 'G. Loiseau 1923' (lower left)

oil on canvas

28 3/4 x 24 in. (73.2 x 60.8 cm.)

Painted in 1923

£18,000-25,000

\$24,000-32,000

€21,000-29,000

PROVENANCE:

Galerie Durand-Ruel, Paris, and Galerie Georges Petit, Paris, by whom acquired directly from the artist on 6 July 1923 (no. DR 12174). Durand-Ruel et Cie, New York, and thence by descent to the present owner.

EXHIBITED:

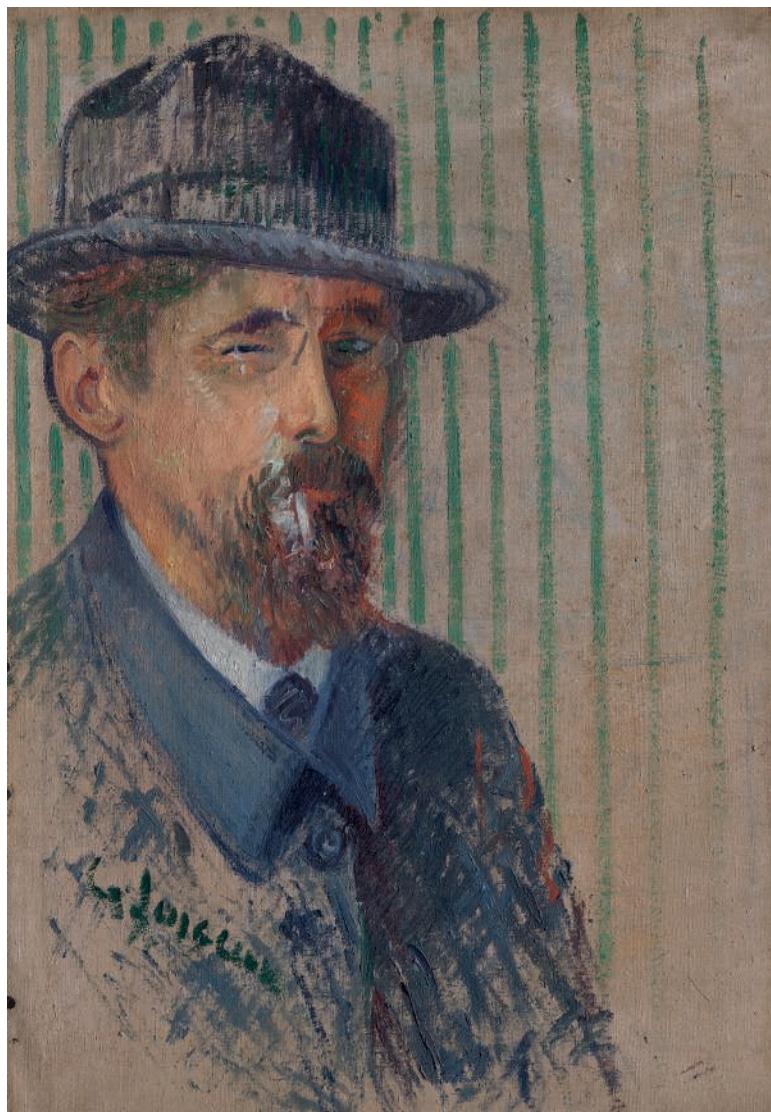
Paris, Galerie Georges Petit, *Gustave Loiseau*, April 1928, no. 51.

Paris, Galerie Durand-Ruel, *G. Loiseau, 1865 - 1935*, May 1957, no. 28.

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

PROPERTY FROM THE DURAND-RUEL COLLECTION





380

GUSTAVE LOISEAU (1865-1935)

Autoportrait

signed 'G. Loiseau' (lower left); signed, dated and inscribed 'l'homme a [sic] la cigarette portrait de l'auteur G. Loiseau 1919' (on the reverse)
oil on canvas
21 3/4 x 15 1/4 in. (55.3 x 38.6 cm.)
Painted in 1919

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

The artist's estate.
Galerie Durand-Ruel, Paris, by whom acquired from the above on 27 March 1936 (no. DR 13615).
Galerie Durand-Ruel et Cie., New York, and thence by descent to the present owner.

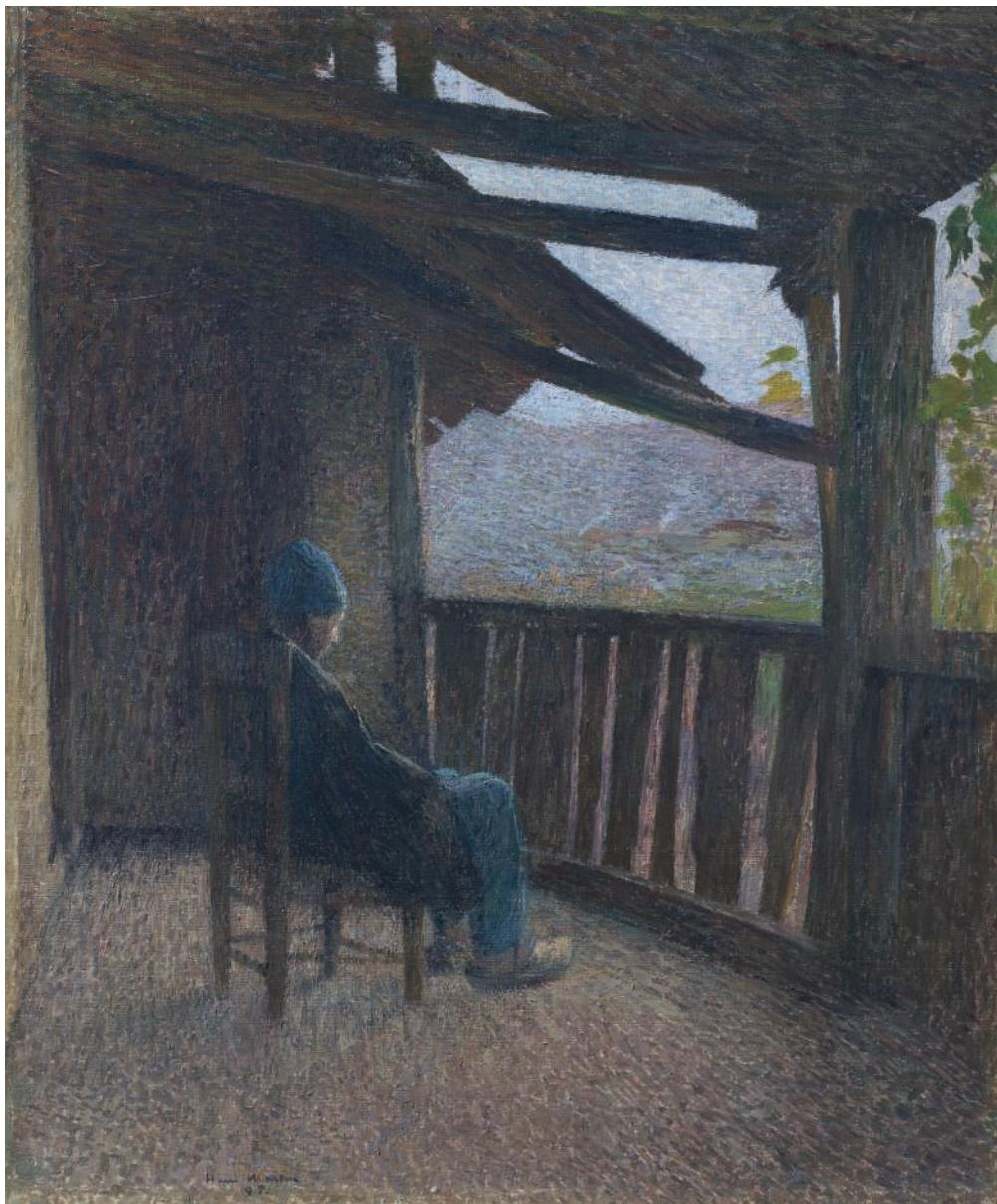
EXHIBITED:

Paris, Galerie Durand-Ruel, *Gustave Loiseau*, June - July 1942, no. 12.
Paris, Galerie Durand-Ruel, *Quelques portraits d'artistes*, June 1947, no. 9.
Paris, Galerie Durand-Ruel, *Gustave Loiseau*, May 1957, no. 24.
Paris, Galerie Durand-Ruel, *Gustave Loiseau*, November - December 1963, no. 21.
Paris, Galerie Durand-Ruel, *Gustave Loiseau*, June - July 1965, no. 33.
Geneva, Galerie des Granges, *Gustave Loiseau*, October - December 1974, no. 24.
Pontoise, Musée Pissarro, *Gustave Loiseau*, May - September 1981, no. 10, n.p. (illustrated).
Pont-Aven, Musée des Beaux-Arts, *Gustave Loiseau et la Bretagne*, June - October 2001, no. 18.

LITERATURE:

F. Thiébault-Sisson, *Gustave Loiseau*, Paris, 1930, n.p. (illustrated).
J.-M. Kyriazi, *Gustave Loiseau, l'historiographe de la Seine*, Athens, 1979, pp. 107 (illustrated pl. 74).
C.-G. Le Paul, *L'impressionnisme dans l'école de Pont-Aven, Monet, Renoir, Gauguin et leurs disciples*, Paris, 1983, p. 177 (illustrated).

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



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

381

HENRI MARTIN (1860-1943)

Paysan assis sur une terrasse

signed and dated 'Henri Martin 95' (lower left)

oil on canvas

24 x 19 1/2 in. (61 x 50.8 cm.)

Painted in 1895

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Paul Riff, Paris, probably acquired directly from the artist, by 1917.

Private collection, France, by descent from the above, and thence by descent; sale, Rennes Enchères, Rennes, 1 April 2012, lot 6.

Acquired at the above sale by the present owner.

EXHIBITED:

Toulouse, Hall de la Dépêche du Midi, 1899.

LITERATURE:

J. Garrigues, 'Exposition d'Art' in *L'Art Méridional*, no. 128, 15 July 1899, n.p.

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

In the 1890s, Henri Martin regularly vacationed in southern France, where he would rent houses every summer. It was probably during one of these vacations that he painted this powerful rural scene, reminiscent of the work of Jean-François Millet, of a lone farmer sitting outside his home at the end of the day, after a day in the fields. The twilight hour is suggested by the muted hues of the painting, and the light emanating through the darkness from inside the house in the background.

Forty three paintings by Henri Martin, including the present lot, were rediscovered in Rennes in 2012, in a house belonging to the heirs of the collector and magistrate Paul Riff, who died in 1929. They were sold at auction, and the quality of the Riff collection was reflected in sixteen works being acquired for the Museum of Cahors Henri Martin.

THE PROPERTY OF A PRIVATE PARISIAN COLLECTOR

382

AUGUSTE RODIN (1840-1917)

Balzac, étude pour la tête avec la mèche retombant à droite dite aussi "d'après le portrait de Bertall"

signed and numbered 'A. Rodin No. 8/8' (below the left ear); stamped with the foundry mark, dated and inscribed 'E. GODARD Fonder © BY MUSÉE Rodin 1985' (at the back)

bronze with brown patina with green undertones
height: 10 in. (25.4 cm.)

Conceived *circa* 1894; this bronze cast in 1985 in an edition of twelve

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Musée Rodin, Paris.

Galerie Montespan, Paris, by whom acquired from the above in March 1986.

Mr. Cheng King Hung, Hong Kong, by whom acquired from the above in May 1986.

Private collection, Japan.

Anonymous sale, Christie's, Paris, 3 December 2013, lot 102.

Acquired at the above sale by the present owner.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 2003, p. 175 (another cast illustrated).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'œuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2013-4247B.



382

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*383

AUGUSTE HERBIN (1882-1960)

Profil du peintre Battaglia

signed 'Herbin' (lower left)

oil on canvas

21 ¾ x 18 ¼ in. (55.5 x 46.5 cm.)

Painted in 1906

£60,000-80,000
\$78,000-100,000
€70,000-93,000

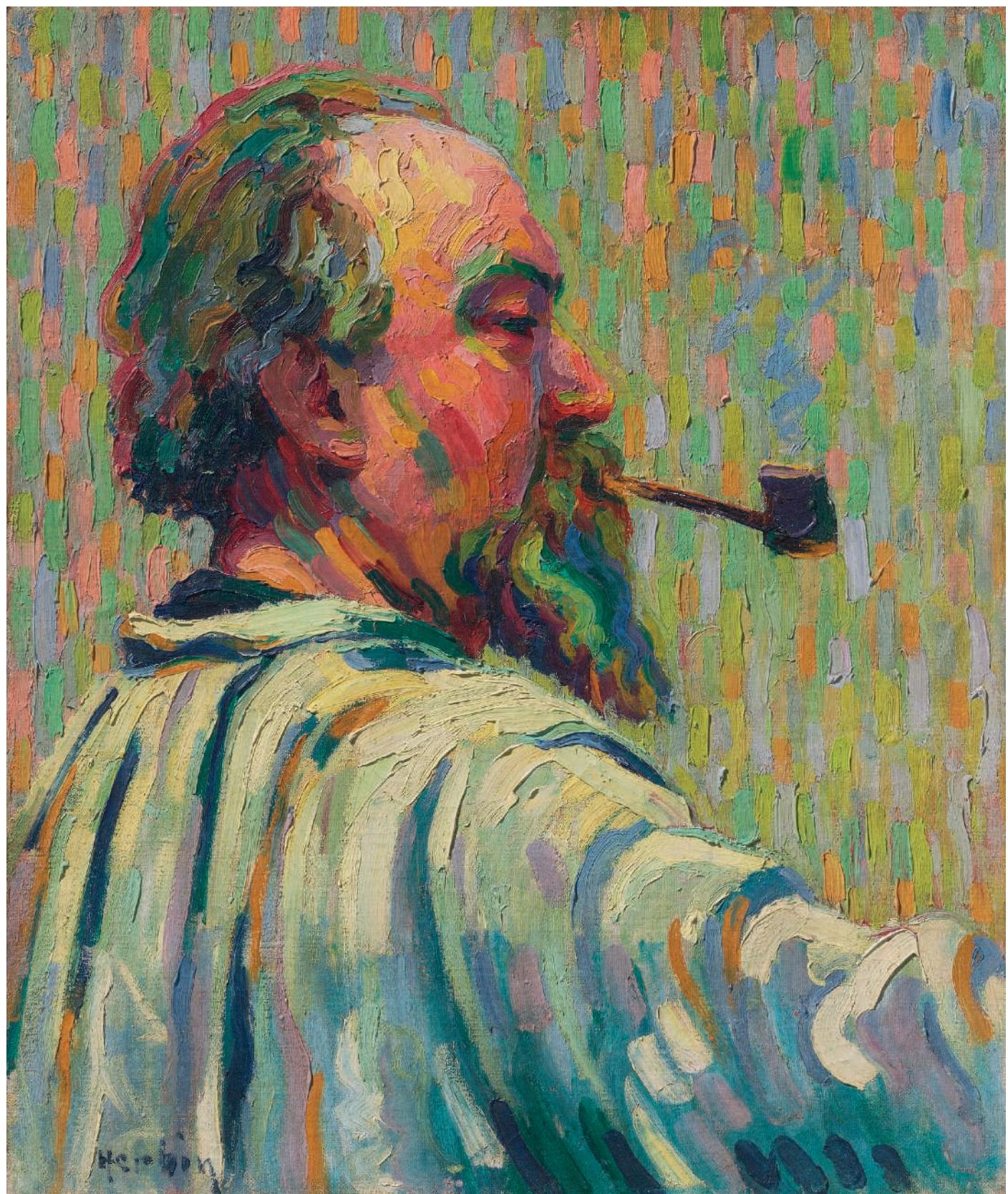
PROVENANCE:

Anonymous sale, Christie's, London, 3 December 1996, lot 165.

Acquired at the above sale by the present owner.

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'œuvre peint*, Lausanne, 1993, no. 99, p. 296 (illustrated).



