

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

LONDON 28 FEBRUARY 2018

CHRISTIE'S





IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 FEBRUARY 2018










Bernard Buffet


Bernard Buffet
1989




Alberto Giacometti




MARC
CHAGALL


F.L. 53

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 FEBRUARY 2018

PROPERTIES FROM

FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

BELMONT HOUSE, SUSSEX

FORMERLY IN THE RAYMONE AND BLAISE CENDRARS COLLECTION

ATELIER DEGAS

THE EPPLER FAMILY COLLECTION

THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

THE ESTATE OF EILEEN JOSTEN LOWE

FORMERLY IN THE JONAS NETTER COLLECTION

THE COLLECTION OF EVELYN AND JEROME OREMLAND

THE ORTIZ-PATIÑO COLLECTION

THE COLLECTION OF WILHELM REINOLD

THE HEIRS OF MAX AND MARGARETHE RUDENBERG

THE COLLECTION OF ANTONI TAPIES

THE TRITON COLLECTION FOUNDATION

AUCTION

Wednesday 28 February 2018
at 10.00 am (lots 201-359) and at 2.00 pm (lots 401-627)

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

VIEWING

Tuesday	20 February	10.00 am - 4.30 pm
Wednesday	21 February	9.00 am - 4.30 pm
Thursday	22 February	9.00 am - 4.30 pm
Friday	23 February	9.00 am - 4.30 pm
Saturday	24 February	12.00 pm - 5.00 pm
Sunday	25 February	12.00 pm - 5.00 pm
Monday	26 February	9.00 am - 8.00 pm
Tuesday	27 February	9.00 am - 3.00 pm

AUCTIONEERS

Andreas Rumbler, Georgina Hilton, Adrien Meyer, William Porter & Nicolas Orchard

POST-SALE SERVICES

Florencia Moscova
(Works on Paper Sale)
Toby Weatherall
(Day Sale)
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, these sales should be referred to as
CLAUDIA-15471
(Lots 201-359) and
KATIA-15472
(Lots 401-627)

CONDITIONS OF SALE

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

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

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

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

[30]

COPYRIGHT NOTICE
No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

CHRISTIE'S

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

View catalogues and leave bids online at
christies.com



CONTENTS

13 Auction Information

17 Specialists and Services for this Auction

18 Property for Sale

532 Image Credits

534 Conditions of Sale • Buying at Christie's

537 VAT Symbols and Explanation

538 Symbols used in this Catalogue and Important Notices

539 Storage and Collection

553 Absentee Bids Form

IBC Index

FRONT COVER:
Lot 428

INSIDE FRONT COVER:
Lot 261

PAGE: 2-3
Lot 253
Lot 508

PAGE: 4-5
Lot 267

PAGE: 6-7
Lot 290
Lot 490

PAGE:8-9
Lot 466
Lot 219

PAGE: 10-11
Lot 433
Lot 506

PAGE: 12
Lot 330

OPPOSITE:
Lot 511

INSIDE BACK COVER:
Lot 429

BACK COVER:
Lot 233

IMPRESSIONIST AND MODERN ART

AMERICAS



Allegra Bettini
Head of Online Sales



Max Carter
Head of Department



Cyanne Chutkow
Deputy Chairman



Sarah El-Tamer
Associate Specialist



Jessica Fertig
Head of Evening Sale



Vanessa Fusco
Head of Works on Paper and Day Sale



Conor Jordan
Deputy Chairman



Sharon Kim
International Director



David Kleiweg de Zwaan
Specialist



Adrien Meyer
Co-Chairman



Vanessa Prill
Cataloguer



Morgan Schoonhoven
Specialist, West Coast



Jennie Sirignano
Junior Specialist

EUROPE & ASIA



Chie Banta
General Manager
Japan



Mariolina Bassetti
Chairman
Italy



Lea Bloch
Junior Specialist
Paris



Tan Bo
Director
Beijing



Tudor Davies
Head of Department
Paris



María García Yelo
Business Development
Madrid



Roni Gilat-Baharaff
Managing Director
Tel Aviv



Anika Guntrum
International Director
Paris



Valerie Hess
Specialist
Paris



Elaine Holt
Senior Director
Hong Kong



Jetske Homan van der Heide
Chairman
Amsterdam



Hans Peter Keller
Head of Department
Zurich



Renato Pennisi
Specialist
Rome



Andreas Rumbler
Chairman
Switzerland



Carmen Schjaer
Director
Barcelona



Nadja Scribante
Head of Department
Geneva



Thibault Stockmann
Specialist
Paris



Adele Zahn
Business Development Manager
Zurich

IMPRESSIONIST AND MODERN ART

LONDON


Giovanna Bertazzoni
Co-Chairman


Christopher Burge
Honorary Chairman


Olivier Camu
Deputy Chairman


Jason Carey
Head of Department


Micol Flocchini
Junior Specialist


Keith Gill
Head of Evening Sale


Ishbel Gray
Junior Specialist


Imogen Kerr
Specialist


Antoine Lebouteiller
Specialist


John Lumley
Honorary Chairman


Ottavia Marchitelli
Head of Works on Paper Sale


Michelle McMullan
Head of Day Sale


Alice Murray
Head of Online Sales


Anna Povejsilova
Associate Specialist


Jussi Pylkkänen
Global President


Veronica Scarpati
Junior Specialist


Jay Vincze
Senior International Director


Annie Wallington
Associate Specialist


Andre Zlattinger
International Director

SPECIALIST HEAD OF WORKS ON PAPER SALE
Ottavia Marchitelli
Tel: +44 (0)20 7389 2980
omarchitelli@christies.com

SPECIALIST HEAD OF DAY SALE
Michelle McMullan
Tel: +44 (0)20 7389 2137
mmcmullan@christies.com

WORKS ON PAPER SALE COORDINATOR
Hannah Vernon
Tel: +44 (0)20 7389 2674
hvernon@christies.com

DAY SALE COORDINATOR
Robert Gibbon
Tel: +44 (0)20 7104 5783
rgibbon@christies.com

SPECIALISTS
Imogen Kerr
(Works on Paper and Day Sales)
Tel: +44 (0)20 7752 3177
ikerr@christies.com

Antoine Lebouteiller
(Works on Paper and Day Sales)
Tel: +44 (0)20 7389 2515
alebouteiller@christies.com

ASSOCIATE SPECIALISTS
Anna Povejsilova
(Works on Paper Sale)
Tel: +44 (0)20 7389 2722
apovejsilova@christies.com

Annie Wallington
(Day Sale)
Tel: +44 (0)20 7389 2638
awallington@christies.com

For general enquiries about these auctions, emails should be addressed to the Sale Coordinator(s).

EUROPEAN MANAGING DIRECTOR
Tara Rastrick
+44 (0)20 7389 2193
trastrick@christies.com

BUSINESS MANAGER
Aoife Leach
+44 207 389 2109
aleach@christies.com

RESEARCH
Robert Brown
Annabel Matterson
Jennifer Duignam
Jeanne Rigal
Emily Iin
Claudia Fransen
Katia Geagea
Yoav Kestenbaum
Léa Bloch
John Steinert
Mélanie Blotin

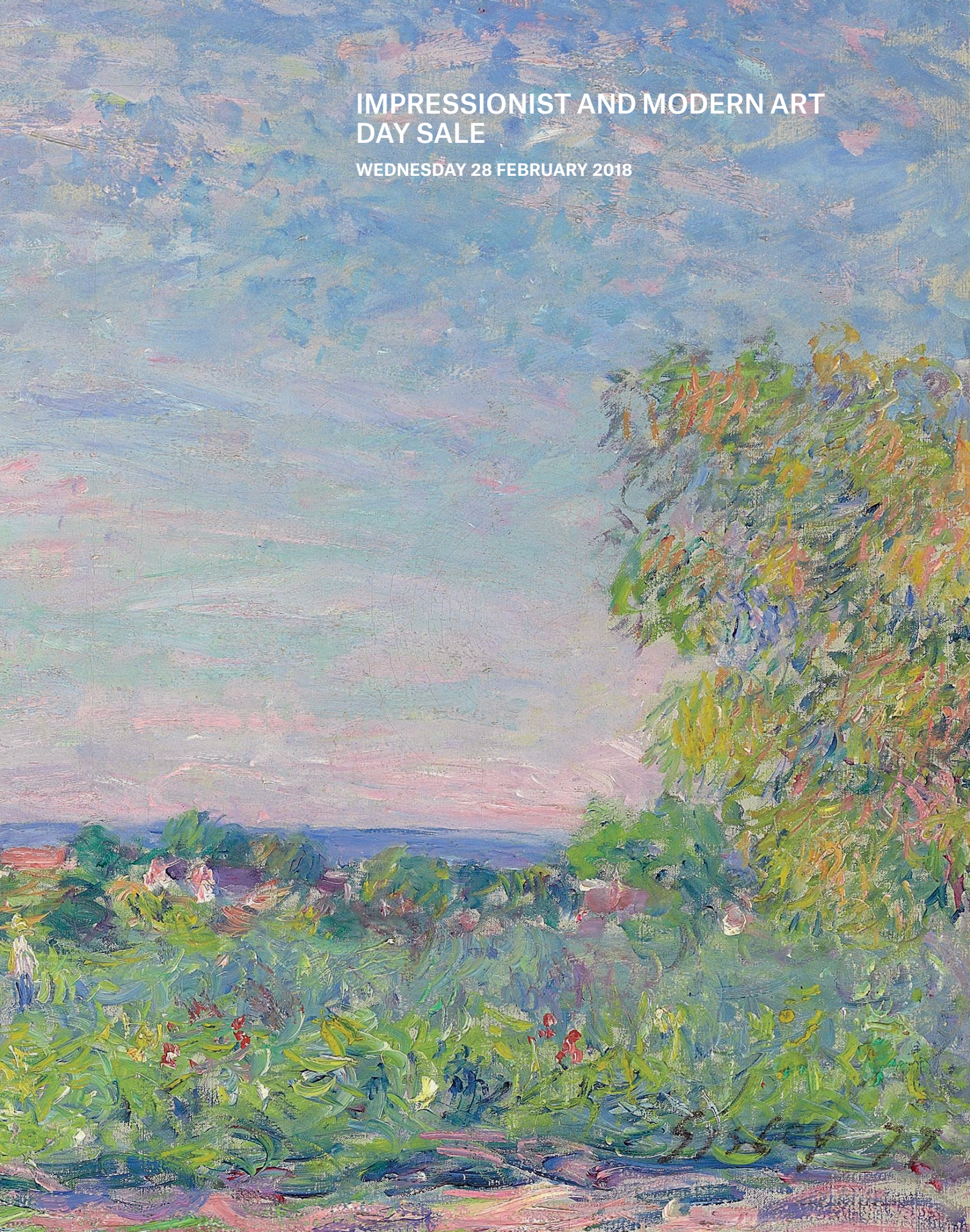
30/01/18

PRIVATE SALES
Christie's Private Sales provides a tailored service for seasoned collectors, occasional buyers and those looking to acquire their first piece of art.
If you would like to buy or sell privately, please do not hesitate to contact David Kleiweg de Zwaan at dkleiwegdezwaan@christies.com +1 212 636 2093.



IMPRESSIONIST AND MODERN ART DAY SALE

WEDNESDAY 28 FEBRUARY 2018



NETTER is a legendary name within the Montparnasse circle. With their roots in the east of France, the Netters, an industrial family, applied to their occupation as art patrons the same rigor for talent-spotting upon which their financial success was founded. This skill in selecting works for their collection allowed them to leave an indelible mark on the history of patronage within the period. This is particularly true of their pursuits during the interwar period, where their focus would be on the École de Paris, as testified by the remarkable exhibition held at the Pinacothèque de Paris in 2012. The Jonas Netter collection comprised an impressive selection of works, assembled by this enigmatic figure, whose name remained known only to a few close confidants. The exhibition unveiled several paintings never before seen by the public, such as works by André Derain, Moïse Kisling, Amedeo Modigliani, Chaïm Soutine, Maurice Utrillo, and Maurice de Vlaminck. Regrettably, history's tribulations prevented the collection from staying intact. Fortunately, however, a few, including works by André Derain, Emile-Othon Friesz and Celso Lager were preserved by Jonas Netter's heirs and are now presented here at Christie's for the first time.

401

SUZANNE VALADON (1865-1938)

Nu assis sur un canapé

signed and dated 'Suzanne Valadon 1916' (lower right)
oil on canvas
32 x 23 ¾ in. (81.4 x 60.4 cm.)
Painted in 1916

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Jonas Netter, Paris, and thence by descent to the present owner.

EXHIBITED:
Chiba, Kawamura Memorial Museum of Art, *Modigliani et son époque, Paris 1910-20*, April - May 1997, no. 59, p. 134 (illustrated p. 135); this exhibition later travelled to Osaka, Museum of Art of Kintetsu, Yamagata, Museum of Art, Niigata, Municipal Museum of Art, Miyazaki, Prefectural Museum of Art, Kitakyushu, Municipal Museum of Art and Tokyo, Daimaru Museum of Art.

LITERATURE:
P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P 110, p. 297 (illustrated).

The Association Utrillo has confirmed the authenticity of this work.

Before becoming known as an artist in her own right, Valadon first posed as model for famous artists such as Renoir and Toulouse-Lautrec and can be seen in some of their best-known compositions. Valadon learned painting by observing the artists in the milieu of Montmartre and progressively learned their technique. She is best known for still life compositions, nudes and landscapes, depicted in vibrant and bright colour, often using bold black lines to define the objects and figures. Suzanne Valadon was the first woman to be admitted to the Société Nationale des Beaux-Arts

In *Nu assis sur un canapé*, Valadon sensually articulates the contours and shape of the female body by using many different tones, from shades of pinks to yellows and greens, echoed in the vibrant, patterned rug upon which she is seated. Evident in this work is her familiarity with female sensuality and emotion, something she articulated in her own unique way, with a different approach to her male contemporaries.

With her rebellious and passionate personality, Suzanne Valadon was known to have had different affairs with many of her fellow artists for whom she modelled. At 18, she became pregnant with her son, Maurice Utrillo, the identity of whose father is still questioned today. Maurice, who later became a painter himself, took the name of Suzanne Valadon's friend Miguel Utrillo who acknowledge his paternity when he was 8 years old. Throughout his life, he continued to sign his paintings with a "Maurice Utrillo V." with the 'V' at the end standing for 'Valadon' as an homage to his mother.


Suzanne Valadon
1916



402

λ 402
CELSO LAGAR (1891-1966)

Femme nue couchée tenant ses cheveux

signed 'Lagar' (lower right)
oil on canvas
28 ¾ x 39 ⅜ in. (73 x 100 cm.)

£12,000–18,000
$17,000–24,000
€14,000–20,000

PROVENANCE:
Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.

Narcisco Alba has confirmed the authenticity of this work.

λ 403
CELSO LAGAR (1891-1966)

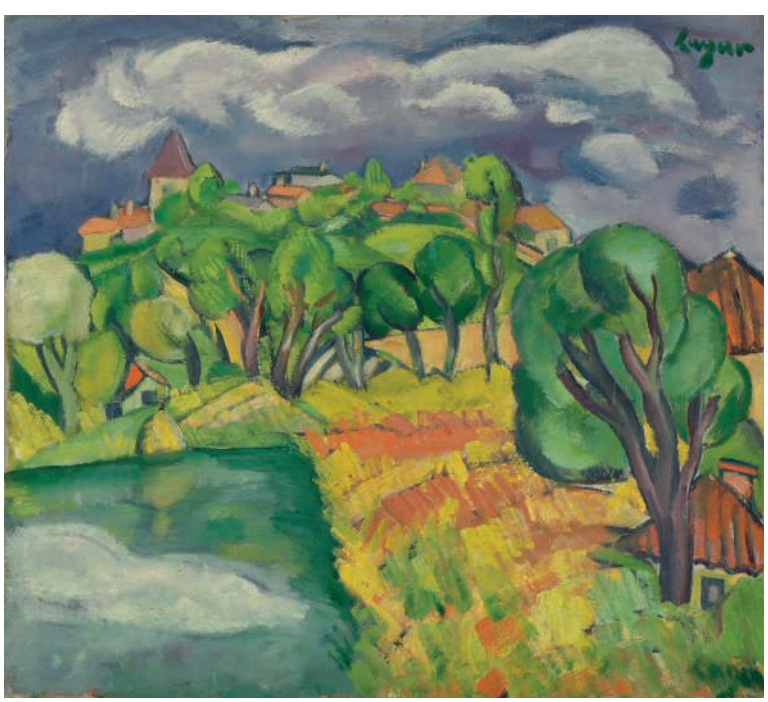
Vue sur le village

signed 'Lagar' (upper right)
oil on canvas
26 ⅜ x 29 ½ in. (67 x 75 cm.)

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.

Narcisco Alba has confirmed the authenticity of this work.



403



λ **404**

ANDRÉ DERAIN (1880-1954)

Table garnie

signed 'aDerain' (lower right)
oil on canvas
28 ⅝ x 36 ¼ in. (73 x 92 cm.)
Painted *circa* 1922

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Daniel-Henri Kahnweiler, Paris.
Jonas Netter, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:
Nice, Palais de la Méditerranée, *Grands peintres contemporains*, April - May 1946, no. 13 (titled 'Nature morte').
Paris, Galerie Schmit, *Derain : 1880-1954*, May - June 1976, no. 28.
Osaka, Daimaru Museum, *André Derain*, September - October 1995, no. 12 (illustrated); this exhibition later travelled to Tokyo, Daimaru Museum and Kyoto, Daimaru Museum.

LITERATURE:
M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1996, no. 693, p. 80 (illustrated).

405

CHAÏM SOUTINE (1893-1943)

Maisons au bord de mer

signed 'Soutine' (lower left)
oil on canvas
26 ½ x 21 ¼ in. (67.4 x 53.8 cm.)
Painted *circa* 1918

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Jonas Netter, Paris, by *circa* 1925, and thence by descent to the present owner.

EXHIBITED:
Chiba, Kawamura Memorial Museum of Art, *Modigliani et son époque, Paris 1910-20*, April - May 1997, no. 23, p. 67 (illustrated p. 66); this exhibition later travelled to Osaka, Kintetsu Museum of Art, Yamagata, Museum of Art, Niigata, Municipal Museum of Art, Miyazaki, Prefectural Museum of Art, Kitakyushu, Municipal Museum of Art, and Tokyo, Daimaru Museum of Art.

LITERATURE:
M. Tuchman, E. Dunow & K. Perls, *Chaïm Soutine, Catalogue Raisonné*, vol. I, Cologne, 1993, no. 17, p. 124 (illustrated p. 127).

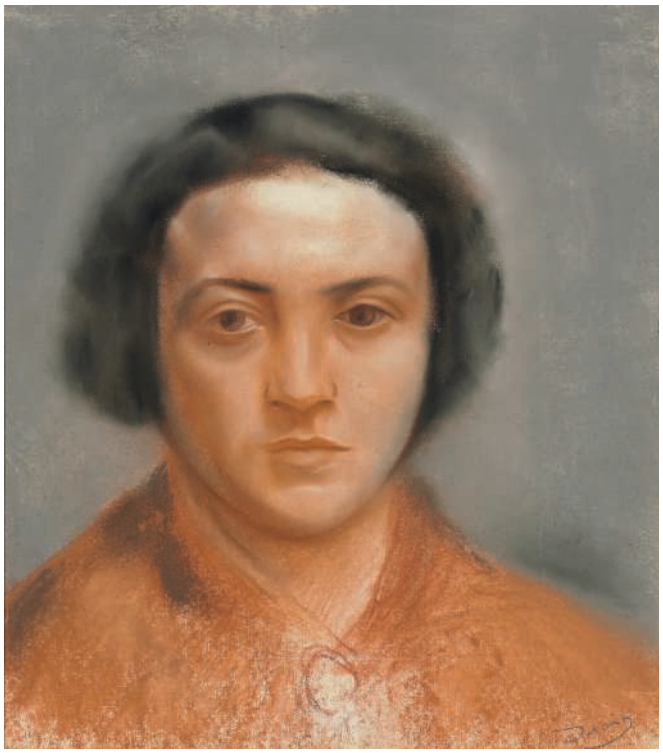


Chaïm Soutine, *La maison blanche, c.* 1918. Musée de l'Orangerie, Paris.

Soutine first visited Cagnes-sur-Mer in the South of France in 1918 in the company of Amedeo Modigliani. The following year he visited Céret in the French Pyrenées near the Spanish border and, supported by his dealer Léopold Zborowski, lived and worked there for three years, occasionally returning to both Cagnes and Paris. The impact of this trip on his work was immediate and intense. The dark, brooding atmosphere of his portraits and still-lifes was countered by a new sense of colour and space. Soutine had probably not left Paris since his arrival there in 1913, and was thus encouraged and sponsored by Zborowski to journey through the French countryside in order to expand his influences, in particular removing the overbearing dominance of the Louvre's Old Master paintings in his work. 'Away from the museums and galleries of Paris - and it must always be remembered how deeply responsive Soutine was to his visual environment - Soutine took great strides forward... During the Céret period Soutine, in his utter reliance on spontaneous execution, with its leaning towards the abstract, most fully embodied the expressionist vision' (M. Tuchman *et al*, *Chaim Soutine catalogue raisonné,* London, 1913, pp. 19-20).

Painted *circa* 1918 on his first trip to the region, *Maison au bord de mer* is a rich and expressive example of Soutine's most successful landscapes from this important period in his creative development. The sense of movement and instability Soutine creates, emanating from both his swirling, tempestuous brushstrokes and his subtly varied palette, engenders a sense of claustrophobia that Soutine never managed to dispel from his art. At Cagnes, he adopted a more distant vantage point over the rambling rooftops and gnarled vegetation, often centering the composition around a vertiginous pathway that leads the viewer into the scene. Maurice Tuchman has written, 'At Cagnes the palette becomes brighter and more luminous, due in part to the summer climate of the Midi. The mature Cagnes landscapes have an airy, buoyant, fairytale quality. More often than not, a large view of the town, seen from above, typifies the Cagnes style... The opening-up of the space is reiterated by the inclusion of a form that visually and literally (a road or steps) invites us to enter. This accessibility is diametrically opposed to the claustrophobic sensation generated by the Céret paintings of finding ourselves already inside the landscape. Greater atmospheric breadth and luminosity, a brighter palette of increasingly pastel-like colours, and a reduced sense of scale all contribute to this sense of expansion. They also introduce a note of playfulness, in contrast to the seriousness of Céret' (in *op. cit.*, p. 20).





406

THIS LOT IS OFFERED WITHOUT RESERVE

λ • 406

ANDRÉ DERAIN (1880-1954)

Portrait d'Alice Derain

signed 'aDerain' (lower right)
pastel on paper
17 ⅛ x 15 ⅛ in. (43.5 x 38.5 cm.)
Painted *circa* 1925

£2,000–3,000
$2,700–4,100
€2,300–3,400

PROVENANCE:
Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.

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

λ 407

EUGÈNE EBICHE (1896-1987)

Paysage de Provence

signed 'Ebiche' (lower left)
oil on canvas
21 ⅜ x 25 ⅝ in. (54.3 x 65 cm.)

£6,000–8,000
$8,100–11,000
€6,800–9,000

PROVENANCE:
Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.



407



■ λ **408**

ÈMILE OTHON FRIESZ (1879-1949)

Les Paysans en Italie

signed 'E Othon Friesz' (lower left)
oil on canvas
77 x 51 ¼ in. (195 x 130 cm.)
Painted in 1921

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.

LITERATURE:
M. Gauthier, *Othon Friesz*, Geneva, 1957, no. 78 (illustrated; with incorrect dimensions).



VARIOUS PROPERTIES

λ* 409

MAURICE DE VLAMINCK (1876-1958)

Les meules près de la chaumière

signed 'Vlaminck' (lower left)
oil on canvas
23 ½ x 28 ¾ in. (59.7 x 73 cm.)

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
D. Paris.
Anonymous sale, Phillips, London, 4 April 1990, lot 18.
Private collection, Japan.

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



λ* **410**

MAURICE DE VLAMINCK (1876-1958)

La barque de pêche

signed 'Vlaminck' (lower left)
oil on canvas
25 ¾ x 36 ¼ in. (65.3 x 92 cm.)
Painted *circa* 1925

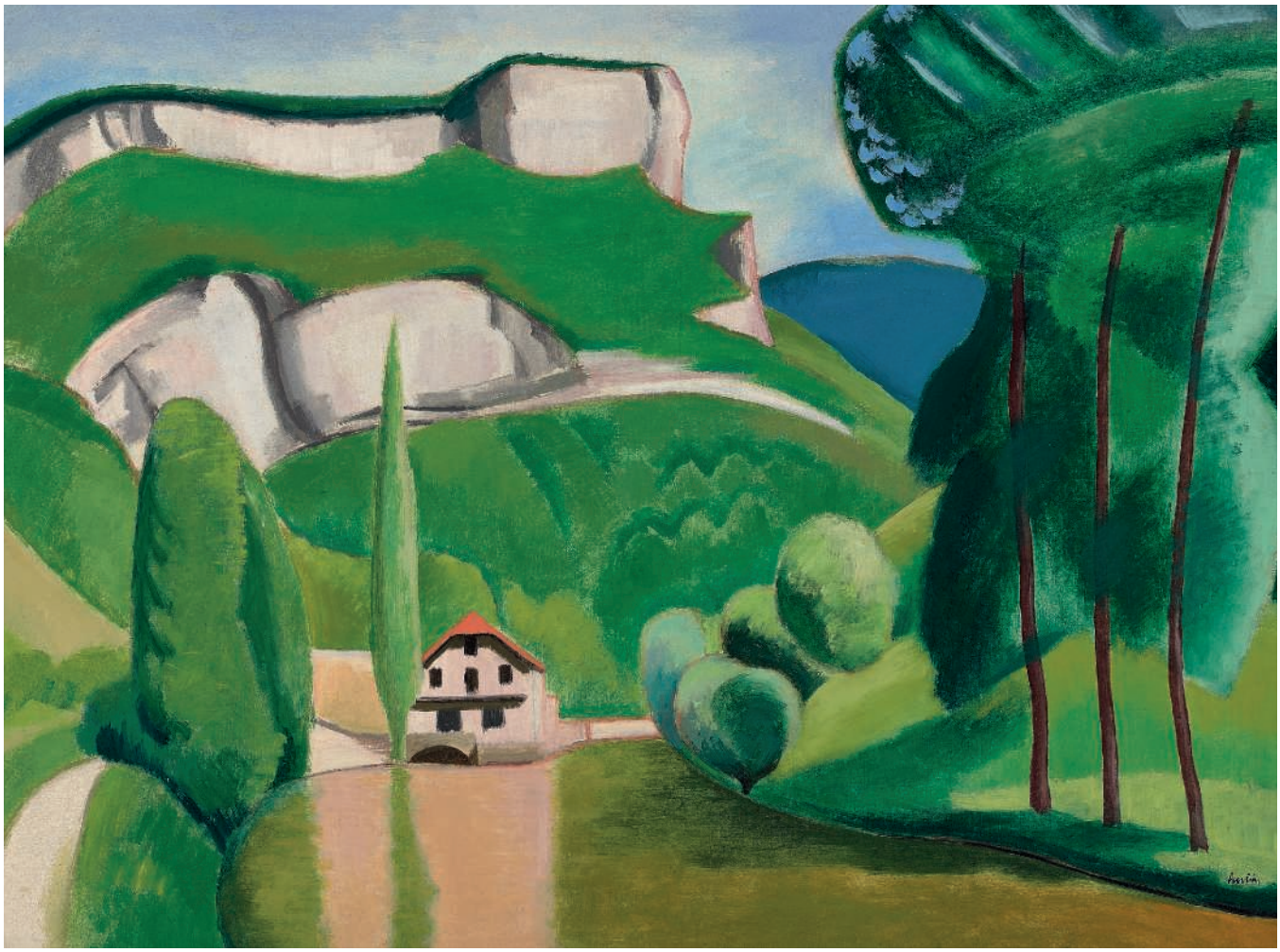
£60,000–80,000
$81,000–110,000
€68,000–90,000

PROVENANCE:
Dr. A. Roudinesco, Paris, by whom acquired from the artist; his sale, Sotheby's, New York, 10 October 1968, lot 49.
Acquired at the above sale; sale, Sotheby's, New York, 26 February 1990, lot 123.
Private collection, Japan.

EXHIBITED:
Basel, Kunsthalle, *Vlaminck, R. Dufy, Rouault*, May - June 1938, no. 219, p. 30.
Paris, Galerie Charpentier, *L'oeuvre de Vlaminck, du fauvisme à nos jours*, 1956, no. 93 (dated '1926').

LITERATURE:
F. Fels, *L'Art et la vie, Vlaminck*, Paris, 1928, p. 183 (illustrated).
M. Genevoix, *Vlaminck*, vol. II, Paris, 1954, p. 93 (illustrated p. 92).

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 411

AUGUSTE HERBIN (1882-1960)

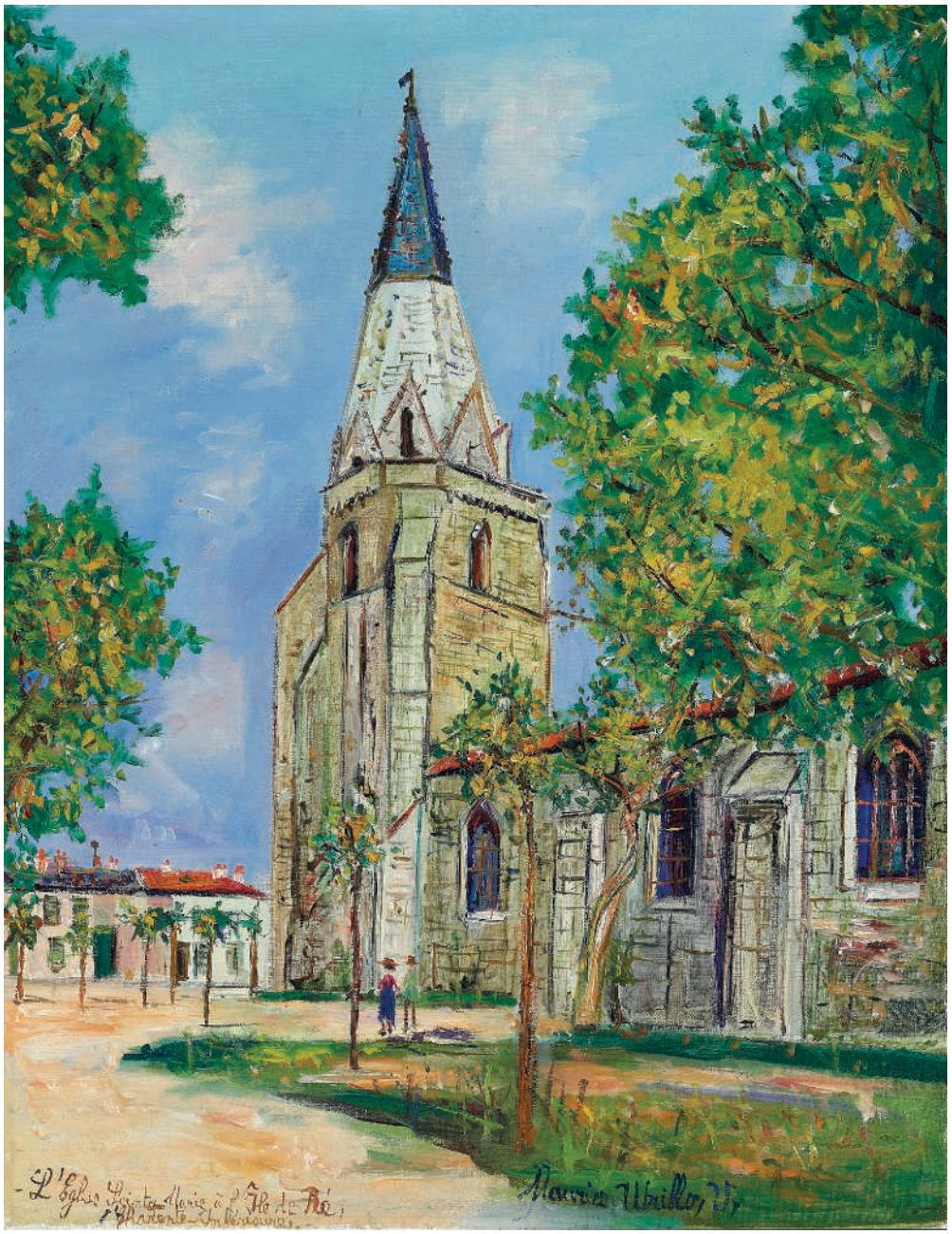
La Loue

signed 'herbin' (lower right)
oil on canvas
21 ¼ x 28 ½ in. (54 x 72.8 cm.)
Painted in 1923

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Galerie de l'Effort Moderne [Léonce Rosenberg], Paris (no. 417).
M. & Mme. Henri Bénézit, Paris.
Anonymous sale, Christie's, London, 3 February 2010, lot 432.
Private collection, Milan, by whom acquired at the above sale.

LITERATURE:
G. Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint*, Paris, 1993, no. 490, p. 365 (illustrated).



*** 412**

MAURICE UTRILLO (1883-1955)

Eglise Sainte-Marie, Î'lle de Ré (Charente-inférieure)

signed 'Maurice, Utrillo, V,' (lower right) and inscribed '-L'Eglise Sainte-Marie à Î'lle de Ré, (Charente-Inférieure)' (lower left)
oil on canvas
25 ⅝ x 19 ¾ in. (65 x 50.2 cm.)
Painted *circa* 1938

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
Private collection, by whom acquired in the early 1950s, and thence by descent; sale, Sotheby's, London, 2 December 1992, lot 200.
Acquired at the above sale by the present owner.

EXHIBITED:
Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo, La collection d'un amateur d'art*, April - July 2010, no. 66, p. 110 (illustrated); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art; Museum Eki Kyoto, and Toyohashi, City Museum of Art & History.

Jean Fabris confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

413

MAURICE UTRILLO (1883-1955)

Rue d'Auteuil

signed 'Maurice, Utrillo, V,' (lower right)
oil on board
22 7/8 x 32 in. (58 x 81.5 cm.)
Painted *circa* 1938

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Galerie Pétridès, Paris.
S.N. Petchers, New York.
David B. Findlay Galleries, New York.

LITERATURE:
P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 1867, p. 202 (illustrated p. 203).

The Association Utrillo has confirmed the authenticity of this work.


CHOC
CAFE



414

PIERRE BONNARD (1867-1947)

La conversation

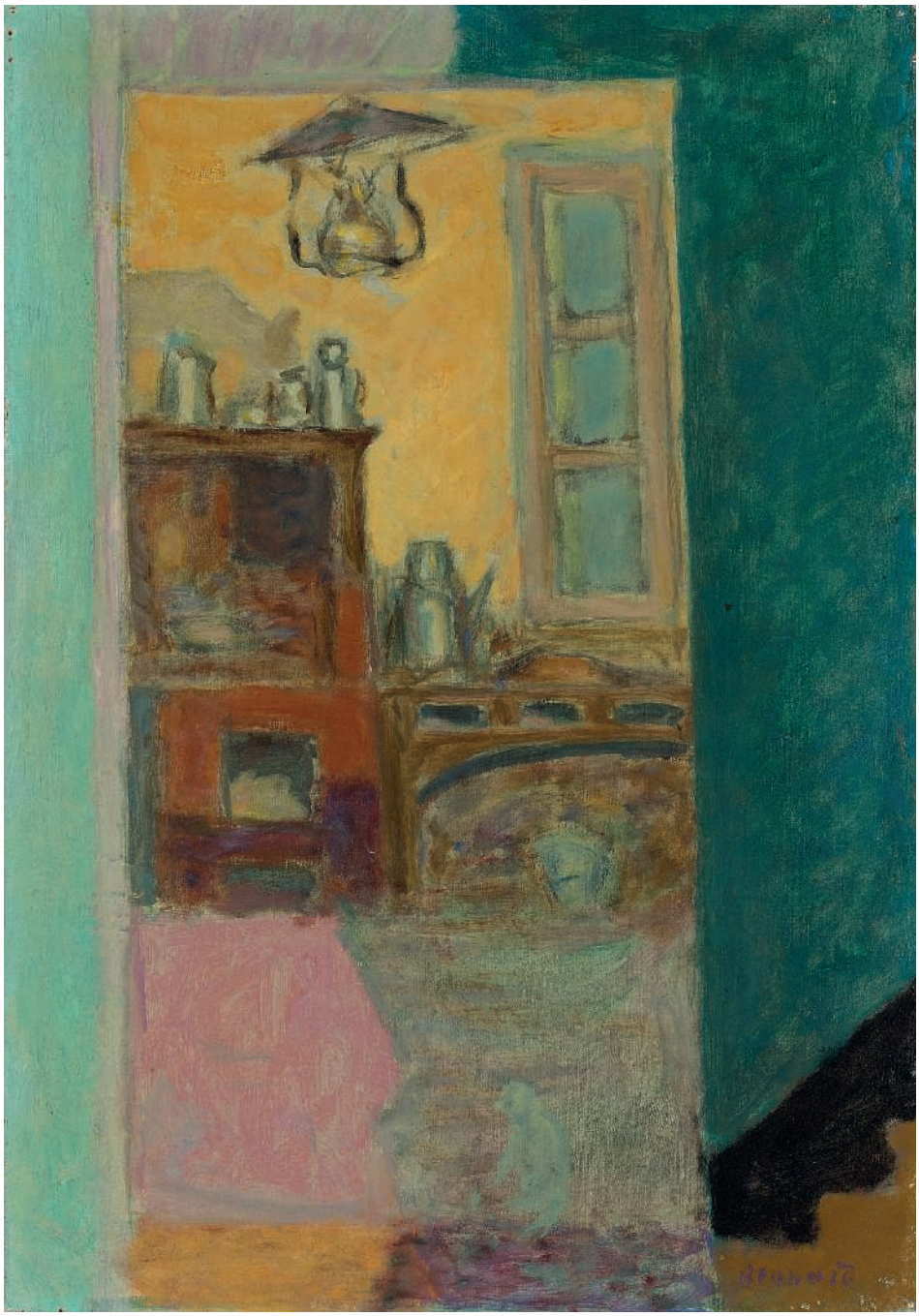
oil on board laid down on cradled panel
14 ¼ x 10 ⅝ in. (36 x 28 cm.)
Painted *circa* 1890

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Private collection, Paris, by whom acquired from the artist, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bellier, *Bonnard*, 1960, no. 1.
Tokyo, Nihonbashi Takashimaya Art Galleries, *Pierre Bonnard*, October - November 1980, no. 1 (illustrated); this exhibition later travelled to Kobe, Hyogo Prefectural Museum of Art; Nagoya, Aichi Prefectural Museum of Art; Fukuoka City Museum, and Geneva, Musée Rath.
Lausanne, Fondation de l'Ermitage, *Pierre Bonnard*, June - October 1991, no. 4, p. 142 (illustrated).
Madrid, Centro Cultural del Conde Duque, *Una mirada sobre Pierre Bonnard*, January - March 2001, no. 13, p. 32 (illustrated).
Paris, Fondation Dina Vierny, Musée Maillol, *Bonnard*, May - October 2000.
Valencia, Museu de Ballas Artes, *Post-Impresionismo, Escuela de Pont Aven - Nabis (1886-1914)*, November 2003 - February 2004.
Tokyo, Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art, *Pierre Bonnard*, April - June 2004, no. 3, pp. 34, 194 & 204 (illustrated p. 35); this exhibition later travelled to, Kogoshima, City Museum of Art, and Tokushima, Museum of Modern Art.

LITERATURE:
J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. I, *1885-1905*, no. 9D, p. 86 (illustrated).



PROPERTY FROM A PRIVATE FRENCH COLLECTION

415

PIERRE BONNARD (1867-1947)

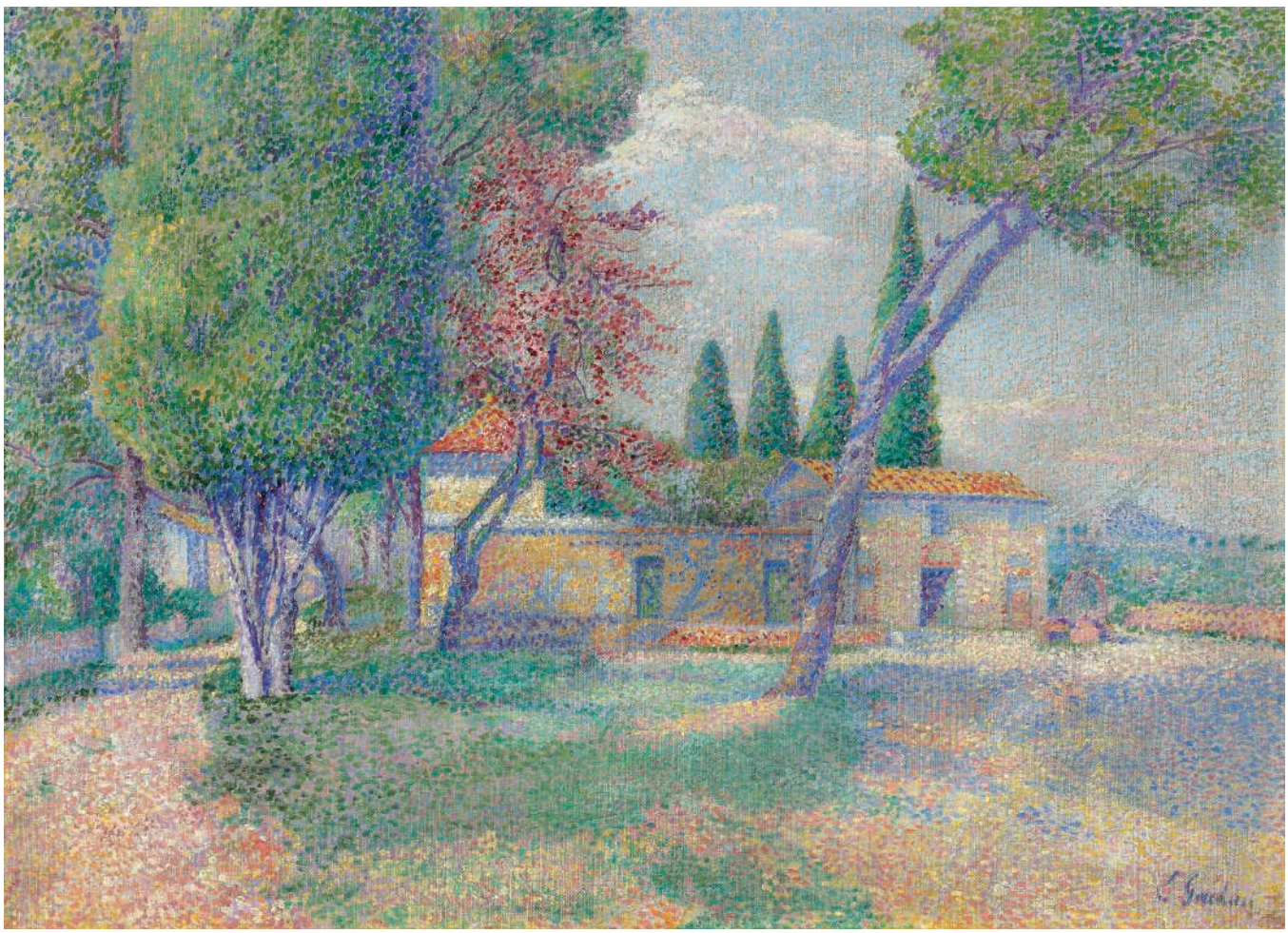
Petite cuisine

signed 'Bonnard' (lower right)
oil on canvas
22 x 15 ¼ in. (56 x 38.8 cm.)
Painted in 1909

£80,000–100,000
$110,000–140,000
€91,000–110,000

PROVENANCE:
Galerie Bernheim-Jeune, Paris (no. 20349).
Private collection, France, by whom acquired from the above in January 1933, and thence by descent to the present owner.

LITERATURE:
J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. II, *1906-1919*, Paris, 1966, no. 560, p. 164 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

416

LOUIS GAIDAN (1847-1925)

Mas en Provence

signed 'L. Gaidan' (lower right)
oil on canvas
19 ¾ x 27 ⅛ in. (50.2 x 69 cm.)

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Anonymous sale, Hôtel Drouot, Paris, 27 June 1997, lot 20.
Anonymous sale, Sotheby's, London, 22 October 1997, lot 213.
Acquired at the above sale, and thence by descent to the present owner.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

417

PIERRE-AUGUSTE RENOIR (1841-1919)

Nature morte aux deux pommes

signed 'Renoir' (lower left)
oil on canvas
5 ⅜ x 7 in. (13.7 x 17.8 cm.)
Painted *circa* 1903-1905

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Ambroise Vollard, Paris.
Christian de Galéa, Paris.
Sir Arnold Silverston, London, and thence by descent; sale, Sotheby's, London, 3 July 1973, lot 32.
Anonymous sale, Sotheby's, New York, 30 June 1983, lot 318.
Acquired at the above sale; sale, Sotheby's, London, 25 October 1995, lot 17.
Acquired at the above sale by the present owner.

LITERATURE:
A. Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, Paris, 1919, pl. 154 (illustrated).
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* vol. IV, *1903-1910,* Paris, 2012, no. 2735, p. 50 (illustrated; dated *'circa* 1905').

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

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

*** 418**

EUGÈNE BOUDIN (1824-1898)

Scéne de plage à Trouville

signed 'E. Boudin' (lower left) and inscribed and dated 'Trouville 74.' (lower right)
oil on panel
6 ¾ x 13 ⅞ in. (17.1 x 35.2 cm.)
Painted in 1874

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Boussod-Valadon, Paris.
E. Le Roy, Paris.
Jules Strauss, Paris; his sale, Hôtel Drouot, Paris, 3 May 1902, lot 2.
Wildenstein & Co., Inc., New York.
Acquavella Galleries, Inc., New York.
Private collection, San Francisco.
Richard Green, London.
Acquired from the above by the present owner.

EXHIBITED:
Paris, Galerie Bernheim-Jeune & Fils., *Exposition Eugène Boudin*, November 1900, no. 97.

LITERATURE:
G. Jean-Aubray, *Eugène Boudin*, Neuchâtel, 1968, no. 121, p. 240 (illustrated).
R. Schmit, *Eugène Boudin*, Paris, 1973, no. 948, p. 338 (illustrated).

> *"What fascinated Boudin at Trouville and Deauville was not so much the sea and the ships but the groups of people sitting on the sand or strolling along the beach: fine ladies in crinolines twirling their parasols, pompous gentlemen in top hats, children and little dogs playing on the sand. In the harmony of the colours of the elegant clothes he found a contrast to the delicacy of the skies"*
>
> (J. Selz, *E. Boudin*, New York, 1982, p. 57).





THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

419

ARMAND GUILLAUMIN (1841-1927)

L'Île Besse à Agay

signed 'Guillaumin' (lower left); inscribed 'Agay Mai 1901 Île Besse le Soir' (on the reverse)
oil on canvas
29 x 36 ⅜ in. (73.5 x 92.3 cm.)
Painted *circa* 1900

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie Bernheim-Jeune, Paris (no. 20654).
L. Clerc, Paris, by 1924.
Mildred & Himan Brown, California; sale, Christie's, New York, 4 November 2010, lot 309.
Acquired at the above sale by the present owner.

LITERATURE:
E. des Courières, *Armand Guillaumin*, Paris, 1924, p. 51 (illustrated; titled 'Le Bruscq').
G. Serret & D. Fabiani, *Armand Guillaumin 1841-1927, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 455 (illustrated).
C. Gray, *Armand Guillaumin*, Geneva, 1991, no. 246, p. 281 (illustrated pl. 187; titled 'Le Brusc').



THE PROPERTY OF A LADY

λ 420

HENRI MANGUIN (1874-1949)

Esquisse pour le paysage de rêve à Colombier

stamped with signature 'Manguin' (lower left)
oil on canvas
25 ¾ x 31 ⅞ in. (65.5 x 81 cm.)
Painted in summer 1917

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Mme Henri Manguin, Saint-Tropez, 1949.
Private collection, France.
Anonymous sale, Christie's, London, 4 December 1984, lot 446.
Acquired at the above sale by present owner.

EXHIBITED:
Cavaillon, Chapelle du Grand Couvent, *Manguin*, July - September 1974, no. 7.

LITERATURE:
L. & C. Manguin & M.C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 551, p. 203 (illustrated).



421

RAOUL DUFY (1877-1953)

Les pêcheurs

signed 'R Dufy' (lower right and lower left)
oil on canvas
18 ⅛ x 21 ¾ in. (45.9 x 55.1 cm.)
Painted *circa* 1905

£80,000–120,000
$110,000–160,000
€91,000–140,000

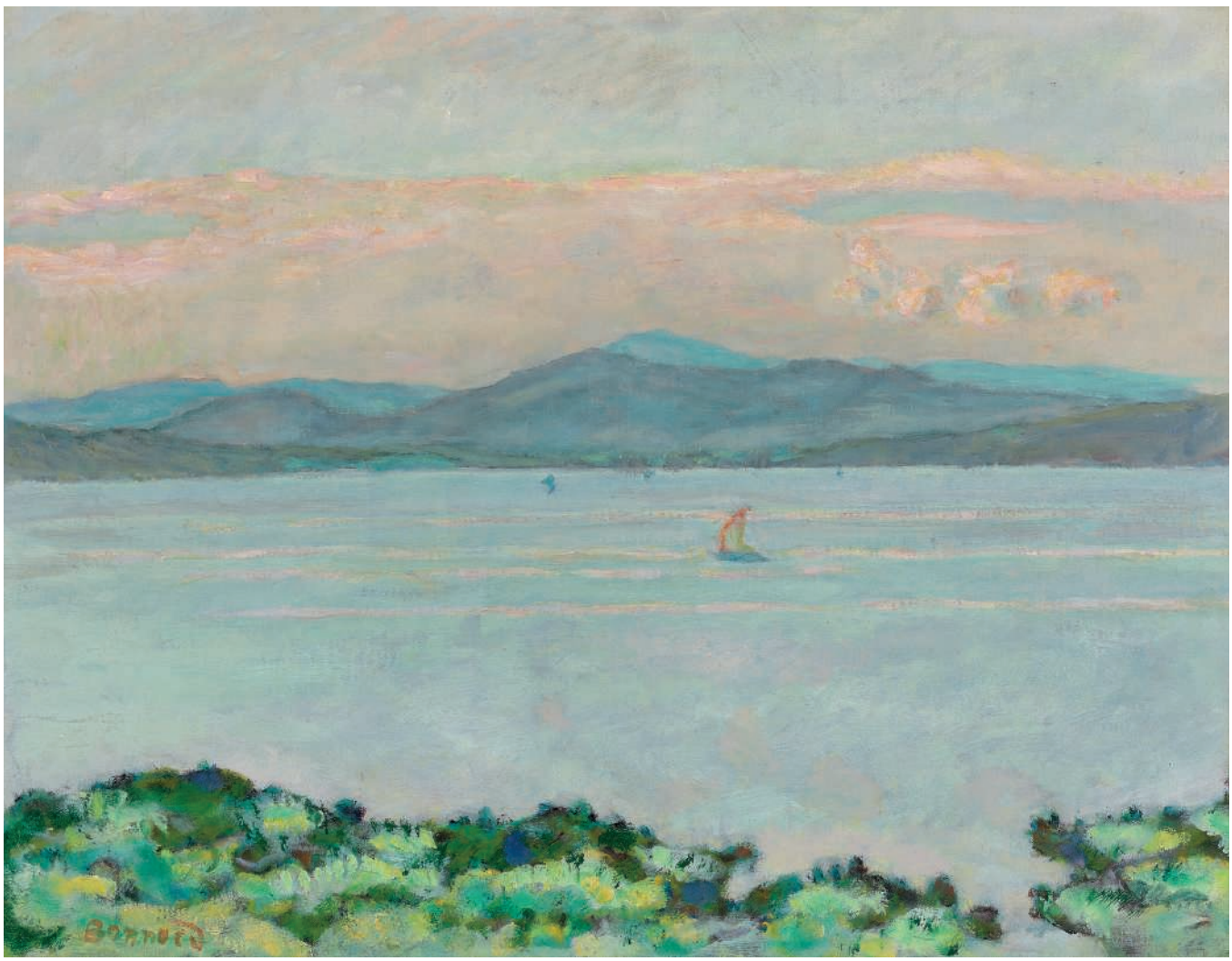
PROVENANCE:
Private collection, France, by 1984, and thence by descent to the present owner.

EXHIBITED:
Lille, Palais des Beaux-Arts, *Un demi-siècle de peinture française, 1900-1950*, June - July 1950.

LITERATURE:
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. I, Geneva, 1972, no. 107, p. 100 (illustrated).

Painted in 1905, *Les pêcheurs* is a work from Raoul Dufy's early Fauve period. Boldly depicting a moment in the bustling life of the port of Rouen, it demonstrates the upheaval which occurred in the artist's work. At the Salon des Indépendants, Dufy had admired *Luxe, calme et volupté* (Museum of Modern Art, Paris), a masterpiece by Henri Matisse painted in 1904. Dufy then turned his back on his previous investigations once and for all and said "I understood the new raison d'être of painting and impressionist realism lost its charm for me as I beheld this miracle of the creative imagination at play, in colour and drawing" (quoted in M. Berr de Turique, *Raoul Dufy*, Paris, 1930, pp. 80-82).

In *Les pêcheurs*, Dufy simplified the shapes and used a range of vivid colours dominated by broad expanses of pinks and turquoises. He thus gave the composition life and breathed energy into the characters, no longer seeking to represent reality but rather reality as he saw it.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

422

PIERRE BONNARD (1867-1947)

Le Golfe, entre la Napoule et Saint-Raphaël

signed 'Bonnard' (lower left)
oil on canvas
17 ⅛ x 22 in. (43.5 x 56 cm.)
Painted in 1912

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Galerie Bernheim-Jeune, Paris, by whom acquired from the artist on 15 May 1912.
Charles Pacquement, Paris, by whom acquired from the above on 29 May 1912; his sale, Galerie Georges Petit, Paris, 12 December 1932, lot 9.
Collection Sée, by whom acquired at the above sale.
Knoedler & Co., Paris.
André Derain, Paris; his sale, Galerie Charpentier, Paris, 22 March 1955, lot 54.
Anonymous sale, Christie's, London, 3 December 1965, lot 59.
Jacques Daber, Paris.
P. Brunet, Paris.
Acquired from the above in 1969, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bernheim-Jeune, *Bonnard, Oeuvres récentes*, June - July 1912, no. 7.
Paris, Galerie Daber, *Peinture 1830-1940*, May 1962, no. 29 (illustrated pl. IV).

LITERATURE:
Gazette de l'Hôtel Drouot, 13 December 1935.
Le Peintre, 1 April 1955, p. 17.
L'Oeil, 15 Mai 1955, p. 41.
A. Terrasse, *Bonnard*, Geneva, 1964, p. 50 (illustrated).
J. & H. Dauberville, *Bonnard, catalogue raisonné de l'oeuvre peint*, vol. II, *1906-1919,* Paris, 1968, no. 743, p. 294 (illustrated).

423

HENRI MARTIN (1860-1943)

Voiliers à Collioure

signed 'Henri Martin' (lower left)
oil on canvas
25 ½ x 31 ⅞ in. (64.8 x 81 cm.)

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Private collection, France, and thence by descent.
Acquired from the above by the present owner.

Marie-Anne Destrebecq-Martin will include this work in her forthcoming Henri Martin catalogue raisonné.

Henri Martin purchased a house in Collioure in 1923. He knew the village well, as his old friend Henri Marre spent part of every year there, but it was not until he was in his sixties that he put down roots there. Located at the foot of the Pyrenees near the Spanish border, Collioure had been a significant port in Roman times and remained of strategic importance throughout the Middle Ages. At various times belonging to the kingdoms of Aragon, Majorca, France and Spain, it had become a permanent part of France in the late 17th century, but later lost its military significance and lapsed into a peaceful fishing village. By the 1880s it had been discovered by artists and was to serve as the backdrop for some of the most significant Fauve paintings by Matisse, Derain and Signac in 1905. By the 1920s this sleepy village had been discovered by an ever-growing tourist industry, attracted by its historic architecture, colourful fishing fleet and temperate Mediterranean climate.

According to the guidebook author Ardouin-Dumazet, who wrote in 1904: 'In a bend of the coastline, at the outlet of a valley, scattered around the forts, gardens and coves in a picturesque manner...here is the pleasant town of Collioure. The prospect is charming.' (J.D. Herbert, *Fauve Painting; The Making of Cultural Politics*, New Haven, 1992, p. 92).

For Martin, Collioure offered subjects that could not be found at Marquayrol or at Saint-Cirq Lapopie and views from his studio, with the walls of the old royal castle, Mediterranean fishing boats and, unusually for the artist, human bustle and activity, characterise many of his most successful compositions of this time. The present work presents a view of the bay drenched in the southern light which characterises much of Martin's work. The harmony of the composition, with the rampart walls in the background and the fishing boats as a main focus, perfectly illustrates Martin's interest in recording both the interplay of light on objects and the rhythmic orchestration of line and geometric pattern.



The harbour at Collioure, 1952.



λ 424

HENRI MATISSE (1869-1954)

Le vivier (Paysage de Provence)

signed 'HENRI-MATISSE' (lower left)
oil on canvas
18 ¼ x 21 ¾ in. (46.4 x 55 cm.)
Painted in 1923

£300,000–500,000
$410,000–680,000
€340,000–570,000

PROVENANCE:
Acquired directly from the artist in 1923, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bernheim Jeune-Dauberville, *Chefs-d'oeuvre de Matisse: au profit de l'entraide des travailleurs intellectuels,* May - July 1958, no. 24.
Paris, Galerie Bernheim Jeune-Dauberville, *Chefs-d'oeuvre de Matisse à l'occassion de son centenaire*, February - March 1970 (ex. cat.).

LITERATURE:
G.P. & M. Dauberville, *Matisse*, vol. II, Paris, 1995, no. 596, p. 1174 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



Henri Matisse in the garden of E. Teriade's villa. Saint-Jean-Cap-Ferrat, Alpes-Maritimes. June, 1951. Photograph by Henri Cartier-Bresson.





Fig. 1 Pierre Auguste Renoir, *Les Collettes, c.* 1908. La Chaux-de-Fonds, Musée des Beaux-Arts.



Fig. 2 Henri Matisse, *Painter in the Olive Grove*, 1922. Baltimore Museum of Art.

The 1920s presented a new direction for Matisse, having moved to Nice in the South of France in 1917, towards the end of the First World War. Matisse was by this time a well-recognised artist, long in the wake of his Fauve days which bought he, André Derain and Maurice Vlaminck to critical visibility in the first decade of the new century. His breakthrough at that time would culminate in subsequent masterpieces on the brink of abstraction in the 1910s. It was after these radical departures, shortly after finishing his magnum opus *Bathers by a River* that Matisse reached an impasse, as described by Hilary Spurling: "At the height if his powers in the darkest period of the war, he reached the end of a process begun twenty years before by bringing painting to the verge of pure abstraction. He had emerged triumphantly from the most gruelling phase of his career with a batch of works so far ahead of public taste and critical comprehension that some of them would not be fully understood, even by other artists, for decades to come. But he had some simultaneously painted himself into a corner from which there was no obvious way out." (H. Spurling, *Matisse, the Life,* London, 2009, p. 294)

By 1923, Matisse was caught in a struggle to retain his own sense of artistic progression, outside the warring external forces of commercial success and critical judgement. Whilst demand for his recent work increased from collectors and Paul Durand-Ruel of Galerie Bernheim-Jeune, Matisse experienced criticism from his avant-garde contemporaries who considered that he had regressed into a more commercially palatable style of colourful nudes and flowers which rejected the hard-won appreciation of his ostensibly more risqué, early work. Feeling misunderstood and isolated in his new line of enquiry, Matisse nonetheless continued along the path of his own creative truth that would ultimately lead to his revolutionary cut-outs in the early 1940s. His enduring love of Impressionism and the newly abundant nature of his surroundings bought him back into a sensuality of flesh and the beauty of the landscape which would inspire his next phase of chromatic experimentation.