AN IMPORTANT PORTRAIT OF BRUNO CASSIRER BY MAX LIEBERMANN

PROPERTY FROM THE KUNSTKREIS COLLECTION, BERLIN

384

MAX LIEBERMANN (1847-1935)

Bildnis des Verlegers Bruno Cassirer

signed and dated 'M Liebermann 21' (upper right)

oil on canvas

29 1/2 x 22 1/4 in. (75 x 56.2 cm.)

Painted in 1921

£60,000-80,000

\$78,000-100,000

€70,000-93,000

PROVENANCE:

Bruno Cassirer, Berlin, by whom acquired directly from the artist.

Confiscated from the above by the German Reich, after 25 November 1941.

Galerie Ludorff, Düsseldorf, by 1989.

Anonymous sale, Neumeister, Munich, 24 November 1990, lot 323.

Galerie Tableau, Berlin, until July 1992.

Private collection, Berlin, by 1993.

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

Restitution settlement agreed between the above and the heirs of Bruno Cassirer, 2002.

EXHIBITED:

Düsseldorf, Galerie Ludorff, *Katalog 54*, Autumn 1989, p. 122 (illustrated p. 123; titled 'Bildnis eines Herrn').

Würth, Kunsthalle, Schwäbisch Hall, *Max Liebermann, Poesie des einfachen Lebens*, September 2003 - February 2004; this exhibition later travelled to Wuppertal, Von der Heydt-Museum.

Los Angeles, Skirball Cultural Center, *Liebermann, From Realism to Impressionism*, September 2005 - January 2006, no. 44, p. 219 (illustrated p. 108); this exhibition later travelled to New York, The Jewish Museum.

Bielefeld, Kunsthalle, *Der deutsche Impressionismus*, November 2009 - February 2010, p. 91 (illustrated).

LITERATURE:

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1921/50, p. 1049 (illustrated p. 1048).

Bruno Cassirer and his cousin Paul Cassirer had founded their influential Kunst- und Verlagsanstalt in Berlin in 1898, just a few months after the Berliner Secession was founded. With Max Liebermann as its president and both Cassirer cousins as secretaries, the secession was introducing Impressionism to the public and it became the nucleus of Berlin's burgeoning *avant garde* scene. This in turn helped the Cassirers increase the profile of their art trade and publishing business.

By 1921, the year Liebermann painted this portrait of his close friend and ally, Bruno and Paul had split their business. Bruno, who continued the publishing house under his name, was most known for the *Kunst und Künstler*, the most important art magazine of the time which recorded and influenced the German speaking art world for thirty years. In this rare portrait of the publisher, painted during his successful years in 1920s Berlin, Liebermann depicts his friend in vibrant brushstrokes and wonderful hues of colour, giving an idea of the animated situation of the sitting.

In 1938 Bruno Cassirer fled with his family to England, leaving much of his art collection behind.



Berlin 1904: The exhibition preparation of the Berlin Secession, with the Board of Directors and Hanging Commission at work. From left to right: Willy Döring, Bruno Cassirer, Otto Engel, Max Liebermann, Walter Leistikow, Kurt Herrmann, Fritz Klimsch.
© Bundesarchiv, Germany, Bild 183-1986-0718-502.



*385

MAX LIEBERMANN (1847-1935)

Waldarbeiter - Studie zu dem Wandbild "Winter" für das Rathaus von Altona

signed and dated 'M. Liebermann 98' (lower right)

oil on panel

25 1/4 x 19 1/4 in. (64 x 49 cm.)

Painted in 1898

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

Boris Schwarz, Berlin, by whom acquired in the 1930s.

Patricia Schwarz, New York.

Anonymous sale, Christie's, London, 31 March 1987, lot 83A.

Acquired at the above sale by the present owner.

LITERATURE:

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. 1, 1865-1899, Munich, 1995, no. 1898/22, p. 495 (illustrated).

The industrialist and landowner Arthur Schnitzler commissioned Liebermann to create a cycle of large-format paintings featuring the four seasons for Schloss Klink in Mecklenberg. The motif of the three woodsmen working on a log laying on the ground can be found in the cycle's depiction of Winter. Unfortunately, after Soviet troops were billeted in Klink Castle in 1945, nothing remained of Liebermann's wall paintings. They are recorded only in documents and historical photographs.





PROPERTY FROM A PRIVATE GERMAN COLLECTION

£386

JOHANN GEORG MÜLLER (1913-1986)

Kinder wie Katzen

signed and dated 'Joh. Georg 59' (lower left); signed, dated and inscribed 'Joh. Georg Müller 1959 Dem lieben Sanen extra! J.G.M. Mittwoch 28. Mai 1974 am Nachmittag' (on the reverse) and inscribed 'Kinder wie Katzen' (on the stretcher)

oil on canvas

37 ¾ x 45 ¼ in. (96 x 115 cm.)

Painted in 1959

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Private collection, Dusseldorf, by whom acquired directly from the artist in May 1974.

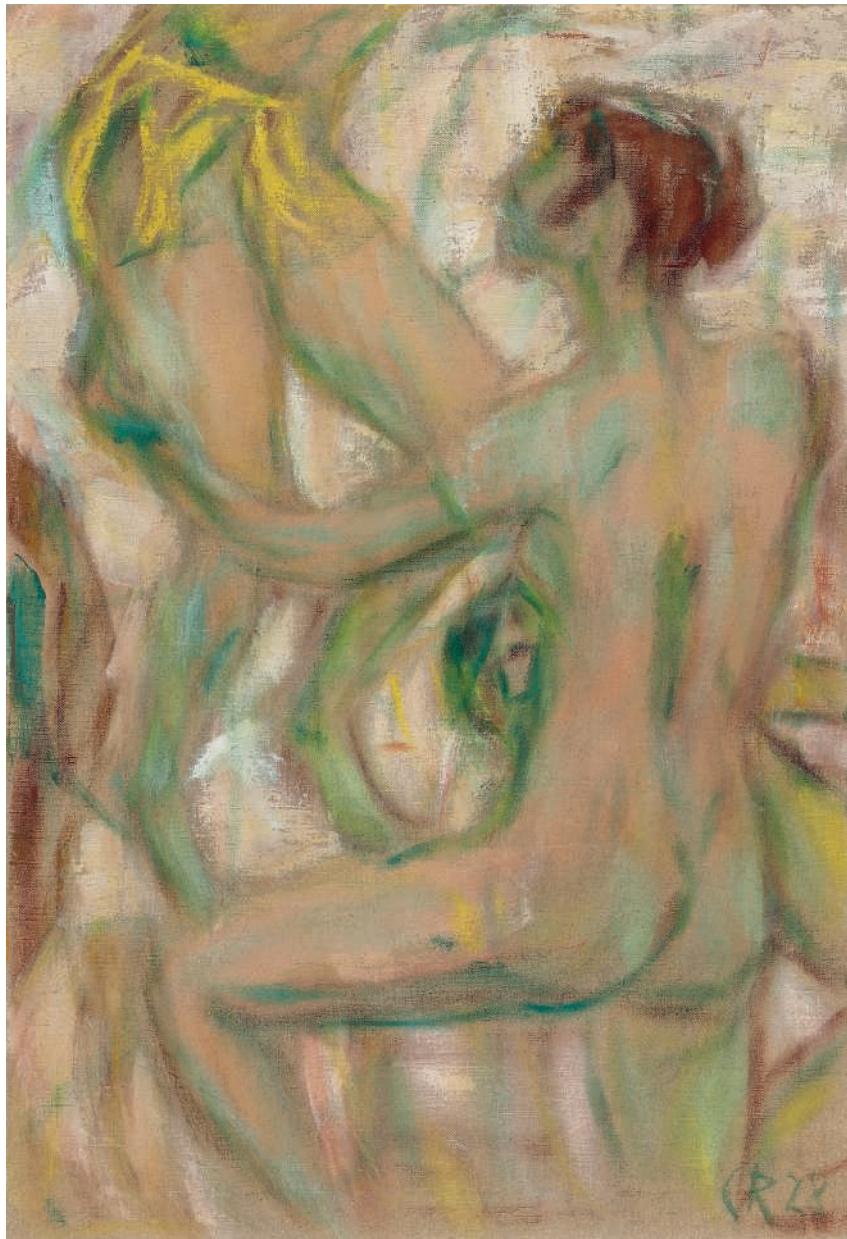
EXHIBITED:

Kaiserslautern, Museum Pfalzgalerie, *Johann Georg Müller*, September - October 1970, no. 8, n.p.

LITERATURE:

W. Scholzen & U. Roeber, *Johann Georg Müller, Verzeichnis der Malerei und Druckgraphik*, Dusseldorf, 2006, no. M 59/4, p. 38 (illustrated).

Johann Georg Müller is an artist who for years has been highly regarded in his home country of Rhineland-Palatinate and especially in Koblenz, where he spent most of his life, with his works being exhibited across the world. Müller was an artist of astonishing versatility, initially caught up in the New Objectivity movement, he revered Max Beckmann and his counterparts. His later work, like the present lot painted in 1959, displays strong influences of Picasso's work from the same period. Like Picasso, Müller often varied his depictions of the human figure, appearing in fairy-tale like and cheerfully transfigured forms. Indeed, in *Kinder wie Katzen*, expressiveness flows from the stylistic features of the figures and the partly architectural composition is emphasized by the contrasting and strongly shaded colours. Works of this kind from the fifties count among the strongest and most powerful compositions by the artist. Having remained in the same family since it was acquired directly from the artist in the 1970s, it is rare to see a work of this nature come to the market.



387

CHRISTIAN ROHLFS (1849-1938)

Spiel am Strand

signed with the artist's initials and dated 'CR 28' (lower right)
tempera on canvas

43 3/4 x 29 3/4 in. (111 x 75.5 cm.)
Executed in 1928

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

The artist's estate.
Private collection, North Rhine Westphalia.
Acquired from the above by the present owner.

EXHIBITED:

Leverkusen, Farbenfabriken Bayer Aktiengesellschaft, *Christian Rohlfs*, 1955-1956, no. 32, p. 19; this exhibition later travelled to Essen, Museum Folkwang, Munich, Günther Franke, Karlsruhe, Staatliche Kunsthalle and Lübeck, St.-Annen-Museum.

LITERATURE:

P. Vogt, *Christian Rohlfs, Oeuvre-Katalog der Gemälde*, Recklinghausen, 1978, no. 727, n.p. (illustrated).

Christian Rohlfs was one of the artistic fathers of the German Expressionist art movement. A generation older than Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Max Pechstein or Erich Heckel, they found inspiration in his art and as a fellow artist working alongside them, great support for their artistic ideas and ideals. As a professor at the Folkwangschule in Hagen and jury member in important artist's societies, he also helped to build the needed recognition for this German *avant-garde* group. In 1924 he was awarded a membership at the Akademie der Künste in Berlin. Rohlfs was posthumously honoured with the exhibition of his works at the first Documenta in Kassel in 1955, a recognition of his importance as a Modern artist of the early 20th Century.



388

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

388

ALEXEJ VON JAWLENSKY (1864-1941)

Stillleben mit drei Blumenvasen

signed with the initials 'A.J.' (lower left) and dated '35' (lower right); signed, dated and inscribed 'A. Jawlensky 1935 Sept. N3.' (on the reverse)
oil on card laid down on card
10 x 7 1/2 in. (26 x 19 cm.)
Painted in 1935

£40,000-60,000
\$52,000-78,000
€47,000-69,000

PROVENANCE:

Private collection, Germany & Israel, by 1938, and thence by descent.
Galerie Heseler, Munich.
Private collection, Germany, by whom acquired from the above in the 1980s.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné The Watercolours and Drawings (with addenda to the Catalogue of the Oil Paintings)*, vol. IV, 1890-1938, London, 1998, no. 2333, p. 440 (illustrated p. 431).

PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

λ389

GABRIELE MÜNTER (1877-1962)

Stillleben mit Blumen und Ostereiern

with the *Nachlass* stamp and numbered on a label 'S 57' (on the reverse)
oil on board
17 5/8 x 13 1/8 in. (45 x 33 cm.)
Painted in 1955

£100,000-150,000
\$130,000-190,000
€120,000-170,000

PROVENANCE:

The artist's estate.
Galerie Franz Resch, Gauting.
Private collection, Southern Germany, by 1999.
Acquired from the above by the present owners.

EXHIBITED:

Bietigheim-Bissingen, Städtische Galerie, *Gabriele Münter, eine Malerin des Blauen Reiters*, July - September 1999, no. 70, p. 168 (illustrated).

LITERATURE:

Noted in the artist's handlist on 4 April 1955.

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter-und Johannes Eichner-Stiftung.





390

PROPERTY FROM A PRIVATE GREEK COLLECTION

λ.390

NIKOS KESSANLIS (1930-2004)

Paesaggio azzurro

signed and dated 'Nikos 56' (lower right)

oil on canvas

28 7/8 x 38 5/8 in. (73.2 x 98.2 cm.)

Painted in 1956

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private collection, by whom acquired directly from the artist; sale, Christie's, London, 29 April 2009, lot 128.

Acquired at the above sale by the present owner.

EXHIBITED:

Rome, Palazzo dell Esposizioni, *Premio il "Taccuino delle Arti"*, June 1957, no. 62.

PROPERTY FROM A PRIVATE GREEK COLLECTION

λ.391

NIKOS KESSANLIS (1930-2004)

Version of the amorphous

signed and dated 'K NIKOS 61' (lower left)

oil, gesso, paper and collage elements and *sgraffito* on canvas

51 1/2 x 35 in. (130 x 89 cm.)

Executed in 1961

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, by whom acquired directly from the artist; sale, Christie's, London, 29 April 2009, lot 162.

Acquired at the above sale by the present owner.

LITERATURE:

G. Tzirtzilakis, *Nikos Kessanlis*, Athens, 1998, p. 111 (illustrated).





λ392

ANTONI CLAVÉ (1913-2005)

Nature morte rouge

oil on canvas

18 x 21 3/4 in. (46.2 x 55.3 cm.)

Painted in 1955

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Arthur Tooth & Sons Ltd., London (no. 4203), probably acquired directly from the artist, by May 1955.

Anonymous sale, Bearnes, Hampton & Littlewood, Exeter, 24 April 2013, lot 402.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Sons Ltd., *Clavé, Recent Paintings*, May - June 1955, no. 18, n.p.



λ393

SIMON HANTAI (B. 1922)

Sans titre

signed and dated 'Hantai 49' (lower left)

oil on canvas

16 7/8 x 23 7/8 in. (43 x 60.5 cm.)

Painted in 1949

£50,000-70,000

\$65,000-91,000

€58,000-81,000

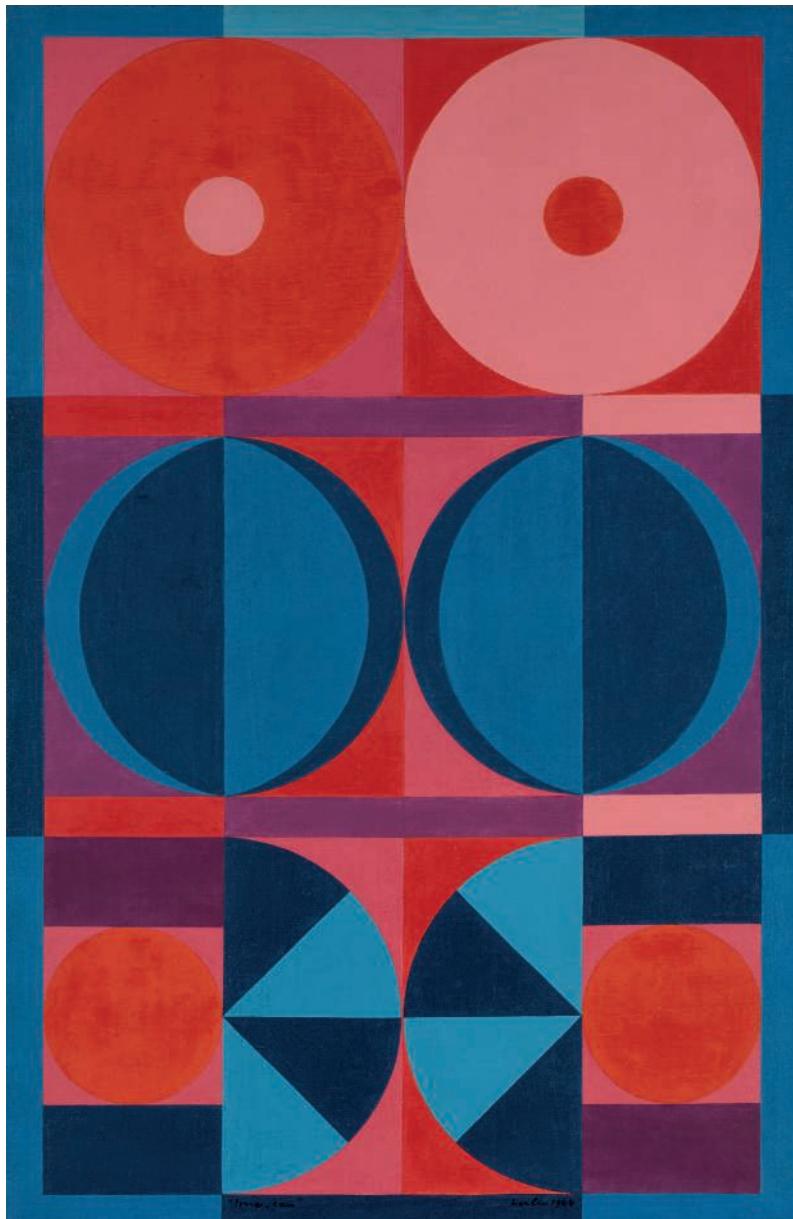
PROVENANCE:

Private collection, Paris.

EXHIBITED:

Paris, Galerie Zlotowski, *Simon Hantai*, October 2011 - January 2012.

This work is recorded in the Galerie Jean Fournier Archive.



λ*394

AUGUSTE HERBIN (1882-1960)

Terre et eau II

signed and dated 'herbin 1944' (lower right); titled "terre-eau" (lower left)
oil on canvas
36 1/4 x 23 5/8 in. (92 x 60 cm.)
Painted in 1944

£70,000-100,000
\$91,000-130,000
€81,000-120,000

PROVENANCE:

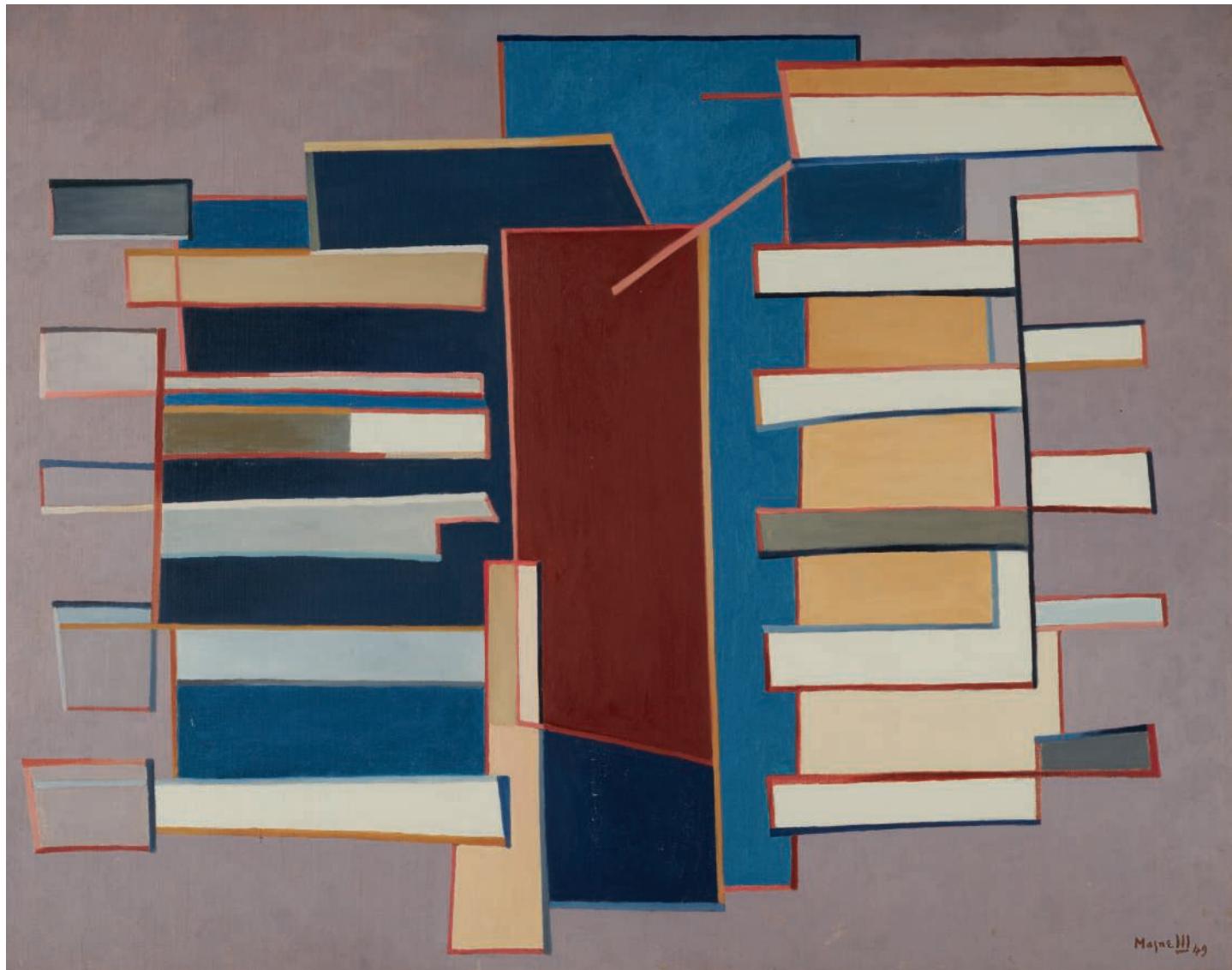
Louis Carré, Paris, acquired directly from the artist in November 1944, and thence by descent; sale, Artcurial, Paris, 10 December 2002, lot 232. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Mathias Fels.

LITERATURE:

G. Claisse, *Herbin, catalogue raisonné de l'oeuvre peint*, Paris, 1993, no. 827, p. 426 (illustrated).



λ*395

ALBERTO MAGNELLI (1888-1971)

Direction Entourée

signed and dated 'Magnelli 49' (lower right); signed, dated and inscribed 'Magnelli "Direction Entouree" Paris 1949' (on the reverse)
oil on canvas
45 ¼ x 57 ½ in. (115 x 147 cm.)
Painted in Paris in 1949

£70,000-100,000
\$91,000-130,000
€81,000-120,000

PROVENANCE:

Private collection, London, by 1975.
Anonymous sale, Finarte, Lugano, 10 October 1992, lot 226.
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Palais des Beaux Arts, *Alberto Magnelli*, November 1954, no. 8.
Rome, *VII Quadriennale Nazionale d'Arte*, 1955-1956, no. 3.
Zurich, Kunsthaus, *Alberto Magnelli*, May - June 1963, no. 109.
Florence, Palazzo Strozzi, *Alberto Magnelli*, June - July 1963, no. 103.
Arras, Cercle Noroit, *Magnelli, peintures, gouaches, temperas*, May - June 1966, no. 9.
Paris, Musée National d'Art Moderne, *Magnelli*, February - April 1968, no. 90, p. 35.
Strasbourg, Musée de l'Ancienne Douane, *Alberto Magnelli*, February - April 1969.
Rome, Galleria il Collezionista di Arte Contemporanea, *Mostra de Alberto Magnelli, Opere dal 1914 al 1967*, March - April 1970, no. 14, p. 78.
Cologne, Galerie Bargera, *Alberto Magnelli, 1888-1971*, September - October 1973, no. 36, n.p.

LITERATURE:

A. Maisonnier, *Alberto Magnelli, L'oeuvre peint*, Paris, 1975, no. 637, p. 141 (illustrated).



396

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*396

RENATO GUTTUSO (1912-1987)

Natura morta

signed 'Guttuso' (lower centre)
oil on paper laid down on canvas
18 x 18 ½ in. (46 x 46.5 cm.)
Painted in 1963

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Lugano.
McRoberts & Tunnard Ltd., London (no. MT 443).
Anonymous sale, Brera Galleria d'Arte, Milan, 23-25 March 1964.
Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, vol. II, Milan, 1984, no. 63/27 (illustrated p. 271; medium incorrectly stated as 'oil on canvas').

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ397

GIULIO D'ANNA (1908-1978)

La donna dell'aviatore

signed and dated 'GUILIO-D'ANNA. 1933-XI' (lower left)
oil on canvas
35 ¾ x 23 ½ in. (91 x 59.8 cm.)
Painted in 1933

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Palermo, by whom acquired directly from the artist.

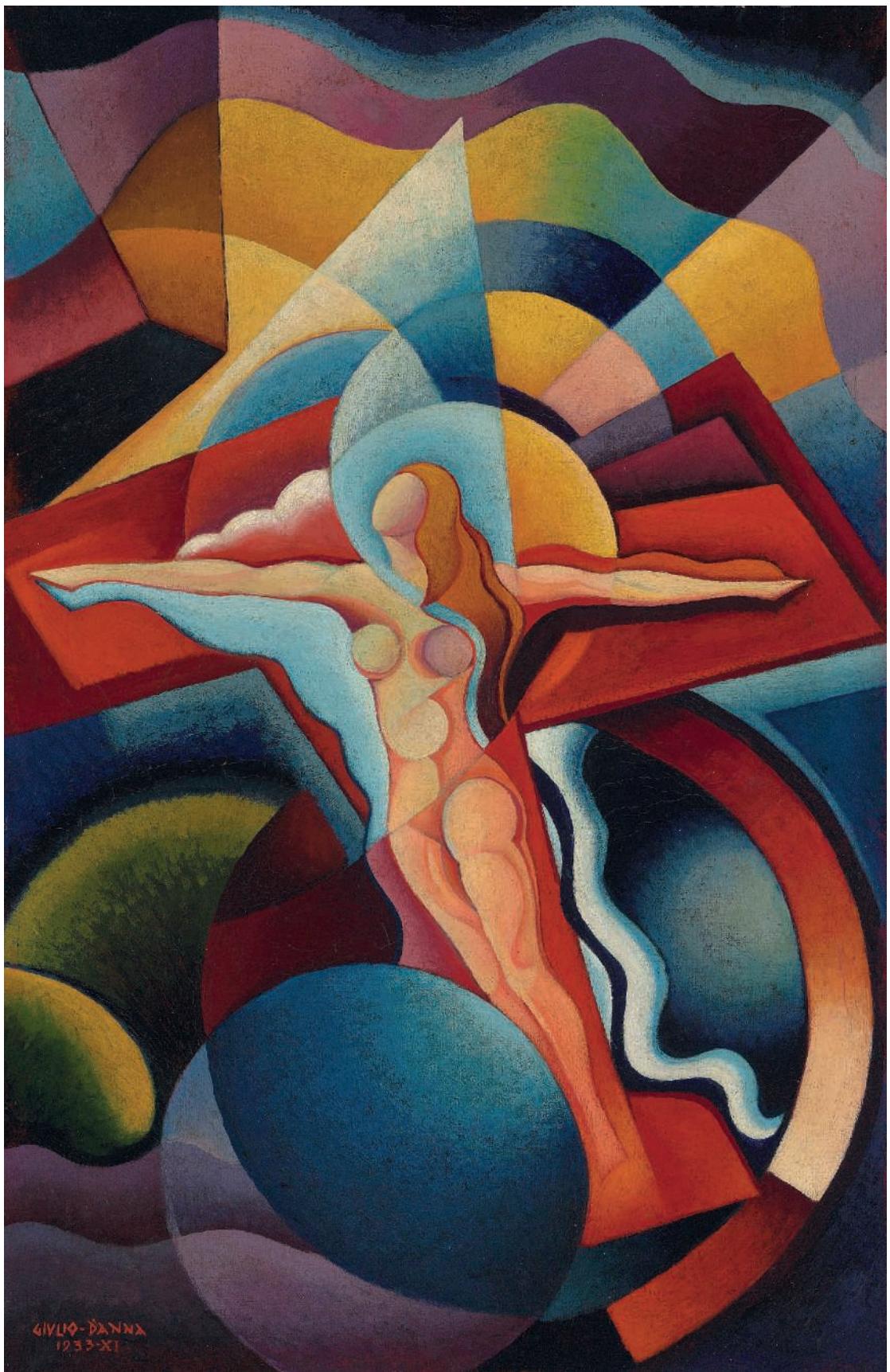
EXHIBITED:

Rome, *Prima Mostra Nazionale d'Arte Futurista*, October - November 1933, no. 244.

LITERATURE:

A. M. Ruttta, *Giulio D'Anna aeropittore mediterraneo*, Palermo, 2005, p. 177.

This work is registered in the Archivio Storico dei Futuristi Siciliani, Palermo.



GINO SEVERINI (1883-1966)

Rythme d'une danseuse (Mouvement - Son - Lumière)

signed 'G. Severini' (lower right); dated and inscribed 'Paris 46 1959 "Rythme d'une Danseuse" (Mouvement - Son - Lumière)' (on the reverse)
 oil on canvas
 36 1/4 x 23 5/8 in. (92 x 60 cm.)
 Painted in Paris in 1959

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

E. Menzel, United States.
 Lizzola collection, Milan, by 1988.
 Private collection, Switzerland, by whom acquired before 2000.

EXHIBITED:

Paris, Musée d'Art Moderne de la ville de Paris, *XV Salon de Mai*, May 1959, no. 139, p. 27 (titled 'Son, lumière, mouvement').

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 988, p. 568 (illustrated).

The dynamic movements of the dancing figure in *Rythme d'une danseuse (Mouvement - Son - Lumière)* demonstrate one of the central motifs of Gino Severini's oeuvre: dance. Dance had originally inspired Severini during his early years in Paris, with the artist experiencing first-hand the heady atmosphere of the city's dance culture, played out across the cafés, dancehalls and nightclubs of the buzzing metropolis. Through these experiences he came to realise that the dynamism and energy of the modern could be found not only in the innovations of technology and machines, but also in the frenetic actions of the human body in motion, as it participated in new dance crazes such as the Argentine Tango, the Pan-Pan and the Bear Dance.

In the 1950s Severini returned, not only to this theme of dance and the dancer, but also the techniques of Futurism and its subjects which had been central to his work from the beginning of 1911, until 1915 when he moved towards Neo-Classicism. He had also become inspired by his own daughter's studies of classical ballet, moving away from the fashionable dances he had previously depicted and began to illustrate the timelessly elegant pirouettes and arabesques of the ballerina – twirling elegantly beneath the electric lights of the stage.

In *Rythme d'une danseuse (Mouvement - Son - Lumière)* Severini presents to us an abstracted vision of the ballet dancer, by fracturing her silhouette into a series of vibrantly coloured geometric shapes as they radiate outwards from the centre of the composition. The shapes are arranged in a complex assemblage of interpenetrating volumes and lines, with two small elements of highly pigmented dots reminiscent of the Neo-Impressionists, and in particular the pointillist techniques of Georges Seurat. In his own words Severini explained how colour enabled him to 'express the true rhythm of the universe' and it quickly became a central aspect of his compositions (Severini, quoted in 'Severini's Socks or the Dancing Colours,' by John Gage, in Gino Severini, *The Dance 1909-1916*, exh. cat. Venice, 2011, p. 40).