Upon leaving Paris in 1917, Matisse took this new direction, comprehended by some as a *rappel à l'ordre,* which was not only a response to the bleak situation in his homeland but an attempt to rejuvenate his practice on his own terms, following his own artistic intuition. His new situation in Nice bought Matisse to his first meeting with Auguste Renoir in 1917, whom he would continue to visit until the master's death in 1919. Renoir's influence, as that of other impressionist artists he had worked with, would continue to exert itself on Matisse's artistic consciousness. As Spurling explains, "Impressionism, which had effectively blocked off the future in the Fauve years, now suggested a way forward. 'Renoir's work saves us from the drying-up effect of pure abstraction,' said Matisse, explaining to an interviewer that once you have explored as far as you can go in a particular direction, you have to change course. From now on, the problems resolved with such labour in the great radical canvases of 1916-17 ceased to interest him." (H. Spurling, *ibid*, p. 316).

Though much of Matisse's work at this time was dedicated to nudes within the studio, depicting odalisques within elaborately staged settings, a number of landscapes also appear during this time from his escapades into nature. *Le vivier* shares similar compositional devices as used by Renoir in works such as *Les collettes* from 1908 (fig. 1). Matisse depicts a small, solitary figure, situated peacefully within an abundant and distinctly southern landscape, bathed in Mediterranean light. In both compositions, the figure is dwarfed by nature and yet a part of it, painted in the same palette as their surroundings. In *Le vivier,* Matisse heightens the red on the collar against the bright white of his sitter's clothing as an accent to project her more clearly, yet grounding her within the earthy reds of the foreground. The dappled tree to the right of Matisse's composition shows a deftness of handling and depth of light, contrasted with the larger, monochrome tree to the left; a compositional framing device also employed by Renoir in its inverse in *Les collettes*. Both images purvey a sense of harmony and beauty however Matisse's distinct broadness of hand and directness of colour remain.

In a similar composition from the year prior, *Painter in the Olive Grove* (fig. 2), Matisse depicts an artist within the landscape in a similar manner. Greater contrast is employed between the trees, the shadows and the landscape, lending strong abstract qualities. The solitude of the sitter once again engenders a sense of the sublime among the grand and vast landscape, indicated by the faraway hills. In depicting a painter, there is a self-referential quality to this composition in a similar way to *Le vivier,* the subtle sense of isolation and meditation common to both works. As such, nature can be seen to remain as the eternal refuge for Matisse at this time in his life. The light and palette used to describe both compositions shows Matisse's great delight in his new environment and the reason he cited for moving there, "the sunlight: clear, silvery and soft in spite of its phenomenal brilliance" (quoted in H. Spurling, *ibid*, p. 316).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

*** 425**

PAUL CÉZANNE (1839-1906)

Paysage

oil on canvas
18 ⅛ x 15 in. (46 x 38 cm.)
Painted in 1862-1864

£300,000–500,000
$410,000–680,000
€340,000–570,000

PROVENANCE:
Ambroise Vollard, Paris.
Edouard Jonas, Paris; his sale, Hôtel Drouot, Paris, 26 November 1951, lot 53.
Charles Auguste Girard, Paris, by whom acquired at the above sale.
Emile Roche, Paris, by 1953.
Private collection, France.

EXHIBITED:
Aix-en-Provence, Musée Granet, *Cézanne: peintures, aquarelles, dessins*, July - August 1953, no. 1, p. 27 (dated *'circa* 1865'); this exhibition later travelled to Nice, Musée Masséna and Grenoble, Musée des Beaux-Arts.

LITERATURE:
J. Rewald, *The Paintings of Paul Cézanne, A Catalogue Raisonné*, vol. I, London, 1996, no. 43, p. 76 (illustrated vol. II, fig. 43, p. 17).
P. Machotka, *Cézanne: The eye and the mind*, Marseille, 2008, vol. I, no. 36, vol. II, p. 46 (illustrated).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. 13 (illustrated) (accessed 18 September 2017).


Fig. 1 Chaïm Soutine, *Paysage du Midi, c.* 1922-23. Private Collection.

In September 1861, during his first stay in Paris, Cézanne failed to qualify for a place at the Ecole des Beaux-Arts, and greatly disillusioned, returned home to Aix-en-Provence, where he worked for a time in his father's bank. He registered at the local Ecole Gratuite de Dessin, where he had the opportunity to draw from live models. That summer he painted in the countryside around Aix with his friend Numa Coste. In a letter to Cézanne dated 29 September 1862, Emile Zola hoped to boost his friend's spirits by suggesting, 'I believe this is a way to escape from the influence of the schools and to develop some originality, if one has any' (in J. Rewald, ed., *Paul Cézanne Letters*, New York, 1976, p. 96). Cézanne returned to Paris in November 1862. He registered at the Academie Suisse, where the painter Joseph-Thomas Chautard corrected his studies.

From Cézanne's first attempts at landscape painting around 1860 his style soon evolved from an inert classicism into the vehemence with which the present work is executed. The influence of Courbet's earthy realism played a role in the young artist's rejection of traditionally arranged, populated compositions, the forceful application of paint in the present work clearly owing a debt to Courbet's renderings of the harsh Jura landscape. There was, moreover, a strong sense of the Romantic identification with nature playing a part in his vision. Throughout his life, Cézanne cherished the memories of his early days spent exploring the countryside around Aix with his schoolfriends Zola and Coste, and his landscapes of the mid-1860s, painted when he was spending much of his time in Paris, reflect a nostalgia for this time. In a letter to Coste dated Paris, 5 January 1863, Cézanne reminisced about their time together in Aix the previous summer in some brief verses, in which he yearned for 'The days when we went to the fields of the [river] Torse To eat a good lunch, and palette in hand Traced on our canvas the landscape around' (*ibid.*, p. 99).

Cezanne's immersion in his environment is palpable in *Paysage* through an individual, immediate response to his subject where nature takes on a wild, romantic, quality. Here, Cezanne presents a landscape communicated through the movement of his feeling, rather than being objectively described. This is partially achieved, in this composition, by the use of the palette knife tool, a more sharply-edged instrument than the brush, to apply swathes of paint, mixing colour on the surface of the work itself. The short depth of field engendered by Cezanne's bright overall colour also draws attention to the surface lending a direct, spontaneous, feeling to his gesture, with a broader, overtly visual representation of his hand. Dominant areas of colour block out elements of the composition in a seemingly abstract manner, delineating the fields from the sky, the trees and the ground to articulate differing planes, without the use of traditional perspective devices for its construction.

Such a bold approach in colour and construction owes much to Cezanne's love of Eugene Delacroix in both its palette and physical articulation which would in turn influence artists such as Chaïm Soutine and Amedeo Modigliani who would emerge several decades later. Soutine's swirling *Paysage du midi* (fig. 1) adopts a similar palette, enhancing the gestural expression evident in Cezanne's *Paysage*. Cezanne's later work would of course inspire the proto-cubist investigations of Pablo Picasso and Georges Braque and lead to the discoveries that would define the trajectory of 20th Century art. Thus, this beautiful and adventurous early work displays fundamental traits of the artist's bold artistic departures for which he would come to be dubbed `the father of modern art'.



*** 426**

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage, chemin à la sortie d'un bois

stamped with signature 'Renoir.' (Lugt 2137b; lower left)
oil on canvas
8 ¾ x 12 ⅜ in. (22.2 x 31.3 cm.)
Painted *circa* 1895-1900

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
The artist's estate; sale, Hôtel Drouot, Versailles, 7 June 1978, lot 106.
Private collection, France.

LITERATURE:
Bernheim-Jeune (ed.), *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 144 (illustrated pl. 48 as part of a larger canvas).
G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, *1895-1902*, Paris, 2010, no. 1777B, p. 65 (illustrated).

This work will be included in the forthcoming Pierre-Auguste Renoir *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



Alfred-Athis Natanson, *Renoir, Bonnard and Misia, chez les Natanson à Villeneuve-sur-Yonne, le soir de l'enterrement de Mallamé,* Sunday, 11 September, 1898.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 427

JAMES ENSOR (1860-1949)

Chou rouge, fruits et masques

signed 'J. ENSOR.' (lower right)
oil on canvas
19 ¾ x 27 ¾ in. (50.2 x 70.5 cm.)
Painted *circa* 1925

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Sam Salz, Paris & New York.
Galerie Pierre, Paris, by 1929.
Dr. Harry Bakwin, New York, by 1967.
Dr. Ruth Bakwin, New York, by descent from the above.
Christian Fayt Art Gallery, Knokke, by 1978.
Private collection, Knokke.
Acquired from the above by the present owners.

EXHIBITED:
New York, Buchholz Gallery, *Ensor*, 1940, no. 13.
New York, Wildenstein Gallery, *The Dr. and Mrs. Harry Bakwin Collection*, October - November 1967, no. 19.
New York, Brookyln Museum, *Exhibition of Contemporary Belgian Painting-Graphic Art and Sculpture, 1929-1930*, 1967 (ex. cat.).
Knokke, Christian Fayt Gallery, *James Ensor*, September - October 1978, no. 14 (dated '1920').

LITERATURE:
X. Tricot, *James Ensor, Catalogue raisonné of the paintings*, vol. II, *1902-1941*, Antwerp, 1992, no. 527, p. 507 (illustrated).
X. Tricot, *James Ensor, The Complete Paintings,* Brussels, 2009, no. 538, p. 362 (illustrated).

In the introvert world of James Ensor, the still life takes up an important place in his career. The genre responds well to the closed nature of the artist who created his compositions from the intimacy of the bourgeois interior crowded with objects. In his early career the main focus in his still lifes was to use everyday motifs such as vegetables, flowers, meat and fish combined with the shells and other peculiar objects from his mother's souvenir shop. Already as a young boy he developed a passion for these objects. He wrote: "My mother, daughter of Ostend sea-shell traders, continued her parents' trade and I spent my childhood in the paternal shop, surrounded by the curiosities from the sea and the splendours of mother-of-pearl with a thousand iridescent gleams and bizarre skeletons, monsters and marine plants. The proximity of these wonders, the colours, this light-filled, gleaming opulence, undoubtedly helped turn me in to a painter in love with colour and sensitive to the dazzling play of light.' (see: X. Tricot, *James Ensor, life and work, the complete paintings*, Brussels 2009, p. 13).

In *Chou rouge, fruit et masques*, Ensor assembles his typically irreverent cast of characters like a hissing chorus around a humble bouquet of flowers, some seasonal fruit and vegetable and a red cabbage in the centre of the composition. In so doing, two perennial themes of his art - the grotesque characters and the commonplace clutter of his home and studio - are conflated in one work, a bewitching riot of abundant colour and tumbling form.

'Hounded by those on my tail,' wrote Ensor, 'I joyfully took refuge in the land of the fools where the mask, with its violence, its brightness and brilliance, reigns supreme. The mask meant to me: freshness of colour, extravagant decoration, wild generous gestures, strident expressions, exquisite turbulence' (quoted in C. Brown (intro.), exh. cat., *James Ensor - Theatre of Masks*, London, 1997, p. 12).



James Ensor, *Chou rouge et masques*, c. 1925-30.



PROPERTY FROM A NOBLE FAMILY

428

EMILE CLAUS (1849-1924)

Vue sur Murano, lueur du couchant

signed and inscribed 'Emile Claus Murano Venzia' (lower right); signed with the initials and dated 'novembré J. F. E.C' (on the reverse)
oil on canvas
29 x 36 ¼ in. (73.5 x 92 cm.)
Painted in November 1906

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Anonymous sale, Galerie Georges Giroux, Brussels, 17 March 1934, lot 26 (illustrated).
Stephane Halot, Brussels, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:
(probably) Brussels, Cercle Artistique et Littéraire, *Exposition Emile Claus*, March 1908, no. 52.



Claude Monet, *Saint-Georges majeur au crépuscule*, 1908. National Museum Wales, Cardiff.

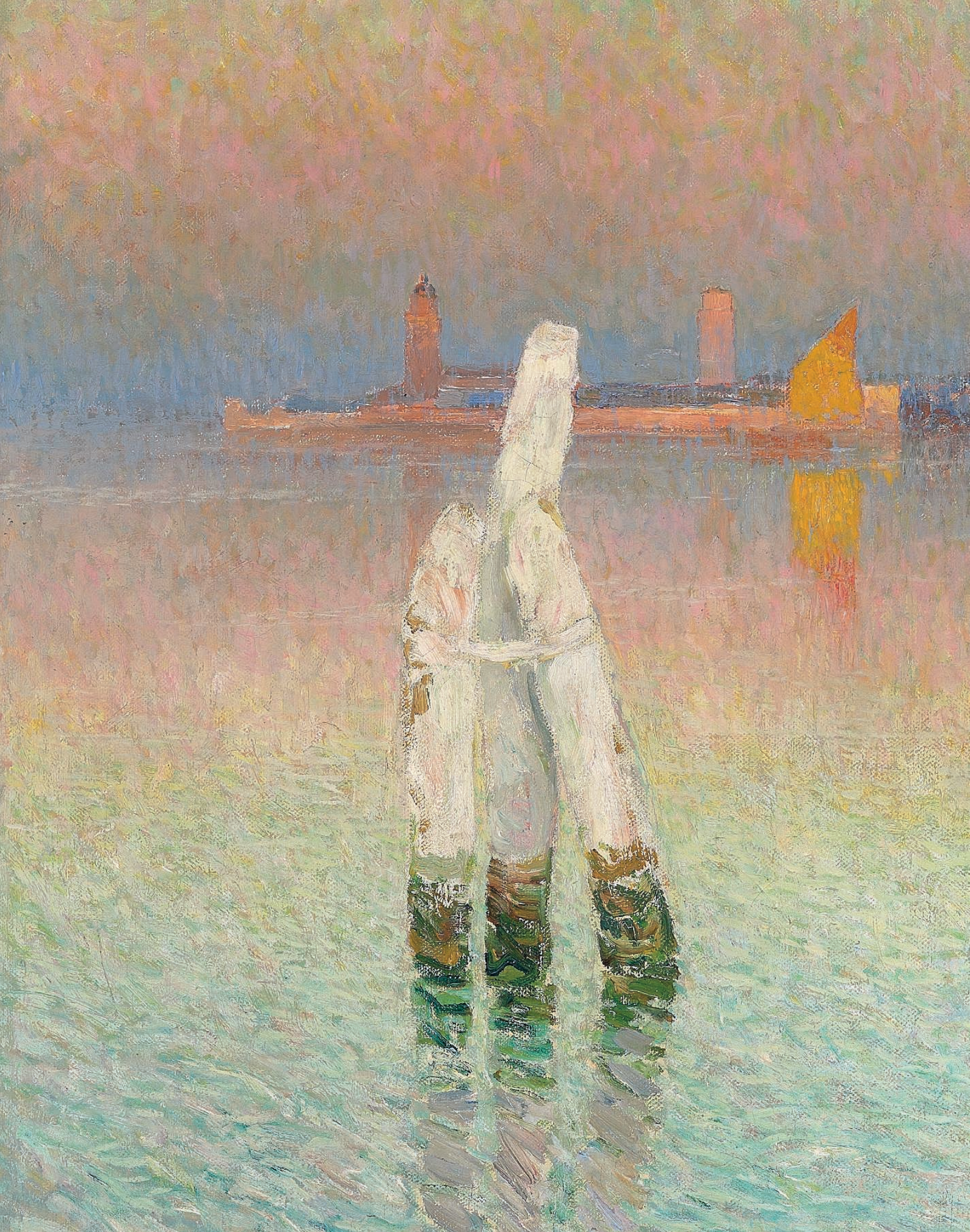
Vue sur Murano, lueur du couchant perfectly encapsulates the luminous atmosphere of Venice at sunset. Scintillating bands of gradating colour are achieved by deftly dappled brushstrokes, radiating the full spectrum upon the water, mirroring the sky above. Looking towards Murano, the white buildings on the horizon line take on the brilliant pinks of the late sun, conveying the warmth and atmosphere of the city, thrown forward in contrast to the deep blue haze of the distance.

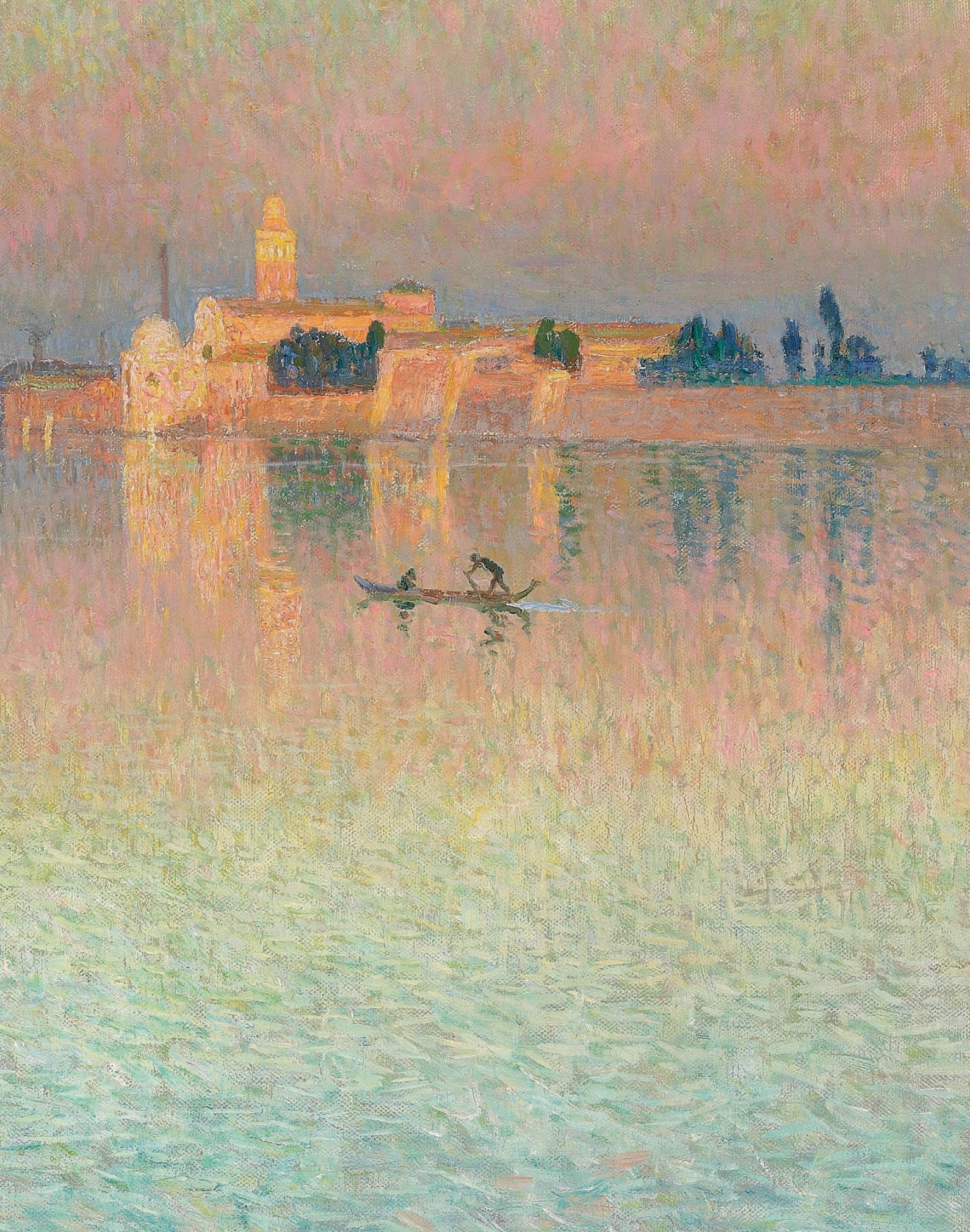
Emile Claus had achieved a successful following in Belgium as a realist painter, prior to visits to Paris during the late 1890s whereupon he encountered the Impressionists. Inspired by the new ideas he found there, Claus went on to develop his own brand of Luminist painting, founding the *Vie et Lumière* group in 1904. *Vue sur Murano, lueur du couchant* presents an exceptional example, bought to fruition by this time in the wake of neo-Impressionism. Claus had first visited Venice in 1902 and returned in 1906 with Henri le Sidaner, to observe and paint the extraordinary setting.

Best known for his Venice scenes is perhaps Claude Monet, however Claus's depiction of Venice predates Monet's first encounter of the city in autumn 1908. *Saint-Georges majeur au crepuscule* painted by Monet on his inaugural visit, communicates a similar affinity with the subject, reinforcing Claus's earlier impression in its structure and vibrancy. Claus has included markers in the foreground, midground and background of *Vue sur Murano, lueur du couchant* to explore pictorial depth through the triangle between the small boats and *briccole* in the foreground. The relationships between the shadows on the water too are explored here in detail, with myriad reflections forming a patchwork of colourful interrelationships, revealing his technical mastery. Monet's version appears broader and bolder in its painterly approach. In *Saint-Georges majeur au crepuscule*, Monet appears fascinated by the colour relationships of the tower's shadow and the contrasting reflections dancing upon the water which take on a dominant chromatic and compositional force in this work, exploring the relationship of the purple throughout the colour spectrum.

Whilst not exposing the abstract principles of his work as transparently as his counterpart, Claus's *Vue sur Murano, lueur du couchant,* is equally an immanently expressive, impressionist, painting; a carefully composed study of colour harmonics revelling in the array of atmospheric textures of the glowing curtain floating down on the day.







*** 429**

ÉMILE BERNARD (1868-1941)

Nature morte aux carafe, verres, fruits, pot d'etain sur une nappe

signed and dated 'Emile Bernard 1888' (lower left)
oil on canvas
28 ¾ x 35 in. (73 x 88.9 cm.)
Painted in 1888

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
M.-A. Bernard-Fort, Paris.
Maurice Sauvant, Paris.
E.J. van Wisselingh & Co., Amsterdam.
John & Frances. L. Loeb, New York, by whom acquired *circa* 1965, and thence by descent; their sale, 12 May 1997, lot 120.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie Durand-Ruel, *Émile Bernard, époque de Pont-Aven, 1883-1893*, April - May, 1959, no. 16
Toronto, E.J. van Wisselingh & Co., *French Paintings of the XIXth and XXth Century*, 1963, no. 1.
Amsterdam, E.J. van Wisselingh & Co., *Maîtres français du XIXe et XXe siècle*, November - December 1963, no. 3 (illustrated).
Winnepeg, E.J. van Wisselingh & Co., *Selected French Paintings of the XIXth and XXth Century*, 1964; this exhibition later travelled to Montreal, E.J. van Wisselingh & Co.
Paris, Malingue S.A., *Émile Bernard, époque de Pont-Aven*, May - July 2010, pp. 18-19 (illustrated).
Copenhagen, Ordrupgaard Museum of Art, February - June 2014.
Goteborg, Museum of Art, *Van Gogh, Gauguin, Bernard, Friction of Ideas*, July - October 2014, no. 36, pp. 55 & 197 (illustrated).

LITERATURE:
J.-J. Luthi, *Émile Bernard, Catalogue raisonné de l'oeuvre peint*, Paris, 1982, no. 153, p. 30 (illustrated p. 31).
J.-J. Luthi & A. Israël, *Émile Bernard, instigateur de l'école de Pont-Aven, précurseur de l'art moderne, sa vie, son oeuvre, catalogue raisonné*, Paris, 2014, no. 165, p. 166 (illustrated).

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

Between 1886 and 1893, Bernard executed three different types of still-life compositions: "...synthetic exercises used to test the degree to which one of the most quintessentially naturalistic of subjects could be distorted to create a non-naturalist composition; fully worked-through compositions which built upon his appreciation for and understanding of the still lifes of Paul Cézanne, and strictly decorative accumulations of objects in which line and pattern of colour predominate." (exh. cat., *Emile Bernard 1868-1941, A Pioneer of Modern Art*, Städtische Kunsthalle, Mannheim, 1990, p. 176)

The present painting is a fine example of the second category: it clearly indicates Bernard's interest in the still-lifes of Cézanne, of whom he declared: "Everyone surely recognizes a master and tries to adapt himself as much as possible – for me, that is Cézanne." Bernard initially discovered Cézanne's work in 1886 in Père Tanguy's shop in the rue Clauzel, Paris. At exhibitions held by Tanguy and by Emile Schuffenecker, Bernard saw many of Cézanne's works soon after they were completed. He was particularly taken by Cézanne's still-lifes, which he recalled in an article about Cézanne written for Vanier's *Les Hommes d'Aujourd'hui* in 1890, two years after the present work was painted: "At Tanguy's...still-lifes: apples round as if done with compasses, triangular pears, crooked bowls, abundantly folded napkins;... at Schuffencker's, a white bowl against a blue-green background streaked with wallpaper flowers; next to it a urn-like glass, an unfolded napkin, apples supporting a lemon." (E. Bernard, "Paul Cézanne," in *Les Hommes d'Aujourd'hui*, 1890)

The present work was formerly in the collection of Michel-Ange Bernard-Fort, the son of the artist and Andrée Fort. The work then entered the renowned art collection of John and Frances Loeb, two of the 20th century's most sophisticated and discerning collectors of Modern painting, extending from Manet to Mattise. Christie's had the honour of bringing the collection of the late Mr and Mrs Loeb to auction in one of the most anticipated sales of 1997, which included Cezanne's portrait of *Madame Cézanne au fauteuil jaune*, now housed in the collection of the Art Institute of Chicago.



*** 430**

MAURICE DENIS (1870-1943)

Maternité à la pomme

signed with artist's monogram and dated 'MAVD 97' (lower right)
oil on canvas
27 ¼ x 20 in. (69.2 x 51 cm.)
Painted in 1897

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Dr. Faber, Copenhagen, by whom acquired from the artist in 1897.
Mogens Ballin, Denmark.
Galerie Cassirer, Berlin, acquired from the above in 1904 and then sold the same day to Count Kessler, Weimar; his sale, Hôtel Drouot, Paris, 16 May 1908, lot 14 (illustrated).
Galerie Druet, Paris (no. 4584), acquired at the above sale.
Henry Aubry, Paris, by whom acquired from the above, until at least 1924, and thence by descent.
Hopkins Gallery, Paris.
Acquired from the above by the present owner in 1988.

EXHIBITED:
Paris, Galerie Vollard, *Exposition des oeuvres de MM. P. Bonnard, M. Denis, Ibels (et autres)*, April 1897, no. 12 (titled 'L'Enfant nu').
Paris, Union Centrale des Arts Décoratifs, Pavillon de Marsan, *Maurice Denis*, April - May 1924, no. 160 (dated '1907').
Paris, Galerie Daniel Malingue, *Maîtres impressionistes et Modernes*, May - July 1994, no. 4 (illustrated).
Lyon, Musée des Beaux-Arts, *Maurice Denis*, September - December 1994, no. 71, p. 201 (illustrated); this exhibition later travelled to, Cologne, Wallraf-Richartz Museum; Liverpool, Walker Art Gallery and Amsterdam, Van Gogh Museum.
Weimar, Schloss Museum, *Aufstieg und Fall der Moderne*, May - November 1999, no. 59, pp. 128 & 133 (illustrated).
Krems, Kunsthalle, *Renoir und das Frauenbild des Impressionismus*, April - July 2005, pp. 59 & 103 (illustrated).
Paris, Malingue S. A., *Maurice Denis, Au temps des Nabis*, p. 67 (illustrated p. 41).

LITERATURE:
R. Rosenblum (ed.), *The Frances and John L. Loeb Collection*, London, 1982, no. 47 (illustrated).
J.-P. Bouillon, *Maurice Denis*, Geneva, 1993, p. 77 (illustrated).
C. Zappia, *Maurice Denis e l'Italia*, Perugia, 2001, no. 4 (illustrated).
C. Jeancolas, *La Peinture des Nabis*, Paris, 2002, p. 24 (illustrated).
J.-P. Bouillon, *Maurice Denis, Le spirituel dans l'art*, Paris, 2006, p. 46 (illustrated).
G.T.M. Shackelford, *The Romance of Modernism: paintings and sculpture from the Scott M. Black Collection*, Boston, 2006, p. 57 (illustrated).

Claire Denis and Fabienne Stahl will include this work in their forthcoming Maurice Denis catalogue raisonné, under the no. 897.0025.

Among the students at the Académie Julian in Paris were a group of young men, Pierre Bonnard, Maurice Denis, Henri Ibels, Paul Ranson and Paul Sérusier, who had tired of the academic realism that was being taught there. "It was the materialism of our teachers," Denis later wrote, "that led us, in reaction, to seek beauty outside nature, nature through science and art in theories" (quoted in T. Barruel, "The New Theories", *Maurice Denis*, exh. cat., Musée des Beaux-Arts, Lyon, 1994, p. 115). They were joined by Ker-Xavier Roussel and Edouard Vuillard, alumni of the Académie-Julian who were currently studying at the Ecole des Beaux-Arts under Gérôme. They called themselves Nabis, from the Hebrew word for prophet.

The synthesis of ideas that they were seeking came in the form of a small painting of a woodland pond that Sérusier had brought back from Pont-


Dr. Faber's wife with the painting hanging behind her.

Aven in 1888. Painted under the guidance of Paul Gauguin, it showed a landscape reduced to flat areas of colour straight from the tube and mixed only with white. It became known among the Nabis as *Le Talisman*. Denis was not yet twenty years old when in 1890 he wrote in "Definition du Néo-traditionnisme," his first published article, one of the most famous statements about modern art: "Remember that a painting, before it is a war horse, a female nude or some little genre scene, is primarily a flat surface covered with colours arranged in a certain order" (quoted in *ibid*., p. 116).

Denis had been drawn as a youth to the paintings of the *Quattrocento* master Fra Angelico and the other Italian primitives, and as a devout Catholic, sought to revive the great religious subjects of the past and place them in a modern context. In addition to assimilating the stylistic advances of Gauguin, he also closely studied the work of Seurat, who, as Denis recognized, "was the first to try to replace a more or less fanciful improvisation, after nature, by a reflective working method." (quoted in *ibid*.). Denis purchased one of Seurat's studies for *The Bathers at Asnières*, and briefly used divisionism in his own paintings. However, Denis was ultimately more interested in the decorative aspect and the use of the arabesque in Seurat's compositions, and Denis called his own approach "Neo-traditionism," in order to differentiate it from the Neo-Impressionism of Seurat and Signac.

Titled *Maternité à l'enfant* at the back of a photograph, *Maternité à la Pomme* was renamed by Maurice Denis in honour of the exhibition around his work in 1924 at the Marsan Pavillon. It is part of a group of works that celebrate the long-awaited birth of Noële, after Jean-Paul's death, the first son of Maurice and Marthe Denis.

This painting is a second more completed version of *Maternité au bouquet de roses*. In an elaborate construction, he depicts Marthe and Noële Eva Meurier next to Marthe's sister. Dressed in black and shown in profile, Marthe's sister is placed like the typical donors in the Madonna and child of the renaissance period. Jean-Paul Bouillon states that Denis is inspired by the composition of *La Vierge et L'enfant* with the young Jean-Baptiste by Botticcelli, in the collection of the Musée du Louvre, and from which he possessed the reproduction. This reproduction is found in the back plan of one of his maternities from the same year, *L'enfant au pantalon bleu* housed in the Musée d'Orsay.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*** 431**

HENRI MARTIN (1860-1943)

Vue générale de St Cirq-Lapopie

oil on canvas
46 x 43 ¾ in. (116.8 x 111.1 cm.)
Painted *circa* 1930

£180,000–250,000
$250,000–340,000
€210,000–280,000

PROVENANCE:
Ansas de Pradines, Toulouse.
William Findlay Gallery, Chicago.
New York University School of Law; sale, Sotheby's, New York, 11 February 1987, lot 63.
Private collection, Europe, by whom acquired at the above sale; sale, Sotheby's, London, 8 December 1999, lot 152.
Anonymous sale, Sotheby's, New York, 9 May 2001, lot 369.
Private collection, Florida, by whom acquired at the above sale; sale, Christie's, New York, 5 May 2011, lot 368.
Acquired at the above sale by the present owner.

Cyrille Martin confirmed the authenticity of this work.



Henri Martin, *Saint-Cirq Lapopie*, 1911-1923. Sold, Christie's, Paris, 31 March 2016, lot 226 (€457,500)

After receiving the Grand Prix of the École des Beaux-Arts in Toulouse at the age of nineteen, Henri Martin continued his studies in Paris under Jean-Paul Laurens. Laurens introduced the artist to the masters of the Italian Renaissance, whom he studied in greater depth during his visit to Rome after 1883. Profoundly influenced by these discoveries, he turned to a less academic and more romantic style of painting. In a composition pervaded by a warm and atmospheric light, this painting is an example of Martin's experimental approach during this period. While he gradually abandoned symbolist themes, here he retains the atmosphere of their landscapes in order to move towards an ideal view of the world, treated in a pointillist style. Indeed, the artist embraced the approach of the pointillists and neo-impressionists, particularly Georges Seurat, who shared a studio with his friend Edmond Aman-Jean, to reclaim these techniques and take them to a monumental scale.

Martin skilfully exploits the divisionist brushstroke into a larger and commanding comma that is transformed to suit what is to be depicted. Working with small, distinct and parallel brushstrokes, placed on material that is already thick and more or less tightly juxtaposed, the artist arranged forms and lighting in a tranquil, unassuming and silent landscape. The picture is brought to life by the light of the Languedoc countryside producing a quite modern, tightly framed work. In that he never allows the demands of the composition to give way to the exhilaration of colour, Martin retains a certain classicism, as much in the nature of the subject as in the realistic treatment of the background.

Perched on a rocky bluff and rising in tiers from the valley below, Saint-Cirq-Lapopie is an extremely picturesque location. This village has long inspired artists and writers with its narrow streets, timber-framed buildings and mullion windows. Although Martin was one of the first to paint the idyllic town after buying a house there in 1911, he was not the only one to appreciate it; André Breton also made Saint-Cirq-Lapopie his summer home. A superb environment which encouraged reverie, this very beautiful place brought Henri Martin deep serenity and renewed creativity.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

*** 432**

ALFRED SISLEY (1839-1899)

Paysage au tas de bois

signed and dated 'Sisley 77' (lower right)
oil on canvas
15 x 22 ⅛ in. (38.1 x 56.2 cm.)
Painted in 1877

£350,000–550,000
$480,000–740,000
€400,000–620,000

PROVENANCE:
Ödön Faragó, Budapest; sale, Ernst Museum, Budapest, 1935, lot 227.
Mr & Mrs Ferenc Chorin, Budapest, by whom acquired at the above sale; lost possession 1943-1945.
Edmund W. Mudge, Dallas.
Anonymous sale, Christie's, New York, 15 November 1988, lot 3.
Anonymous sale, Christie's, New York, 5 November 2003, lot 202; sold pursuant to an agreement with the heirs of Mr & Mrs Ferenc Chorin.
Salis & Vertes, Salzburg.
Private collection, Europe, by whom acquired from the above in 2004; sale, Sotheby's, London, 23 June 2010, lot 112.
Richard Green, London.
Acquired from the above by the present owner.

EXHIBITED:
Budapest, Muscarnok (Hall of Exhibitions), *First Exhibition of Art Works Taken into Public Ownership*, 1919, room VI, no. 27.
Budapest, The Countess Eva Almásy-Teleki Institute of Art, *Exhibition of French Art Works in Private Hands*, 1940, no. 210.
Tokyo, Galerie Art Point, *Impressionists*, March - April 1989, no. 5.

LITERATURE:
L. Mravik, *The "Sacco di Budapest" and Depredation of Hungary 1938-1949*, Budapest, 1998, no. 4204, p. 169 (illustrated).

The Comité Sisley has confirmed the authenticity of this work. This work will be included in the new edition of the *Catalogue raisonné of Alfred Sisley* by François Daulte, being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.

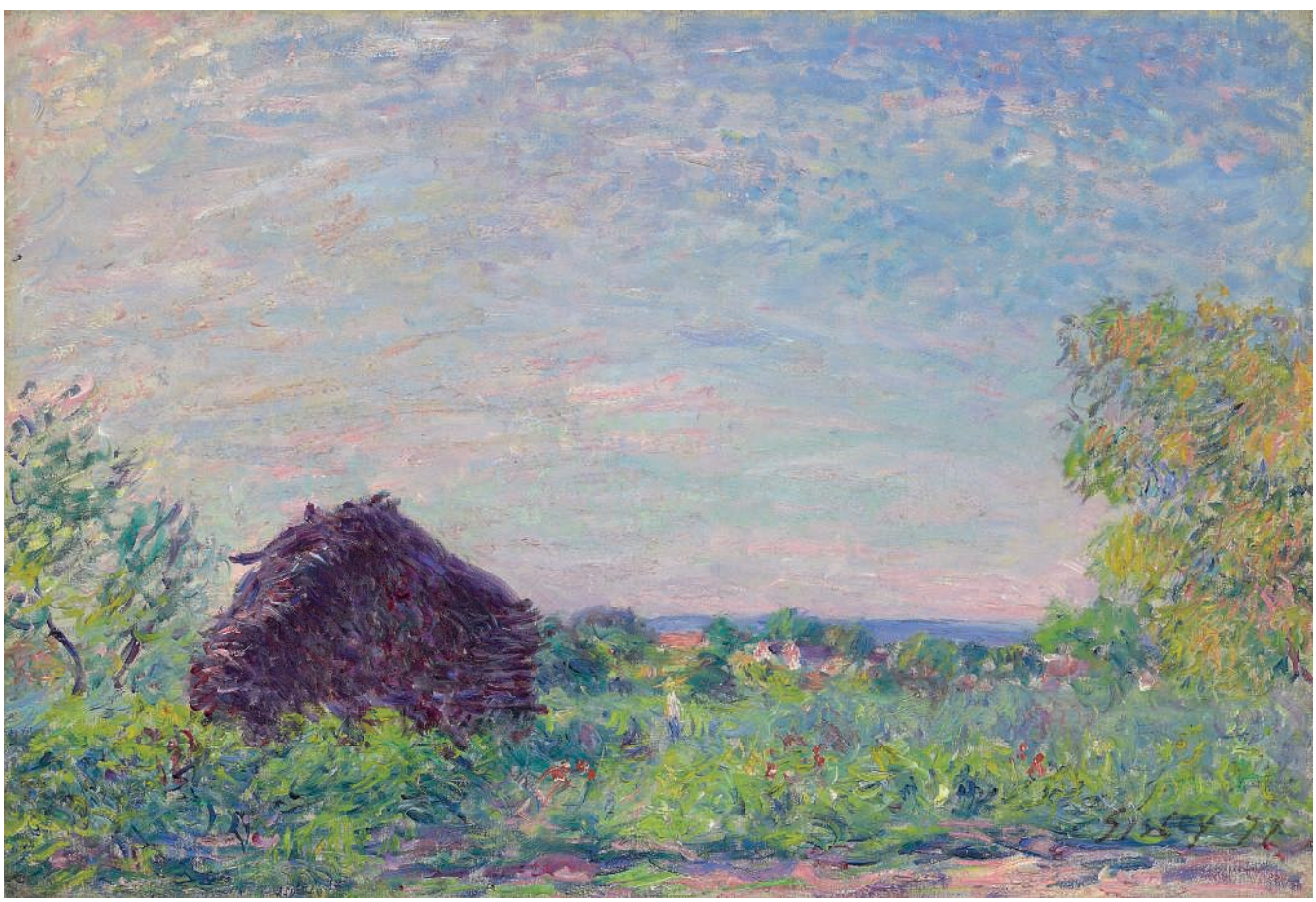




Fig. 1 Alfred Sisley, *À lisière de la forêt. Les Sablons, c.* 1884-85. Private collection.



Fig. 2 Alfred Sisley, *Les Meules de paille à Moret - effet du matin*, 1891. National Gallery of Victoria, Australia.

Paysage au tas de bois is a radiant example of the landscape of the Seine valley, which Sisley discovered in the 1870s around Louveciennes before making his home in Marly-le-Roi. Sisley had moved to Louveciennes, having abandoned the Batignolles area of Paris; there he was in close proximity to Renoir in particular, and also to Pissarro and Monet. He had chosen the area in part because of its proximity to Paris, in part because the cost of living there was so much less than in the capital, and in part because he now had a young family to support. However, the clear impetus was the landscape itself: even in Paris, he had favoured scenes involving greenery where possible, and so his move to the less industrialised areas surrounding Paris made perfect sense. In *Paysage au tas de bois*, his enjoyment of the scenery is palpable. The feathered brushstrokes with which he has captured the clouds and the foliage lend the picture a lightness of touch that perfectly demonstrates the reason for which his fellow Impressionists held him in such high regard. Pissarro himself was moved to refer to Sisley as, 'a great and beautiful artist, in my opinion he is a master equal to the greatest' (Pissarro, quoted in C. Lloyd, 'Alfred Sisley and the Purity of Vision', pp. 5-33, M Stevens (ed.), *Alfred Sisley*, exh. cat., New Haven and London, 1992, p. 8).

In these years of close communion with nature he has developed a liberated, daring technique indicative of the sheer enjoyment in the spaces and seasons. In *Paysage au tas de bois*, Sisley examines the interplay of sky, horizon and earth using the revolutionary colours and techniques key to the Impressionist painter. The changing light, illuminating the silvery-greys, greens and blue tones of the grass and surrounding fauna, is masterfully elevated with lively impasto that is truly Sisley. Yet it shows the aesthetic unity of the Impressionists, the same play of light and freshness seen in Monet and Renoir's paintings at Argenteuil.

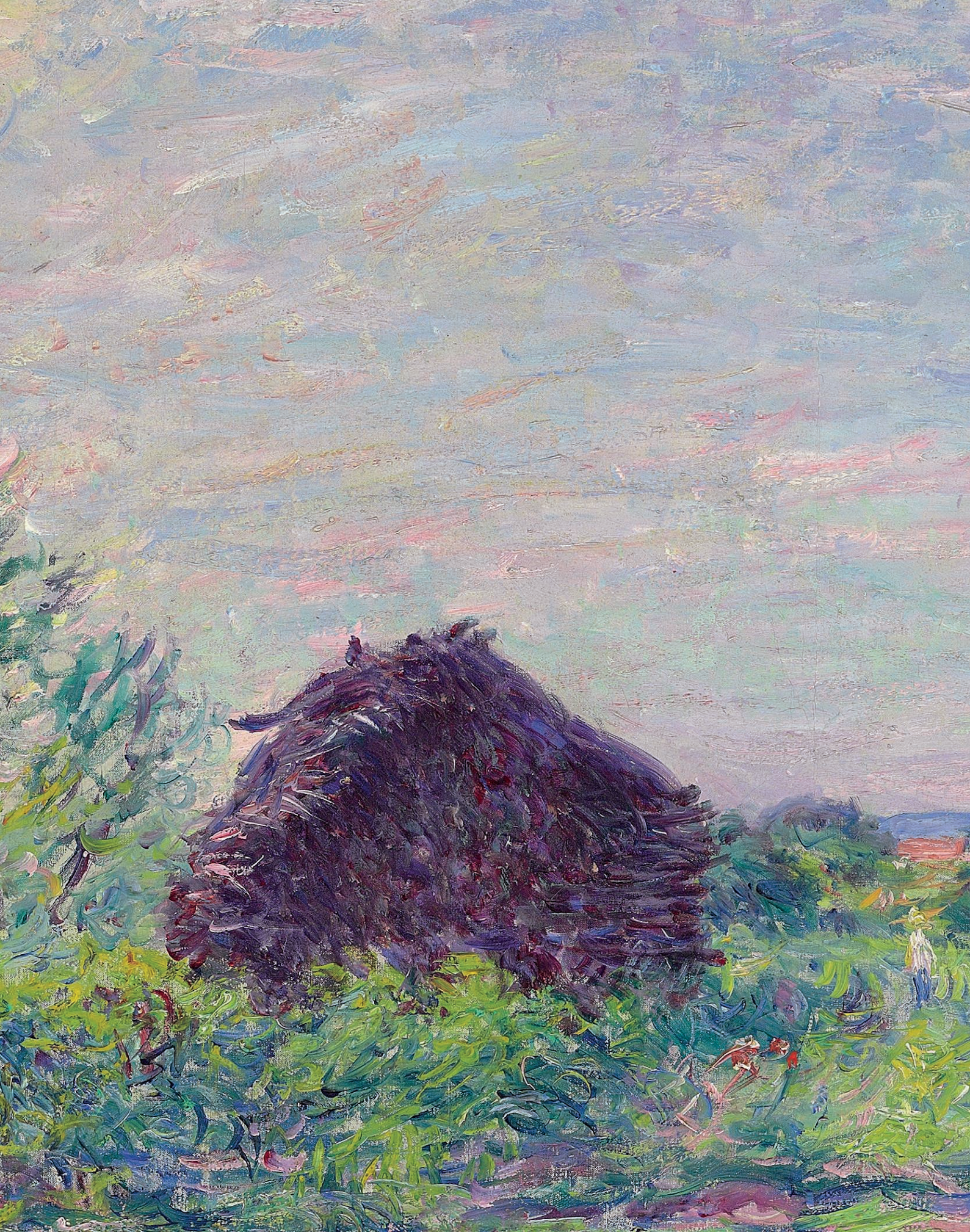
The wood-pile, a predecessor to the soon-to-be ubiquitous haystack, itself is a deep purple hue, silhouetted by the light and vital to the composition to give weight to the exhilarating airiness of the landscape. Interwoven with luminous blues, purples and pinks, the sky stretches over the composition creating a sense of space and with it depth. Sisley attached great importance to the role of the sky within landscape painting and wrote to his friend, the art critic Adolphe Tavernier: 'The sky is not simply a background; its planes give depth (for the sky has planes, as well as solid ground), and the shapes of clouds give movement to a picture. What is more beautiful indeed than the summer sky, with its wispy clouds idly floating across the blue? What movement and grace! Don't you agree? They are like waves on the sea; one is uplifted and carried away' (quoted in Vivienne Couldrey, *Alfred Sisley The English Impressionist,* Exeter, 1992, p. 71).

Sisley went on to paint wood-piles and haystacks periodically throughout his career. But, unlike his compatriot Monet, who exhibited fifteen *Meules* in 1891, Sisley did not paint them in a series. A wood-pile is central to a landscape of Les Sablons of 1884 (fig. 1). In 1891 he painted two pictures of haystacks, both now in museums including the National Gallery of Australia (fig. 2).

The provenance of *Paysage au tas de bois* attests to its high quality: the picture was initially in the collection of Ödön Faragó (1869-1935), a Hungarian furniture designer who worked on the Hungarian pavilion of World Expo in 1900 which exhibited furniture designed for the Royal palace in Buda. The work was bought in Faragó's estate sale in 1935 by Ferenc Chorin Jr., an Industrialist and member of the Upper House of the Hungarian Parliament.



Claude Monet, *La meule de foin*, 1886. The State Hermitage Museum, St. Petersburg.



*** 433**

AUGUSTE RODIN (1840-1917)

Fugit Amor, petit modèle

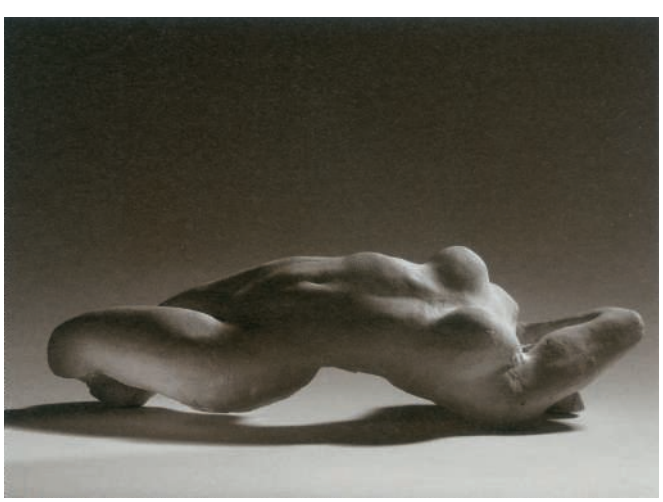
signed 'Rodin' (on the side of the plinth)
bronze with brown patina
Height: 15⅛ in. (38.4 cm.)
Length: 17⅜ in. (44.3 cm.)
Conceived between 1881 and 1887; this bronze version cast before 1900

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Armand Boucher, Nantes, by whom acquired *circa* 1930.
Anonymous sale, Millon & Associés, Paris, 26 September 2008, lot 72.
Private collection, by whom acquired at the above sale.
Private collection, Connecticut, by whom acquired from the above in 2010; sale, Sotheby's, New York, 7 November 2013, lot 419.
Acquired at the above sale by the present owner.

LITERATURE:
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1926, no. 233 (marble version illustrated p. 93).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 90 (marble version illustrated).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 91.
A.E. Elsen, *Rodin*, London, 1974, p. 61 (another cast illustrated).
J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, nos. 20-24, p. 203 (another cast illustrated).
J. de Caso & P.B. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckles Collection*, San Francisco, 1977, no. 25, p. 164 (another cast illustrated).
A.E. Elsen, *In Rodin's Studio*, Paris, 1980, no. 33 (another cast illustrated).
R. Crone & S. Salzmann, (ed.), *Rodin, Eros and Creativity*, Munich, 1992, fig. 13 (another cast illustrated p. 199).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S6734, p. 379 (another cast illustrated).

This work will be included in the forthcoming *Catalogue critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2004-V47.



Auguste Rodin, *Torse d'Adèle*, 1882, plaster, Musée Rodin, Paris.





Ary Scheffer, *Les ombres de Francesca da Rimini et de Paolo Malatesta apparaissent à Dante et à Virgile*, 1855. Musée du Louvre, Paris.

Fugit Amor was originally conceived for Rodin's monumental project *La Porte de l'Enfer*, designed for the Musée des arts décoratifs in Paris. Rodin worked on this project for over thirty years from 1880 until his death in 1917, inspired by Lorenzo Ghiberti's *Gates of Paradise* and Dante's *Divine Comedy*. The subject was likely inspired by the story of the doomed lovers, Paolo and Francesca, evoked by Dante in *Canto V* of the *Inferno*.

In *Fugit amor*, two figures desperately strive but fail to embrace, embodying the eternal damnation of those characters Dante and Virgo encounter on their journey through the circles of hell. "Propelled by the presumably harsh winds of Hell's second circles, these two figures, however much they strain toward one another, never connect, for they are not meant to...That they are eternally arrested in this extraordinary alignment makes their struggle all the more poignant and illustrative of the banal axiom that, the more one attempts to grasp something, the more it surreptitiously slips away" (Ginger Danto, Rainer Crone & Sigfried Salzmann, ed., *Rodin: Eros and Creativity*, Munich, 1992, pp. 198-99). Rodin's style is uniquely poised to capture the helplessness of these figures, and *Fugit amor, petit modèle* is a poignant example of Rodin's attention to human pain and suffering.

Rodin's dramatic vision of this famous story lent itself well to Symbolist interpretation, exploring beyond Dante's narrative to incorporate contemporary themes drawn from Baudelaire's *Les fleurs de mal*, which saw woman as the cause of man's misfortune: "Like the *Divine Comedy, Les fleurs de mal* expressed a tragic view of the human condition, and Rodin responded to Baudelaire's evocation of sexual decadence and images of seduction, fatal women and rejected, remorseful men" (J.V. Miller and G. Marotta, *Rodin, The B. Gerald Cantor Collection*, New York, 1986, pp. 11-12).

Commenting on the bronze, first presented to the public in 1889 at an exhibition of works by Claude Monet and Rodin, Octave Mirbeau was fascinated: "All Rodin's art is present in this small bronze, more distressing than any of Baudelaire's lines. Her bust erect, her temptingly fleshy breast pointing out, her body horizontal and quivering as an arrow shot through air, her face cruel, relentless, the woman flies through space. She has the unembraceable beauty of the chimeras we chase and of the dreams we never reach" (*Claude Monet, Auguste Rodin*, exh. cat., Paris, Galerie Georges Petit, p. 1).

The symbolist interpretation of this group caused its immediate success. As early as 1888, Joanny Peytel, the sculptor's financial backer, the poet Gustave Kahn and the writer Guy de Maupassant commissioned the subject from Rodin, in marble and bronze versions. Rodin, who particularly liked this subject, offered several to some friends and leading figures. He gave a bronze version to the director of the Académie des beaux-Arts, Gustave Larroumet, who had just commissioned Rodin's monument to Victor Hugo for the Panthéon in Paris.



Auguste Rodin, *Gates of Hell*, 1880-90. Midsection of the right door panel, showing the couple known as Fugit Amor.

PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX

*** 434**

AUGUSTE RODIN (1840-1917)

L'enfant prodigue, petit modèle

signed 'A. Rodin' (on the right of the base) and inscribed with the foundry mark 'Georges Rudier Fondeur Paris c Musée Rodin 1959'
(on the back of the base); with the raised signature 'A. Rodin' (on the inside)
bronze with dark brown patina
Height: 21 ⅝ in. (55.4 cm.)
Conceived in 1889; this bronze version cast by Georges Rudier in 1959 in an edition of nine (nos. 4 to 12)

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Acquired by the late James Fairfax, by 1969.

EXHIBITED:
Sydney, David Jones Art Gallery, *An Exhibition of Fifty Bronzes by Auguste Rodin 1840-1917*, September - October 1969, no. 12 (illustrated).

LITERATURE:
L. Maillard, *Études sur quelques artistes originaux, August Rodin statuaire*, Paris, 1899, pp. 117 & 120 (limestone version illustrated p. 117).
R.M. Rilke, *Auguste Rodin*, Berlin, 1903, pp. 115-116.
F. Lawton, *The Life and Work of Auguste Rodin*, London, 1906, p. 228.
A. Rodin, *L'Art, Entretiens réunis par Paul Gsell*, Paris, 1911, pp. 31-32 (limestone version illustrated p. 32).
W. Butterworth, *A Visit to Rodin*, London, 1912, p. 7.
P. Gsell, 'En haut de la colline', in *L'art et les artistes*, no. 109, 1914, pp. 62-63.
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 220, p. 82 (plaster version illustrated p. 82).
G. Grappe, *Le Musée Rodin*, Paris, 1947, no. 83, p. 142 (large bronze version illustrated).
A.E. Elsen, *Rodin*, New York, 1963, pp. 57-59 (large bronze version illustrated p. 56).
A.C. Tacha, 'The Prodigal Son, Some New Aspects of Rodin's Sculpture', in *Allen Memorial Art Museum Bulletin*, vol. 22, no. 1, Autumn 1964, pp. 23-39 (large bronze versions illustrated, p. 24, fig. 1; p. 26, fig. 2 & p. 31, fig. 7; limestone version illustrated p. 26, fig. 3).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 91 (large bronze version illustrated).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 92 (plaster version illustrated pl. 34).
A.T. Spear, "A Note on Rodin's Prodigal Son and on the Relationship of Rodin's Marbles and Bronzes", *Allen Memorial Art Museum Bulletin*, 1969, vol. 27, pp. 24-36 (large bronze version illustrated p. 24, fig. 1).
A.E. Elsen, *Rodin*, London, 1974, pp. 57-59 (large bronze version illustrated p. 56).
J. Hawkins, *Rodin Sculptures*, London, 1975, no. 3, p. 18 (large bronze version illustrated pl. 5).
J. de Caso & P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection,* San Francisco, 1977, no. 24, pp. 159-163 (large bronze version illustrated, p. 161; details of another large bronze version illustrated, pp. 158 & 162).
J.A. Schmoll Eisenwerth, *Rodin-Studien, Persönlichkeit, Werke, Wirkung, Bibliographie*, Munich, 1983, pp. 288-289 (another cast illustrated p. 288).
A.-B. Fonsmark, *Rodin: La collection du Brasseur Carl Jacobsen à la Glyptothèque*, Copenhagen, 1988, no. 16, pp. 103-105(limestone version illustrated p. 104).
Y. Le Pichon & C.-M. Lavrillier, *Rodin: La porte de l'enfer*, Lausanne, 1988, p. 183 (limestone version illustrated pp. 183 & 185).
M.L. Levkoff, *Rodin in His Time: The Cantor Gifts to the Los Angeles County Museum of Art*, Los Angeles, 1994, pp. 82-83, 205 & 223 (large bronze version illustrated p. 83).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 6693, pp. 319-322 (another cast illustrated p. 319; large bronze and limestone version illustrated p. 321).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5641B.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

435

EUGÈNE BOUDIN (1824-1898)

Deauville. Scène de plage

signed and inscribed 'E. Boudin Au Docteur Horteloup' (lower left) and indistinctly dated and inscribed '... de Deauville '87' (lower right)
oil on panel
7 ½ x 12 ¾ in. (19 x 32.3 cm.)
Painted in 1887

£280,000–380,000
$380,000–510,000
€320,000–430,000

PROVENANCE:
Dr. Horteloup, Paris.
Galerie Pétridès, Paris.
The Lefevre Gallery, London (no. 96/55).
Mrs. Herbert Wilcox, by whom acquired from the above.
Private collection, United Kingdom; sale, Christie's, London, 28 June 1982, lot 3.
Richard Green Gallery, London.
Private collection, France.
Acquired from the above by the present owner.

EXHIBITED:
London, The Lefevre Gallery, *XIX and XX Century French Paintings*, February - March 1962, no. 5, p. 7 (illustrated).

LITERATURE:
R. Schmit, *Eugène Boudin*, vol. III, Paris, 1973, no. 2214, p. 346 (illustrated).



Eugène Boudin, *Scène de plage, Trouville*, 1871. Musée d'Orsay, Paris.





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

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

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



In *Scène de plage*, Boudin has immortalised a spontaneous, fleeting moment on the seafront. Indeed, there is a vivid, almost visceral sense of the wind blowing and people moving. It is akin to a snapshot, an ephemeral instant captured for posterity. The informality of the scene is heightened by the presence of the bathing machines. These were mobile constructions designed to protect the modesty of bathers during those more prudent times: the entire hut would be moved to the water, allowing people to change their clothes and enter the water without exposure to the wider public. While the presence of these huts, then, implies a certain behind-the-scenes glimpse of life on the beach, they also serve as important punctuation marks in the composition. Their rigid, angular sides, reflecting the light, add to the rhythm of the picture, adding a sense of balance akin to the later still life paintings of Giorgio Morandi.

At this time, Boudin was well aware of the golden thread that others perceived in his delicate, elegant beach scenes. In addition to reaching new pinnacles in his painting, he was also becoming more aware of the workings of the art market, and was dedicating more time to the French capital, returning to the Norman coast that was his home mainly for artistic campaigns. During his time spent in Normandy, he was happy to be reunited with Claude Monet. Both of the artists had common grounds in their concepts of what to depict, and how. Looking at *Scène de plage*, this is somewhat in evidence: the picture bears many of the hallmarks of the height of French Impressionism.



436

HENRY MORET (1856-1913)

Les dunes d'Argenton, Finistère

signed and dated 'Henry Moret 1910' (lower left)
oil on canvas
18 ¼ x 24 in. (46.5 x 61 cm.)
Painted *circa* 1910-1911

£45,000–65,000
$61,000–88,000
€51,000–74,000

PROVENANCE:
Galerie Durand-Ruel, Paris
Kunsthaus Bühler, Stuttgart, probably acquired in the 1960s.
Private collection, Stuttgart, by whom acquired from the above, and thence by descent to the present owner.

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné.*



*** 437**

ACHILLE LAUGÉ (1861-1944)

Paysage d'été

signed and dated 'A. Lauge 1902' (lower left)
oil on canvas
35 x 23 ½ in. (89 x 60 cm.)
Painted in 1902

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
The artist's estate.
Anonymous sale, Hôtel Drouot, Neuilly-sur-Seine, 26 June 2006, lot 120.
Private collection, Europe.
Acquired from the above by the present owner.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Nicole Tamburini.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

438

MAXIME MAUFRA (1861-1918)

Le coin du port à Auray

signed and dated 'Maufra 1908.' (lower left); inscribed 'Le coin du Port à Auray' (on the reverse)
oil on canvas
18 ¼ x 21 ¾ in. (46.3 x 55.3 cm.)
Painted in 1908

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
Galerie Durand-Ruel, Paris (no. 11248).
Anonymous sale, Sotheby's, London, 24 March 1999, lot 298.
Acquired at the above sale, and thence by descent to the present owner.

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



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

439

MAXIMILIEN LUCE (1858-1941)

Le percement de la rue Réaumur

signed 'Luce' (lower left)
oil on canvas
15 x 18 ⅛ in. (38 x 46 cm.)

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Anonymous sale, Chapelle, Versailles, 14 December 1969, lot 184.
Anonymous sale, Blache, Versailles, 7 May 1980, lot 123.
Acquired at the above sale; sale, Sotheby's, London, 6 February 2008, lot 336.
Acquired at the above sale by the present owner.