This lively and enchanting oil with its large scale and effusive, bright colour palette truly captures a sense of the joyful energy that emanates from the dancer during her performance. Reaching far beyond literal representation, *Rythme d'une danseuse (Mouvement - Son - Lumière)*, serves as a visual encapsulation of dynamism, simultaneity, and of modernity itself.



Gino Severini, *Mare = Ballerina*, 1914. Peggy Guggenheim Collection, Venice. Photo: © Peggy Guggenheim Foundation, Venice, Italy / De Agostini Picture Library / A. Dagli Orti / Bridgeman Images. Artwork: © DACS 2017.



λ*399

GIORGIO DE CHIRICO (1888-1978)

Bucefalo

signed 'g. de Chirico' (on the back of the base); stamped with the foundry mark and numbered 'FONDERIA ART F.LLI BONVICINI SOMMA CAMPAGNA 0/0' (on the side of the base)
bronze with gold patina
Height: 14 in. (35 cm.)

Conceived in terracotta in 1940, and cast in bronze in an edition of nine plus one artist's proof, between 1988-1991

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

J & G Art Srl, Milan.
Acquired from the above by the present owner.

LITERATURE:

C. Bruni, *Giorgio de Chirico. Catalogo Generale, Opere dal 1931 al 1950*, vol. II, Milan, 1971, no. 136 (another cast illustrated; titled 'Cavalo').
G. dalla Chiesa, *De Chirico Scultore*, Milan, 1988, p. 44 (another cast illustrated p. 45).
P. Baldacci, *De Chirico. Le sculture del Centenario*, Turin, 1995, no. 6, n.p.

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.



399

THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ400

GIORGIO DE CHIRICO (1888-1978)

I giocattoli del principe

signed and dated 'g. de Chirico 1972' (lower right)

oil on canvas

21 ½ x 14 in. (55 x 35.5 cm.)

Painted in 1972

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Centro Arte Internazionale, Milan.

Private collection, by whom acquired from the above.

Private collection, Italy, by whom acquired from the above in the 1990s.

EXHIBITED:

Reggio Calabria, Museo Nazionale, *Omaggio a Giorgio de Chirico*, December 1972 - January 1973, no. 36, n.p. (illustrated).

LITERATURE:

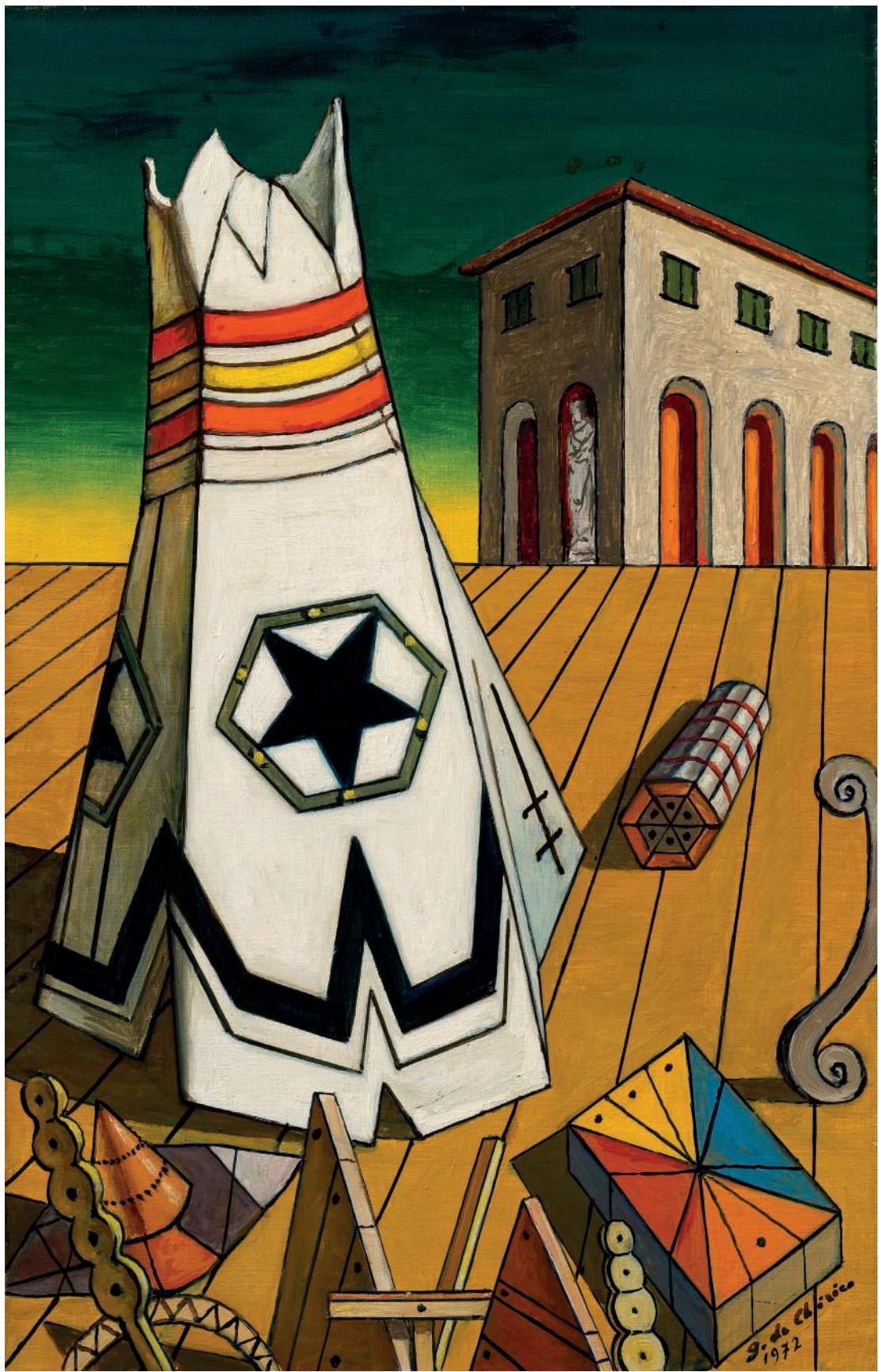
K. Robinson, 'L'armonia nascosta. Il gioco del re' in *Metafisica. Quaderni della Fondazione Giorgio e Isa de Chirico*, no. 5/6, Rome, 2006, pp. 119-121 (illustrated fig. 24, p. 120).

Fondazione Giorgio e Isa de Chirico, (ed.), *Giorgio de Chirico, Catalogo generale, Opere dal 1912 al 1976*, vol. 1/2 014, Rome, 2014, no. 418, p. 48 (illustrated p. 388).



Giorgio de Chirico, *Playthings of the Prince*, 1915.

The Museum of Modern Art, New York.
Photo: Digital image, The Museum of Modern Art, New York/Scala, Florence.
Artwork: © DACS 2017.



λ401

GIORGIO DE CHIRICO (1888-1978)

Malinconia torinese

signed and dated '1915 g. de Chirico' (lower right)

oil on canvas

21 1/2 x 13 1/2 in. (55 x 33.3 cm.)

Painted *circa* 1939

£275,000-375,000

\$360,000-490,000

€320,000-430,000

PROVENANCE:

Galleria Il Milione, Milan (no. 3354).

Rino Valdameri, Milan.

Carlo Frua De Angeli, Milan, by 1949.

Private collection, Switzerland.

Anonymous sale, Christie's, London, 3 December 1996, lot 214.

Dr. Giorgio Bassi, Milan, by whom acquired at the above sale.

Galleria Contini, Venice.

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

EXHIBITED:

Venice, Giardini di Castello, XXIV Esposizione Biennale Internazionale d'arte, *Salle dei Maestri della Metafisica*, 1948, no. 18, p. 32 (dated '1915').

Ostend, Palais des Thermes, *Gloires de la peinture moderne: Hommage à James Ensor*, July - August 1949, no. 49 (dated '1915').

Brussels, Palais des Beaux Arts, *Art Italien contemporain*, January - February 1950, no. 30 (dated '1915').

Amsterdam, Stedelijk Museum, *Figuren uit de Italiaanse Kunst na 1910*, March - April 1950, no. 34 (dated '1915').

Paris, Musée National d'Art Moderne, *Exposition d'Art Moderne Italien*, May - June 1950, no. 34 (dated '1915').

Zurich, Kunsthaus, *Futurismo & pittura metafisica*, November - December 1950, no. 138, n.p. (dated '1915').

Verona, Galleria dello Scudo, Museo di Castelvecchio, *De Chirico gli anni Trenta*, December 1998 - February 1999, no. 33, p. 138 (dated '1915').

LITERATURE:

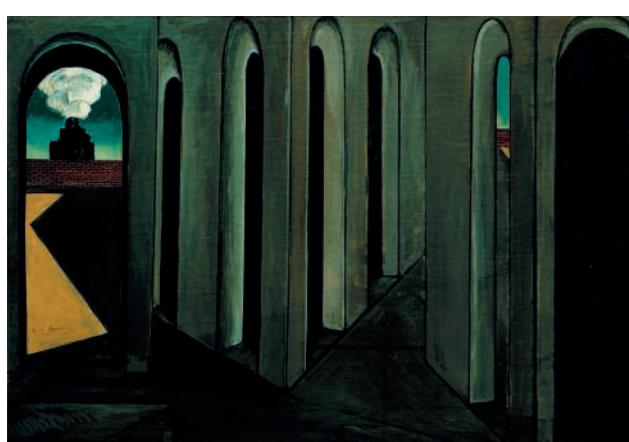
A. D. Pica, *12 Opere di Giorgio de Chirico*, Milan, 1947, no. 2.

G. A. Dell'Acqua, 'La peinture métaphysique, 1910 - 1919' in *Cahiers d'art*, 1950, no. 1, pp. 121-165 (illustrated; dated '1915').

W. Haftmann, *Die Meister der italienischen Moderne: 2: Giorgio de Chirico*, 1950, vol. II, p. 237 (illustrated; dated '1915').

M. Carrà, P. Waldberg & E. Rathke, *Metafisica*, Milan, 1968, fig. 99 (dated '1915').

M. Fagiolo dell'Arco, *I Bagni Misteriosi De Chirico, Negli Anni Trenta: Parigi, Italia*, New York, Milan, 1995, no. 37, p. 331 (illustrated; dated 'circa 1918').



Giorgio de Chirico, *The Anxious Journey*, 1913.

The Museum of Modern Art, New York.

Photo: Digital image, The Museum of Modern Art, New York/Scala, Florence.

Artwork: © DACS 2017.

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.

Malinconia torinese presents one of the most persistent and significant themes of Giorgio de Chirico's *œuvre*. First explored in the early 1910s, this scenario made of empty buildings, melancholic shadows and mysterious trains puffing in the distance constituted the enduring ground on which metaphysical yearnings, biographical memories and philosophical ideas enacted de Chirico's artistic drama. Between the classical geometry of the arches of buildings at the left and right, the silhouette of a train slides silently along the horizon line in front of a sinister and anonymous building. Shadows grow, while the sun seems to set in the distance. Although painted *circa* 1939, De Chirico himself inscribed the work with an earlier date '1915', alluding, as he often did, to earlier works and periods of his *œuvre*.

Malinconia torinese belongs to a group of works including the *Piazza d'Italia* in which de Chirico explored the Metaphysical potential of empty squares through a series of subtle variations in colour and composition, often adding statuary or mysterious figures shaking hands. This practise of subsequent revisions of a given theme, Paolo Baldacci has argued, visually manifests de Chirico's conception of history and art as cyclical temporal entities, expressing a philosophical vision of the world endowed to Friedrich Nietzsche's philosophy (P. Baldacci, 'De Chirico, le date, il tempo, la storia', p. 5-14, in P. Daverio, ed., *Giorgio De Chirico: I temi della metafisica*, Milano, 1985). The subject of the *piazza d'Italia* recurs in de Chirico's *œuvre* just as time repeats itself in the Nietzschean 'eternal return', and in fact allows the artist to reinforce that return.

This practice of series and variations resonates significantly with that of his fellow artist from the days of 'Pittura Metafisica', Giorgio Morandi. The present lot was exhibited in 1948 at the XXIV Esposizione Biennale in Venice when De Chirico's rivalry with Morandi was at its peak, and De Chirico was incensed when Morandi was awarded the prize for Metaphysical Painting. In 1950 his response was to organise the first of three 'Anti-Biennial' exhibitions of works by himself and other 'anti-artists' at the Bucintoro Rowing Club.

De Chirico's long-lasting interest in the series of *Piazza d'Italia* was also nourished by the biographical and philosophical references from which the imagery itself was condensed. Scholars have often identified the grand architecture of these works with the *piazze* of Turin, a city which profoundly influenced de Chirico as early as 1911 when he spent there a few days on his way to Paris. Whilst the vast majority of the work in the series are unlocated *Piazza d'Italia*, the title of the present lot, *Malinconia torinese*, firmly locates the work in the city which was in his eyes 'the most enigmatic, the most disquieting city not only of Italy, but of the entire world' (G. d Chirico, 'La piazza', pp. 17-19, in M. Fagiolo dell'Arco, ed., *Giorgio de Chirico: i temi della metafisica*, Milano, 1985, p. 17).

Whilst the title of the work ties the composition firmly to Turin, the composition of *Malinconia torinese* is, like many of the *Piazza d'Italia*, highly influenced by a number of works that de Chirico executed in another important city for his artistic development - Paris. The dark grey Classical architecture seen on the right of *Malinconia torinese* made up almost all of *The Anxious Journey*, painted in Paris in 1913 and now in the collection of the Museum of Modern Art, New York (no. 86.1950). To the right of the composition, is just one tiny glimpse of a wall and the horizon through an arch, whereas the left hand side of the composition is dominated by a huge black steam engine powering towards the viewer - this is not the tiny steam engine seen in the far distance of *Malinconia torinese*.



GIORGIO DE CHIRICO (1888-1978)

Tre gladiatori

signed 'g. de Chirico' (upper right)

oil on canvas

31 1/2 x 23 5/8 in. (80 x 60 cm.)

Painted in 1963

£200,000-300,000

\$260,000-390,000

€240,000-350,000

PROVENANCE:

Paolo Berardelli, Rome, by 1976.

Private collection, Turin.

Galleria Mazzoleni, Turin, by 1989.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria d'Arte Nuova Gissi, *Giorgio de Chirico—Alberto Savinio, fratelli in Grecia*, November 2000 - January 2001, no. 15, n.p. (illustrated).

Palermo, Palazzo Ziino, *Giorgio De Chirico, Miti, enigmi, inquietudini*, October 2002 - January 2003, p. 64 (illustrated).

LITERATURE:

C. B. Sakrasischik, *Giorgio de Chirico, Catalogo generale, opere dal 1951 al 1970*, vol. I, Milan, 1976, no. 99, n.p. (illustrated).

D. Porzio, *Conoscere de Chirico, la vita e l'opera dell'inventore della pittura metafisica*, Milan, 1979, no. 313, p. 300 (illustrated).

Tre gladiatori is an appropriation of a series of gladiatorial paintings that de Chirico created in the late 1920s and early 1930s. These mysterious works depict strange battles and usually take place inside a bourgeois interior. They closely echo a scene in de Chirico's 1929 novel *Hebdomeros*, an acknowledged masterpiece of Surrealist literature in which the hero of the novel (a Ulysses-like alter-ego of de Chirico named 'Hebdomeros') encounters just such a scene in the early stages of his apparently hallucinatory or dream-like odyssey through a bizarre Mediterranean world beyond time. 'The enigma of this magnificent group of warriors, who in one corner of a room formed a polychrome block immobile in its gestures of attack and defense,' de Chirico wrote, was one 'basically only understood by [Hebdomeros] himself' (*Hebdomeros*, 1929, quoted in M. Holzhe, *Giorgio de Chirico*, Cologne, 2005, p. 78).