LITERATURE:
D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 837, p. 214 (erroneously illustrated as no. 838).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ440

LOUIS VALTAT (1869-1952)

Fleurs dans un vase

signed 'L. Valtat' (lower right)
oil on canvas
25 ¾ x 19 ¾ in. (65.3 x 50.2 cm.)
Painted in 1933

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Private collection, France, by the 1960s.
Acquired from the above by the present owner.

LITERATURE:
J. Valtat, *Louis Valtat, Catalogue de l'œuvre peint,* vol. I, Paris, 1977, no. 2303, p. 256 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ* 441

LÉON DE SMET (1881-1966)

Piccadilly Circus

signed and dated 'LÉON DE SMET 1918' (lower right)
oil on burlap
27 ⅞ x 40 ½ in. (71 x 102.3 cm.)
Painted in 1918

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Private collection, Norway, by whom acquired directly from the artist, and thence by descent to the present owner in 2003.

Piet Boyens has confirmed the authenticity of this work.

*** 442**

GUSTAVE LOISEAU (1865-1935)

Place de l'Etoile, Paris

signed 'G Loiseau' (lower right)
oil on canvas
19 ⅞ x 25 ¾ in. (50.5 x 65.5 cm.)
Painted *circa* 1923

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
H. Terry-Engel, London, until May 1964.
Ralph S. Stillman Esq., New York.
Eugenia Stillman, New York, by descent from the above.
Acquired from the above by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



Aerial view of the Arc d'Triomphe (Place de l'Etoile), France.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

443

JEAN METZINGER (1883-1956)

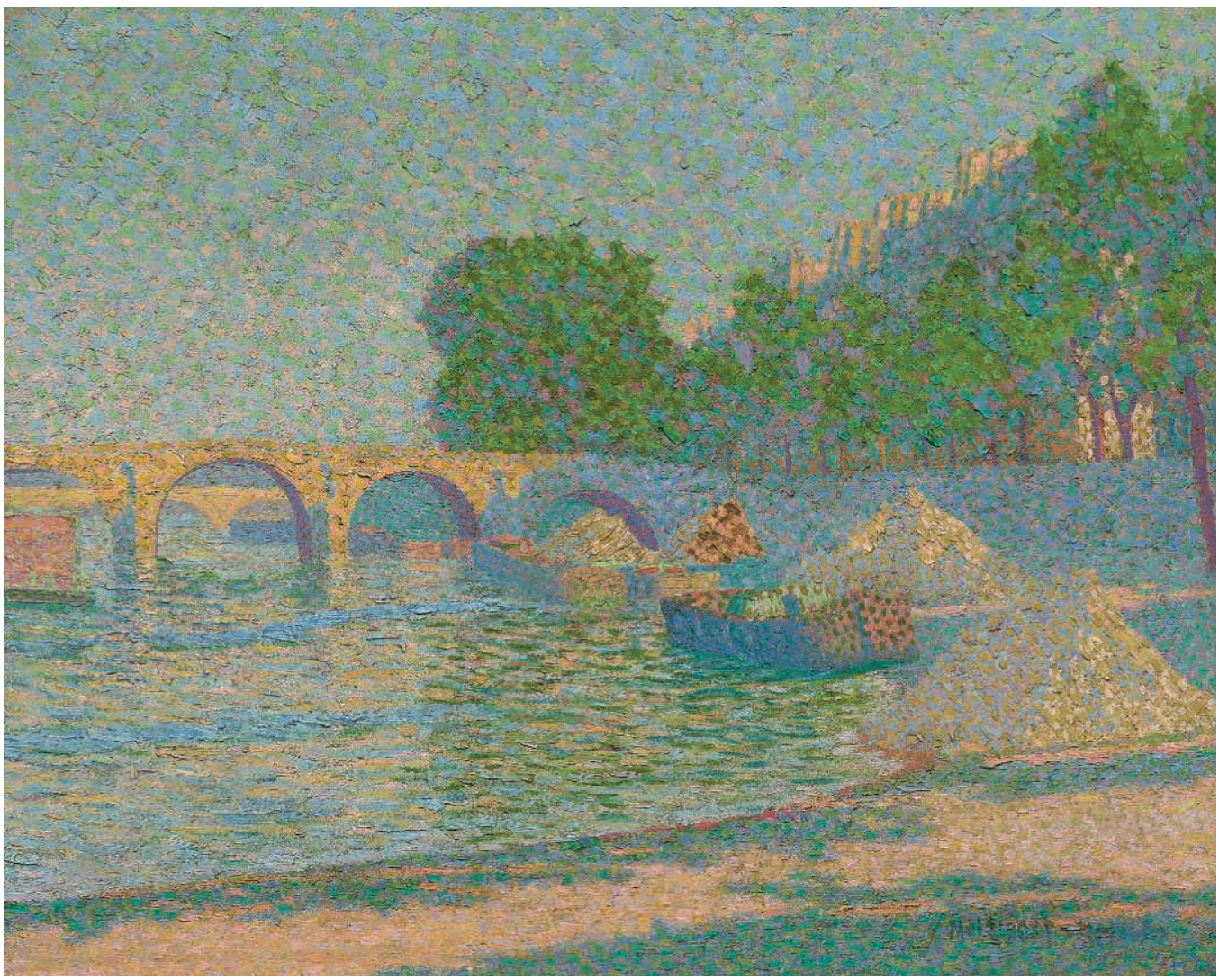
Péniches au bord de la Seine

signed 'Metzinger' (lower right)
oil on canvas
23 ¼ x 28 ¾ in. (59 x 73.2 cm.)
Painted *circa* 1904

£90,000–150,000
$130,000–200,000
€110,000–170,000

PROVENANCE:
Dr Bouchard.
Barbara Annis, Inc., New York.
Robert Caramel, New York, by whom acquired from the above in 1987, and thence by descent; sale, Christie's, New York, 15 May 1997, lot 370.
Private collection, California, by whom acquired at the above sale; sale, Christie's, London, 5 February 2008, lot 208.
Private collection, Milan, by whom acquired at the above sale.

Bozena Nikiel confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ* 444

MAURICE DE VLAMINCK (1876-1958)

La Rivière

signed 'Vlaminck' (lower right)
oil on canvas
25 ⅝ x 31 ⅞ in. (65.1 x 81 cm.)

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
The artist's estate.
Ambroise Vollard, Paris, by whom acquired from the above.
Francis Taylor, Beverly Hills.
Dalzell Hatfield Galleries, Los Angeles.
Mr. and Mrs. David Lowe, Los Angeles.
Richard L. Feigen & Co., New York.
Leona M. Helmsley, New York, and thence by descent; sale, Christie's, New York, 7 May 2009, lot 241.
Acquired at the above sale by the present owner.

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



*** 445**

RAOUL DUFY (1877-1953)

La maison dans les arbres

signed 'Raoul Dufy' (lower left)
oil on canvas
28 ¾ x 23 ¾ in. (73 x 60.2 cm.)
Painted in 1908

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Galerie Michael Haas, Berlin.
Anonymous sale, Christie's, London, 1 December 1987, lot 196.
Acquired at the above sale by the present owner.

EXHIBITED:
Metz, Musée d'art et d'histoire, *Évolution de la peinture en France de 1905 à 1914*, June - July 1958, no. 16, p. 23; this exhibition later travelled to Nancy, Musée des Beaux-Arts.
Paris, Galerie Marcel Guiot, *Bonnard et son époque 1890-1910*, April - May 1960, no. 9, p. 16.
Paris, Musée d'art Moderne, *Les sources du XXème siècle*, November - January 1961, no. 145, p. 60.
Houston, Museum of Fine Arts, *The Heroic Years, Paris 1908-1914*, October - December 1963, no. 25.
Hamburg, Kunstverein, *Raoul Dufy*, December 1967 - February 1968, no. 30 (illustrated p. 8; titled 'Haus in L'Estaque'); this exhibition later travelled to Essen, Museum Folkwang.
Bordeaux, Galerie des Beaux-Arts, *Raoul Dufy, 1877 - 1953,* May - September 1970, no. 29, p. 5 (titled 'L'Estaque: Maisons dans les arbres').
Cologne, Josef-Haubrich Kunsthalle, *Kubismus*, May - July 1982, no. 34, p. 251 (illustrated pp. 97 & 187; titled 'L'Estaque').
London, Arts Council of Great Britain, Hayward Gallery, *Raoul Dufy*, November 1983 - February 1984, no. 23 (illustrated p. 29).
Paris, Musée d'Art moderne de la Ville de Paris*, Raoul Dufy, Le plaisir*, October 2008 - January 2009, no. 34, p. 310 (illustrated p. 68).

LITERATURE:
R. Cogniat, *Raoul Dufy*, Paris, 1962, p. 22 (illustrated).
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. I, Geneva, 1972, no. 351 (illustrated p. 288).

La maison dans les arbres demonstrates Raoul Dufy's embrace of a cubist-inspired organization of space and volume. Like many of his colleagues, the painter had found inspiration for this new direction at the Cézanne retrospective at the 1907 Salon d'Automne. The following year, he joined Braque at L'Estaque, and the two painters rendered the local trees and hillsides in rigorously juxtaposed, simplified planes. Commenting on Dufy's selective adoption of cubist methods, Dora Perez-Tibi has stated: "While Braque, like Picasso, was to take his experiments further, towards an almost hermetic analysis of forms--conveying their internal structures in an explosion of facets on the surface of the canvas, the source of the cubist aesthetic--Dufy would go on to rediscover the spirit of the older painter's method, and intensify his experiments with the expressive possibilities of space that Cézanne's aesthetic offered to him" (in *Raoul Dufy*, London, 1989, p. 37).

La maison dans les arbres spotlights Dufy's incorporation of cubist techniques into a distinctly personal style. In this work, a chateau is nestled, its balustrade partially obscured by lush trees and foliage. Though the dense composition is largely free of perspective and relies on an architectonic structuring of space in superimposed planes, what distinguishes Dufy's work from that of Braque and Picasso is that was that he preserves the recognisable character of his forms. Here, Dufy briefly adopts a restricted palette of greens and ochres which he is soon to discard in favour of his fauve palette. It is a rare moment of pure Cézanne-inspired exploration of the cubist style that was closely related to, yet always distinct from mainstream Cubism.


Raoul Dufy

*** 446**

JEAN METZINGER (1883-1956)

Paysage, village au clocher

signed and dated 'Metzinger 9.17' (lower right); signed and inscribed 'Metzinger Paysage' (on the reverse)
oil on canvas
36 ¼ x 23 ¾ in. (92.2 x 60.3 cm.)
Painted in 1917

£300,000–500,000
$410,000–680,000
€340,000–570,000

PROVENANCE:
Galerie l'Effort Moderne [Léonce Rosenberg], Paris (no. 6071).
Dalzell Hatfield Galleries, Los Angeles.
Anonymous sale, Sotheby's, London, 7 July 1971, lot 132.
Modarco S.A., Geneva, acquired at the above sale.
Anonymous sale, Palais Galliera, Loudmer, Poulain, Paris, 12 June 1974, no. 177.
Anonymous sale, Blache, Versailles, 2 June 1982, lot. 48.
Anonymous sale, Hôtel des Ventes, Enghien-les-Bains, 23 October 1983, lot 56.
Acquired at the above sale by the present owner.

EXHIBITED:
Geneva, Petit Palais, *Peintres Cubistes*, November 1972 - February 1973, no. 41.
Iowa, University Museum of Art, *Jean Metzinger in Retrospect*, August - October 1985, no. 153, p. 96 (illustrated p. 97).
Paris, Galerie Daniel Malingue, *Maîtres Impressionistes et Modernes*, November - December 1985, no. 14 (illustrated).
Metz, Centre Pompidou-Metz, *1917*, May - September 2012, pp. 202-203 (illustrated p. 203).

Bozena Nikiel confirmed the authenticity of this work.

Apollinaire wrote in 1913 that Metzinger's "art, always more and more abstract, but always charming, raises and attempts to solve the most difficult and unforeseen problems of aesthetics" (*op. cit.*, p. 44). The intellectual bent to Metzinger's art dates to well before the war; he is perhaps most widely known as a sensitive and intelligent theoretician of Cubism, a distinction that dates to the 1912 publication, with Gleizes, of *Du Cubisme*. Yet even as early as 1911, Robbins notes, Metzinger had already abandoned the increasingly hermetic path of Braque and Picasso for the recognizable subjects of the external world. His introspective turn in response to the disruptions of war would produce some of the most austere and evocative paintings of his career, redirecting his earlier attention to the subjects of Parisian life (e.g., *Dancer in a Café*) to more weighty and existential themes.

Metzinger was discharged from the army in autumn of 1916 after serving over eighteen months as a medical orderly, and his return to painting witnessed a shift in attention away from earlier, painterly questions of surface quality to those of a more transcendental nature. The experience of the First World War was one of profound disturbance for Metzinger, an avowed pacifist. But while he was caught up in sobering conditions of wartime loss and devastation, he plumbed the "fourth space" of the mind, introducing a self-consciously metaphysical aspect to the theoretical study of Cubism that had preoccupied him in the years leading up to the war. In a letter to Gleizes dated July 4, 1916, Metzinger explained, "After two years of study I have succeeded in establishing the basics of this new kind of perspective I have talked so much about. It is not the materialist perspective of Gris, nor the romantic perspective of Picasso. It is rather a metaphysical perspective--I take full responsibility for the word. You can't begin to imagine what I've found out since the beginning of the war, working outside painting but for painting. The geometry of the fourth space has no more secrets for me" (quoted in D. Robbins, "Jean Metzinger: At the Center of Cubism, *Jean Metzinger in Retrospect,* exh. cat., Iowa City, 1985, p. 21). The year 1916 marked a significant shift in Metzinger's approach to painting. He applied his newfound perspective, which infused the hallowed geometries of the Section d'Or with the less rational subjectivities of the mind, to wide-ranging effect in his late Cubist works.

Paysage, village au clocher exemplifies Metzinger's newfound direction. An exuberant and skilfully composed scene, its rhythmic interweaving of diagonals and ovals, serrated and scalloped edges, find active accord in a voluminous landscape. Metzinger's artist's interest in dynamic colour at this time is evident in the contrast of complimentary reds and greens, black and white, tempered by the greys and ochres that echo the muted palette of his earlier cubist days.

A fine example from a crucial moment in the artist's career, *Paysage, village au clocher* was originally in the possession of Léonce Rosenberg. A fervent devotee of Cubism, Rosenberg was one of the leading protagonists of the wartime Parisian art world, instigating a number of strategies in order to defend, propound and market this movement to an international audience. Throughout the war, he signed contracts with a host of cubist artists including Braque, Léger and Gris, as well as Metzinger, Severini and Herbin, among others. In 1918, the year after *Paysage, village au clocher* was painted, he opened his gallery, the Galerie L'Effort Moderne, dedicated to the exhibition and propagation of his collective cubist 'school' of artists, where it was likely to have been exhibited.



λ* 447

HENRI HAYDEN (1883-1970)

Nature morte au journal

signed 'Hayden' (lower right); signed and dated 'Hayden X-1918 (on the reverse)
oil on canvas
32 ⅛ x 23 ⅝ in. (81.5 x 60.2 cm.)
Painted in October 1918

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Michel Couturier, Paris.
Galerie Melki, Paris.
Anonymous sale, Sotheby's, London, 7 April 1976, lot 52.
Waddington Galleries, London.
Norton Simon Foundation, Pasadena, by whom acquired from the above on 14 May 1976; sale, Sotheby's, New York, 1 November 1978, lot 45A.
Galerie Daniel Malingue, Paris.
Acquired from the above by the present owner in 1980.

EXHIBITED:
Paris, Musée National d'Art Moderne, *Hayden: soixante ans de peinture 1908-1968*, May - June 1968, no. 29.

Pierre Célice has confirmed the authenticity of this work.



Henri Hayden, *Fille assise au bouquet de fleurs*, 1919.
Sold, Christie's, London, February 28 2017 (£425,000).

Painted in October 1918, Henri Hayden's *Nature morte au journal*, presents a vivid, lively, composition from the artist's earliest investigations into Cubism. Similarly to his master-work *Fille assise au bouquet de fleurs,* created the following year, Hayden revels in the possibilities of texture, pattern and colour with planes of sky blue, brown and green, employing stippled 'confetti'-like flecks to enliven the surface, creating a shimmering, optical effect with dynamic spatial interaction. In this carefully constructed composition, Hayden uses *trompe l'oeil* to describe the patterned elements as if pieces of collage, cut and applied directly to the surface, enhancing the rich tapestry of his canvas.

Arriving in Paris from Poland in 1907, Hayden first became interested in the artistic possibilities of Cubism during the First World War, while living in Montparnasse. Inspired by Paul Cézanne, as well as by his contemporaries including Jean Metzinger, Gino Severini and Pablo Picasso, Hayden painted his first truly cubist works in 1917. In common with his contemporaries, Braque and Picasso, Hayden employs ordinary everyday domestic objects to construct *Nature morte au journal*, with a range of shapes and surfaces including a pipe, a magazine, a book and a table, studied amongst one another, to reveal the basis of their form through the ensuing tensions of their interrelationships. The oval-shaped border also refers to the earlier founders of Cubism, serving to enhance concentration within the centre of the canvas and to act as a counterpoint to the directional lines within. A matt, unvarnished surface serves to enhance the vibrancy of colour, adding a rare immediacy to its encounter, particularly for the period. Freshly revealed from this exceptional collection, *Nature morte au journal* is a quintessentially Cubist work that shows the artist at the height of his powers.


LA
COTE

*** 448**

JEAN METZINGER (1883-1956)

Paysage

signed 'Metzinger' (lower left)
oil on canvas
21 ⅛ x 28 ¾ in. (53.7 x 73 cm.)
Painted *circa* 1917-1921

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Léonce Rosenberg, Paris, by 1922.
Dr. Henry Roland, London, by whom acquired in October 1949, and thence by descent; sale, Sotheby's, London, 1 April 1987, lot 182.
Acquired at the above sale by the present owner.

EXHIBITED:
York, City Art Gallery, *Collection of Works by English and Foreign Modern Artists*, March 1950; this exhibition later travelled to Newcastle, Hatton Gallery, April-May 1950; Leicester, Museum and Art Gallery, June-July 1950; Brighton, Art Gallery, September 1950.
London, Hampstead Artists' Council, *Modern Painting and Sculpture of the British and Continental Schools*, January - February 1952, no. 27 (dated *'circa* 1915').
Southampton, Art Gallery and Bournemouth College of Arts, *Modern Painting and Sculpture of the British and Continental Schools*, November - December 1952, no. 22.
Manchester, City Art Gallery, *Heinz Roland Collection*, June - August 1962, no. 66, p. 13; this exhibition later travelled to Leeds, City Art Gallery, August-October 1962.
Farnham, Wilmer House Museum, *Exhibition of paintings from private Collections*, 1963, no. 19.
Guildford, Festival, *32 Paintings and Drawings from the Roland Collection*, May - June 1973, no. 16.
Bremen, Kunsthalle, *Die Stadt: Bild, Gestalt, Vision,* November 1973 - January 1974, no. 42.
Birmingham, City Museum and Art Gallery, *Forty Pictures from the Roland Collection*, April 1974, no. 22; this exhibition later travelled to Farnham, West Surrey College of Art and Design, November-December 1975, no. 32.
Folkestone, Arts Center, *Roland Collection*, March - May 1975, no. 44.
London, Camden Arts Centre, *The Roland Collection*, September - October 1976, no. 74.
Edinburgh, Scottish Arts Council, *Eighty Works from the Roland Collection*, November - December 1976, no. 20, p. 4; this exhibition later travelled to Rye, Art Gallery, 1977, no. 23; Portsmouth, City Museum and Art Gallery, 1977, no. 24; Rochdale, Art Gallery, July 1978.
London, Courtauld Institute, *Works from the Roland Collection*, 1979, no. 25, p. 24 (illustrated p. 36); this exhibition later travelled to Norwich, Sainsbury Center for visual Arts, 1979; York, City Art Gallery, 1979; Oxford, Ashmolean Museum, 1979; Milton, Keynes Central, 1979; Plymouth, City Museum and Art Gallery, 1979.
Jarrow, Bede Gallery, *60 Works from the Roland Collection, 1980-1981*, April - May 1980, no. 27, p. 9; this exhibition later travelled to Newcastle, Polytechnic Art Gallery; Bury St. Edmund's, Art Gallery; Guildford, University of Surrey; London, University of London Arts Centre.
Harlow, Playhouse Gallery, *Roland Collection*, October - November 1981.
Reading, University Art Gallery, *Roland Collection*, June 1984, no. 15.
Edinburgh, Scottish National Gallery and Modern Art, *One Man's Choice*, 1985, no. 53, p. 14 (illustrated).

LITERATURE:
W. George, "Jean Metzinger", in *L'Espirit nouveau*, Paris, no. 15, 15 February 1922 (illustrated).
(exh. cat.) *Jean Metzinger in Retrospect*, Iowa, 1985, no. 161, p. 46 (illustrated p. 99).



449

GEORGES BRAQUE (1882-1963)

Verre et fruits

signed 'G Braque' (lower left)
oil on canvas
9 ½ x 13 ¾ in. (24 x 35 cm.)
Painted in 1932

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Vladimir Golschmann, St. Louis.
Perls Galleries, New York (no. 3106), acquired from the above on 1 July 1945.
Arthur Bradley Campbell, Palm Beach, by whom acquired from the above on 10 July 1945; sale, Sotheby's, New York, 27 October 1954, lot 28.
Mrs. Thomas M. Cole-Harrison, New York; sale, Sotheby's, New York, 17 October 1973, lot 68A.
Brook Street Gallery, London.
Private collection, Europe, by whom acquired from the above in November 1974.
Acquired from the above by the present owner in 1994.

LITERATURE:
Galerie Maeght (ed.), *Catalogue de l'oeuvre de Georges Braque: Peintures*, 1928-1935, Paris, 1962, p. 86 (illustrated).



450

JUAN GRIS (1887-1927)

Raisins, carafe et livre

signed and dated 'Juan Gris. 1922' (lower left)
oil on canvas
15 ⅛ x 18 ⅛ in. (38 x 46 cm.)
Painted in 1922

£160,000–240,000
$220,000–320,000
€190,000–270,000

PROVENANCE:
Galerie Simon, Paris (no. 7436).
Galerie Mettler, St. Gallen, Switzerland (no. 431).
Mme Vandervelde, Switzerland; sale, Sotheby's, London, 17 February 1932, lot 136.
Major Simmons, London; sale, Christie's, London, 27 March 1973, lot 24.
Galerie Jan Krugier, Geneva.
Brook Street Gallery, London.
Private collection, Europe, by whom acquired from the above in 1975.
Acquired from the above by the present owner in 1994.

EXHIBITED:
Paris, *L'esprit nouveau*, 1922, no. 20 (illustrated).
Paris, Galerie Simon, *Juan Gris*, March - April 1923, no. 46.

LITERATURE:
D. Cooper & M. Potter, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1977, no. 405 (illustrated p. 227).

Raisins, carafe et livre is a bold still-life that displays Juan Gris's mastery of the still-life genre that had preoccupied the artist since his first cubist explorations in 1912. With a dynamic palette of warm and cool hues, Gris returns to the domestic objects that had continued to serve as the basis for his compositions since his earliest investigations of Cubism, rendered anew by the nature of their formal investigation, their development within the trajectory of his art, at this point delving into colour. A bright orange, fictive border frames the still-life scene, providing a pictorial stage on which to view Gris' masterful formal inventiveness.

Seeing Gris' latest work upon his return to Paris in 1920, Kahnweiler commented: 'I left behind a young painter whose works I liked. I had returned to find a master' (Kahnweiler, quoted in J. T. Soby, *Juan Gris*, exh. cat., New York, 1958, p. 93). This new mastery to which Kahnweiler referred was an increased confidence of execution and lucidity of composition, that would continue into his later painting. Gris, who was exempt from military service as a foreign national, was one of the few Cubist artists who could continue to paint during the years of the war; these years proved to be both fruitful and important for the development of his precise and predominately intellectual approach to Cubism. In particular, Gris noted that the period, when he was at the centre of an informal community of artists working in Beaulieu-lès-loches in the Touraine, marked a significant time of change: 'I realise today that until 1918, I went through a period which was exclusively representative. A little after there were periods of composition, then those of colour' (Gris, quoted in C. Green. 'Synthesis and the "Synthetic Process" in the painting of Juan Gris, 1915-19', *Art History*, vol. 5, no. 1, March 1982, p. 97).

This compositional progress is clearly apparent in the present painting. Both softly curving and angular forms, delineated by subtly blended colour and shading, lyrically echo across the surface of the picture plane. Gris' favoured motifs - a newspaper, a pipe, a bottle and a bunch of grapes - fuse and merge, yet remain legible. Gris zooms in on the grouping and utilises a clear oval to encompass his centred composition. This oval shape serves the purpose, to directing the attention of the eye, the bright orange edges stimulating the central palette. The oval had become a fundamental device during the earlier cubist days for its founding artists, Pablo Picasso and Georges Braque. When serving as a border or frame, the oval could achieve a concentration within the picture plane and to direct the eye, following the ever-mobile line, back into the composition. Braque and Picasso had begun to employ oval canvases *circa* 1909-1910 as a means to negotiate the hard, arbitrary, edges of the square canvas. As Michel Seuphor comments: "A remark attributed to Braque is very pertinent here: "Thanks to the oval," he is supposed to have said, "I have discovered the meaning of the horizontal and the vertical." The attraction which the oval exerted on the Cubists and on Mondrian can be easily understood: the presence of the curved line makes it possible, by opposition, to accentuate the straight lines. The closed form induces a sounding of the infinite." (M. Seuphor, *Abstract Painting,* New York, 1964, p. 38).

Painted in the summer of 1922, from the later phase of the artist's career prior to his premature death in 1927, *Raisins, carafe et livre* exudes a sense of compositional balance and harmony. The objects are arranged frontally across the canvas, and are depicted with a sense of totality and wholeness. Gris' dealer, Daniel-Henry Kahnweiler posited that it was during these final years of the artist's life that his work attained a perfect equilibrium between a carefully composed compositional structure and a sensuous harmony of colour and form; a summation of his artistic explorations. He wrote, 'It was at this time that he laid the foundations of the method that culminated in the masterpieces of his last years, which sum up the whole of his earlier work.' (D. H. Kahnweiler, *Juan Gris, His Life and Work*, London, 1969, p. 144).


Juan Gris. 1922

THE EYE OF THE ARCHITECT
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 451

HERBERT BAYER (1900-1985)

Segesta

signed 'Bayer' (lower right); signed again and dated '24 H. Bayer' (on the reverse)
oil on burlap
18 ½ x 23 ⅜ in. (47 x 59.5 cm.)
Painted in 1924

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Galeire Orangerie, Vienna.
Private collection, Europe, by whom acquired *circa* 1975.
Acquired from the above by the present owner in 1994.

EXHIBITED:
Berlin, Bauhaus-Archiv, *Herbert Bayer: Das künstlerische Werk 1918-1938*, May - June 1982, no. 9, p. 147; this exhibition later travelled to Basel, Gewerbemusuem.



452

FERNAND LÉGER (1881-1955)

La femme à la rose

signed 'F.LEGER.' (lower right)
oil on canvas
13 x 16 ⅛ in. (33 x 41 cm.)
Painted in 1931

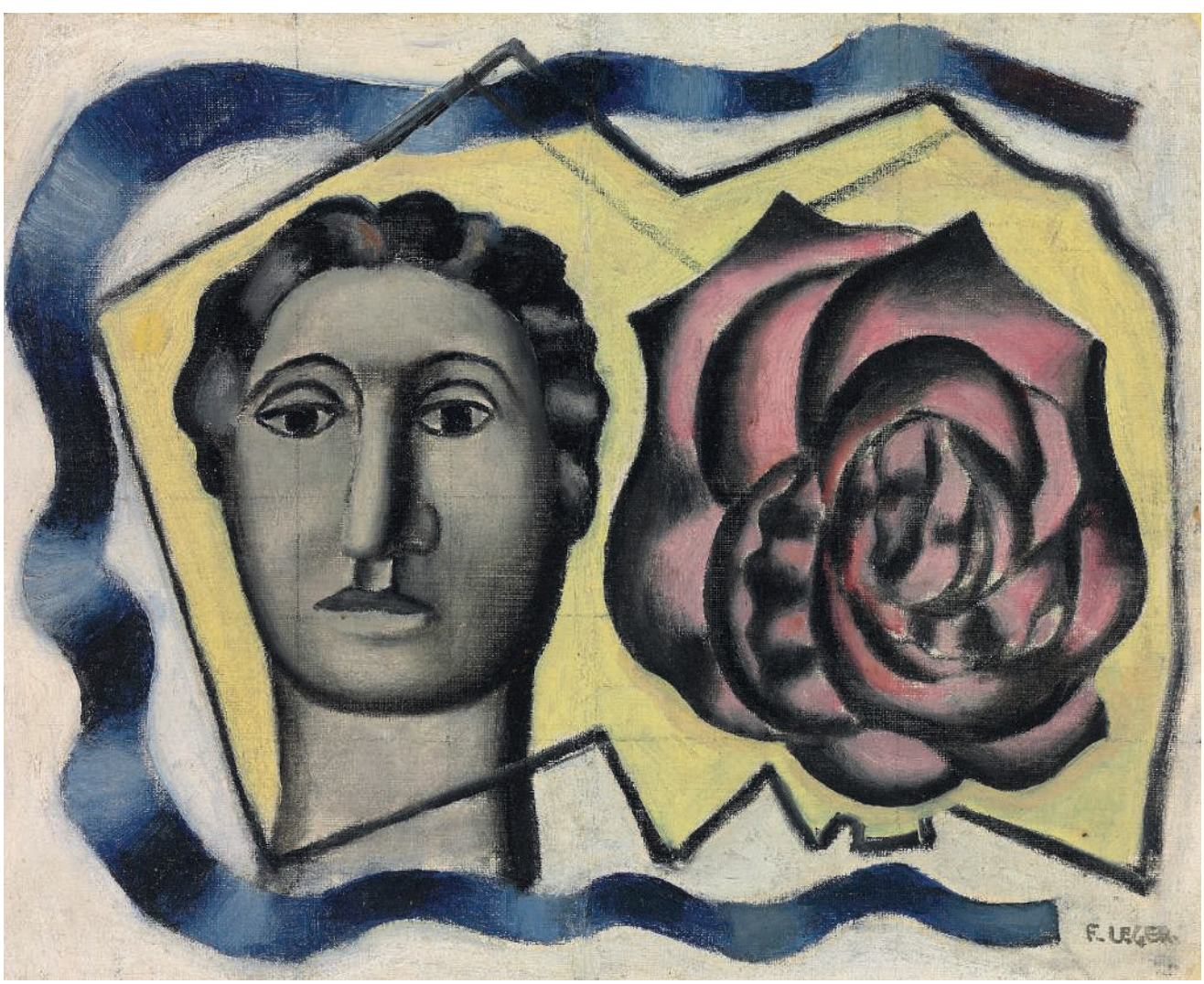
£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:

Galerie Louise Leiris, Paris (inv. no. 012634/30510).
Galleria Notizie Arte Contemporanea, Turin.
Galleria Toninelli, Milan.
Private collection, Europe, by whom acquired from the above in 1974.
Acquired from the above by the present owner in 1994.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné*, vol. IV, *1929-1931*, Paris, 1995, no. 767, p. 272 (illustrated p. 273).



PROPERTY FROM A SWISS COLLECTION

*** 453**

ANTOINE PEVSNER (1884-1962)

Création linéaire

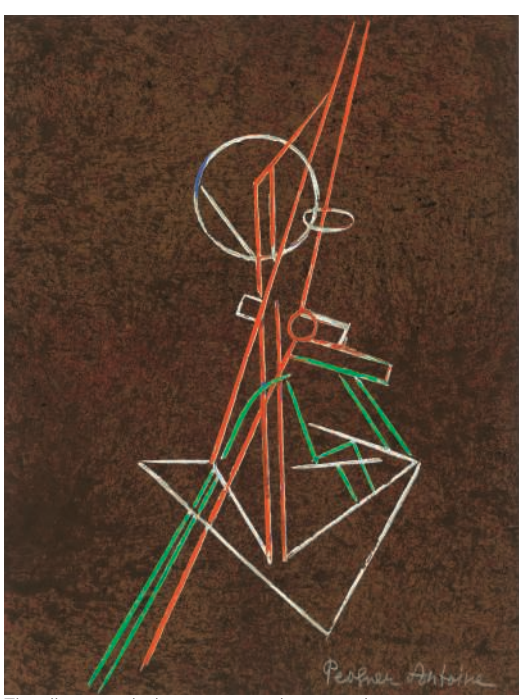
signed and indistinctly dated 'Pevsner 1918 - 1925' (incised lower right) and initialled and dated '18 AP 25' (incised lower left)
oil, gouache and encaustic on cradled board
20 ¼ x 14 in. (51.5 x 35.5 cm.)
Painted in 1918-1925

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Marcel Joray, Neuchâtel, acquired from the artist in 1961.
Private collection, Switzerland, by whom acquired from the above in June 1997, and thence by descent.

LITERATURE:
M. Joray (ed.), P. Peissi & C. Giedion-Welcker, *Antoine Pevsner*, Neuchâtel, 1961, no. 17a, p. 147.

This work is sold with the silkscreen Pevsner made after our work to accompany the special edition of Joray's 1961 monograph on the artist.



The silkscreen which accompanies the present lot.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 454

VICTOR BRAUNER (1903-1966)

Victor Victorios eperonné figuré du poisson d'honneur

signed and dated 'VICTOR 13.IV.1949.' (lower right) and inscribed 'VICTOR VICTORIOS EPERONNÉ FIGURÉ DU POISSON D'HONNEUR' (lower left)
oil on canvas
18 x 14 ¾ in. (46 x 37.5 cm.)
Painted on 13 April 1949

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galleria Condotti 75, Rome.
Private Collection, Rome, by whom acquired from the above, and thence by descent to the present owners.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 455

VICTOR BRAUNER (1903-1966)

Victor Victorios victorieux aux causes victoriennes

signed and dated 'VICTOR 30.III.1949.' (lower right) and inscribed 'VICTOR. VICTORIOS.VICTORIEUX.AUX.CAUSES.VICTORIENNES.' (lower left)
oil on canvas
18 ⅛ x 15 in. (46 x 38) cm.
Painted on 30 March 1949

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Sidney Janis Gallery, New York.
Galleria Condotti 74, Rome.
Private Collection, Rome, by whom acquired from the above, and thence by descent to the present owners.



THE PROPERTY OF A PRIVATE DUTCH COLLECTOR

λ 456

FÉLIX LABISSE (1905-1982)

Le baptême de l'air

signed 'LABISSE.' (lower left)
oil on canvas
23 ⅝ x 28 ¾ in. (60 x 73 cm.)
Painted in 1942

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Henri Storck, Brussels.
André Janssen, Antwerp, at least until 1972.
Carlo De Poortere, Belgium.
Anonymous sale, Christie's, Amsterdam, 5 June 1996, lot 178.
Private collection, The Netherlands, by whom acquired at the above sale.

EXHIBITED:
Knokke, Casino Communal, *Felix Labisse, Exposition rétrospective*, July - September 1960 (titled 'Les malheurs de la guerre').
Brussels, Societé Auxiliare des expositions du palais des Beaux-Arts, *Le Surrealisme*, 1972, no. 224 (titled 'Les malheurs de la guerre'); this exhibition later travelled to Munich, Haus der Kunst and Paris, Palais du Louvre.
Ostende, Kursaal Oostende, *Labisse, 50 ans de peinture*, June - August 1979.

LITERATURE:
I. Brachot (ed.), *Labisse, Catalogue de l'oeuvre peint*, Brussels, 1979, no. 146, p. 81 (illustrated).



THE PROPERTY OF A PRIVATE DUTCH COLLECTOR

λ 457

FÉLIX LABISSE (1905-1982)

Idylle masquée

signed 'LABISSE.' (lower left)
oil on canvas
23 ⅝ x 28 ¾ in. (60 x 73 cm.)
Painted in 1930

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Armand Bette, Ostende.
Private collection, Belgium.
Anonymous sale, Campo & Campo, Antwerp, 17 October 1995, lot 253.
Private collection, The Netherlands, by whom acquired at the above sale.

EXHIBITED:
Ostende, Kursaal Oostende, *Peintres d'Ostende*, August 1930.

LITERATURE:
I. Brachot (ed.), *Labisse, Catalogue de l'oeuvre peint*, Brussels, 1979, no. 43, p. 40 (illustrated).



460



461

Δ λ 458

HENRI GOETZ (1909-1989)

Composition

signed and dated 'Goetz '44' (lower right)
oil on canvas
11 ⅞ x 23 ½ in. (30 x 59.8 cm.)
Painted in 1944

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Etienne Pépin collection; sale, Hôtel Drouot, 27 May 2008, lot 79.
Anonymous sale, Hôtel des ventes d'Enghien-les-bains, 16 February 2014, lot 46.
Acquired at the above sale by the present owner.

LITERATURE:
F. Nocera, *Henri Goetz, Catalogue raisonné, Peintures,Œuvres sur papier,* vol. I, *1930-1960,* Paris, 2001, no. 280, p. 160 (illustrated).

λ 459

SAMUEL BAK (B. 1933)

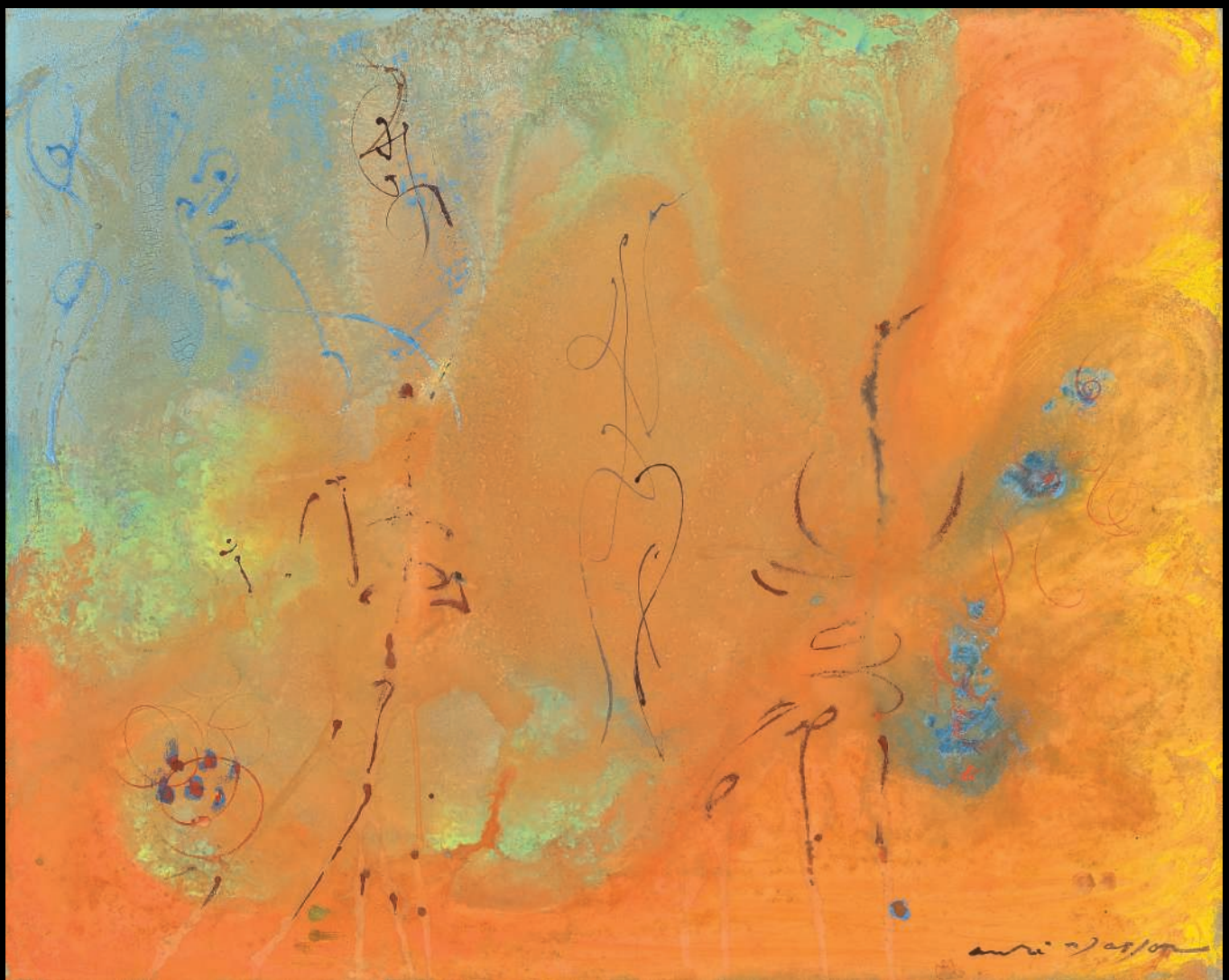
Still Life with Ladder

signed and dated 'BAK 1976.' (lower right)
oil on canvas
32 x 25 ½ in. (81 x 65 cm .)
Painted in 1976

£7,000–10,000
$9,500–14,000
€8,000–11,000

PROVENANCE:
Private collection, Switzerland, by whom acquired *circa* 1980, and thence by descent to the present owner.

Samuel Bak has confirmed the authenticity of this work.



THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 460

ANDRÉ MASSON (1896-1987)

Ombres d'oiseaux

signed 'andré masson' (lower right)
tempera and sand on paper laid down on canvas
24 ¾ x 31 ½ in. (63 x 80 cm.)
Painted in 1962

£18,000–25,000
$25,000–34,000
€21,000–28,000

PROVENANCE:
Galerie Louise Leiris, Paris (no. 14776-57673), by 1952.
Acquired by the present owner in 2011.

EXHIBITED:
Paris, Galerie Louise Leiris, *André Masson: oeuvres récentes*, April - May 1952, no. 37.

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

461 No Lot

λ* 462

MAX ERNST (1891-1976)

Gracieux et subtil or *Eclosion*

signed 'max ernst' (lower right); signed and inscribed "max Ernst gracieux et subtil" (on the reverse)
oil on canvas
10 ⅛ x 12 ⅛ in. (25.6 x 30.7 cm.)
Painted in 1957

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Galerie Alexandre Iolas, Geneva.
Private collection, Switzerland.
Nikki Iolas-Stifel, Athens, by whom acquired by 1958.
Private Collection, by whom acquired from the above in 1963.
Private collection, acquired in 1993; sale, Sotheby's, New York, 2 November 2011, lot 28.
Acquired at the above sale by the present owner.

LITERATURE:
P. Waldberg, *Max Ernst*, Paris, 1958, p. 231 (illustrated).
W. Spies, S. & G. Metken, *Max Ernst, Werke 1954-1963*, Cologne, 1998, no. 3326, 9.145 (illustrated).

Painted in 1958, Max Ernst's *Gracieux et subtil (Eclosion)* uses a dynamic hatching technique reminiscent of the artist's coquillage paintings of the 1920s to invoke a mystical sense of cosmology. Although he was never an abstract artist, Ernst had throughout the 1950s embraced a certain degree of abstraction in his work, focusing on the ambiguous relationships between flat planes of rich colour and simplified, enigmatic forms to generate a series of otherworldly compositions in which the subject matter remains elusive. In the present work, the colourful and highly painterly mandala-like form at the centre of the composition appears strangely organic. Redolent of a mysterious planet or cosmic flower, about to burst into bloom, or perhaps a bright glowing sun as it touches the horizon line, it invokes a strange abstract world full of biological possibility. The space beneath appears to undulate and dip under the weight of its glowing red form, as if it is melding to its shape as they touch. Perhaps invoking memories of the glowing sunsets of Arizona, where Ernst had lived during the late 1940s, the combination results in a highly Romantic, fantastical landscape, filled with mystery and intrigue.

As for the enigmatic title, Ernst explained that such poetic names emerged only after the completion of his works, after he had time to muse on the forms which had emerged during his semi-automatic process: 'I never impose a title on a picture; I wait until a title comes to me. When I have completed a picture it often follows me around – often, for a very long time – and only stops tormenting me at the very moment when a title suggests itself, as if by magic' (Ernst, 'Woman's nakedness is wiser than the teachings of the philosophers,' in *Max Ernst: sculture/sculptures*, exh. cat., Milan, 1996, p. 39).



Max Ernst sitting in a high-backed chair, a cigarette in his hand, New York, 1942.



λ * 463

GIORGIO DE CHIRICO (1888-1978)

Interno metafisico a Manhattan

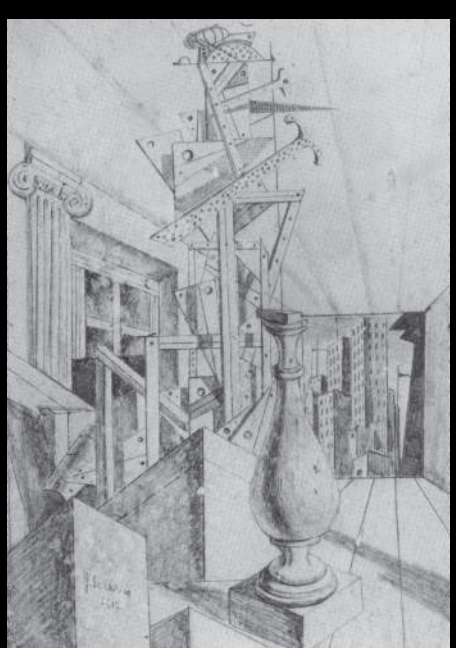
signed and dated 'g. de Chirico 1972' (upper right)
oil on canvas
19 ½ x 15 ¾ in. (49.5 x 40 cm.)
Painted in 1972

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Acquired by the present owner, by 1995.

EXHIBITED:
Tokyo, The Bunkamura Museum of Art, *Giorgio de Chirico, A Metaphysical Life*, November 2000 - January 2001, no. 63 (illustrated p. 137); this exhibition later travelled to Ishikawa, Prefectural Museum of Art; Oita, Art Museum, and Kyoto, Museum EKI.
Padova, Palazzo Zabarella, *De Chirico*, January - May 2007, no. 88, p. 246 (illustrated p. 247).

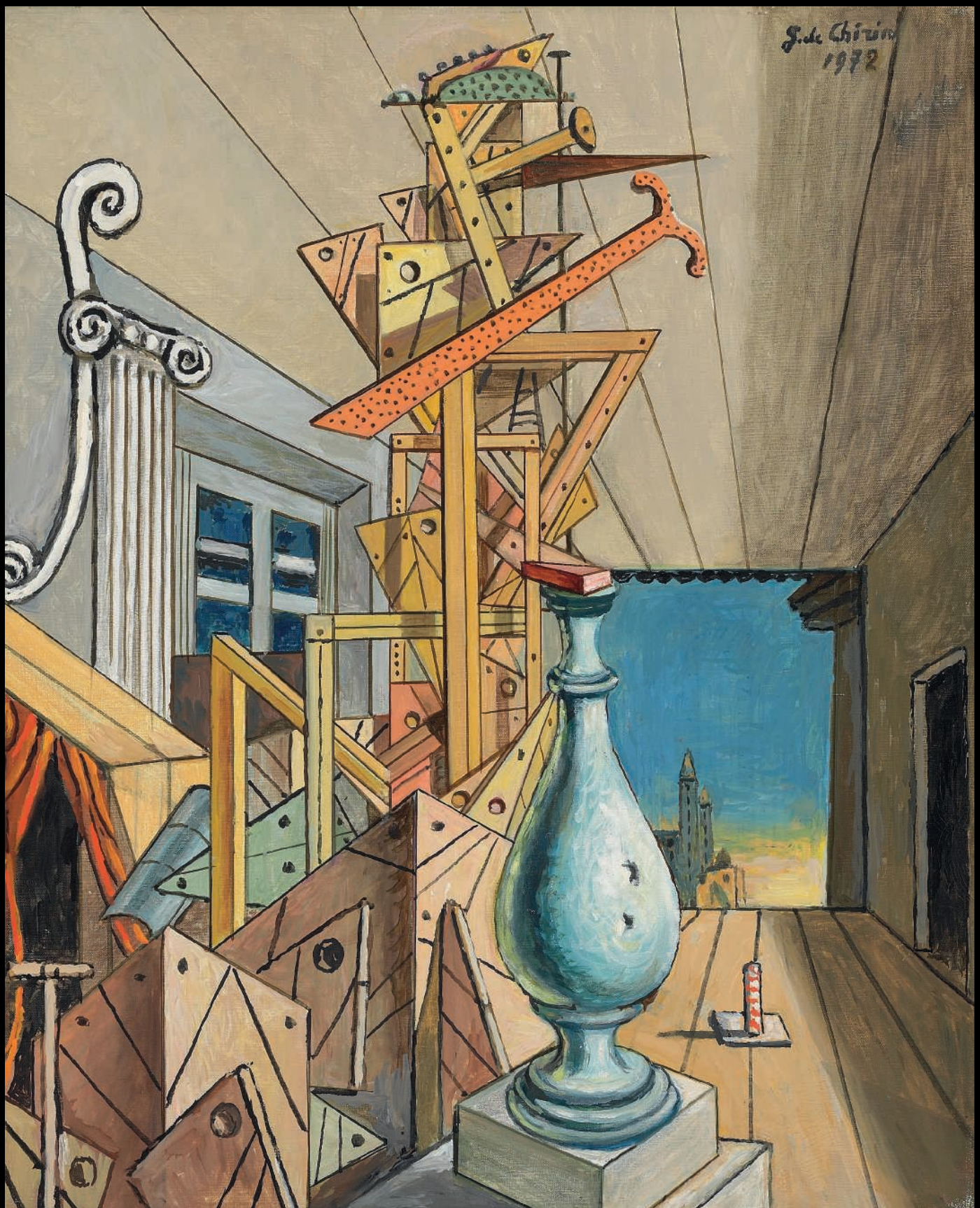
The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.



Giorgio de Chirico, *Interno metafisico*, 1917.
Collection Broglio, Rome.

The demons of the city opened the way to me. When I returned home, other heralding phantoms came to meet me. I discovered new zodiacal signs on the ceiling as I watched its desperate flight, only to see it die in the depths of the room in the rectangle of the window which opened onto the mystery of the street. The door half opened on the night of the hallway had the sepulchral solemnity of the stone rolled away from the empty tomb of the resurrected. And the new annunciatory paintings took form. Like autumn fruit we are by now ripe for the new metaphysic." (Giorgio de Chirico, from *Zeus l'esploratore,* 1918,in H. B. Chipp, *Theories of Modern Art,* Los Angeles, 1968, p. 447)

Written in 1918, de Chirico's text echoes the vivid language of the imagery infiltrating his work of this crucial period in his oeuvre. *Interno metafisico a Manhattan* was first conceived as a drawing, *Interno metafisico,* from 1917 and was later reworked into the present painting in 1972 at which time de Chirico was visiting New York for a solo exhibition. Maurizio Fagiolo dell'Arco states in his catalogue notes for the 2007 Padova exhibition, that this painting is a meticulous reworking of a 1917 drawing from the artist's Ferrara period, near the end of the First World War, which had previously not been realised on canvas (*op. cit.* p. 246). This reworking shows the artist returning once again to the potent compositions of his earlier days, readdressing the motifs contained therein; those objects, situations and thoughts that continue to return to him, that he continues to muse upon. Fagiolo dell'Arco cites small details that make fascinating changes in the scene, for example the smaller buildings in the background, which he identifies as more realistic in size, and the diagonal shadow in the foreground of the original, which acts as a semi-abstract compositional feature, replaced by a small form resembling a sundial in the later work. De Chirico's return becomes a recollection and a rethinking at the same time, as in the dream world, where previously classified and ostensibly understood objects and situations recur with subtle and unsettling alterations and incongruities, bestowing an uncanny sense of déjà-vu.


G. de Chirico
1972

λ 464

GIORGIO DE CHIRICO (1888-1978)

Ritratto della Signora Rondi Gariboldi

signed and dated 'g.deChirico 1973' (upper right)
oil on canvas
23 ¾ x 19 ¾ in. (60 x 50 cm.)
Painted in 1973

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Signora Rondi Gariboldi, Rome, a gift from the artist in 1973, and thence by descent.
Anonymous sale, Hôtel Drouot, Paris, 2 June 2017, lot 107.
Acquired at the above sale by the present owner.

LITERATURE:
Fondazione Giorgio e Isa de Chirico, *Giorgio de Chirico, Catalogo generale*, vol. II, *Opere dal 1910 al 1975*, Falciano, 2014, no. 885, p. 515 (illustrated p. 428).

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.

The sitter Signora Rondi Gariboldi was the mother of the film writer-director brothers, Gian Luigi and Brunello Rondi.


G. de Chirico
1973

λ* **465**

ÓSCAR DOMÍNGUEZ (1906-1957)

Erotica

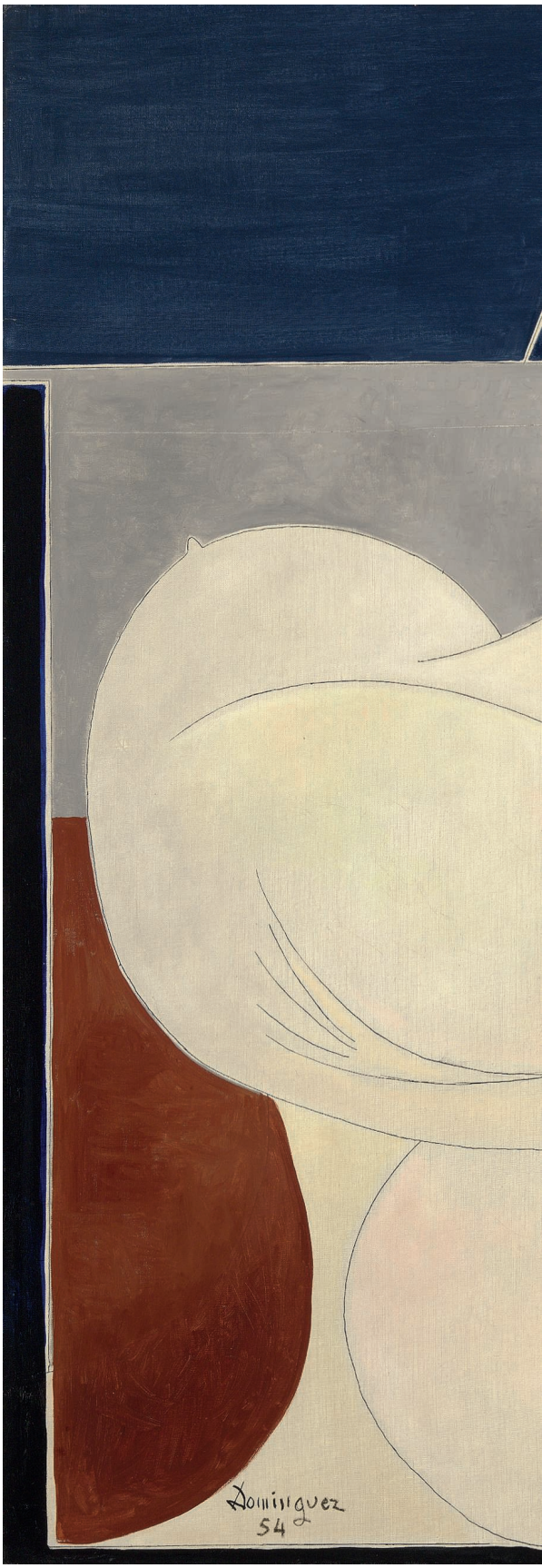
signed and dated 'Domínguez 54' (lower left); inscribed 'EROTICA' (on the reverse)
oil on canvas
51 ¼ x 61 ⅛ in. (130.5 x 155.5 cm.)
Painted in 1954

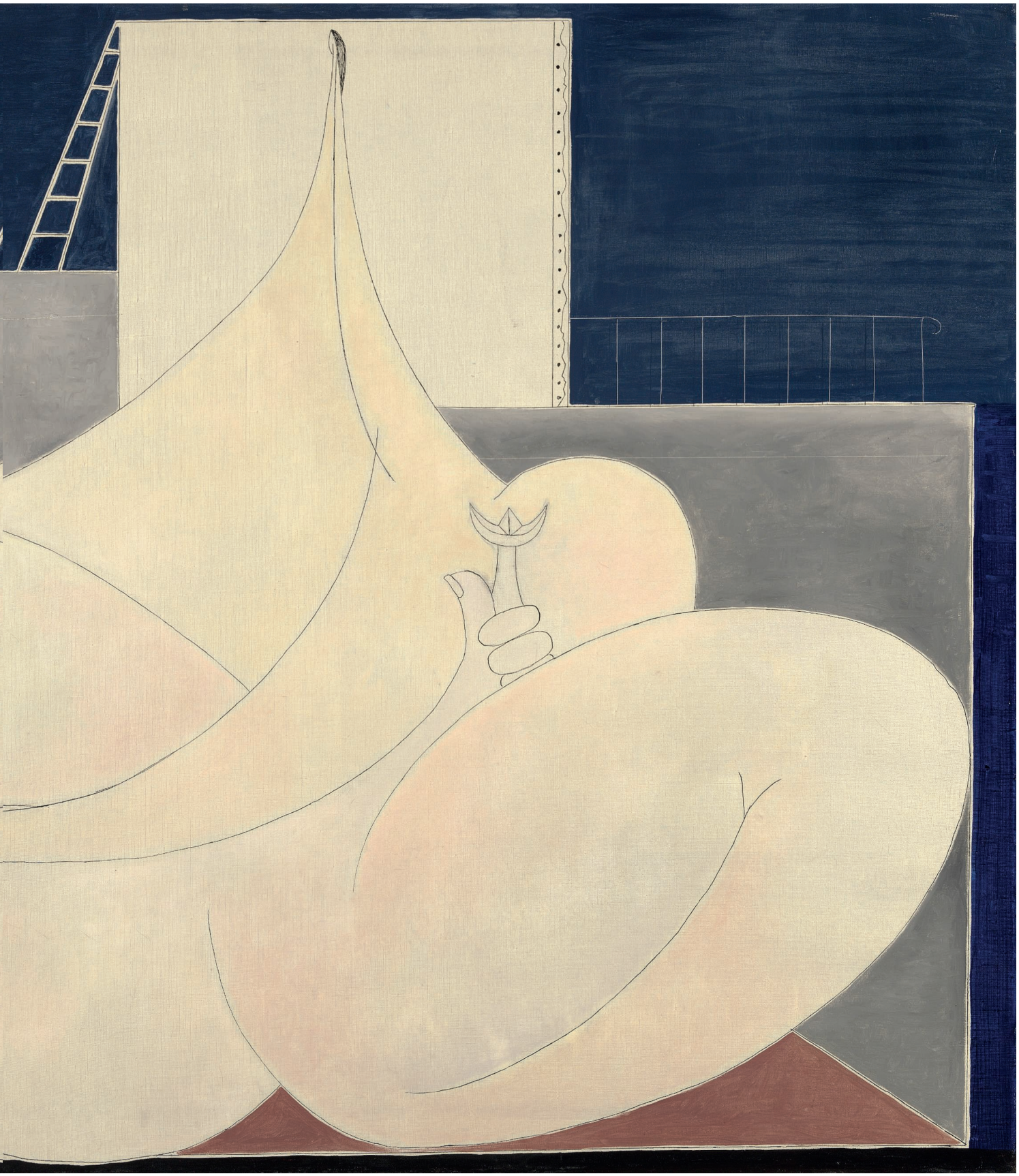
£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Baron & Baroness Bertie Urvater, Brussels.
Acquired from the above by the present owner in 2004.

EXHIBITED:
Paris, Salon d'Automne, *Peinture, sculpture, dessin, gravure, livre, arts, appliqués*, November 1954.
Brussels, Palais des Beaux-Arts, *Óscar Domínguez*, no. 52, June - September 1955.
Otterlo, Kröller-Müller Museum, *Collection Urvater*, June - September 1957, no. 19 (illustrated); this exhibition later travelled to Liège, Musée des Beaux-Arts.
Belgrade & Zagreb, *Nadrealisti, Apstraktni, Zbirka Urvater*, 1959, no. 19.
Marseille, Musée Cantini, *La Part du jeu et du rêve: Óscar Domínguez et la surréalisme 1906-1957*, June - October 2005, p. 39 (illustrated fig. 37).
Oostkamp, Stichting Kunstboek, *Urvater: histoire d'une collection*, 2013, no. 107, pp. 211 & 125 (illustrated p. 125).

Isidro Hernández Gutiérrez, curator of the Óscar Domínguez Collection, Tenerife, and the Comisión Consultiva de Expertos y en Defensa de la Obra de Óscar Domínguez (CEDOOC), confirmed the authenticity of this work.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ* 466

JOAN MIRÓ (1893-1983)

Femme

signed, numbered and inscribed with the foundry mark 'Miró 3/8 V GIMENO-FUNDIT-BARNA' (on the inside)
bronze with black patina
Height: 8 ⅞ in. (22.5 cm.)
Conceived in 1949 and cast in an edition of eight

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Private collection, France.
Acquired from the above; sale, Christie's, London, 24 June 2009, lot 311.
Acquired at the above sale by the present owner.

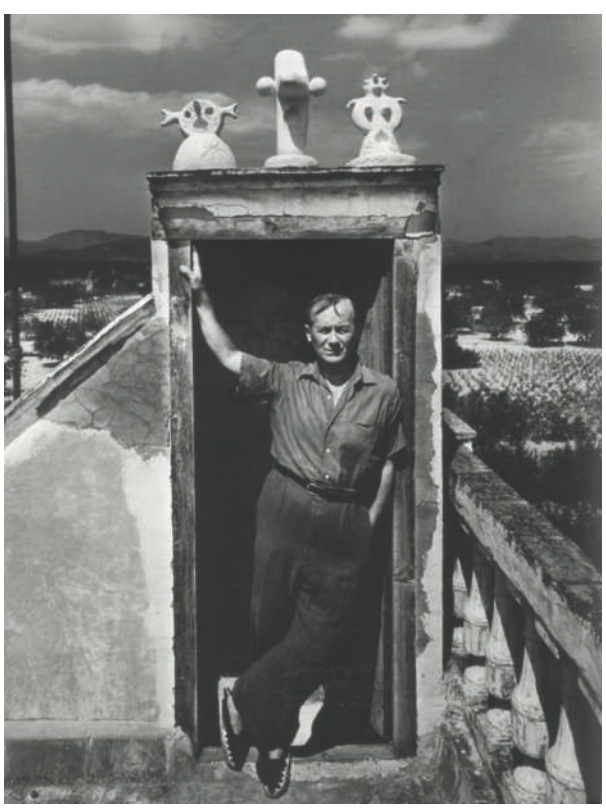
LITERATURE:
J.J. Sweeney, *Atmósfera Miró*, Barcelona, 1959, pp. 68-9.
A. Jouffroy & T. Teixidor, *Miró Sculptures*, Paris, 1980, no. 30 (another cast illustrated p. 20).
Fundació Joan Miró (ed.), *Obra de Joan Miró: dibuixos, pintura, escultura, ceràmica, tèxtils*, Barcelona, 1988, no. 1400 (another cast illustrated p. 379).
P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, no. 1114 (another cast illustrated p. 396).
E. Fernández Miró & P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné 1928-1982*, Paris, 2006, no. 34 (another cast illustrated p. 52).

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

Although Miró had created surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona, that he considered making free-standing sculptures. He wrote in his *Working Notes, 1941-1942*, "it is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional" (in M. Rowell, ed., Joan Miró: *Selected Writings and Interviews*, Boston, 1986, p. 175). He began to create sculptures as a further development in the ceramic objects he was making in collaboration with Josep Artigas. Dupin has written:

"When the bronze has melted, cooled and been delivered from its plaster womb, what are these figures that stand before us? Difficult to identify, despite their affirmation and because of their intensity. Neither men nor beasts, nor monsters nor intermediate creatures, but with something of all of these. " (in *Miró as Sculptor*, Barcelona, 1976, pp. 25-26).

The present sculpture comes from a series of forms the artist created of women and birds that looked as though they had stepped out of one of his celebrated series of *Constellation* paintings from the same decade. *Femme* appears as an exaggeratedly voluptuous and whimsical Neolithic nude with her green antennae-like arms, linear incisions alluding to feminine long hair on the reverse and tear-shaped recess that is a typically Miróesque emblem of her sex. Throughout his artistic career, Miró fixated on the idea of woman as the ultimate generative symbol, connecting her with the fecundity of the earth, with creativity, and the artist's own flights of imagination. This persistent, reoccurring image can be traced back to his Surrealist masterpieces of the 1920s. The nurturing, procreative female closely correlates with Miró's organic and vitalist vision and his deep connection to the Catalonian countryside. Like much of the artist's work, *Femme* departs from representation and reality in an attempt to stimulate the imagination.


Joan Miró on his house roof, Montroig, Spain, 1948. Photograph by Irving Penn.







λ* **467**

FRANCIS PICABIA (1879-1953)

Composition abstraite

signed 'Francis Picabia' (lower left); dated '1945' (lower right)
oil on canvas
21 ¾ x 18 ¼ in. (55.3 x 46.3 cm.)

£50,000–80,000
$68,000–110,000
€57,000–90,000

The Comité Picabia have confirmed the authenticity of this work.

PROVENANCE:
Private collection, Japan, by whom acquired in the 1980s.



(verso)



(recto)

PROPERTY FROM THE ORTIZ-PATIÑO COLLECTION

λ* 468

JOAN MIRÓ (1893-1983) AND JOSEP LLORENS ARTIGAS (1892-1980)

Plaque double face

signed and dated 'Miró. 1946 ARTIGAS' (on the underside)
painted and glazed earthenware plaque
Height: 6 ⅜ in. (16 cm.)
Executed in 1946; this work is unique

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Josep Llorens Artigas, Barcelona.
Galerie Marwan Hoss, Paris.
Acquired from the above by the present owner in the 1990s.

LITERATURE:
J. Pierre & J. Corredor-Matheos, *Miró & Artigas, céramiques*, Paris, 1974, no. 45, p. 39 (illustrated).
P. Courthion, *Llorens Artigas*, Paris, 1977, no. 130, p. 124 (illustrated).
F. Miralles, *Llorens Artigas*, Barcelona, 1992, no. 604, p. 265 (illustrated).
R.W. Gassen, *Die Wand. Joan Mirós Keramikfassade am Wilhelm-Hack-Muesum*, Ludwigshafen, 1999, p. 35 (illustrated).
J. Punyet Miró & J. Gardy Artigas, *Joan Miró, Josep Llorens Artigas. Ceramics, catalogue raisonné 1941-1981*, Paris, 2007, no. 66, p. 79 (illustrated).



λ* 469

WILLIAM COPLEY (1919-1996)

Phemme-Acie

signed and dated 'CPLY 58' (upper right); signed, dated and inscribed 'PHEMME-ACIE CPLY 58' (on the reverse)
oil on canvas
63 ¾ x 51 ¼ in. (162.2 x 130 cm)
Painted in 1958

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Alexander Iolas Gallery, New York.
Baron and Baroness J.B. Urvater, Brussels, by 1965.
Acquired from the above by the present owner in 2004.

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Pop Art, Nouveau Réalisme etc...*, February - March 1965, no. 30.



λ 470

VICTOR BRAUNER (1903-1966)

Les musiciens

signed and dated 'VICTOR BRAUNER II. 1955.' (lower right)
oil on canvas
21 ⅝ x 18 ¼ in. (55 x 46.3 cm.)
Painted in 1955

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Tarica, Paris.
Galerie Iolas, Paris.
Galleria Gissi, Turin.
Galleria Internazionale, Milan.
Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

λ■ 471

PAUL DELVAUX (1897-1994)

Nu

signed and dated '3-30.P.DELVAUX ' (lower right)
oil on canvas
66 ¾ x 43 ¼ in. (169.5 x 110 cm.)
Painted in March 1930

£100,000–150,000
$140,000–200,000
€120,000–170,000

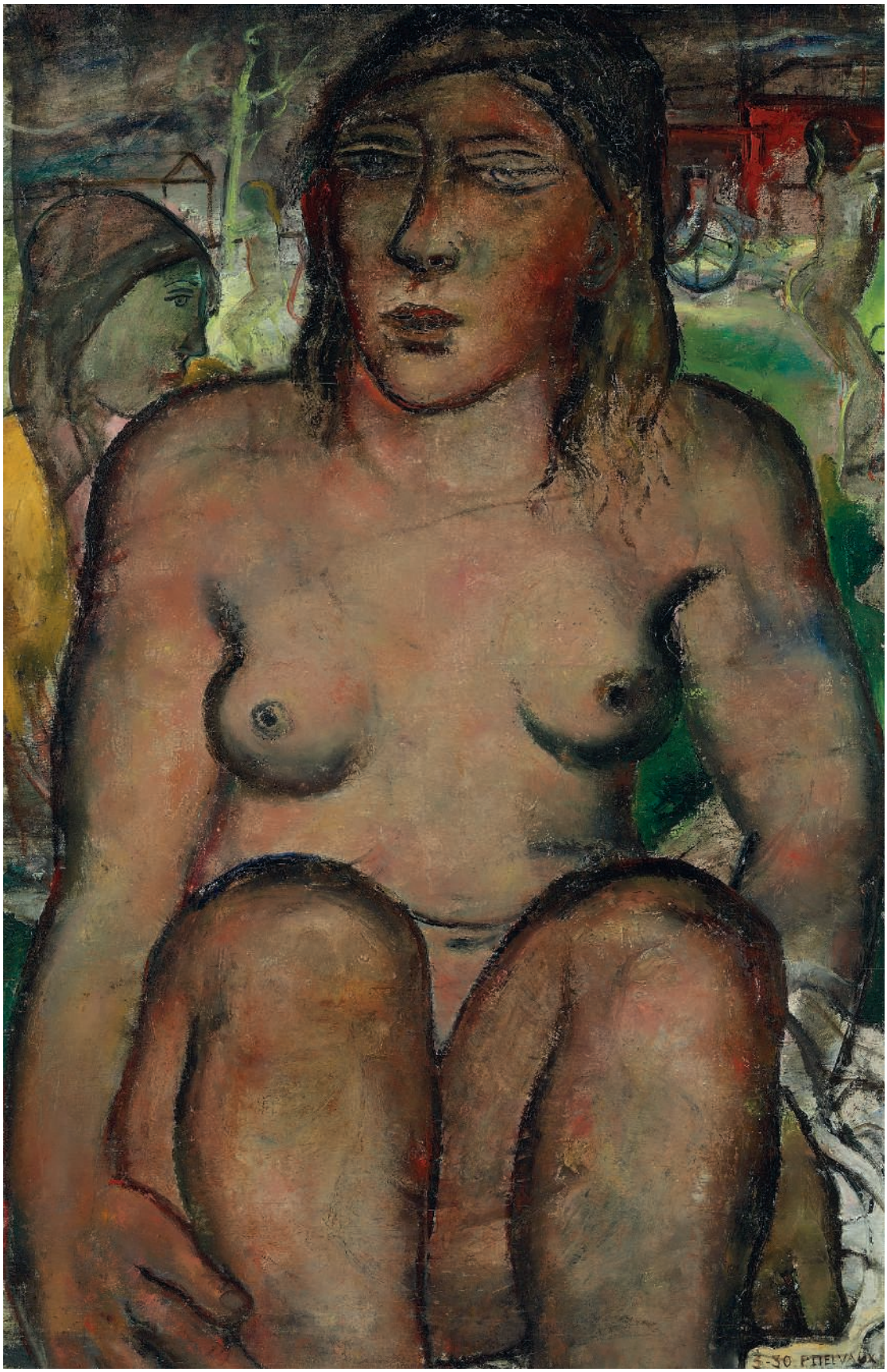
PROVENANCE:
Suzanne Purnal, Brussels.
Bernard Giron, Brussels.
Private collection, Belgium.

EXHIBITED:
Brussels, Musée Communal d'Ixelles, *Paul Delvaux, aux sources de l'oeuvre*, October - January 2011.

This work is sold with a photo-certificate from the Fondation Paul Delvaux.

The late 1920s were transformative years for the young Paul Delvaux. He had abandoned his early experimentations with Impressionism and begun his journey into the world of the enigmatic, the distinctly personal. As well as being drawn to the work of his nearby colleagues de Smet, Permeke and Ensor, his work was heavily influenced by Modigliani, as is evident in the elongated face and almond eyes that are typical of Delvaux's portraits of the period. He discovered a fellow 'loner' in Giorgio de Chirico in the Paul Guillaume Gallery in 1927. Soon after he would be introduced to the work of surrealists Max Ernst, Jean Arp, Joan Miró and René Magritte. It was also at this time that his relationship with Anne-Marie Demartelaere (Tam) began to flourish and while they were separated he wrote her many letters and painted picture memories of her.

Despite his experiences in Paris, Delvaux was already on the path to finding his own personal form of expression – in fact it was his personal mission. He favoured his home in the Meuse countryside and the Flemish landscape provides a backdrop to many of his paintings of the time, including, *Nu*. But, in *Nu*, the landscape is merely a framework. No greater prominence could be given to the key figure, to whom he would pay the most sublime homage for his entire career, "The Woman". Like the figures in *Grand nu rose* and *Figures dans la forêt* of 1929, the woman fills the frame with her magnificent frontality. Of his exhibition at the Palais des Beaux-arts in February 1931, Jules Destrée, Minister for Arts wrote: 'Here at last is someone who does not do the same thing as everyone else around him. He has an uncontestable originality to which is added charm, seduction and refreshing beauty... The large nudes are of major importance. They are of a completely new conception.' (J. Destrée, *Les Beaux-Arts*, Brussels, 13 February 1931).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ* 472

MARINO MARINI (1924-1997)

Venere

With the raised initials 'M.M.', numbered and stamped with foundry mark '2/3 FONDERIA D'ARTE M.A.F. MILANO' (on the base)
bronze with grey-green and gold patina
Height: 42½ in. (108 cm.)
Conceived in 1942 and cast during the artist's lifetime in an edition of three, plus two artist's proofs

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Conrad D. Furrer, Zurich, and thence by descent to the present owner.

EXHIBITED:
Zurich, Kunsthaus Zurich, *Marino Marini*, January - February 1962, no. 15.
Rome, Palazzo Venezia, *Marino Marini*, March - June 1966, no. 19, p. 34.

LITERATURE:
H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no 116.
A.M. Hammacher, *Marino Marini: Sculpture, Painting, Drawing*, London, 1970, no. 72 (another cast illustrated).
C. Pirovano, *Marino Marini, Scultore*, Milan, 1972, no. 125 (another cast illustrated).
Fondazione Marino Marini (ed.), *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 172, p. 121 (another cast illustrated).

The Marino Marini Foundation has confirmed the authenticity of this work.





λ 473

ROBERTO MARCELLO IRAS BALDESSARI (1894-1965)

Venezia, Chiesa di San Martino

signed 'R.M.BALDESSARI' (lower right)
oil on panel
14 ⅝ x 21 ¾ in. (37 x 55 cm.)
Painted *circa* 1914

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Luigi Colacicchi, Rome.
Private collection, Rome.

This work is recorded in the *Archivio Unico per il Catalogo delle Opere Futuriste di Roberto Marcello Baldessari* under the no. B14-20.



λ 474

GIULIO D'ANNA (1908-1978)

L'arrivo dello stormo di Savoia Marchetti capitanato da Italo Balbo

signed and inscribed 'G. D'ANNA FUTURISTA' (lower right)
oil on panel
30 ⅜ x 45 ¼ in. (77.7 x 115 cm.)
Painted in 1933

£40,000–60,000
$54,000–81,000
€46,000–68,000

This work is registered in the Archivio Storico dei Futuristi Siciliani, Palermo.

The first celebrated transatlantic cruise of Savoia Marchetti S.55 seaplanes to America was captained by Italo Balbo December 17, 1930. The great Italian company encouraged several futurist artists to be part of the event. This coincided with the era of the airbrush and Giulio D'Anna's first posters and exhibitions on the theme. In Rome, at the Camerata degli artisti, the Prima Mostra di Aeropittura was held in January 1931 to celebrate the first transatlantic squadron and engage new public excitement generated by the speed of these revolutionary machines at new heights. The voyage represented in the present work is from 1933, depicting the squadron upon its arrival in America from Canada. – *Anna Maria Ruta*



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 475

MARIO RADICE (1900-1987)

Composizione T.R. 3

signed 'RADICE' (lower left); signed, inscribed and dated 'RADICE « comp. T.R.3 » 1971' (on the reverse)
oil on canvas
25 ⅝ x 17 ⅞ in. (60.5 x 45.5 cm.)
Painted in 1971

£7,000–10,000
$9,500–14,000
€8,000–11,000

PROVENANCE:
Private collection; sale, Christie's, Milan, 24 November 2009, lot 55.
Private collection, Milan, by whom acquired at the above sale.

LITERATURE:
G. Ballo, *Mario Radice,* Turin, 1973, no. 133, p. 149 (illustrated).
L. Caramel, *Radice, Catalogo Generale,* Milan, 2002, no. 1971 28, p. 276 (illustrated).

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

λ 476

MINO ROSSO (1904-1963)

Pugile

stamped 'MINO ROSSO 1930 6/6' (on the left side); stamped with the foundry mark 'Avenati Fonditore Torino-Italia' (on the back of the leg)
bronze with golden brown patina
Height: 19 7/8 in. (50.5 cm.)
Cast in 1930 in an edition of six

£2,500–3,500
$3,400–4,700
€2,900–4,000

PROVENANCE:
Anonymous sale, Finarte, Milan, 22 June 2000, lot 381.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, ROME

λ■ 477

GIACOMO BALLA (1871-1958)

Balfiore or Estate

signed 'FUTUR BALLA' (lower left)
oil on linen
98 ½ x 62 ⅜ in. (250 x 158.5 cm)
Painted in 1929

£220,000–280,000
$300,000–380,000
€250,000–320,000

PROVENANCE:
Casa Balla, Rome.
Galleria dell O'belisco, Rome, 1970.
Galleria Due Ci, Rome, 1985.
Acquired from the above by the present owner.

EXHIBITED:
Rome, Studio d'Arte Moderna SM 13, *G. Balla, Arte applicata,* November - December 1972 (titled 'Balfiore'; with incorrect measurements)
Milan, Square Gallery, *Giacomo Balla,* February 1973, no. 22 (illustrated).
Padua, Studio d'Arte Eremitani, *Giacomo Balla,* October 1973 (illustrated; with incorrect measurements).
Turin, Mole Antonelliana, *Ricostruzione futurista dell'Universo,* June - October 1980 (illustrated p. 45; titled 'Estate'; with incorrect measurements).

LITERATURE:
V. Dortch Dorazio, *Giacomo Balla,* Venice, 1970, no. 194 (illustrated).
G. Lista, *Giacomo Balla,* Modena, 1982, no. 911, p. 409 (illustrated; with incorrect measurements).



PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

λ■ * 478

MARINO MARINI (1901-1980)

Giocoliere

signed with raised initials 'MM' (on the top of the left foot); numbered '1/3' (on the left shoulder)
bronze with green and brown patina
Height: 63 in. (160 cm.)
Conceived in 1939

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie Paul Vallotton, Lausanne.
Werner and Margaret Josten, New York.
By descent from the above to the present owner, *circa* 1961.

LITERATURE:
F. De Pisis, *Marino Marini*, Milan, 1941 (polychrome plaster version illustrated pl. 36)
H. Lederer and E. Trier, *The Sculpture of Marino Marini*, New York, 1961, pp. 8-9 (another cast illustrated).
G. Carandente, *I Maestri della, scultura, Marino Marini*, Vol. 9, Milan, 1966, pl. III (painted bronze version illustrated; dated '1938').
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 93, p. 333 (polychrome plaster version illustrated).
C. Pirovano, *Marino Marini, Scultore*, Milan, 1972, no. 109 (another cast illustrated).
M. Precerutti-Garberi*, Marino Marini alla Galleria d'arte moderna di Milano,* 1973, no. 6.
A. Jouffroy, Hommage à Marino Marini, *XXe siècle, Cahiers d'art,* Paris, 1974, pp, 42 & 46 (illustrated *in situ*).
M. Precerutti-Garberi, *Marino Marini, Guida al Museo, Galleria d'Arte Moderna, Milano*, 1984, p. 26 (polychrome plaster version illustrated, polychrome plaster version illustrated again *in situ* pp. 11 & 15).
C. Pirovano, *Marino Marini, Museo San Pancrazio*, Firenze, 1988, pp. 82-83 (another cast illustrated pls. 64-65).
G. Iovane, *Marino Marini*, Milan, 1990, p. 61 (painted bronze version illustrated p. 61).
C. Pirovano, *Il Museo Marino Marini a Firenze,* Milan, 1990, p. 64.
M. Marini, (intro.), *Marino Marini, The Sculpture*, New York, 1993, p. 118 (another cast illustrated, another cast illustrated again p. 119).
M. Meneguzzo, *Marino Marini, il Museo alla Villa reale di Milano, 1997,* no. 6, p. 18 (another cast illustrated).
G. Carandente, (intro.), *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 150b, p. 107 (another cast illustrated p. 106).

The Marino Marini Foundation has confirmed the authenticity of this work.



λ * **479**

MARINO MARINI (1901-1980)

Piccolo cavaliere

stamped with the initials 'M M' (on the base and on the right haunch of the horse); stamped with the foundry mark 'Fonderia d'Arte M.A.F. Milano' (on the base)
bronze with light brown patina
Height: 19 5/8 in. (50 cm.)
Conceived in plaster in 1948 and cast in bronze in an edition of four

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Hanover Gallery, London.
Louis Le Brocquy, London, by whom purchased from the above in 1958.
Private collection, England, a gift from the above; sale, Christie's, London, 2 July 1998, lot 293.
Acquired at the above sale by the present owner.

LITERATURE:
A.M. Hammacher, *Marino Marini: Sculpture, Painting, Drawing*, London, 1970, no. 125, p. 321 (illustrated pl. 125; with incorrect dimensions).
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini: Complete Works*, Milan, 1970, no. 240, p. 358 (another cast illustrated; with incorrect dimensions).
C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 247, p. 159 (another cast illustrated p. 160; with incorrect dimensions).
Exh. cat., *Marino Marini: Sculture, pitture, disegni, dal 1914 al 1977*, Venice, 1983, no. 66, p. 127 (another cast illustrated p. 126; with incorrect dimensions).
Exh. cat., *Marino Marini (1901-1980): Plastiken, Bilder, Zeichnungen*, Munich, 1984, no. 34 (another cast illustrated).
M. Meneguzzo, *Marino Marini: Cavalli e cavalieri*, Milan, 1997, no. 43, p. 216 (another cast illustrated; with incorrect dimensions).
Fondazione Marino Marini (ed.), *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 315b, p. 221 (the plaster version illustrated no. 315a).

The Marino Marini Foundation has confirmed the authenticity of this work.

'In the end, my passion for the horse represented a personal research into a kind of visual architecture. The horse's form is the opposite of man's; the horse is horizontal, man is vertical... However, the concept changed over the years, and at a certain point what had been serene and tranquil became agitated and expressionistic.'

Marini, quoted in *Marino Marini: The Sculpture,* New York, 1993, p. 78





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 480

GIORGIO DE CHIRICO (1888-1978)

Autoritratto

signed 'g. de Chirico' (lower right)
oil on canvas laid down on board
9 ⅝ x 7 ⅞ in. (24.5 x 20 cm.)
Painted in the early 1950s

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Galleria L'Approdo, Rome.
Private Collection, Rome, by whom acquired from the above, and thence by descent to the present owners.

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 481

GIORGIO DE CHIRICO (1888-1978)

Cavallo fuggente

signed 'g.de.chirico' (lower left)
oil on canvas
11 ⅞ x 15 ¾ in. (30.2 x 40 cm.)
Painted *circa* 1955

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
The Morris & Gwendolyn Cafritz Foundation, Washington D.C.; sale, Christie's, New York, 8 May 2002, lot 320.
Private collection, Switzerland, by whom acquired at the above sale, and thence by descent; sale, Sotheby's, London, 4 February 2010, lot 191.
Acquired at the above sale by the present owner.

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.

EXCEPTIONAL WORKS FROM THE

TRITON COLLECTION FOUNDATION

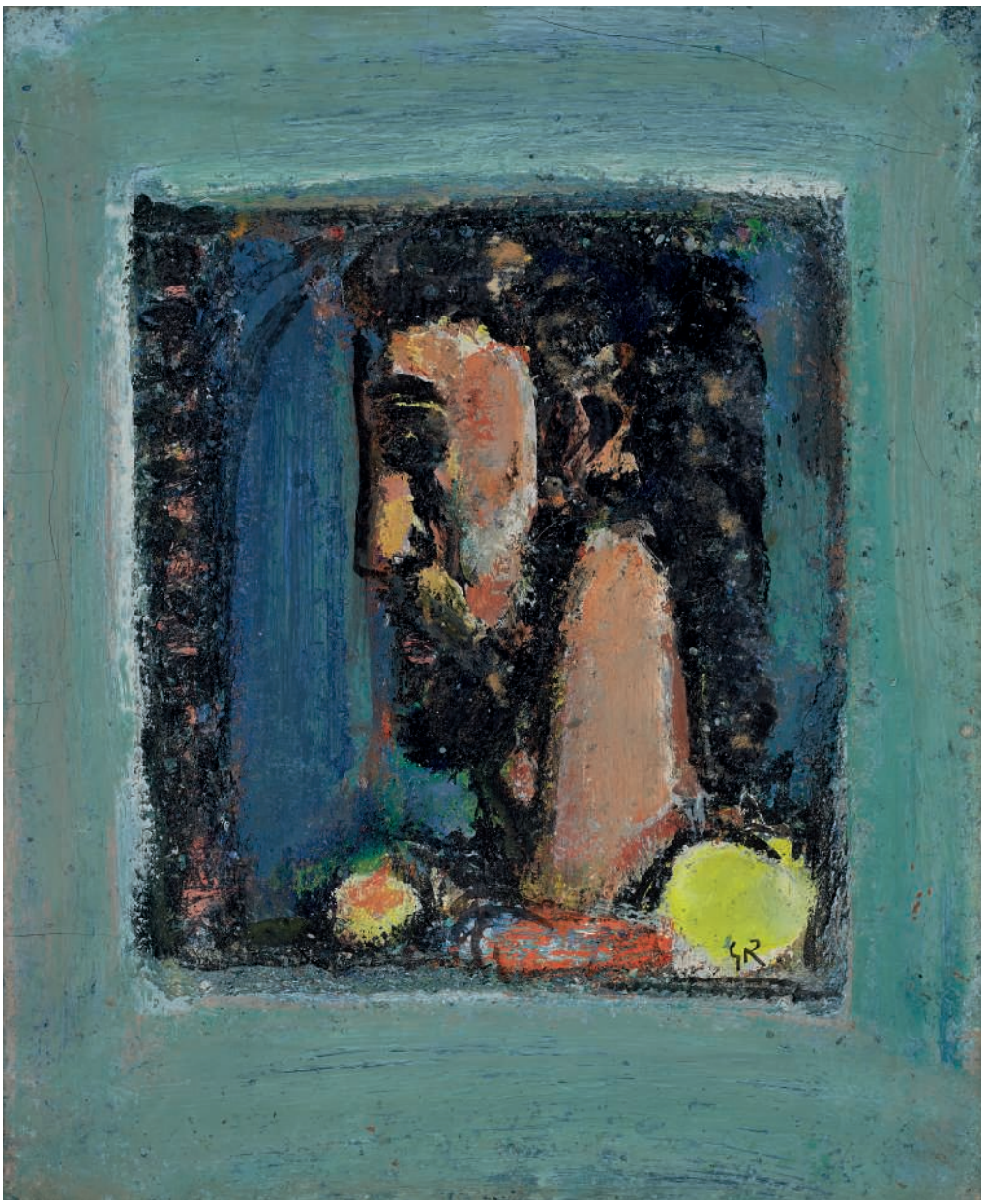
Christie's is honoured to be offering for sale a significant group of works from the Triton Collection Foundation, which continues to evolve and grow in new areas. The last major de-acquisition from the collection took place in our salerooms in Paris in March 2015 when the *Exceptional Works on Paper from the Triton Collection Foundation* sale elicited huge interest from collectors around the globe: Those works, which had been collected by Triton's Founders over many years, saw spectacular prices for top quality pieces, such as Camille Pissarro's *Paysannes travaillant dans les champs, Pontoise*, which sold for €1,381,500 against a pre-sale estimate of €250,000-350,000, further to numerous world records achieved for works on paper by artists such as Claude-Emile Schuffenecker, Paul-Elie Ranson and Frédéric Bazille. This strong market reaction is in recognition of the eye with which they had originally been selected.

Over many years the Foundation has considered public access to its works as a fundamental pillar of its collecting ethos. A continuous dialogue with curators around the world and an extensive loan programme to over seventy museums globally has made this dream a reality and benefited exhibitions at the likes of the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum, Madrid, the Seoul Museum of Art and the Cleveland Museum of Art. These collaborations have ensured that an international audience has consistently had the opportunity to appreciate the quality and breadth of the collection, which stretches from classic Impressionism through to Surrealism and beyond to Post-War work by the major American artists. The sales of the major works in this season's auctions will give the opportunity to the Foundation to continue its excellent, philanthropic work.

The group of works being sold across our Impressionist sales here in London includes seminal examples of French Impressionism, Post-Impressionism and the European avant-garde, from Claude Monet's luminous *Vétheuil* of 1879 to Jan Toorop's resonating symbolist 1902 composition, *Faith and Reward*. Each of these works has been bought with a very discerning eye, and often the provenances of the pieces are as noble as the works themselves. We wish the Foundation great success with these sales as well as their future projects.

Jussi Pylkkänen
Global President, Christie's





EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

λ 482

GEORGES ROUAULT (1871-1958)

Christ de profil

with the initials 'GR.' (lower right)
oil and India ink on board
13 ⅝ x 11 ⅜ in. (34.5 x 28.5 cm.)
Painted in 1935-1936

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Private collection.
Triton Collection Foundation, The Netherlands, by whom acquired in 2003.

EXHIBITED:
The Hague, Gemeentemuseum, *Parijs, Stad van de moderne kunst, 1900-1960*, October 2011 - January 2012, pp. 144-145 (illustrated p. 145).
Rotterdam, Kunsthal, De collectie van de Triton Foundation, October 2012 - January 2013.

LITERATURE:
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, p. 561 (illustrated p. 176).
The Fondation Georges Rouault has confirmed the authenticity of this work.



EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

λ 483

AUGUSTE HERBIN (1882-1960)

Le Pré Saint-Gervais

signed 'herbin' (lower left)
oil on canvas
10 ¾ x 7 ⅝ in. (27.8 x 19 cm.)
Painted *circa* 1912.

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Anonymous sale, Drouot-Estimations, 17 November 2004, Lot 73.

Geneviève Claisse has confirmed the authenticity of this work.



EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

λ 484

MAX ERNST (1891-1976)

Sept microbes vus à travers un tempérament

oil on board
5 x 3 ¾ in. (12.7 x 9.5 cm.)
Painted *circa* 1951

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Alexander Iolas Gallery, New York.
Bodley Gallery, New York.
Dorothy & Richard Rogers, New York, by whom acquired from the above on 27 November 1961; sale, Christie's, 11 November 1992, lot 20.
Daniel Filipacchi, Paris; his sale, Christie's, Paris, 29 April 2004, lot 113.
Private collection, Paris.
Triton Collection Foundation, The Netherlands, by whom acquired in 2010.

EXHIBITED:
New York, Bodley Gallery, *Max Ernst, paintings, collages, drawings, sculpture,* October - November 1961 (dated `1946').
Stuttgart, Württembergischer Kunstverein, *Max Ernst. Graphik und Bücher. Sammlung Lufthansa*, May - August 1991, no. 203, p. 155 (illustrated; the book version illustrated p. 152).
New York, Solomon R. Guggenheim Museum, *Surrealism. Two Private Eyes. The Nesuhi Ertegun and Daniel Filipacchi Collections*, June - September 1999, no. 430, p. 504 (illustrated).
Paris, Galerie Malingue, *Max Ernst*, May - July 2003, p. 136 (illustrated p. 137; dated '1946').
The Hague, Gemeentemuseum, *Parijs, Stad van de moderne kunst 1900-1960*, October 2011 - January 2012, p. 186 (illustrated; dated '1950').
Rotterdam, Kunsthal, De collectie van de Triton Foundation, October 2012 - January 2013.

LITERATURE:
M. Ernst, *Sept microbes vus à travers un tempérament*, Paris, 1953 (illustrated on the front cover).
W. Spies & G. Metken, *Max Ernst, Werke 1939-1953*, Cologne, 1987, no. 2926, p. 319 (illustrated).
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, p. 545 (illustrated p. 323).



EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

485

GEORGES BRAQUE (1882-1963)

L'oiseau de feu

signed 'G Braque' (lower left)
oil and charcoal on paper laid down cradled panel
11 x 19 ¾ in. (28 x 50 cm.)
Painted *circa* 1954

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
J. Richardson & D. Cooper, Uzès, a gift from the artist, *circa* 1955.
J. Richardson, New York.
Triton Collection Foundation, The Netherlands, by whom acquired from the above in December 1999.

EXHIBITED:
Basel, Kunstmuseum, *Douglas Cooper und die Meister des Kubismus*, November 1987 - January 1988, no. 8, p. 200 (illustrated p. 74); this exhibition later travelled to London, Tate Gallery.
London, Royal Academy of Arts, *Braque, The Late Works*, January - April 1997, no. 30, p. 96 (illustrated p. 97); this exhibition later travelled to Houston, The Menil Collection.
The Hague, Gemeentemuseum, *Parijs, Stad van de moderne kunst 1900-1960*, October 2011 - January 2012, p. 204 (illustrated).
Rotterdam, Kunsthal, De collectie van de Triton Foundation, October 2012 - January 2013.

LITERATURE:
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, p. 540 (illustrated p. 425).

This painting was issued as one of a group of prints made after paintings and drawing of the period by Maeght, in collaboration with the artist (see Valier p. 294; Maeght 1020).

486

CHAÏM SOUTINE (1893-1943)

Portrait de Charlot

signed twice 'Soutine' (upper right)
oil on canvas
11 ¾ x 9 ⅞ in. (30.4 x 25.1 cm.)
Painted *circa* 1935-1937

£300,000–500,000
$410,000–680,000
€340,000–570,000

PROVENANCE:
Marcellin & Madeleine Castaing, Paris, by whom acquired from the artist.
Michel Castaing, Paris, (son of the above), and thence by descent; sale, Christie's, London, 22 June 2004, lot 168.
Triton Collection Foundation, The Netherlands, by whom acquired in 2006.

EXHIBITED:
New York, Carroll Carstairs Gallery, *Paintings by Soutine*, April - May 1940, no. 6 (dated '1936').
New York, Niveau Gallery, *Soutine,* October - November 1944, no. 13 (dated '1936').
Paris, Musée de l'Orangerie, *Soutine,* April - September 1973, no. 58, pp. 8 & 91 (dated *'circa* 1931-1932').
Montrouge, Centre Culturel et Artistique, *C. Soutine*, April - May 1986, no. 25.
Milan, Galleria Bergamini, *Chaïm Soutine, I dipinti della collezione Castaing*, March - April 1987, no. 11 (illustrated; dated *'circa* 1935-1926*').*
Chartres, Musée de Chartres, *Soutine,* June - October 1989, no. 66, p. 292 (illustrated p. 293; dated '1935-1936').
Andorra, Sala d'exposicions del Govern d'Andorra, *Modigliani al cor de Parìs*, April - May 2004, no. 32, pp. 120 & 202 (illustrated p. 120; dated *'circa* 1937'*).*
The Hague, Gemeentemuseum, *Têtes Fleuries, 19e- en 20e-eeuwse portretkunst uit de Triton Foundation,* July - December 2007 (illustrated p. 23).
Paris, Pinacothèque de Paris, *Soutine*, October 2007 - January 2008, no. 95, pp. 209-210 (illustrated; dated *'circa* 1937').
Rotterdam, Kunsthal, De collectie van de Triton Foundation, October 2012 - January 2013.

LITERATURE:
J. Lowe, "The New and the Old Soutine, Cross-Section of the Emotional Painter", in *Art News*, vol. 38, no. 29, New York, 20 April 1940, p. 11.
M. Castaing & J. Leymarie, *Soutine,* London, 1965, pl. XXIV (illustrated).
P. Courthion, *Soutine, Peintre du déchirant*, Lausanne, 1972, no. A, p. 281 (illustrated; dated '1935-1936').
R. Barotte & M. Castaing, "Soutine, le témoignage de Madeleine Castaing", in *Plasir de France*, no. 409, Paris, May 1973, p. 46 (illustrated).
M. Tuchman, E. Dunow & K. Perls, *Chaim Soutine, Catalogue raisonné werkverzeichnis*, vol. II, Cologne, 1993, no. 168, p. 752 (illustrated p. 754; dated *'circa* 1937'*).*
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, p. 564 (illustrated p. 338; dated '*circa* 1937').





λ* **487**

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Acrobate en équilibre sur une main

signed and dated 'Foujita 1924' (centre right)
oil on paper laid down on canvas by the artist
63 ⅛ x 27 ½ in. (165 x 79.8 cm.)
Painted in 1924

£150,000–200,000
$210,000–270,000
€170,000–230,000

PROVENANCE:
Private collection, Japan.
Acquired by the present owner in 2000.

LITERATURE:
S. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, vol. I, Paris, 1987, no. 24.44, p. 327 (illustrated).



*** 488**

RAOUL DUFY (1877-1953)

L'orchestre à la partition de Mozart

signed 'Raoul Dufy' (lower right)
oil on canvas
10 ⅝ x 16 ⅛ in. (27 x 41 cm.)

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Galerie Adler, Paris.
Acquired from the above by the present owner in 1994.

LITERATURE:
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. IV, no. 1430, p. 39 (illustrated).

Dufy, the eldest of nine siblings, was born into musical surroundings. His father, Léon-Marius Dufy, was an organist and conductor for church choirs in his spare time, and two of his brothers, Léon and Gaston, were professional musicians. Gaston would later shift to criticism and often supplied Dufy with concert passes. The artist himself was an amateur violinist, but was more interested in attending the symphony than playing. Music featured prominently in Dufy's art, from his first orchestral composition in 1902, *L'orchestre du théâtre du Havre* (Laffaille, no. 47), to his later *homages* to the illustrious composers Wolfgang Amadeus Mozart, Johann Sebastian Bach, Frédéric Chopin and Claude Debussy, of which *L'orchestre à la partition* de Mozart is one.

In *L'orchestre à la partition de Mozart,* Dufy has painted an array of musicians in the middle of their performance. Painted with rich tones of orange, red and purple, the present work demonstrates the artist's distinctive use of colour, layering tones over one other, and drawing the outlines of figures and their instruments independently, freely over top to create the compositional structure of the scene. Like notes on a musical score, the rows of performers, including violinists, flutists and cellists, are depicted in a frenetic flurry of lines, giving a sense of animated movement and dynamism to the painting.

L'orchestre à la partition de Mozart is also notable in particular for its striking red tonality. In the latter phase of his career, Dufy became preoccupied with the phenomenon of tonal painting, in which one color dominates the entire composition. He espoused this method of painting with his musical subjects specifically, for he felt the richness of one color offered an emotional intensity akin to the effect of harmonic tonality in the compositions of his favorite composers. Of Dufy's sonorous, evocative colors, the celebrated cellist Pablo Casals once said, "I cannot tell what piece your orchestra is playing, but I know which key it is written in" (quoted in D. Perez-Tibi, Dufy, New York, 1989, p. 292). *L'orchestre à la partition de Mozart* is an exuberant expression of the joy that Dufy found in music.


MOZART
Raoul Dufy

489

RAOUL DUFY (1877-1953)

Epsom, la course

signed 'Raoul Dufy' (lower right)
oil on canvas
15 x 18 ¼ in. (37.8 x 46.4 cm.)
Painted in 1933

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Dr. Alexandre Roudinesco, Paris, by whom acquired from the artist, and thence by descent; sale, Sotheby's, New York, 17 April 1969, lot 75.
Private collection, France, acquired from the above; sale, Sotheby's, London, 4 February 2015, lot 432.
Acquired at the above sale by the present owner.

EXHIBITED:
Albi, Musée Toulouse-Lautrec, *Raoul Dufy*, July - September 1955, no. 23 (illustrated pl. XIII; titled 'Courses à Ascot').
Paris, Galerie Bernheim-Jeune, *Chefs-d'oeuvre de Raoul Dufy*, April - July 1959, no. 27 (titled 'Ascot. Le Peloton').

LITERATURE:
J. Cassou, *Les trésors de la peinture française,* vol. 23, *Raoul Dufy, Poète et artisan*, Geneva, 1950 (illustrated).
M. Raynal, *Histoire de la peinture moderne,* vol. II, *Matisse, Munch, Rouault: fauvisme et expressionnisme*, Geneva, 1958, p. 71 (illustrated).
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1304, p. 312 (illustrated).

"One must meditate about pleasure. Raoul Dufy is pleasure."

Gertrude Stein

Dufy had experimented with the subject of horse races as early as 1913. His first paddock works were highly stylised watercolours, focussing on the audience of élégantes, dandies and jockeys attending the courses at Deauville. In the 1930s, with his discovery of the race courses at Epsom and Ascot, Dufy's compositions became more ambitious, as in the present work, in which Dufy captures the electric moment of the race itself, concentrating fully on the thrill of the race with a unique immediacy and panache.

Seen from a bird's eye view, the pounding horses have an iconic quality which echoes all the way back to the wild horses of the Lascaux caves. Their vivid, ochre-brown is broken by the angular figures of the jockeys, mostly outlined in a rich blue. The famous grandstand at Epsom is also concentrated into a series of fierce horizontal and vertical lines, its geometry contrasting with the free-flowing animals. Dufy perfectly captures the excitement of the race and the exhilaration of watching these high-bred creatures move effortlessly through space.



PROPERTY FROM A DISTINGUISHED DOCTOR'S COLLECTION

λ* 490

BERNARD BUFFET (1928-1999)

Clown blanc au chapeau vert

signed and dated 'Bernard Buffet 1989' (lower right)
oil on canvas
39 ⅜ x 28 ⅞ in. (100 x 73 cm.)
Painted in 1989

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Galerie Maurice Garnier, Paris.
Galerie Meegun, Seoul.
Acquired from the above by the present owner.

EXHIBITED:
Seoul, Hyundai Art Museum & Gallery Meegun, *Bernard Buffet*, May - June 1991.

This work is recorded in the Maurice Garnier Archives.


Bernard Buffet
1989



Paul Cézanne, *Mardi-gras,* 1888. The Pushkin State Museum of Fine Art, Moscow.



Above: Bernard Buffet in his studio at Tourtour.
Photograph by Annabel Buffet.
Right: Bernard Buffet

Bernard Buffet's clown series evoke a tradition which had been central to much of the art of the Avant-garde. In the first half of the Twentieth Century, in fact, clowns, acrobats and musicians had become symbolic figures in the works of artists such as Pablo Picasso, Paul Cezanne and Georges Rouault. In those years, the figure of the circus performer was often used as a representation of the marginalised, story-teller figure of the artist himself, evoking the hardships of his vocation, but also the charm and magic of his art, as he conjures new imaginary worlds into existence, immersing the viewer in his narrative web.

Buffet first turned to the subject of clowns in 1955, when he created the Circus series that also featured acrobat troupes and trapeze artists. Though a seemingly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with a muted colour palette and with the same solemn, melancholic expressions that can be seen in *Clown*. At the time the first Circus series were painted, France was recovering from the devastating effects of the Second World War. Within this context, the figures reflected and expressed the angst and trauma of the period and voiced the feeling of disorientation which characterised the Post-War period. That 1955 series of clowns enjoyed a great success and, that same year, Buffet was voted the best artist in Paris in a poll organised by the art review *Connaissance des Arts*.

Returning to the theme at various points in his career, Buffet continues to present his clown portraits as juxtaposition between the internal and external being, joy and melancholy, pleasure and despair. The clown's brightly coloured costume, designed to entertain and amuse an onlooker, contrasts with his vacant, despondent expression. The colours are not part of the figure, they float; they are at odds with the character, the lively counterpoint to him. The eye must see two planes simultaneously; the face is sad but the colours are bright and vibrant. Instead of presenting a comedic extrovert, Buffet has portrayed a vulnerable, introverted image of the clown; his theatrical and cheerful mask is dropped, exposing a more human element to the portrait of the entertainer.

The present lot was executed as part of a second major Clown series in 1989. While the compositional elements remain unchanged – sharply arched eyebrows; a red circle for a nose; the exaggerated make-up on his face contrasting sharply with his listless expression - three decades later, the 1989 Clown series seems to return to the theme with a different perspective from that employed during the Post-War period. When compared to his first, almost monochrome Circus series, the strongly expressionistic brushwork and raw, unmixed application of thickly impastoed paint, demonstrate the advancement of colour over line in Buffet's practise over his long career. While during the Post- War period Buffet had turned the clown into a symbol of malaise and suffering, in the late 80s the artist seemed to depict the same subject in a way that hinted at a coming to terms with their disillusionment. Unaffected by the comic appearances of their condition, the figure in the present lot displays a forbearing, perhaps even hopeful stance.



λ* **491**

BERNARD BUFFET (1928-1999)

Officier d'Empire, le trompette

signed 'Bernard Buffet' (upper left) and dated '1987' (upper right)
oil on canvas
51 ⅛ x 35 in. (130 x 89 cm.)
Painted in 1987

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Galerie Maurice Garnier, Paris.
Private collection, Germany, by whom acquired from the above.
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.


Bernard Buffet
1987



λ* 492

BERNARD BUFFET (1928-1999)

Château en Cornouailles, hommage à Walter Scott

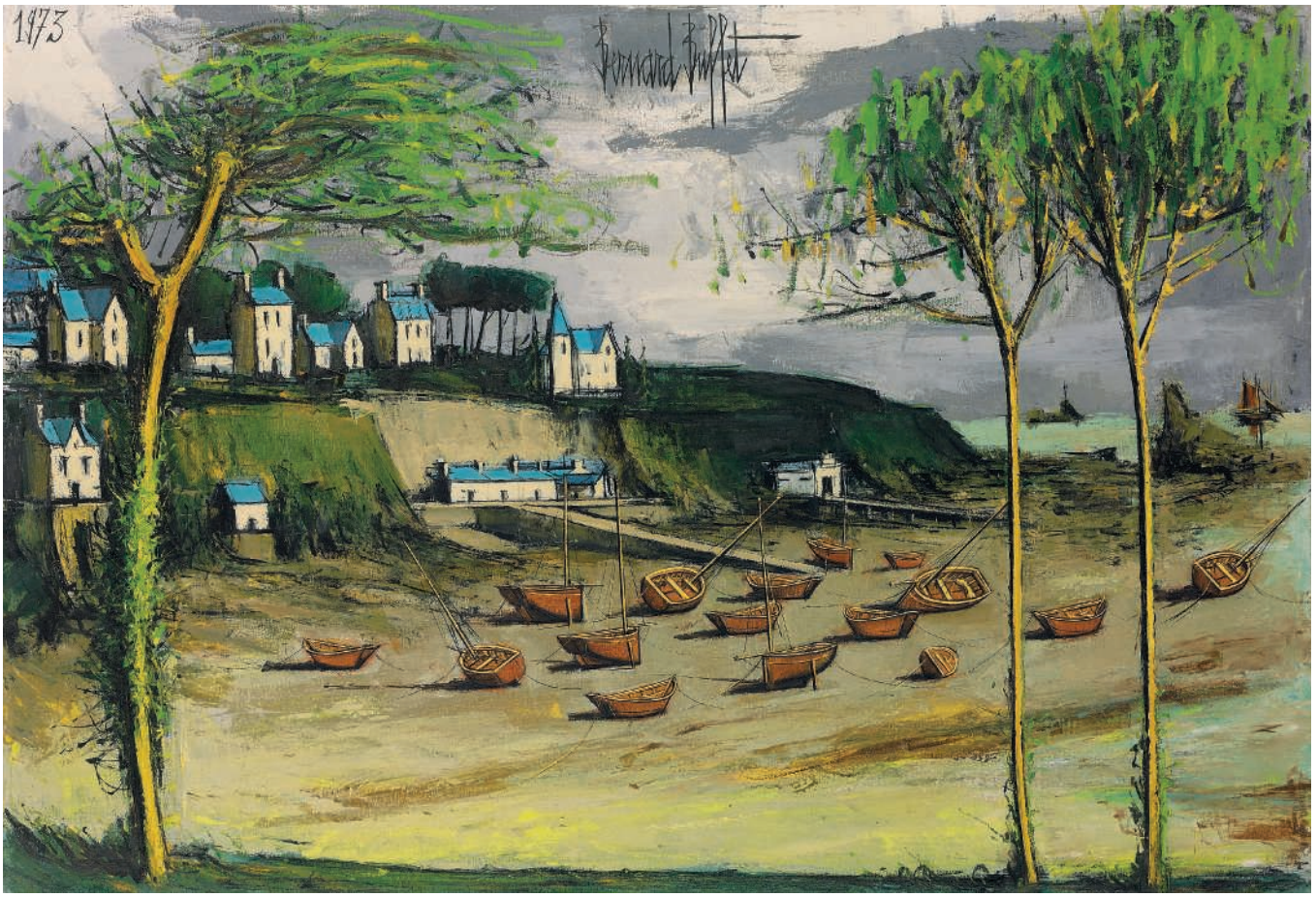
signed 'Bernard Buffet' (upper right) and dated '1974' (upper left); inscribed 'Hommage a Walter Scott' (on the reverse)
oil on canvas
35 x 51 ⅛ in. (89 x 130 cm.)
Painted in 1974

£90,000–120,000
$130,000–160,000
€110,000–140,000

PROVENANCE:
Galerie Maurice Garnier, Paris.
Private collection, Germany, by 1986.
Acquired from the above by the present owner.

LITERATURE:
Y. Le Pichon, *Bernard Buffet*, vol. II, *1962-1981*, Lausanne, 1986, no. 776, p. 375 (illustrated p. 366).

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE COLLECTION

λ* 493

BERNARD BUFFET (1928-1999)

La pointe de L'isle, la cale marée basse

signed 'Bernard Buffet' (upper centre) and dated '1973' (upper left); inscribed 'St Cast (Côtes du Nord) La Pointe de L'Isle La cale à Marée Basse' (on the reverse)
oil on canvas
35 x 51 ⅛ in. (89 x 130 cm.)
Painted in 1973

£90,000–130,000
$130,000–180,000
€110,000–150,000

PROVENANCE:
Galerie Maurice Garnier, Paris.
Hadassa Klachkin Gallery, Tel Aviv, by the early 1990s.
By descent from the above to the present owner.

This work is recorded in the Maurice Garnier Archives.

THE PROPERTY OF A GENTLEMAN

λ* 494

KEES VAN DONGEN (1877-1968)

Rotterdam, le bâteau blanc

signed 'van Dongen.' (lower right)
oil on canvas
32 x 39 ⅜ in. (81.4 x 100 cm.)
Painted *circa* 1907

£300,000–500,000
$410,000–680,000
€340,000–570,000

PROVENANCE:
Theo Moussault, Amsterdam, by whom acquired directly from the artist, and thence by descent; sale, Sotheby's, New York, 10 November 2000, lot 210.
Acquired at the above sale by the present owner.

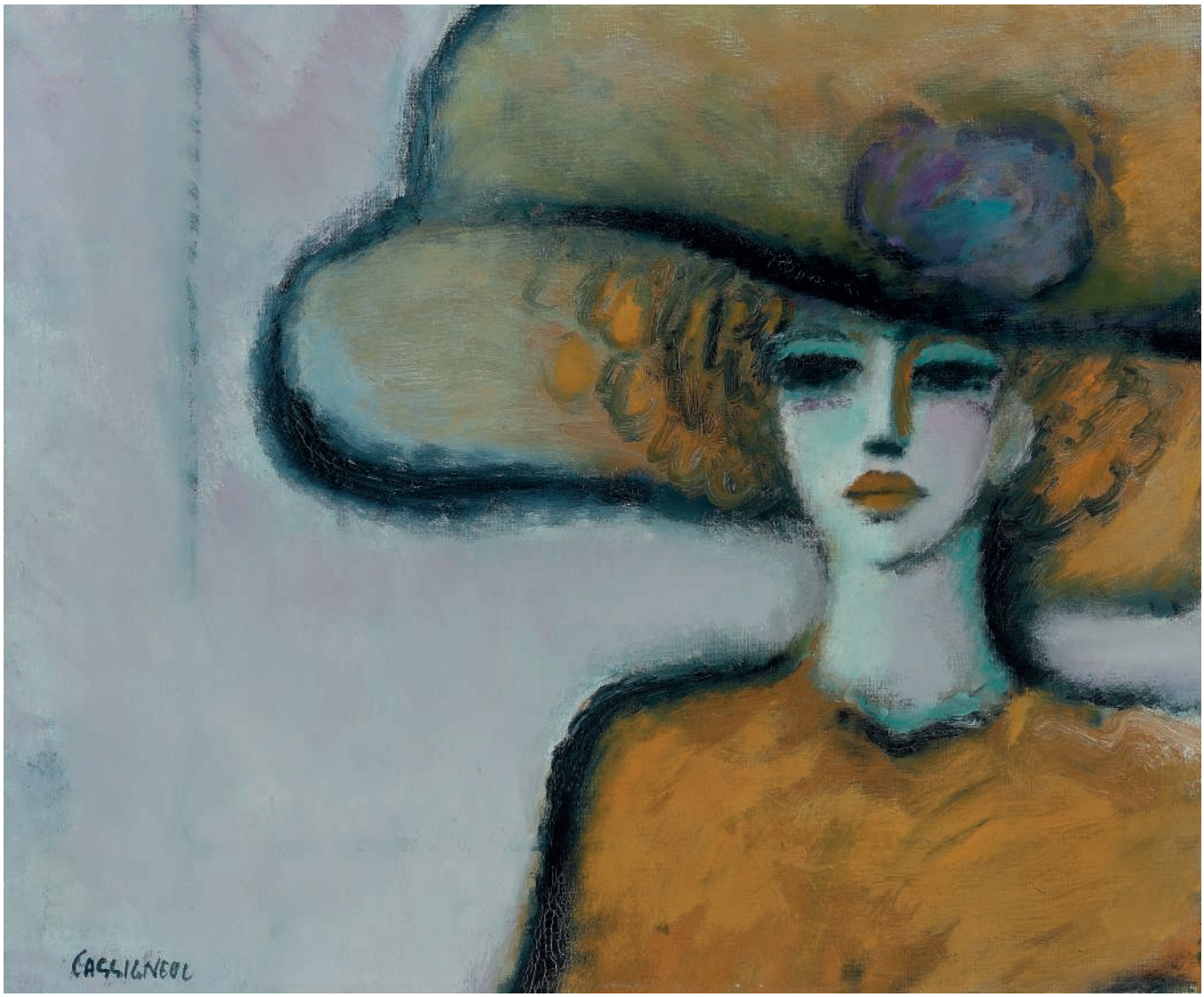
EXHIBITED:
Amsterdam, Stedelijk Museum, *Van Dongen*, 1937, no. 90 (titled 'Het witte schip').
Utrecht, Centraal Museum, *Hedendaagsche Nederlandsche Schilderkunst,* December 1940 - January 1941.
Amsterdam, Kunsthandel P. de Boer, *Nederland-Waterland*, January - February 1972, no. 136, p. 68 (illustrated p. 73; titled 'Schip in haven van Rotterdam').
Rotterdam, Kunsthal, *Panorama Rotterdam*, September 2001 - January 2002, p. 110 (illustrated; titled 'De Haven van Rotterdam (Het witte schip)').
Monaco, Nouveau musée national, *Van Dongen*, June - September 2008, no. 89 (illustrated p. 140); this exhibition later travelled to Montreal, Musée des beaux-arts and, Rotterdam, Museum Boijmans Van Beuningen.

This work will be included in the forthcoming Van Dongen Digital Catalogue raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



Mark Rothko, Untitled, 1969, National Gallery of Art, Washington DC.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ 495

JEAN-PIERRE CASSIGNEUL (B. 1935)

Femme au chapeau

signed 'CASSIGNEUL' (lower left)
oil on canvas
21 ⅛ x 25 ½ in. (54 x 65 cm.)
Painted in 1969

£60,000–90,000
$81,000–120,000
€68,000–100,000

PROVENANCE:
Private collection, USA, by whom acquired in 1970; sale, Christie's, New York, 10 March 2010, lot 48.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Wally Findlay Gallery, 1970.
New York, Wally Findlay Gallery, 1970.

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



λ*■ 496

JEAN-PIERRE CASSIGNEUL (B. 1935)

La promenade

signed and dated 'CASSIGNEUL 91.' (lower left); signed, dated and inscribed "La Promenade" Casigneul 1991' (on the reverse)
oil on canvas
76 ¾ x 51 ⅛ in. (195 x 130 cm.)
Painted in 1991

£65,000–90,000
$88,000–120,000
€74,000–100,000

PROVENANCE:
Private collection, Japan.
Acquired by the present owner in 2004.

EXHIBITED:
Nagoya, Matsuzakaya Museum, *Cassigneul*, April - May 1993 (illustrated); this exhibition later travelled to: Tokyo, Matsuzakaya, Ueno; Yokohama, Matsuzakaya Yokohama; and Osaka, Matsuzakaya Osaka.

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





(alternate view of present lot)

λ* 497

BALTASAR LOBO (1910-1993)

Torse au soleil

signed, numbered and inscribed with foundry mark 'Lobo 8/8 Susse Fondeur Paris' (on the lower reverse edge)
bronze with brown patina
Height: 27 ⅛ in. (69 cm.)
Length: 31 ½ in. (80 cm.)
Conceived in 1973 and cast in an edition of eight, plus four artist's proofs; this example cast in 1989

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1989.
Private collection, Switzerland.

EXHIBITED:
Linz, Neue Galerie der Stadt, *Lobo, Skulpturen Zeichnungen*, August - October 1992, no. 29, pp. 15 & 59 (illustrated); this exhibition later travelled to Tübingen, Kunsthalle.

LITERATURE:
J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté,* Lausanne, 1985, no. 383 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 7304.

λ* **498**

BALTASAR LOBO (1910-1993)

Élan moyen

signed and numbered 'Lobo EA. 4/4' (on top of the base) and inscribed with foundry mark 'Susse Fondeur Paris' (on the edge of the base)
bronze with reddish brown patina
Height: 29 ⅛ in. (74 cm.)
Conceived in 1977 and cast in an edition of eight, plus four artist's proofs; this example cast in 1990

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1990.
Private collection, Switzerland.

LITERATURE:
J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté,* Lausanne, 1985, no. 453 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 7716.





λ* 499

BALTASAR LOBO (1910-1993)

Face au vent bras levé

signed, numbered and inscribed with foundry mark 'Lobo EA 1/4 Susse Frères Paris' (at the base)
bronze with light brown patina
Height: 10 ¾ in. (28 cm.)
Conceived in 1977 and cast in an edition of eight, plus four artist's proofs; this example cast in 1991

£15,000–25,000
$21,000–34,000
€17,000–28,000

PROVENANCE:
Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1991.
Private collection, Switzerland.

EXHIBITED:
Osaka, Umeda Gallery, *Exposition des sculptures de Baltasar Lobo*, June 1992, no. 8 (illustrated); this exhibition later travelled to Tokyo, Ogawa Gallery and Nagoya, Hasegawa Art.

LITERATURE:
J.-E. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté,* Lausanne, 1985, no. 439 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 7703.

λ* **500**

BALTASAR LOBO (1910-1993)

Femme assise, bras croisés

signed and numbered 'Lobo 3/8' (on the top of the base), inscribed and stamped with foundry mark 'Susse Frères Paris' (on the edge of the base)
bronze with light brown and green patina
Height: 22 ⅞ in. (58 cm.)
Conceived in 1989 in an edition of eight, plus four artist's proofs

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie Daniel Malingue, Paris, by whom acquired directly from the artist in 1991.
Private collection, Switzerland.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8908.