Tre gladiatori depicts three figures, one of which is presumably dead as he has been transformed into a green stone-like colour. The painting presents a bizarre faceless battle; the face of the dead warrior seemingly fallen on his shield is blank, another hidden and a third masked by his helmet. This gladiatorial combat over the fallen warrior may relate to an ancient Roman funeral tradition involving a special kind of gladiator, the *Bustuarii*. These were gladiators who fought around the *bustum*, or funeral pile of a dead person. It was a practice that had evolved out of the ancient Greek tradition of the sacrifice of slaves on a funeral pyre, where their blood was believed to appease the gods. In Ancient Rome it was believed that a gladiatorial battle around the deceased person would serve the same purpose.

As a tradition that the Romans are believed to have adopted from the Greeks, the idea of the *Bustuarii* was one that may well have appealed to de Chirico. In *Tre gladiatori*, the deceased figure, lying on his shield in the classical pose of the 'fallen warrior,' looks not only dead but as if encrusted in stone, more like a victim from Pompeii than a corpse or statue. In this respect, and fitting of the enigma of time that de Chirico often bestowed on his work, this figure may echo another mysterious passage from de Chirico's novel in which *Hebdomeros* encounters the figure of man known as King Lear: 'Lying down on the platform, as motionless as a log, he ('the man known as King Lear') no longer looked like a human being. But he did not look like a statue, either. Even when he turned over to take a few minutes' rest, there was nothing in his attitude reminiscent of those figures that lie on stone sarcophagi, be they Etruscan couples or landgraves armed from head to foot... Nor did he remind one of how gladiators lay, or warriors wounded or dying. This strange man looked more as though he were petrified, which is why he brought to mind the corpses uncovered at Pompeii. Through lying so long on the platform, he was finally becoming part of it, he was becoming platformized' (*ibid.*, pp. 15-16).

As de Chirico borrowed the images and themes of antiquity, the constant repetition of many of the key themes and motifs of his work stands as one of the first examples of appropriation in modern art. For de Chirico, who saw himself primarily as a philosophical painter, it was purely the idea expressed within a painting that was of value, never the artifact itself nor the means by which the idea was expressed. One of the first artists to recognize the central importance of this pioneering aspect of de Chirico's work was the Pop artist, Andy Warhol. In a tribute to the artist, and in recognition of his use of appropriation as an artistic technique, Warhol created a series of silkscreen paintings of de Chirico's work in the 1980s.



Detail of a relief depicting three gladiators from the monument of Lusius Storax, circa 30-50 A.D. Museo archeologico nazionale, Abruzzo. DeAgostini Picture Library/Scala, Florence.



MARINO MARINI (1901-1980)

Piccolo Cavallo, Gertrude

stamped with the artist's initials and numbered 'MM 5/6' (on the top of the base)

bronze with green and brown patina

Height: 15 1/4 in. (40 cm.)

Conceived in 1952

£200,000-300,000

\$260,000-390,000

€240,000-350,000

PROVENANCE:

Rudolph B. Schulhof, New York, by 1973.

Anonymous sale, Christie's, London, 25 June 2008, lot 520.

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

LITERATURE:

H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 292 (another cast illustrated p. 215).

Fondazione Marino Marini (ed.), *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 369, p. 258 (another cast illustrated).

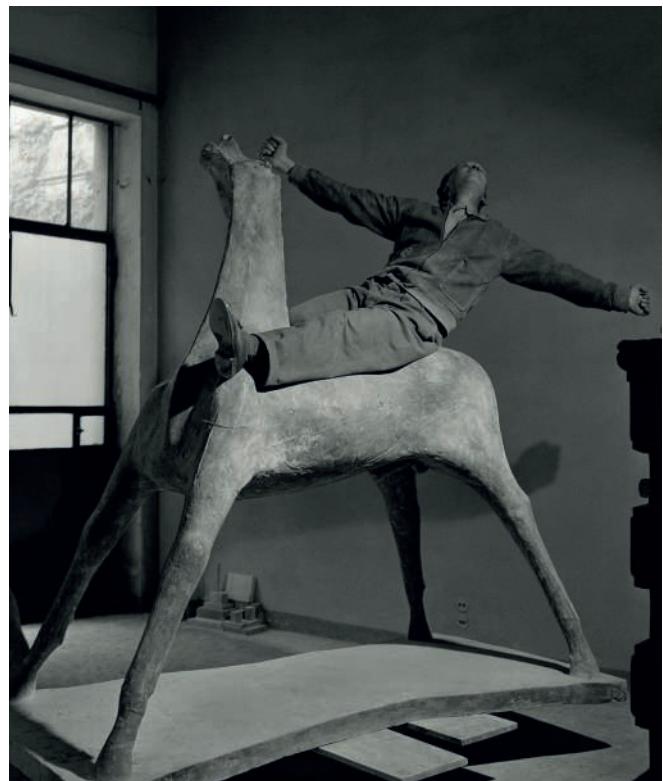
C. Pirovano, *Marino Marini scultore*, Milan, 1973, no. 302, p. 164 (another cast illustrated).

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

'Gertrude', il piccolo cavallo is a quintessential example of Marini's most iconic theme. Drawing upon one of the oldest subjects in art, Marini transformed this timeless theme, projecting onto its forms and connotations a new and modern sensibility. Dating from *circa* 1952, *Gertrude* depicts the ongoing dissolution of the monumental solidity which had characterized Marini's representation of the horse in earlier sculptures. Only a few years earlier, Marini's horses had exuded a graceful presence as his riders sat steady on their backs, joined in a mystic union that spoke of tradition and stability. From 1951 onwards, however, Marini's work was dominated by a sense of climax and crisis, where the rider is often in the process of being unseated by his steed. *Gertrude* can be seen to depict the moment after this fall, as the horse remains upright, exuding a powerful sense of stability and pride.

For Marini, the increased drama and discord featuring in his horses and riders reflected a more universal crisis in the world. He wrote: 'Personally, I no longer have the intention of celebrating the victory of a hero. I would like to express something tragic, almost the twilight of humanity, a defeat rather than a victory. If you consider, one after another, my statues... you will notice that each time the rider becomes less capable of mastering his horse and the animal becomes increasingly intractable and wilder instead of yielding. Quite seriously, I believe that we are approaching the end of the world' (quoted in H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, p. 491).

'Gertrude', il piccolo cavallo was named after Gertrude Bernoudy, the wife of the famous American architect William Adair Bernoudy. Gertrude was a keen collector and patron of artists such as Marini, Picasso and Moore and owned another version of the present work.



Il cavaliere Marino Marini on his horse in his studio in Milan, 1952.

Photo: Herbert List.

Photo: © Herbert List/Magnum Photos

Artwork: © DACS, 2017.

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

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





λ*404

ANDRÉ BRASILIER (B. 1929)

Le grand rivage

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'Le Grand Rivage André Brasilier. 1992' (on the reverse)

oil on canvas

35 x 57 ½ in. (89 x 146.4 cm.)

Painted in 1992

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Anonymous sale, Mainichi Art Auction, Tokyo, 8 October 2016, lot 1069.
Acquired at the above sale by the present owner.

Alexis Brasilier has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE COLLECTOR

λ*405

ANDRÉ BRASILIER (B. 1929)

Sous-bois doré

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'Sous. bois doré. André Brasilier. 2015' (on the stretcher)

oil and *sgraffito* on canvas

32 x 39 ½ in. (81.3 x 100.5 cm.)

Painted in 2015

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

Opera Gallery, Dubai.

Acquired from the above by the present owner.

Alexis Brasilier has confirmed the authenticity of this work.

EDGAR DEGAS (184-1917)

Cheval au trot, les pieds ne touchant pas le sol

stamped with the signature, numbered and inscribed with the foundry mark 'Degas 49/Q CIRE PERDUE AA HEBRARD' (on the base)

bronze with brown patina

Height: 9 1/8 in. (23.5 cm.)

Original wax version executed *circa* 1879-1881; this bronze cast in an edition numbered A-7, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

£300,000-500,000

\$390,000-650,000

€350,000-580,000

PROVENANCE:

Galerie Max Kaganovitch, Paris, by 1949.

Alex Reid and Lefevre, London.

Prof. Walter Hadorn, Bern, by whom acquired from the above in 1951.

Marlborough Fine Art Ltd., London.

Private collection, United States.

Anonymous sale, Christie's, New York, 19 May 1981, lot 314.

Acquired at the above sale, and thence by descent.

LITERATURE:

J. Rewald, *Degas Works in Sculpture, A Complete Catalogue*, New York, 1944, no. XI (another cast illustrated pp. 44-45).

J. Rewald, *Degas Sculpture, The Complete Works*, Zurich, 1957, no. XI, p. 142 (another cast illustrated pls. 13, 20-21).

J. Lassaigne & F. Minervino, *L'opera completa di Degas*, Milan, 1970, no. S51, p. 144 (another cast illustrated p. 143).

C. W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, fig. 62, p. 23 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, no. XI, p. 64 (another cast illustrated pp. 64-65).

S. Campbell, 'Degas: The Sculptures, A Catalogue Raisonné', in *Apollo*, no. 402, vol. CXLI, August 1995, no. 49, p. 34 (another cast illustrated fig. 47).

J. S. Czestochowski & A. Pingot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Milan, 2002, no. 49, p. 217 (another cast illustrated).

S. G. Lindsay, D. S. Barbour & S. G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, no. 8, pp. 88-89 (another cast illustrated p. 89).

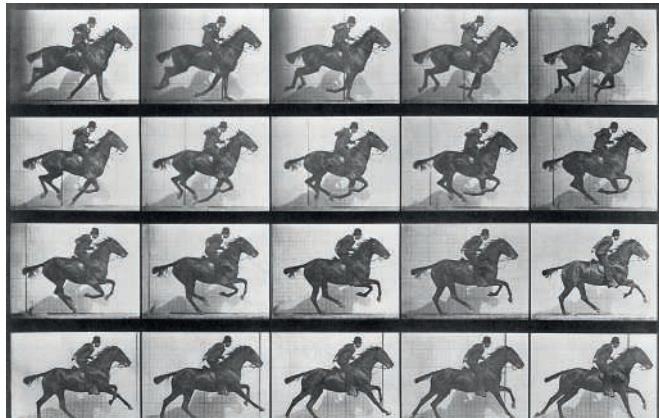
Depicting a spirited thoroughbred in motion *Cheval au trot, les pieds ne touchant pas le sol* is a dynamic, gestural, sculpture from a large and important body of work investigating movement of the equine body that Degas created, starting in the 1860s. This sculpture captures the horse lifting forward in a playful, bounding trot, recalling the gambolling chargers on the Parthenon frieze, the cocked foot echoing the bronze horses of Saint Mark's, and Verrocchio's mount of Colleoni. Breaking from a static, earthbound posture, *Cheval au trot, les pieds ne touchant pas le sol* is suspended without contact to the ground, investigating the muscular tension and shifting weight needed to move through space.

Degas was a frequent visitor to the racecourse Longchamps and had closely observed horses in movement for his early studies of the subject during the 1860s and 1870s. He would later become fascinated by Eadweard Muybridge's revolutionary stop-action photographs, published definitively in 1887, which took his understanding to a new level, showing every phase of bodily movement throughout the sequences of trotting, prancing, rearing, balking, and galloping steeds. 'Even though I had the opportunity to mount a horse quite often,' Degas later admitted, 'even though I could distinguish a thoroughbred from a half-bred without too much difficulty, even though I had a fairly good understanding of the animal's anatomy, I was completely ignorant of the mechanism of its movements [before Muybridge]' (quoted in exh. cat., op. cit., 1998, p. 185).

The gesturally sculpted nature of this work underscores the inherent wildness of its subject; and whilst Degas displays an intimate understanding of the physiognomy of the horse, as well he presents his artistic virtuosity, with tangible gesture and ambiguities of detail in the tail and head which are in places suggestive rather than fully descriptive. Unlike contemporary animalier sculptors such as Emmanuel Frémiet who favored the laborious reproduction of tiny anatomical details, Degas pioneered a looser and more 'painterly' handling, reflecting his growing assurance in his craft and his passionate enthusiasm for his equine subject matter. As late as 1888, over two decades after his first studies of the subject, Degas could still write, exhilarated, to his friend and fellow artist Albert Bartholomé, 'Happy sculptor...I have not yet made enough horses!' (quoted in exh. cat., op. cit., 1998, p. 197).



Alternate view of the present lot.



Eadweard Muybridge, *Galloping Horse*, plate 628 from *Animal Locomotion*, 1887. © Private Collection / The Stapleton Collection / Bridgeman Images.



λ*407

KEES VAN DONGEN (1877-1968)

Le cheval blanc

signed 'van Dongen.' (lower centre); inscribed 'Le cheval blanc (S. et M.)'
(on the reverse)
oil on canvas
19 ¾ x 25 ½ in. (50.2 x 65.1 cm.)

£120,000-180,000
\$160,000-230,000
€140,000-210,000

PROVENANCE:

Galerie Pétridès, Paris.
Anonymous sale, Sotheby's, New York, 16 May 1979, lot 262.
Gwynne Gallery, Tahoe City, California, by whom acquired at the above sale.
Private collection, by whom acquired from the above in 1979; sale, Christie's, London, 24 June 2009, lot 250.
Acquired at the above sale by the present owner.

Jacques Chalam des Cordes will include this work in his forthcoming Van Dongen *catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

Le cheval blanc illustrates through its simplicity the wealth and virtuosity of Kees Van Dongen's mature work. Probably painted in the French country side, the Dutchman would repeatedly paint the landscapes which he discovered during his several travels in different regions in France: From Normandy in Deauville, to Eure et Loire at Chartre; passing by the South of France, from Collioure to Mandelieu, Monte Carlos, Cannes or Nice.

In *Le cheval blanc*, the artist opts for a powerful, ordered composition: the right and left sections dominated respectively by the soft pink of the building and luxuriant yellow of the wheat field which create a striking contrast in surface; whilst beyond, the presence of other buildings emerging from the trees enliven the scene, whilst a subtle blue sky adds a touch of peacefulness. It is interesting to note that while the scene depicted in the present picture emphasizes the dominance of nature, the human presence is entirely omitted, making the horse the focal point.

Painted at the height of his fame, this work expresses the breadth of Van Dongen's artistic legacy, from the Nordic tonalities of his earliest landscapes to the resonance of his Fauve period.





THE PROPERTY OF A GENTLEMAN

***408**

LOUIS-MATHIEU VERDILHAN (1875-1928)

La place

signed 'LMVERDILHAN' (lower right)

oil on canvas

35 ¾ x 40 ½ in. (91 x 102.5 cm.)