Joaquín **Torres-García**

Revered for his ability to represent a harmonious *mélange* of the ancient and the modern through his eloquently universal compositions, Joaquín Torres-García was a true proponent of the international avant-garde, having lived throughout Europe and the Americas during the early 20th Century. This exciting group of works from an important European family displays two distinct examples of his work, one from his period in Paris, dating to 1928, the other from 1937, after his return to Montevideo almost a decade later, reflecting the breakthrough of his mature style that would synthesise his simultaneous influences of cubism, neo-plasticism, classicism and pre-colombian art. A consummately eloquent theorist and teacher, Torres-García published extensively throughout his life, producing hundreds of articles and delivering as many lectures, with close friends Joan Miró and Jean Hélion and dubbing him "Maestro" as a result.

Having lived throughout Italy and in Villefranche-sur-mer, Torres-García arrived in Paris in 1926 whereupon he would become immersed in the avant-garde scene. Having investigated Cubism and Fauvism in the years prior, he had returned to classicism during his stay in the Villefranche-sur-mer, returning to the fresco format. An important exhibition of New World art was held in Musée des Arts Décoratifs in 1928 entitled *Ancient Art of the Americas* which provided a revelation for the artist. *Friso* reflects the dual influences of pre-colombian art with the fresco format, depicting a monumental village scene in bold, formal simplicity.

His years in Paris would also bring the artist into contact with neo-plasticism and the forerunners of the De Stijl movement, namely Piet Mondrian, Theo van Doesburg and Georges Vantongerloo who would influence his practice. The following year, in 1929, he began his first ventures into abstraction, investigating the grid, however he soon found that there was an element of humanism lacking in his purely-abstract work that he sought to rectify. As Abby McEwen comments:

"Torres-García defined his mature practice around the ideal schema of the Neo-Plastic grid, whose geometric austerity—primary colors, straight lines—epitomized the totality of the universe and its highest, utopian vision. In its linear and spatial relationships, structured to embody an invisible, metaphysical order, he posited the oppositional relationships of the cosmos: male and female, material and spiritual, active and passive. Neo-Plasticism offered rigorous logic and spiritual transcendence, but by the end of 1930 Torres-García no longer believed that its purified forms could adequately express the humanist values needed to reconnect modern art to its ancestral and universal past. Amid the tremendous interest in primitive art in Paris during the 1920s, he began to recognize affinities between aspects of pre-Columbian art and avant-garde European abstraction." (see Exh. Cat., Christie's, New York, 20 November 2015, lot 8.)

Composición constructiva conveys the results of this realisation, since his breakthrough works of 1931, featuring archetypal imagery of the natural and man-made world in his own language of hieroglyphs, organised within the organisational format of the grid. A perfectly balanced, gem, *Composición constructiva* represents the artist in the 'thirties, at the peak of his career, linking languages of past and present into a universal synchronicity.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

501

JOAQUÍN TORRES-GARCÍA (1874-1949)

Friso

signed and dated 'J TORRES-GARCIA 28' (along the left edge)
oil and sand on canvas
30 ¼ x 56 ⅜ in. (77 x 143 cm.)
Painted in 1928

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Galerie Pierre, Paris.
Rafael Lorente & Rafael Ruano, Montevideo, by 1962.
Galería Jorge Mara, Madrid, by 1991.
Acquired from the above by the present owner, *circa* 1995.

EXHIBITED:
Paris, Galerie Zak, *Quelques peintures recentes et retrospectives de Torres-García,* December 1928.
Montevideo, Comisión Nacional de Bellas Artes, *Torres-García: Colección Privada de Montevideo,* December 1962, no. 43.
Montevideo, Museo Nacional de Artes Plásticas, *Torres García,* July 1974, no. 63 (illustrated).

LITERATURE:
"Apuntes para un ensayo sobre la evolución pictorica de Torres García" in *El Día*, Montevideo, 1974 (illustrated).
R. Pereda, *Joaquín Torres-García*, Montevideo, 1991, p. 123 (illustrated).
C. de Torres & S.V. Temkin, *Joaquín Torres-García Catalogue Raisonné (*www.torresgarcia.com), no. 1928.26 (accessed October 17, 2017).





PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

502

JOAQUÍN TORRES-GARCÍA (1874-1949)

Composición constructiva

signed with initials 'JTG' (upper left)
oil on cardboard
12 ⅞ x 8 ⅛ in. (32.5 x 20.5 cm.)
Painted *circa* 1937

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
Private collection, Buenos Aires.
Galería Jorge Mara, Madrid.
Acquired from the above by the present owner, *circa* 1995.

EXHIBITED:
Buenos Aires, Instituto de Arte Moderno, *Joaquín Torres-García, Pinturas,* April 1951, no. 26 (illustrated pl. 11).
Cologne, Galerie Gmurzynska, *Vision von Raum: Kunst und Architektur von 1910 bis 1990*, November 1991 - January 1992, p. 64 (illustrated).

LITERATURE:
"Robaron un Cuadro de Torres-García" in *El Plata*, Montevideo, 18 May 1951.
C. de Torres & S.V. Temkin, *Joaquín Torres-García Catalogue Raisonné (*www.torresgarcia.com), no. 1937.10 (accessed October 17, 2017).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ■ 503

OSSIP ZADKINE (1890-1967)

Adolescent

signed and numbered 'Zadkine 3/8' (on the top of the base); inscribed with the foundry mark 'Susse Fondeur Paris' (on the back of the base)
polished bronze
Height: 50 ¾ in. (129 cm.)
Conceived in ebony as *Les amoureux* or *Intimité de deux torses* (1957-1959); each *torse* cast individually in bronze in an edition of eight plus four artist's proofs, this cast executed in 1979

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Valentine Prax, Paris (wife of the artist), until 1981.
Galerie Patrice Trigano, Paris.
Acquired from the above by the family of the present owner in 2005.

EXHIBITED:
Yamanashi, Prefectural Museum of Art, *Ossip Zadkine*, October - November 1989, no. 84, p. 136 (illustrated); this exhibition later travelled to Takamatsu, Municipal Museum, Takasaki, Gunma Museum of Modern Art and Kagoshima, Municipal Museum.

LITERATURE:
I. Jianou, *Zadkine*, Paris, 1964, no. 76, p. 106 (the ebony version of *Les amoureux* illustrated).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, no. 495, p. 546 (the ebony version of *Les amoureux* illustrated p. 547).



Ossip Zadkine, *Les amoreux ou Intimité de deux torses*, 1957/59.
Musée Zadkine.



PABLO PICASSO
TWO IMPORTANT CERAMICS



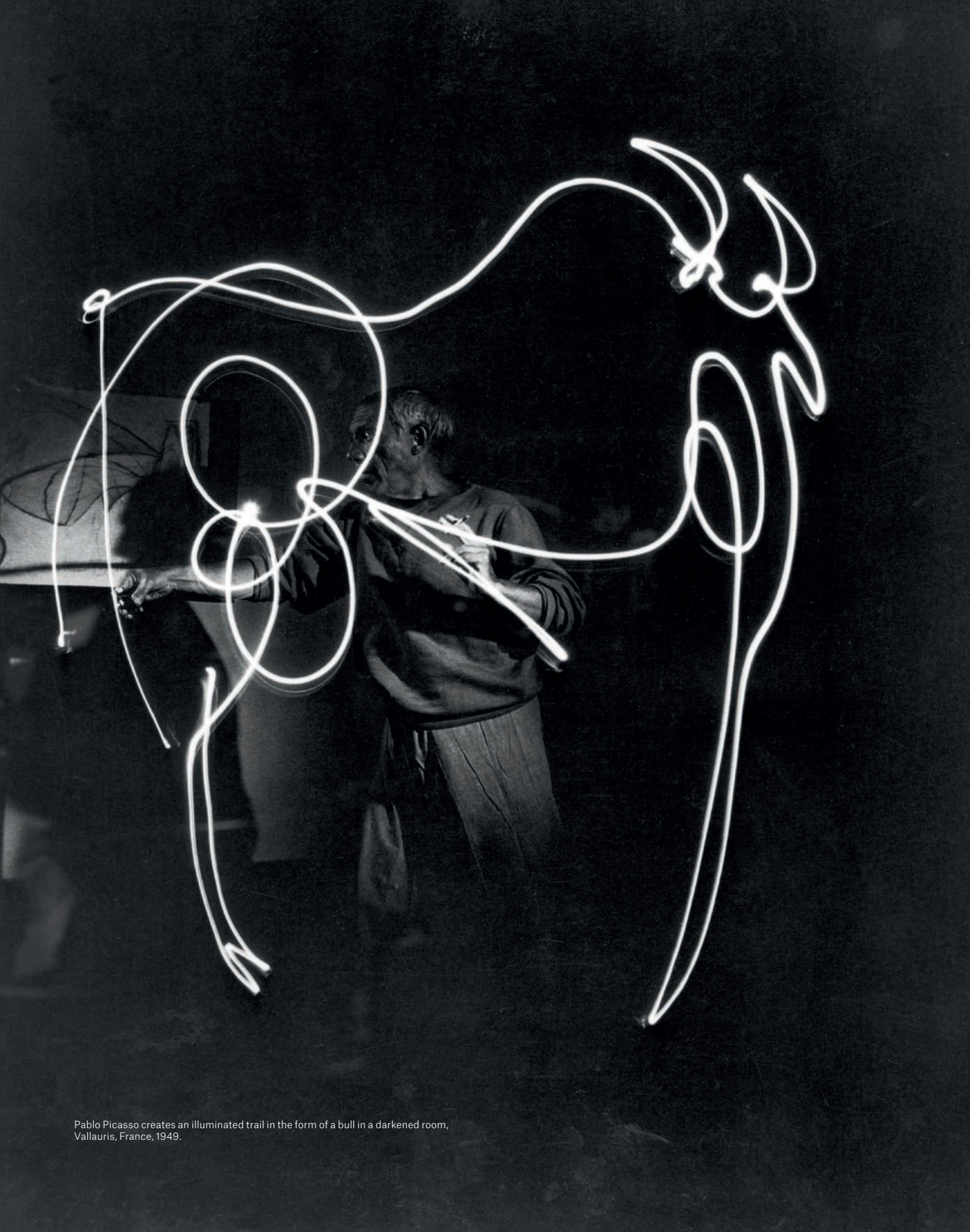
Picasso at La Californie, photographed by Lucien Clergue on 4 November 1955; on the floor in front of the artist is a figure made from *tomettes*

The following two works bear the signs of Picasso's intrepid creativity, when after the Second World War he turned to ceramics, transferring the whimsical world of his pictures and sculptures onto the shapes and vessels of Provençal pottery.

Ceramics played a fundamental part in Picasso's career, from his first experiments in 1947 until his death almost thirty years later. He first visited the Madoura workshop in Vallauris on the invitation of Georges Ramié in 1946 and was immediately attracted by the flexibility of clay and the unusual combination of pictorial and sculptural possibilities that it offered. He was also moved by the ancient associations of the village of Vallauris which had been a ceramic centre since Roman times and particularly inspired by the atavism involved in emulating the primeval practice of fashioning vessels out of this ancient earth. The pottery-making history of Vallauris went back to the Roman times, when the area was an important centre of amphorae production; in the 18th Century, Vallauris revived its ancient fame with the production of kitchen earthenware. When Picasso arrived in the 1940s, however, the area was suffering a period of crisis, as mass-produced pottery had invaded the market. André Verdet's artistic commentary to the documentary *Terres et Flammes* (1951, directed by Robert Mariaud) traces the history of Vallauris, presenting Picasso as a genius-saviour who gave new artistic impetus to a craft thought to have reached its end. 'Picasso's works', Vedert affirmed in the film, 'bring back to mind the vivid dignity of what humans have created with their very first artistic gestures'.

Appreciated by the artist as a creative medium in its own right, he explored the play offered by ceramic work between line and form – light and shadows – two dimensions and three dimensions. The many complex skills involved took some time for Picasso to learn, but, typically, as soon as he had mastered the techniques, he set about reinventing them in an unorthodox way and observing their transformation in the kiln. This is clear in the complex combination of glazing techniques, slips and oxides used in the present works, *Grand vase aux femmes voilées* and *Taureau* which are remarkable, early examples of Picasso's artistic research and development of this celebrated medium.

Bernard Picasso confirms the importance of the ceramic medium to his grandfather: 'The sheer range of techniques and materials used or reinvented by Picasso makes his pottery into an art complete in itself....He at least always knew that his 25 years of creative work in pottery would one day be acknowledged as the keystone of a career devoted to constant self-renewal....He was able to sustain his own faith in the art of palette and brush, to which he returned at the end of his life; this was his first and last material and, above all, the chosen weapon of his mind.' (Bernard Picasso, 'Pottery: The Desire for Renewal' in *Picasso, Painter and Sculptor in Clay*, London 1998, p. 23).



Pablo Picasso creates an illuminated trail in the form of a bull in a darkened room, Vallauris, France, 1949.

PABLO PICASSO: TWO IMPORTANT CERAMICS

λ 504

PABLO PICASSO (1881-1973)

Grand vase aux femmes voilées

stamped, marked and numbered 'MADOURA PLEIN FEU EMPREINTE ORIGINALE DE PICASSO 2' (inside the rim)
terracotta vase painted with white, red and black engobe
Height: 26 in. (66 cm.)
Conceived in 1950 and executed by 1954 in a numbered edition of 25

£350,000–550,000
$480,000–740,000
€400,000–620,000

PROVENANCE:
Private collection, USA, by whom acquired in Vallauris in April 1954.
Anonymous sale, Sotheby's, New York, 2 November 2001, lot 434.
Anonymous sale, Sotheby's, New York, 27 April 2017, lot 4.
Acquired at the above sale by the present owner.

LITERATURE:
G. Bloch, *Pablo Picasso, catalogue de l'oeuvre gravé céramique, 1951-1971*, vol. III, Bern, 1972, no. 21 (another example illustrated p. 28).
G. Ramié, *Picasso's Ceramics*, Barcelona, 1974, no. 691 (another example illustrated p. 277).
A. Ramié, *Picasso, catalogue de l'oeuvre céramique édité 1947-1971*, Vallauris, 1988, no. 116 (another example illustrated pp. 66-67).

> *First and foremost, it was this awareness of life and of its fundamentals that led Picasso – aided to a greater or lesser degree by the potters of Vallauris, who shared in the new impulse – to start working in fired clay. With the new material came a resurgence of inspiration and energy that broke new ground and opened up new perspectives across the whole of his work.*
>
> Bernard Ruiz-Picasso, in *Picasso, Painter and Sculptor in Clay*, exh. cat., London, 1998, p. 22





Fig. 1 Pablo Picasso, *Grand vase aux femmes voilées*, no. 1/25, 1950.
Sold, Christie's, London, 19 June 2013 (£980,275).



(alternate view of the present lot)

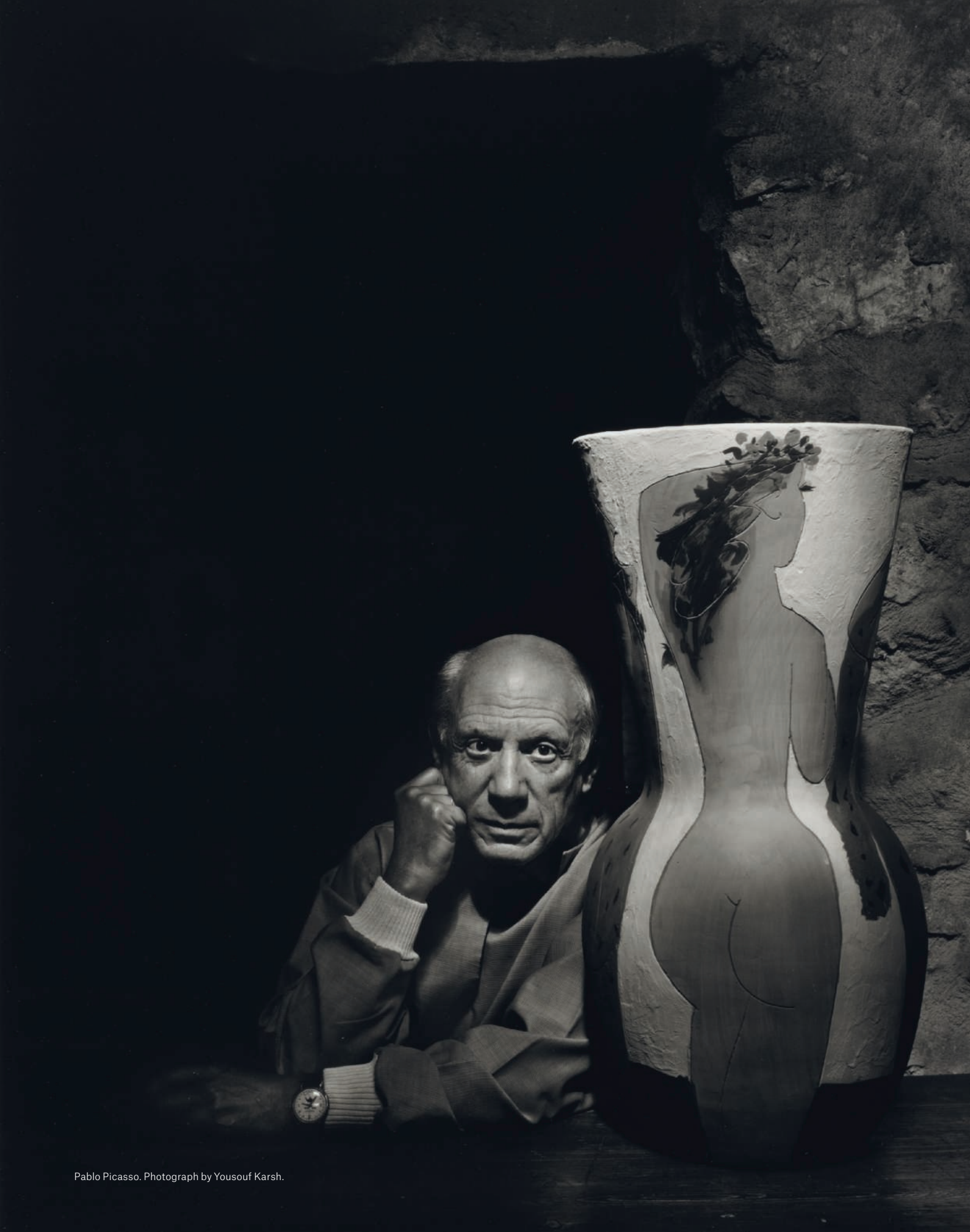
First purchased by an American collector in 1953, the present lot is marked `2' and is thus the second example of this design to have been created, following Picasso's unique prototype (marked '1'; fig. 1) for the edition of 25 (Ramié, no. 216). The wonderfully textured surface of this example alludes to the fact of its early inception; the rustic, white engobe applied lavishly in the background is close to the first example, offset against the soft, creamy tones of the smooth, bare terracotta simulating the look and touch of bare skin.

Possibly inspired by the artist's then companion Françoise Gilot, the figures as well as the curvature of the vase itself echo his *Tanagra* figurines, emphasising and accentuating the female form. The hourglass form of the vase here is enhanced and celebrated through its comparison with the feminine form of Picasso's curvaceous models, elegantly rotating around the outer surface, the sensual hips of his figures correlating to the same curves and proportions of the vessel upon which they are painted. As such, Picasso investigates not only the painterly qualities of ceramic, but approaches it furthermore as an investigation of the feminine archetype and a study of volume.

The decoration, clearly an alteration of the edition of *Grand vase aux femmes nues* (Ramié no. 215), conceived in the same year, consists of four veiled women with a white engobe background accentuated with the black and ochre detailing in the base, hair, and drapery. Here, the artist has developed the simple nude frieze into an entirely new composition, breathing life and movement through the variance of textures, bold facial features and voluminous hair. The glazing of this early creation closely emulates the gestural spontaneity of the studio work of the master himself as seen in the first example, yet the design has transformed slightly since then; the figures are draped with darker, thinner veils in a more translucent terracotta, and with slight variations on the detailing in the fabric and hair. This is therefore the first numbered example using the final palette that would go on to provide the basis for the rest of the edition.

Grand vase aux femmes voilées is a remarkable example of Picasso's artistic research and development of this celebrated medium. Possibly inspired by the artist's then companion Françoise Gilot, the figures as well as the curvature of the vase itself, which echoes his *Tanagra* figurines, emphasise and accentuate the female form, while the tone and softness of the terracotta, balanced by the rustic white slip, simulate the look and touch of bare skin. As one circles the vase each figure is unveiled in a new pose. The transparent veils and floral coronas associate the figures with Hellenistic muses and an example of where Picasso's encyclopaedic knowledge of Western Art allowed him to draw upon these influences at any moment.

The present vase is particularly beautiful in its expressive application of slip, which in the white background has a wonderful texture and in the black line, a spontaneity that identifies it as one of the earliest examples, full of the exuberant spirit of Picasso in his most creative years at Madoura and in his new studio in the old perfume factory nearby in the route du Fournas.



Pablo Picasso. Photograph by Yousouf Karsh.

PABLO PICASSO: TWO IMPORTANT CERAMICS

λ **505**

PABLO PICASSO (1889-1973)

Vase à huit pieds, Taureau

dated '29.7.52.' and stamped 'd'Après Picasso Madoura Plein Feu' (inside the rim); numbered '2.63' (underneath)
wide two handled vase with eight feet, painted with engobe, oxides, with wax resist and crackle-glaze
Height: 14 ¾ in. (37.5 cm.)
Length: 20 ⅞ in. (53 cm.)
Executed on 29 July 1952; this work is unique

£400,000–600,000
$540,000–810,000
€460,000–680,000

PROVENANCE:
Francisco (Baby) Matarazzo Pignatari, Brazil, by whom acquired directly from the artist, and thence by descent.

Claude Ruiz Picasso has confirmed the authenticity of this work.







Pablo Picasso, *Double-sided head of a woman / Visage vase with feet*, 1950, Succession Picasso.



Pablo Picasso, *Minotaure caressant une Dormeuse,* from *La Suite Vollard*, 1933.

The patterns of Picasso's life on the Cote d'Azur are often reflected in his work in all media, including his friends, food, lovers, leisure pursuits – and most famously of these, the bullfight. Picasso never ceased to look upon the bullfight with a passionate eye. Although he had not returned to his native Spain for decades by the time that he created this vivid image of a charging bull, his sense of nationality had not left him, and he had loved discovering the corrida alive and well in the South of France, where he made his home in the years following the Second World War. While the bullfight had long appeared in his works in one guise or another, including paintings from the turn of the century, it was during this period in particular, in Vallauris in the 1950s, that he created some of his most atmospheric pictures and ceramics on this theme.



Picasso dressed as a bullfighter, Vallauris, 1954. Photograph by André Villers.

The central character of the corrida, the bull, strongly alludes to Picasso's personal imagery. "The bulls are in his very soul," Picasso's friend Hélène Parmelin has written. Perhaps the clearest indication of this is his use of the minotaur--half-man, half-bull--as his persona in countless works beginning in the late 1920s; this imagery is especially prevalent in the mid-1930s. To cite only some famous examples: *Collage* (1928; Zervos VII, 135), *Minotaure* (1933; Zervos VIII, 112), *Scène Bacchique au minotaure* (1933; Geiser 351), *Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée* (1934; Geiser 437), and *Minotaure caressant une dormeuse* (1933; Bloch 201; illustrated above). Picasso once remarked, "If all the ways I have been along were marked on a map and joined up with a line, it might represent a minotaur" (quoted in D. Ashton, *Picasso on Art*, New York, p. 158).

Picasso viewed the bull as a symbol of the natural and mythic evil akin to fascism. In *Guernica*, for example, the left-most section of the painting is dominated by a massive bull who stands predatorily over a weeping woman with a dead baby. "The question is what the bull represents. Obviously, the bull is important to a Spaniard. Picasso, like many Spaniards and like his father before him, was addicted to the bullfight where the bull is both hero and victim... When asked at the end of the Second World War by an American private, Jerome Seckler, whether the bull might not represent fascism, Picasso answered, No, the bull is not fascism, but it is brutality and darkness'" (J.S. Boggs, exh. cat., *Picasso and Things*, Cleveland, 1992, p. 254).

The present work, executed in the summer of 1952, is an exceptionally rare, unique vase, the likes of which has not been seen at auction before , since Picasso's decision to keep the huge body of unique work in his private collection - possibly to avoid the potential confusion with the Madoura editions – means that the majority remains with the family of the artist. An uncommonly wide and sculptural object; its elements of body, arms and eight miniature feet are individually thrown and then assembled. Decorated with a complex layering of oxides, wax resist and white slip, the otherwise monochrome surface is scattered with tiny specks of brilliant blue. A crackle-glaze is applied last, endowing the vessel with a sense of antiquity.

The first owner of the vase, Francisco (Baby) Pignatari, was a Brazilian-Italian Industrialist, noted to be 'a playboy to rival the Aga Kahn'. But, he was no mere socialite, 'Baby' was proud to have made his own fortune running Brazil's third-largest business, employing 10,000 workers, he flew his own plane, in fact it is told that he revered Picasso and his newly acquired vase so much, that he insisted, unusually, that it not be shipped to his mansion in Brazil with the rest of his luggage, but that he would hand carry it there himself on his plane.



Portrait of Pablo Picasso as he poses in a large bull head mask and a pair of swimming trunks on a beach in Golfe-Juan, Vallauris, France, 1949.

PROPERTY FROM A PRIVATE COLLECTION, AMSTERDAM

λ506

MARC CHAGALL (1887-1985)

Le peintre et la crucifixion

signed 'Marc Chagall' (lower right); signed and dated 'Marc Chagall 1981' (on the reverse)
oil on canvas
28 ¾ x 21 ¼ in. (73 x 53.8 cm.)
Painted in 1981

£650,000–950,000
$880,000–1,300,000
€740,000–1,100,000

PROVENANCE:
Gallery Delaive, Amsterdam
Private collection, Amsterdam, by whom acquired from the above in March 2001.

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

> *'My paintings are my memories'*
>
> M. Chagall, quoted in J. Baal-Teshuva, *Marc Chagall,* Cologne, 1998, p. 265



Chagall painting, *c.* 1934.


MARC
CHAGALL



Fig. 1 Marc Chagall, *Esquisse pour La Révolution*, 1937. Centre Pompidou, Paris.

Painted in 1981, *Peintre à la scène biblique* comes from a period of stability and contentment in Marc Chagall's life. Having settled in Vence in the South of France, the artist and his second wife, Valentina Brodsky, affectionately known to him as Vava, were living in a house called 'Les Collines'. Painted towards the end of the artist's life, *Peintre à la scène biblique* can be seen as an amalgamation and presentation of some of the leading themes that Chagall had examined throughout his career; love, religion, memory and fantasy, as well as presenting many of the artist's most evocative and emblematic motifs.

Throughout the duration of his lifelong artistic practice, Chagall would often return to earlier works, to revisit them with hindsight and experience, and through the lens of current events. In *Peintre à la scène biblique*, painted in the wake of 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* (Fig. 1) and also the triptych *Revolution, Resurrection, Liberation* of 1937-1952 (fig. 2), now housed in the Musée Chagall, Nice. The tripartite compositional structure shared by these works, as well as their ensuing meta-narrative, can be seen to derive from the same source in Chagall's consciousness.

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, 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. Depicting the complexity of the time through the lens of his own personal experience, in recent history, *La Révolution* can be seen as the artist's grand political statement.

Resistance, Resurrection, Liberation was created in 1937-1952 when Chagall lived in exile in France and the United States of America. It has been interpreted by Ellen G. Landau as "signalling, in large part, the painter's own optimistic post-war rebirth". Here, we see similar themes in an altarpiece figuration, showing the progression of the social, religious and political motifs towards the artist's vision of their glorious culmination in the golden *Liberation*. The Bible had served as artistic inspiration for Chagall throughout his life, particularly during the Second World War when he painted a number of scenes of the crucifixion, which were at times met with controversy due to the perceived merging of Christian and Jewish religions.

Peintre à la scène biblique shares many common themes with this extraordinary triptych, featuring the three stages set together in one vertical composition, this time introducing new elements of his recent personal narrative to the right. Even though the artist spent many years away from his Russian place of origin, his national heritage and identity remained a potent force within his painting. Chagall once stated that, 'If I create from the heart, nearly everything works; if from the head, almost nothing' (Chagall, quoted in J. Baal-Teshuva, ed., Chagall: A Retrospective, Exh. cat., New York, 1995, p. 16). A street scene from Chagall's beloved Vitebsk, the Russian town in which he was born, provides the setting over which a heavenly sky full of floating figures and animals are depicted, referencing the same themes of *La Liberation*.

The present work is bathed in varying, dappled, tones of Chagall's characteristic blue, imbuing both works with a fantastical atmosphere, figments of the distinctive visionary imagination of the artist. The artist portrays himself at work with his palette, with Vava behind his head in a red dress, a large bouquet above her signifying Chagall's newfound love and peace with her companionship in Vence, amongst the trials of the past and present. With a poetic lyricism that unites the varied characters and motifs, *Peintre à la scène biblique* is a magical impression of the artist's wondrous pictorial world that displays an enthralling and vivid depiction of the artist's imagination and memory.



Fig. 2 Marc Chagall, *Resistance, Resurrection, Liberation*, 1937-1952. Musée national Marc Chagall, Nice.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ 507

HENRY MOORE (1898-1986)

Reclining figure

bronze with dark brown patina
Length: 5 ⅛ in. (13 cm.)
Conceived in lead in 1938 and cast in bronze *circa* 1946
in an edition of no more than six

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Roland Browse & Delbanco, London.
Dr. Henry Roland, London, acquired from the above in 1948, and thence by descent; sale, Sotheby's, London, 30 November 1994, lot 216.
Acquired at the above sale by the present owner.

EXHIBITED:
Folkestone, Art Centre, *The Roland Collection*, March - May 1975, no. 48.
Surrey, West Surrey College of Art & Design, *Works from the Roland Collection*, November - December 1975, no. 52; this exhibition later travelled to London, Camden Arts Centre, no. 113; Edinburgh, The Royal Scottish Museum, no. 21; Norwich, Sainsbury Centre for the Visual Arts, no. 74; York, City Art Gallery, no. 74; Oxford, Ashmolean Museum, no. 74; Milton Keynes, Central Art Gallery, no. 74 and Plymouth City Museum and Art Gallery, no. 74.
Southampton, Southampton Art Gallery (in collaboration with The Arts Council), *Sculpture's Dance*, December 1983 - January 1984 (illustrated pl. 28, pp. 36-37); this exhibition later travelled to Bradford, Cartwright Hall; Stoke, Museum and Art Gallery and Sheffield, The Mappin Art Gallery.

LITERATURE:
D. Sylvester, (ed.), *Henry Moore,* vol. 1, *Sculpture and drawings, 1921-1948*, London, 1957, no. 193, p. 12 (the lead version illustrated p. 116).
R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, no. 177, p. 345 (the lead version illustrated).

'I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [you] to try out all kinds of formal ideas ... in my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea' (H. Moore quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

In *Reclining Figure*, Moore contrasts the solid bronze form with the empty space in the hollow upper torso and sweeping curvilinear loop of the figure's legs. The remarkable interplay of three-dimensional form and empty space is produced by meandering and undulating lines that create a paradox of tension and harmony. Compositionally it closely relates to Moore's pre-war masterpiece *Recumbent Figure*, 1938 (Tate, London), a maquette for which was sold in these Rooms, 26 June 2015, lot 198 for £296,500. Dr Christa Lichtenstern observes, 'The reclining figure formed a kind of vessel into which Moore poured his most important poetic, compositional, formal, and spatial discoveries. The farthest-reaching developments in his art are thus reflected in such figures' (C. Lichtenstern, *Henry Moore, Work, Theory, Impact*, London, 2008, p. 95).

Dr Herbert Kayden's collection notes, dated 19 February 2002, mention that both he and his wife's interest in Moore's works dates back to the earliest years of their marriage. *Reclining Figure* was the first sculpture acquired by the couple. Dr Gabrielle Reem purchased the sculpture in 1954 from the New York dealer Curt Valentin as a birthday present for her husband. Subsequently, according to Dr Kayden, the pair had an 'insatiable desire for sculpture', especially for works by Moore.

Reclining Figure was conceived in 1938 and two lead casts were made at that time. The present lot belongs to a bronze edition which was cast shortly after the Second World War. In a letter from 1970 Moore recalled that he thought this edition to be no more than 6. Moore authorised a second edition to be cast in 1968/9 by the Noack foundry in Berlin, which was numbered out of 7.



λ 508

OSSIP ZADKINE (1890-1967)

Jeune fille à la colombe

signed and inscribed 'Zadkine Jeune fille à l'oiseau (plâtre)' (on a label inside)
gilt and painted plaster
Height: 31 ½ in. (80 cm.)
Conceived *circa* 1928 and executed before 1933; this work is unique

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Mme La Fleur, Paris, by whom acquired from the artist in January 1936.
Félix Marcilhac, Paris, by whom acquired from the above in the early 1970s; his sale, Sotheby's, Paris, 12 March 2014, lot 47.
Acquired at the above sale by the present owner.

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Zadkine*, January 1933, no. 76 (illustrated).
Paris, Musée des Arts Decoratifs, *Cinquantenaire de l'Exposition de 1925*, October 1976 - February 1977, no. 341, p. 47.

LITERATURE:
A. De Ridder, *Zadkine*, Paris, 1929, no. 29 (the bronze version illustrated).
P. Humbourg, *Zadkine*, Paris, 1930 (the bronze version illustrated pl. 21).
P. Haesaerts, *Ossip Zadkine, La Sculpture ailée*, Amsterdam & Anvers, 1939 (the bronze version illustrated p. 5).
L. Jianou, *Zadkine*, Paris, 1979, no 161, p. 70.
'3 facons de vivre entouré d'objets', in *Connaissance des Arts*, Paris, September 1972, p. 56 (illustrated).
'Le Style "Art Déco" en décoration', in *Connaissance des Arts*, Paris, October 1976, p. 108 (illustrated).
Exh. cat. C. Bizot & Y. Brunhammer, *Cinquantenaire de l'exposition de 1925*, Paris, 1976, no. 241.
P. Jullian, 'The Collectors: Félix Marcilhac in Paris', in *Architectural Digest*, New York, July - August 1977, p. 59 (illustrated).
F. Marcilhac, 'Connoisseur's Choice', in *The Staste*, September - October 1990, no. 1, pp. 71 & 79 (illustrated).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, no. 214, p. 259 (the bronze version illustrated).







Statue of Aphrodite, 5th century BC. Idalion, Cyprus, Neues Museum, Berlin.



(alternate view of the present lot)

Until 1924, Zadkine was in essence an investigative sculptor, his earlier works aligning themselves with the respective practices of Archipenko, Lipchitz, Picasso and at times, the Futurists. The primary basis of his artistic motivation had been an innate feeling for the nature of wood and stone and a resultantly innovative and expressive carving process. As A.M. Hammacher states, 'It was in 1924 or thereabouts, when his work was already formed and mature, that Zadkine went more deeply into the problem the Cubists had set, first for painting, then for sculpture. (...) the Zadkine whose style unfolded in accordance with his own nature was not the Zadkine of earlier years (...); the new Zadkine handled the forms and proportions of the body more freely, with an Expressionism that was no longer Latin, but was not German or Flemish either. The figures of mythical women rising out of the material and in the simple heads built up out of large surfaces, there is enough myth to give the figures airiness, the free flight of the poetic soul, but not enough to destroy belief in reality. Around 1924, Zadkine successfully adopted the convex-concave principle that had come to the fore in the sculpture of the Cubists, a principle that had not been unknown to him but which he had not quite yet applied. He did not handle it in a doctrinarian way; he used the principle more pictorially than Lipchitz. His work was more lyrical and had an element of the epic that was completely in keeping with his personality. (...) The figurative in Zadkine remains basic; the enclosed volume is all important. Concavity is used with moderation, and it never affects the volume essentially'. (A.M. Hammacher, *The Evolution of Modern Sculpture*, New York 1969, p. 151-152)

In reference to the surface elements, such as the incised lines and dramatic black details that are apparent in *Jeune fille à la Colombe*, Hammacher continues by saying that Zadkine 'likes to associate volume with the graphic by incising on the surface a hand, a flower, or, in the manner of the Sumerians, a poem. From time to time, preoccupied with the interpenetration of surfaces, the convex and concave, and the transparent - all of which elements derive from Cubism - he also makes Baroque figurative constructions with a relief character corresponding to emotional nature, which in later years manifests itself in a dramatic, sometimes stormy, expression.'

Jeune fille à la Colombe is an extraordinary, unique, gilt, example of the sculpture, conceived also for a bronze edition in 1928, that encapsulates the best-known characteristics of the artist's work at this time. Its deep, golden



Cabinet d'Orient at Jacques Doucet's Paris apartment. L'Illustration, 30 May 1930.

patina has been achieved through the application of gold leaf atop a deep crimson painted layer to add depth to its radiance, a technique reminiscent of Russian icons and Byzantine altarpieces and achieving the same monumentality. The subject of the young, beautiful woman holding a dove a conveys a universal message of peace, purity, love and harmony, in line with the Jewish symbolism of the artist's heritage, and also the figure of Aphrodite in Ancient Greek mythology whose symbol is the dove. He would depict a reworking of this motif in a full-length 1938 cast entitled *Venus,* removing the bird, with retaining a similar pose for the bust and similar contrasts in patina.

The darker accents on her hair and the wing of the bird, by contrast with her radiant, gold, torso, furthermore evoke the Golden Buddha*, Phra Phuttha Maha Suwana Patimakon* of Bangkok, Thailand. The Buddha had provided inspiration in earlier works of similar colouring from 1919 such as the gilt-wood *Bouddha* in the collection of the Musée Zadkine, Paris and *Tete de jeune homme* (fig. 1). As a result, *Jeune fille à la Colombe* assumes an emblematic quality with a serenity and gracefulness achieved through her subliminal counterparts throughout history and her undistorted, classical proportion. At the same time, spatial innovations between the concave and convex surfaces, produce dramatic silhouettes from every angle, a quintessentially avant-garde adaptation of form that unites with its material gloriousness in gold, to produce a modern icon of universal symbolic power and magnificence.

Formerly in the collection of Madame La Fleur, *Jeune fille à la colombe* was photographed in the studio of the illustrious fashion designer Jacques Doucet (fig. 2), as relayed by Joseph McBrinn: "Later in 1926 Doucet asked the architect Paul Ruaud to build a special display room into his Neuilly studio to house his collection, at the centre was his so-called *Cabinet d'Orient*, designed by Pierre Legrain, which Ghislaine Wood has described as 'perhaps the most important exotic Art Deco Interior' of the period (Benton, Benton and Wood, 2003, p. 134). It perfectly encapsulated the role of Orientalism in modernism as it mixed paintings by Giorgio de Chirico and Max Ernst with Persian ceramics and African tribal sculpture..." (in A. Myzelev & J. Potvin (Ed.), *Fashion, Interior Design and the Contours of Modern Identity,* London, 2010). The work subsequently resided in the collection of Félix Marchillac, the renowned Parisian collector and dealer of Art Deco and modern sculpture, attesting to its significance as a masterwork of that time.



Diego Giacometti



The jovial animal silhouettes and twisting flora that we see within Diego Giacometti's bronze furniture show the influence that the mythological and dreamlike world of his countryside childhood had on his creativity. Born in the small Swiss alpine village of Borgonovo, Diego Giacometti was immediately immersed into a world of nature, animals and landscape. Diego spent much of his childhood exploring the local area making plaster models of the wildlife that surrounded him; both on the family farm and in the neighbouring Grisons Mountains, where the Giacometti family moved a few years after his birth. Continually moulding and reworking the plaster, Diego would give energy and importance to the everyday farmyard animals and a sense of wildness and wonder to the creatures living in the forests.

Diego's fascination with the natural world and animal kingdom expanded past the farmyard walls and mountain passes to cover a variety of characters. Humorous narratives are witnessed throughout his works, as seen in *Lampadaire aux trois oiseaux* (lot 511) where under the lamp shade, the birds standing on a leaf clearly express the fun and enjoyment which Diego had in sculpting them. Foliage-like joins, textures in the feet of *Grande table Torsade* (Lot 510) or the purity of *Grande Table Grecque* (Lot 509) reflect an Art Nouveau appreciation of the beauty of the natural form.

Sharing a studio in Paris with his brother Alberto, their working relationship was so close that it is, at times, difficult to distinguish between the two. But it was only after the death of Alberto in 1966 that Diego became celebrated in his own right, producing commissions for such distinguished patrons as the Fondation Maeght in Saint-Paul-de-Vence, the Chagall Museum in Nice, and the Picasso Museum in Paris as well as a loyal following of affluent collectors and friends who bought pieces, such as the present lots, directly from the artist's studio.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 509

DIEGO GIACOMETTI (1902-1985)

Table grecque rectangulaire

stamped with the signature 'Diego' (on each crossbar)
bronze with brown patina
Height: 17 ½ in. (44.5 cm.)
Length: 46 ¾ in. (118.6 cm.)
Depth: 36 ½ in. (92.6 cm.)
Conceived *circa* 1965

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Private collection, Paris, by whom acquired from the artist.
Galerie Camoin-Antiquité, Paris, by whom acquired from the above.
Private collection, England, by whom acquired from the above in 1993.

LITERATURE:
M. Butor, *Diego Giacometti*, Paris, 1985, p. 141 (another cast illustrated).
F. Francisci, *Diego Giacometti, catalogue de l'œuvre*, vol. I, Paris, 1986, p. 78 (another cast illustrated).
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 64 (smaller version illustrated).





■ 510

DIEGO GIACOMETTI (1902-1985)

Grande table 'torsade'

stamped with the signature 'Diego' (twice on each of the long side rails and once on each crossbar)
bronze with brown and green patina and glass top
Height: 15 ½ in. (39.5 cm.)
Length: 46 in. (117 cm.)
Depth: 29 ⅛ in. (74 cm.)
Conceived *circa* 1965

£200,000–300,000
$270,000–410,000
€230,000–340,000

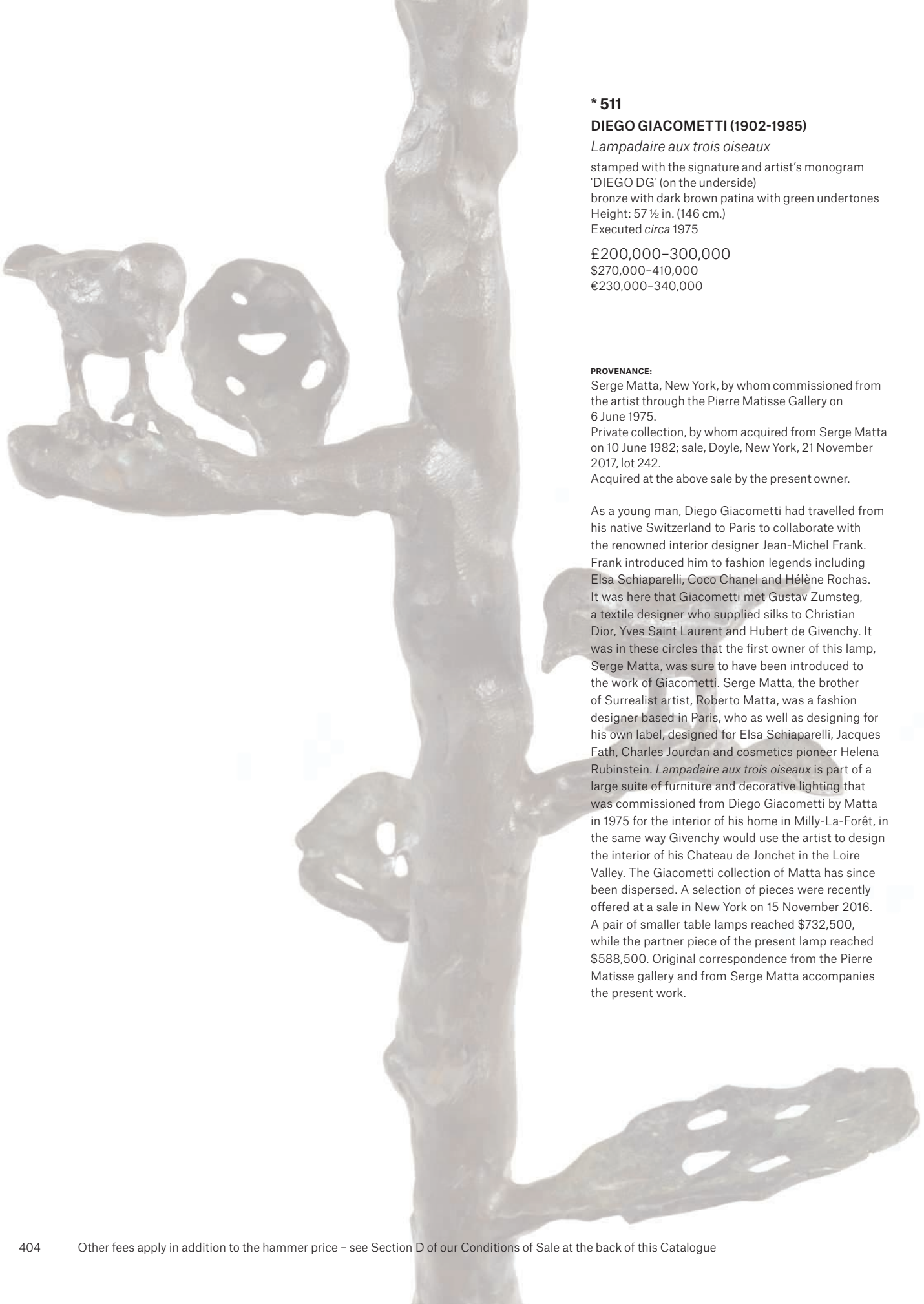


PROVENANCE:
Acquired directly from the artist in 1984; sale, Christie's, London, 7 February 2007, lot 370.
Acquired at the above sale by the present owner.

LITERATURE:
M. Butor, *Diego Giacometti*, Paris, 1985, p. 95 (smaller version illustrated).
F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, vol. I, Paris, 1986, pp. 87-89 (smaller version illustrated).
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 65 (smaller version illustrated).







*** 511**

DIEGO GIACOMETTI (1902-1985)

Lampadaire aux trois oiseaux

stamped with the signature and artist's monogram 'DIEGO DG' (on the underside)
bronze with dark brown patina with green undertones
Height: 57 ½ in. (146 cm.)
Executed *circa* 1975

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Serge Matta, New York, by whom commissioned from the artist through the Pierre Matisse Gallery on 6 June 1975.
Private collection, by whom acquired from Serge Matta on 10 June 1982; sale, Doyle, New York, 21 November 2017, lot 242.
Acquired at the above sale by the present owner.

As a young man, Diego Giacometti had travelled from his native Switzerland to Paris to collaborate with the renowned interior designer Jean-Michel Frank. Frank introduced him to fashion legends including Elsa Schiaparelli, Coco Chanel and Hélène Rochas. It was here that Giacometti met Gustav Zumsteg, a textile designer who supplied silks to Christian Dior, Yves Saint Laurent and Hubert de Givenchy. It was in these circles that the first owner of this lamp, Serge Matta, was sure to have been introduced to the work of Giacometti. Serge Matta, the brother of Surrealist artist, Roberto Matta, was a fashion designer based in Paris, who as well as designing for his own label, designed for Elsa Schiaparelli, Jacques Fath, Charles Jourdan and cosmetics pioneer Helena Rubinstein. *Lampadaire aux trois oiseaux* is part of a large suite of furniture and decorative lighting that was commissioned from Diego Giacometti by Matta in 1975 for the interior of his home in Milly-La-Forêt, in the same way Givenchy would use the artist to design the interior of his Chateau de Jonchet in the Loire Valley. The Giacometti collection of Matta has since been dispersed. A selection of pieces were recently offered at a sale in New York on 15 November 2016. A pair of smaller table lamps reached $732,500, while the partner piece of the present lamp reached $588,500. Original correspondence from the Pierre Matisse gallery and from Serge Matta accompanies the present work.





λ 512

PABLO PICASSO (1881-1973)

Buste d'homme

dated '10 3.57' (centre right); signed 'Picasso' (on the reverse)
white earthenware tile with coloured crayon, white glaze and black oxide
8 x 8 in. (20.3 x 20.3 cm.)
Executed on 10 March 1957; this work is unique

£35,000–45,000
$48,000–61,000
€40,000–51,000

PROVENANCE:
Galerie Louise Leiris, Paris.
Michael M. Levy Fine Arts, New York.
Acquired from the above in 1972; sale, Doyle, New York, 18 October 2016, lot 160.
Acquired at the above sale by the present owner.

LITERATURE:
G. Ramié, *Ceramica de Picasso,* Barcelona, 1974, no. 489, p. 190 (illustrated).



λ * 513

PABLO PICASSO (1881-1973)

Hibou

dated and stamped '2.3.57. Madoura Plein Feu' (on the reverse)
white earthenware plate, crafted and partially engraved, with terracotta slip and black engobe
Diameter: 10 ¼ in. (26 cm.)
Executed on 2 March 1957; this work is unique

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Anonymous sale, Essex Auction and Estate Services, Boston, 28 September 2016, lot 58.
Acquired at the above sale by the present owner.

Claude Ruiz Picasso has confirmed the authenticity of this work.



FORMERLY IN THE RAYMONE AND BLAISE CENDRARS COLLECTION

*** 514**

FERNAND LÉGER (1881-1955)

Le pot de fleur

signed, dated and inscribed 'F.LEGER.52 A Raymone A Blaise en souvenir du Gros Tilleul 53 Ami de toujours Fleger' (on the reverse)
ceramic plaque with coloured engobe and glaze
10 ⅞ x 8 in. (27.7 x 20.2 cm.)
Executed in 1952; this work is a unique variant of the edition

£12,000–18,000
$17,000–24,000
€14,000–20,000

PROVENANCE:
Raymone & Blaise Cendrars, France, a gift from the artist in 1953.
Albert Mermoud, Lausanne, Geneva, a gift from the above in 1986, and thence by descent to the present owner.



λ **515**

MARC CHAGALL (1887-1985)

Femme-coq

signed and numbered 'Chagall 3/3' (lower right) and inscribed with the foundry mark 'Susse Fondeur Paris' (on the reverse)
bronze with black and golden brown patina
Height: 10 in. (25.3 cm.)
Conceived in 1952 and cast at a later date in an edition of three

£35,000–55,000
$48,000–74,000
€40,000–62,000

PROVENANCE:
Galerie Maeght, Paris.
Theodor Ahrenberg, Stockholm, by 1964.
Acquired from the above by the grandfather of the present owner in the 1970s.

LITERATURE:
F. Meyer, *Marc Chagall, Life and Work,* London, 1964, no. 879, p. 760 (illustrated).
A. Malraux & C. Sorlier, *The Ceramics and Sculptures of Chagall,* Lausanne,1972, no. 120, p. 140 (the stone version illustrated).

The Comité Chagall has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF

WILHELM REINOLD



Christie's is honoured to present the following selection of works from the collection of the highly respected financier and patron of the arts, Wilhelm Reinold (1895-1979). Assembled over the course of two decades, this diverse collection of paintings and prints stands as a testament not only to Reinold's discerning eye, but also his deep appreciation for art of the early Twentieth Century.

Although born in Wuppertal, Reinold's banking career truly flourished in the German city of Hamburg, where he earned a reputation as an astute and intelligent thinker, characteristics which would eventually lead him to become a board member of the city's Commerzbank. While he had maintained a general interest in the arts throughout his life, a gift of a Paul Klee drawing on the occasion of his 65th birthday inspired Reinold to begin a prolific collecting journey that would occupy him throughout the 1960s and 1970s. During this time he amassed an enviable collection of modern art, acquiring vibrant, compelling works from painters as diverse as Marc Chagall and Max Beckmann to Lyonel Feininger and Gabriele Münter. He also developed key friendships with several notable artists, including Oskar Kokoschka, whom he commissioned to create a panoramic view of the Hamburg harbour from a crane of the Stülcken-Werft shipyard in the early 1960s. Alongside his collecting activities he was also a generous patron and philanthropist, donating several important artworks to local museums and galleries in Hamburg, and providing financial assistance to a number of artistic institutions.

While Reinold's artistic tastes were varied and wide-ranging, several themes appear to have underpinned his collecting habits. For example, he held a particular interest in the art of his homeland, acquiring paintings by many of the leading figures of the German avant-garde during the first half of the twentieth century, including Max Beckmann, Emil Nolde and the *Die Brücke* artists Karl Schmidt-Rottluff, Erich Heckel and Ernst Ludwig Kirchner. There is also a strong focus on figurative representation in his acquisitions, while many works appear to have been chosen for their powerfully expressionistic approach to colour. Indeed, the collection is filled with paintings that utilise luminous, vibrant pigments to bring a bold sense of energy and life to their subject matter. Other works offer an insight into the internal battles which occupied their creators during pivotal moments in their careers. Whether in the midst of experimenting with a new painterly style or investigating alternative media, they capture painting in its rawest and most vigorous form, as each artist strives to translate their subjective vision of the world onto their canvases with an intensity and passion that reflects their experiences.

516

ERNST BARLACH (1870-1938)

Der Flötenbläser

signed 'E Barlach' and stamped with the foundry mark 'H.NOACK BERLIN' (on the back)
bronze with dark golden brown patina
Height: 23 in. (58.5 cm.)
Conceived in 1936

£40,000–60,000
$54,000–81,000
€46,000–68,000

LITERATURE:

F. Schult, *Ernst Barlach, Das plastische Werk*, Hamburg, 1960, no. 469, p. 244 (another cast illustrated).
C.D. Carls, *Ernst Barlach, Das plastische, graphische und dichterische Werk*, Berlin, 1968, p. 213 (another cast illustrated p. 190, a detail of the teak version illustrated p. 191).
F. Fühmann & G. Pätsch, *Ernst Barlach, Das wirkliche und wahrhaftige*, Wiesbaden, 1970, p. 234 (another cast illustrated p. 169).
E.A. Seeman, *Ernst Barlach, Plastische Meister-Werke,* Leipzig, 1996, p. 150 (another cast illustrated p. 151).
E. Laur, *Ernst Barlach, Das plastische Werk*, Güstrow, 2006, no. 596, p. 264 (another cast illustrated).



517

LYONEL FEININGER (1871-1956)

Yellow Village Church II

signed and dated 'Feininger 33' (lower left); signed, dated and inscribed 'Lyonel Feininger: 1933 YELLOW VILLAGE CHURCH II' (on the stretcher)
oil on canvas
15 ⅞ x 18 ⅞ in. (40.2 x 48 cm.)
Painted in 1933

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
The artist's estate.
Anonymous sale, Roman Norbert Ketterer, Stuttgart, 3 May 1962, lot 95.
Galerie Wilhelm Grosshennig, Dusseldorf, 1967.
Wilhelm Reinold, Hamburg, by whom acquired from the above, and thence by descent to the present owners.

EXHIBITED:
Minneapolis, University Gallery, University of Minnesota, *Lyonel Feininger: A Retrospective Exhibition*, April 1938, no. 23.
New York, Buchholz Gallery, Willard Gallery, *Lyonel Feininger*, March 1941, no. 21; this exhibition later travelled to, Grosse Pointe, The Russell A. Alger House and Detroit Institute of Arts.
Dusseldorf, Galerie Margret Heuser, *Herbstausstellung*, October - December 1994, no. 10 (illustrated).

LITERATURE:
H. Hess, *Lyonel Feininge*r, London, 1961, no. 354 (illustrated p. 282).

Achim Mœller, 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. 1475-01-08-18.


Feininger
33



Lyonel Feininger, *Kathedrale for Programm des Staatlichen Bauhauses in Weimar*, 1919. Museum of Modern Art, New York.



Lyonel Feininger, *Yellow village church III*, 1937. Sold, Christie's, New York, May 10, 1995 ($354,500).

The figure of the church emerged early on in Feininger's career and would remain one of the most important motifs in his life's work. *Yellow Village Church II* belongs to this wider body of work as Feininger found inspiration in the medieval towns of Thuringia in East Central Germany, first during visits around the region between 1908 and 1912 and later continuing throughout his life in Germany prior to his return to the United States of America in 1937.

Feininger's most famous woodcut, *The Cathedral of Socialism* (fig. 1) from 1919, was used to illustrate the Bauhaus manifesto, after his appointment by Walter Gropius as master of form for the printing workshop at the Weimar campus in May 1919, a position he would retain until 1925. Feininger began to use the woodcut medium in 1918, the stark black and white of this work and its broad, hand-crafted line reflects a distinctly rustic technique, conveying an homage to the medieval Late Gothic craft guilds revered in the ideals and aspirations of the school. The figure of the cathedral here is a hopeful symbol, stretching skyward and depicted with a sense of majesty and monumentality, crowned with three stars, signifying fine arts, the applied arts and architecture.

Conceived shortly afterwards, in 1921, Feininger first executed the composition *Yellow Village Church II* (Prasse, no. W 240) as a woodcut, the composition explored in a series of three works, numbered respectively *I, II* and *III*, depicting different inversions of his theme. Achim Moeller observes that these compositions have their origin in the drawings from 1913 entitled *Village Church*, showing a lineage of the evolving composition throughout his career, culminating in a correlating trilogy of paintings, *Yellow Village Church I* (Hess, no. 281) in 1927, the present work *Yellow Village Church II* in 1933 and *Yellow Village Church III* (Hess, no. 382; fig. 2) in 1937.

The strong linear elements and dynamic contrasts in the present composition clearly reference the medium of its inception, the black blocks of the steeple and foreground boldly harping back to the woodcut medium. Luminous yellow bathes his subject in divine light, with hints of blue, green and orange in translucent planes determining spatial relationships, revealing Feininger's masterfully eccentric language of colour, developed in his own distinctive direction since his early encounters with Robert Delaunay's Orphist colour theories during his sojourn in Paris in 1911. Speaking of the work's earlier incarnationfrom 1927, Hans Hess comments: "Colour now plays the new vital part that Feininger had discovered for it. In *Yellow Village Church I,* the planes do not interpenetrate with a dynamically directed force but, in their transparency, create the intersections of their existence in space, removed in distance from the observer like a world transmuted behind a curtain of glass." (H. Hess, H. Hess, *Lyonel Feininger*, Stuttgart, 1959, p. 114).

The first work from this series having been conceived at the outset of the First World War, presents a dramatic parallel in the charged emotion of historical events, in line with the third and final painting completed in 1937, on the brink of the Second World War. This was the same year he would be included in Hitler's "degenerate" art exhibition, prompting Feininger's move back to the United States of America, the country of his birth. Feininger set about depicting churches and cathedrals as he was preparing to leave, as Hess remarks "The remaining paintings of Feininger's last German period were all painted in 1936-1937. *In Yellow Village Church III*, one can see a beginning of a new striving for monumentality". Again, the artist returned to this motif, perhaps as a parting gesture or to meditate upon their survival throughout the course of history, a vision of hope and freedom, as envisaged in the *The Cathedral of Socialism* from so many years before. Alois J. Schardt observes the evolution of this theme in his essay published in 1944, for Feininger's joint retrospective exhibition at The Museum of Modern Art in New York, where *Yellow Village Church I* would be exhibited:

"...Churches, standing alone or surrounded by houses, become another and still more fruitful motive. The first picture of this series is *Teltow I*. Houses rise on the slope of a hill, their diagonal gables and horizontal roofs interlocking. They are again the means to demonstrate the theme of rising and falling, of ascending and descending. The dramatic tension increases in rich modulation to the point where the diagonal forms becoming steeper, lead up to the vertical of the tower, which disentangles itself from the confusion of houses and rises into freedom. The forces of the airy heights gather around the tower and like a sheltering roof embrace church and houses. There are numerous variations on this theme. Looking at the pictures of Zirchow, Teltow, Gelmeroda, Benz, Mellingen, Vollersroda, and others, we can imagine organ tones, the polyphony of a fugue by Bach, the ringing sound of church bells. The tower stands guard; and at the same time it reaches upward. It is a symbol of man's striving toward security and freedom. The greater is the shock when, under the stress of the First World War, this tower begins to shake in the picture of Markwippach. Lacking all brightness and joy, its colours gleam lurid and dark. The powers of heaven rush down upon it; dislocated, the nave and surrounding houses collapse. As the tower crumbles all stability and unity dissolve." (Alois J. Schardt, "Lionel Feininger" in D. C. Miller (ed.), *Lyonel Feininger, Marsden Hartley*, Exh. Cat., The Museum of Modern Art, New York, 1944, p.17)



518

ALEXEJ VON JAWLENSKY (1864-1941)

Bretonin

signed 'a.jawlensky' (upper right)
oil on board
20 ⅝ x 19 ½ in. (52.5 x 49.5 cm.)
Painted *circa* 1905

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Galerie Wilhelm Grosshennig, Dusseldorf.
Wilhelm Reinold, Hamburg, by whom probably acquired from the above in the late 1960s, and thence by descent to the present owners.

EXHIBITED:
Dusseldorf, Galerie Wilhelm Grosshennig, *Sonderausstellung Alexej v. Jawlensky*, October 1961 (titled 'Russischer Bauer', dated '1910').

LITERATURE:
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings,* vol. II, *1914-1933 (with addenda to vol. I)*,London, 1992, no. 1458, p. 511 (illustrated p. 504).

In 1905, Jawlensky spent his summer in part in Brittany, and there executed a number of paintings which revealed the artist embarking on the Fauvist adventure that would lead to his most famous pictorial discoveries. Probably painted during this stay, *Bretonin* is an intriguing portrait of a Breton peasant woman, revealing the artist's interest in the human face as well as the increasingly bold colourism that was taking hold in his works and which would subsequently lead to his being hailed as one of the key pioneers of Expressionism in his adopted home, Germany.

Ever since he had begun studying art, Jawlensky had taken a keen interest in the avant garde, finding ever more exciting boundaries being tested in Germany and in France. It has even been suggested that it was during the stay in France when he painted *Bretonin* that he met Henri Matisse for the first time. This was at the high-point of Fauvism, which Matisse had espoused and which would burst into the public consciousness at the Salon d'Automne in Paris that year. A new confidence entered Jawlensky's paintings during this period, resulting in a more fully developed and richer colourism. 'My art,' Jawlensky stated, reflecting both the mystical and the colourist aspects of his paintings, 'is simply a meditation or prayer in colour' (Jawlensky, quoted in C. Weiler, Jawlensky: Heads, Faces, Meditations, London, 1971, p. 64).

Until about this period, Jawlensky's flirtations with the avant garde had resulted in paintings which often feature an almost Pointillist treatment, still notable here in the face and in the woman's scarf, Elsewhere, in the jacket and background, the brushstrokes are wider and the solid fields of colour are marked by an intensity and boldness that fills them with power, creating a far more striking visual impact, in part following from the conclusions that Cézanne had reached in his still life paintings. It is significant that this period in Jawlensky's career produced many still life images, allowing him to focus on still objects. However, his prevailing interest even in his earliest works had been the face, and this came to the fore in particular during his time in Brittany, as is reflected by *Bretonin*.

This interest in portraiture would become almost talismanic in Jawlensky's art, as it developed into an almost mystical practice for him to capture human features through increasingly abstracted and stylised means, a unique evolution of the art of the Russian icon with which he had grown up in Russia. Jawlensky's interest in the religious painting of his native country found new permeations, and marked his belief that painting was more than representation, and could also provide a spiritual window for both artist and viewer. This interest is clearly reflected in an early incarnation in the mystic figure of the Bretonin, whose piercing gaze lends her the appearance of a seer.



519

PAULA MODERSOHN-BECKER (1876-1907)

Brustbild einer alten Bäuerin mit Hut vor Landschaft

signed with the artist's initials 'P.M-B.' (lower right)
oil on canvas
19 ¾ x 29 ⅝ in. (50.2 x 74.5 cm.)
Painted *circa* 1901

£120,000–160,000
$170,000–220,000
€140,000–180,000

PROVENANCE:
Karl Ströher, Darmstadt, by 1954.
Galerie Wilhelm Grosshennig, Dusseldorf.
Wilhelm Reinold, Hamburg, by whom probably acquired from the above in the late 1960s, and thence by descent to the present owners.

EXHIBITED:
Darmstadt, Hessisches Landesmuseum, *Kunst unserer Zeit: Privatsammlung Karl Ströher*, June - September 1954, no. 20.
Rome, Palazzo delle Esposizioni, *Arte tedesca dal 1905 ad oggi*, December 1957 - January 1958, no. 189, p. 52; this exhibition later travelled to Milan, Palazzo della Permanente.

LITERATURE:
Galerie Wilhelm Grosshennig (ed.), *Kunsthandel in Düsseldorf, 1962-1967*, Dusseldorf, 1968 (illustrated).
E. Weise, 'Die Sammlung Karl Ströher in Darmstadt', in *Das Kunstwerk*, vol. 11, no. 5/6, 1972, p. 25 (illustrated).
G. Busch & W. Werner, *Paula Modersohn-Becker 1876-1907, Werkverzeichnis der Gemälde*, vol. II, Munich, 1998, no. 181, p. 136 (illustrated p. 137).





THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 520

PAUL KLEINSCHMIDT (1883-1949)

Gedeckter Tisch mit Servietten und Rosen

signed and dated 'P.Kl. 23. Juli 48' (incised in the paint, lower right) and further incised 'Meiner lieben Reglindis' (lower centre)
oil on canvas
31 ⅞ x 25 ½ in. (81 x 65 cm.)
Painted on 23 July 1948

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Erich Cohn, New York, by whom acquired from the artist in 1948.
Richard A. Cohn Ltd., New York, by whom acquired from the above.
Anonymous sale, Sotheby's, London, 9 February 2011, lot 301.
Acquired at the above sale by the present owner.

EXHIBITED:
Kiel, Stiftung Pommern Gemäldegalerie, *Paul Kleinschmidt, 1883-1949*, October - November 1983, no. 90, p. 89 (illustrated, p. 128); this exhibition later travelled to Berlin, Berlinische Galerie, Stuttgart, Galerie der Stadt Stuttgart and Regensburg, Ostdeutsche Galerie Regensburg.



THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

521

GEORGE GROSZ (1893-1959)

Sitzender Akt

signed 'GROSZ' (lower right)
oil on paper laid down on canvas
23 ¼ x 15 ¾ in. (58.8 x 39.8 cm.)

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
The artist's estate (*Nachlass* no. 1.A.12.5).
Galleria del Milione, Milan.
Acquired from the above by the family of the present owner.

EXHIBITED:
Milan, Galleria del Milione, *Grosz, 1912-1943*, December - January 1984, no. 73, p. 47 (illustrated p. 73).

The artist on the origins of his remarkable group of nudes in oil painted the 1940s: "She turned away from me now and showed me her magnificent back. Enchanted I ogled the generous spheres of her bottom, and the charming little dimples above them. I noticed the folds of fat, not uncommon in lovely women, and stared with delighted astonishment at the large dark place that like a downy heart lay just beneath her slightly protruding belly.... The vision of that Rubenesque woman followed me and haunst me to this day, for I have never been able to shake off that revelation.....Often, when I paint, I can still see that lamplit bedroom" (G. Grosz, *A Little Yes and a Big No*, 1948, pp. 21-23).

PROPERTY FROM A PRIVATE LONDON COLLECTION

λ■ 522

KURT WEINHOLD (1896-1965)

Chimären

signed, dated and inscribed 'Kurt Wienhold - Calw 30' (lower centre); signed and inscribed 'Kurt Weinhold Calw / Württbg "Chimären" (on the reverse)
oil on canvas laid down on board
78 ¾ x 50 ¼ in. (200 x 127.5 cm.)
Painted in 1930

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
The artist's estate.
Private collection, Nordrhein-Westfalen, by descent from the above; sale, Ketterer Kunst, Munich, 8 June 2013, lot 69.
Acquired at the above sale by the present owner.

EXHIBITED:
Grafenau, Galerie Schlichtenmaier, *Kurt Weinhold*, November - December 1986, no. 29.



PROPERTY FROM A PRIVATE COLLECTION

523

WASSILY KANDINSKY (1866-1944)

Promenade gracieuse (Grosse Fassung)

gouache on incised maple
23 ¼ x 9 in. (59 x 22.7 cm.)
Executed *circa* 1904

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Nina Kandinsky, Paris.
Private collection; sale, Sotheby's, New York, 3-4 November 1988, lot 228.
Private collection, Germany; sale, Villa Grisebach, Berlin, 24 November 1989, lot 23.
Galerie Thomas, Munich, by 1993.
Anonymous sale, Christie's, London, 7 October 1999, lot 52.
Anonymous sale, Sotheby's, London, 26 June 2008, lot 321.
Acquired at the above sale by the present owner.

EXHIBITED:
Munich, Galerie Thomas, *25 Jahre danach,* February - April 1990, no. 55 (illustrated).
Munich, Galerie Thomas, *Wassily Kandinsky: Gemälde, Aquarelle, Graphiken,* May - July 1991, no. 1 (illustrated).

LITERATURE:
John Russell, *The Meanings of Modern Art. The Cosmopolitan Eye*, Vol. V, New York, 1975.
E. Brücher & K. Gutbrod, *Kandinsky, Das graphische Werk,* Cologne, 1970, no. 43, p. 86 (the woodblock print illustrated p. 87).
J. Hahl-Koch, *Kandinsky,* London, 1993, no. 115, p. 97 (illustrated).
V. Endicott Barnett, *Kandinsky, Drawings: Catalogue Raisonné, Sketchbooks*, vol. II, Appendix I, London, 2007, no. 1, p. 321 (illustrated p. 241).

This work, executed in 1904, was one of the earliest examples of Kandinsky's woodblocks. Having lived and travelled in Russia, Kandinsky interpreted much of what he saw into his works. In his application and choice of playful colours Kandinsky reveals his Russian heritage and, in so doing, produces a kaleidoscope of colour in his prints. As John Russell explains, "In these remote provinces, colour was everywhere: houses were painted inside and out with a richness, a power of invention, and a spiritual energy which was deeply impressive to Kandinsky. He felt while there as if he were living in a world that was all art; and when he became an artist himself his ambition was not to produce beautiful and lucrative objects but to communicate something that was of vital importance to the spiritual well-being of mankind." (Russell, op. cit., p. 16.)

Stylistically, the simplicity and the flatness of the subjects show both Jugendstil and Symbolist influences. The woodblock medium forced Kandinsky to simplify his design in order to focus on the most important elements of his compositions. Both these influences show the link between ornament and abstraction which were later to become important features of his work.

There is also another woodcut on the reverse which is another version of Kandinsky's *Frühling* executed in the same year and recorded as no. 42 in Roethel's *catalogue raisonné* of Kandinsky's prints.



(reverse of the present lot)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 524

GABRIELE MÜNTER (1877-1962)

Frülingsstudie mit Kirche, Murnau

signed and dated 'Münter.19.V.24.' (lower right); signed, dated and inscribed 'G.Münter Frühlingsstudie mit Kirche 1924' and with the *Nachlass* Stamp (on the reverse)
oil on board
13 x 17 ⅝ in. (32.8 x 45 cm.)
Painted on 19 May 1924

£150,000–250,000
$210,000–340,000
€170,000–280,000

PROVENANCE:
The artist's estate (L 116).
Leonard Hutton Galleries, New York.
Private collection, Chicago.
Anonymous sale, Hauswedell & Nolte, Hamburg, 14-16 June 1973, lot 1421.
Anonymous sale, Villa Grisebach, Berlin, 3 June 1988, lot 144.
Acquired at the above sale by the present owner.

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter-und Johannes Eichner-Stiftung.

The small market town of Murnau, nestled in the shadows of the Bavarian Alps, was the location for one of the most significant breakthroughs in the art of the painter, Gabriele Münter. The artist and her partner, Wassily Kandinsky, had come across Murnau during their travels through the German countryside in 1907, and were instantly attracted to the town's picturesque setting and tranquil atmosphere. They returned the following summer, along with their friends Alexej von Jawlensky and Marianne Werefkin, and spent the entire month of August engaged in new artistic production. This first summer in Murnau proved to be a significant turning point in the artistic growth of all four painters, with each member of the group achieving new levels of creativity, inspired by the location and driven by their exposure to one another's art.

Münter, Kandinsky, Jawlensky and Werefkin often worked together in a communal manner during their time in Murnau, frequently painting the same scenes from different viewpoints, and pursuing similar stylistic experiments in their work. The drama and natural beauty of the broad expanses of the Murnau moors set against the scenic backdrop of the Alpine peaks provided the artists with a compelling visual environment, and the sweeping Bavarian landscape featured heavily in their output from this time. The four artists also engaged in intense theoretical discussions, debating the aims and achievements, of their paintings and analysing the developments their work underwent in this rich, creative atmosphere.

Infused with a sense of stillness, *Frühlingsstudie mit Kirche* captures the quiet serenity of the surrounding countryside and distant hills bathed in Alpine sunlight. Devoid of human presence, the painting captures the tranquillity of the province so adored by the group, and the escape it offered them from the bustling metropolis of Munich. The sweeping curves of the fields in shades of green are echoed in the pale blue and lilac sky and the royal blue mountains so often repeated in Münter's landscapes. Constructed using loose brushstrokes of complementary shades of green and blue, these eliptical curves act to draw the eye to the centre of the village, its buildings rendered in contrasting warm pinks and reds; in so doing, Münter creates an arrestingly powerful and vibrant depiction of the unity between humanity and nature.



λ * **525**

GABRIELE MÜNTER (1877-1962)

Im Uhrmacherladen

signed 'Münter.' (lower right); with the *Nachlass* stamp
and number 'V 80' (on the reverse)
oil on canvas
25 ¾ x 34 ¾ in. (65.5 x 88.5 cm.)
Painted in 1916

£180,000–250,000
$250,000–340,000
€210,000–280,000

PROVENANCE:
The artist's estate.
Anonymous sale, Christie's, London, 26 June 1984, lot 362.
Galerie Thomas, Munich.
Anonymous sale, Hampel, Munich, 26 March 2015, lot 997.
Acquired at the above sale by the present owner.

EXHIBITED:
Stockholm, Liljevalchs Konsthall, January - February 1917.
Cologne, Galerie Orangerie/Reinz, *Gabriele Münter*, March - May 1981, p. 18 (illustrated p. 19).

LITERATURE:
exh. cat. *Gabriele Münter*, Bietigheim-Bissingen, Städtische Galerie, 1999, fig. 12, p. 60 (illustrated).

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter-und Johannes Eichner-Stiftung.

Painted in 1916, when Münter was alone in exile in Stockholm, *Im Uhrmacherladen* read as a letter to Kandinsky, whose return she is waiting for. The couple had left for Switzerland together, but soon Münter was left in Zurich, while Kandinsky travelled on to Moscow. The relationship had come to its end, though neither wanted to admit it to the other. They were eventually reunited in Stockholm in Winter 1915 and even talked about marriage, but after Kandinsky left in spring 2016. At the centre of *Im Uhrmacherladen*, a young woman faces outward. She leans on the shop counter, an inkwell before her, perhaps alluding to the intensive correspondence of that year, or to the dwindling communication, towards the end of it. On the backdrop of a brightly rendered wall hang an array of ticking clocks, signifying the time passed since she last saw her companion. To the left a man inspects a timepiece and is dominated by a bouquet of flowers. The pain and loneliness at the expectation of Kandinsky are tangible in this painting which could be seen as the visual expression of the turning point in the relationship of these two artists. Kandinsky did not return. He married Nina Andreevsky that year, but did not tell Gabriele, who remained hopeful of a reunion.

It is notable that Münter's years in Stockholm were a period of high artistic output and inspiration, as well as a period of public recognition and mutual-exchange with other artists. By contrast, Kandinsky hardly painted between 1915-1916. Besides the potential biographic importance of this painting, it is also highly interesting stylistically. All the naivety and savageness which made the artist's work internationally famous at the time are represented in this work. The figures and objects are outlined strongly in black and stand in isolation, emphasising the figure's solitude in her surroundings and thereby the artist's mood. The painting is a template for an etching with the same title, of 1917.





*** 526**

WILHELM LEHMBRUCK (1881-1919)

Die Rückblickende

signed 'W. LEHMBRUCK' (on the top of the base)
cast stone painted with yellow ochre shellac
Height: 36 ¼ in. (92.2 cm.)
Conceived in 1914 and probably cast after 1945

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Marlborough Gallery, New York.
H. van Well, Cologne, by 1994.
Acquired from the above by the present owner.

EXHIBITED:
Zurich, Art Focus Gallery, *Wilhelm Lehmbruck, Die Frau,* 1995 - 1996 (illustrated).
Lugano, Museo Cantonale d'Arte, *Han Coray, Ritratto di un collezionista*, March - June 2002, p. 85 (illustrated p. 20).

LITERATURE:
P. Westheim, *Wilhelm Lehmbruck*, Berlin, 1919 (another cast illustrated pls. 32-33).
A. Hoff, *Wilhelm Lehmbruck, Seine Sendung und Sein Werk*, Berlin, 1936, p. 116 (the bronze version illustrated pp. 60-61).
W. Hofmann, *Wilhelm Lehmbruck*, Wormerveer, 1958, no. 15 (the bronze version illustrated).
A. Hoff, *Wilhelm Lehmbruck, Life and Work*, London, 1969, no. 101, p. 159 (the bronze version illustrated).
Wilhelm Lehmbruck Museum (ed.), *Wilhelm Lehmbruck Sammlung, Plastik, Malerei*, Recklinghausen, 1964, p. 25 (the bronze version illustrated p. 71).
D. Schubert, *Die Kunst Lehmbrucks*, Worms, 1981, no. 150 (another cast illustrated pl. 96).
G. Händler, *Wilhelm Lehmbruck, die Zeichnungen der Reifezeit*, Stuttgart, 1985, no. 38, p. 35 (the bronze version illustrated).
D. Schubert, *Die Kunst Lehmbrucks*, Dresden, 1990, no. 172 (another cast illustrated p. 184 & pl. 105).
D. Schubert, *Wilhelm Lehmbruck, Catalogue Raisonné der Skulpturen 1898-1919*, Worms, 2001, no. 79A.c-5, pp. 300-301 (other casts illustrated pp. 295-302).



λ 527

GEORG TAPPERT (1880-1957)

Komposition (Drei Mädchenakte)

signed 'Tappert' (upper left); signed 'Tappert' (on the reverse)
oil on canvas
18 7/8 x 18 7/8 in. (48 x 48 cm.)
Painted in 1910-1914

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Private collection, United Kingdom; sale, Sworders, Essex, 15 November 2016, lot 678.
Acquired at the above sale by the present owner.

LITERATURE:
G. Wietek, *Georg Tappert, Ein Wegbereiter der Deutschen Moderne*, Munich, 1980, no. 115, p. 177 (illustrated).

Georg Tappert belonged to the first generation of German Expressionists, yet he never belonged to any group or circle and his achievements and influence would have been largely forgotten, were it not for the efforts of Gerhard Wietek, who tirelessly researched, catalogued and exhibited the work of this great experimenter and observer. A native of Berlin, born the same year as Ernst-Ludwig Kirchner, he was one of the driving forces behind the formation of the *Neue Sezession* and one of the most influential figures of the Berlin avant-garde. His colour monotypes and his paintings, who seem to unite the sensuality of early Expressionism with the merciless gaze of *Neue Sachlichkeit*, count amongst the most original work of the period. In its bold colours and 'primitive' undertones, *Komposition (Drei Mädchenakte)* illustrates Tappert's development of its own Expressionist idiom.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 528

OSSIP ZADKINE (1890-1967)

Naissance de vénus

signed, numbered and inscribed with foundry mark 'O Zadkine 1/8 Susse Fondeur Paris' (on the back of the base)
bronze with light brown patina
Height: 43 7/8 in. (111.5 cm.)
Conceived in 1930 and cast in 1971 in an edition of eight, plus four artist's proofs

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Valentine Prax, Paris.
Private collection, Knokke.
Acquired from the above by the present owners.

LITERATURE:
Art et Décoration, Paris, October 1930, p. 119 (the plaster version illustrated).
P. Haesaerts, *Ossip Zadkine, La Sculpture ailée*, Amsterdam, 1939, p. 6.
Arquitectura y construcción, Chile, 1949, no. 15, p. 32.
L. Jianou in "Zadkine l'artiste et la poète", *Journal Artcurial*, Paris, May 1979, no. 186.
S. Lecombre, *Ossip Zadkine, l'oeuvre sculpté*, Paris, 1994, no. 235, p. 278 (the plaster version illustrated).

***■ 529**

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Pénélope, grand modèle avec pied et sans fuseau

signed and dated 'EMILE ANTOINE BOURDELLE 1912', numbered and inscribed with foundry mark 'SUSSE. FONDEUR. PARIS. E.A.2'
bronze with green patina
Height: 94 ½ in. (240 cm.)
Conceived in 1907; this, the ultimate and largest version conceived in 1912 and cast in 1987 in an edition of eight, plus four artist's proofs

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Contemporary Sculpture Center, Tokyo.
Private collection, Japan, May 1988.
Acquired from the above by the present owner in 2007.

LITERATURE:
P. Descargues, *Bourdelle*, Paris, 1954, p. 27 (another cast illustrated).
I. Jianou & M. Dufet, *Bourdelle*, Paris, 1965, p. 85 (another version illustrated p. 86).
C.M. Lavrillier & M. Dufet, *Bourdelle et la critique de son temps*, Paris, 1979 (a detail of another cast illustrated p. 115, with the full version illustrated p. 116).
I. Jianou & M. Dufet, *Bourdelle*, Paris, 1984, no. 319, p. 96.
C. Lemoine, *Antoine Bourdelle*, Paris, 2004, no. 37 (another cast illustrated).





530

PAUL SÉRUSIER (1864-1927)

Concile Féerique

signed twice 'PSérusier.' (lower left and lower right)
oil on canvas (diptych)
each canvas: 41 ⅛ x 25 ¾ in. (104.5 x 65.5 cm)
Painted in 1920 (2)

£70,000–100,000
$95,000–140,000
€80,000–110,000

LITERATURE:
M. Guicheteau, *Paul Sérusier*, Paris, 1976, nos. 389 & 390, p. 282 (each side of the diptych illustrated separately).



531

PAUL SÉRUSIER (1864-1927)

Bretons dans la lande

signed with the artist's initials 'PS' (lower right)
oil on canvas
22 ⅝ x 35 ⅞ in. (57.5 x 91 cm.)

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Paul Vallotton, Geneva, 1919.
Henriette Boutaric, Châteauneuf-du-Faou; her sale, Ader Picard Tajan, Paris, 19 June 1984, lot 194.
Private collection, Paris, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:
Morlaix, Musée des Jacobins, *Paul Sérusier*, July - October 1987, no. 49, p. 55 (illustrated).

LITERATURE:
M. Guicheteau, *Paul Sérusier*, vol. II, Pontoise, 1989, no. 98, p. 102 (illustrated p. 103).
Comité Paul Sérusier, *Online Catalogue raisonné de l'ouvre de Paul Sérusier* (www.comite-serusier.com), no. C-106.Pay., (illustrated) (visited 27 November 2017).



532

532

AUGUSTE RODIN (1840-1917)

Etude de main dite no. 17

signed 'A.Rodin' and inscribed with the foundry mark 'G.Rudier. .Fond.Paris.' (on the lower edge)
bronze with brown and green patina
Height: 2 ¾ in. (7 cm.)
Conceived *circa* 1900-1910; this cast executed in 1965

£8,000–12,000
$11,000–16,000
€9,100–14,000

PROVENANCE:
Musée Rodin, Paris.
Dominion Gallery, Montreal, acquired from the above in July 1966.
Mr. & Mrs. Alvin J. Curkin, New Jersey, by whom acquired from the above in July 1967, and thence by descent.
Acquired from the above by the present owner.

EXHIBITED:
Montreal, Dominion Gallery, *Cinquantenaire de la mort d'Auguste Rodin*, May - June 1967, no. 65, p. 42 (illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5635B.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

533

AUGUSTE RODIN (1840-1917)

Minotaure, version aux cornes courtes

signed and inscribed 'A Ben(jamin) Constant Rodin' (on the lower right side)
painted plaster
Height: 13 ⅛ in. (33.3 cm.)
Conceived *circa* 1885, this version executed *circa* 1886

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Benjamin Constant, Paris, by whom acquired from the artist.
William Welles Bosworth, France, *circa* 1925-1930, and thence by descent to the present owner in 1974.

LITERATURE:
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 137 (another version illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, S. 770, pp. 523-525 (the bronze version illustrated p. 523).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2011-3421B.



533

PROPERTY FROM A DISTINGUISHED COLLECTION

*** 534**

PIERRE-AUGUSTE RENOIR (1841-1919)

Claude Renoir jouant aux constructions

stamped with signature 'Renoir.' (Lugt 2137b; lower right)
oil on canvas
10 ¼ x 8 ⅝ in. (25.9 x 21.9 cm.)
Painted *circa* 1903-1904

£220,000–320,000
$300,000–430,000
€250,000–360,000

PROVENANCE:
The artist's estate.
Paul Vallotton, Lausanne.
Anonymous sale, Sotheby's, London, 27 June 1990, lot 102.
Anonymous sale, Christie's, New York, 19 November 1998, lot 132.
Private collection, Texas, by whom acquired at the above sale; sale, Christie's, London, 5 May 2005, lot 221.
Acquired at the above sale by the present owner.

EXHIBITED:
Lausanne, Fondation de l'Hermitage, *L'Impressionisme dans les collections romandes*, June - October 1984, no. 78, p. 172 (illustrated p. 78).

LITERATURE:
Bernheim-Jeune (ed.), *L'atelier de Renoir*, Paris, 1931, no. 276 (illustrated, pl. 85).
G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, *1903-1910*, Paris, 2012, no. 3405, p. 430 (illustrated).

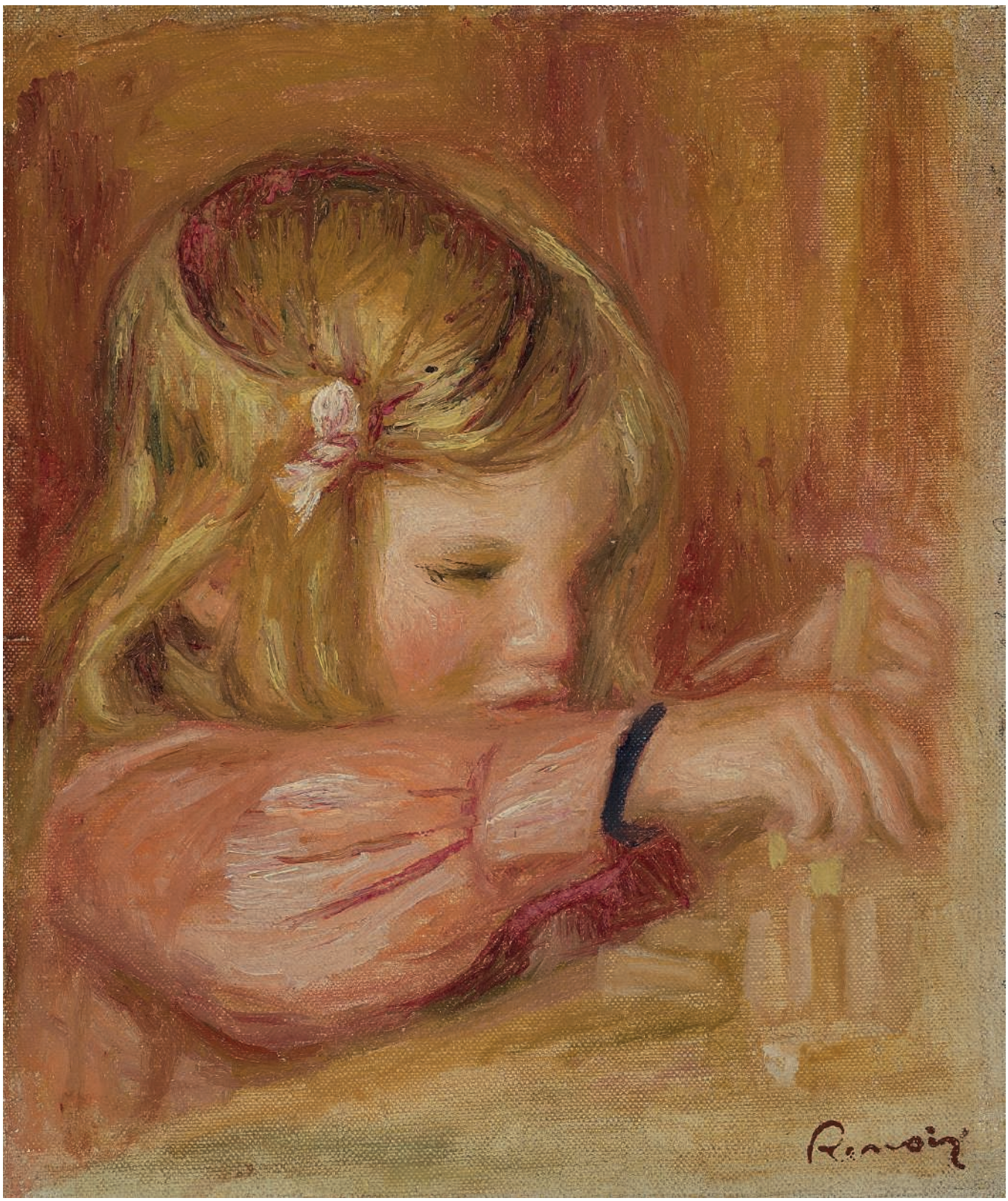
This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Pierre-Auguste's youngest son Claude Renoir was born on 4 August 1901. Renoir was then sixty years old and having another child at the autumn of his life brought him great joy and inspiration. Renoir deeply cherished his third son, openly doting upon the boy and devoting hours of labour to capturing his cherubic likeness. He looked upon his infant son's health and growth as an affirmation of youth and life, for Renoir was now suffering from the ailments of old age.

The family lovingly nicknamed their youngest son Cloclo, which later became Coco. Almost immediately, he became Renoir's favourite model, replacing his elder brother Jean. As Jean Renoir recalled: 'it was while we were living in the rue Caulaincourt that my father had me pose for him most often. A few years later my brother Claude, who was seven years younger than I, was to take my place in the studio. Coco certainly proved one of the most prolific inspirations my father ever had' (Renoir, *My Father,* New York, 1958, p. 364).

Here the artist has captured the child seemingly unawares, as he plays; an intimate work whose delicate execution instantly communicates Renoir's fatherly affections. The rosy flush of Coco's cheek, is emphasised by the similar tone of his shirt thus creating a wonderful overall sense of the child's youthful vibrancy. The hues employed are undeniably rich, particularly the warm reds. Here one's gaze is able to glide smoothly over the entirety of the composition before coming to rest on the young boy's visage.

The proportions of the work do nothing to diminish the impact of Renoir's feathery brush strokes, rather lending a higher level of intimacy to the painting. The fairly collapsed sense of space also serves to create for the viewer an illusion of close proximity to the playing boy. Renoir has successfully captured the impression of a peaceful, fleeting moment in the presence of his beloved son.





535

ÉDOUARD VUILLARD (1868-1940)

La femme au châle

stamped with the artist's signature 'E. Vuillard' (Lugt: L.2497a; lower right)
oil on card laid down on cradled panel
9 x 5 ¾ in. (23 x 14.7 cm.)
Painted *circa* 1985

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
The artist's estate.
Gimpel Fils, London.
Acquired from the above, *circa* 1958; sale, Christie's, London, 28 June 1982, lot 12.
Galerie Jan Krugier, Geneva.
Private collection, Paris, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bellier, *Edouard Vuillard, "Le silence me garde",* November - December 2002, no. 11, p. 107 (illustrated p. 49); this exhibition later travelled to, New York, Berry-Hill Galleries.

LITERATURE:
A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels,* vol. I, Milan, 2003, no. IV-183, p. 328 (illustrated).



THE PROPERTY OF A DISTINGUISHED PRIVATE FRENCH COLLECTOR

536

ÉDOUARD VUILLARD (1868-1940)

Scène d'intérieur Madame Hessel au chapeau chez sa cousine Madame Aron, future Madame Triston Bernard

stamped with signature 'EVuillard' (L.2497b; lower left)
peinture à la colle and pastel on paper laid down on board
25 ⅝ x 22 ¼ in. (65 x 56.4 cm.)
Executed *circa* 1911-1912

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
The artist's estate.
Galerie Georges Maratier, Paris.
Galerie Rousso, Paris.
Coleman Art Gallery, Philadelphia, by April 1953.
Edouard R. Schaible, Easton, and thence by descent; sale, Sotheby's, New York, 12 November 1988, lot 120.
Elie Dahan, Paris, by 1990.
Anonymous sale, Hôtel Drouot, Paris, 28 March 1996, lot 3.
Acquired at the above sale by the present owner.

EXHIBITED:
Lyon, Musée des Beaux-Arts, *Vuillard,* September - November 1990, no. 126bis, pp. 79 & 210 (illustrated); this exhibition later travelled to Barcelona, Fondació Caixa de Pensions.

LITERATURE:
A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glace, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-177, p. 1125 (illustrated).

*** 537**

EDOUARD VUILLARD (1868-1940)

Square Berlioz

stamped with signature 'E. Vuillard' (Lugt 2497a; lower right)
peinture à la colle on board
21 ⅜ x 20 ¾ in. (53 x 54.4 cm.)
Painted in 1919

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Jos Hessel, Paris.
Dr. and Mme Prosper-Emile Weil, Paris.
Private collection, Paris.
Anonymous sale, Hôtel Drouot, Paris, 26 November 1990, lot 13.
Private collection, Paris, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:
New York, Berry-Hill Galleries, Inc., *Edouard Vuillard, Le silence me garde*, January - March 2003, no. 27, p. 111 (illustrated p. 67; titled 'Le Square Vintimille').

LITERATURE:
The Artist's Journal, 30 October & 2 November 1919.
A. Salomon & G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, vol. III, Paris, 2003, no. X-127, p. 1238 (illustrated).

Early in 1908, Vuillard and his mother moved to 26, rue de Calais, in the modest Batignolles district, and remained there for the next twenty years. They lived at first in an apartment on the fourth floor, and in October 1908 they moved downstairs to the second story. The apartments overlooked the Place Vintimille (now the Place Adolphe-Max) with its oval-shaped park, le Square Berlioz, named in 1905 in commemoration of the composer Hector Berlioz, who had resided nearby at 4, rue de Calais and whose monument, erected in the central island in 1886, can be glimpsed in several of Vuillard's paintings.

From his window Vuillard executed numerous studies and paintings of the park, which also became the subject of some of his most inspired photographs. His most well-known paintings on this subject are the five-panel screen *La Place Vintimille*, which he painted for his American friend Marguerite Chapin in 1911 (Salomon and Cogeval, no. IX-165; The National Gallery of Art, Washington, D.C.), and the large view of the square and surrounding streets being repaved, *Le Square Berlioz*, 1915-1923 (Salomon and Cogeval, no. X-102; The Metropolitan Museum of Art, New York). The park's railing, visible along the lower edge of the present composition, regularly displayed various posters, newspapers and announcements. The artist makes reference to this particular painting in his journal, discussing the political posters coinciding with the elections held in November of 1919.

It may appear ironic that Vuillard would choose to live in a middle class neighbourhood when his circle of friends were mainly well-to-do members of the leisure, arts-oriented upper class, but Vuillard enjoyed the livelier streets and more varied architecture of the Batignolles neighbourhood, and was fond of observing the people of varied backgrounds who frequented the park.

In the present work, the layout and cropping of the view of the square are extremely modern. The benches and houses on the opposite side of the Place Vintimille are seen through the graphic screen of the trees. The daring technical solution chosen to depict the scene is matched by an equally radical choice of subject matter: nannies and children playing in the square. These are the types of lower middle-class working people that Vuillard grew up among and who once worked for his mother in her small corset-making business. The artist would never completely sever the emotional ties to his humble, hard working family background.





538

ÉDOUARD VUILLARD (1868-1940)

Madame Hessel et Lulu devant la fenêtre de l'hôtel à La Baule

signed 'E. Vuillard' (lower right)
oil on board
18 ¼ x 20 ⅜ in. (46.2 x 51.8 cm.)
Painted in 1931

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Jos Hessel, Paris, by 1938.
Private collection.
Anonymous sale, Galerie Charpentier, Paris, 16 June 1959, lot 105.
Private collection, Paris, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:
Zurich, Kunsthaus, *Pierre Bonnard - Édouard Vuillard*, May - July 1932, no. 182.
Paris, Musée des Arts Décoratifs, *E. Vuillard*, May - July 1938, no. 195, p. 34.
Le Cannet, Musée Bonnard, *Vuillard peintures*, June - September 2006, no. 25, p. 52 (illustrated).
Paris, Galerie Bellier, *Edouard Vuillard, "Le silence me garde"*,November - December 2002, no. 31, p. 112 (illustrated p. 80); this exhibition later travelled to New York, Berry-Hill Galleries, Inc.

LITERATURE:
A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. III,Paris, 2003, no. XII-61, p. 1483 (illustrated).



*** 539**

PIERRE BONNARD (1867-1947)

Le thé, bouquet de violettes

signed 'Bonnard' (lower left)
oil on canvas
33 ½ x 23 ½ in. (80.5 x 59.5 cm.)
Painted *circa* 1907

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Madame Hendrick, Brussels.
Matthiesen Gallery, London.
Reid & Lefevre Gallery, London, 1942.
Mayor Gallery, London, 1949.
Anonymous sale; Sotheby's, London, 21 April 1971, lot 58.
Private Collection.
Acquired from the above by the present owner in 1974.

EXHIBITED:
London, Reid & Lefevre Gallery, *20th Century French Paintings*, November 1943, no. 4 (titled 'Le coin de l'atelier').
London, The Lefevre Gallery, *Bonnard and his French Contemporaries*, June - July 1947, no. 9 (titled `Nature morte'; dated *circa* 1904).
Winterthur, Kunstmuseum, *Pierre Bonnard, Gemälde und Zeichnungen*, March - June 2004, no. 22, p. 246 (illustrated p. 47).

LITERATURE:
J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. IV, 1940-1947, Paris, 1974, no. 1915, p. 265 (illustrated p. 264).

THE PROPERTY OF A PRIVATE COLLECTOR

540

HENRI MARTIN (1860-1943)

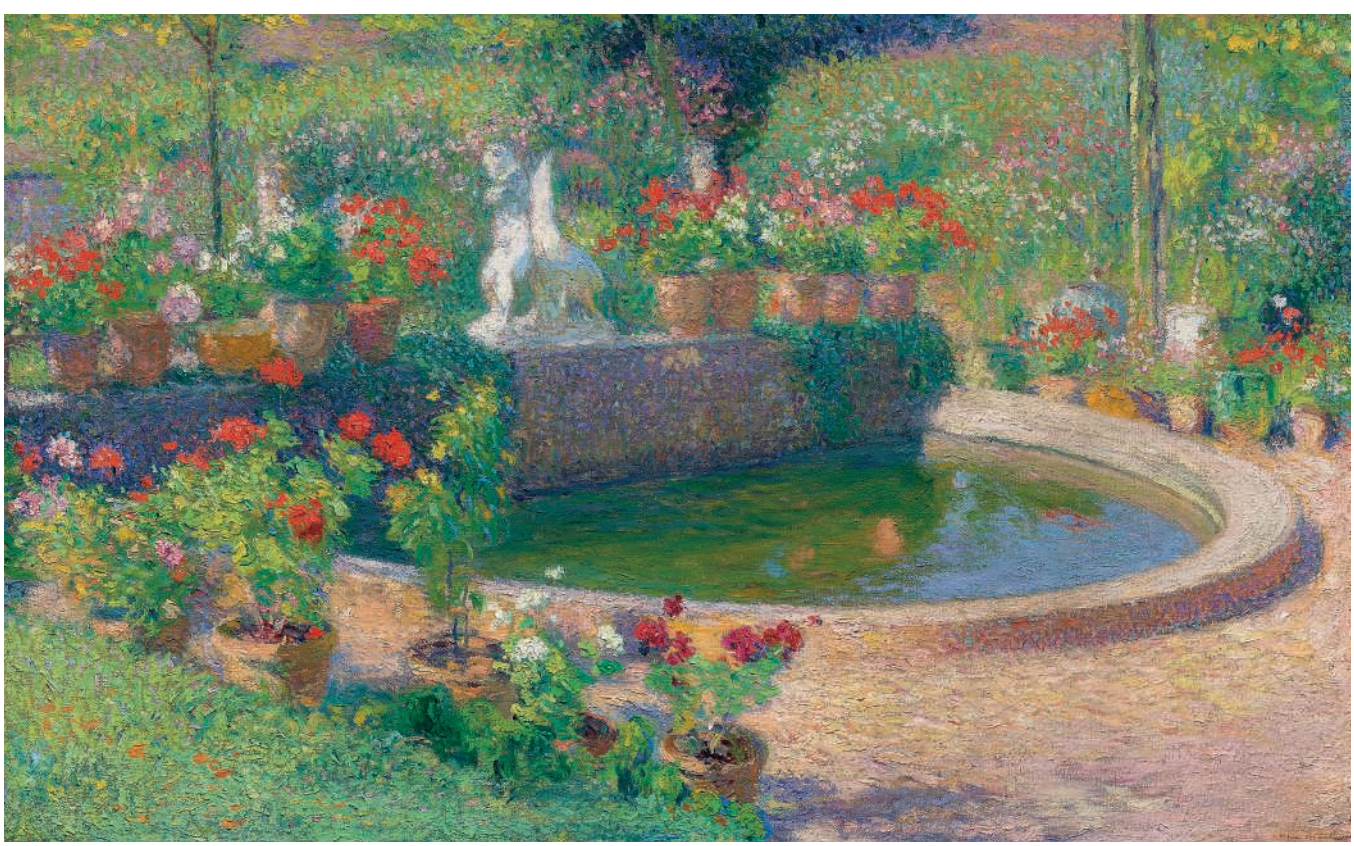
Le bassin central du parc de Marquayrol

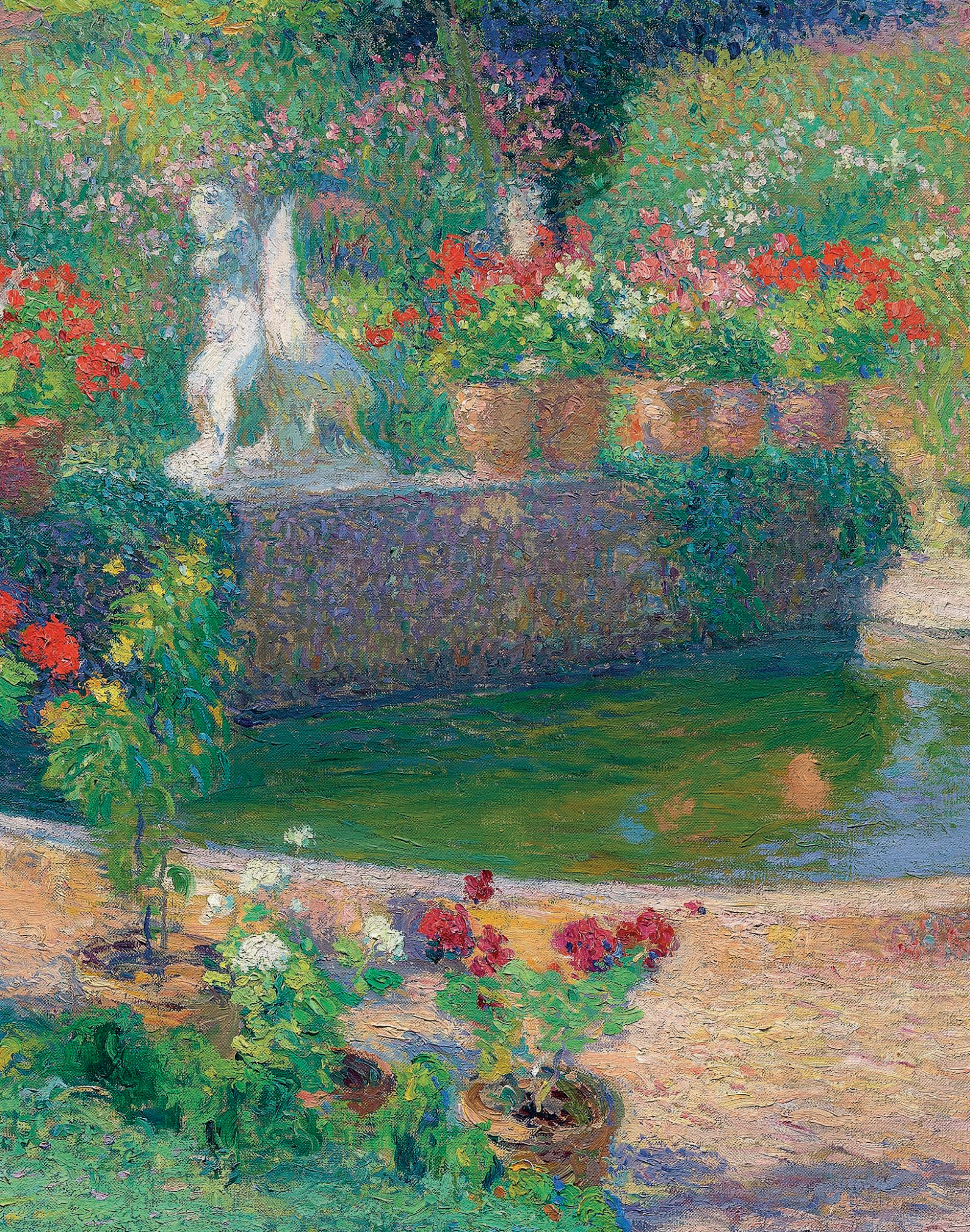
signed 'Henri Martin' (lower right)
oil on canvas
37 ⅞ x 51 ½ in. (81 x 131 cm.)
Painted *circa* 1910

£150,000–200,000
$210,000–270,000
€170,000–230,000

PROVENANCE:
Private collection, France.
Richard Green Gallery, London.
Acquired from the above by the present owner.

Cyrille Martin confirmed the authenticity of this work.









PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 541

HENRI MANGUIN (1874-1949)

Paysage aux baigneuses, Colombier

stamped 'Manguin' (lower right)
oil on canvas
31 ⅞ x 39 ⅜ in. (81 x 100 cm.)
Painted in summer 1917

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:

Mme Henri Manguin, St-Tropez, and thence by descent, until June 1983.
Anonymous sale, Versailles "Les Floralies" - Spring 1983.
Private collection, France.
Anonymous sale, Christie's, New York, 20 November 1986, lot 367.
Acquired at the above sale by the present owner.

LITERATURE:

L. & C. Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 558, p. 204 (illustrated).



542

PIERRE-AUGUSTE RENOIR (1841-1919) AND RICHARD GUINO (1890-1973)

Petite Vénus à la pomme au socle

signed 'Renoir' and with the Guino monogram 'RG', stamped with the foundry mark and numbered 'C. VALSUANI CIRE PERDUE II/VIII' (at the back of the base)
bronze with dark brown patina
Height: 32 ⅜ in. (82.2 cm.)
Conceived in 1913 and cast in 1972

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Hôtel Bristol, Paris, December 1974.
Michel Guino, Paris, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:
Paris, Hôtel Bristol, *P.A. Renoir R. Guino, Sculptures et Dessins*, November - December 1974, no. 4, p. 37.

LITERATURE:
P. Haesaerts, *Renoir Sculpteur*, Paris, 1947, no. 3 (the version without socle illustrated pls. V-IX).
P. Kjellberg, *Les bronzes du XIXe siécle, Dictionnaire des sculpteurs*, Paris, 1987, p. 564 (another cast illustrated).

Corinne Guino has confirmed the authenticity of this work.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

543

ARISTIDE MAILLOL (1861-1944)

Femme agenouillée or *Femme accroupie*

signed with the monogram and numbered 'M No1/6' (on top of the base);
inscribed with the foundry mark 'Rudier. Fondeur Paris'
(on the right edge of the base)
bronze in two parts with dark brown patina
Height: 6 ½ in. (16.5 cm.)
Length: 9 ¼ in. (23.5 cm.)
Conceived in 1930 in an edition of six; this example cast within the artist's lifetime

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Galerie Dina Vierny, Paris.
Paul & Sophie Sampliner, New York, by whom acquired from the above in June 1954.
Joan S. Ben-Avi, New York, by descent from the above; sold by her estate, Christie's, New York, 7 May 2009, lot 236.
Acquired at the above sale by the present owner.

LITERATURE:
W. George, *Aristide Maillol, et l'âme de la sculpture*, Neuchâtel, 1977, p. 247 (another cast illustrated p. 203; titled 'Femme accroupie').
B. Lorquin, *Artistide Maillol*, London, 1995, p. 198 (another cast illustrated p. 104; titled 'Woman Crouching').

Olivier Lorquin has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE YORKSHIRE COLLECTION

544

MAURICE UTRILLO (1883-1955)

Montmartre, Moulin de la Galette

signed 'Maurice,Utrillo, V.' (lower right)
oil and gouache on board
11 ¾ x 15 ¾ in. (30 x 40 cm.)
Painted *circa* 1928

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
Acquired by the present owner in 2006.

Jean Fabris confirmed the authenticity of this work.



(verso)



545

ÉDOUARD VUILLARD (1868-1940)

Moulin à Saint-Jacut or *Les Villas*

signed 'E Vuillard' (lower right)
peinture à la colle on paper laid down on canvas
33 ½ x 42 in. (85 x 106.4 cm.)
Painted in 1909 and reworked in 1924

£60,000–80,000
$81,000–110,000
€68,000–90,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris (no. 17676), by whom acquired from the artist on 9 October 1909 .
Henri Bernstein, Paris, by whom acquired from the above on 3 November 1909.
Georges Bernheim, Paris.
E.R. Workman, London.
Alex Reid, Glasgow, by whom acquired on 16 October 1926.
Galerie Gérard Frères, Paris, by whom acquired on 7 March 1927.
Georges Renand, Paris; his sale, Hôtel Drouot, Paris, 15 March 1988, lot 54.
Private collection, Paris, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:

Paris,Galerie Bernheim-Jeune, *Vuillard*, 1909, no. 7 (illustrated).
Paris, Musée des Arts Décoratifs, *Vuillard*, May - July 1938, no. 141, p. 25.
Paris, Galerie Bernheim-Jeune, *Vuillard*, May 1953, no. 57.
Paris, Grand Palais, *Salon des Artistes Français*, May 1983, no. 68 (illustrated).
Paris, Galerie Bellier, *Oeuvres choisies des XIXe et XXe siècles*, Summer - Autumn 1988, no. 65 (illustrated).
Lyon, Musée des Beaux-Arts, *Vuillard*, September - November 1999, no. 125, p. 223 (illustrated p. 86); this exhibition later travelled to, Barcelona, Fundaction Caja de Pensiones, and Nantes, Musée des Beaux-Arts.
Saint-Tropez, Musée de l'Annonciade, *Edouard Vuillard, La Porte entrebâillée*, July 2000 - January 2001, no. 45, pp. 174 & 123 (illustrated p. 123); this exhibition later travelled to Lausanne, Musée Cantonal des Beaux-Arts.
Paris, Galerie Bellier, *Edouard Vuillard,"Le silence me garde"*, November - December 2002, no. 26, p. 110 (illustrated p. 65); this exhibition later travelled to, New York, Berry-Hill Galleries.

LITERATURE:

C.R. Marx, *Vuillard et son temps*, Paris, 1945, p. 142.
J-P. Bihr, *Regards d'émeraude*, 1988, p. 253 (illustrated).
A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels,* vol. II, Milan, 2003, no. VIII-332, p. 979 (illustrated).

PROPERTY FROM A PRIVATE FRENCH COLLECTION

546

PIERRE BONNARD (1867-1947)

Bord de mer avec paysage

stamped with signature 'Bonnard' (Lugt 3883; lower left)
oil on panel
14 ⅞ x 18 ⅛ in. (37 x 46 cm.)
Painted *circa* 1912

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
The artist's estate.
Anonymous sale, Hôtel Drouot, Paris, 18 January 1988, lot 3.
Acquired at the above sale by the family of the present owner.

LITERATURE:
J. & H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. IV, Paris, 1974, no. 02013, p. 324 (illustrated).

"I have become a painter of landscapes, not because I have painted landscapes—I have done only a few—but because I have acquired the soul of a landscape painter insofar as I have been able to free myself of everything picturesque, aesthetical or any other convention that has been poisoning me"

(Bonnard in 1935, quoted in "Some Thoughts on Pierre Bonnard," *Bonnard*, exh. cat., Galerie Salis, Salzburg, 1991, n.p.).

As seen in the present work, Bonnard deployed a highly individual style, which flounced conventions of colour and form, focusing instead on the fugitive and delicate forms of observation. Bonnard's keen sense of observation was highlighted by Thadée Natanson, an early collector of the artist's work: "His nearsightedness is that of an observer, but it eliminates useless details. Behind his spectacles, usually lively pupils glanced at or fix upon successive objects, to make them his own" (quoted in J.T. Soby, J. Elliott and M. Wheeler, *Bonnard and his Environment*, exh. cat., The Museum of Modern Art, New York, 1964, p. 17). This sense of "making them his own" was characteristic of Bonnard, who enjoyed manipulating and modifying reality to his own artistic vision, offering new pictorial interpretations of visual experience, which pushed his art to new limits. Around the time the present work was painted, Bonnard was in the midst of an introspective period in which he attempted to reconcile and balance colour with form, anxious that he had given too much precedence to colour in his formative Impressionist days. Bonnard began to work with a new emphasis on composition, constantly shifting the perspective and arrangement of everyday subjects. One of his most effective tools was the deployment of space, introducing framing and enclosing devices, which imbued a personal and familiar feel to his work. Despite these measures, however, Bonnard remained essentially a colourist, devoted to wedding sensations of colour and rejoicing in combinations of unfamiliar intermediate tones. Bonnard expressed his joy of colour: "Colour alone will suffice to express all one wants to say, there is no need for highlighting or modelling in painting. It seemed possible for me to reproduce light, shape and character by the use of colour alone, without the help of any values" (quoted in exh. cat., *op. cit.*, 1991, n.p.). *Bord de mer avec paysage* displays Bonnard's mastery of tone, seen most notably in the mountains in the background, in which he pairs sky blue and lilac hues to give a sense of half-light.

Bord de mer avec paysage expresses the luxuriant aspect of the French countryside; its rich sinuous textures and the vibrancy of southern light, while instilling a sense of permanence. Bonnard initiates a dialogue with the classical landscapes conceived by Nicolas Poussin, Claude Lorrain, Camille Corot, and Paul Cézanne. But, most importantly, he sets out on a personal exploration of the different formal and pictorial possibilities offered to him by the colourful Mediterranean landscape. Bonnard did not imagine his pictures in the abstract, yet he aimed to create a strong and sumptuous texture throughout his painting, which often gave his work a decorative aesthetic. Nicolas Watkins explains: "Bonnard's solution to the problem of reconciling depth with the decorative assertion of the surface in the painting was to treat the landscape as a kind of tapestry into which the view was woven" (*Bonnard*, London, 1994, p. 156).





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 547

MOÏSE KISLING (1891-1953)

Provence

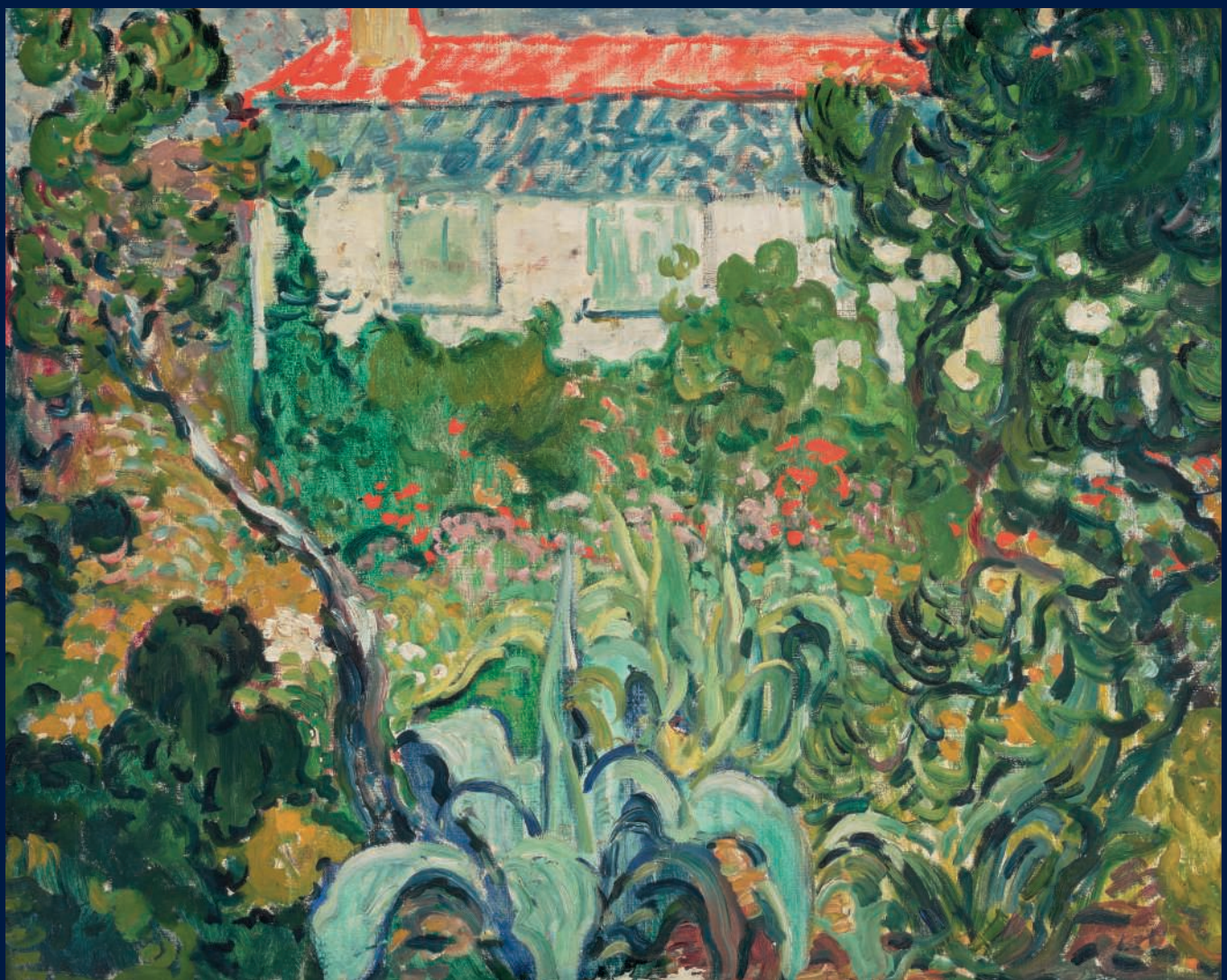
signed 'Kisling' (lower right)
oil on canvas
31 ⅞ x 23 ⅝ in. (81 x 60.2 cm.)
Painted in 1918

£35,000–55,000
$48,000–74,000
€40,000–62,000

PROVENANCE:
Private collection, Switzerland, by whom acquired in the 1930s, and thence by descent to the present owner.

LITERATURE:
J. Kessel, *Kisling,* vol. I, Turin, 1971, no. v, p. 254 (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.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 548

LOUIS VALTAT (1869-1952)

Le jardin de la maison au toit rouge

signed with the artist's initials 'L.V.' (lower right)
oil on canvas
23 ⅛ x 28 ⅛ in. (58.4 x 71.4 cm.)

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Anonymous sale, Koller, Zurich, 20 June 2008, lot 3237.
Acquired at the above sale by the present owner.

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

THE PROPERTY OF A DISTINGUISHED PRIVATE ENGLISH COLLECTOR

λ549

HENRI MANGUIN (1874-1949)

Le repos, Jeanne et Pierre Manguin à Saint-Tropez

stamped with the signature 'Manguin' (lower left)
oil on canvas
25⅝ x 32 in. (65 x 81 cm.)
Painted in Summer-Autumn 1921

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Mme Henri Manguin, Saint-Tropez, 1949.
Private collection, USA, 1967.
Private collection, United Kingdom.

EXHIBITED:
New York, French Participation World's Fair, 70A.
Neuchâtel, Musée des Beaux-Arts, *Manguin*, June - September 1964, no. 127, p. 44 (illustrated).
Cagnes, Château-Musée, *Manguin*, April - June 1965, no. 40, p. 17 (illustrated).

LITERATURE:
L. & C. Manguin & M.C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 689, p. 24 (illustrated).



Henri 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).