£20,000-30,000

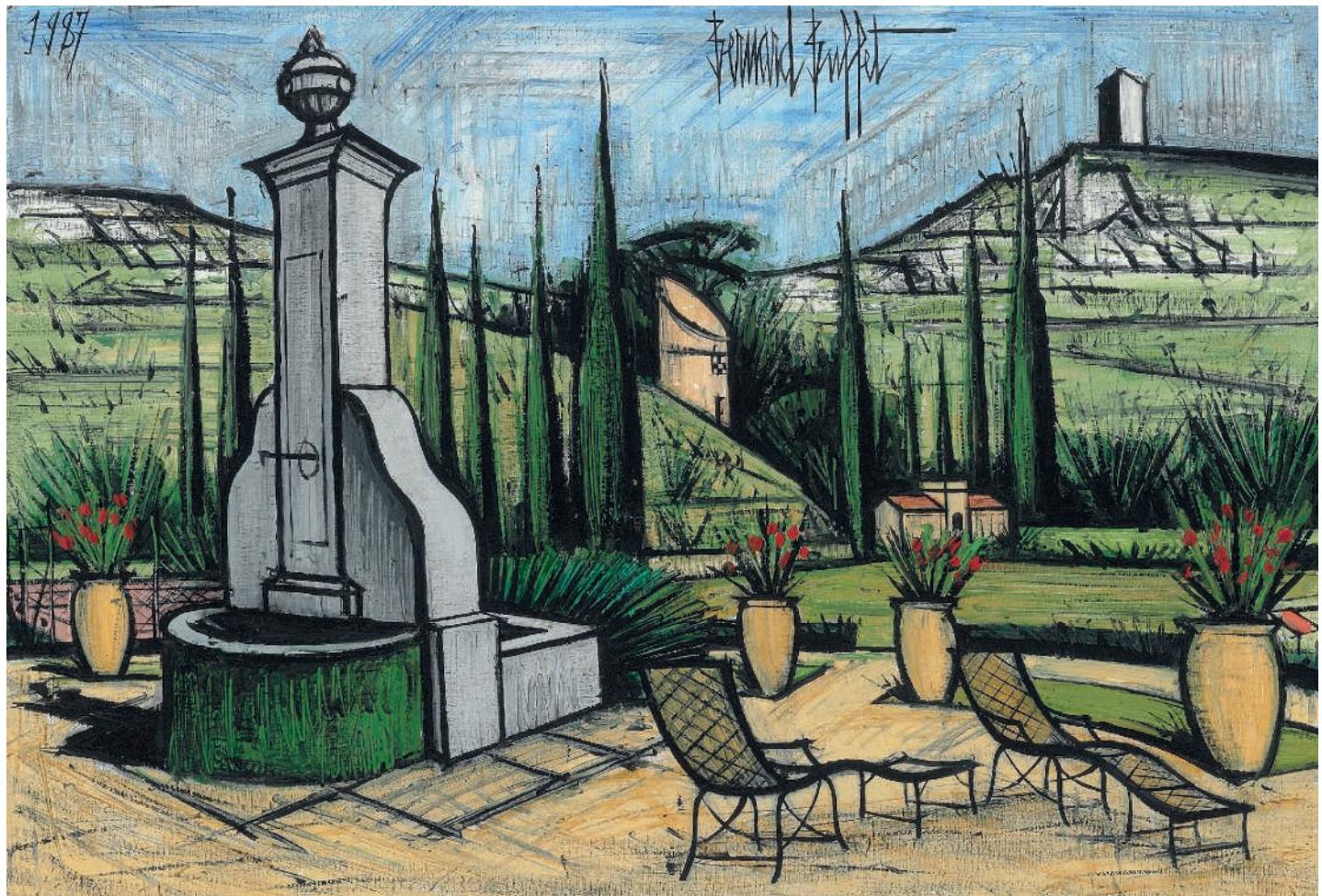
\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale, Christie's, London, 26 June 2002, lot 156.

Acquired at the above sale by the present owner.



λ*409

BERNARD BUFFET (1928-1999)

La Baume, la fontaine

signed 'Bernard Buffet' (upper right) and dated '1987' (upper left)
oil on canvas
35 x 51 1/8 in. (89 x 130 cm.)
Painted in 1987

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Galerie Taménaga, Tokyo (no. 251).
Private collection, Tokyo.
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.





411

λ410

ROBERT MARC (1943-1993)

Sans titre

signed 'ROBERT MARC' (lower centre)
oil on canvas
45 ½ x 29 in. (115.5 x 72.5 cm.)

£10,000-15,000
\$13,000-19,000
€12,000-17,000

PROVENANCE:

The artist's estate.
Forum Gallery, New York (no. FO 20453g).
Barry Friedman, Ltd., New York.
Acquired from the above by the present owner.

Annie Fromentin-Sangnier has confirmed the authenticity of this work.

λ*411

ANDRÉ LHOTE (1885-1962)

Nature morte

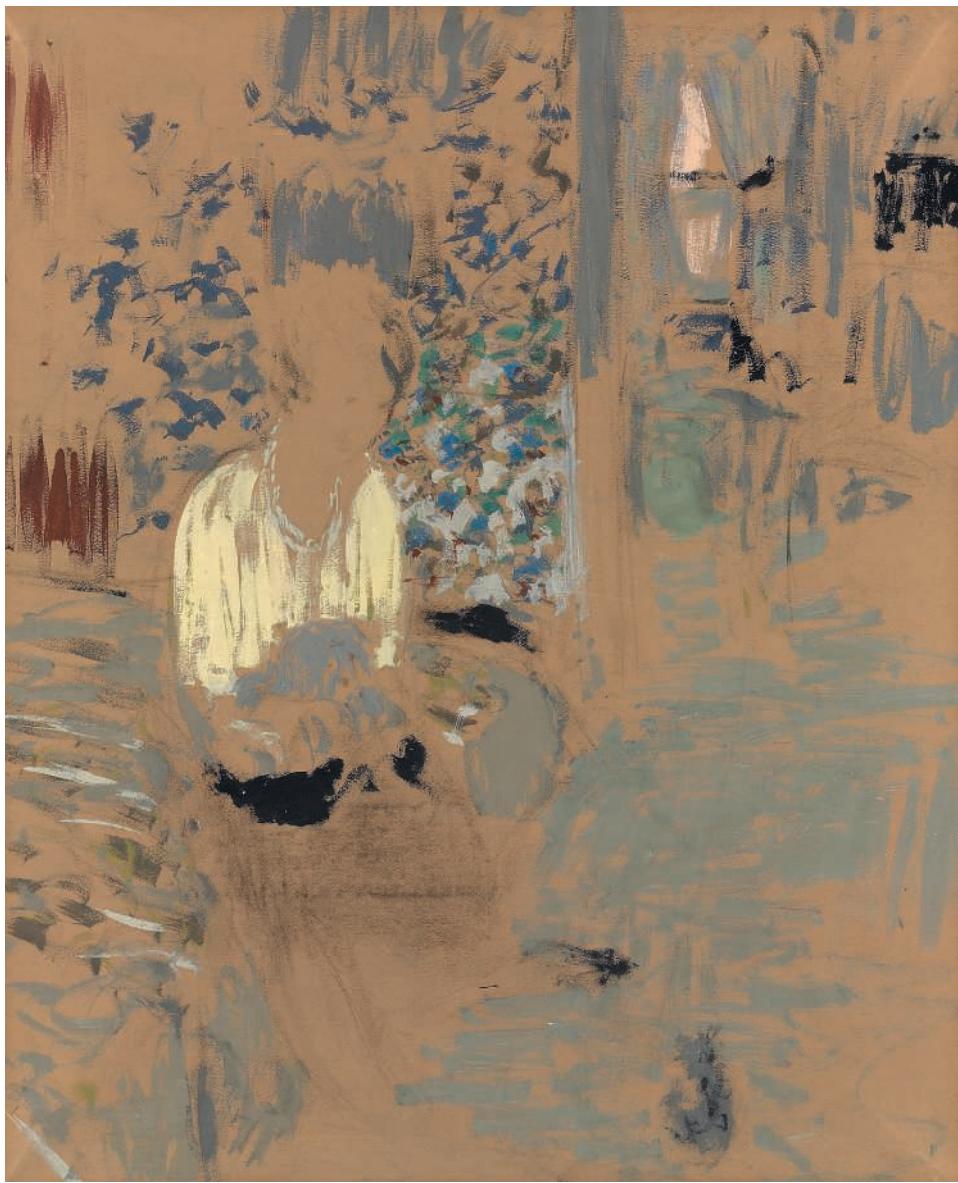
signed 'A. LHOTE.' (upper left)
oil on canvas
13 ¾ x 22 ½ in. (34 x 57 cm)
Painted circa 1917

£18,000-25,000
\$24,000-32,000
€21,000-29,000

PROVENANCE:

Mary & Nelle Mullen [Personal Secretary and Public Relations Director to Dr. Albert C. Barnes], Pennsylvania.
Marion Frings, Pennsylvania, acquired from the above in 1955, and thence by descent; sale, Freeman's, Philadelphia, 23 January 2017, lot 200.
Acquired at the above sale by the present owner.

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



PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*412

EDOUARD VUILLARD (1868-1940)

Comtesse Jean de Polignac

blind stamped with the signature 'E Vuillard' (lower right)
glue-based distemper on paper laid down on canvas
33 x 26 7/8 in. (84 x 68.2 cm.)

Painted in 1928

£50,000-80,000
\$65,000-100,000
€58,000-93,000

PROVENANCE:

Marie-Blanche de Polignac, Neuilly-sur-Seine.
Francis Poulen, Paris.
Paul Pétridès, Paris.
Anonymous sale, Palais Galliera, Paris, 19 June 1962, lot 91 (titled 'Esquisse pour le portrait de la Comtesse de Polignac').
Pierre M. Bloch, Paris.
Anonymous sale, Palais Galliera, Paris, 29 November 1969, lot 64 (titled 'Jeune femme au chien').
Anonymous sale, Sotheby's, London, 26 March 1980, lot 242 (titled 'Dame et petit Chien à l'Intérieur').

J.P.L. Fine Arts, London, by whom acquired at the above sale.

Lillian Heidenberg, New York.

Anonymous sale, Sotheby's, London, 28 June 1989, lot 114.

Ahoyama Gallery, Tokyo.

Anonymous sale, Christie's, New York, 14 November 1996, lot 269.

Private collection, Switzerland, acquired at the above sale and thence by descent.

EXHIBITED:

London, J.P.L. Fine Arts, *Impressionist and Modern Drawings and Watercolours 1859-1962*, May - June 1980, no. 28, p. 41 (illustrated).

London, J.P.L. Fine Arts, *E Vuillard*, May - July 1983, no. 28, p. 41 (illustrated).

Melbourne, Tolarno Galleries, *Edouard Vuillard, K.-X. Roussel*, July - August 1985, no. 40; this exhibition later travelled to Sydney, Holdsworth Contemporary Galleries.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. XII-53, p. 1478 (illustrated).

This work is a study for the oil painted circa 1928-1932 *La comtesse Marie-Blanche de Polignac* in the collection of the Musée D'Orsay in Paris, no. AM 3600.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*413

HENRI EVENEPOEL (1872-1899)

Au boulevard, cinq heures du soir

signed 'h evenepoel' (lower right)

oil on canvas

20 1/4 x 16 in. (51.5 x 41 cm.)

Painted *circa* 1897

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Charles Didisheim, Brussels, by whom acquired directly from the artist, and thence by descent; sale, Christie's, London, 22 June 2011, lot 482.

Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Cercle Artistique et Littéraire, *Exposition d'oeuvres de Henri Evenepoel*, December 1897 – January 1898, no. 49.

Brussels, Musées royaux des Beaux-Arts de Belgique, *Henri Evenepoel*, March – June 1994, no. 184, p. 280 (illustrated).

LITERATURE:

Henri Evenepoel archive (no. AACB 76613/448).

Henri Evenepoel in a letter to Edmond Evenepoel (no. AACB 19403).

Henri Evenepoel in a letter to Louise van Mattemburgh, 10 January 1898.

P. Lambotte, *Henri Evenepoel*, Brussels, 1908, p. 102 (titled 'Au boulevard').

C. de Mey, *Henri Evenepoel* [unpublished catalogue], p. 105.

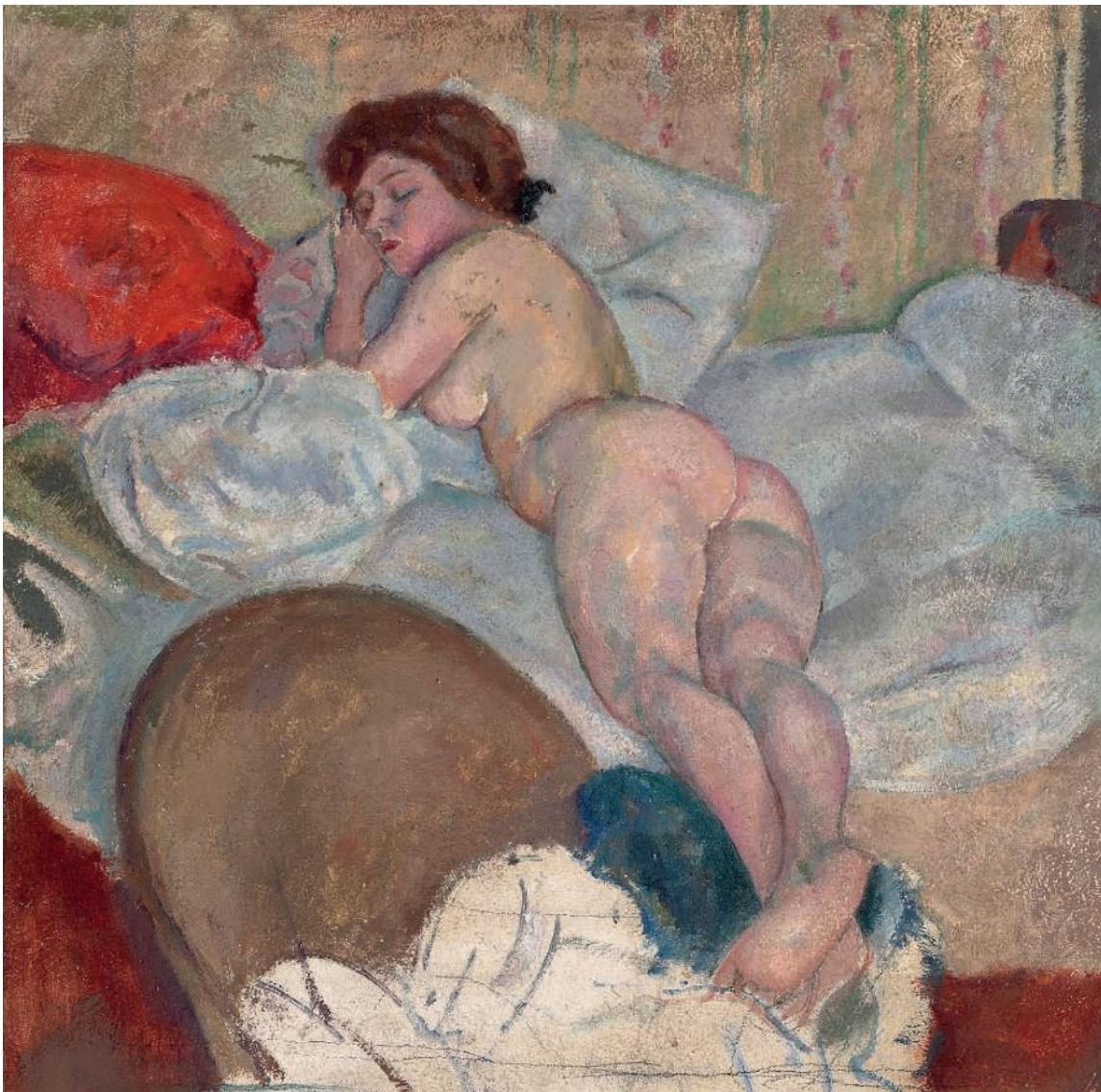
R. Grenaille, *La peinture en Belgique de Rubens aux surréalistes*, Paris, 1958, p. 121 (titled 'Au boulevard').

P. Haesaerts, *Histoire de la Peinture Moderne en Flandre*, Brussels, 1960, p. 25.

L. Haesaerts (ed.), *Dictionnaire des Peintres*, Brussels, 1974, p. 213.

H. Coenen, 'Maltechnische Anmerkungen den Ölgemälden, Henri Evenepoels, Eine kunsthistorische Näherung', in *Das 19. Jahrhundert und die Restaurierung*, Munich, 1987, p. 229 (illustrated).

D. Derrey-Capon, 'Henri Evenepoel, catalogue raisonné de l'oeuvre peint' in exh. cat., *Henri Evenepoel*, Brussels, 1994, no. 184, p. 280 (illustrated).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*414

JULES PASCIN (1885-1930)

Dans une chambre d'hôtel

oil on board laid down on cradled panel
17 ½ x 17 ¼ in. (44.3 x 44 cm.)

Painted in Paris in 1908

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Lucie Krohg, Paris.
Anonymous sale, Hôtel Drouot, Paris, 6 April 1936, lot 119.
Victor & Marguerite Bossuat, Montmorancy.
Théodule Bossuat, Paris, by descent from the above in 1945, and thence by descent in 1981; sale, Christie's, London, 22 June 2005, lot 199.
Private collection, by whom acquired at the above sale; sale, Christie's, London, 25 June 2014, lot 413.
Acquired at the above sale by the present owner.