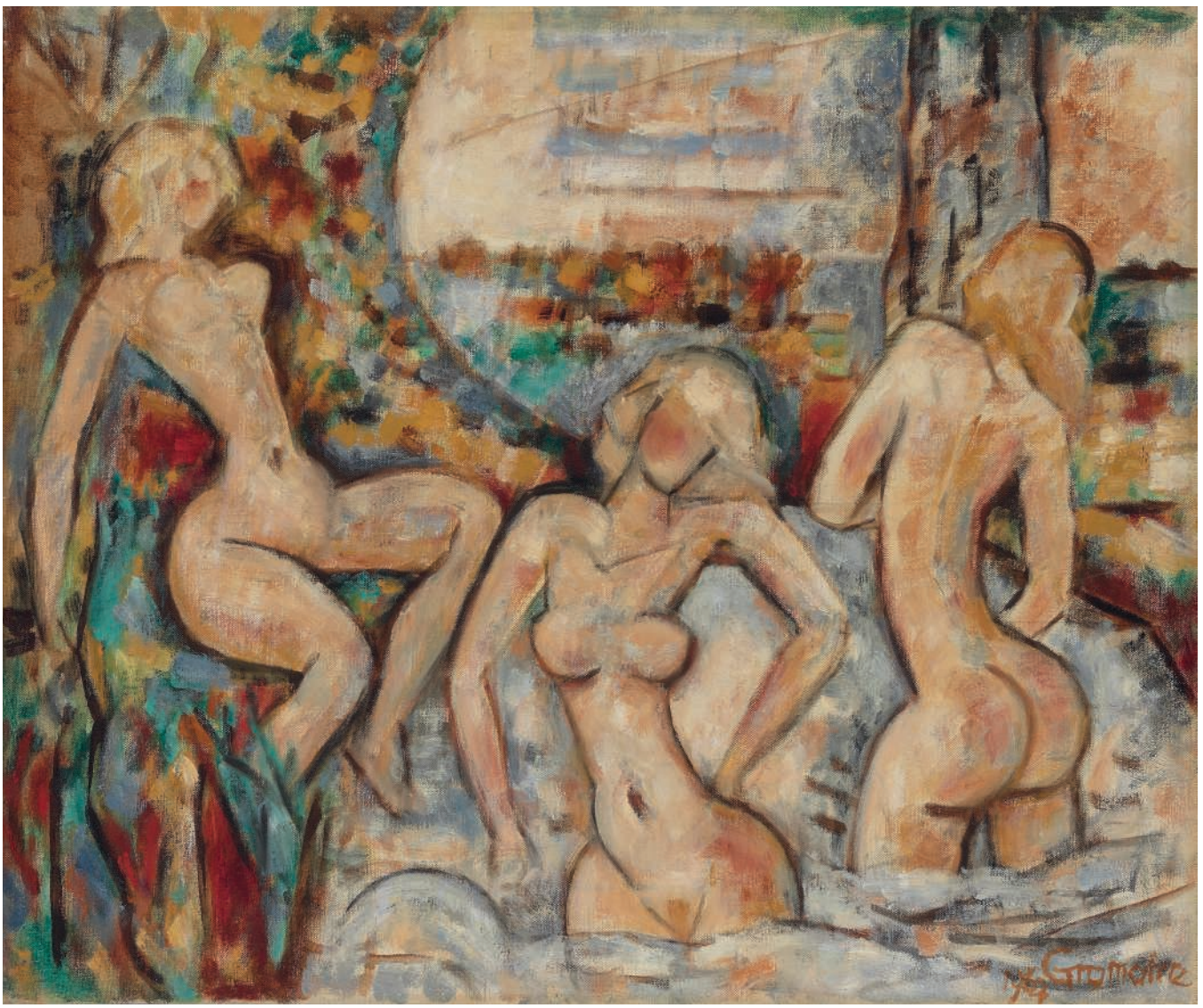
Pierre Cabanne went further in saying Manguin was 'a pioneer of conjugal painting, his highly charged vocabulary becomes a love song; his internal monologue transforms into a sweet dialogue between himself and Jeanne and between nature and objects; nudes of Jeanne, Jeanne with an umbrella, Jeanne as a bacchant, Jeanne at her toilette, Jeanne on a blue sofa; the landscapes of the Mediterranean, the harbour of Saint-Tropez...' (P. Cabanne, November 1979, quoted in M.-C. Sainsaulieu, *Henri Manguin, catalogue raisonné*, Neuchatel, 1980, p. 10).

Glowing with light and warmth, Manguin's *Le repos, Jeanne et Pierre Manguin à Saint-Tropez* is a sumptuous visual hymn to life and beauty. He has created an enticingly idyllic image, a fashionable scene of bucolic repose from the late 1910s. In it, we see Jeanne Manguin the artist's wife and Pierre the son, laid down secluded and undisturbed, reading a book from a dramatic viewpoint, saturated with the heat and light of the South of France. The deep, rich, 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.

Le repos, Jeanne et Pierre Manguin à Saint-Tropez has remained unseen from the public, in the same private English collection, for more than 40 years.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 550

MARCEL GROMAIRE (1892-1971)

Trois baigneuses

signed and dated '1967 Gromaire ' (lower right); signed, dated and inscribed 'GROMAIRE Trois baigneuses 1967 jbb' (on the reverse)
oil on canvas
21 ¼ x 25 ⅝ in. (54 x 65.2 cm.)
Painted in 1967

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Private Collection, Rome, and thence by descent to the present owners.

LITERATURE:
F. Gromaire & F. Chibret-Plaussu, *Marcel Gromaire, La vie et l'oeuvre, Catalogue raisonné des peintures*, Paris, 1993, no. 735, p. 258 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 551

MOÏSE KISLING (1891-1953)

Petite tête brune

signed 'Kisling' (upper right)
oil on canvas
16 ⅛ x 10 ⅝ in. (41 x 27 cm.)
Painted *circa* 1930

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Daniel Malingue, Paris.
Galerie Félix Vercel, Paris (no. 6F).
Mr Giacomelli, Udine, by whom acquired from the above in May 1972.
Acquired from the above; sale, Christie's, London, 26 June 2002, lot 127.
Acquired at the above sale by the present owner.

LITERATURE:
J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 110, p. 129 (illustrated).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ * 552

TAMARA DE LEMPICKA (1898-1980)

Portrait d'une jeune fille rousse (recto); *Étude abstraite (verso)*

signed 'T. DE. LEMPICKA' (lower right); signed indistinctly 'Tamara de Lempicka' (on the reverse)
oil on board
10 ⅝ x 8 ⅝ in. (27 x 22 cm.)
Painted *circa* 1939

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Ira Perrot, France, and thence by descent.
Alain Blondel, Paris, by whom acquired from the above.
Private collection, New York, by whom acquired from the above.

EXHIBITED:
Mexico City, Museo del Palacio de Bellas Artes, *Tamara de Lempicka*, May - August 2009, no. 36, p. 134 (illustrated p. 135).
Tokyo, Bunkamura Museum of Fine Arts, *Tamara de Lempicka et son époque*, March - May 2010, no. 44, p. 109 (illustrated); this exhibition later travelled to Kobe, Hyogo Prefectural Museum of Art.
Rome, Complesso del Vittoriano, *Tamara de Lempicka, The Queen of Modern*, March - July 2011, no. 56, pp. 266 & 387 (illustrated p. 267).
Paris, Pinacothèque, *Tamara de Lempicka, 'La Reine de l'Art Déco'*, April - September 2013, no. 92, p. 197 (illustrated; dated '1939-1944').

Alain Blondel has confirmed the authenticity of this work.



λ * **553**

ANDRÉ DERAIN (1880-1954)

Portrait de femme

oil on canvas
16 ⅛ x 13 in. (40.8 x 32.8 cm.)
Painted *circa* 1950

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Private collection, Japan, by the 1990s.

LITERATURE:
M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, vol. III, 1935-1954, Paris, 1999, no. 2033, p. 160 (illustrated).



λ* 554

HENRI MANGUIN (1874-1949)

Enfants luttant

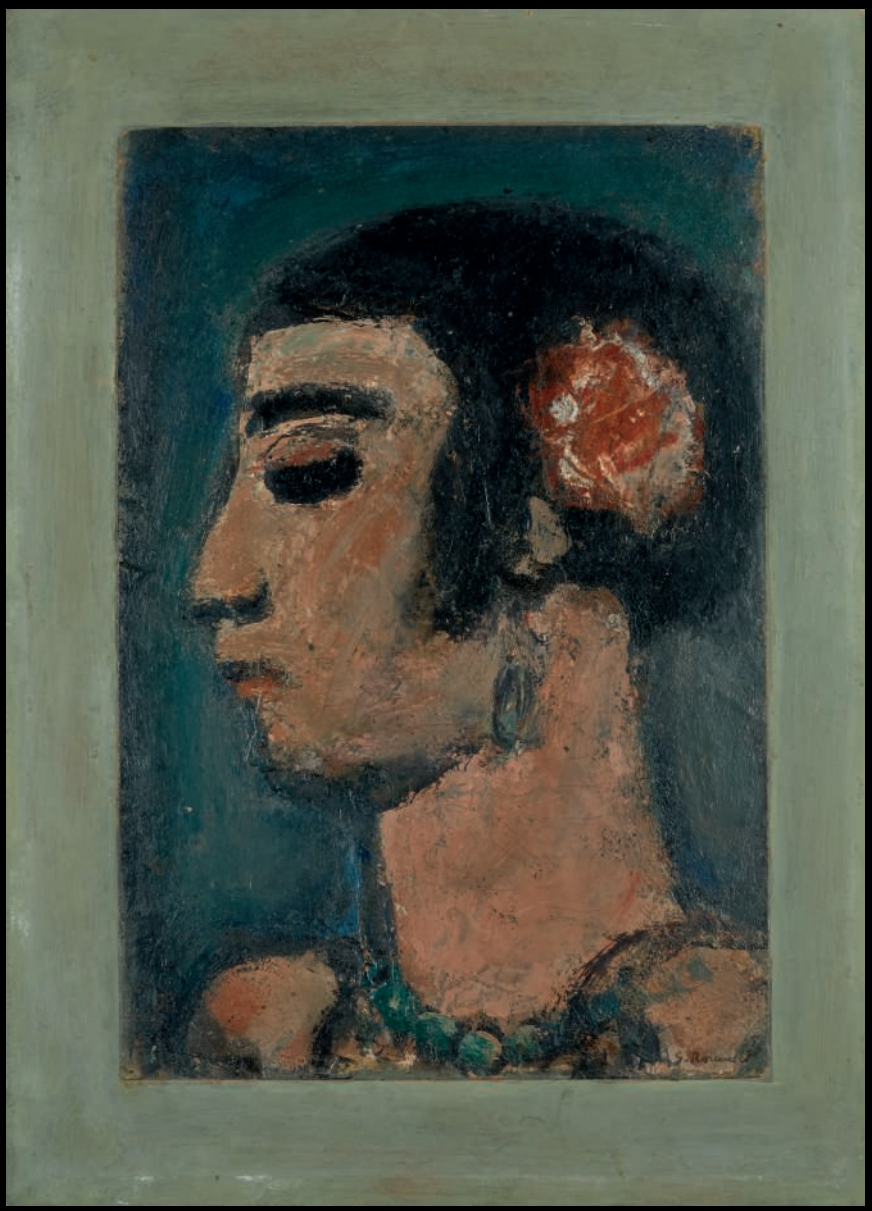
signed 'Manguin' (lower right)
oil on canvas laid down on board
15 ⅞ x 12 ¼ in. (40.3 x 31.2 cm.)
Painted in Summer 1905

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Ambroise Vollard, Paris, by whom acquired directly from the artist in March 1906.
Galerie Alex Vömel, Dusseldorf.
Herman Gotthard, Malmô.
Anonymous sale, Stockholms Auktionserverk, Stockholm, 29 October 2008, lot 879.
Acquired at the above sale by the present owner.

This work will be included in the forthcoming supplement of the Henri Manguin *catalogue raisonné* and is sold with a photo-certificate from Claude Holstein-Manguin.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 555

GEORGES ROUAULT (1871-1958)

Femme à la fleur rose (profil)

signed 'G. Rouault' (lower right)
oil on paper laid down on the artist's painted board
image: 12 ⅝ x 8 ½ in. (32 x 21.7 cm.)
board: 16 x 11 ½ in. (40.8 x 29.3 cm.)
Painted in 1930

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Werner Feuz, Clarens.
Lucas Lichtenhan, Basel.
Walter & Gertrud Hadorn, Bern, by whom acquired from the above in 1943, and thence by descent to the present owner.

EXHIBITED:
Zurich, Kunsthaus, *Georges Rouault*, April - June 1948, no. 121.

LITERATURE:
L. Venturi, *George Rouault*, New York, 1940, no. 118, p. 75 (illustrated pl. 96).
G. Rouault, *Soliloques,* Neuchatel, 1944, p. 207 (illustrated p. 79; titled 'Tête de femme').
L. Venturi, *Georges Rouault*, Paris, 1948, no. 93 (illustrated pl. 72).
"Rouault", in *MIZUE, A Monthly review of the Fine Arts*, Tokyo, 1958, no. 633, p. 98 (illustrated; titled 'Tête de femme').
B. Dorival & I. Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monaco, 1988, no. 1893, p. 155 (illustrated).



λ* **556**

THÉO TOBIASSE (1927-2012)

Le fils de l'emigré s'arrête à Notre-dame

signed 'theo tobiasse' (upper left) and dated and inscribed 'Le fils de l'émigré s'arrétte [*sic*] à Notre-dame 70' (upper right)
oil on canvas
28 ¾ x 36 ⅛ in. (73 x 91.7 cm.)
Painted in 1970

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Private collection, Europe; sale, Sotheby's, Tel Aviv, 27 September 1994, lot 69.
Acquired at the above sale by the present owner.

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiasse *catalogue raisonné*.



λ* **557**

THÉO TOBIASSE (1927-2012)

La Thora est ma fiancée

signed 'theo tobiasse' (upper left), inscribed 'La Thora est ma fiancée' (upper right), dated '66' (centre right) and inscribed *Simchat Torah* (in Hebrew, lower left)
oil on canvas
45 ¼ x 35 in. (114 x 89 cm.)
Painted in 1966

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Anonymous sale, Christie's, Tel Aviv, 25 September 1994, lot 69.
Acquired at the above sale by the present owner.

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiasse *catalogue raisonné*.



THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 558

CHANA ORLOFF (1888-1968)

Liseuse no.1

signed, dated and numbered '59 ch. Orloff 8/8' (on the side of the chair); inscribed with the foundry mark 'Susse Fondeur Paris' (on the back)
bronze with dark brown patina
Height: 21 ¼ in. (54 cm.)
Conceived in 1959 and cast in an edition of eight; this bronze cast in 1970

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
Acquired by the present owner in the 2000s.

LITERATURE:
F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 391, p. 290 (another cast illustrated p. 291).

Ariane Tamir has confirmed the authenticity of this work.

THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 559

CHANA ORLOFF (1888-1968)

Danseuse s'étirant

signed and numbered 'ch.Orloff 2/8' (on the top of the base); inscribed with the foundry mark 'Susse Fondeur Paris' (on the side of the base)
bronze with dark brown patina
Height: 29 ⅝ in. (75.5 cm.)
Conceived in 1963 and cast in an edition of 8; this bronze cast in 1970

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
The artist's estate.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Paris, Galerie Vallois, *Chana Orloff II*, October 1987 (illustrated).

LITERATURE:
F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 434, p. 300
(another cast illustrated p. 301).

Ariane Tamir has confirmed the authenticity of this work.





THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 560

CHANA ORLOFF (1888-1968)

Veuve no.1

signed 'Ch. Orloff' (on the top of the base);
inscribed with the foundry mark 'Susse. Fondeur Paris' (on the back of the base)
bronze with dark brown patina with gold undertones
Height: 22 ¼ in. (56.5 cm.)
Conceived in 1960 and cast during the artist's lifetime

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
The artist's estate.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Tel Aviv, The Association of Museums, *Chana Oroff: sculptures, 1911-1961,* Spring 1961, no. 75 (illustrated).
Paris, Galerie Granoff, *Chana Oroff*, December 1962 - January 1963, no. 62.
Tel Aviv, Museum of Art, *Exhibition of sculpture and drawings*, March - April 1969.
Herzliya, Museum of Contemporary Art, *Chana Orloff*, December 1984 - January 1985.

LITERATURE:
F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 410, p. 296 (another cast illustrated).

Ariane Tamir has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 561**

GEORGES BRAQUE (1882-1963)

Hespéris

signed and numbered 'G.Braque 4/6' (along the right edge) and inscribed 'Susse Fondeur Paris' (on the back)
bronze with dark brown and green patina
Height: 17 ¾ in. (45 cm.)
Conceived in 1939 and cast in bronze in 1956

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Conrad D. Furrer, Zurich, and thence by descent to the present owner.

LITERATURE:
S. Fumet, *Sculptures de Braque,* Paris, 1951, no. 4 (the plaster illustrated).
Exh. cat., D. Vallier, *Georges Braque*, Basel, 1968, no. 65 (another cast illustrated).
R. Cogniat, *Braque*, Paris, 1970, p. 74 (another cast illustrated).
P. Descargues & M. Carrà, *Tout l'oeuvre peint de Braque, 1908-1929*, Paris, 1973, no. S7, p. 108 (another cast illustrated).
Exh.cat., Fondation Maeght (ed.), *George Braque*, Saint Paul, 1980, no. 158 (another cast illustrated p. 190).





THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 562

ALECOS FASSIANOS (B. 1935)

Jours de printemps

signed 'Fassianos' (lower right)
oil on canvas
10 ⅛ x 15 ½ in. (25.5 x 39 cm.)
Painted *circa* 1995

£2,500–3,500
$3,400–4,700
€2,900–4,000

PROVENANCE:
Galerie Bixio II, Milan.
Acquired from the above by the present owner in 2000.

EXHIBITED:
Milan, Galerie Bixio II, *Fassianos, Paintings*, 2000.

This work is sold with a photo-certificate from Alecos Fassianos.



563



564

λ* 563

ENRICO DONATI (B. 1909)

Sundown

signed 'donati' (lower right); signed, dated and inscribed 'ENRICO donati 1966 "SUNDOWN"
oil and sand on canvas
30 x 40 in. (76.5 x 101.6 cm.)
Painted in 1966

£5,000–8,000
$6,800–11,000
€5,700–9,000

PROVENANCE:
Staempfli Gallery Inc., New York.
Baron & Baroness Bertie Urvater, Brussels.
Acquired from the above by the present owner in 2004.

λ* 564

GINO SEVERINI (1883-1966)

Nature morte, "Haf ..."

signed 'G. Severini' (lower right)
oil on canvas
15 x 18 ⅛ in. (38 x 46 cm.)
Painted in 1945-1946

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Kennedy collection, Milan, acquired from the artist.
Anonymous sale, Sotheby's, New York, 2 May 1956, lot 69.
Acquired at the above sale, and thence by descent; sale, Sotheby's, New York, 11 November 1999, lot 411.
Acquired at the above sale by the present owner.

LITERATURE:
D. Fonti, *Gino Severini*, *Catalogo ragionato*, Milan, 1988, no. 766, p. 498 (illustrated).



λ **565**

CARLOS NADAL (1917-1998)

Puerto Barcelona

signed and dated 'cNadal 76' (lower right); signed, dated and inscribed 'Puerto Barcelona cNadal 76' (on the reverse)
oil on canvas
28 ¾ x 36 ⅛ in. (73 x 91.8 cm.)
Painted in 1976

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Sala Parés, Barcelona, by 1989.
Mistral Galleries, London (no. CN1X).
Private collection, United Kingdom, by whom acquired from the above.

The Comité Carlos Nadal has confirmed the authenticity of this work.



λ **566**

CARLOS NADAL (1917-1998)

Basilique de St. Marc

signed 'cNadal' (lower left); signed, dated, inscribed and with the atelier stamp 'BASILIQUE DE ST.MARC cNadal 84' (on the reverse)
oil on canvas
25 ½ x 31 ¾ in. x (65 x 81 cm.)
Painted in 1984

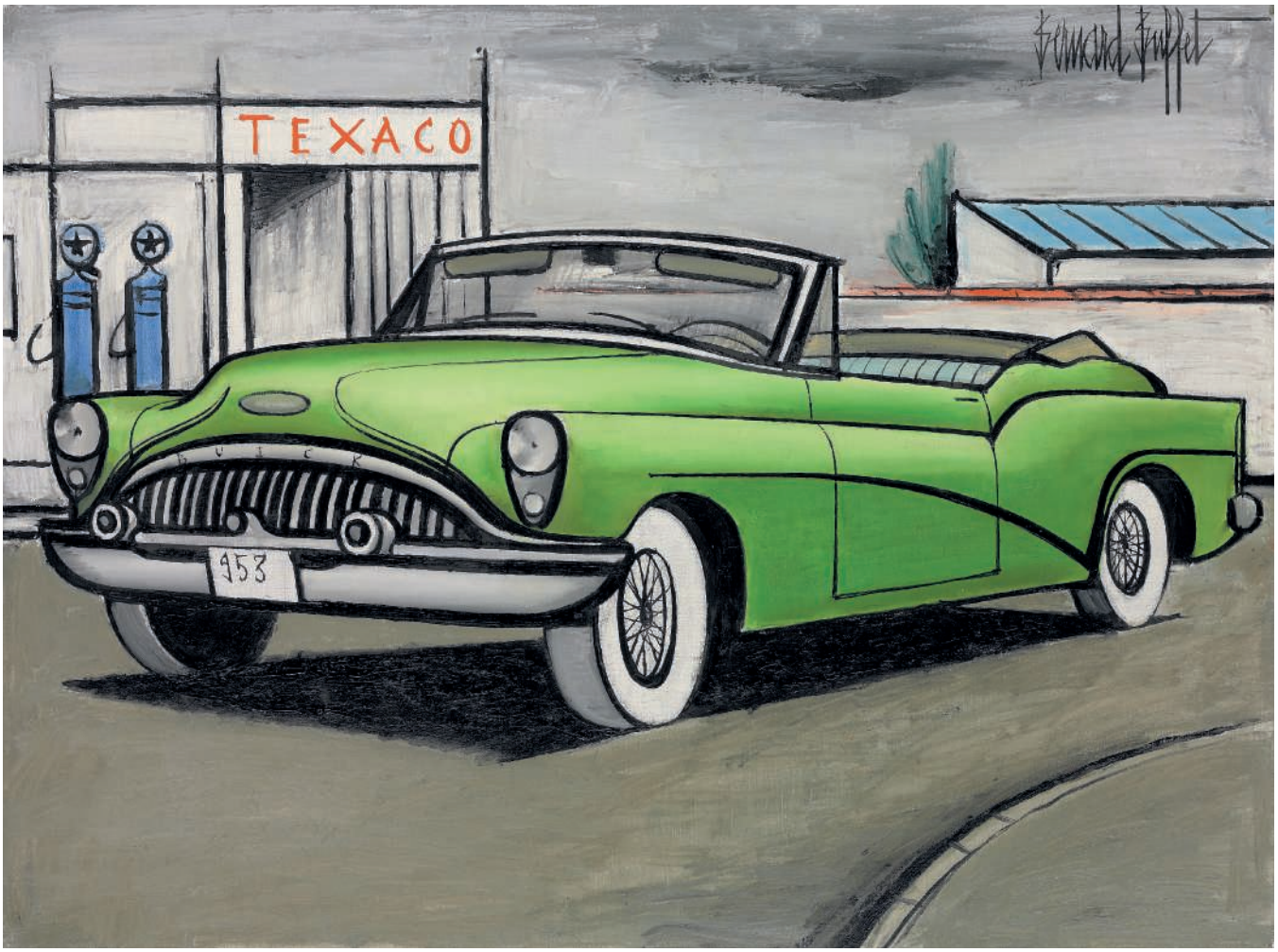
£40,000–60,000
$54,000–81,000
€46,000–68,000

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

EXHIBITED:
Harrogate, Duncalfe Galleries, *Nadal Retrospective*, 1984.

LITERATURE:
J. Duncalfe, *Carlos Nadal: An English Perspective*, Harrogate, 2010, p. 59 (illustrated).
J. Duncalfe & H. Diaper, *Carlos Nadal: Works on Paper,* Harrogate, 2014, p. 137 (illustrated).

The Comité Carlos Nadal has confirmed the authenticity of this work.



λ* **567**

BERNARD BUFFET (1928-1999)

Buick 1953

signed 'Bernard Buffet' (upper right); dated and inscribed 'Buick 1953' (on the reverse)
oil on canvas
38 ⅛ x 51 ⅛ in. (97 x 130 cm.)
Painted in 1984

£60,000–80,000
$81,000–110,000
€68,000–90,000

PROVENANCE:
Galerie Tamenaga, Tokyo.
Anonymous sale, Mainichi Art Auction, Tokyo, 5 September 2015, lot 1120.
Private collection, Japan.
Acquired from the above by the present owner.

LITERATURE:
M. Garnier, *Bernard Buffet, L'Automobile*, Paris, 1985 (illustrated).
Y. Le Pichon, *Bernard Buffet*, vol. III, *1982-1989*, Paris, 2007, no. 931, p. 41 (illustrated p. 21).

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 568

BERNARD BUFFET (1928-1999)

Pavots rouges

signed and dated 'Bernard Buffet 64' (lower left)
oil on canvas
25 ½ x 18 ⅛ in. (64.8 x 46 cm.)
Painted in 1964

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Galerie David et Garnier, Paris.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (no. 7655).
Private collection, United Kingdom, by whom acquired from the above in the late 1960s, and thence by descent to the present owner.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ 569

BERNARD BUFFET (1928-1999)

La falaise

signed and dated 'Bernard Buffet 63' (upper right)
oil on canvas
38 ⅜ x 51 ¼ in. (97.5 x 130.5 cm.)
Painted in 1963

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie David et Garnier, Paris.
Private collection, The Netherlands, by whom acquired from the above.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE COLLECTION, DUBAI

λ* 570

ANDRÉ BRASILIER (B. 1929)

Les cavaliers de l'hiver

signed 'André Brasilier' (lower right); signed, dated and inscribed 'Les cavaliers de l'hiver André Brasilier . 2014' (on the reverse)
oil on canvas
28 ¾ x 36 ¼ in. (73 x 92 cm.)
Painted in 2014

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Opera Gallery, Dubai.
Acquired from the above by the present owner.

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



PROPERTY FROM THE FAMILY OF THE ARTIST

λ 571

ROBERT MARC (1943-1999)

Portrait

signed 'ROBERT MARC' (lower centre)
oil on canvas
45 ½ x 31 ¾ in. (115.5 x 81 cm.)
Painted in 1989

£8,000–12,000
$11,000–16,000
€9,100–14,000

PROVENANCE:
The artist's estate.
By descent from the above to the present owners.

Madame Annie Fromentin-Sangnier confirmed the authenticity of this work.



λ 572

ROBERT MARC (1943-1999)

Composition SO 86

signed 'ROBERT MARC' (lower centre)
oil on canvas
39 x 31 ¾ in. (99.5 x 80.5 cm.)
Painted in 1989

£8,000–12,000
$11,000–16,000
€9,100–14,000

PROVENANCE:
The artist's estate.
Forum Gallery, New York.
Barry Friedman Ltd., New York.
Galerie du Ressort, Paris, 1996.
Acquired by the present owner, by 2011.

EXHIBITED:
Paris, Galerie du Ressort, 1996.

Annie Fromentin-Sangnier has confirmed the authenticity of this work.



THE PROPERTY OF A GENTLEMAN

λ* 573

ANDRÉ BRASILIER (B. 1929)

La colline blanche

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'La Colline blanche. André Brasilier. 2016.' (on the stretcher)
oil on canvas
38 ¼ x 57 ½ in. (97.4 x 146 cm.)
Painted in 2016

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
Opera Gallery, Dubai.
Acquired from the above by the present owner.

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



THE PROPERTY OF A GENTLEMAN

λ* 574

ANDRÉ BRASILIER (B. 1929)

Cinq cavaliers dans les vagues

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'Cinq cavaliers dans les vagues André Brasilier. 2014.' (on the stretcher)
oil on canvas
45 x 57 ½ in. (114 x 146 cm.)
Painted in 2014

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
Opera Gallery, Dubai.
Acquired from the above by the present owner.

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



THE PROPERTY OF A CHICAGO COLLECTOR

λ * 575

CAMILLE BOMBOIS (1883-1970)

La femme aux coussins

signed 'Bombois. C.lle' (lower left)
oil on canvas
18 x 21⅝ in. (45.7 x 55 cm.)
Painted *circa* 1935

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Perls Galleries, New York.
Acquired from the above by the present owner in the 1970s.

EXHIBITED:
New York, Perls Galleries, *Camille Bombois "Femmes et Filles"*, March - April 1969, no. 24 (illustrated).

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 576

CAMILLE BOMBOIS (1883-1970)

Maison au bord de la rivière

signed 'Bombois Clle' (lower right)
oil on canvas
25 ⅝ x 21 ¼ in. (64.5 x 54 cm.)

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Niveau Gallery, New York.
Beatrice Renfield, New York, by whom acquired from the above, and thence by descent; sale, Sotheby's, New York, 13 September 2005, lot 159.
Anonymous sale, Christie's, London, 11 February 2011, lot 115.
Private collection, Milan, by whom acquired at the above sale.

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



λ * 577

CAMILLE BOMBOIS (1883-1970)

Les plaisirs du dimanche

oil on canvas
6 ⅜ x 9 ⅝ in. (16 x 24.5 cm.)
Painted *circa* 1930

£1,600–2,500
$2,200–3,400
€1,900–2,800

PROVENANCE:
Perls Galleries, New York.
Private collection, Japan.

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



THE PROPERTY OF A LADY

578

EDOUARD VUILLARD (1868-1940)

Compotier de biscuits et fruits sur la table

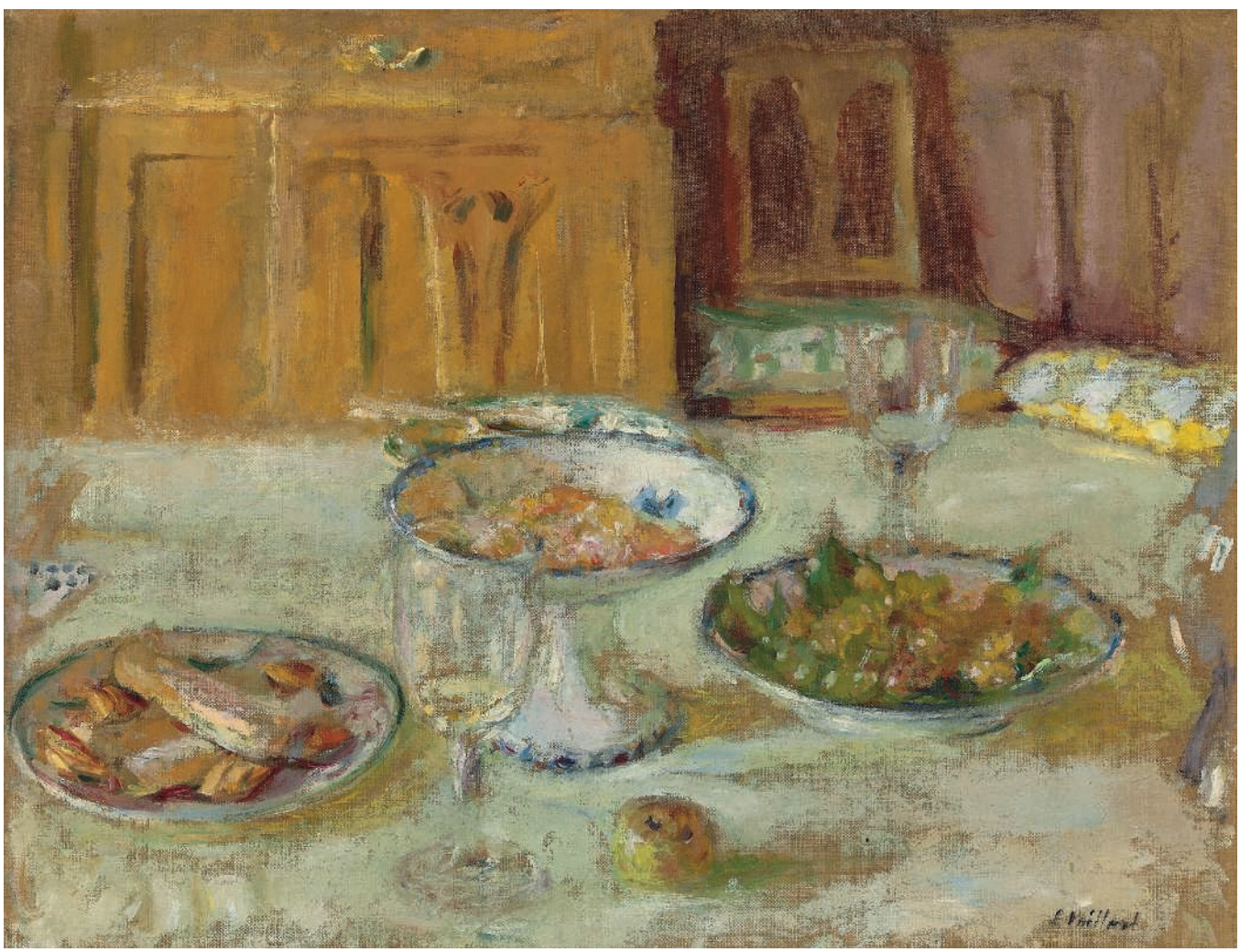
signed 'E Vuillard' (lower right)
oil on canvas
15 ⅛ x 19 ¼ in. (38.4 x 49 cm.)
Painted *circa* 1915

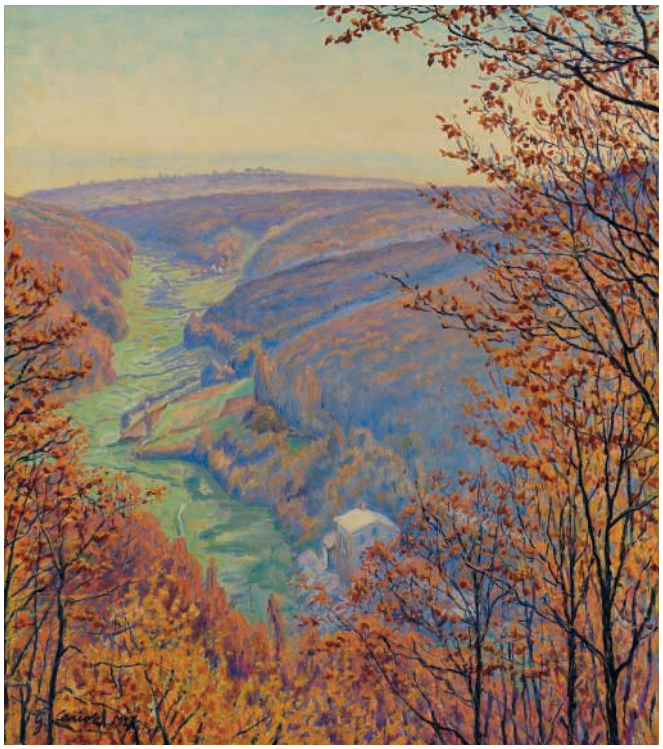
£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Jos Hessel, Paris.
Georges Renand, Paris, by 1934; his sale, Hôtel Drouot, Paris, 15 March 1988, lot 55.
Anonymous sale, Christie's, London, 27 June 1988, lot 20.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Durand-Ruel, *Fleurs et natures mortes. Ecole contemporaine*, December 1931, no. 62.
Paris, Musée des Arts décoratifs, *E. Vuillard*, May - July 1938, no. 174, p. 31 (dated '*circa* 1922').
Paris, Louis Carré, *Vuillard*, June 1942, no. 2.
Paris, Galerie Charpentier, *Les Fleurs et les fruits depuis le romantisme*, December 1942 – January 1943, no. 204.
Edinburgh, Royal Scottish Academy, *Pierre Bonnard & Edouard Vuillard*, August - September 1948, no. 105, p. 20 (dated '1922).
London, Wildenstein & Co., *Vuillard*, June 1948, no. 52, p. 14 (dated '1925').
Paris, Galerie Charpentier, *Vuillard*, 1948, nos. 86 (illustrated).
Paris, Bernheim-Jeune, *Vuillard*, May 1953, no. 65 (titled 'Nature morte').
Rotterdam, Boijmans van Beuningen, *Vier eeuwen stilleven in Frankrijk*, July – September 1954, no. 124, p. 97 (illustrated p. 63).
Milan, Palazzo Reale, *Edouard Vuillard*, October – November 1959, no. 85, p. 37 (titled 'La fruttiera').
Paris, Durand-Ruel, *E. Vuillard*, May – September 1961, no. 60 (illustrated).
Munich, Haus der Kunst, *Edouard Vuillard, K.-X. Roussel*, March – May 1968, no. 163, p. 121 (illustrated p. 258); this exhibition later travelled to Paris, Orangerie des Tuileries.
Paris, Grand Palais, *Hommage à Bonnard, Vuillard, Roussel, Maillol*, May 1983, no. 82, p. 42 (illustrated; dated *'circa* 1922').

LITERATURE:
R. Coolus, 'Le château des Clayes' in *La Renaissance 13*, July 1930, no. 7, p. 187 (illustrated).
C. Roger-Marx, *Vuillard et son Temps*, Paris, 1946, p. 72 (illustrated; dated '1922').
C. Roger-Marx, *Vuillard*, Paris, 1948, p. 50 (illustrated pl. 35).
A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. III, Milan, 2003, no. X-139, p. 1243 (illustrated).





λ **579**

GUSTAVE CARIOT (1872-1950)

La vallée

signed and dated 'G. Cariot 1927' (lower left)
oil on canvas
25 ¼ x 22 in. (64.2 x 56 cm.)
Painted in 1927

£8,000–15,000
$11,000–20,000
€9,100–17,000

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



580

HENRI MARTIN (1860-1943)

Vue d'une fontaine dans une allée du parc de Versailles

signed 'Henri Martin.' (lower left)
oil on panel
16 ⅛ x 12 ¾ in. (41 x 32.3 cm.)

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Private collection, France.

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



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

581

HENRY MORET (1856-1913)

La côte sauvage

signed and indistinctly dated '19.. Henry Moret' (lower right)
oil on canvas
23 ⅝ x 28 ⅝ in. (60 x 72.5 cm.)
Painted *circa* 1908

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Private collection, France, by whom acquired in the 1930s; sale, Sotheby's, London, 1 July 1998, lot 218.
Private collection, by whom acquired at the above sale; sale, Sotheby's, London, 25 June 2009, lot 102.
MacConnal-Mason, London (no. 9928).
Acquired from the above by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné*.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ582

PIERRE ROY (1880-1950)

La malinoise

signed, dated and inscribed 'Pierre Roy La Malinoise 1928' (lower right)
oil on canvas
25 ¾ x 36 ¼ (65.2 x 92 cm.)
Painted in 1928

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
The artist's estate.
Anonymous sale, Sotheby's, Paris, 13 December 2007, lot 96.
Anonymous sale, Christie's, London, 22 June 2011, lot 405.
Acquired at the above sale by the present owner.

Cécile Bréhant has confirmed the authenticity of this painting and identified the sitter as Florence Ryon, born *circa* 1906 in Malines (now Mechelen), Belgium.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

583

HENRI LE SIDANER (1862-1939)

La petite boutique, Gerberoy

signed 'LeSidaner' (lower left)
oil on canvas
23 ¼ x 32 (59 x 81.2 cm.)
Painted in 1906

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
Louis Le Sidaner, Paris (the artist's son).
Galerie George Petit, Paris (no. 3515).
Anonymous sale, Hôtel Drouot, Paris, 21 November 1949.
Anonymous sale, Christie's, London, 26 June 1996, lot 145.
Anonymous sale, Sotheby's, London, 8 December 1998, lot 319.
Acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:
Brussels, Galeries de l'Art Belge, *Rétrospective Henri le Sidaner*, April - May 1951, no. 17.

LITERATURE:
Y. Farinaux-Le Sidaner, *Le Sidaner, l'oeuvre peint et gravé*, Milan, 1989, no. 207, p. 106 (illustrated).

Yann Farinaux-Le Sidaner notes that the two characters depicted in this work are the artist's wife and son, and the preparatory sketch is in The Burrell Collection, Glasgow.



λ* **584**

MAURICE DE VLAMINCK (1876-1958)

Vase de fleurs

Signed 'Vlaminck' (lower left)
oil on canvas
18 ⅛ x 13 in. (46 x 33.2 cm.)

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Private collection, New York, and thence by descent.

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



λ* **585**

MAURICE DE VLAMINCK (1876-1958)

Bouquet de marguerites

signed 'Vlaminck' (lower right)
oil on canvas
25 ½ x 19 ½ in. (65 x 50 cm.)
Painted *circa* 1919

£35,000–55,000
$48,000–74,000
€40,000–62,000

PROVENANCE:
Anonymous sale, Hôtel Drouot, Paris, 2 July 1952, lot 124.
Galerie Kleinmann & Cie., Paris.
Anonymous sale, Sotheby's, London, 29 June 1994, lot 326.
Acquired at the above sale by the present owner.

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



λ* **586**

MAURICE DE VLAMINCK (1876-1958)

La ferme

signed 'Vlaminck' (lower left)
oil on canvas
21 ¼ x 25 ⅝ in. (54 x 65 cm.)

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Galerie de l'Art modern, Paris.
Sale Galerie Fischer, Lucerne, 12-13 June 1970, lot 295.
Galerie Semiha Huber, Zurich, 1971.
Anonymous sale, Sotheby's New York, 11 May 1988, lot 362.
Private collection, Japan.

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



*** 587**

MAURICE UTRILLO (1883-1955)

Place Jean-Baptiste Clément, Montmartre

signed 'Maurice, Utrillo, V,' (lower right) and inscribed '- Montmartre -' (lower left)
oil on canvas
18 x 14 ⅞ in. (45.8 x 38 cm.)
Painted *circa* 1945

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Rita Blau, New York, and thence by descent; sale, Sotheby's, London, 28 November 1995, lot 377.
Acquired at the above sale by the present owner.

EXHIBITED:
Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo, La collection d'un amateur d'art*, April - July 2010, no. 76, p. 119 (illustrated); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art; Museum Eki Kyoto, and Toyohashi, City Museum of Art & History.

Jean Fabris confirmed the authenticity of this work.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ588

CHARLES CAMOIN (1879-1965)

Bouquet de fleurs

signed 'Ch Camoin' (lower left)
oil on canvas
24 x 19 5/8 in. (61 x 49.9 cm.)
Painted *circa* 1950

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Private collection, France.
Anonymous sale, Sotheby's, London, 23 June 2011, lot 201.
Acquired at the above sale by the present owner.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.



589

JEAN-FRANÇOIS RAFFAËLLI (1850-1924)

La Place Monge à Paris

signed 'J.F.RAFFAËLLI' (lower right)
oil on canvas
18 x 25 ⅝ in. (45.8 x 65 cm.)

£20,000–30,000
$27,000–41,000
€23,000–34,000

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

Brame & Lorenceau, Paris, have confirmed the authenticity of this work which will be included in the forthcoming digital catalogue critique on the artist, currently under preparation.

In 1880 and 1881, at the urging of his friend, Edgar Degas, Raffaëlli exhibited in the Impressionist exhibition despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition, not everyone found Raffaëlli's singularity within the Impressionist exhibitions undesirable. Indeed, Raffaëlli's inclusion in the 1881 exhibition virtually upstaged the works of those artists who had helped found the new movement and regarded themselves as bona fide Impressionists; their protests against Raffaëlli's inclusion fuelled a growing rift within the group that eventually led to its dissolution in 1886.

In the early 1890s, Raffaëlli produced numerous street scenes of the French capital, many of which were exhibited at the Salon. The present painting depicts the *Place Monge*, a tree-lined square in the Latin Quarter of the city which serves as an outdoor stage for the artist, upon which the city's elite and fashionable play out a timeless pantomime. The combination of the red-trousered soldiers and the small children in their red-ribboned costumes, appear borrowed from a Manet portrait.



PROPERTY FROM A PRIVATE COLLECTION

λ* 590

MAURICE DE VLAMINCK (1876-1958)

Rue de Village

signed 'Vlaminck' (lower right)
oil on canvas
9 ½ x 13 in. (24 x 33 cm.)
Painted *circa* 1932

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Collection J.C. Binoche, Paris.
Kunsthandel Frans Jacobs, Amsterdam.
Private collection, The Netherlands; sale, Sotheby's, New York, 8 November 2007, lot 474.
Acquired at the above sale by the present owner.

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



λ* **591**

MOÏSE KISLING (1891-1953)

Port de carénage de Marseille

signed, inscribed and dated 'Kisling Paris 1950' (lower left)
oil on canvas
15 x 21 ¾ in. (38.2 x 55.3 cm.)
Painted in 1950

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Collection Cordesse, Marseille.
Anonymous sale, Sotheby's, London, 28 June 1995, lot 271.
Acquired at the above sale by the present owner.

LITERATURE:
H. Troyat & J. Kisling, *Kisling*, vol. II, Turin, 1982, no. 95, p. 279 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

592

HENRI LEBASQUE (1865-1937)

Le jardin au Cannet

oil on canvas
11 x 14 ⅜ in. (28 x 36.6 cm.)
Painted in 1920

£12,000–18,000
$17,000–24,000
€14,000–20,000

PROVENANCE:
Christie's, London, 11 February 2011, lot 3.
Private collection, Milan, by whom acquired at the above sale.

LITERATURE:
D. Basetoux, *Henri Lebasque, Catalogue raisonné,* vol. I, Neuilly-sur-Marne, 2008, no. 1289, p. 313 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

593

HENRI LEBASQUE (1865-1937)

Nu assis otant sa chemise

signed 'Lebasque' (lower right)
oil on canvas
18 ⅛ x 15 in. (46 x 38 cm.)

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Private collection, by whom acquired from the artist, and thence by descent; sale, Sotheby's, London, 29 June 1988, lot 185.
Acquired at the above sale by the present owner.

LITERATURE:
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 1049, p. 264 (illustrated).

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 594

HENRI MANGUIN (1874-1949)

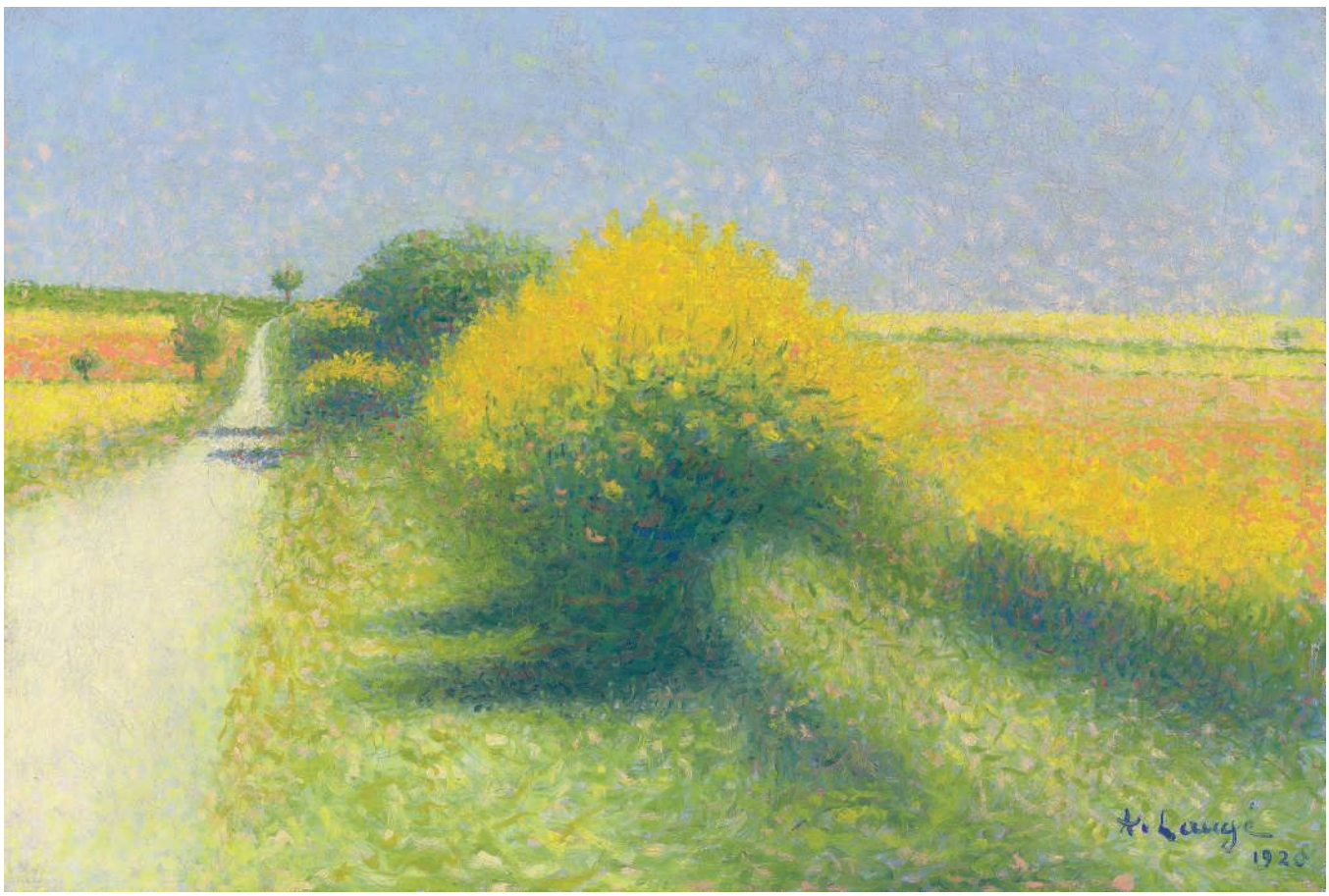
Saint-Paul de Vence

signed 'Manguin' (lower right)
oil on canvas
18 ¼ x 21 ⅝ in. (46.2 x 55 cm.)
Painted in Autumn 1938

£18,000–25,000
$25,000–34,000
€21,000–28,000

PROVENANCE:
Private collection, France, by whom acquired directly from the artist in November 1942, and thence by descent; sale, Christie's London, 23 June 2004, lot 158.
Private collection, Milan, by whom acquired at the above sale.

LITERATURE:
L. & C. Manguin & M.-C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 1098, p. 345 (illustrated; incorrect dimensions given).



595

ACHILLE LAUGÉ (1861-1944)

Route bordée de genêts

signed and dated 'A.Laugé 1920' (lower right)
oil on canvas
19 ⅝ x 28 ¾ in. (50 x 73 cm.)
Painted in 1920

£18,000–25,000
$25,000–34,000
€21,000–28,000

PROVENANCE:
Private collection, France.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Nicole Tamburini.



THE PROPERTY OF A PRIVATE BELIAN COLLECTOR

λ **596**

LEON DE SMET (1881-1966)

Fleurs et coquillages

signed and dated 'LEON DE SMET 1941' (lower right)
oil on canvas
35½ x 43¼ in. (90.2 x 109.8 cm.)
Painted in 1941

£20,000–30,000
$27,000–41,000
€23,000–34,000

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

Piet Boyens has confirmed the authenticity of this work.



*** 597**

THEO VAN RYSSELBERGHE (1862-1926)

Villas vues à travers les eucalyptus, La Mortola

bears monogram
oil on canvas
33 ⅜ x 33 ¾ in. (85 x 85.8 cm.)
Painted *circa* 1919-1921

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Kaplan Gallery, London.
Anonymous sale, Christie's, London, 4 December 1984, lot 438.
Anonymous sale, Christie's, London, 30 June 1987, lot 195.

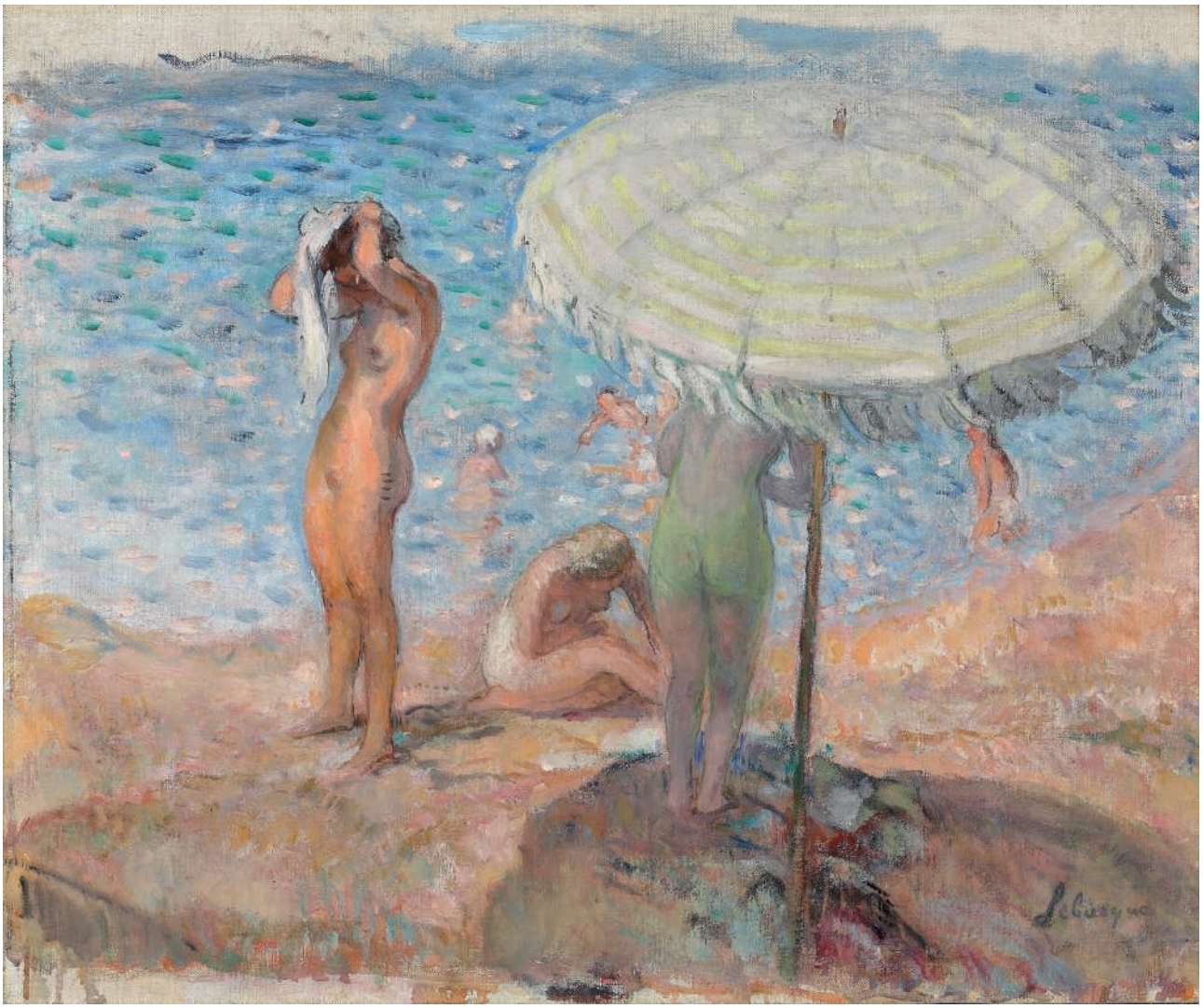
EXHIBITED:
London, Kaplan Gallery, *A Selection of Impressionist and Post-Impressionist Paintings, Watercolours, Pastels, and Drawings*, 1966, no. 63 (illustrated; titled 'Paysage provençale' and dated '*circa* 1905').

LITERATURE:
R. Feltkamp, *Théo van Rysselberghe, Catalogue raisonné*, Brussels, 2003, no. 1919-018, p. 426 (illustrated; dated '1919').

This work will be included in the forthcoming Van Rysselberghe *catalogue raisonné* currently being prepared by Olivier Bertrand.

As a fierce proponent of pointillism in the Netherlands, van Rysselberghe became close with two other painters of the Divisionist movement—Paul Signac and Henri-Edmond Cross. In 1896 he spent two months at Signac's home in Saint-Tropez, and the two artists travelled to the Netherlands together later that year. In 1898, they had a difference of opinion over the development of their art. Van Rysselberghe wanted to concentrate more on nature and move away from what he began to see as a confining technique. The relationship became strained as Van Rysselberghe abandoned the strict division of colours and lengthened his brushstrokes once again.

The artist's relationship with Henri-Edmond Cross never faltered—even after his attempts to distance himself from the movement, he would still spend much time with Cross. From 1904 on, he would often stay at Cross' home in Saint-Clair, and they would explore the Côte d'Azur together. Van Rysselberghe was fascinated by the brilliant light of the Mediterranean coast and the wild countryside around Saint-Clair. The present lot exhibits Van Rysselberghe's new, freer, less rigorous style which made use of looser and more varied brushstrokes. This painting displays a scintillating use of colour in the landscape—the blue sky pours above the houses, with the vibrant green leaves of the trees shimmering in the sunlight.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

598

HENRI LEBASQUE (1865-1937)

Trois baigneuses sur la plage

signed 'Lebasque' (lower right)
oil on canvas laid down on panel
18 ⅛ x 21 ¾ in. (46 x 55.3 cm.)
Painted *circa* 1923

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Galerie Moos, Geneva (no. 3766).
Galerie Mignon-Massart, Nantes.
Anonymous sale, Couton & Veyrac, Nantes, 22 March 2005.
Acquired at the above sale by the present owner.

LITERATURE:
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 1426, p. 340 (illustrated).

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



PROPERTY FROM A PRIVATE COLLECTION

*** 599**

MAXIMILIEN LUCE (1858-1941)

Rouen, le port

signed and dated 'Luce 1913' (lower left)
oil on canvas
32 x 39 ½ in. (81.3 x 100.3 cm.)
Painted in 1913

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
Galerie Léon Marseille, Paris.
Dr. A. Roudinesco, Paris; his sale, Sotheby's, New York, 10 October 1968, lot 27.
Sonja Eiteljorg, Indianapolis, by whom acquired at the above sale; sale, Christie's, New York, 8 May 2002, lot 262.
Chantal & Guy Heytens, Monte Carlo, by whom acquired at the above sale; sale, Sotheby's, New York, 9 May 2007, lot 270.
Alon Zakaim Fine Art, London.
Acquired from the above by the present owner.

LITERATURE:
D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, p. 140, no. 561 (illustrated p. 141).



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

600

EUGÈNE BOUDIN (1824-1898)

Trouville. Les jetées

signed and dated 'E. Boudin 82' (lower left)
oil on panel
8 ⅜ x 10 ¾ in. (21.3 x 27.3 cm.)
Painted in 1882

£18,000–25,000
$25,000–34,000
€21,000–28,000

PROVENANCE:
Paul Detrimont, Paris, by whom acquired directly from the artist in February 1883.
E. Adam, Paris; his sale, Hôtel Drouot, Paris, 16 May 1900, lot 14.
Galeries Durand-Ruel, Paris (no. 5885), by whom acquired at the above sale.
Alex Reid, Glasgow, by whom acquired from the above on 13 November 1919.
J. Leger & Son, London, by 1944.
E. W. Bovill, by whom acquired from the above, and thence by descent; sale, Sotheby's, London, 25 June 2009, lot 227.
Acquired at the above sale by the present owner.

LITERATURE:
R. Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, no. 1678, p. 147 (illustrated).



THE PROPERTY OF A LADY AND GENTLEMAN

601

EUGÈNE BOUDIN (1824-1898)

Trouville. Les jetées

signed and dated 'E. Boudin - 93' (lower left)
oil on panel
10 ⅝ x 8 ⅝ in. (21.7 x 27 cm.)
Painted in 1893

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Moline, Paris.
Mme Soucaret, Paris; sale, Galerie Georges Petit, Paris, 29 May 1903, lot 9.
M Ducrey, Paris, acquired at the above sale.
Boussod-Valadon et Cie, Paris.
André Schoeller, Paris.
MacConnel-Mason & Son Ltd., London.
Acquired from the above by the present owner.

EXHIBITED:
Paris, École des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, January 1899, no. 352 (ex. cat.).

LITERATURE:
R. Schmit, *Eugène Boudin,* vol. III, Paris, 1973, no. 3174, p. 220 (illustrated).