LITERATURE:

Y. Hemin, G. Krohg, K. Perls & A. Rambert, *Pascin, catalogue raisonné, peintures, aquarelles, pastels, dessins*, vol. I, Paris, 1984, no. 18, p. 42 (illustrated).



THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*415

EUGÈNE BOUDIN (1824-1898)

Plougastel. Femmes attendant le bac

signed and dated 'E. Boudin. 70' (lower left)

oil on canvas

17 5/8 x 25 1/2 in. (44.8 x 64.8 cm.)

Painted in 1870

£45,000-65,000

\$59,000-84,000

€53,000-75,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 31 May 1919, lot 12.

Anonymous sale, Galerie Charpentier, Paris, 14 June 1957, lot 56 (titled 'Bretonnes au bord de la mer').

Private collection, Switzerland, by whom acquired at the above sale, and thence by descent.

EXHIBITED:

Lausanne, Fondation de l'Hermitage, *Eugène Boudin. A l'aube de l'impressionisme*, July - October 2000, no. 11, p. 168 (illustrated p. 46).

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 536, p. 200 (illustrated).



λ416

AUGUSTE HERBIN (1882-1960)

Pont Neuf

signed 'Herbin' (lower right)

oil on canvas

15 1/4 x 18 1/4 in. (38.5 x 46.3 cm.)

Painted in 1902

£25,000-35,000

\$33,000-45,000

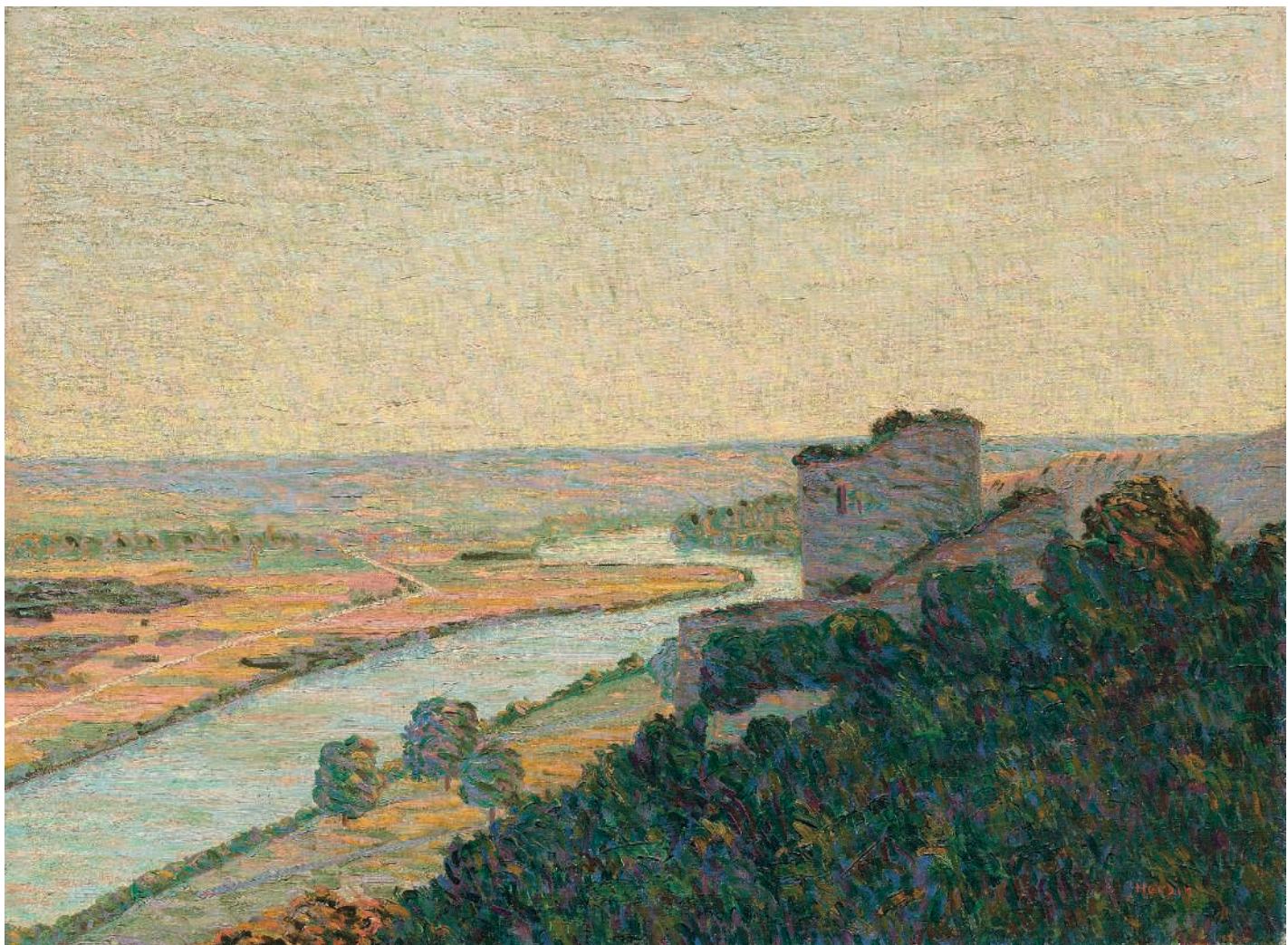
€29,000-40,000

PROVENANCE:

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

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, no. 19, p. 282 (illustrated; with incorrect dimensions).



λ417

AUGUSTE HERBIN (1882-1960)

Le Château-Gaillard

signed 'Herbin' (lower right)

oil on canvas

21 1/2 x 29 in. (54.5 x 73.5 cm.)

Painted in 1906

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

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

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, no. 85, p. 294 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

418

MAXIME MAUFRA (1861-1918)

La vague échevelée, Saint-Guénolé, Penmarch

signed and dated 'Maufra 98.' (lower right)

oil on canvas

25 ¾ x 32 in. (65.3 x 81 cm.)

Painted in 1898

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 4884), by whom acquired directly from the artist on 16 December 1898.

Marie-Louise d'Alayer, by descent from the above, by July 1949.

Galerie Doyen, Vannes.

Private collection, London, by whom acquired from the above in 2012.

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



419

MAXIME MAUFRA (1861-1918)

Le port du Pouldu, l'embouchure de la Laïta

signed and dated 'Maufra.91.' (lower right)

oil on canvas

31 1/4 x 43 3/8 in. (80.5 x 110 cm.)

Painted in 1891

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Jacques Dupois, Landes; his sale, Ader Picard Tajan, Paris, 23 October 1989, lot 47 (titled 'Bretagne: le hameau').

Anonymous sale, Sotheby's, London, 4 April 1990, lot 384 (titled 'Bretagne - le hameau').
Kunsthandel Frans Jacobs, Amsterdam.

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

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



PROPERTY FROM A FAMILY COLLECTION

420

MAURICE DENIS (1870-1943)

Une réunion musicale

with the artist's monogram 'MAVD' (lower right)

oil on panel

9 3/4 x 14 1/8 in. (24.6 x 36.5 cm.)

Painted *circa* 1912

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist's estate.

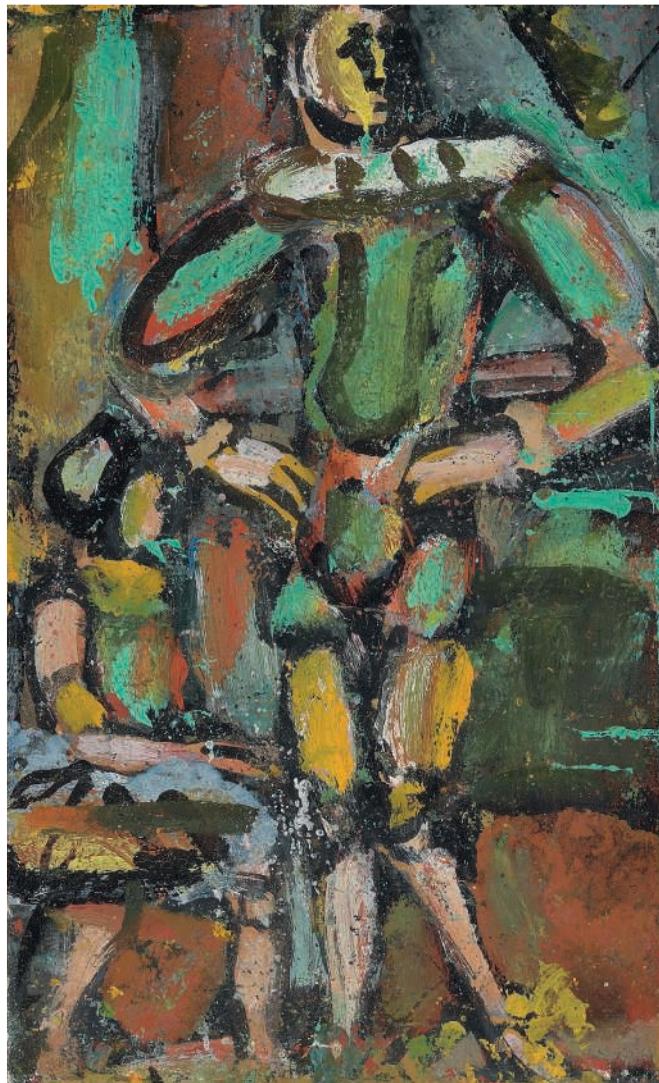
Pierre Berès, Paris, by 1966.

Anonymous sale, Sotheby's, London, 31 October 1973, lot 37.

Private collection, Greece, acquired at the above sale, and thence by descent.

Claire Denis and Fabienne Stahl will include this work in their forthcoming Maurice Denis catalogue raisonné.

The picture shows a musical gathering around the pianist Blanche Selva. Maurice Denis made her acquaintance at the Schola Cantorum where Selva had been appointed a professor in 1902. The scene takes place either in the Salle Marguerite Gaveau, a musical salon situated above the Salle Gaveau, one of the most prestigious concert halls in Paris, inaugurated in 1907, or in the Schola Cantorum. The identification of the protagonists is not easy, but Claire Denis has suggested that the figures are, from left to right: Paul Poujaud (seated), Vincent d'Indy and Louis Laloy (standing), Blanche Selva and Berthe de La Laurencie (seated at the piano) and Maurice Alquier (standing at the extreme right). Paul Poujard and Blanche Selva were also painted together by Denis in 1912 for *La Sonate*, a tondo for the decoration of a cupola at the Théâtre des Champs-Elysées in Paris.



THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

λ*421

GEORGES ROUAULT (1871-1958)

Clown et petite danseuse

with the atelier stamp and signed by Isabelle Rouault [the daughter of the

artist] (on the reverse)

oil, gouache and ink on paper laid down on canvas

11 ½ x 7 ½ in. (29.5 x 18.2 cm.)

Executed *circa* 1938

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

The artist's estate.

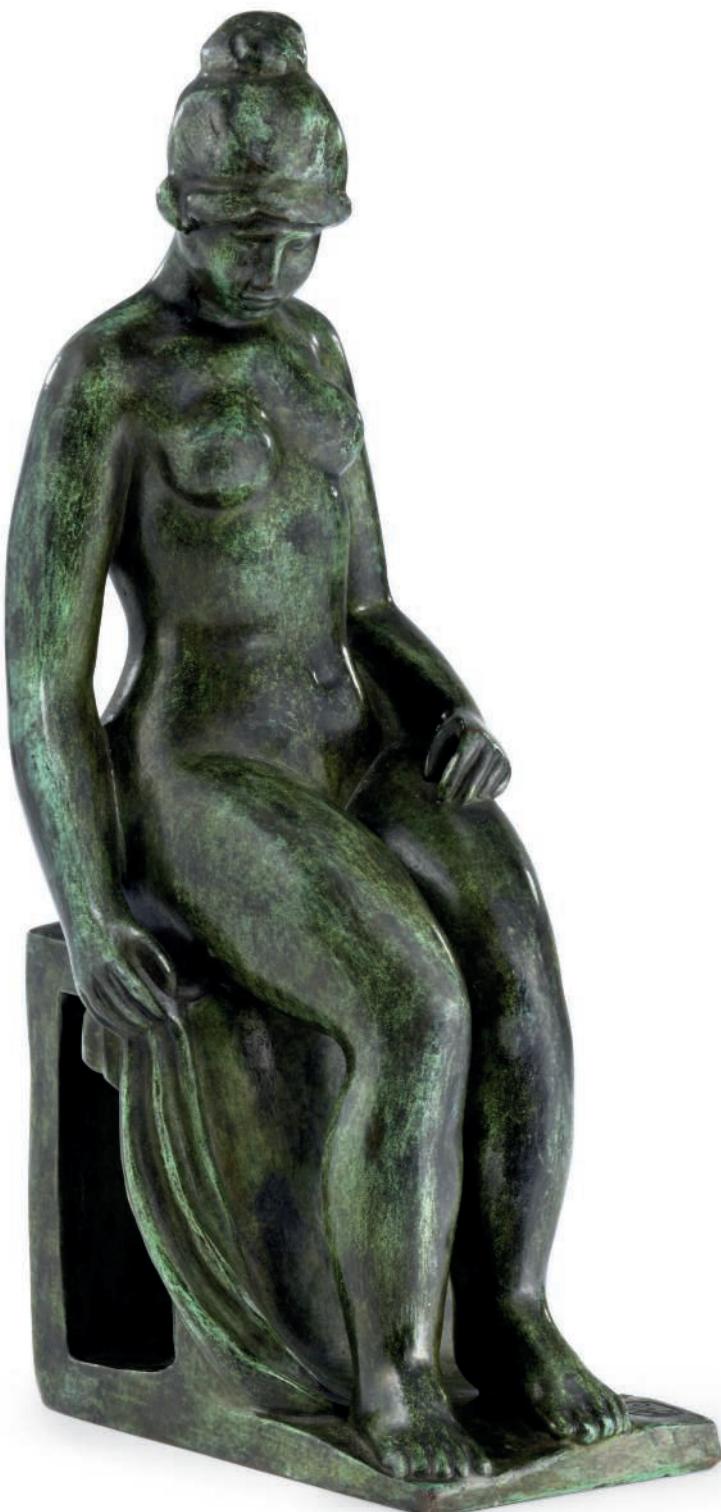
Anonymous sale, Christie's, London, 3 December 1996, lot 164.

Acquired at the above sale by the present owner.

The Fondation Georges Rouault has confirmed the authenticity of this work.

Clown et petite danseuse bears strong similarity to several studies entitled *Parade* (Rouault & Dorival; 1369-1371, 1386-1387) from *Cirque de l'étoile filante* [*The Circus of the Shooting Star*], a theme which Rouault had worked on as a series of colour etchings to be produced as a book with his publisher Ambroise Vollard between 1926 – 1938. The same composition later appears once again, as with the present work, in *Parade* (Rouault & Dorival, 2093). Further examples can be seen executed in a horizontal format in the collection of the Centre Pompidou, Paris.

In this composition, Rouault explores the interaction between the two characters of his much beloved circus; the tragic, fumbling clown and the delicate, petite, dancer, producing a humorous contrast. Their encounter in this context can be seen to stand in as a metaphor for the sense of otherness in human relationships. At the same time, the awkwardness of this juxtaposition is contextualised by their common affiliation within the circus, a group, often familial in their relationship to one another, where misfits may find togetherness, even belonging.



422

*422

ARISTIDE MAILLOL (1861-1944)

Grande femme assise au socle ajouré

signed with monogram and numbered 'AM 6/6' (on the top of base); inscribed with the foundry mark 'Alexis Rudier. Fondeur. Paris.' (on the back of the base)
bronze with green and brown patina
Height: 12 in. (30.5 cm.)
Conceived in 1920 and cast by 1952

£25,000-35,000
\$33,000-45,000
€29,000-40,000

PROVENANCE:

Dina Vierny, Paris.
Perls Galleries, New York.
Sanjougon Gallery, Tokyo.
Umeda Gallery, Osaka.
Private collection, Japan.
Acquired from the above by the present owner.

LITERATURE:

W. George, *Aristide Maillol*, London, 1965, p. 176 (another cast illustrated p. 179).
W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 170 (another cast illustrated p. 179).

Olivier Lorquin has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

423

CAMILLE PISSARRO (1830-1903)

Baigneuse les pieds dans l'eau

stamped with the artist's initials 'C.P.' (Lugt 613a; lower right)
oil on canvas
8 ¾ x 6 ¾ in. (22.2 x 16.2 cm.)
Painted *circa* 1896

£50,000-70,000
\$65,000-91,000
€58,000-81,000

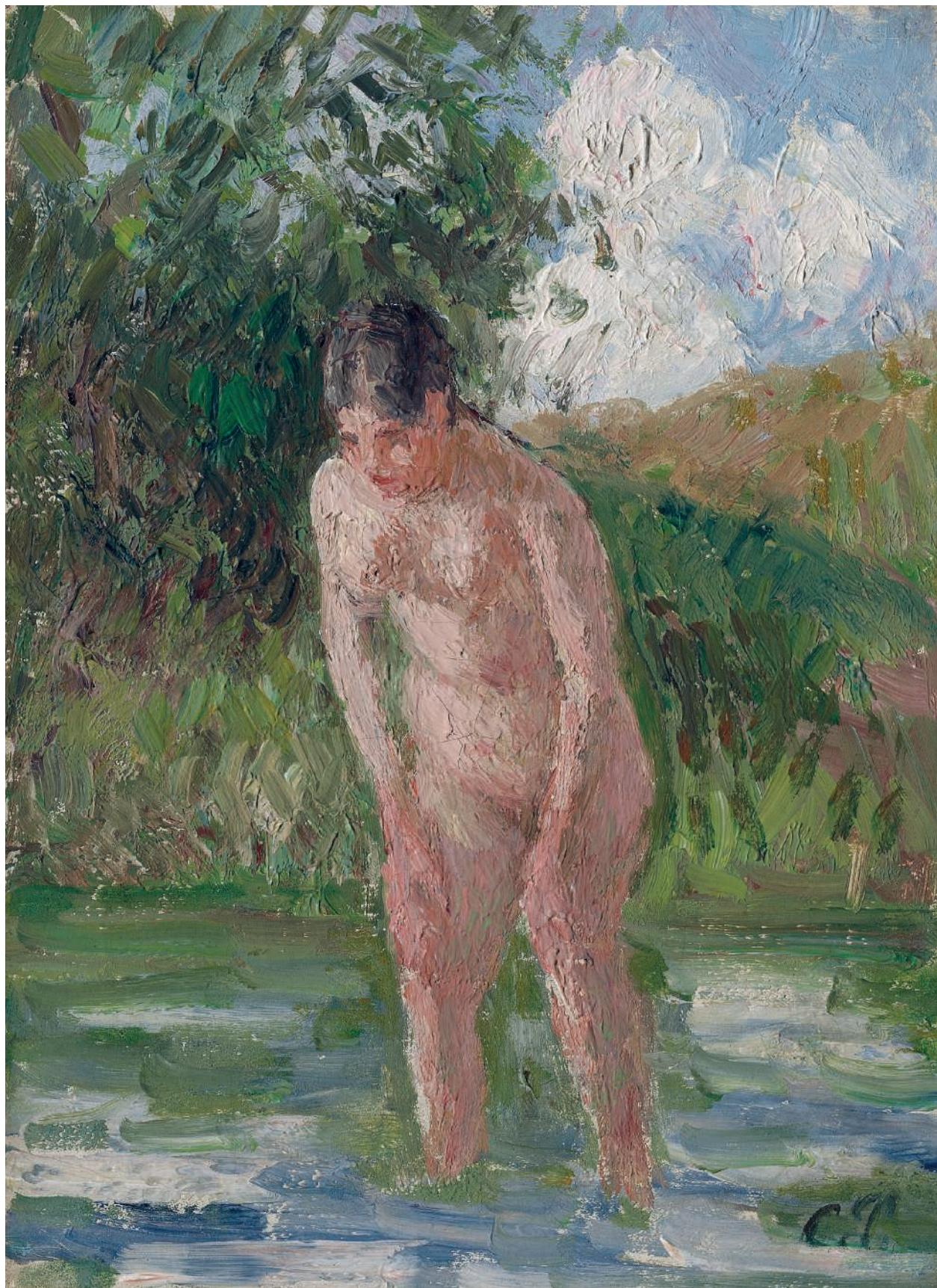
PROVENANCE:

Private collection, France, by whom acquired in the 1930s, and thence by descent.

LITERATURE:

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1106, p. 698 (illustrated).

In a letter of 3 July 1893 to Lucien, Camille describes his first experiments with bathing compositions, 'I also worked on several studies of peasants bathing in a clear stream, under the shade of some poplars. The tropical heat encourages you towards motifs full of shadows beside streams, and I feel that I am creating great poetry from it.' (J. Baily-Herzberg, *Correspondance de Camille Pissarro*, vol. 3, 1891-1894, Paris, 1988, letter no. 905).



*424

CAMILLE PISSARRO (1830-1903)

Paysanne dans un champ, La Varenne-Saint-Hilaire

stamped with the artist's initials 'C.P.' (Lugt 613a; lower right)

oil on canvas

7 1/8 x 13 7/8 in. (18 x 35.2 cm.)

Painted *circa* 1865

£50,000-80,000

\$65,000-100,000

€58,000-93,000

PROVENANCE:

The artist's estate.

Julie Pissarro, Paris, by descent from the above, in 1904; sale, Galerie Georges Petit, Paris, 3 December 1928, lot 53.

Schutzderman collection, France, by whom acquired at the above sale.

Anonymous sale, Hôtel Drouot, Paris, 3 May 1932, lot 60.

Dr. Margaret Froelicher, New York.

Mr. & Mrs. J. Seward Johnson, New Jersey, by 1972; sale, Sotheby's, New York, 5 November 1981, lot 171A.

J. M. Rutey, acquired at the above sale.

Acquired from the above by the present owner.

EXHIBITED:

New York, André Seligmann Gallery, *Pissarro*, 1939, no. 1161.

Philadelphia, Museum of Art, *Summer Loans: Nineteenth and Twentieth Century Paintings*, 1972, no. 35.

LITERATURE:

'Two French Artists: Pissarro and Sisley' in *The New York Times*, 16 December 1928, p. 14.

L. R. Pissarro & L. Venturi, *Camille Pissarro, son art—son oeuvre*, San Francisco, 1989, vol. I, no. 44, p. 83
(illustrated, vol. II, pl. 8).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 99, p. 91 (illustrated).





PROPERTY FROM A PRIVATE DUTCH COLLECTION

425

HENRI LEBASQUE (1865-1937)

Fleurs dans un vase

signed 'Lebasque' (lower right)
oil on canvas
21 1/4 x 18 1/2 in. (55.2 x 47 cm.)

£20,000-30,000
\$26,000-39,000
€24,000-35,000

PROVENANCE:

Dr. Martin Schunck, Trier, by whom acquired in the 1950s; sale, Nagel Auktionen, Stuttgart, 11 December 2014, lot 6012.
Acquired at the above sale by the present owner.

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

PROPERTY FROM A PRIVATE BRITISH COLLECTION

426

HENRI FANTIN-LATOUR (1836-1904)

Dahlia

signed and dated 'Fantin.74' (lower left)
oil on canvas
19 1/4 x 15 5/8 in. (49 x 39.6 cm.)
Painted in 1874

£60,000-80,000
\$78,000-100,000
€70,000-93,000

PROVENANCE:

Kunsthandel Frans Buffa en Zonen, Amsterdam, by August 1936.
Private collection, Scotland.
Acquired from the above by the present owner.

EXHIBITED:

Grenoble, Musée Bibliothèque de Grenoble, *Centenaire de Henri Fantin-Latour*, August - October 1936, no. 133, p. 28 (titled 'Bouquet de dahlias dans un vase bleu foncé').

Galerie Brame & Lorenceau have confirmed the authenticity of this painting and will include it in their forthcoming *catalogue raisonné* of paintings and pastels.



426

'He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of colour' (Jacques Emile Blanche in 'Fantin-Latour', *Revue de Paris*, 15 May 1906, pp. 311-312).

Marcel Proust, in his novel *Temps retrouvé*, the final volume of his monumental *A la recherche du temps perdu*, described his fictional painter Elstir as "the artist who is cited by connoisseurs today as our leading flower-painter, superior to even Fantin-Latour" (A. Mayor and T. Kilmartin, trans., *The Past Regained*, London, 1981, p. 34). Writing some twenty years after Fantin's death, Proust was secure in the knowledge that Fantin's reputation was such that even his readers among a later generation would know of the painter's fame—and, as time would prove, many more down to the present day.

In the present work from 1874, the fullness of bloom in the artist's chosen bouquet is exquisitely captured through sensitive and dynamic treatment, lending both delicacy and abundant form to the colour-saturated blooms. A lively array, the artist has included some flowers in bud, others in full bloom, which lends a movement and vivacity to this still life, as though it is in fact alive rather than still as the genre suggests. The subtle glints on the vase highlight its translucence and smoothness, counterbalancing the soft, fluffy, textured flowers and providing a depth of a different character within the composition and adding to the romanticism of the atmosphere.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*427

LOUIS VALTAT (1869-1952)

Bouquet de fleurs

signed with the artist's initials 'L.V.' (lower right)

oil on canvas

15 1/2 x 13 in. (39.5 x 33 cm.)

Painted *circa* 1903

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 16 December 1998, lot 35.

Kunsthandel Ivo Bouwman, The Hague.

Anonymous sale, Christie's, Amsterdam, 17 November 2009, lot 119.

Acquired at the above sale by the present owner.



λ428

LOUIS VALTAT (1869-1952)

Bouquet de fleurs

Stamped with the artist's initials 'L.V' (Lugt 1771bis; lower right)
oil on canvas

18 1/8 x 13 in. (46 x 33 cm.)
Painted in 1911

£12,000-18,000
\$16,000-23,000
€14,000-21,000

PROVENANCE:

Galerie Le Chapelin, Paris.
Acquired from the above by the present owner in *circa* the late 1970s.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I, Neuchâtel, 1977, no. 938 (illustrated p. 105).

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 will 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 Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was 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 collection 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 E2(h)(ii) 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: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vi) 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;

(vii) 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

(viii) 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_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 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: 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) Watches

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 Ψ 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) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's **LIVE**™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's **LIVE**™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 RECORDING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a * symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale**. 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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△
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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNIED FOR AUCTION

△ 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 **△** 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 **◆**.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

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.

EXPLANATION OF CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ... / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ... / "Dated ... /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ... / "With date ... /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London, E10 7DQ. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the lot remains with Christie's or is removed elsewhere. If the **lot** is transferred to Momart, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Momart. All collections from Momart will be by pre-booked appointment only.

Tel: +44(0)207 839 9060

Email: cscollectionsuk@christies.com.

If the lot remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

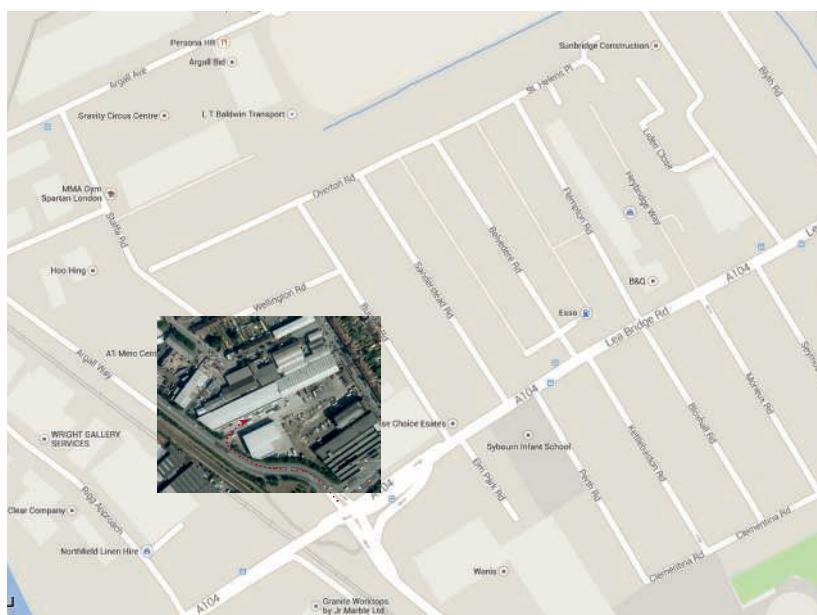
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



19/10/16



MOMART

Moved by Art

Units 9-12, E10 Enterprise Park,
 Argall Way, Leyton,
 London E10 7DQ
 tel: +44 (0)20 7426 3000
 email: pcandauctionteam@momart.co.uk



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Pablo Picasso (1881-1973)

Femme écrivant (Marie-Thérèse)

signed 'Picasso' (upper left); inscribed and dated 'Boisgeloup 26 mars XXXIV.' (along the lower edge)

oil on canvas

31 7/8 x 25 1/2 in. (80.9 x 64.7 cm.)

Painted in Boisgeloup on 26 March 1934

£25,000,000-40,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

London, 27 June 2017

Viewing: 17-27 June 2017

8 King Street

London SW1Y 6QT

CONTACT

Jay Vincze

+44 207 389 2536

jvincze@christies.com

CHRISTIE'S



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Max Beckmann (1884-1950)

Hölle der Vögel

oil on canvas

47 1/8 x 63 1/8 in. (119.7 x 160.4 cm.)

Painted in 1937-1938

ESTIMATE ON REQUEST

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

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8 King Street

London SW1Y 6QT

CONTACT

Jay Vincze

+44 207 389 2536

jvincze@christies.com

CHRISTIE'S



Sigmar Polke (1941-2010)
Untitled (Gepäcknetz)
signed and dated 'S. Polke 81' (lower right)
acrylic, gouache and spray paint on cut-out paper
39 ¾ x 27 ½ in. (100 x 70 cm.)
Executed in 1981
£100,000-150,000

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 7 October 2017

VIEWING

30 September - 7 October 2017
8 King Street
London SW1Y 6QT

CONTACT

Alexandra Werner
+44 207 389 2713
awerner@christies.com

CHRISTIE'S



INVITATION TO CONSIGN

CONSTANTIN BRANCUSI (1876-1957)

La muse endormie

patinated bronze with gold leaf

10 ½ in. (26.7 cm.)

Original marble version carved in 1909-1910; this bronze version cast by 1913

WORLD RECORD PRICE REALIZED: \$57,367,500

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, November 2017

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Jessica Fertig
jfertig@christies.com
+1-212-636-2050

CHRISTIE'S



ACHILLE LAUGÉ (1861-1944)
Route bordée de genêts devant Cailhau
signed and dated 'A.Laugé 10' (lower right)
oil on canvas
19½ x 28½ in. (49.8 x 72.7 cm.)
Painted in 1910
£15,000-20,000

IMPRESSIONIST & MODERN ART

Online Auction, 20–30 June 2017

VIEWING

24-29 June 2017
85 Old Brompton Road
London SW7 3LD

CONTACT

Alice Murray
amurray@christies.com
+44 (0)207 389 2423

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST & MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 JUNE 2017
AT 10.30 AM AND AT 2.30 PM

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

CODE NAME: HANNAH/COSIMA
SALE NUMBER: 14240/14241

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.

3. I agree to be bound by the Conditions of Sale printed in the catalogue.

4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14240/14241

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
Postcode	
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	
Signature	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)
Address of Bank(s)
Account Number(s)
Name of Account Officer(s)
Bank Telephone Number

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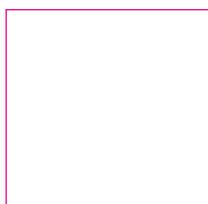
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