602



603

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

602

ALBERT LEBOURG (1849-1928)

Le Port du Louvre et la Seine devant l'Institut

signed 'a.Lebourg' (lower left)
oil on canvas
15 7/8 x 25 5/8 in. (40.4 x 65 cm.)

£6,000–8,000
$8,100–11,000
€6,800–9,000

PROVENANCE:
Galerie Romanet, Paris.

LITERATURE:
L. Bénédite, *Albert Lebourg*, Paris, 1923, no. 723, p. 332.

François Lespinasse has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

603

ALBERT LEBOURG (1849-1928)

Le bassin à Charenton

signed 'a.Lebourg' (lower left)
oil on canvas
15 3/4 x 25 3/4 in. (40 x 65.4 cm.)

£6,000–8,000
$8,100–11,000
€6,800–9,000

PROVENANCE:
Galerie Georges Petit, Paris (no. 3278).

François Lespinasse has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

604

HENRI LE SIDANER (1862-1939)

Sur les dunes, Etaples

signed and dated 'HENRI LE SIDANER 1888' (lower right)
oil on canvas
18 ¼ x 24 in. (46.5 x 61 cm.)
Painted in 1888

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Jules Desjardins, Saint-Quentin, Aisne.
Private collection.
Anonymous sale, Sotheby's, London, 29 June 1988, lot 135.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Salon des Beaux-Arts, *Salon des 1889, peinture & sculpture*, no. 1683, p. 27.

LITERATURE:
Y. Farinaux-Le Sidaner, *Henri Le Sidaner, l'oeuvre peint et gravé*, Milan, 1989, no. 16, p. 52 (illustrated).
Y. Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, p. 27 (illustrated).



605

EUGÈNE BOUDIN (1824-1898)

Marché aux poissons, Trouville

oil on panel
14 ¾ x 18 ⅛ in. (37.5 x 45.7 cm.)
Painted *circa* 1880-1885

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Muller, Paris.
J. Spreiregen, Paris; his sale, Versaille, 25 November 1963, lot. 35 (illustrated).
Private collection, France.
Acquired from the above by the present owner in 2017.

LITERATURE:
R. Schmit, *Eugène Boudin,* vol. II, *1824-1898*, Paris, 1973, no. 1446, p. 71 (illustrated)



*** 606**

EUGÈNE BOUDIN (1824-1898)

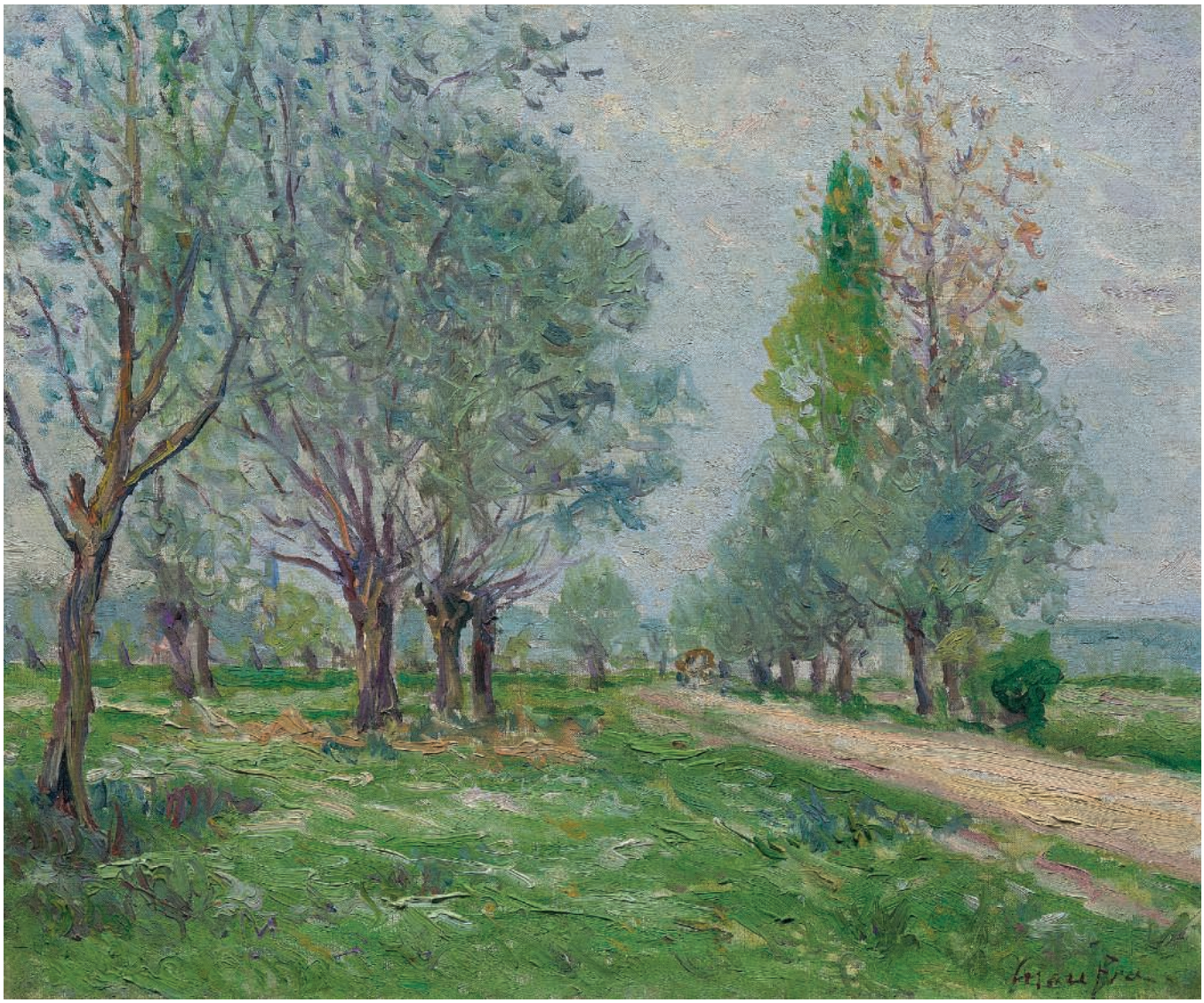
Le pont Corneille, Rouen, effet de brouillard

signed and dated 'E Boudin 96' (lower left); inscribed 'Rouen_le pont Corneille effet de brouillard' (on the stretcher)
oil on canvas
16 ⅛ x 21 ⅞ in. (41.3 x 55.7 cm.)
Painted in 1896

£50,000–70,000
$68,000–95,000
€57,000–79,000

PROVENANCE:
Private collection, Paris, by *circa* 1901, and thence by descent; sale, Hôtel Drouot, Paris, 24 March 1999, lot 5.
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Eugène Boudin catalogue raisonné being prepared by Manuel Schmit.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

607

MAXIME MAUFRA (1861-1918)

Le chemin des saules, Lavardin

signed 'Maufra' (lower right)
oil on canvas
15 ⅛ x 18 ⅛ in. (38.5 x 46 cm.)
Painted in 1907

£15,000–20,000
$21,000–27,000
€17,000–23,000

PROVENANCE:
Galerie Durand-Ruel, Paris (no. 8507), acquired from the artist on 25 June 1907.
Gerald Reitlinger, Paris, acquired from the above on 13 October 1925.
Private collection, Paris, 1986.
Anonymous sale, Sotheby's, London, 1 July 1998, lot 303.
Acquired at the above sale, and thence by descent to the present owner.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

608

GUSTAVE LOISEAU (1865-1935)

Maisons à Pontoise sous la neige

signed 'G Loiseau' (lower left); indistinctly dated and inscribed 'mars 1930 Pontoise' (on the stretcher)
oil on canvas
23 ¾ x 28 ⅞ in. (60.3 x 73.3 cm.)
Painted in March 1930

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Anonymous sale, Christie's, New York, 21 May 1982, lot 399.
Private collection, New York, by whom acquired at the above sale.
Acquired from the above by the previous owner *circa* 1983; sale, Christie's, New York, 7 November 2007, lot 526.
Private collection, Milan, by whom acquired at the above sale.

Didier Imbert has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

609

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Route sous la neige

stamped with signature 'Montezin' (lower right)
oil on panel
10 ⅝ x 14 ¾ in. (27 x 37.4 cm.)

£4,000–6,000
$5,400–8,100
€4,600–6,800

PROVENANCE:
Anonymous sale, Sotheby's, London, 24 March 1999, lot 258.
Acquired at the above sale, and thence by descent to the present owner.

Jean-Pierre Klein-Montézin confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

610

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Femme étendant du Linge

signed 'Montezin' (lower left)
oil on canvas
21 ¼ x 25 ⅝ in. (54 x 65 cm.)
Painted *circa* 1940-1945

£12,000–18,000
$17,000–24,000
€14,000–20,000

PROVENANCE:
Anonymous sale, Sotheby's, New York, 29 March 1984, lot 534.
Anonymous sale, Sotheby's, London, 28 June 1995, lot 329.
Acquired at the above sale, and thence by descent to the present owner.

Cyril Klein-Montézin has confirmed the authenticity of this work.



λ* **611**

MAURICE DE VLAMINCK (1876-1958)

Paysage de neige

signed 'Vlaminck' (lower right)
oil on canvas
21 ¼ x 25 ⅝ in. (54 x 65 cm.)

£70,000–100,000
$95,000–140,000
€80,000–110,000

PROVENANCE:
Anonymous sale, Hôtel Drouot, Paris, 15 November 2002, lot 16A.
Acquired at the above sale by the present owner.

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



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ 612

MAURICE DE VLAMINCK (1876-1958)

Dégel en forêt

signed 'Vlaminck' (lower left)
oil on canvas
23 ⅝ x 28 ¾ in. (60 x 73 cm.)

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
André Marie, Paris, and thence by descent.
Anonymous Sale, Georges Blache, Versailles, 2 June 1976, lot 138.
Anonymous sale, Hôtel Drouot, Paris, 26 March 2004, lot 14.
Private collection, Oregon, by whom acquired at the above sale; sale, Christie's, New York, 2 November 2011, lot 395.
Acquired at the above sale by the present owner.

EXHIBITED:
Portland, Art Museum, *Portland Collects: Riches of a City,* February - May 2011, p. 96 (illustrated).

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



λ * **613**

MAURICE DE VLAMINCK (1876-1958)

Environs de Bourth

signed 'Vlaminck' (lower right)
oil on canvas
23 ¾ x 28 ⅝ in. (60.4 x 73 cm.)

£60,000–90,000
$81,000–120,000
€68,000–100,000

PROVENANCE:
M. et Mme Henri Flammarion, Paris, by whom acquired directly from the artist *circa* 1950.
Anonymous Sale, Christie's, Paris, 21 October 2003, lot 196.
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

614

HENRI LEBASQUE (1865-1937)

Vase de fleurs

signed and inscribed 'H. Lebasque A. M. Charley' (lower left)
oil on canvas
24 ⅛ x 18 ⅛ in. (61.3 x 46 cm.)
Painted *circa* 1910

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Georges Petit, Paris.
Monsieur Charles Viguier, Paris.
Madame Philip, Paris, by descent from the above; sale, Sotheby's, London, 28 June 1989, lot 143.
Aska International, Aoyama Gallery, Tokyo.
Anonymous sale, Sotheby's, London, 29 June 1994, lot 352.
Acquired at the above sale, and thence by descent to the present owner.

LITERATURE:
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 847, p. 227 (illustrated).

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

615

RAOUL DUFY (1877-1953)

Nu debout

signed, dated and inscribed 'A Thérèse Bonney Raoul Dufy 39' (incised along the lower edge); dated '12 juin 39' (on the reverse)
oil on panel
15 ⅛ x 8 ¼ in. (38.5 x 21 cm.)
Painted in June 1939

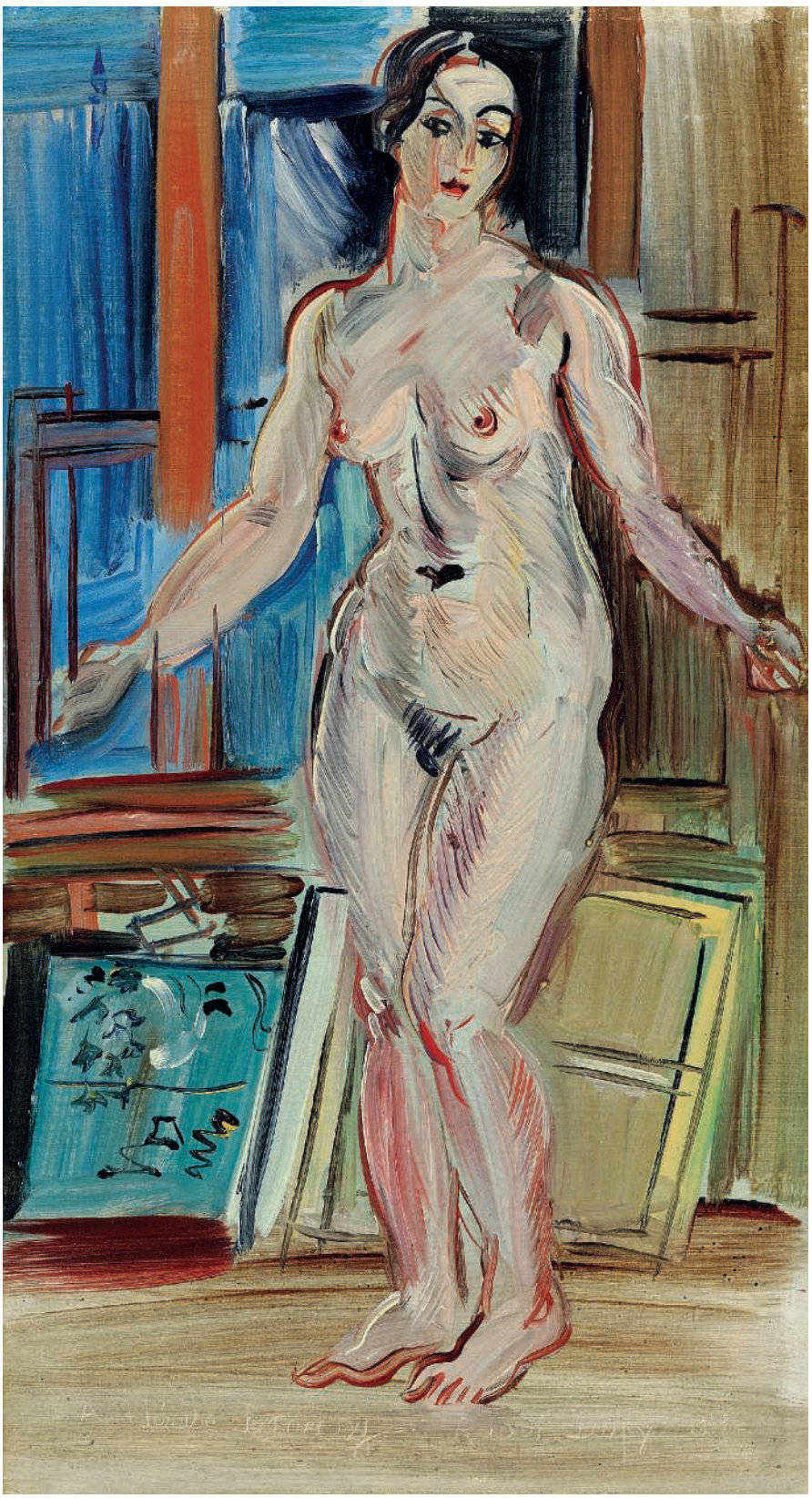
£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:

Thérèse Bonney, Paris, a gift from the artist.
Berkeley Art Museum, California, bequeathed by the above in 1984; sale, Christie's, New York, 14 November 1996, lot 208.
Private collection, by whom acquired at the above sale; sale, Christie's, New York, 9 November 2006, lot 471.
Private collection; sale, Sotheby's, London, 20 June 2013, lot 473.
Acquired at the above sale by the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue Raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1135, p. 170 (illustrated).





*** 616**

JULES PASCIN (1885-1930)

Femme sur un fauteuil (Geneviève)

signed 'Pascin' (lower right)
oil on canvas
28 ¼ x 23 ⅝ in. (72 x 59.5 cm.)
Painted in 1923

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Lucy Krogh, Paris.
Anonymous sale, Hôtel Drouot, Paris, 17 November 1994, lot 344.
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. II, Paris, 1987, no. 779, p. 350 (illustrated p. 218).



λ * 617

MOÏSE KISLING (1891-1953)

Pensées dans un vase blanc

signed, inscribed and dated 'Kisling Sanary 1948' (upper right)
oil on canvas
21 ⅝ x 18 in. (55 x 45.7 cm.)
Painted in Sanary in 1948

£50,000–80,000
$68,000–110,000
€57,000–90,000

PROVENANCE:
Anonymous sale, Sotheby's, Tel Aviv, 11 April 1996, lot 50.
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Jean Kisling.

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.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ* 618

GINO SEVERINI (1883-1966)

Pesci e vasi (Natura morta con il rosmarino)

signed 'G.Severini' (lower centre)
oil on canvas
24 x 19 ¾ in. (61 x 50 cm.)
Painted *circa* 1936

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Collection Angehrn, Rome, by May 1961, and thence by descent to the present owner.

EXHIBITED:
Rome, Palazzo delle Esposizioni, *VI Mostra del Sindacato Fascista delle Belle Arti del Lazio*, February - March 1936, no. 20.
Venice, *XX. Biennale Internazionale d'Arte*, June - September 1936, no. 17, p. 41.
Rome, Palazzo Venezia, *Mostra antologica di Gino Severini*, May - June 1961, no. 105, p. 56.

LITERATURE:
A.A.V.V., 'Artisti italiani: Gino Severini', in *Il Frontespizio*, no. 10, October 1938, pp. 1-8 (illustrated pl. 3).
D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 556, p. 427 (illustrated).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

λ 619

FILIPPO DE PISIS (1896-1958)

Paesaggio col fiume

signed and dated 'de Pisis 24' (lower right); signed, dated and inscribed `Filippo de Pisis PAessagio col fiume 1924' (on the reverse)
oil on card laid down on canvas
12 ⅜ x 15 ⅛ in. (31.4 x 38.5 cm.)
Painted in 1924

£9,000–13,000
$13,000–18,000
€11,000–15,000

PROVENANCE:
Galleria D'Arte del Naviglio, Milan (no. 2083).
Antonio Mazzotta, Milan, by 1968.
Anonymous sale, Finarte, Milan, 21 June 1994, lot 302.
Acquired at the above sale by the present owner.

EXHIBITED:
Prato, Galleria d'Arte Moderna Fratelli Farsetti, *Filippo De Pisis - Impressioni sulla carta*, July - August 1973, no. 3.

LITERATURE:
G. Ballo, *De Pisis*, Milan, 1968, no. 152 (illustrated, p. 123).
G. Briganti, *De Pisis Catalogo generale*, vol. I, *Opere 1908-1938*, Milan, 1991, no. 1924 8, p. 49 (illustrated).



λ* **620**

GINO SEVERINI (1883-1966)

La fileuse

signed and dated 'G.Severini MCMVIII' (lower right)
oil on canvas
28 ¾ x 22 ¼ in. (73.2 x 56.7 cm.)
Painted in 1908, probably in Civray, Poitou

£25,000–35,000
$34,000–47,000
€29,000–40,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 25 October 1989, lot 37.
Acquired at the above sale by the present owner.

EXHIBITED:
Venice, *VIII Esposizione Internationale d'Arte della Città de Venezia*, 1909, no. 326.

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



* 621

PABLO GARGALLO (1881-1934)

Masque de Picasso

signed with the artist's monogram and numbered '7/7' (on the right side)
terracotta
Height: 8 ⅛ in. (20.5 cm.)
Conceived in stone in 1913 and cast in terracotta during the artist's lifetime in an edition of seven

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Marwan Hoss, Paris.
Anonymous sale, Hôtel Drouot, Paris, 6 April 2001, lot 48.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Artcurial, *Les noces catalanes, Barcelone-Paris, 1870-1970*, May - July 1985, no. 58, p. 105 (illustrated p. 46).

LITERATURE:
P. Courthion, *Pablo Gargallo, L'oeuvre complet*, Paris, 1973, no. 33b, p. 131 (another cast and the stone version illustrated; the stone version illustrated again p. 51).
P. Gargallo-Anguera, *Pablo Gargallo, Catalogue raisonné*, Paris, 1998, no. 49, p. 87 (another cast illustrated).

Pierrette Gargallo-Anguera has confirmed the authenticity of this work.



λ* 622

GIACOMO MANZÙ (1908-1991)

Striptease

stamped with signature and foundry mark 'Manzù NFMM' (on the right of the base)
bronze with dark brown patina
Height: 22 in. (56.5 cm.)
Executed in 1965; this work is unique

£20,000–30,000
$27,000–41,000
€23,000–34,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 28 June 1995, lot 201.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Paul Rosenberg & Co., *Exhibition of the Bronze Reliefs for the Door of Saint Peter's and Sculpture, Paintings and Drawings by Giacomo Manzù*, 1996, no. 42, p. 42 (illustrated).

Inge Manzù has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ623

GIORGIO DE CHIRICO (1888-1978)

Ippolito

signed 'g. de Chirico' (on top of the base); signed and inscribed 'g. de Chirico plasmò e dipinse' (on the underside)
painted terracotta
height: 11 ¾ in. (29.7 cm.)
Executed and hand-painted by the artist *circa* 1940-1941

£15,000–20,000
$21,000–27,000
€17,000–23,000

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

LITERATURE:
C. Bruni Sakraischik, *Giorgio de Chirico, Catalogo Generale*, vol. II, *Opere dal 1931 al 1950*, Milan, 1971, no. 133 (another example illustrated; titled 'Cavallo e cavaliere').

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

624

HENRI LEBASQUE (1865-1937)

Fleurs dans un vase

signed 'Lebasque' (lower right)
oil on canvas
25 ⅝ x 21 ¼ in. (65.3 x 54 cm.)

£30,000–50,000
$41,000–68,000
€34,000–57,000

PROVENANCE:
Galerie Aittouarès, Paris.
Madame Falcone, Paris.
Anonymous sale, Sotheby's, London, 29 June 1988, lot 184.
Acquired at the above sale by the present owner.

LITERATURE:
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 826, p. 224 (illustrated).

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



λ* **625**

MARIE LAURENCIN (1883-1956)

La dompteuse

signed 'Marie Laurencin' (upper left)
oil on board
7 ½ x 9 ½ in. (19 x 24 cm.)
Painted *circa* 1916

£3,000–5,000
$4,100–6,800
€3,400–5,700

PROVENANCE:
Comtesse de Comminges, Paris, *circa* 1931.
Galerie Thibault de la Châtre, Paris, 1987.
Acquired from the above by the present owner in 1989.

LITERATURE:
D. Marchesseau, *Marie Laurencin, Catalgoue raisonné de l'oeuvre*, vol. II, Japan, 1999, no. 1365, p. 157 (illustrated).



*** 626**

HENRI EDMOND CROSS (1856-1910)

Étude pour "Mère jouant avec son enfant"

with the atelier stamp (Lugt no.1305a; lower right)
oil on panel
5 ¼ x 5 ⅞ in. (13.5 x 14.8 cm.)

£10,000–15,000
$14,000–20,000
€12,000–17,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 23 October 1985, lot 26.
Acquired at the above sale by the present owner.

EXHIBITED:
Hiroshima, Prefectural Art Museum, *Monet and Renoir: Two Great Impressionist Trends*, November 2003 - January 2004, no. 44, p. 81 (illustrated); this exhibition later travelled to Tokyo, The Bunkamura Museum of Art.

LITERATURE:
I. Compin, *H. E. Cross*, Paris, 1964, no. 71, p. 161.

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



λ* 627

MOÏSE KISLING (1891-1953)

Vase de lys

signed 'Kisling' (lower right)
oil on canvas
21 ¼ x 28 ¾ in. (54 x 73 cm.)
Painted in 1935

£40,000–60,000
$54,000–81,000
€46,000–68,000

PROVENANCE:
Anonymous sale, Georges Blache, Versailles, 11 June 1974, lot 171.
Anonymous sale, Hôtel Drouot, Paris, 17 June 1989, lot 80.
Anonymous sale, Shinwa, Tokyo, 28 March 2015, lot 161.
Anonymous sale, Matsart, Jerusalem, 10 June 2015, lot 39.

LITERATURE:
J. Kessel & J. Kisling, *Kisling*, vol. III, Landshut, 1995, no. 117, p. 247 (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.

CREDITS AND COPYRIGHT

Pg. 18
Photo: ©Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacques Faujour.
Artwork: ©DACS 2018.

Pg. 19
Photo: ©Tate, London 2018.

Pg. 23
Artwork: © DACS 2018.

Pg. 31
Artwork: © DACS 2018.

Pg. 38
Artwork: © Succession Picasso/DACS, London 2018.

Pg. 42
Photo: ©Keystone / Stringer.

Pg. 52
Photo: © Austrian Archives/Scala Florence.

Pg. 57
Photo: ©The Museum of Modern Art, New York/Scala, Florence.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Pg. 60
Photo: ©DeAgostini Picture Library/Scala, Florence.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2018.

Pg. 68
Photo: ©Museum of Modern Art, New York/Scala, Florence.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2018.

Pg. 70
Photo: ©Franchetti Gallery, Ca' D'Oro, Venice, Veneto, Italy / Cameraphoto Arte Venezia / Bridgeman Images.

Pg. 77
Artwork: © DACS 2018.

Pg. 79
Artwork: © Paul Delvaux Foundation/ SABAM, Belgium and DACS, London 2018.

Pg. 80
Photo: ©Staatliche Kunsthalle, Karlsruhe, Germany / Bridgeman Images.

Pg. 88
Image courtesy of Musée des Beaux-Arts de Nantes.

Pg. 90
Photo: © 2018 Museum of Fine Arts, Boston.

Pg. 91
Photo: ©Memorial Art Gallery of the University of Rochester: Gift of Marie C. and Joseph C. Wilson.
Photo: ©RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski.

Pg. 98
Photo: ©The Metropolitan Museum of Art/ Art Resource/Scala, Florence.
Artwork: © Succession H. Matisse/ DACS 2018.

Pg. 109
Photo: ©RMN-Grand Palais / Agence Bulloz.

Pg. 110
Photo: ©Bettmann / Contributor.

Pg. 126
Photo: ©Osterreichische Galerie Belvedere, Vienna, Austria / De Agostini Picture Library / Bridgeman Images.

Pg. 127
Photo: © Narodni Galerie, Prague, Czech Republic / Bridgeman Images.

Pg. 128
Artwork: © Dedalus Foundation, Inc. / VAGA, NY / DACS, London 2018.

Pg. 129
Photo: © DACS 2018. Rudy Burckhardt.
Artwork: © The Pollock-KrasnerFoundation ARS, NY and DACS, London 2018.
Photo: ©Fred McDarrah / Getty Images.

Pg. 133
Photo: ©De Agostini Picture Library / A. De Gregorio / Bridgeman Images.

Pg.134
Photo: ©The Museum of Modern Art, New York/Scala, Florence.
Artwork: © Succession H. Matisse/ DACS 2018.

Pg.136
Photo: ©Tate, London 2018.
Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org

Pg. 138
Photo: The Barnes Foundation, Philadelphia, Pennsylvania, USA / © 2018 Succession H. Matisse/DACS, London / Bridgeman Images.
Artwork: © Succession H. Matisse/ DACS 2018.

Pg. 140
Photo: ©Gift of Mr. and Mrs. Joseph Pulitzer Jr. / Bridgeman Images.
Artwork: © Succession H. Matisse/ DACS 2018.
Photo: ©The Metropolitan Museum of Art/ Art Resource/Scala, Florence.
Artwork: © Succession Picasso/DACS, London 2018.

Pg. 142
Photo: ©Philadelphia Museum of Art, Gift of Mrs. John Wintersteen, 1956-23-1.
Artwork: © Succession H. Matisse/ DACS 2018.

Pg. 144
Artwork: © Succession H. Matisse/ DACS 2018.

Pg. 145
Photo: ©P Henri Cartier-Bresson/ Magnum Photos.
Artwork: © Succession H. Matisse/ DACS 2018.

Pg. 158
Photo: © Arnold Newman / Contributor.

Pg. 162
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2018.

Pg. 180
Photo: © RMN-Grand Palais (musée Fernand Léger) / Gérard Blot.
Artwork: ©DACS 2018.

Pg. 184
Photo: © Musée du Louvre, Dist. RMN-Grand Palais / Angèle Dequier.

Whilst every care has been taken to identify the creators of the images reproduced in this catalogue, it has not been possible to credit the unknown photographers in some cases.

Pg. 190
Artwork: © Succession Picasso/
DACS, London 2018.

Pg. 206
Photo: ©Archive Farms Inc /
Alamy Stock Photo.

Pg. 220
Photo: © RMN-Grand Palais (musée de
l'Orangerie) / Hervé Lewandowski.

Pg. 240
Photo: ©Collioure, France: the harbour,
Postcard, 1952 / PVDE / Bridgeman Images.

Pg. 242
Photo and artwork: © Henri Cartier-Bresson /
Magnum Photos.

Pg. 244
Photo: ©Pierre Bohrer, Le Locle, Switzerland.
Photo: ©The Cone Collection, formed by
Dr. Claribel Cone and Miss Etta Cone of
Baltimore, Maryland.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 250
Artwork: ©DACS 2018.

Pg. 252
Photo: ©National Museum Wales /
Bridgeman Images.

Pg. 264
Photo: © National Gallery of Victoria,
Melbourne, Australia / Felton Bequest /
Bridgeman Images.
Photo: © Fine Art Images/Heritage Images/
Scala, Florence.

Pg. 266
Photo: ©Christian Baraja.

Pg. 268
Photo: ©Louvre, Paris, France / Peter Willi /
Bridgeman Images.

Pg. 269
Photo: ©penny fillingham /
Alamy Stock Photo.

Pg. 272
Photo: ©Musée d'Orsay, Paris, France /
Bridgeman Images.

Pg. 282
Photo: ©Bridgeman Images.

Pg. 292
Artwork: ©DACS 2018.

Pg. 314
Photo: ©Arnold Newman / Contributor.
Artwork: ©DACS 2018.

Pg. 316
Artwork: ©DACS 2018.

Pg. 322
Photo: ©The Irving Penn Foundation.
Artwork: © Successió Miró / ADAGP, Paris
and DACS London 2018.

Pg. 360
Photo: © Paul Fearn / Alamy Stock Photo.
Artwork: © DACS 2018.

Pg. 361
Artwork: © DACS 2018.

Pg. 366
© 1998 Kate Rothko Prizel & Christopher
Rothko ARS, NY and DACS, London.

Pg. 380
Artwork: © DACS 2018.

Pg. 382
Photo:© Atelier Lucien Clergue /
DACS 2018.
Artwork: © Succession Picasso /
DACS, London 2018.

Pg. 383
Photo: ©Gjon Mili / Contributor.
Artwork: © Succession Picasso /
DACS, London 2018.

Pg. 386
Artwork: © Succession Picasso /
DACS, London 2018.

Pg. 387
Photo: © Yousuf Karsh
Artwork: © Succession Picasso /
DACS, London 2018.

Pg. 390
Artwork: © Succession Picasso /
DACS, London 2018.
Artwork: © Succession Picasso /
DACS, London 2018.
Photo: ©ADAGP Images.
Artwork: ©DACS 2018.

Pg. 391
Photo: ©Gjon Mili / Contributor.

Pg. 392
Photo: ©Lipnitzki / Contributor.
Artwork: Chagall ® / © ADAGP, Paris and
DACS, London 2018.

Pg. 394
Photo: © Centre Pompidou, MNAM-CCI,
Dist. RMN-Grand Palais / Philippe Migeat.
Artwork: Chagall ® / © ADAGP, Paris and
DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc
Chagall) / Gérard Blot.
Artwork: Chagall ® / © ADAGP, Paris and
DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc
Chagall) / Gérard Blot.
Artwork: Chagall ® / © ADAGP, Paris and
DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc
Chagall) / Gérard Blot.
Artwork: Chagall ® / © ADAGP, Paris and
DACS, London 2018.

Pg. 400
Photo: ©Neues Museum, Berlin, Germany /
Tarker / Bridgeman Images.

Pg. 402-403
Artwork: ©DACS 2018.

Pg. 418
Photo: © The Museum of Modern Art,
New York/Scala, Florence.
Artwork: ©DACS 2018.
Artwork: ©DACS 2018.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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 ♿ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price**
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (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.

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;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(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 arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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 any lot you purchase..

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots 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 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

10/01/18

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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 reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ
Lot 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 CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o Minimum Price Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o♦ 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 o♦.

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.

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 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 will 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.

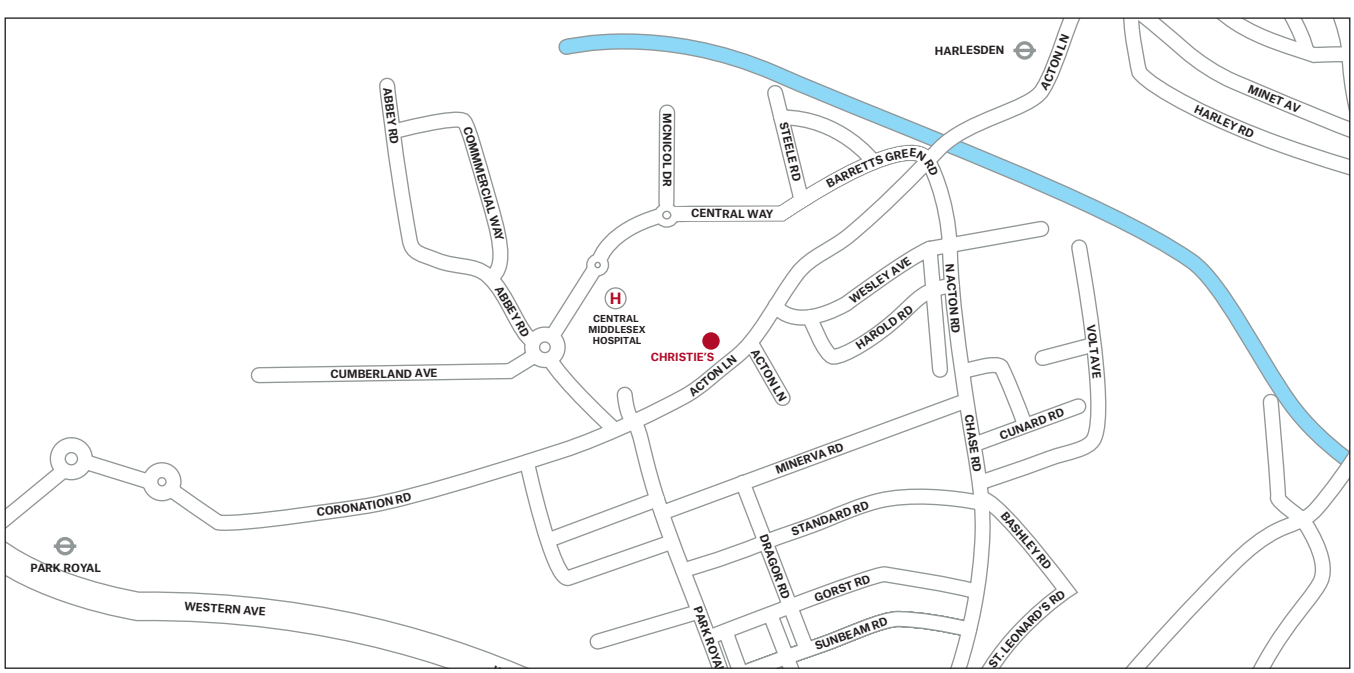
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17



ART OF THE SURREAL EVENING SALE

London, 27 February 2018

VIEWING
20-27 February 2018
8 King Street
London SW1Y 6QT

CONTACT
Olivier Camu
ocamu@christies.com
+44 (0)20 7389 2450

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

SALVADOR DALÍ (1904-1989)
Buste à tiroir, 1937
signed and dated 'Salvador Dalí 1937' (lower left)
gouache, brush, pen and India ink on tinted paper
29¾ x 21⅜ in. (74.5 x 54.3 cm.)
£500,000-700,000

CHRISTIE'S



CY TWOMBLY (1928-2011)
Untitled
pencil and coloured pencil on paper
29⅜ x 41⅛in. (74.5 x 106.4cm.)
Executed in 1963

POST-WAR & CONTEMPORARY ART
EVENING AUCTION
London, 6 March 2018

VIEWING
2–6 March 2018
8 King Street
London SW1Y 6QT

CONTACT
Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



HENRI MATISSE (1869–1954)
Grand nu accroupi (Olga)
signed with the initials and numbered 'H.M 5', stamped with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the top of the base)
bronze with brown patina
Height: 16⅞ in. (43 cm.)
Conceived in Issy-les-Molineaux between 1909-1910; this example cast in 1952
£1,200,000-1,800,000

IMPRESSIONIST AND MODERN ART EVENING SALE

London, 27 February 2018

VIEWING
20-27 February 2018
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Property of an Important European Collector
PABLO PICASSO (1881-1973)
Courtisanes et toreros
dated '16.8.59.' (upper right); dated again and inscribed 'Domingo 16. 17. Aôut 59.' (on the reverse)
brush and India ink and grey wash on paper
19¾ x 25⅞ in. (50.2 x 65.7 cm.)
Executed on 16-17 August 1959
£900,000-1,200,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
London, 27 February 2018

VIEWING
20-27 February 2018
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

"Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER
New York, May 2018

CONTACT
Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at Christies.com/Rockefeller,
follow our dedicated Instagram feed @ChristiesRockefeller



PIERRE-AUGUSTE RENOIR (1841-1919)
Vase d'anémones
signed 'Renoir.' (lower right)
oil on canvas laid down on panel • 13 x 10 in. (33 x 25.5 cm.) • Painted *circa* 1892
$600,000-800,000

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



AFTER FERNAND LÉGER (1881–1955)
Etude pour la femme et l'enfant
Executed 1984–93 by Heidi Melano after a 1923 painting by Fernand Léger · mosaic · 77 x 59 in. (195 x 150 cm.)

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

CONTACT
David Kleiweg de Zwaan
dkleiwegdezwaan@christies.com
+1 212 636 2093

Micol Flocchini
mflocchini@christies.com
+44 (0) 20 7389 2262

christies.com/privatesales

CHRISTIE'S
PRIVATE SALES



GEORGE CONDO (B. 1957)
Post-Classical Head
ink, gesso and acylic on paper
60⅛ x 41½in. (152.4 x 104.2cm.)
Executed in 2013
£100,000–150,000

POST-WAR & CONTEMPORARY ART DAY AUCTION
London, 7 March 2018

VIEWING
2–6 March 2018
8 King Street
London SW1Y 6QT

CONTACT
Zoe Klemme
zklemme@christies.com
+44 (0)20 7389 2249

CONTACT
Alexandra Werner
awerner@christies.com
+44 (0)20 7389 2713

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Property of La Salle University
DOROTHEA TANNING (1910-2012)
The Temptation of St. Anthony
signed and dated 'Dorothea Tanning 45./46' (lower right)
oil on canvas
47⅞ x 35⅞ in. (121.4 x 91.2 cm.)
Painted in 1945-46
$400,000-600,000

IMPRESSIONIST & MODERN ART DAY SALE

New York, May 2018

VIEWING
May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

OTTO DIX (1891-1969)
Dompteuse
signed and dated 'DIX 22' (lower right); titled 'Dompteuse' (on the reverse)
watercolor, brush and India ink and pencil on paper
25⅜ x 18⅞ in. (64.2 x 47.8 cm.)
Executed in 1922
$250,000–350,000

IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE
New York, May 2018

VIEWING
May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



LE CORBUSIER (1887-1965)
Les musiciennes
Stitched with the signature 'Le Corbusier' (lower right) and the weaver's monogram 'PF' (lower left);
with Pintons Frères label, inscribed 'LES MUSICIENNES D'APRÈS LE CARTON DE LE CORBUSIER' (stitched to the reverse)
Tapestry
147⅝ x 85¼ in. (375 x 217 cm.)
Conceived in 1958 and woven in Aubusson by Pinton Frères
CHF 120,000 – 150,000

SWISS ART – INVITATION TO CONSIGN

Zurich, 18 September 2018

VIEWING
15-17 September 2018
Glockenhof, Sihlstrasse 31
8001 Zurich

CONTACT
Hans-Peter Keller
hkeller@christies.com
+41 (0)44 268 10 12

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from the Huguette Bérès Collection
ÉDOUARD VUILLARD (1868-1940)
Madame Vuillard épluchant des légumes
signed 'E. Vuillard' (lower right)
oil on board
24.7 x 22.9 cm. (9¾ x 9 in.)
Painted *circa* 1895
Estimate: €300,000 – 400,000

ART IMPRESSIONNISTE ET MODERNE

London, 23 Mars 2018

VIEWING
15-21 Mars 2018
9, Avenue Matignon
75008 Paris

CONTACT
Valérie Hess
vhess@christies.com
+33 (0)1 40 76 84 32

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

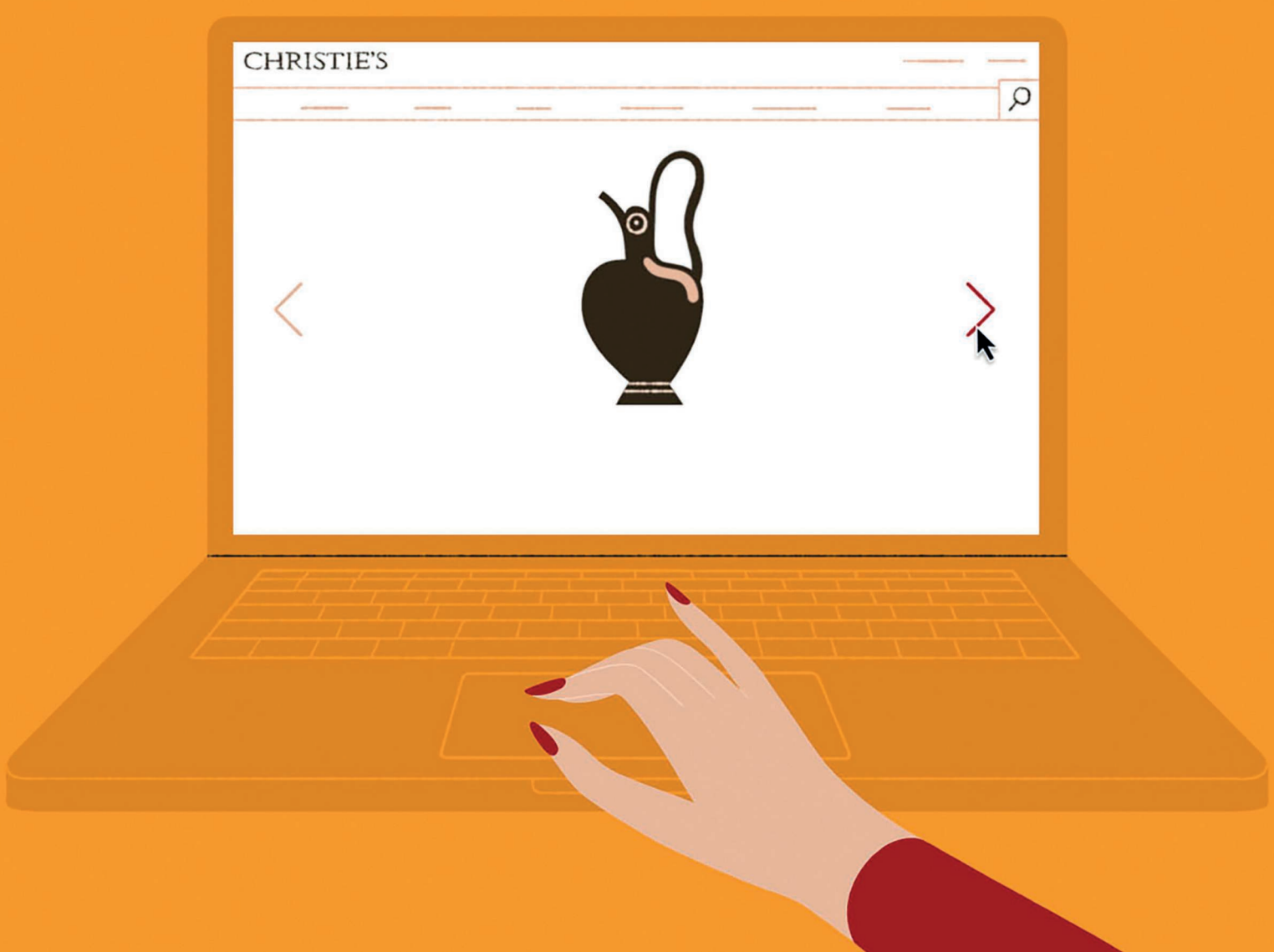
CHRISTIE'S

CHRISTIE'S

It is now easier than ever to pay online.

Log in to your online account to seamlessly manage purchases, shipping and more.

christies.com



WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE
WEDNESDAY 28 FEBRUARY 2018
AT 10.00 AM AND AT 2.00 PM

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

SALE CODES & NUMBERS:

CLAUDIA-15471 (Lots 201-359)
KATIA-15472 (Lots 401-627)

(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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% 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

14/08/17

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

15471-15472

Client Number (if applicable) | Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone | Evening Telephone

Fax (Important) | E-mail

◯ 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

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Greggory (Consultant)

GREATER EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA
BEIJING
+86 (0)10 8583 1766

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Julia Hu

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0) 2 252 3685
Benjawan Uraipraivan

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email:rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES
NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE
NEW YORK
Tel +1 212 468 7182
Fax +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel +44 20 7389 2551
Fax +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG
Tel +852 2978 6788
Fax +852 2973 0799
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com
For a complete salerooms & offices listing go to christies.com

04/12/17

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Loïc Brivezac
Gilles Erulin
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

François Curiel, Chairman
Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director, Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Simon Andrews, Mariolina Bassetti, Ellen Berkeley, Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod, Peter Brown, Olivier Camu, Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts, Isabelle de La Bruyere, Roland de Lathuy, Eveline de Proyart, Leila de Vos, Harriet Drummond, Adele Falconer, David Findlay, Margaret Ford, Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff, Philip Harley, James Hastie, Karl Hermanns, Rachel Hidderley, Jetske Homan Van Der Heide Nick Hough, Michael Jeha, Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Jeremy Morrison, Nicholas Orchard, Francis Outred, Henry Pettifer, Will Porter, Paul Raison, Christiane Rantzau, Tara Rastrick, Amjad Rauf, François de Ricqles, William Robinson, Matthew Rubinger, Andreas Rumbler, Marc Sands, Tim Schmelcher, John Stainton, Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson, Alexis de Tiesenhausen, Jay Vincze, Andrew Ward, David Warren, Andrew Waters, Harry Williams-Bulkeley, Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu, Hélène David-Weill, Ginevra Elkann, I. D. Fürstin zu Fürstenberg, Laurence Graff, H.R.H. Prince Pavlos of Greece, Marquesa de Bellavista Mrs Alicia Koplowitz, Robert Manoukian, Rosita, Duchess of Marlborough, Countess Daniela Memmo d'Amelio, Usha Mittal, Polissena Perrone, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst, Nicholas White, Mark Wrey

DIRECTORS, UK

Cristian Albu, Marco Almeida, Maddie Amos, Katharine Arnold, Guy Agazarian, Alexandra Baker, Sven Becker, Jane Blood, Piers Boothman, David Bowes-Lyon, Louise Broadhurst, Robert Brown, Lucy Campbell, Jason Carey, Sarah Charles, Romilly Collins, Ruth Cornett, Jessica Corsi, Nicky Crosbie, Laetitia Delaloye, Armelle de Laubier-Rhally, Eugenio Donadoni, Virginie Dulucq, Christopher O'Neil-Dunne, Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory, Nina Foote, Christopher Forrest, Giles Forster, Rebecca Gibson, Zita Gibson, Alexandra Gill, Keith Gill, Leonie Grainger, Angus Granlund, David Gregory, Annabel Hesketh, Sydney Hornsby, Peter Horwood, Adrian Hume-Sayer, Kate Hunt, Pippa Jacomb, Simon James, Sabine Kegel, Hans-Peter Keller, Tjabel Klok, Robert Lagneau, Tina Law, Adriana Leese, Tom Legh, Brandon Lindberg, Murray Macaulay, Graeme Maddison, Sarah Mansfield, Nicolas Martineau, Astrid Mascher, Roger Massey, Joy McCall, Neil McCutcheon, Michelle McMullan, Daniel McPherson, Neil Millen, Leonie Moschner, Chris Munro, Beatriz Ordovás, Rosalind Patient, Anthea Peers, Keith Penton, Romain Pingannaud, Sara Plumbly, Lisa Redpath, Sumiko Roberts, Alice de Roquemaurel, Francois Rothlisberger, Patrick Saich, Tom Scott, Dominic Simpson, Nick Sims, Clementine Sinclair, Sonal Singh, Katie Siveyer, Kay Sutton, Rakhi Talwar, Zain Talyarkhan, Timothy Triptree, Thomas Venning, Edwin Vos, Amelia Walker, Ben Wiggins, Bernard Williams, Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Giulia Archetti, Sarah Boswell, Phill Brakefield, Clare Bramwell, Jenny Brown, Antonia Calnan, David Cassidy, Alexandra Cawte, Marie-Louise Chaldecott, Helen Culver Smith, Charlotte Delaney, Freddie De Rougemont, Grant Deudney, Milo Dickinson, Alessandro Diotallevi, David Ellis, Amanda Fuller Pat Galligan, Elisa Galuppi, Julia Grant, Pippa Green, Christine Haines, Adeline Han, Daniel Hawkins, Anke Held, James Hyslop, Helena Ingham, Wei-Ting Jud, Ouardya Kebir, Guady Kelly, Amy Kent, Imogen Kerr, Hala Khayat, Alexandra Kindermann, Julia Kiss, Polly Knewstub, Aoife Leach, Rob Leatham, Antoine Lebouteiller, Stephanie Manstein, Tancredi Massimo di Roccasecca, Georgie Mawby, David McLachlan, Lynda McLeod, Melinda Melrose. Kateryna Merkalenko, Toby Monk, Rosie O'Connor, Christopher Petre, Antonia Pitt, Eugene Pooley, Sarah Rancans, Sarah Reynolds, Meghan Russell, Pat Savage, Julie Schutz, Hannah Schweiger, Angus Scott, Charles Scott, Valeria Severini, Ben Slinger, James Smith, Graham Smithson, Annelies Stevens, Charlotte Stewart, Iain Tarling, Sarah Tennant, Marie-Claire Turkington, Shanthi Veigas, Julie Vial, Anastasia von Seibold, Tony Walshe, Annette Wilson, Julian Wilson, Miriam Winson-Alio, Elissa Wood, Suzanne Yalcin-Pennings, Charlotte Young

© Christie, Manson & Woods Ltd. (2018)

02/02/18



INDEX

A
Anquetin, L., 264

B
Bak, S., 459
Baldessari, R. M., 473
Balla, G., 477
Barlach, E., 516
Bayer, H., 451
Bernard, É., 429
Bombois, C., 575, 576, 577
Bonnard, P., 202, 270, 414, 415, 422, 539, 546
Botero, F., 212
Boudin, E., 418, 435, 600, 601, 605, 606
Bourdelle, E.-A., 529
Braque, G., 449, 485, 561
Brasilier, A., 570, 573, 574
Brauner, V., 454, 455, 470
Buffet, B., 285, 290, 490, 491, 492, 493, 567, 568, 569

C
Camoin, C., 588
Campendonk, H., 235
Cariot, G., 579
Carrà, C., 353
Cassigneul, J.-P., 495, 496
Cézanne, P., 272, 425
Chagall, M., 221, 222, 280, 349, 506, 515
Claus, E., 428
Cocteau, J., 251
Copley, W., 469
Cross, H., 626

D
Dalí, S., 305, 306, 307, 308, 309, 320, 326
D'Anna, G., 474
Daumier, H., 271
de Chirico, G., 249, 463, 464, 480, 481, 623
De Smet, L., 441, 596
Degas, E., 257, 347
Delaunay, S., 296
Delvaux, P., 247, 252, 471
Denis, M., 430
Derain, A., 404, 406, 553
Dix, O., 327
Domínguez, Ó., 465
Donati, E., 563
Dufy, J., 287, 288
Dufy, R., 281, 282, 350, 351, 358, 421, 445, 488, 489, 615

E
Ebiche, E., 407
Ensor, J., 427
Ernst, M., 248, 325, 462, 484

F
Fassianos, A., 562
Feininger, L., 231, 517
Foujita, L.T., 254, 292, 487

G
Gaidan, L., 416
Gargallo, P., 621
Giacometti, A., 203, 217, 218, 219, 334
Giacometti, D., 509, 510, 511
Gilot, F., 331
Goetz, H., 458
Gris, J., 207, 208, 209, 210, 211, 450
Gromaire, M., 550
Grosz, G., 238, 239, 240, 521
Guillaumin, A., 419

H
Hayden, H., 447
Herbin, A., 411, 483
Höch, H., 216

J
Jawlensky, A. von, 518

K
Kandinsky, W., 312, 345, 523
Kassák, L., 205
Kisling, M., 547, 551, 591, 617, 627
Klee, P., 233, 234
Kleinschmidt, P., 520
Klimt, G., 293, 294, 340, 357
Kubin, A., 241, 242, 243, 244, 245
Kupka, F., 214, 215

L
Labisse, F., 250, 456, 457
Lagar, C., 402, 403
Laugé, A., 437, 595
Laurencin, M., 354, 625
Le Corbusier, 204
Le Sidaner, H., 583, 604
Lebasque, H., 592, 593, 598, 614, 624
Lebourg, A., 602, 603
Léger, F., 201, 330, 452, 514
Lehmbruck, W., 526
Lempicka, T. de, 552
Lévy-Dhurmer, L., 263
Lobo, B., 497, 498, 499, 500
Loiseau, G., 442, 608
Luce, M., 439, 599

M
Macke, A., 344
Magritte, R., 246, 314, 315, 316
Maillol, A., 543
Manguin, H., 420, 541, 549, 554, 594
Man Ray, 324
Manzù, G., 622
Marc, R., 571, 572
Marini, M., 303, 304, 329, 472, 478, 479
Martin, H., 423, 431, 540, 580
Masson, A., 460
Matisse, H., 265, 266, 267, 297, 301, 335, 424
Matta, 319
Maufra, M., 438, 607
Metzinger, J., 443, 446, 448
Miró, J., 311, 313, 317, 318, 321, 322, 323, 328, 466, 468
Modersohn-Becker, P., 519
Mondrian, P., 227
Monet, C., 261
Montézin, P. E., 609, 610
Moore, H., 299, 507
Moret, H., 436, 581
Münter, G., 524, 525

N
Nadal, C., 565, 566
Nolde, E., 232, 348

O
Orloff, C., 558, 559, 560
Othon Friesz, E., 408
Ozenfant, A., 206, 213

P
Pascin, J., 616
Pechstein, H.M., 342
Petitjean, H., 260
Pevsner, A., 453
Picabia, F., 467
Picasso, P., 220, 223, 224, 225, 289, 295, 298, 300, 302, 332, 333, 338, 339, 504, 505, 512, 513
Pissarro, C., 262
Pisis, F. De, 619
Pougny, J., 230

R
Radice, M., 475
Raffaëlli, J.-F., 589
Rassenfosse, A., 228
Redon, O., 253, 346
Renoir, P.-A., 417, 426, 534, 542
Rippl-Rónai, J., 256
Rodin, A., 433, 434, 532, 533
Rosso, M., 476
Rouault, G., 255, 482, 555
Roy, P., 582
Rysselberghe, T. van, 597

S
Schiele, E., 226
Schmidt-Rottluff, K., 343
Sérusier, P., 530, 531
Seurat, G., 269
Severini, G., 352, 564, 618, 620
Sidaner, H. Le, 258
Signac, P., 259, 268, 275
Sisley, A., 276, 432
Soutine, C., 405, 486

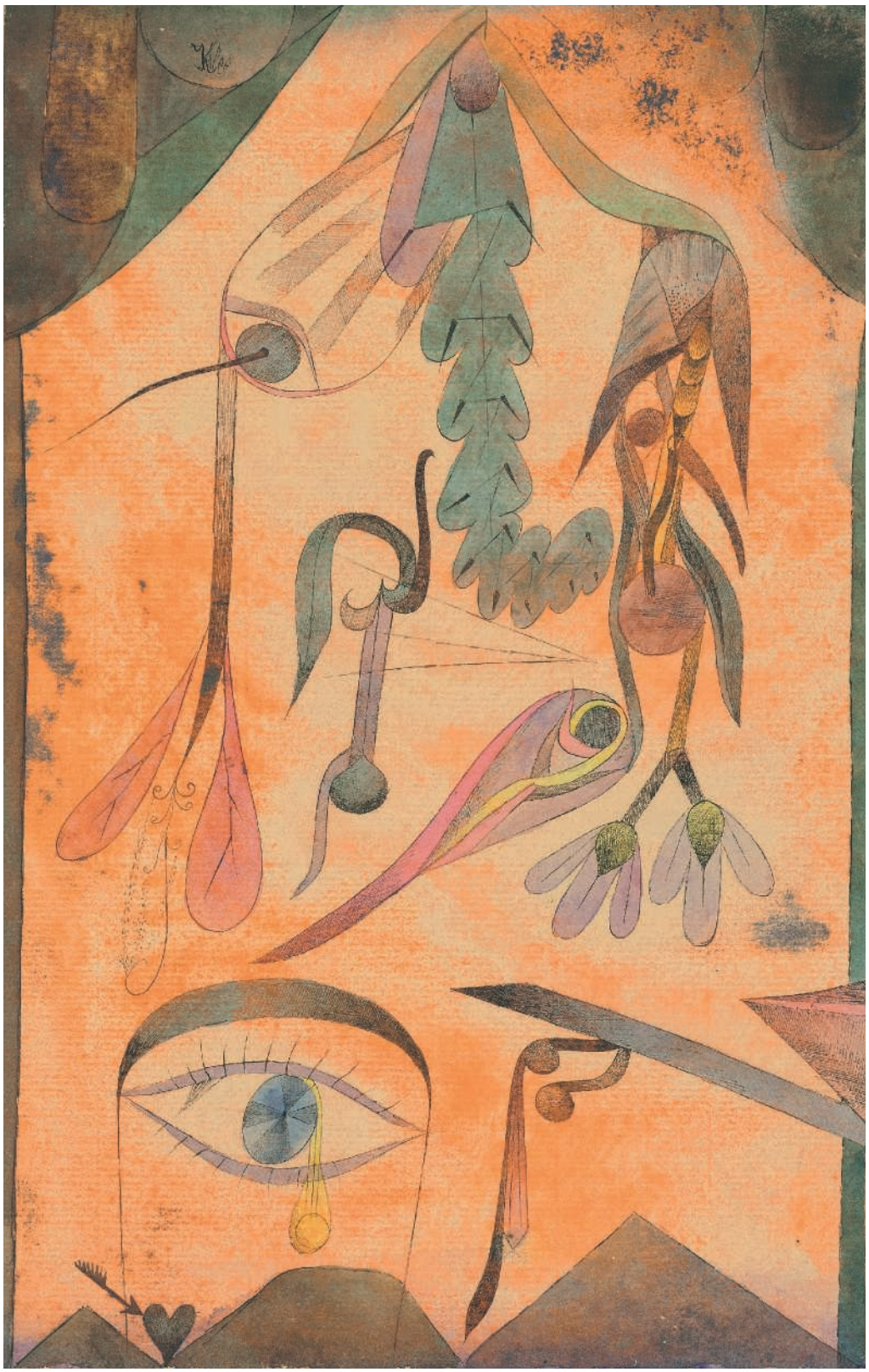
T
Tappert, G., 527
Tobiasse, T., 556, 557
Toorop, J., 236
Torres-García, J., 501, 502
Toulouse-Lautrec, H. de, 274

U
Ury, L., 237, 341
Utrillo, M., 286, 356, 412, 413, 544, 587

V
Valadon, S., 401
Valmier, G., 336
Valtat, L., 291, 440, 548
van Dongen, K., 359, 494
Villon, J., 337
Vlaminck, M. de, 283, 284, 409, 410, 444, 584, 585, 586, 590, 611, 612, 613
Vuillard, É., 273, 277, 278, 279, 355, 535, 536, 537, 538, 545, 578

W
Weinhold, K., 522
WOLS, 310

Z
Zadkine, O., 503, 508, 528
Ziem, F., 229



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT