

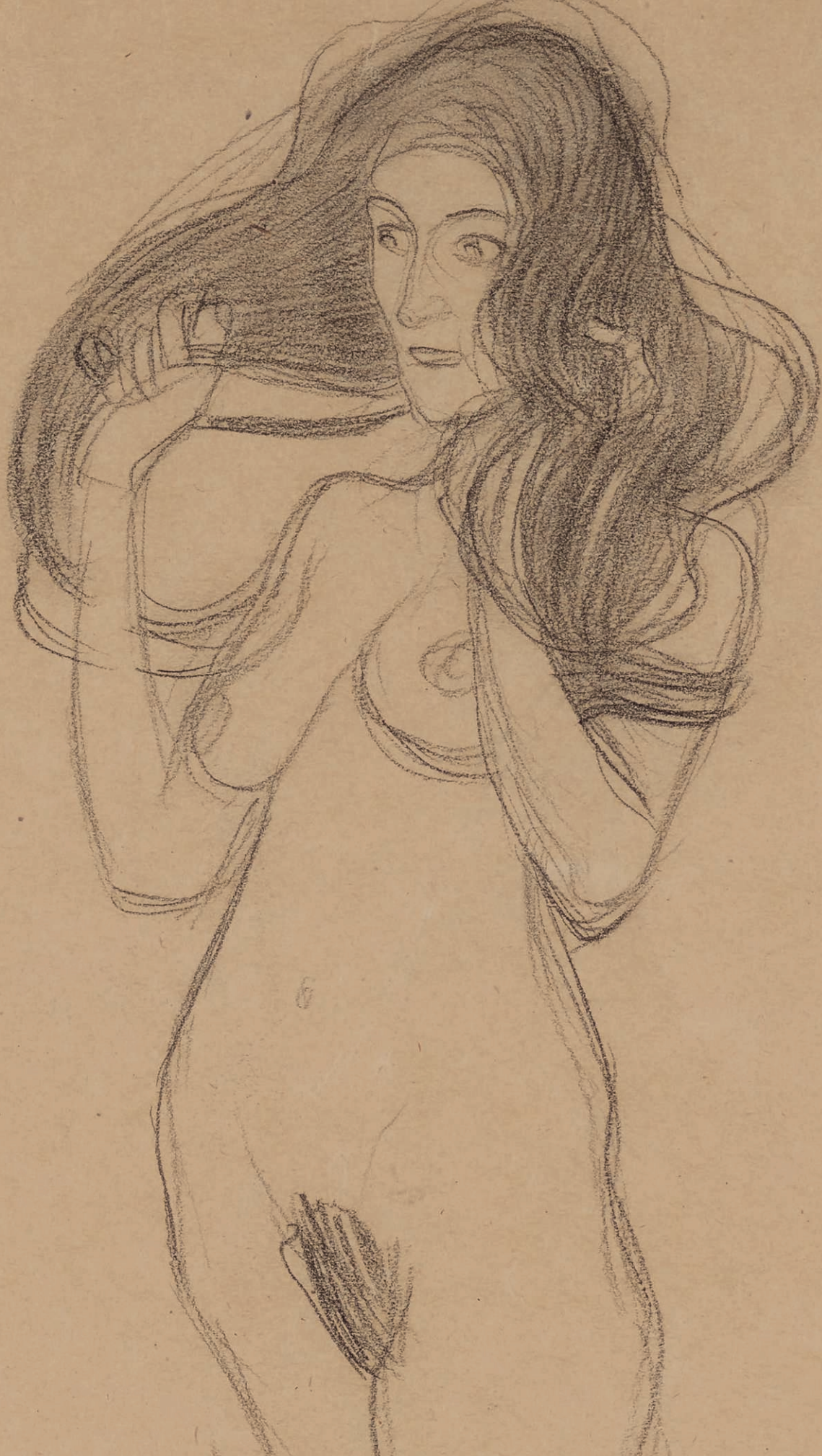
IMPRESSIONIST AND MODERN ART

WORKS ON PAPER AND DAY SALE



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IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

PROPERTIES FROM

AN ADVENTUROUS SPIRIT: MASTERPIECES
FROM AN IMPORTANT PRIVATE
COLLECTION SOLD TO BENEFIT A
CHARITABLE FOUNDATION

THE PROPERTY OF A GENTLEMAN,
FROM BELMONT HOUSE, SUSSEX

FORMERLY IN THE COLLECTION OF
KARL JULIUS ANSELMINO

THE COLLECTION OF JUAN CARDENAS
AND MONICA MEIRA

THE DECEASED ESTATE OF MR H.G.TH.
CRONE, TO BE SOLD TO BENEFIT THE
CRONE HAVER DROEZE FUND UNDER
PROTECTION OF THE PRINS BERNHARD
CULTUUR FONDS, THE NETHERLANDS.

THE COLLECTION OF THE LATE
SIR LAWRENCE GOWING

THE ESTATE OF JACQUELYN MILLER
MATISSE

PROPERTY FORMERLY IN THE
JONAS NETTER COLLECTION

THE ESTATE OF DR ERIKA POHL-STRÖHER

THE COLLECTION OF BARNETT AND
SYLVIA SHINE SOLD BY THE EXECUTORS
OF THE LATE SYBIL SHINE

AUCTION

Thursday 28 February 2019
at 10.30 am (lots 201-336) and
at 2.00 pm (lots 401-582)

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

VIEWING

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

AUCTIONEERS

Nick Martineau, Adrien Meyer & Will Porter

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Kamile Baltramaityte
(*Works on Paper Sale*)

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(*Day Sale*)

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In sending absentee bids or
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LEO-16932

(Lots 201-336) and

NARDO-16933

(Lots 401-582)

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CHRISTIE'S

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IMPRESSIONIST AND MODERN ART

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IMPRESSIONIST AND MODERN ART

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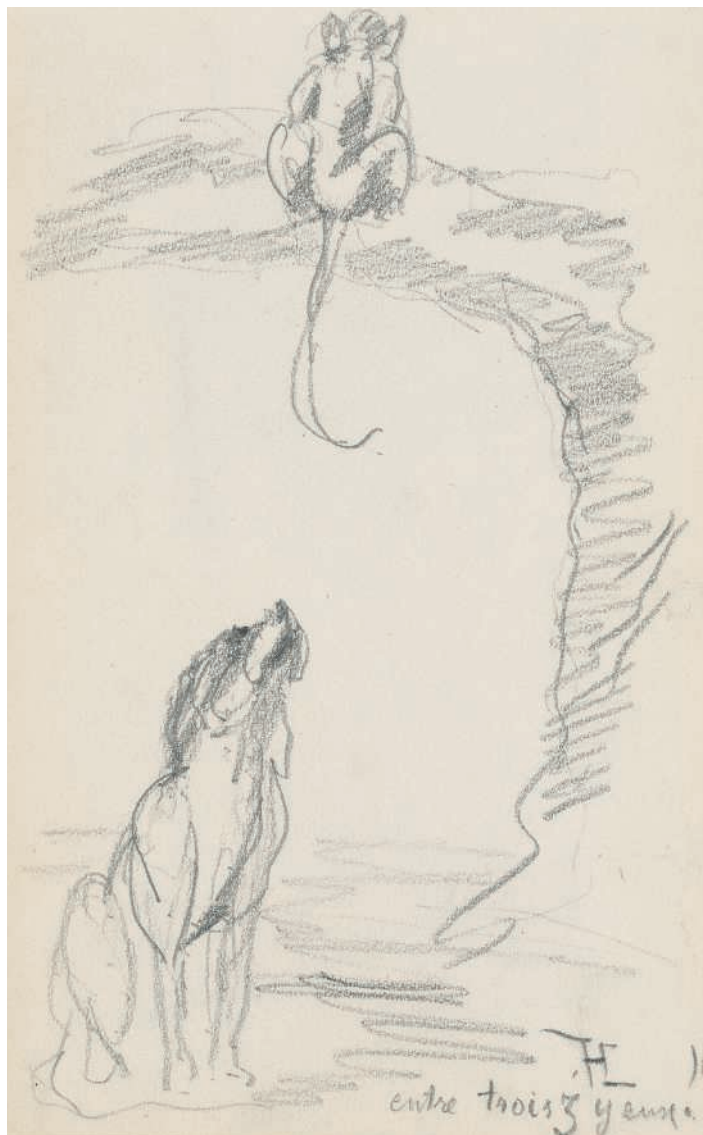
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For general enquiries about these auctions, emails should be addressed to the Sale Coordinator(s).

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 or Andre Zlattinger at azlattinger@christies.com +44 (0)20 7389 2074.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*201

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Entre trois z'yeux

signed with the monogram and inscribed 'entre trois z'yeux.'
(lower right)

pencil on paper

8 x 5 in. (20.3 x 12.7 cm.)

Drawn *circa* 1879-1880

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Marcelle Le Guiastrennec, France.

Anonymous sale, Christie's, London, 9 February 2006, lot 520.

Acquired at the above sale by the present owner.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, New York, 1971, no. D.1.001, p. 168 (illustrated p. 169).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*202

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Tête de cheval

stamped with the monogram (Lugt 1338; lower left)

pencil on paper

6½ x 4¼ in. (16.4 x 10.7 cm.)

Drawn *circa* 1882

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

G. Séré de Rivières (the artist's cousin), Paris.

Mr & Mrs Victor Loeb, Bern, by 1971.

Private collection, Switzerland; sale, Christie's, London,
9 February 2006, lot 504.

Acquired at the above sale by the present owner.

EXHIBITED:

Biel, Kunsthhaus Pasquart, *Collection Loeb*, June - August 2001,
no. 265, p. 117.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. V, New York, 1971,
no. D.2.709, p. 442 (illustrated p. 443).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*203

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Canard de Barbarie

signed with the monogram and inscribed 'Monument commémoratif de la bataille d'Henri et du canard de Barbarie' (lower right)

pencil on paper

5 x 8 in. (12.7 x 20.4 cm.)

Drawn circa 1879-1880

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Marcelle Le Guiastrennec, France.

Anonymous sale, Christie's, London, 9 February 2006, lot 519.

Acquired at the above sale by the present owner.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, New York, 1971, no. D.1.003, p. 168 (illustrated p. 169).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*204

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Marin écrivant

signed with the monogram (lower right)

pencil on paper

5 x 8 in. (12.7 x 20.4 cm.)

Drawn circa 1879-1880

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

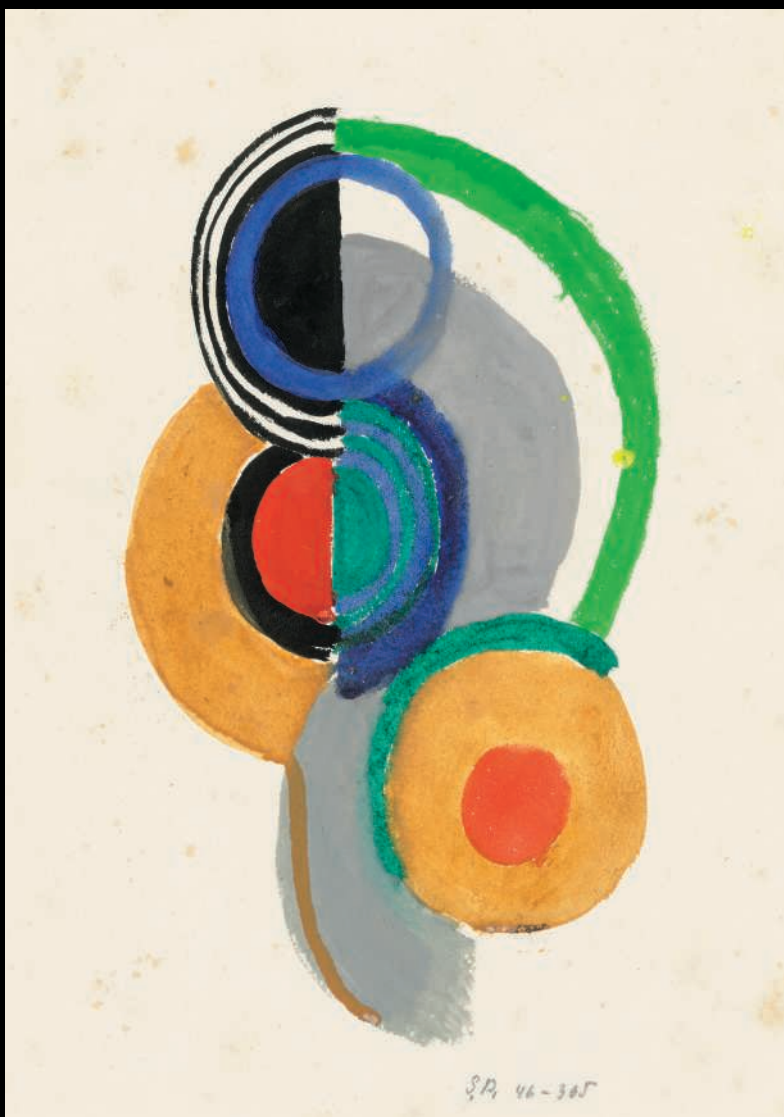
Marcelle Le Guiastrennec, France.

Anonymous sale, Christie's, London, 9 February 2006, lot 515.

Acquired at the above sale by the present owner.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, New York, 1971, no. D.994, p. 166 (illustrated p. 167).



MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ²⁰⁵

SONIA DELAUNAY (1884-1979)

Rythme coloré

signed with the initials, dated and numbered 'S.D. 46-305'
(lower right)

gouache on paper

13¾ x 10¼ in. (35 x 25.8 cm.)

Executed in Paris on 16 February 1946

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

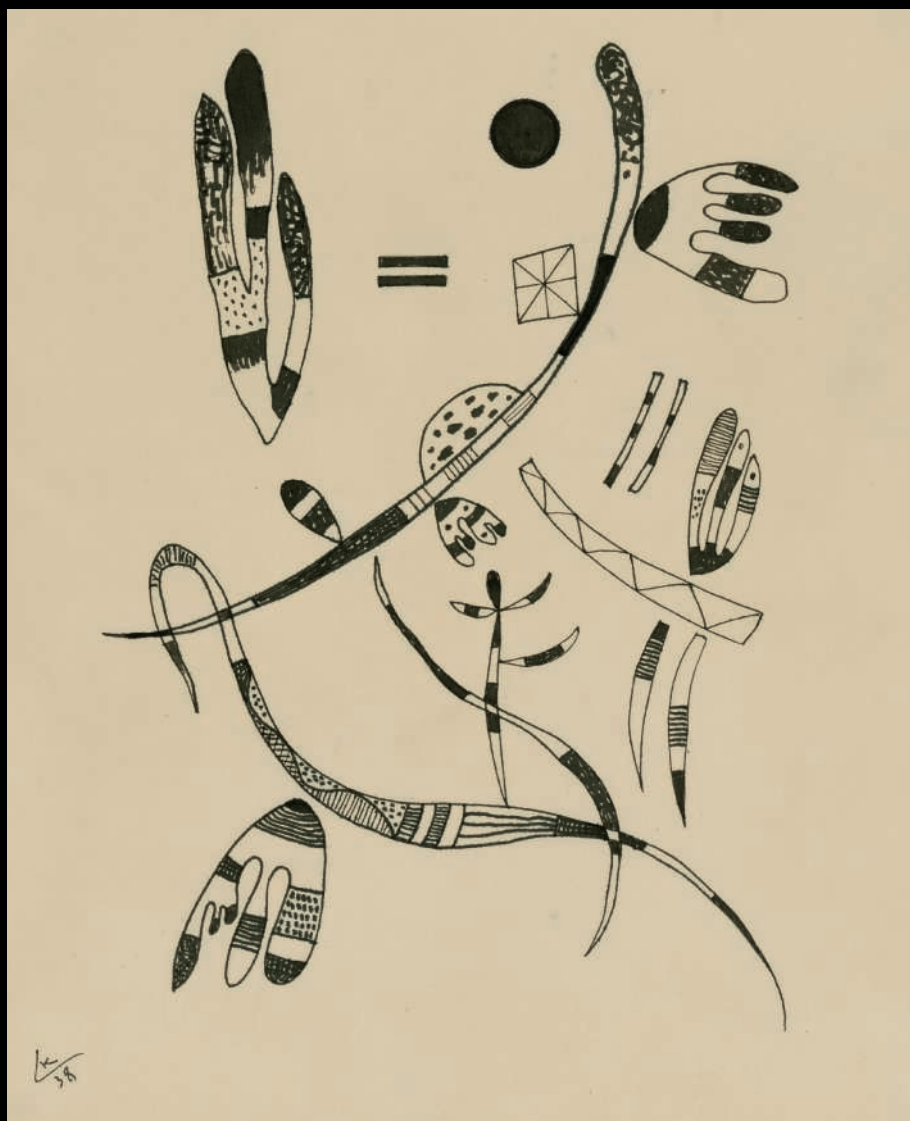
Gimpel & Hanover Galerie, Zurich.

Acquired from the above by the family of the present owner on
29 November 1969.

EXHIBITED:

Zurich, Gimpel & Hanover Galerie, *Sonia Delaunay*, October 1965,
no. 106; this exhibition later travelled to London, Gimpel Fils Gallery,
London, February 1966.

Jean-Louis Delaunay and Richard Riss have confirmed the
authenticity of this work.



PROPERTY FROM THE ESTATE OF DR ERIKA POHL-STRÖHER

*206

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the monogram and dated '38' (lower left)
pen and ink on paper
12½ x 10⅞ in. (32 x 26.9 cm.)
Drawn in 1938

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Nina Kandinsky, Paris, by descent from the artist.
Karl Ströher, Darmstadt, by whom acquired from the above in 1956,
and thence by descent to the late owner.

EXHIBITED:

Cologne, Kulturkreis im Bundesverband der Deutschen Industrie,
Deutsche Aquarelle und Zeichnungen seit 1900, July 1959, no. 38, p. 30.
Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher: Gemälde, Aquarelle, Zeichnungen*, November 1956 - January 1966,
no. 58, p. 67 (illustrated p. 74).

LITERATURE:

The artist's handlist of drawings, 1938, no. 2.
M. Bill, *Kandinsky: Essays über Kunst und Künstler*, Zurich, 1955,
p. 185 (illustrated).
E. Pohl, G. Pohl, U. Ströher & J.-K. Schmidt, *Karl Ströher: Sammler und Sammlung*, Ferpicloz, 1982, no. 268, p. 289.
V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné*, vol. I,
Individual Drawings, Munich, 2006, no. 1024, p. 473 (illustrated).



FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

207

PAUL KLEE (1879-1940)

Laternenfest Bauhaus (Bauhaus Lanterns Festival)

watercolour over lithograph on paper
3½ x 5½ in. (8.9 x 14.4 cm.)
Executed in 1922

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Ottillie Schäfer, Weimar.
Marie Hanau, Elberfeld, a gift from the above in June 1922.
Karl Julius Anselmino, Wuppertal.
Acquired from the above by the present owner.

EXHIBITED:

On loan to the Bayerische Staatsgemäldesammlungen München,
by 1979 and until 2017.

LITERATURE:

H. Bayer, W. & I. Gropius, *Bauhaus 1919-1928*, New York, 1938, p. 84
(another version illustrated).
J. Thrall Soby, *The Prints of Paul Klee*, New York, 1947 (another version
illustrated pl. 30).
M. Franciscano, 'Paul Klees kubistische Graphik' in exh. cat., *Paul
Klee; Das graphische and plastische Werk*, Duisburg, 1974, p. 54
(another version illustrated).
F. Klee, *Paul Klee, Rosenwind: Farbbilder, Zeichnungen und
autobiographische Notizen*, Freiburg, Basel & Vienna, 1984, p. 41.
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. III,
1919-1922, Bern, 1999, no. 3087, p. 474 (another version illustrated).

E.W. Kornfeld, *Paul Klee: Verzeichnis des graphischen Werkes
von Paul Klee*, Bern, 2005, no. 87, pp. 228-229 (another version
illustrated p. 229).

Laternenfest Bauhaus was designed as a postcard for the
Bauhaus Lantern Festival of 1922, with a limited number,
including the present lot, hand-coloured by the artist. Other
examples of this watercolour over lithograph are housed in
museums such as the Museum of Modern Art, New York, the
Art Institute of Chicago, the Stedelijk Museum, Amsterdam,
and National Gallery of Victoria, Melbourne.

The text on the reverse of the present work reads:

'Weimar, 25. VI. 22.

Wörthstr. 48

Dear M.'chen,

*This is a genuine Klee, appreciate it despite the apparent
ridiculousness. Most notably: When is the wedding?? I am
miserable: the beautiful book I wanted to give to you both is out
of print, will not be published anymore at present. Are you very
involved in preparations, is mother there? – I was promised my
own studio here, that will be paid for by the state. The university
acquired a head from me the day before yesterday. I attended
2 artist festivities; the modern Bauhaus is very stimulating and
attracts many interesting people. This is good. Otherwise W. is
narrow-minded. I just do something good. Do write eventually!*

Cordially, yours

Ottillie / Sculptress Ottillie Schäfer

I'm coming in autumn!



FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

208

PAUL KLEE (1879-1940)

Legende - Gedenkblatt mit d. heil Stier (Legend - Memorial Page with Holy Bull)

dated, numbered and inscribed '1917 24. Legende'
(on the artist's mount)

pencil on paper laid down on the artist's mount
image: 7¾ x 5½ in. (19.5 x 14 cm.)

artist's mount: 10¾ x 8⅞ in. (27.2 x 20.5 cm.)

Drawn in 1917

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Neue Kunst - Hans Goltz, Munich, by whom acquired directly
from the artist in December 1921.

Galerie Wilhelm Grosshennig, Dusseldorf.

Karl Julius Anselmino, Wuppertal.

Acquired from the above by the present owner.

EXHIBITED:

Munich, Galerie Neue Kunst - Hans Goltz, *Zehn Jahre neue Kunst in München: Erster Teil, Aquarelle, Zeichnungen, Graphik*, November - December 1922, no. 179, p. 12.

On loan to the Bayerische Staatsgemäldesammlungen München, by 1979 and until 2017.

LITERATURE:

W. Kersten, *Paul Klee: "Zerstörung der Konstruktion zuliebe?"*, Marburg, 1987, p. 26.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. II, 1913-1918, Bern, 2000, no. 1708, p. 377 (illustrated).



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

λ*209

LE CORBUSIER (1887-1965)

Têtes et mains

gouache, pen and ink and pencil on paper
24 $\frac{5}{8}$ x 19 in. (62.6 x 48.2 cm.)

£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

Heidi Weber, Zurich, by whom acquired directly from the artist in the early 1960s.

Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

210

PABLO PICASSO (1881-1973)

Coq sur le piano devant la fenêtre

dated '26.2.20' (on the reverse)
gouache on paper
4¼ x 3 in. (10.8 x 7.7 cm.)
Executed on 26 February 1920.

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

The artist's estate.
Maya Widmaier Picasso, Paris, by descent
from the above.
Galería Paco Rebés, Barcelona.
Acquired from the above by the present
owner *circa* 1990

EXHIBITED:

Barcelona, Centro de Anticuarios, *Picasso*,
October 1986, no. 9 (illustrated).

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

Claude Picasso has confirmed the
authenticity of this work.



JACQUELYN MILLER MATISSE AN AMERICAN IN PARIS

Jacquelyn Miller was born on November 11th, 1940 to Floyd Roosevelt Miller and Clairiné Spence Miller. The middle of five siblings, she relocated with her family to Chicago in 1949.

In Chicago, with its many cultural diversions, Jacquelyn Miller developed interests which would influence her later career. She became interested in dance, both classical and modern, and she developed an interest in art through her many visits to the Art Institute. After college, she worked as a secretary, but after a few years, her wish to see the world became too strong and she packed a bag and left for Europe.

Arriving in Paris in 1966, she soon found work dancing for Roland Petit at the Casino de Paris. She also worked for many years as a house model for Yves Saint Laurent.

It was in Paris that she met and married Pierre-Noël (Peter) Matisse, youngest grandson of the artist and after this marriage in 1978, much of her life was devoted to Peter and their life together.

On Peter's death in 2006, she devoted her time to travel, often as a representative of the Matisse family, and spent time on various philanthropic activities. On her death in March 2018, she requested that the majority of her estate be given to charitable causes. Proceeds from the sale of her collection will benefit The Alzheimer's Research Institute, The National Foundation for Autism Research, Société Française du Cancer, and The Art Institute of Chicago.

Jacquelyn will be missed greatly by her many friends and her family.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*211

HENRI MATISSE (1869-1954)

Femme en robe et châle

signed 'Henri Matisse' (lower right)

pencil on paper

15¼ x 11½ in. (38.7 x 28.2 cm.)

Drawn circa 1921

£60,000-80,000

US\$80,000-110,000

€70,000-92,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above,
and thence by descent to the late owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*212

HENRI MATISSE (1869-1954)

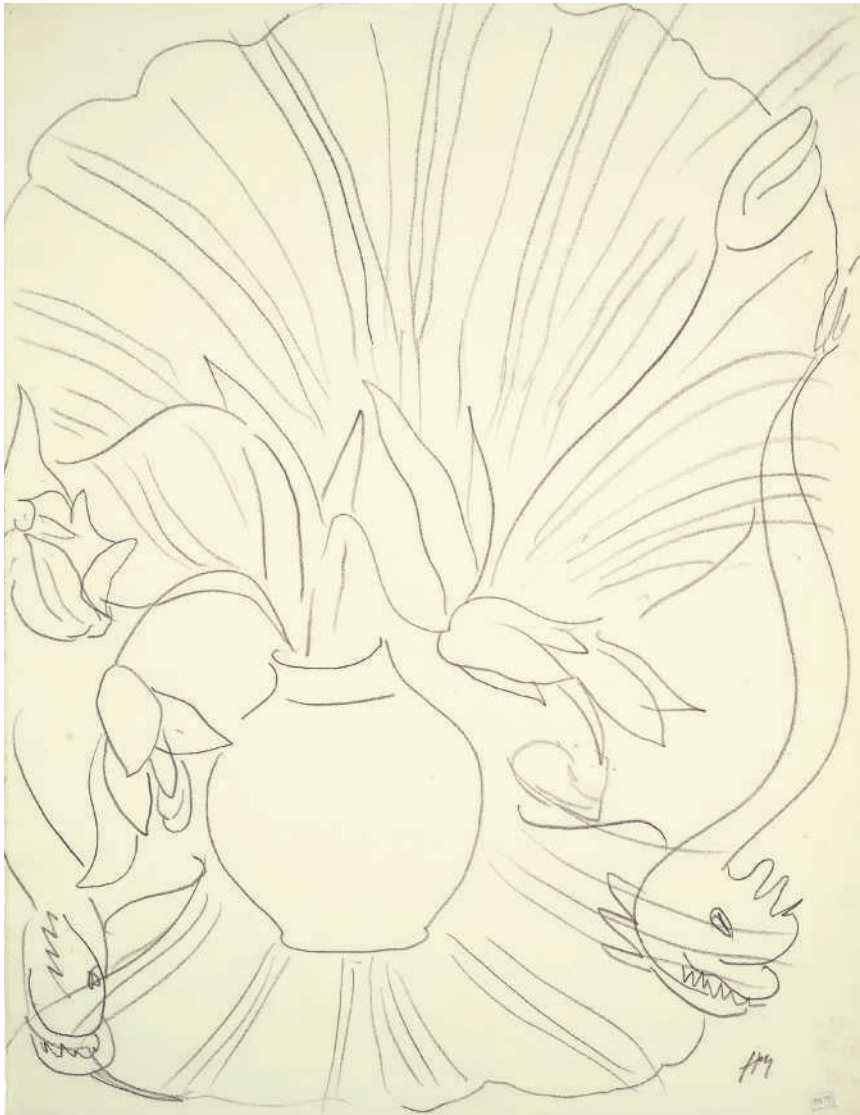
Femme au chapeau assise

signed with the initials 'HM' (lower right)
pen and India ink on paper
12¼ x 8 in. (31 x 20.3 cm.)
Drawn circa 1900

£15,000-25,000
US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above,
and thence by descent to the late owner.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*213

HENRI MATISSE (1869-1954)

Vase de fleurs sur fauteuil rocaille

signed with the initials 'HM' (lower right)

black Conté crayon on paper

20¾ x 16 in. (52.7 x 40.5 cm.)

Drawn in 1943

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.

Pierre-Noël Matisse, Paris, by descent from the above,
and thence by descent to the late owner.

EXHIBITED:

Taipei, National Museum of History, *Matisse: L'émotion du trait, le don de l'espace*, November 2002 - February 2003, p. 155 (illustrated).



Henri Matisse's studio.

*214

GUSTAV KLIMT (1862-1918)

Stehender Mädchenakt nach links, die Haare mit den Händen haltend (Standing Female Nude Turning Left, Holding her Hair)

signed 'GUSTAV KLIMT' (lower left)
black chalk and *estompe* on paper
17½ x 12½ in. (45.4 x 31.5 cm.)
Drawn in 1901

£200,000-300,000
US\$270,000-390,000
€230,000-340,000



Gustav Klimt, *Standing Female Nude (Study for the Three Gorgons, 'Beethoven Frieze')*, 1901. Albertina, Vienna.

PROVENANCE:

Carl Reininghaus, Vienna, by whom acquired directly from the artist in 1903.
August Lederer, Vienna, Győr & Hungary, by whom acquired from the above in 1915.
Erich Lederer, Vienna, Győr & Geneva, by descent from the above, until 1985.
Private collection; sale, Sotheby's, London, 13 June 2010, lot 118.
Wienerroither & Kohlbacher, Vienna, by whom acquired at the above sale.
Antal Post De Bekessy, Bethlehem, Pennsylvania, by whom acquired from the above, and thence by descent; sale, Sotheby's, London, 6 February 2014, lot 533.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Albertina, *Gustav Klimt: Zeichnungen, Gedächtnisausstellung*, October - December 1962, no. 45.

LITERATURE:

F. Novotny & J. Dobai, *Gustav Klimt*, Salzburg, 1967, p. 327.
M. Bisanz-Prakken, *Der Beethovenfries: Geschichte, Funktion und Bedeutung*, Salzburg, 1977, no. 20, p. 120 (illustrated p. 121; titled 'Studie für die mittlere der "Gorgonen" des ersten Entwurfes').
H.H. Hofstätter, *Gustav Klimt: Erotische Zeichnungen*, Cologne, 1979, no. 2, p. 84 (illustrated pl. 1).
A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. I, 1878-1903, Salzburg, 1980, no. 791, p. 236 (illustrated p. 237).



1540

R.



Executed in 1901, *Stehender Mädchenakt nach links, die Haare mit den Händen haltend* is an important preparatory drawing for Gustav Klimt's *Beethoven Frieze* for the Viennese Secession building. The Beethoven Exhibition took place at the Secession between April and June 1902 and marked a crucial turning point in Klimt's career. The artist's preceding state commission for three paintings to decorate the Great Hall of the University of Vienna – *Philosophy*, *Medicine* and *Jurisprudence* – sparked outrage due to the artist's use of nude women as a pictorial means of conveying the abstract concepts he had been asked to portray. The so-called 'Faculty Paintings', never installed in the space they were created for, would be Klimt's last public commission, and while such a scandalous outcome was certainly disappointing, Klimt's subsequent independence from state support allowed him to fully develop his unique style, as testified by the seminal *Beethoven Frieze* of 1902 that the present lot is a study for.

On the occasion of the fourteenth Secession exhibition, which was dedicated to the 75th anniversary of Ludwig van Beethoven's death, Klimt presented his 34-metre-long *Beethoven Frieze* as an interpretation of Beethoven's 9th Symphony by Richard Wagner. A total of twenty-one artists participated in the exhibition, orchestrated by Josef Hoffmann, the architect of the Secession building. A polychrome sculpture of Beethoven by Max Klinger formed the central image of the 'Gesamtkunstwerk', or total work of art, which emerged from the interplay of music, architecture, painting, sculpture and interior decoration, all revolving around Beethoven. With

nearly 60,000 visitors, the fourteenth exhibition was one of the Secession's greatest public successes.

Klimt's *Beethoven Frieze* was conceived as a celebration of humankind's desire for happiness in a suffering and tempestuous world in which one contends not only with external evil forces, but also with internal weaknesses. The frieze begins with a long wall of floating Genii, gliding female figures symbolising the longing for happiness, continues with a shorter end wall devoted to hostile forces, and is followed by the final wall where yearning for happiness finds appeasement in Poetry and five female figures representing the ideal realm, a place of pure joy, pure happiness, pure love. The frieze concludes with a choir of angels singing in paradise and the powerful image of a kissing couple.

The present lot depicts one of the three Gorgons that are portrayed on the left side of the frieze's central section which captures the dark, sinister side of human existence convulsed by evil, sickness, madness, death, lust and wantonness. The Gorgons were the daughters of Typhon, the monstrous serpentine giant and most deadly creature in Greek mythology who occupies much of the central part of the frieze with his ape-like head, hairy torso, wings and snakelike body. The Gorgons had hair made of living, venomous snakes and an ability to turn those who beheld them to stone.

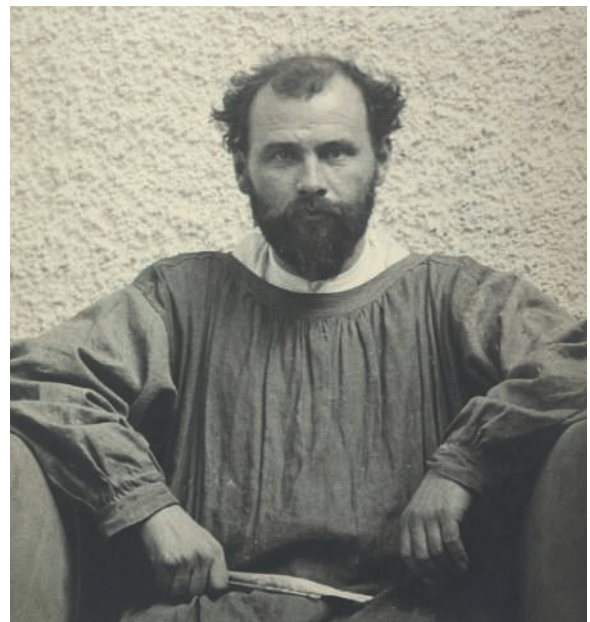
The Gorgon in the present work is portrayed as a sinuous, sexually provocative *femme fatale* with thick, untamed



Gustav Klimt, *Der Beethovenfries: Die feindlichen Gewalten*, 1902. Wiener Secessionsgebäude.

hair, flowing contours and a piercing look, determined and absent at once. With her entranced expression and relaxed posture, the nude woman encapsulates the allusions to sexuality and subconscious sides of the human psyche that Klimt captured like none other before him, scandalising the Viennese establishment on the one hand, and inspiring many admirers and peers on the other. Many artists were completely mesmerised by the frieze, including Auguste Rodin who, upon visiting the Secession exhibition, lauded the piece as 'so tragic and so divine'.

Like the *Beethoven Frieze* itself, the present work was acquired directly from the artist by the Viennese industrialist and art collector Carl Reininghaus in 1903. Reininghaus was an ardent supporter of Vienna's avant-garde artists including Gustav Klimt and Egon Schiele, and his ownership of the present work and other drawings by Klimt, at the time rarely seen outside the artist's studio, would have given Schiele a unique opportunity to view the master's work in the informal setting of the collector's home. The *Beethoven Frieze* and its preparatory drawings therefore mark a radical turning point not only in Klimt's career, but also in the development of the Viennese art scene at the turn of the century, and the generations of artists that followed. Many of the studies for the frieze now reside in museum collections, and the present work thus poses a unique opportunity to acquire a finely executed, striking drawing by the artist from one of the most momentous phases of his career.



Gustav Klimt inside the main hall of the 14th Vienna Secession exhibition, 1902

HENRI MATISSE (1869-1954)

Nu aux fleurs

signed with the initials 'HM.' (lower left)
charcoal on paper
15 x 11 in. (38 x 28 cm.)
Drawn in Nice in 1952

£70,000-100,000
US\$92,000-130,000
€80,000-110,000

PROVENANCE:

Galerie Schmit, Paris.
Acquired from the above by the present owner in October 2005.

Wanda de Guébriant has confirmed the authenticity of this work.

After completing the Vence Chapel commission in 1951, Matisse continued to conceive decorative projects in stained glass and tile relief. He divided his time between drawing in charcoal, brush and black ink, and using scissors to create cut-outs from hand-coloured papers. 'Paintings seem to be finished for me now,' he wrote to his daughter Marguerite Duthuit. 'I'm for decoration—there I give everything I can—I put into it all the

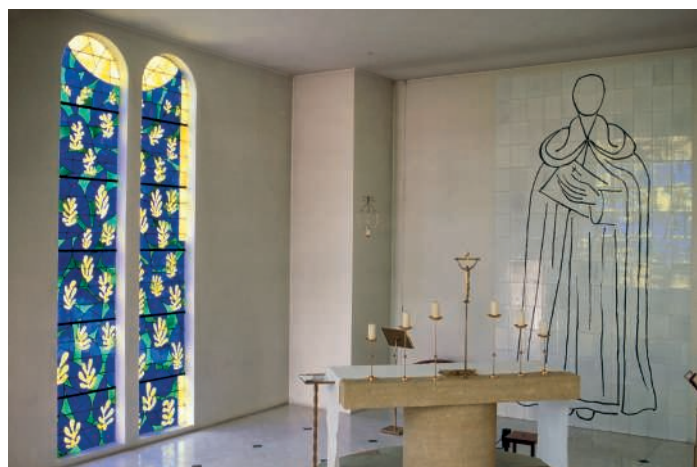
acquisitions of my life' (quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 428).

In his drawings Matisse turned to the figure, more often to portraiture. Matisse's subjects in this phase may appear female, male, or androgynous; individual character vies with essence for the total effect.

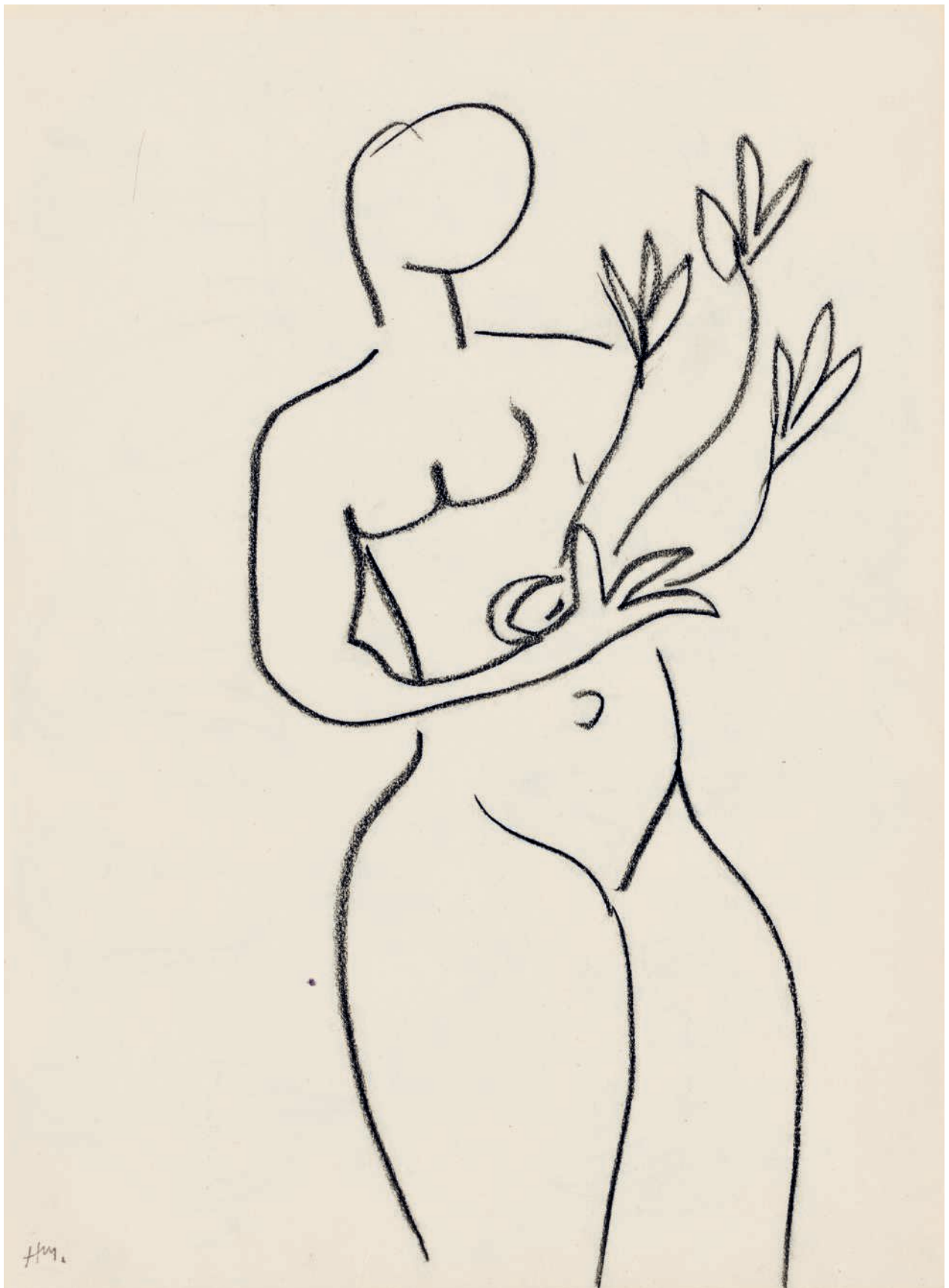
John Elderfield has called these late portrait drawings 'haunting and highly memorable works of art—such bare, exposed things. They illuminate, as does the late work in particular, with a very steady light, spreading to fill the sheet with an even radiance. And for all their power as images, their drawing is indeed

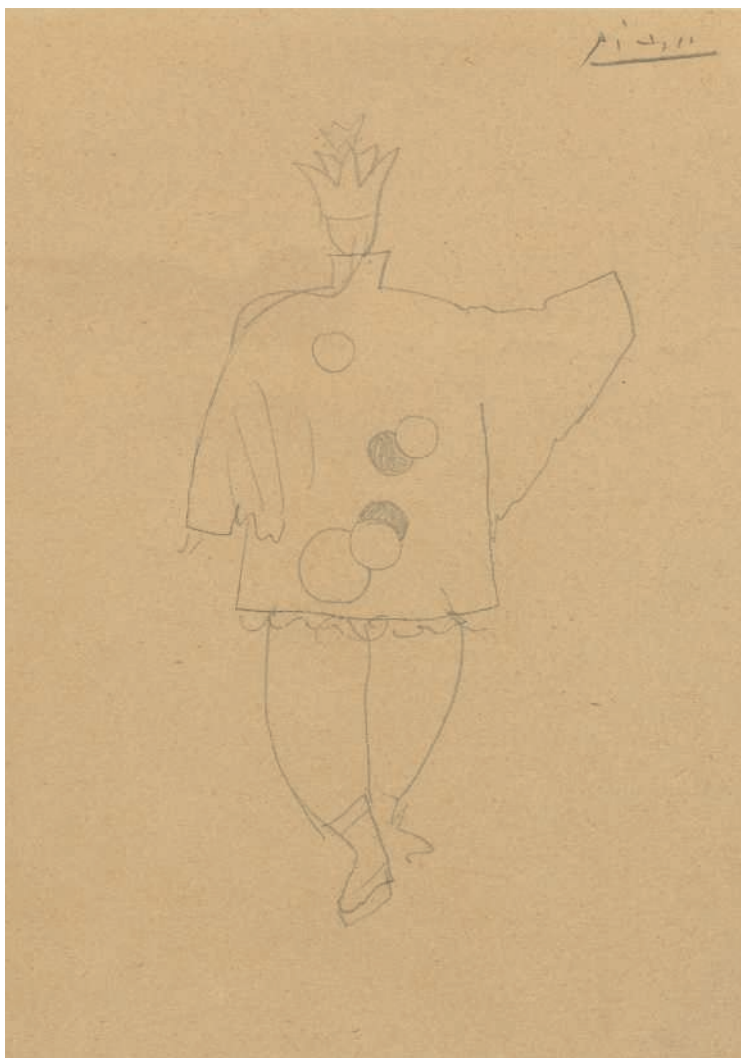
curiously unobtrusive: the fewest and swiftest of lines and the glowing sign is there' (*The Drawings of Henri Matisse*, exh. cat., London, 1984, p. 134).

Executed in 1952, *Nu aux fleurs* is a perfect expression of the *Bonheur de vivre* that Matisse persisted in portraying until the end of his life. The female figure is drawn with swift lines of charcoal typical of this final, prolific phase of the artist's career, and is reminiscent of the neat edges of his cut-outs. In her hands, the figure holds a bunch of flowers, a joyful recurrent theme in Matisse's *œuvre*, as well as a possible reference to the religious symbolism of his last masterpiece, the Vence Chapel.



The Chapel of the Rosary decorated by Henri Matisse.





THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ216

PABLO PICASSO (1881-1973)

Étude de costume pour 'le Magicien Chinois' dans le ballet "Parade", étude pour le dos du costume

signed 'Picasso' (upper right)
pencil on paper
10 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (27 x 20 cm.)
Drawn in 1917

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Léonide Massine, Paris.
The Fulda Gallery, Manchester.
Acquired from the above in 1972; sale, Bonhams, London,
4 April 2012, lot 21.
Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.



THE PROPERTY OF A CALIFORNIAN COLLECTOR

λ*217

MARC CHAGALL (1887-1985)

Deux têtes de jeunes femmes

signed 'Marc Chagall' (lower right)
gouache, pastel, pen and brush and India ink on paper laid down
on card
10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27.1 x 21 cm.)
Executed circa 1958

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

PROVENANCE:

Wally Findlay Galleries, New York.
Acquired from the above by the family of the present owner in
June 1967.

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

MARC CHAGALL (1887-1985)

Le bouquet sur fond bleu

signed 'Marc Chagall' (lower left)
gouache and pastel on paper
24 x 19 $\frac{5}{8}$ (61 x 49.8 cm.)
Executed in 1980

£180,000-250,000
US\$240,000-330,000
€210,000-290,000

'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour.'

– MARC CHAGALL

PROVENANCE:

Acquired by the present owner *circa*
1989-1990.

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

Executed in 1980, *Le bouquet* combines two distinct elements in Chagall's personal iconography that came to encapsulate his idea of romantic love: the amorous couple and the rich bouquet of flowers. Both themes had preoccupied Chagall throughout his career, with the former swiftly becoming an extension of the symbolic vocabulary of the artist's self-portraits with his beloved second wife Vava. The embracing pair of figures are boldly placed in the foreground, offset magnificently by the floral yellows, pinks and reds of the flowers, as they emerge from the within densely filled composition amongst a burst of green foliage. The ethereal female nude and her lover embrace underneath this bursting bouquet to the right, opposite a bottle of wine and his empty chair to the left, painting a distinctively romantic air, perhaps alluding to the happiness, love and contentment that Chagall felt at this time as he enjoyed an idyllic life in the South of France with Vava.

The explosion of colour that so often characterises his bouquets allowed Chagall to manipulate dramatic contrasts and subtle harmonies with aplomb, particularly when, as in the present work, he sets his flowers against a striking background of deep blue, emblematic of the richness of his palette. Indeed, *Le bouquet* highlights the profound impact the Côte d'Azur had on the artist, and the manner in which the tranquil atmosphere and beautiful landscapes of the South of France came to influence his painting. As Franz Meyer, Chagall's biographer and son-in-law, explained: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519). In *Le bouquet* Chagall uses a sumptuous and effervescent blue throughout the composition, evoking the bright, azure light that filled the town, while the lush vitality of the foliage

and red flowers highlight the sense of abundance and plenitude that radiated from the Provençal landscape. Chagall most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant colours and heady scent.

Although Chagall insisted throughout his career that it was not his intention to create paintings which were symbolic in nature, the autobiographical lexicon inherent in his works is certainly hard to ignore. *Le bouquet* was painted at a time when Chagall had achieved happiness in his romantic life, and was enjoying professional success as well. In *Le bouquet*, this joyful exuberance - along with a wistful reminder of the artist's youth - is readily apparent.





PROPERTY FROM A PRIVATE BOLIVIAN COLLECTION

λ219

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Le chat bolivien

signed, dated and inscribed 'Tsuguharu' in Japanese and 'Foujita 1932 LA PAZ' (along the upper edge)
watercolour, pen and ink and wash on paper
8¾ x 6¾ in. (22.2 x 17 cm.)
Executed in 1932

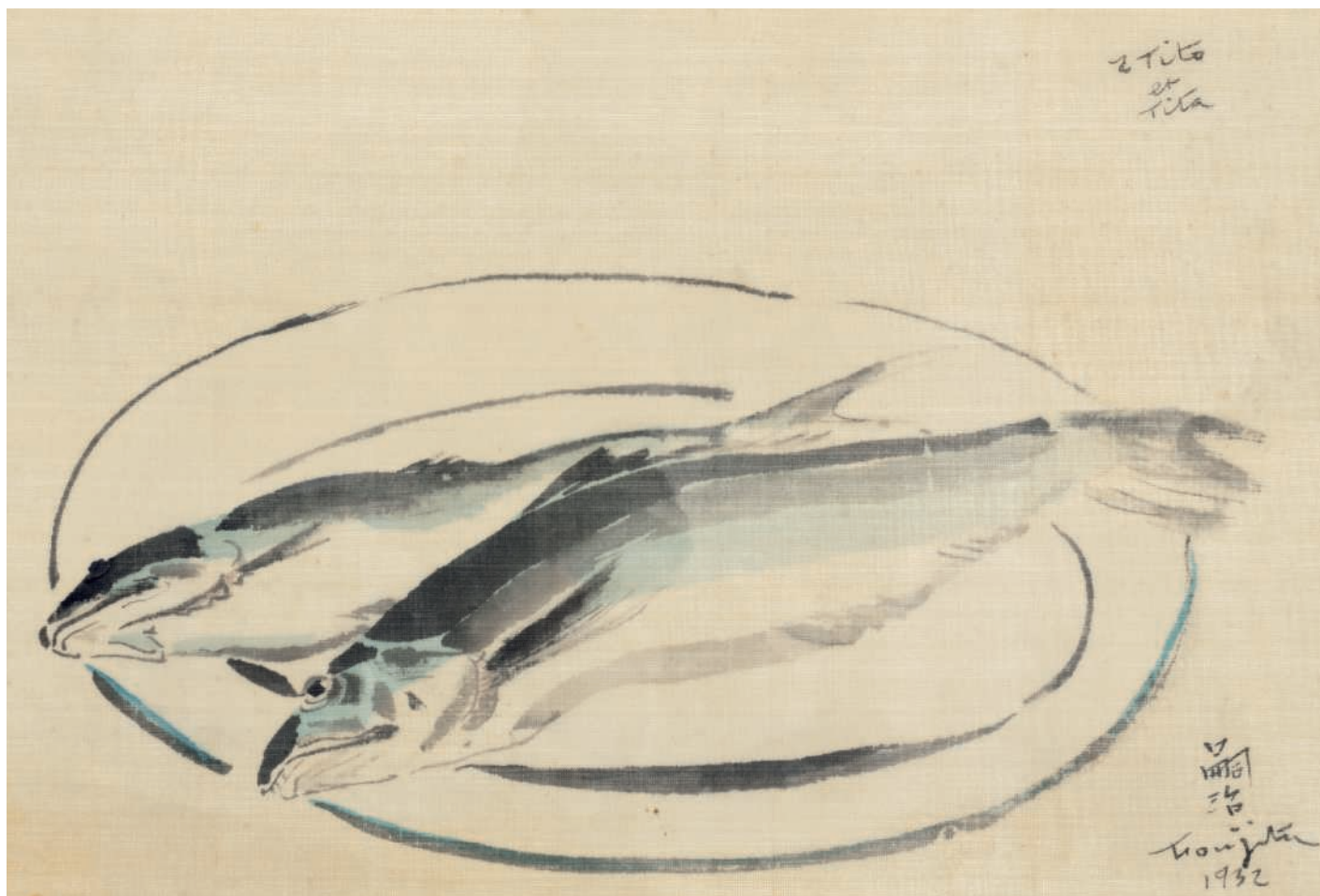
£5,000-8,000
US\$6,600-10,000
€5,800-9,100

PROVENANCE:

Private collection, Bolivia, by whom probably acquired directly from the artist in 1932.
Óscar Crespo Alborta, La Paz, by whom acquired *circa* 1990.

Sylvie Buisson has confirmed the authenticity of this work.

This group of three works by Foujita (see lots 220 & 322) were executed in Bolivia, where the artist escaped to, from Paris, in 1932 with a young model called Madeleine (see lot 322).



PROPERTY FROM A PRIVATE BOLIVIAN COLLECTION

λ220

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Nature morte aux poissons

signed and dated 'Tsuguharu' in Japanese and 'Foujita 1932' (lower right) and inscribed 'à Tito et Tita' (upper right)
watercolour on silk
11½ x 15½ in. (28.2 x 39.4 cm.; irregular)
Executed in 1932

£2,000-3,000
US\$2,700-3,900
€2,300-3,400

PROVENANCE:

Private collection, Bolivia, by whom probably acquired directly from the artist in 1932.
Óscar Crespo Alborta, La Paz, by whom acquired *circa* 1990.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 32.140, p. 329 (illustrated; with incorrect measurements).

Sylvie Buisson has confirmed the authenticity of this work.

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Les danseuses

signed 'Foujita' in Japanese and 'T. Foujita' (lower right)
watercolour and pen and ink on paper
12 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (32.8 x 47.5 cm.)
Executed in 1920

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Anonymous sale, Sotheby's, New York,
12 May 1993, lot 337.
Anonymous sale, Sotheby's, London,
8 December 1999, lot 312.
Acquired at the above sale by the
present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II,
Paris, 2001, no. 20.17, p. 179 (illustrated; with
incorrect measurements).



AMEDEO MODIGLIANI (1884-1920)

Buste de cariatide

pencil and blue wax crayon on paper
10½ x 8 in. (26.7 x 20.3 cm.)
Drawn circa 1913-1914

£55,000-80,000

US\$72,000-100,000
€63,000-91,000

PROVENANCE:

André Level, Paris.
Galerie Bernheim-Jeune, Paris (no. 25549),
by whom acquired from the above on 26
October 1928.
M. Knoedler & Co., Inc., New York, by whom
acquired from the above on 18 June 1929.
Jere Abbott, Northampton, Massachusetts,
by 1940.
Acquired by 1992; sale, Christie's, New York,
10 May 2001, lot 120.
Acquired at the above sale; sale, Bonhams,
London, 23 June 2016, lot 17.
Acquired at the above sale by the
present owner.

EXHIBITED:

Tokyo, Fujikawa Galleries, *Les aquarelles et les
dessins des maîtres étrangers*, 1992, no. 21.

LITERATURE:

O. Patani, *Amedeo Modigliani: Catalogo
generale, sculture e disegni 1909-1914*, Milan,
1992, no. 199, p. 182 (illustrated).
G.-P. & F. Dauberville, *Modigliani: Amedeo
Modigliani chez Bernheim-Jeune*, Paris, 2015,
no. 65, p. 168 (illustrated p. 169).

Attracted by the electric atmosphere
of Paris in the early Twentieth century,
Amedeo Modigliani was a proud member
of the *bohème* community. He first
devoted himself to sculpture and shared
an interest for African and Khmer art
with his respected peers, Constantin
Brancusi and Pablo Picasso. Making
his way through uncharted territory, he
started to draw his series of caryatids,
most likely in preparation of his sculptures.
Nevertheless, we can feel the artist
indulging his imagination in these
drawings to the point that they become
more than a mere project draft. Indeed,
this drawing of a bust slightly distances
itself from the elongated and imposing
faces chiselled by Modigliani. Despite the
display of a typical mask-like figure, the
character also shows organic elements,
as if Modigliani could not help attributing
flesh, arms and bosom to his caryatid.
The spontaneity of Modigliani's works
on paper allows the viewer to enter the
utmost intimate thoughts of the artist.
Originally inspired by the rigidity of

architectural ornaments, the present lot
reveals an almost Pygmalion reverie, filled
with the open sensuality Modigliani was
renowned for.

Besides his talent, Modigliani's
reputation for controversy might have
been a reason why André Level was
captivated by this caryatid. In his
memoirs, the influential art collector
recalled how he met the artist in a café in
Montparnasse sometime in the autumn
of 1914, and bought his drawings at once.
Level, initiator of the artist's resale right
and speculative associations of buyers
with his 'La Peau de l'Ours' venture, had a
trained eye for investments and taste for
subversive art. Naturally, Level befriended
'Modi' and was an important patron to
the artist, as his personal sale at Hôtel
Drouot on 3 March 1927 demonstrates.
From Paris, *Buste de cariatide* crossed
the Atlantic, through important dealers
including Bernheim-Jeune and Knoedler,
to sit in the personal collection of Jere
Abbott, the first associate director of
the Museum of Modern Art in New
York. It seems that through his career
as an art history professor, Abbott kept
this drawing of the caryatid for himself,
whereas other pieces from his collection
were used for didactic purposes. With
its almond shaped eyes, voluptuous pose
and sculptural yet subtle sensuality, the
present drawing gathers all the elements
of Modigliani's signature style.



Pablo Picasso, *Portrait d'André Level*, 1918.
Sold, Christie's, Paris, March 22 2018 (€87,500).



*223

ALBERTO GIACOMETTI (1901-1966)

*Femme nue debout (recto);
Bouquet dans un vase (verso)*

signed 'Alberto Giacometti' (lower right)
pencil on paper
17¼ x 10⅞ in. (45.2 x 27.7 cm.)
Drawn circa 1948-1949

£250,000-350,000
US\$330,000-460,000
€290,000-400,000



(verso)

PROVENANCE:

Private collection, Europe.

Werner & Nelly Bär, Zurich; sale, Sotheby's, London, 23 June 1993, lot 334.

Galerie Jan Krugier, Geneva (no. JK 5236), by whom acquired at the above sale, and thence by descent; sale, Sotheby's, London, 6 February 2014, lot 2014.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Jan Krugier Gallery, *Drawing in Space*, November 2007 - January 2008.

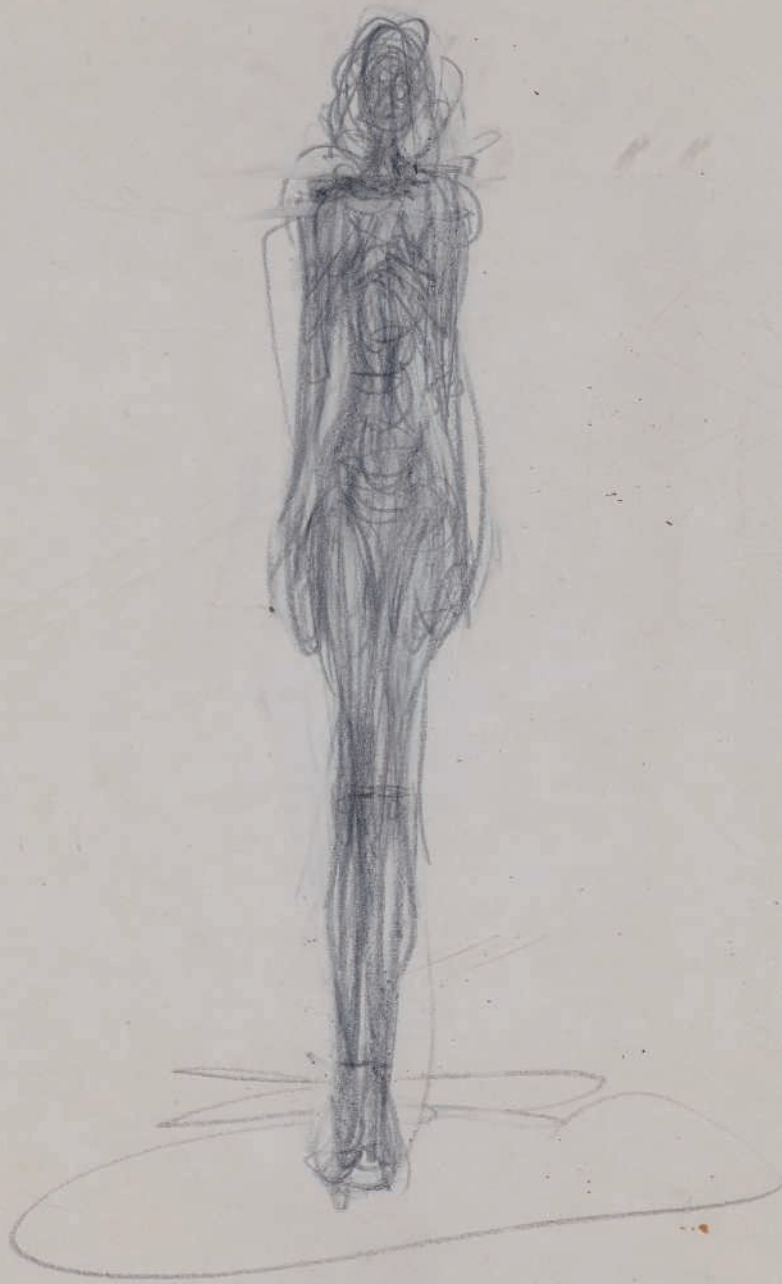
Munich, Kunsthalle der Hypo-Kulturstiftung, *Das Ewige Auge, Von Rembrandt bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, July - October 2007, no. 216 (recto & verso illustrated).

LITERATURE:

Exh. cat., *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, Berlin, 1999, p. 402 (illustrated).

Exh. cat., *The Timeless Eye: Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, Peggy Guggenheim Collection, Solomon R. Guggenheim Foundation, Venice, 1999, p. 402 (illustrated).

The Alberto Giacometti Database, no. 2814.



Alberto Giacometti H.



Alberto Giacometti, *Femme debout*, 1952 cast in 1969.
Collection Foundation Alberto and Annette Giacometti, Paris.

The present highly worked drawing depicts an exquisite *Nu debout* on the *verso* and a large bouquet in an interior, *recto*. Drawn *circa* 1948-1949, it can be placed squarely in the critical period of Giacometti's career not long after the end of the Second World War, a time when he was creating his most celebrated and iconic works. When the sculptor returned to Paris from Switzerland in 1945, his entire wartime production had consisted of tiny heads and figures that fit into six small matchboxes he carried in his pockets. In a letter to Pierre Matisse, written in 1947 and published in the New York exhibition catalogue the following year, Giacometti observed that 'a large figure seemed to me false and a small one equally unbearable, and then often they became so tiny that with one touch of my knife they disappeared into dust. But head and figures seemed to me to have a bit of truth only when small. All this changed a little in 1945 through drawing. This led me to want to make larger figures, but then to my surprise, they achieved a likeness only when tall and slender.'

By 1946 Giacometti had begun to draw elongated figures, in a rough match-stick style at first and then in a more compact but still wraithlike manner. He drew, rubbed and erased, and slowly built up a translucent skein of pencil lines that evoked the figure as he saw it, situated in the space before him, narrow in relation to his field of vision, and without mass or weight. Christian Klemm observed that 'the frontal female figures rise from the ground like visions and are fixed to paper with almost convulsive intensity' (in exh. cat., The Museum of Modern Art, New York, 2001, p. 150).

The nudes of the early 1950s are more robust and full-bodied than those he had rendered previously. Jacques Dupin has written that 'the figures and heads are obtained by dense curved

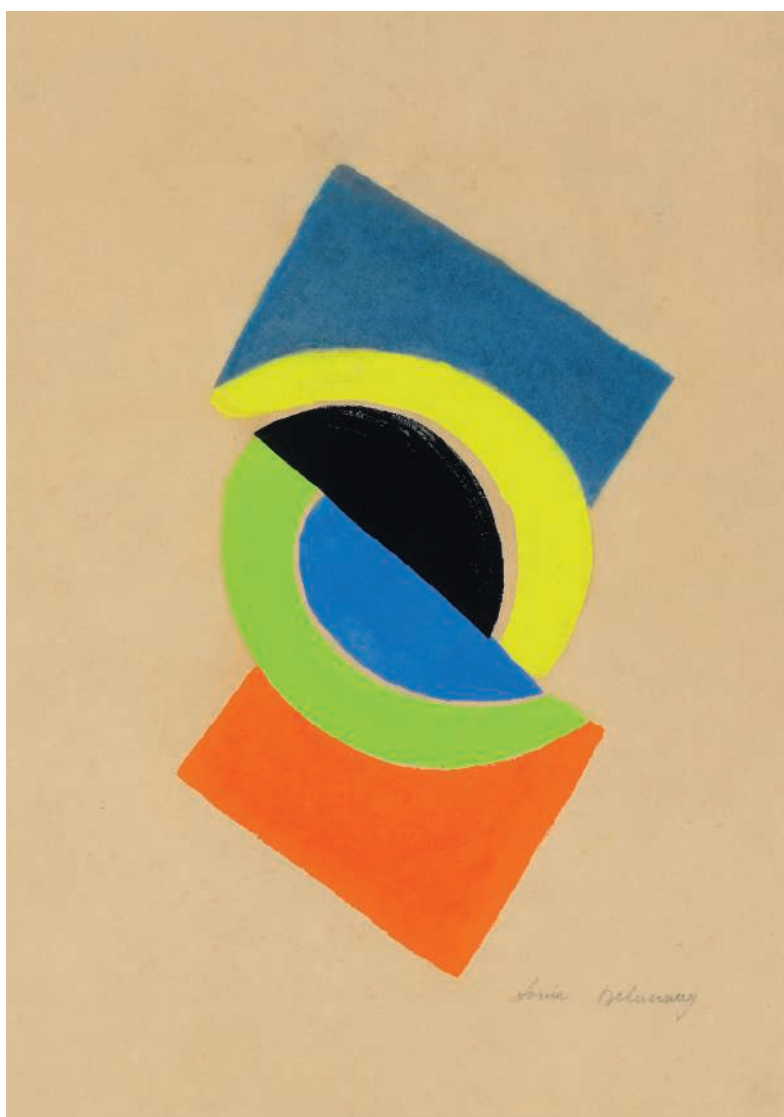
lines, fluid and nervous, a mesh of lines which appear subject to a circular, or more precisely, centripetal force. In its rapid whorls, the drawing carves out depth, or rather breathes it in, opens itself to it and renders it active between the strokes. It is, though, a force issuing from within beings or things gushes out like a fluid through the interstices of the drawing and the porousness of forms. The interruptions and accumulations of line are never felt as superfluous repetitions and incongruous stops since they are equivalent to the eye's mobility. They contribute to give the objects this trembling, this feeling of truth and life' (in *Giacometti: Three Essays*, New York, 2003, pp. 32-33). The space that surrounds the female figure in the present drawing, defined only by a curved line that Giacometti drew with a single quick stroke of the pencil, presses inward on the figure, acting as if to force her arms to her side and squeeze the body into a narrow, towering silhouette. In *The Search for the Absolute*, his essay about Giacometti in the Pierre Matisse catalogue, Jean-Paul Sartre wrote, 'this woman moves within the indivisibility of an idea or of a sentiment, she has no parts, she appears totally and at once. It is to give sensible expression to this pure presence, that Giacometti resorts to elongation' (in 'The Search for the Absolute', *Alberto Giacometti Sculptures, Paintings and Drawings*, exh. cat., New York, 1948).

These nude female figures owed little if anything to the conventions of the subject. Posed frontally as in the present work, rigidly seated or standing bolt upright, his women display nothing like the flowing contours of a Matisse odalisque, the clever and deforming linear machinations of a late Picasso nude (for which that artist did not actually work from a model), or the frenzied slashes of a de Kooning bather. Giacometti's female nude exists apart from all this. She is absolutely naked; she is completely and utterly exposed, even semi-transparent. She possesses an extraordinarily commanding presence like no other in modern art. She is towering, majestic, imperturbable, distant and untouchable. Like a religious icon, she completely dominates the space she inhabits. She stares outward; she appears impassive, yet her presence is confrontational. Jean-Paul Sartre wrote that she is 'a woman complete, glimpsed, furtively desired, a woman who moved away and passed given, refused, near, far, a woman complete whose delicious plumpness is haunted by a secret thinness, and whose terrible thinness by a suave plumpness, a complete woman, in danger on this earth, and who lives and tells us of the astonishing adventure of the flesh, our adventure. For she, like us, was born' (*op. cit.*).

It was essentially from the conception and realization of these extraordinary drawings that Giacometti's large standing figure sculptures took their form and came into being. Klemm has written that 'with these weightless elongated figures, Giacometti extended an age-old tradition of imagining man and woman as symbolic representations of the elemental. The work limited to the core of human existence is symptomatic of a post-war era that was seeking out grounds for a new start, however minimal these might be. The lofty verticality of Giacometti's figures, combined with their exquisite fragility, creates a tension with the base materiality of their composition that works to reflect the human condition caught between dignity, vulnerability and ultimate fallibility' (*op. cit.*, p. 150).

Portrait of Sculptor Alberto Giacometti.





THE PROPERTY OF A PRIVATE GERMAN COLLECTOR

λ224

SONIA DELAUNAY (1884-1979)

Rythme couleur

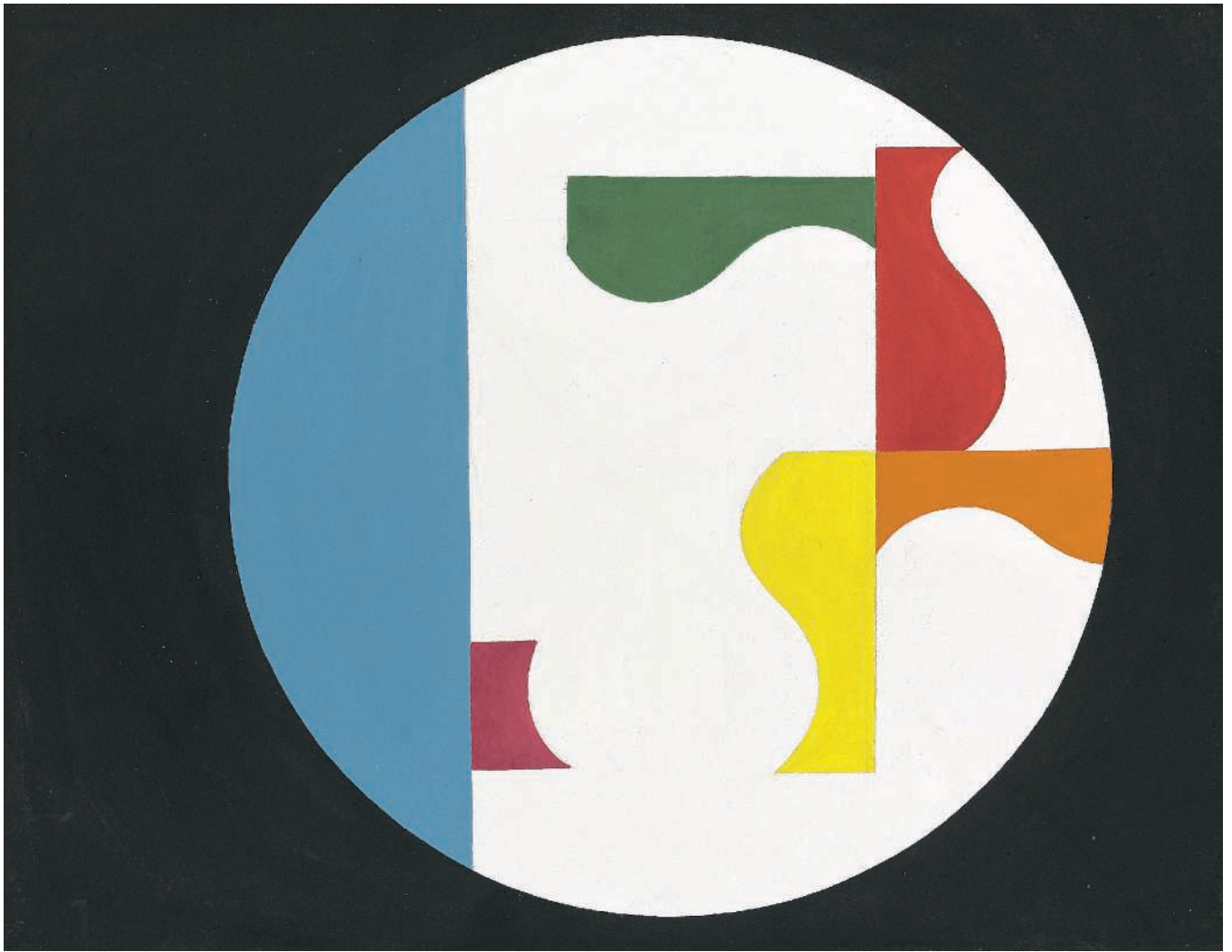
signed 'Sonia Delaunay' (lower right)
gouache on paper
20½ x 14⅞ in. (52.2 x 37.7 cm.)

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

PROVENANCE:

Eric Delaunay (the artist's grandson), Paris, by descent from the artist.
Private collection, Frankfurt, by whom acquired from the above in 1986, and thence by descent to the present owner.

Jean-Louis Delaunay and Richard Riss have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*225

SOPHIE TAEUBER-ARP (1889-1943)

Composition dans un cercle blanc sur fond noir

gouache on paper
10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (27 x 35 cm.)
Executed in 1936

£20,000-30,000
US\$27,000-39,000
€24,000-35,000

PROVENANCE:

The artist's estate (no. 1936/4).
Acquired from the above by the parents of the present owner by 1948,
and thence by descent.

EXHIBITED:

Aargau, Kunsthaus, *Sophie Taeuber-Arp, zum 100. Geburtstag*, April - May 1989, this exhibition later travelled to Lugano, Museo Cantonale d'Arte, May - July 1989; Museum der Stadt Ulm, July - September 1989; and Kunstmuseum Bochum, September - October 1989.

LITERATURE:

G. Schmidt, *Sophie Taeuber-Arp*, Basel, 1948, no. 1936/4, p. 139.

The Stiftung Hans Arp und Sophie Taeuber-Arp has confirmed the authenticity of this work.

λ*226

FERNAND LÉGER (1881-1955)



Maquette pour la façade du Musée de Biot

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

gouache and pencil on paper

14¾ x 43¾ in. (37.3 x 110 cm.)

Executed in 1952-1954

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

The artist's estate.

Nadia Léger & Georges Bauquier, by descent from the above, and

thence by descent.

Private collection, France, by whom acquired from the above in 2005;
sale, Sotheby's, Paris, 4 June 2014, lot 33.

Acquired at the above sale by the present owner.

EXHIBITED:

Mons, Musée des Beaux-Arts, *Art et sport: De Toulouse-Lautrec, Picasso, Magritte, Hockney aux nouveaux fauves*, March - June 1984, no. 18.

The present work is a large, fully elaborated gouache maquette for one of the superb mosaics that cover the building of the Léger Museum in Biot.

At the end of his life, Fernand Léger acquired a property near the village of Biot, near the Côte d'Azur. After his death in 1955, his widow Nadia and their close friend Georges Bauquier decided to create a museum on this site that would pay tribute to the artist's legacy and raise awareness of his *œuvre*. The building was designed by the architect Andreï Svetchine and its façade was crowned with a monumental mosaic celebrating sport, that Léger had recently designed for an aborted project to decorate Hannover stadium. In 1968, the museum was donated to the French State, along with several hundred works of the artist; it is now a National Museum.

Maquette pour la façade du Musée Biot was executed in the early 1950s for the Hannover project and shows the first apparition of the iconic motifs that would eventually adorn the museum that bears his name.



Musée National Fernand Léger, Biot, including the mosaic and ceramic project originally intended for the entrance to the Hannover cycling stadium, 1958-60. Executed by Lino and Heidi Melano, monumental low reliefs in white ceramic, pattern outlined in black, by Claude and Roland Brice.

PABLO PICASSO (1881-1973)

Mangeuse de pastèque

signed, dated and numbered '27.12.66. III
Picasso' (upper right)
crayon on paper
21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (55 x 46 cm.)
Drawn on 27 December 1966

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

PROVENANCE:

Galerie Louise Leiris [Daniel Henry Kahnweiler], Paris, by whom
acquired directly from the artist in 1968 (no. 61.213-092199).
Private collection, Spain, by whom acquired from the above.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris, *Picasso: Dessins 1966-1967*, February -
March 1968, no. 7, p. 8 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXV, *Œuvres de 1965 à 1967*, Paris, 1972,
no. 242 (illustrated pl. 115).
C. Rodríguez-Aguilera, *Picassos de Barcelona*, Barcelona, 1974, no.
1131, p. 239 (illustrated p. 212).

The present work belongs to a series of drawings focusing on
similar subjects executed by Pablo Picasso between December
1966 and February 1967, shortly after the major retrospective
of his work held at the Grand Palais in Paris. Living with
Jacqueline Roque in Mougins, Picasso was at the time already
recognised as one of the greatest and most renowned masters
of the 20th Century. At this late, yet prolific period in his career,
the notion of measuring himself against the great artists of
the past came to play a pivotal role in his artistic production.
Drawing inspiration from various sources, including the *œuvre*
of Baroque and Dutch Golden Age masters, Picasso closely
studied both pastoral as well as mythological scenes taking
place in bucolic settings.

Mangeuse de pastèque is perhaps one of the first works
featuring the motif of a watermelon eater, which was later
developed into a set of thematic drawings featuring flutists
and *kriophoros*-type figures alongside male and female nudes
consuming slices of watermelon. Works from this series have
a close link to the Mediterranean tradition and the vision of
Virgil's Arcadia. As is typical of Picasso's late compositions,
the female watermelon eater is assembled with a disregard for
grace and correctness of perspective. Her facial features are
completely obscured by thick curls of hair, demonstrating her
primitive, almost Bacchanalian nature.



Pablo Picasso, *Mangeuse de pastèque et homme écrivant*, 1965.
Sold, Christie's, New York, 6 May 2014 (\$8,005,000).

27.12.66.
III

Piero





228

GEORGE GROSZ (1893-1959)

Selbstverständlich

numbered and inscribed 'no. 7 Selbstverständlich' (lower right);
with the *Nachlass* stamp and numbered '3-116-5' (on the reverse)
reed pen and pen and ink on paper
25¼ x 18⅞ in. (64 x 48 cm.)
Drawn in 1929

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

The artist's estate.
Galerie Wilfried Uterman, Dortmund.
Anonymous sale, Karl & Faber, Munich, 11 June 2010, lot 891.
Acquired at the above sale by the present owner.

EXHIBITED:

Salzburg, Galerie Welz, *George Grosz*, July - September 1975,
no. 39 (illustrated).
Munich, Galerie Ilse Schweinsteiger, *George Grosz*, summer 1977,
no. 96 (illustrated).

LITERATURE:

G. Franzke, *Gesänge gegen bar: Chansons und Gedichte mit
Zeichnungen von George Grosz*, Dresden, 1931, p. 38 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.



229

OSKAR SCHLEMMER (1888-1943)

Dunkle Figur im Vordergrund

pencil on paper
8 $\frac{5}{8}$ x 5 $\frac{1}{4}$ in. (21.8 x 13.4 cm.)
Drawn in 1930

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

Galerie Ziegler, Zurich.
H.W. Fichter Kunsthandel, Frankfurt.
Acquired from the above by the present owner in April 2006.

LITERATURE:

W. Grohmann, *Oskar Schlemmer: Zeichnungen und Graphik*,
Œuvre-katalog, Stuttgart, 1965, no. ZB 304, p. 265 (illustrated p. 264)

PAUL KLEE (1879-1940)

Figurine "der Tod" (Figurine "Death")

signed 'Klee' (lower right), dated, numbered and inscribed '1927 G. 8.
Figurine "der Tod"' (on the artist's mount)
oil transfer drawing on paper laid down on the artist's mount
sheet: 18½ x 11½ in. (46 x 30 cm.)
artist's mount: 25 x 17¼ in. (63.5 x 43.7 cm.)
Executed in 1927

£70,000-100,000
US\$93,000-130,000
€81,000-110,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by whom acquired from the above in 1946.
Hans & Erika Meyer-Benteli, Bern.
Galerie Rosengart, Lucerne, by whom acquired from the above in 1955.
Karl Julius Anselmino, Wuppertal, by whom acquired from the above in 1956.
Acquired from the above by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *Paul Klee*, March - April 1930, no. 32, p. 15.
Liège, A.P.I.A.W. Section de Liège, *Paul Klee, Man Ray*, September - October 1948, no. 38.
Dessau, Anhaltische Gemäldegalerie, *Wassily Kandinsky und Paul Klee: Eine Malerfreundschaft in Dessau*, February - May 2000, no. 10 (illustrated).
Münster, Westfälisches Landesmuseum, *Klee - Winter - Kirchner: 1927-1931*, January - March 2001, p. 154 (illustrated p. 127); this exhibition later travelled to Munich, Pinakothek der Moderne, March - April 2001.
Kyoto, National Museum of Art, *Paul Klee: Art in the Making*, March - May 2011, no. 71 (illustrated); this exhibition later travelled Tokyo, National Museum of Art, May - July 2011.
On loan to the Bayerische Staatsgemäldesammlungen München, 1976-2017 (loan no. L1667).

LITERATURE:

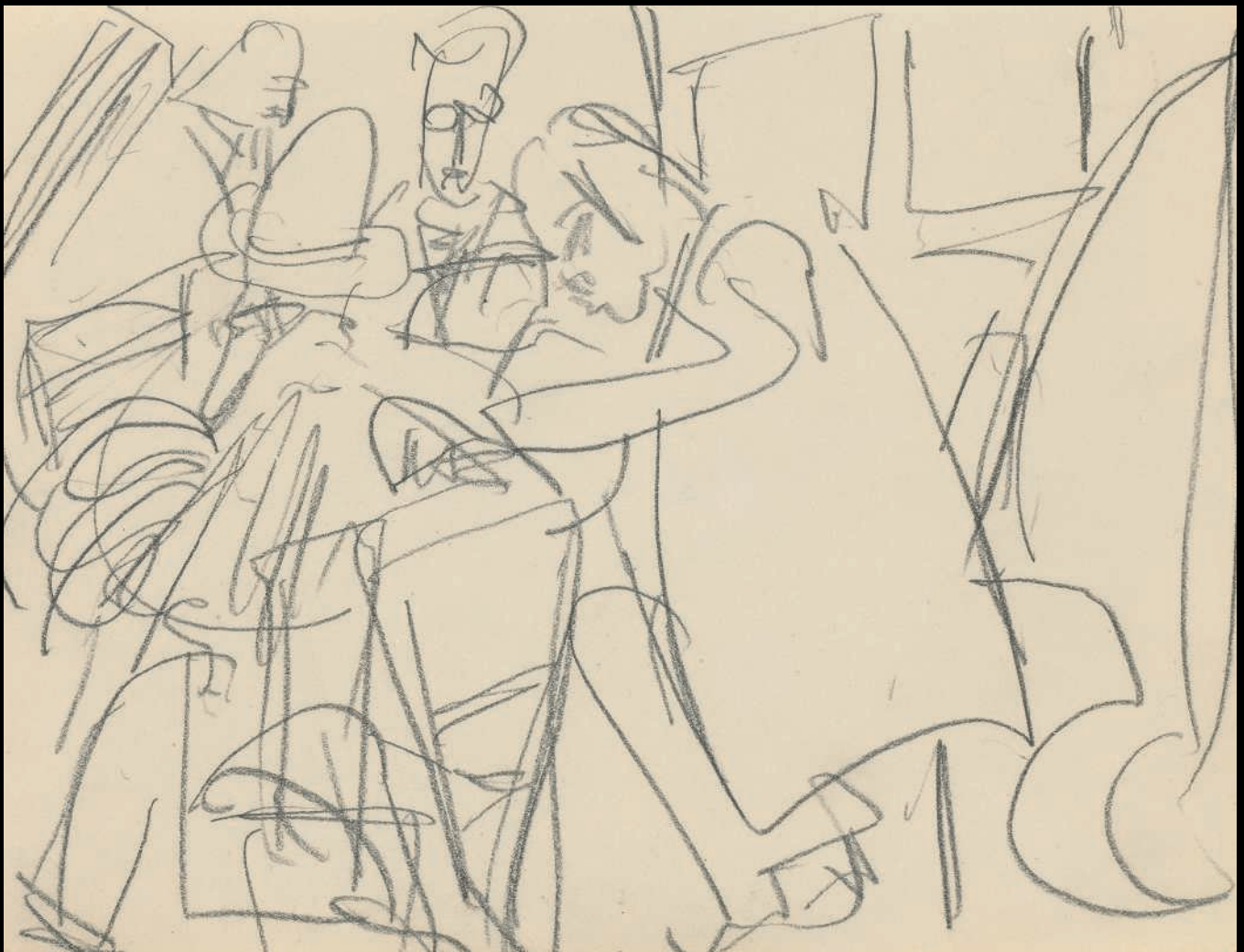
W. Grohmann, *Paul Klee: Handzeichnungen 1921-1930*, Potsdam & Berlin, 1934, no. 126, pp. 13-15 (illustrated).
W. Grohmann, *The Drawings of Paul Klee*, New York, 1944, p. 15 (illustrated p. 17).
W. Grohmann, *Paul Klee: Handzeichnungen II, 1921-1930*, Bergen, 1948, no. 126, pp. 13-15 (illustrated).
J. Büchner, 'Zu den Gemälden und Aquarellen von Paul Klee im Wallraf-Richartz-Museum', in *Wallraf-Richartz-Jahrbuch*, vol. 14, 1962, pp. 359-374 (illustrated p. 362).
Dover Publications, ed., *Klee Drawings: 60 Works by Paul Klee*, New York, 1982, p. 34.
E. Franz, 'Gestaltung und Gestaltlosigkeit bei Klee, Winter und Kirchner zu Ende der 20er Jahre', in exh., *Klee - Winter - Kirchner: 1927-1931*, Munich, 2001, pp. 114-125 (illustrated p. 123).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. V, 1927-1930, Bern, 2001, no. 4382, p. 117 (illustrated).
M. Baumgartner, F. Eggelhöfer, C. Hopfengart & E. Wiederkehr Sladeczek, exh. cat., *A Collector's Eye on Paul Klee*, Bern, 2008, pp. 12-92 (illustrated p. 55).



Paul Klee, *Allegorische Figurine (Verblassung)*, 1927. Private collection.



Klee



PROPERTY FROM A PRIVATE GERMAN COLLECTION

231

ERNST LUDWIG KIRCHNER (1880-1938)

Im Caféhaus

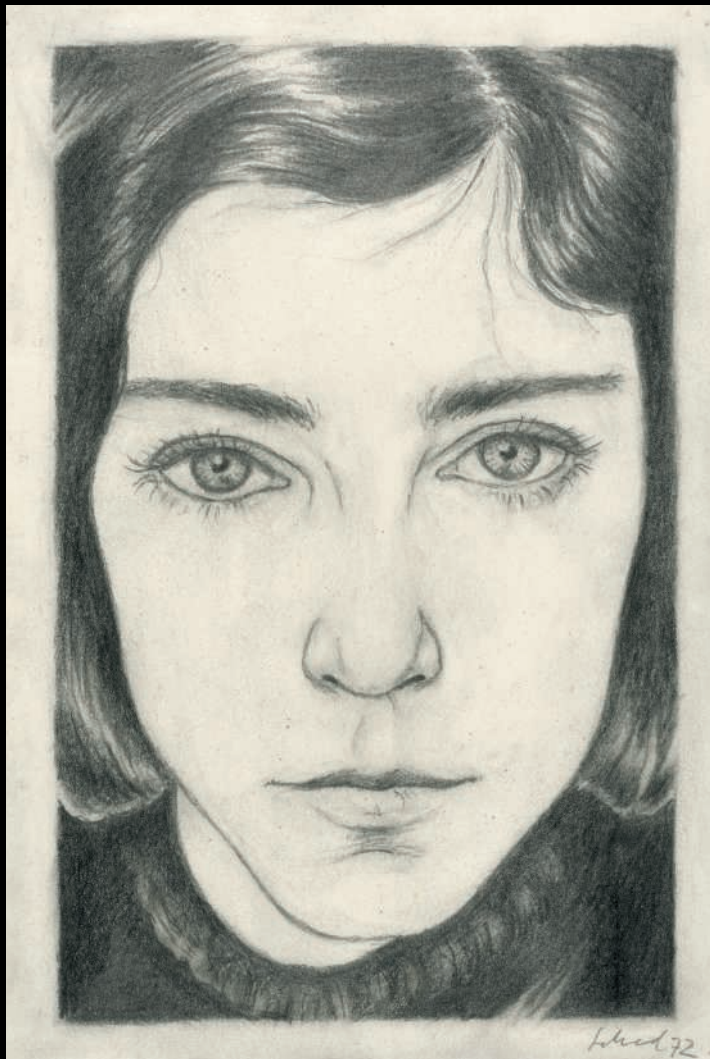
pencil on paper
6⅞ x 8¼ in. (16 x 21 cm.)
Drawn in 1916

£5,000-8,000
US\$6,600-11,000
€5,800-9,200

PROVENANCE:

Galerie von Abercron, Munich.
Acquired from the above by the present owner.

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

232

CHRISTIAN SCHAD (1894-1982)

Eva

signed and dated 'Schad 72' (lower right)
pencil on paper
8¼ x 5⅞ in. (20.8 x 14.9 cm.)
Drawn in Keilberg in 1972

£5,000-7,000
US\$6,600-9,200
€5,800-8,100

PROVENANCE:

Private collection, Europe.
Anonymous sale, Karl & Faber, Munich, 3 December 2010, lot 468.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Museum des 20. Jahrhunderts, *Christian Schad: Das graphische Werk und Schadographien*, 1978.
Berlin, Staatliche Kunsthalle, *Christian Schad Retrospektive*, June - August 1980.

Wedel, Ernst Barlach Museum, *Christian Schad: Werkschau*, 1999-2000.

Berlin, Haus am Waldsee, *Christian Schad: Vom Expressionismus zum Magischen Realismus*, 1999; this exhibition later travelled to Leipzig, Museum der bildenden Künste, 2000.

Erfurt, Kunsthalle, *Christian Schad: Die Magie des Realen*, 2000-2001.

Wolfsburg, Städtische Galerie, Schloss Wolfsburg, *Christian Schad: Zeichnungen, Graphiken und Schadographien*, 2001.

LITERATURE:

G.A. Richter, *Christian Schad: Zeichnungen 1918-1977*, Rottach-Egern 1990, p. 61.

G.A. Richter, *Christian Schad: Die erste umfassende Monographie zu Werk und Leben des Künstlers*, Rottach-Egern, 2002, no. 128, p. 268 (illustrated p. 269).

PABLO PICASSO (1881-1973)

Nu et homme assis

signed and dated '2.12.71. Picasso' (lower left)
pen and ink and wash on paper
11¾ x 17 in. (30 x 43 cm.)
Executed on 2 December 1971

£70,000-100,000
US\$93,000-130,000
€81,000-120,000

'I want to SAY a nude. I don't want to make a nude like a nude. I only want to SAY breast, SAY foot, SAY hand, belly. If I can find the way to SAY it, that's enough. I don't want to paint the nude from head to foot, but just to be able to SAY it. That's what I want. When we're talking about it, a single word is enough. Here, one single look and the nude tells you what it is, without a word'

– PABLO PICASSO

PROVENANCE:

Galerie Louise Leiris, Paris (no. 015511/64318), by whom acquired directly from the artist.
Galerie Berggruen et Cie., Paris, by 1982.
Private collection, Lucca.
Anonymous sale, Farsetti Arte, Prato, 24 November 1984, lot 109.
Galleria dello Scudo, Verona.
Galleria Guerrieri, Lucca, by 1987.
Acquired from the above by the present owner in the 1990s.

EXHIBITED:

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

LITERATURE:

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

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

In 1970, at the time *Nu et homme assis* was executed, Picasso had just turned ninety and was nearing the end of his life. The male subject, wearing the hat, is reminiscent of his series of musketeers, a body of work which had intensified throughout the late 1960s and would

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



2.12.71.

λ234

PABLO PICASSO (1881-1973)

Tête

signed, dated and numbered '17.7.67. III Picasso' (lower left)
brush and ink on paper
22¼ x 29½ in. (56.5 x 74.8 cm.)
Executed on 17 July 1967

£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:

Anonymous sale, Champin, Lombrail & Gautier, Enchien,
22 March 1987, lot 72.
Dolors Junyent Galeria d'Art, Barcelona.
Acquired from the above by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXVII, *Œuvres de 1967 et 1968*,
Paris, 1973, no. 71 (illustrated pl. 21).



Pablo Picasso, *Tête de mousquetaire*, 1967.
Sold, Christie's, London, 7 February 2002.

‘With this one you’d better
watch out. That one makes fun
of us. That one is enormously
satisfied. This one is a grave
intellectual. And that one, look
how sad he is, the poor guy.
He must be a painter’

– PABLO PICASSO





Picasso in his workshop in Antibes, France in 1963. Photograph by Robert Doisneau.

During the final six years of his life, from 1967 until 1973, no character appeared in Picasso's art more frequently than the swashbuckling, seventeenth-century *mousquetaire*. The impetus for the emergence of this dashing and rakish figure, with his elegant beard and moustache, long wavy hair, and ruffled collar, may be traced to early 1966, when the artist was undergoing a long convalescence from surgery at his home in Mougins. Unable to work, he passed the time by reading or re-reading many classics, including Alexandre Dumas's *The Three Musketeers*, a book that John Richardson claims the artist knew by heart. He also pored over the plays of Shakespeare during this period, and when Pierre Daix asked him about the sudden appearance of so many *mousquetaires* in his work, he replied, "It's all the fault of your old pal Shakespeare" (quoted in P. Daix, *Picasso: Life and Art*, New York, 1993, p. 355). The musketeer represents the last in a lengthy line of artist-surrogates who populate Picasso's work. Now in his mid-eighties, his vaunted sexual powers on the wane and his life increasingly circumscribed within the walls of his villa Notre-Dame-de-Vie, Picasso transformed himself into this worldly, adventurous, and virile nobleman, affirming his ability, through wit and skill, to remain master of his fate during this final stage of his long life.

Although the irrepressible proliferation of musketeers in Picasso's work did not begin until the spring of 1967, the seventeenth century cavalier was already a stock character in his late artist and model paintings well before that. This figure first appeared in one of the very earliest canvases in the artist and model series, dated 13-14 March 1963, which Picasso told

his friend Hélène Parmelin represented Rembrandt and Saskia (Zervos, vol. 23, no. 171); he certainly had in mind a youthful self-portrait in which the Dutch master, foppishly attired in a plumed hat, frolics with his wife on his lap. By this time, Picasso had entered into a close and extended study of Rembrandt. He increasingly identified with the Dutch artist, who likewise had a long career and was also fond of inserting himself, in one guise or another, into his paintings. "Every painter takes himself for Rembrandt," he once claimed (quoted in F. Gilot and C. Lake, *Life with Picasso*, New York, Toronto and London, 1964, p. 51).

The artist and model series thus set the stage for the final act in Picasso's art, the musketeers. Following Picasso's death, when André Malraux asked Jacqueline about the origins of this last great flowering of painterly creativity, she recalled, 'They came to Pablo when he'd gone back to studying Rembrandt' (quoted in *Picasso in The Metropolitan Museum of Art*, exh. cat., New York, 2010, p. 252). Inspired by his re-reading of Dumas's classic, Picasso drew figures in seventeenth-century costume in a carnet that he used in March-April 1966, including a depiction of a *cavalier-peintre* in front of his model, and he then introduced the musketeer theme in two drawings done that December (Zervos, vol. 25, nos. 257-258). In these two works, the viewer's attention is immediately drawn to the eyes of the artist, that intense gaze that always commanded attention, any time Picasso walked in a room of people. In *Tête*, Picasso's captivating *mirada fuerte* is even more obvious: drawn in a thick, black line, it is, together with the artist's hand and brush, the utmost focus of this large, powerful self-portrait.

‘Although he was quite short, he had amazing charisma. Above all, he had what Spaniards call the *mirada fuerte*, the strong gaze, which, as Picasso said, enables a man to have a girl with his eyes. Picasso had fantastic eyes: enormous eyes that could indicate interest, rage, love, desire, impatience – whatever. I used to watch Picasso working a room. At dinner in the studio, he would get each person – male or female, old or young, friend or acquaintance – with those hypnotic eyes.’

– JOHN RICHARDSON





PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

λ*235

ALBERTO MAGNELLI (1888-1971)

Composition

signed and dated 'Magnelli 33' (lower right)
gouache on paper
12½ x 9½ in. (31.8 x 24 cm.)
Executed in 1933

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Galerie Henriette Gomés, Paris.
Private collection, France.
Anonymous sale, Calmels Cohen, Paris, 21 March 2004, lot 155.
Acquired at the above sale by the present owner.

Anne Maissonier has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ236

TAMARA DE LEMPICKA (1898-1980)

Groupe familial

signed 'LEMPICKA.' (lower right)
pencil on paper
image: 4 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in. (11.7 x 9.8 cm.)
sheet: 8 $\frac{5}{8}$ x 6 $\frac{3}{4}$ in. (21.8 x 17.1 cm.)
Drawn *circa* 1940

£3,000-5,000
US\$4,000-6,600
€3,500-5,800

PROVENANCE:

Private collection, by descent from the artist; sale, Christie's,
New York, 20 September 2011, lot 7.
Acquired at the above sale by the present owner.

Alain Blondel has confirmed the authenticity of this drawing.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ*237

TAMARA DE LEMPICKA (1898-1980)

Illustration de mode

signed with the initials 'T.L.' (lower right)
watercolour and pencil on paper
9½ x 4¾ in. (24.2 x 12.1 cm.)
Executed *circa* 1920

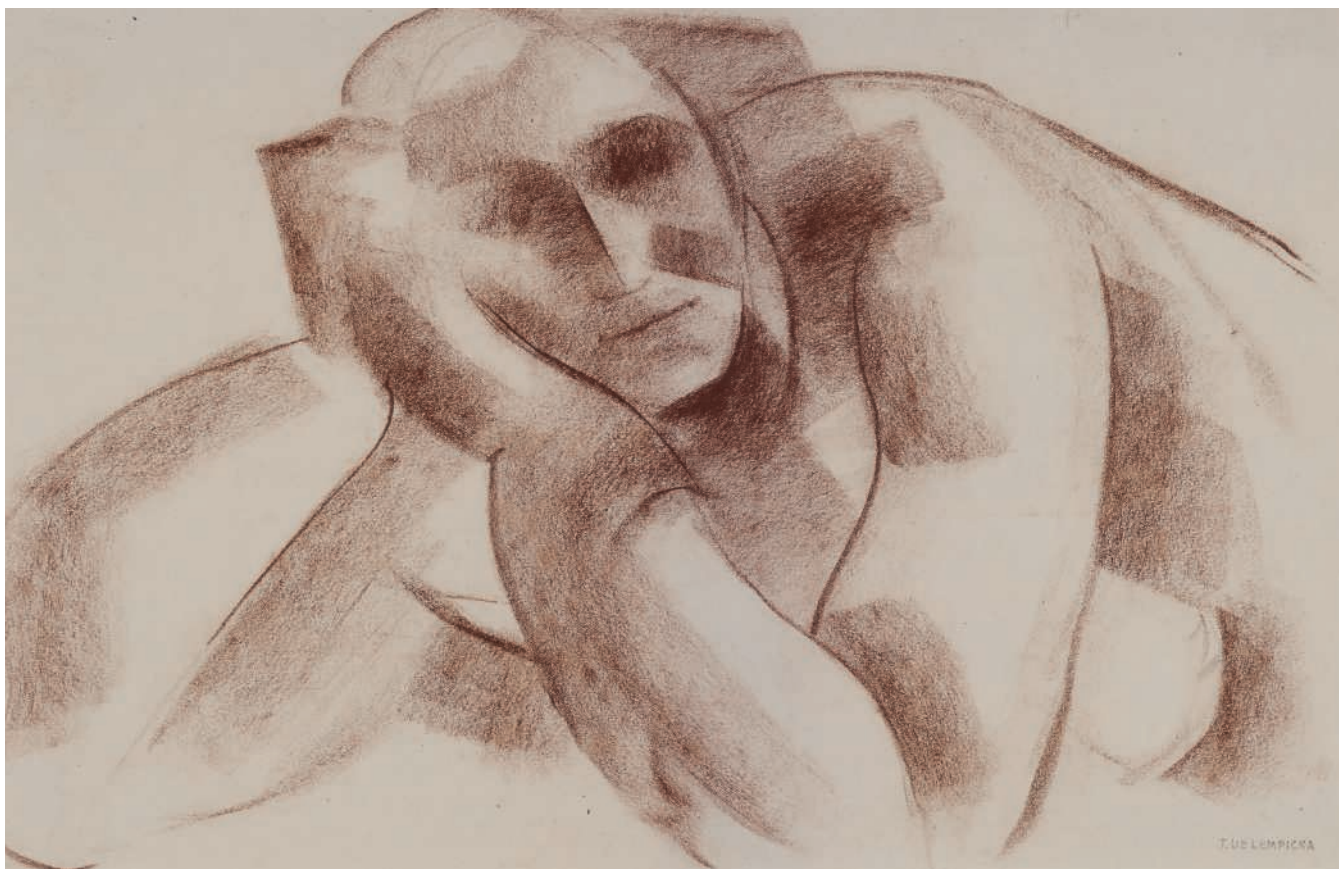
£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:

Barry Friedman Ltd., New York.
Robert Sandelson, London.
Private collection, by whom acquired from the above *circa* 1993; sale,
Sotheby's, London, 6 February 2014, lot 398.
Acquired at the above sale by the present owner.

LITERATURE:

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*,
Lausanne, 1999, no. A.4, p. 429 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

№238

TAMARA DE LEMPICKA (1898-1980)

Croquis (Nu allongé III)

stamped with the atelier stamp 'T. DE LEMPICKA' (lower right)
charcoal on paper
11⅞ x 17⅞ in. (28.2 x 44.2 cm.)
Executed *circa* 1925

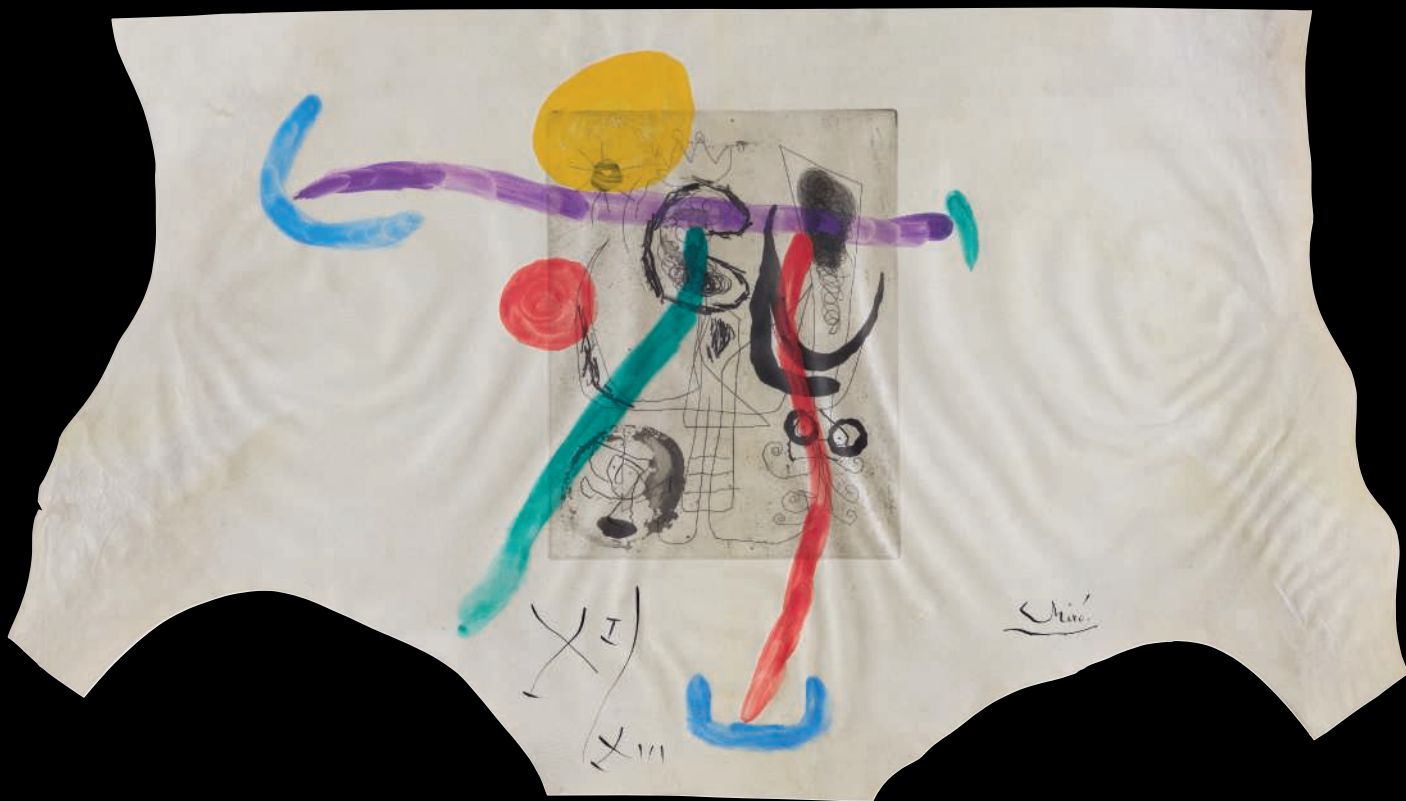
£15,000-25,000
US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 23 February 2003, lot 49.
Acquired at the above sale; sale, Sotheby's, London, 6 February 2014, lot 396.
Acquired at the above sale by the present owner.

LITERATURE:

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, no. A.71, p. 448 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ*239

JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró' (lower right) and numbered 'XI/XIII' (lower centre)
gouache over lithographic plate on vellum
plate: 11¼ x 9 in. (28.5 x 22.8 cm.)
sheet: 18½ x 35½ in. (47 x 89 cm.)
Executed in 1953

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

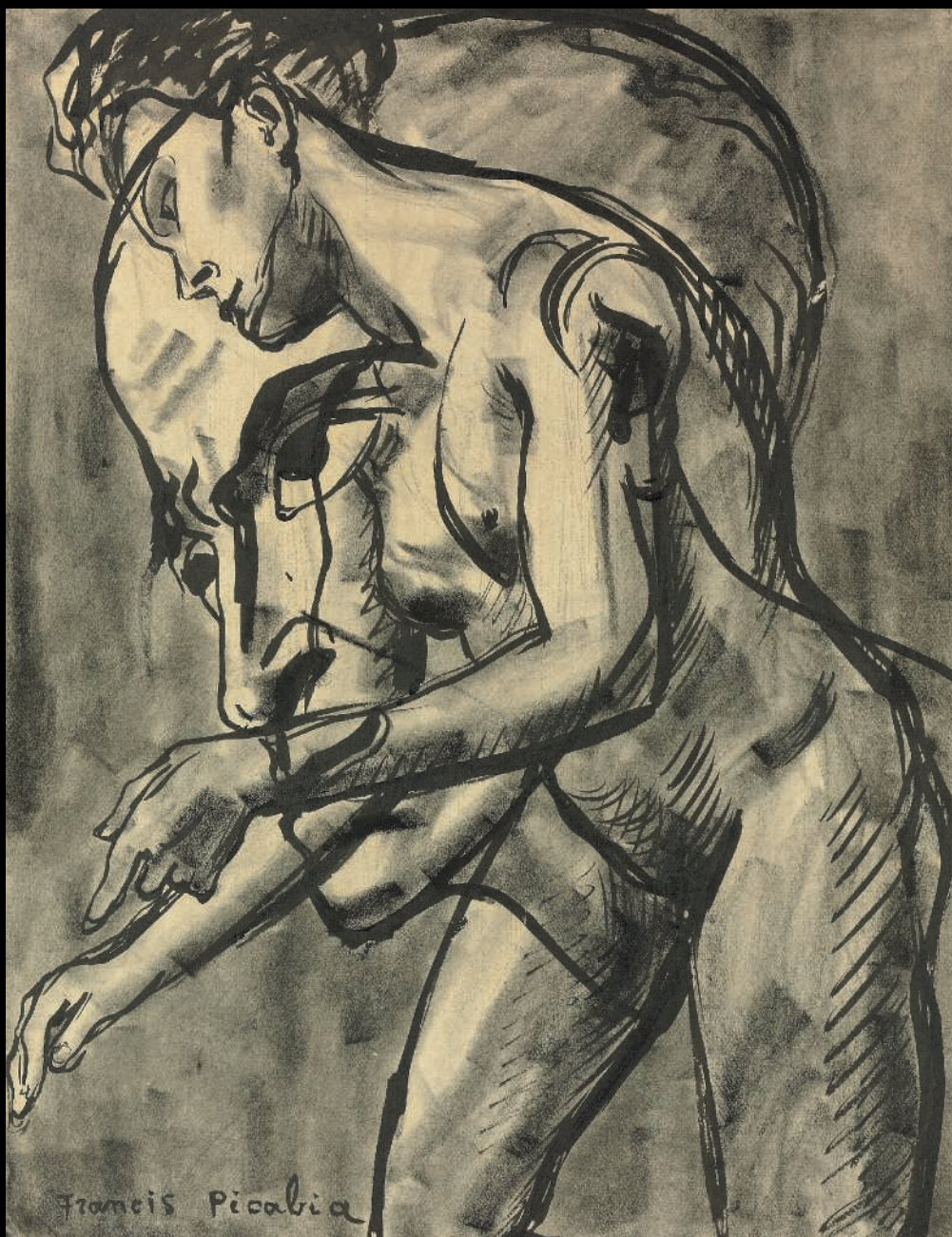
PROVENANCE:

Acquired in 2007; sale, Sotheby's, London, 6 February 2014, lot 258.
Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin, *Miró graveur*, vol. I, 1928-1960, Paris, 1984, p. 91 (lithographic plate illustrated).

The present lot is one of thirteen unique proofs on this support, aside from the edition of fifty plus a few artist's proofs, published by Maeght, Paris.



PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

lot 240

FRANCIS PICABIA (1879-1953)

Sans titre

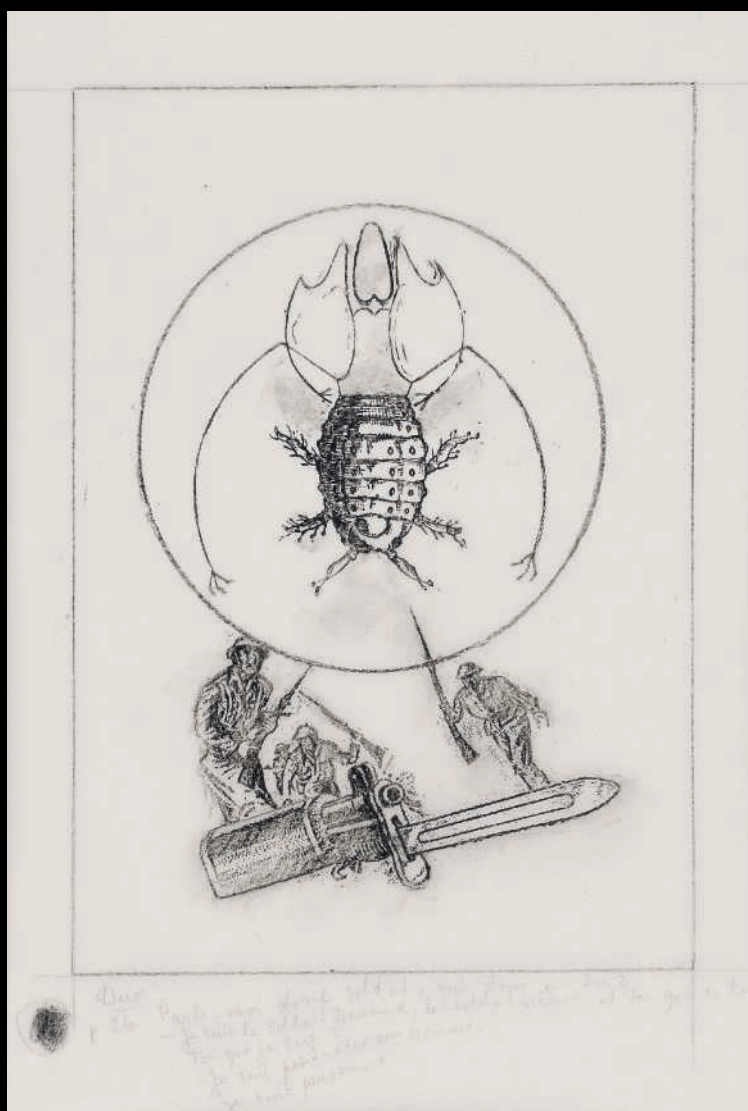
signed 'Francis Picabia' (lower right)
brush and India ink and charcoal on paper
24 7/8 x 19 1/8 in. (63.2 x 48.5 cm.)
Executed *circa* 1932

£40,000-70,000
US\$53,000-92,000
€47,000-81,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 25 October 2005, lot 221.
Galerie 1900-2000, Paris.
Acquired from the above by the present owner.

The Comité Picabia has confirmed the authenticity of this work.



λ241

MAX ERNST (1891-1976)

Parle-moi donc soldat - La ballade du soldat

inscribed 'Duo p. 26 Parle-moi donc soldat, qui donc es-tu? - Je suis le soldat Durand, le soldat néant, et toi qui es-tu toi que je tue? - Je suis peut-être un homme, Je suis personnel!' (along the lower edge)
frottage, crayon and pencil on paper
12 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (32 x 21 cm.)
Executed circa 1971-1972

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

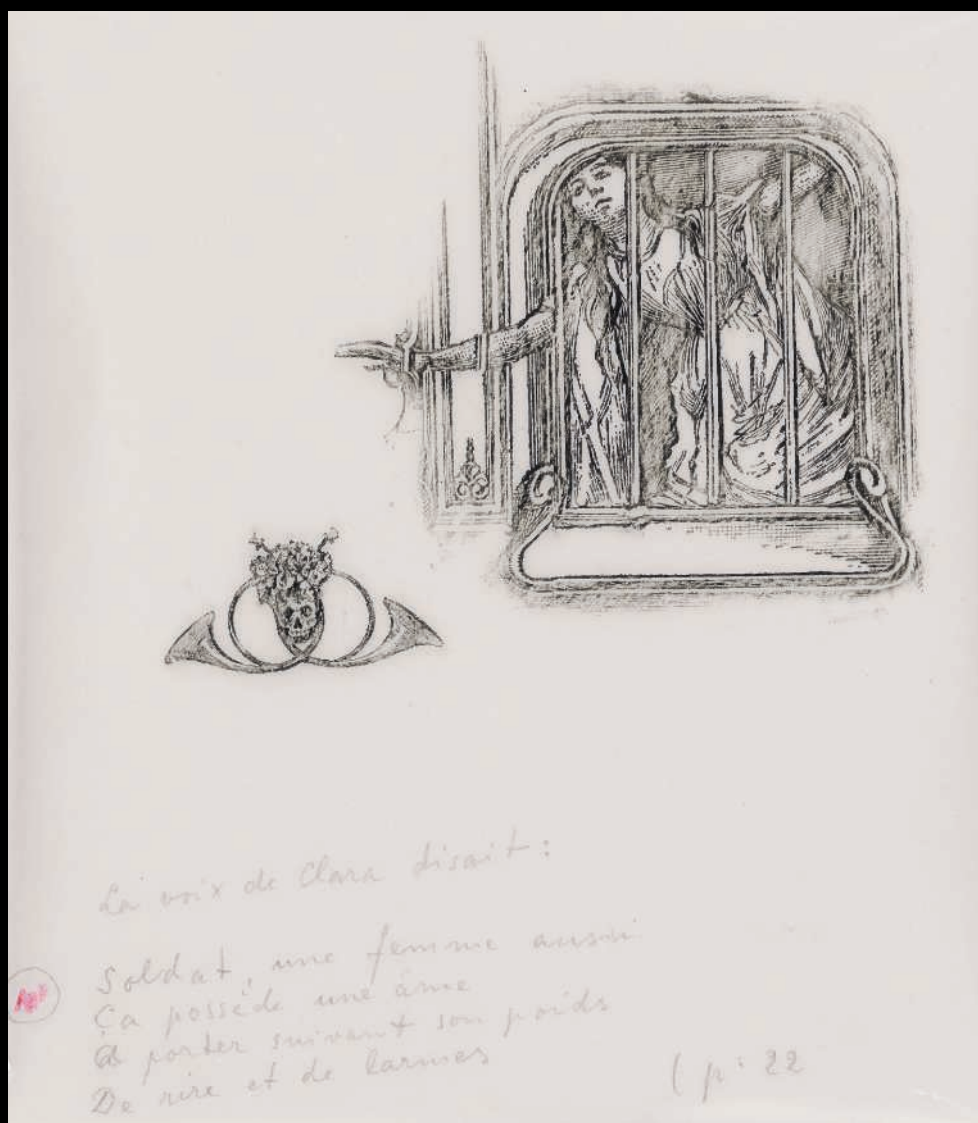
PROVENANCE:

Galerie Alphonse Chave, Vence (no. 9473).
Acquired from the above by the present owner.

This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.

Parle-moi donc soldat, qui donc es-tu?

- Je suis le Soldat Durand, le soldat neant, et toi qui es-tu
toi que je tue?
- Je suis peut-être un homme, je suis personne !



λ242

MAX ERNST (1891-1976)

Une femme aussi - La ballade du soldat

inscribed 'La voix de Clara disait: Soldat, une femme aussi Ça possède une âme À porter suivant son poids De rire et de larmes p. 22' (lower left)

frottage, crayon and pencil on paper

8 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (22 x 18.7 cm.)

Executed circa 1971-1972

£5,000-7,000

US\$6,600-9,200

€5,800-8,100

PROVENANCE:

Galerie Alphonse Chave, Vence (no. 9479).

Acquired from the above by the present owner.

EXHIBITED:

Cannes, Centre d'art La Malmaison, *Max Ernst: L'imagination en jeu*, July - October 2018, p. 80 (illustrated p. 81).

This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.

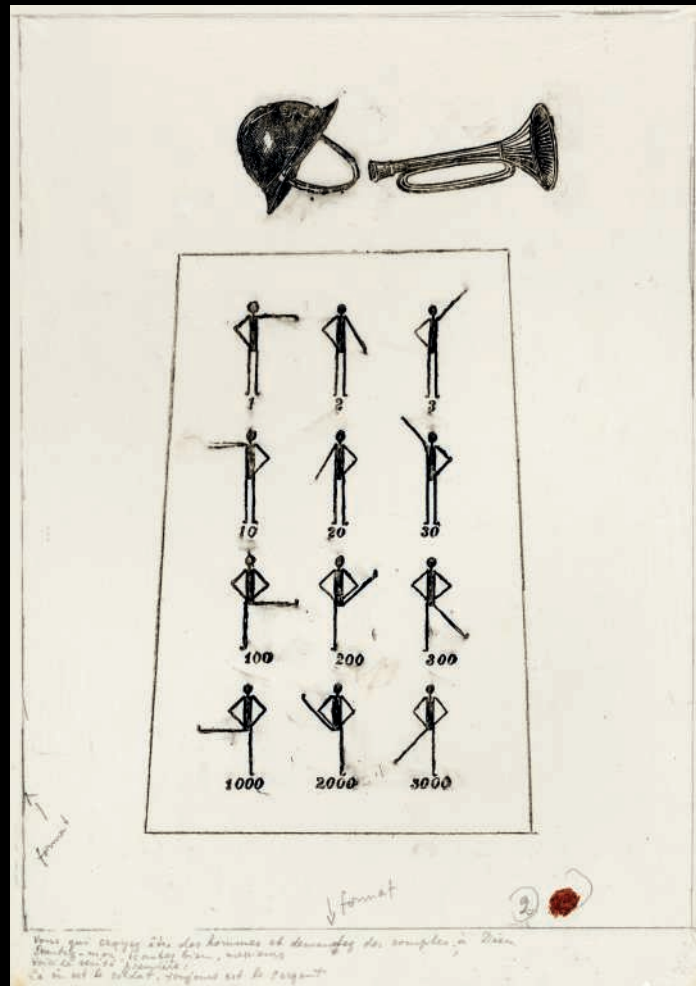
La voix de Clara disait:

Soldat, une femme aussi

Ça possède une âme

À porter suivant son poids

De rire et de larmes.



λ243

MAX ERNST (1891-1976)

Vous qui croyez être des hommes - La ballade du soldat

inscribed 'Vous qui croyez être des hommes et demandez des comptes à Dieu Ecoutez-moi, écoutez bien, messieurs Voici la vérité première: Là où est le soldat, toujours est le sergent' (along the lower edge)

frottage, crayon and pencil on paper

16½ x 11½ in. (42 x 30.1 cm.)

Executed circa 1971-1972

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Galerie Alphonse Chave, Vence (no. 9478).

Acquired from the above by the present owner.

LITERATURE:

G. Ribemont-Dessaignes, *La ballade du soldat*, Vence 1972, p. 53 (illustrated).

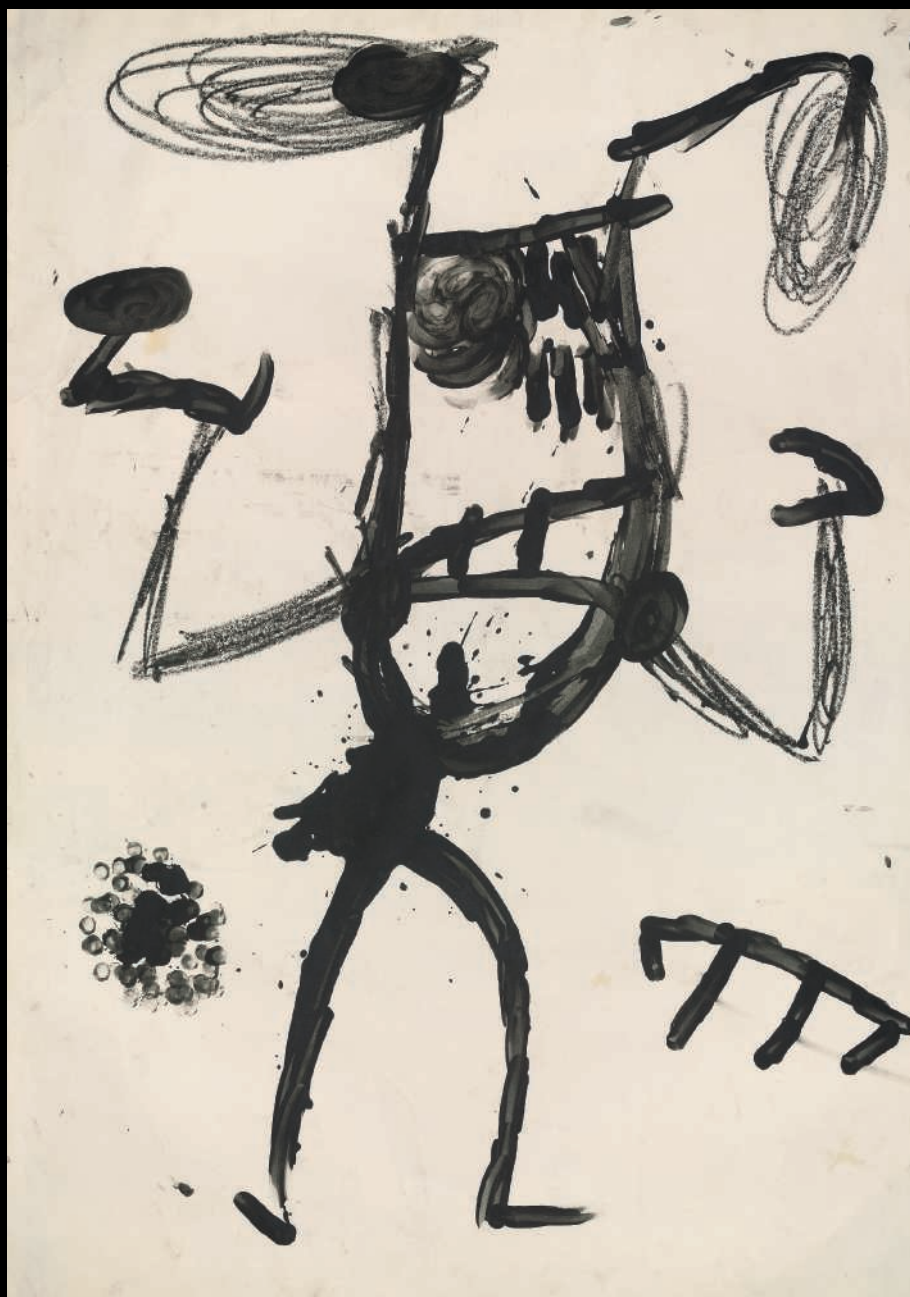
This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.

*Vous qui croyez être des hommes et demandez des
comptes à Dieu*

Ecoutez-moi, écoutez bien, messieurs

Voici la vérité première:

Là où est le soldat, toujours est le sergent.



λ244

JOAN MIRÓ (1893-1983)

Majorette

signed with the initial 'M' (on the reverse)
brush and ink and black crayon on paper
35¼ x 24½ in. (89.7 x 62.4 cm.)
Executed in 1978

£40,000-70,000
US\$53,000-92,000
€47,000-81,000

PROVENANCE:

Maneu Galeria d'Art, Mallorca.

Acquired from the above by the present owner in 2005.

Joan Punyet Miró has confirmed the authenticity of this work.



Salvador Dalí's *One Thousand and One Nights*

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

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ245

SALVADOR DALÍ (1904-1989)

Danseuse d'harem derrière un rideau de gouttes colorés

signed and dated 'Dalí 1960' (lower right)
gouache, watercolour and sanguine on paper
15¼ x 11¼ in. (38.8 x 28.6 cm.)
Executed in 1960

£20,000-25,000
US\$27,000-33,000
€24,000-29,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 71, p. 107 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 36, p. 113 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 75 (illustrated).

LITERATURE:

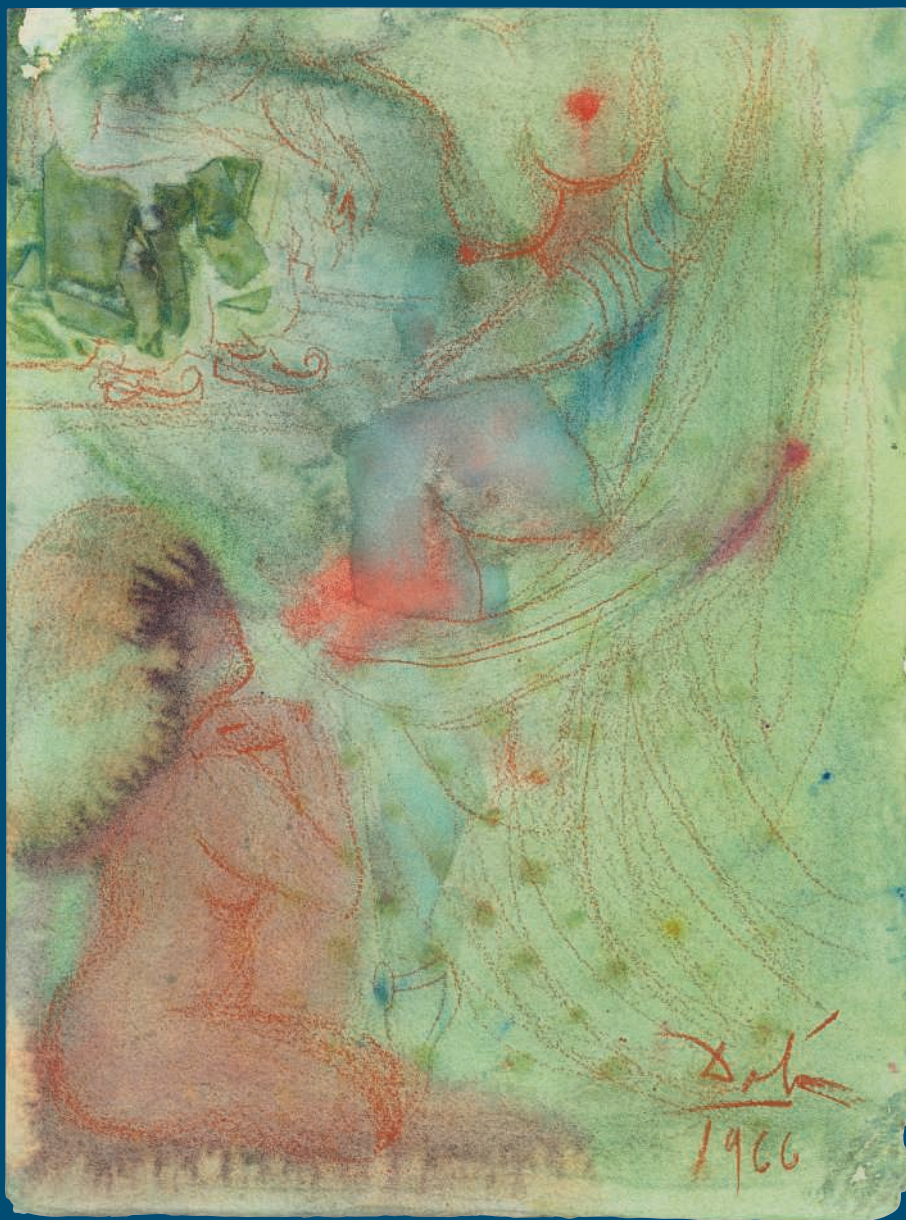
S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 184 (illustrated).

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



4/11

1960



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ246

SALVADOR DALÍ (1904-1989)

Femme nue assise observant une danseuse

signed and dated 'Dalí 1966' (lower right)
watercolour and sanguine on paper
15 x 11¼ in. (38.2 x 28.7 cm.)
Executed in 1966

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 82, p. 118 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 47, p. 124 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 100 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1247

SALVADOR DALÍ (1904-1989)

Femme voilée

signed and dated 'Dalí 1966' (lower left)
gouache, watercolour and ink on paper
15 x 11½ in. (38.2 x 28.2 cm.)
Executed in 1966

£45,000-65,000
US\$60,000-85,000
€52,000-75,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 40, p. 76 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 5, p. 82 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 60 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 96 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ248

SALVADOR DALÍ (1904-1989)

Géant échappant d'une coupe

signed and dated 'Dalí 1966' (upper right)
gouache, watercolour and felt-tip pen on paper
15 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (39.2 x 28.8 cm.)
Executed in 1966

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

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

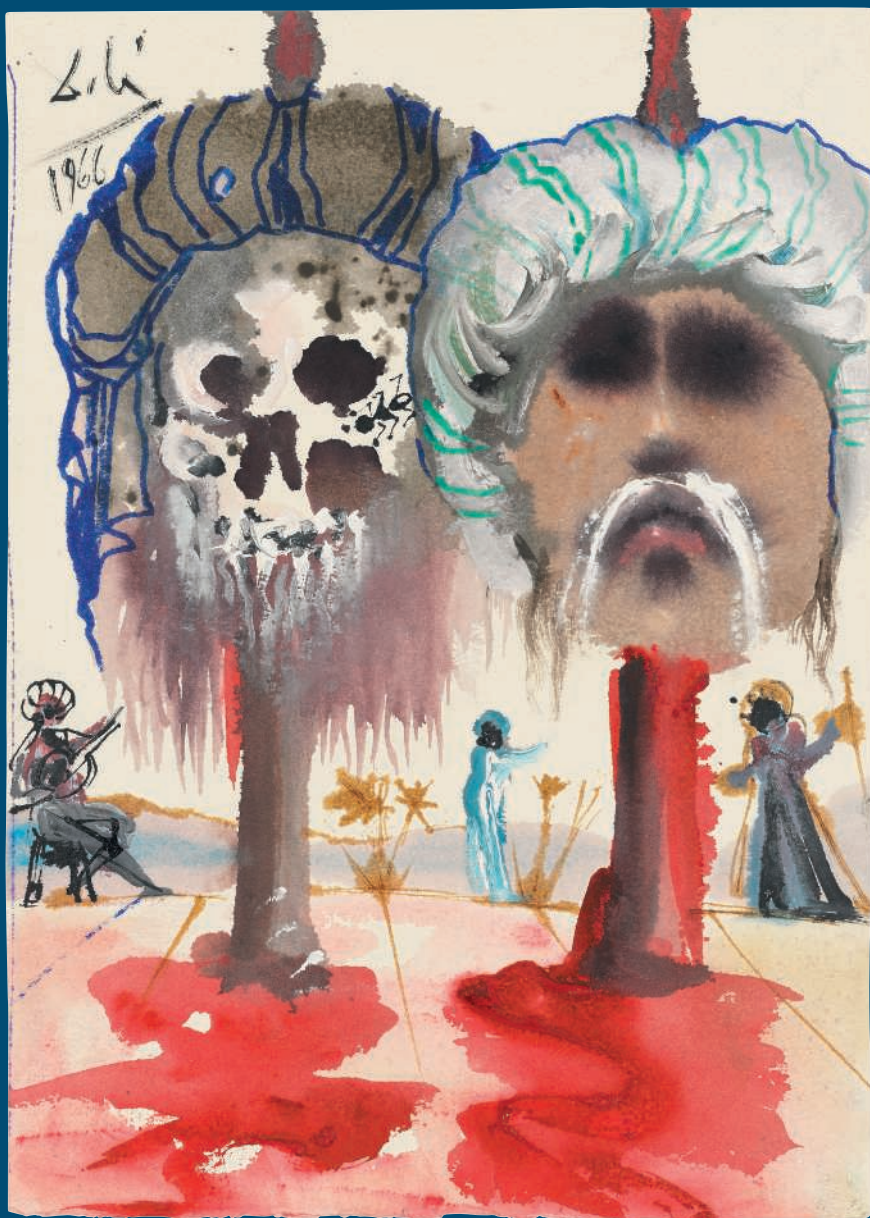
EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 58, p. 94 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 23, p. 100 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 66 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 16 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ249

SALVADOR DALÍ (1904-1989)

Deux têtes empalées

signed and dated 'Dalí 1966' (upper left)
gouache, watercolour, pen and India ink and felt-tip pen on paper
15¾ x 11¼ in. (40 x 28.6 cm.)
Executed in 1966

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 45, p. 81 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 10, p. 87 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 176 (illustrated).

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

SALVADOR DALÍ (1904-1989)

Lago de Garda

signed and dated 'Dalí 1949' (lower centre) and titled 'Lago de Garda' (lower left)

gouache, watercolour and pen and India ink on card
23 x 29 in. (58.5 x 73.5 cm.)

Executed in 1949

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Mr & Mrs Albert Davis Lasker, New York,
by whom commissioned from the artist.

Dr Robert F. Loeb, New York, a gift from
the above.

Private collection, United States, by descent
from the above; sale, Christie's, London,
3 December 1996, lot 195.

Acquired at the above sale by the
present owner.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna
e Contemporanea, *Da Picasso a Botero:
Capolavori dell'arte del Novecento*, March
– June 2004, p. 388 (illustrated p. 92); this
exhibition later travelled to Forlì, Palazzo
Albertini, June – August 2004.

LITERATURE:

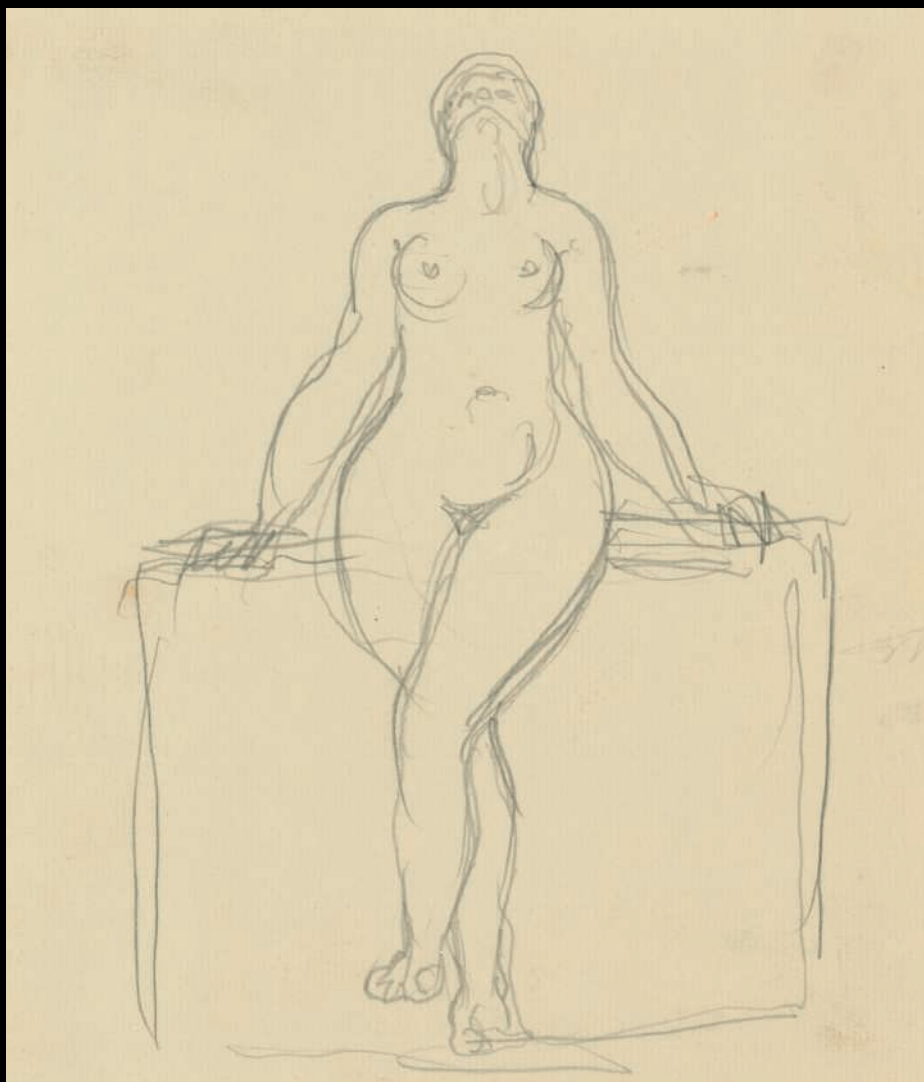
(Possibly) J. Gunther, *Taken at the Flood: The
Story of Albert D. Lasker*, London, 1960, p. 261.

The late Robert Descharnes confirmed
the authenticity of this work in 1997.

Executed in 1949, *Lago de Garda* is
one from a series of four watercolours
and gouaches commissioned from the
artist by a noted philanthropist and art
collector Albert Davis Lasker in 1948.
Given by Lasker as a token of gratitude
to Dr Robert F. Loeb, an avid admirer of
Salvador Dalí's *œuvre*, the series depicts
various landmark locations in Italy – the
country Dr Loeb considered to be his
favourite. The present lot portrays the
shores of lake Garda, a renowned holiday
destination in Northern Italy.

Blue, green and purple hues of this
composition convey an atmosphere of
a tranquil summer's day. Surrounded
by mountains, the crystal clear waters
are disturbed only by a gentle breeze
and a passing sailing boat. In the
background, rays of sunshine illuminate
the landscape with a solitary tower on a
distant mountain top. Showcasing Dalí's
talent as a draughtsman, the foreground
of the scene is dominated by a detailed
representation of luscious, colourful
foliage featuring various seasonal
wild flowers and weeds. A treasured
possession, the present work remained
in the collection of Dr Loeb and his
descendants for almost fifty years.





PROPERTY FROM A PRIVATE LONDON COLLECTION

λ251

RENÉ MAGRITTE (1898-1967)



(verso)

Sans titre (recto; verso)

pencil on paper
8¼ x 6¾ in. (20.9 x 17.2 cm.)

£6,000-8,000
US\$7,900-11,000
€6,900-9,200

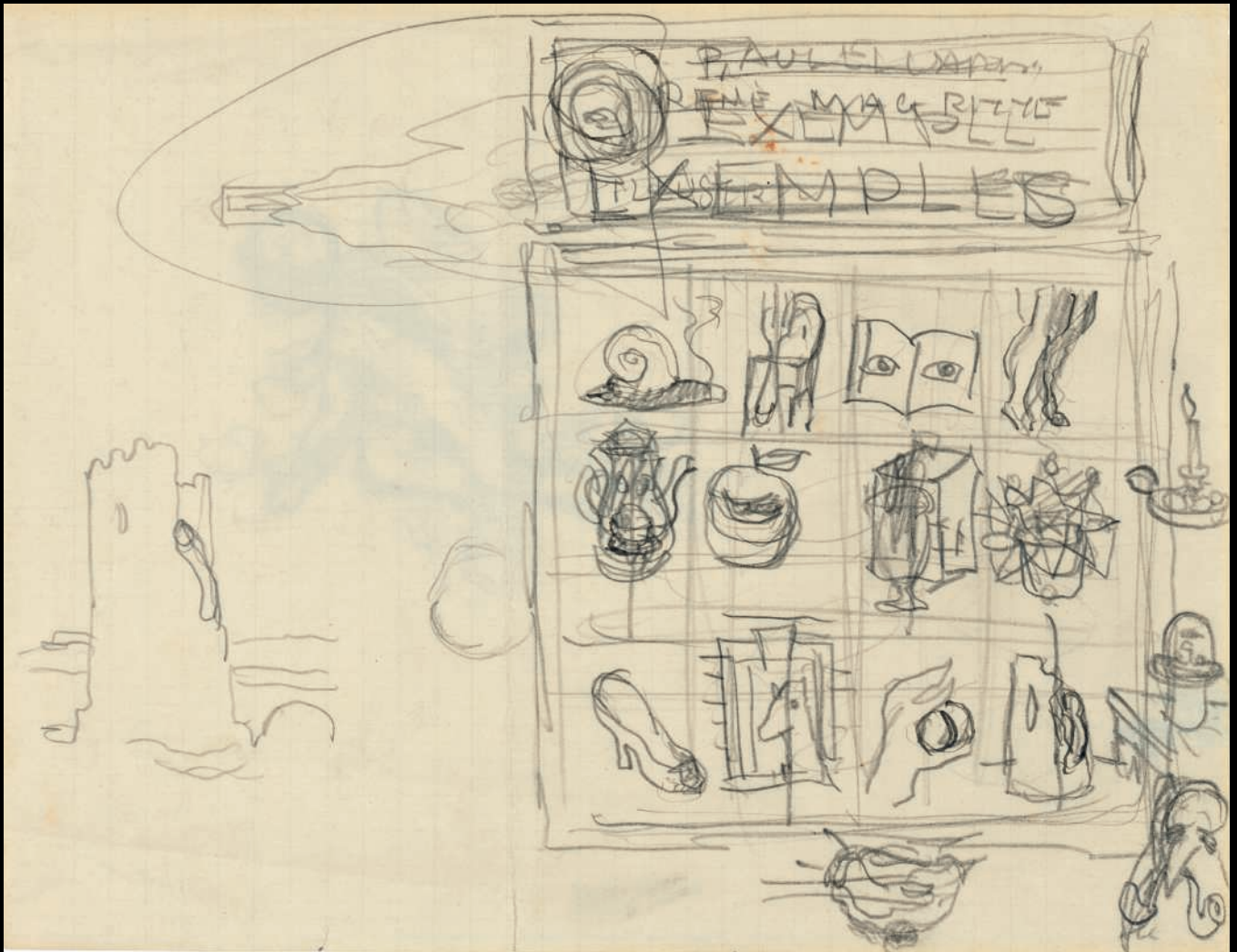
PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987, lot 835.

Anonymous sale, Sotheby's, London, 17 October 1990, lot 186.

Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ252

RENÉ MAGRITTE (1898-1967)



(verso)

Sans titre (recto; verso)

inscribed 'PAUL ELUARD RENÉ MAGRITTE EXAMPLES...'
(upper right)

pencil and pen and ink on paper
8¼ x 10⅞ in. (20.9 x 26.9 cm.)

£8,000-12,000
US\$11,000-16,000
€9,200-14,000

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967,
and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987.
Anonymous sale, Sotheby's, London, 17 October 1990, lot 186.
Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ253

RENÉ MAGRITTE (1898-1967)

Sans titre

pencil on paper
8¼ x 6¾ in. (21 x 16.1 cm.)

£6,000-8,000
US\$7,900-11,000
€6,900-9,200

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987, lot 853.

Anonymous sale, Sotheby's, London, 17 October 1990, lot 186. Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ254

RENÉ MAGRITTE (1898-1967)

Sans titre

numbered '7' (lower left)
pencil on paper
8¼ x 6¾ in. (21 x 16.2 cm.)

£4,000-6,000
US\$5,300-7,900
€4,600-6,900

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987. Anonymous sale, Sotheby's, London, 17 October 1990, lot 186.

Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.



THE PROPERTY OF A BELGIAN COLLECTOR

λ255

RENÉ MAGRITTE (1898-1967)

Projet de fanion du Lions Club de Bruxelles-Cité

gouache on paper
12 x 7⁷/₈ in. (30.5 x 20 cm.)
Executed in 1964

£50,000-70,000
US\$66,000-92,000
€58,000-80,000

PROVENANCE:

Lions Club, Brussels, by whom commissioned from the artist in 1964;
sale, Christie's, Amsterdam, 3 June 2003, lot 286.
Galerie Jamar, Antwerp, by whom acquired *circa* 2006.
Acquired from the above by the present owner.

LITERATURE:

S. Whitfield, ed., *René Magritte: Newly Discovered Works, Catalogue Raisonné*, vol. VI, *Oil Paintings, Gouaches, Drawings*, New Haven & London, 2012, p. 63 (illustrated).

As cited in the *catalogue raisonné* entry from 2012: "According to a letter to the Comité Magritte from Anton Joseph Hilgers, President of the Lions Club Bruxelles-Cité, Magritte was a

founding member of the Club. At its founding in 1964, Magritte was asked by his fellow members to design the Club's banner. He produced the image of a roaring lion, which was not found acceptable, and so he submitted a second design, 'Bruxelles-Cité'. This was adopted by the Club, and is still used as their banner today." (S. Whitfield, *Magritte, Catalogue Raisonné, Oil Paintings, Gouaches, Drawings*, vol. VI, Brussels, 2012, p. 63).

This work, featuring Magritte's signature cloud-patterned sky behind the Brussels façade, incorporates the logo of the club, which is suspended proudly above. Several of Magritte's late works incorporated the image of the lion; a fortuitous coincidence perhaps for the artist but not likely a meaningful one, as articulated by James Thrall with reference to Magritte's 1955 *The Memory of a Voyage*: 'It would be tempting to see the lion as a symbol of reformed ferocity except that the artist has repeatedly disclaimed an interest in symbolism. "Sometimes I hate symbols", he once confessed to a Time Magazine reporter [June 21, 1948]. He wishes his paintings to say what they say and nothing more.' (J. T. Soby, *René Magritte*, New York, 1965, p. 17).

JOAN MIRÓ (1893-1983)

Sans titre

signed, dated and inscribed 'à mademoiselle Kervilly avec mes souhaits d'immenses succès! Miró. 3.32.' (lower left)
watercolour and pencil on paper
8⅞ x 6⅞ in. (21.8 x 17 cm.)
Executed in March 1932

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

'Rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself ... The first stage is free, unconscious ... The second stage is carefully calculated ...'

– JOAN MIRÓ



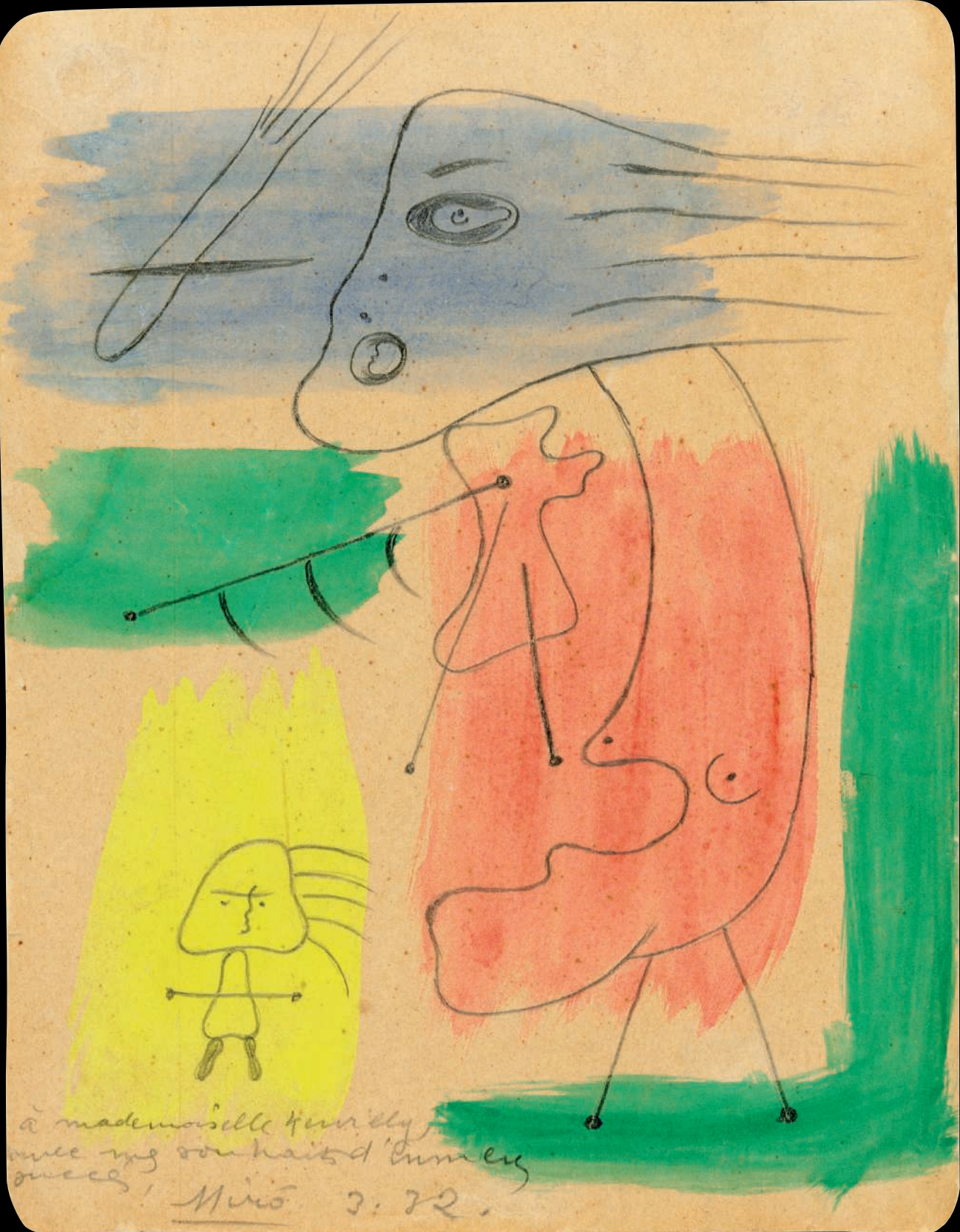
Joan Miró, *Untitled, Project for the stencil* published in "Cahiers d'Art," no. 1-4, 1934, 1932. Private collection.

PROVENANCE:

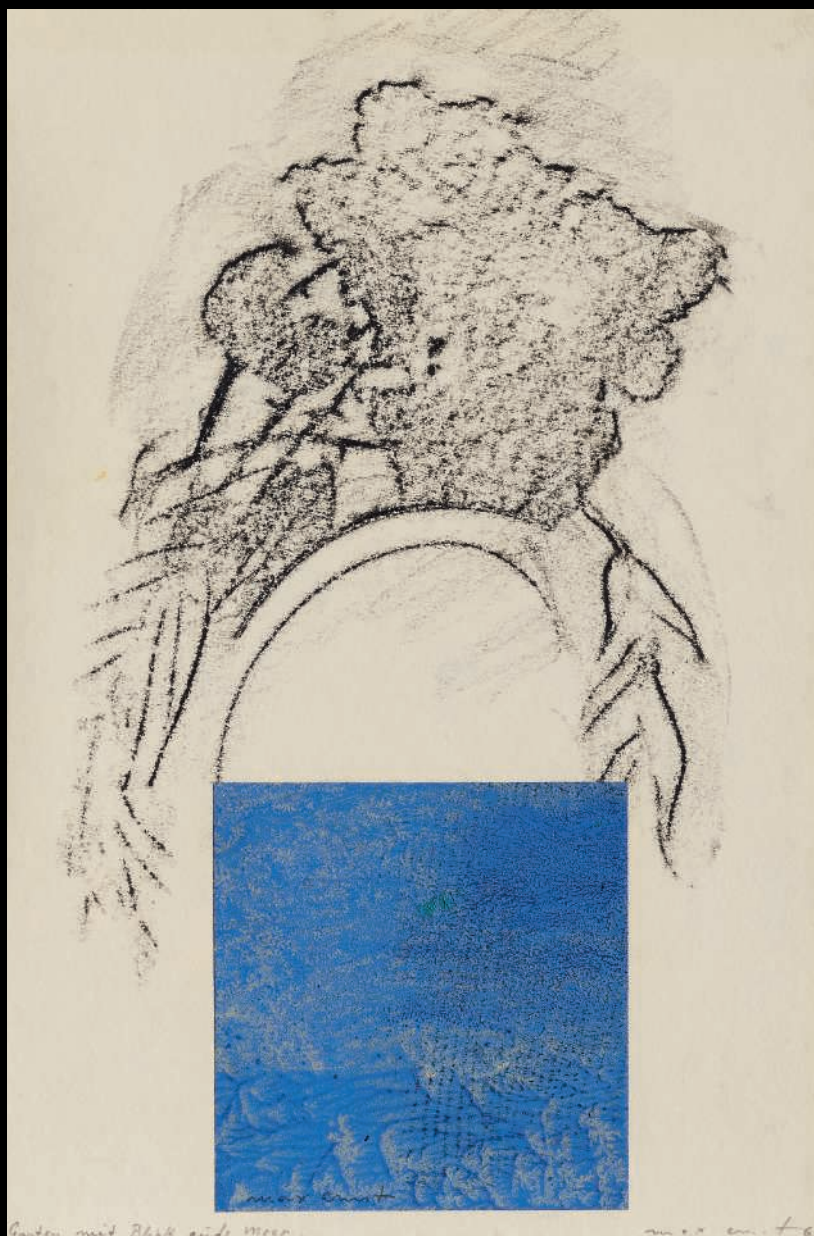
Galerie Brusberg, Munich.
Dr Heiner Hachmeister, Münster, by whom acquired from the above in 1978; sale, Neumeister Kunstauktionen, Munich, 15 November 2007, lot 628.
Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. I, 1901-1937, Paris, 2008, no. 358, p. 175 (illustrated).



à mademoiselle Kurrely,
avec mes vœux d'anniversaire
sincères! Miró 3. 72.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*257

MAX ERNST (1891-1976)

Garten mit Blick aufs Meer

signed and dated 'max ernst 67' (lower right) and inscribed 'Garten mit Blick aufs Meer' (lower left), signed again 'max ernst' (lower left on the collage element)

gouache decalcomania collage and frottage on paper

12 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (31 x 20.5 cm.)

Executed in 1967

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Hans Neuendorf, Hamburg.

Timothy Baum, New York.

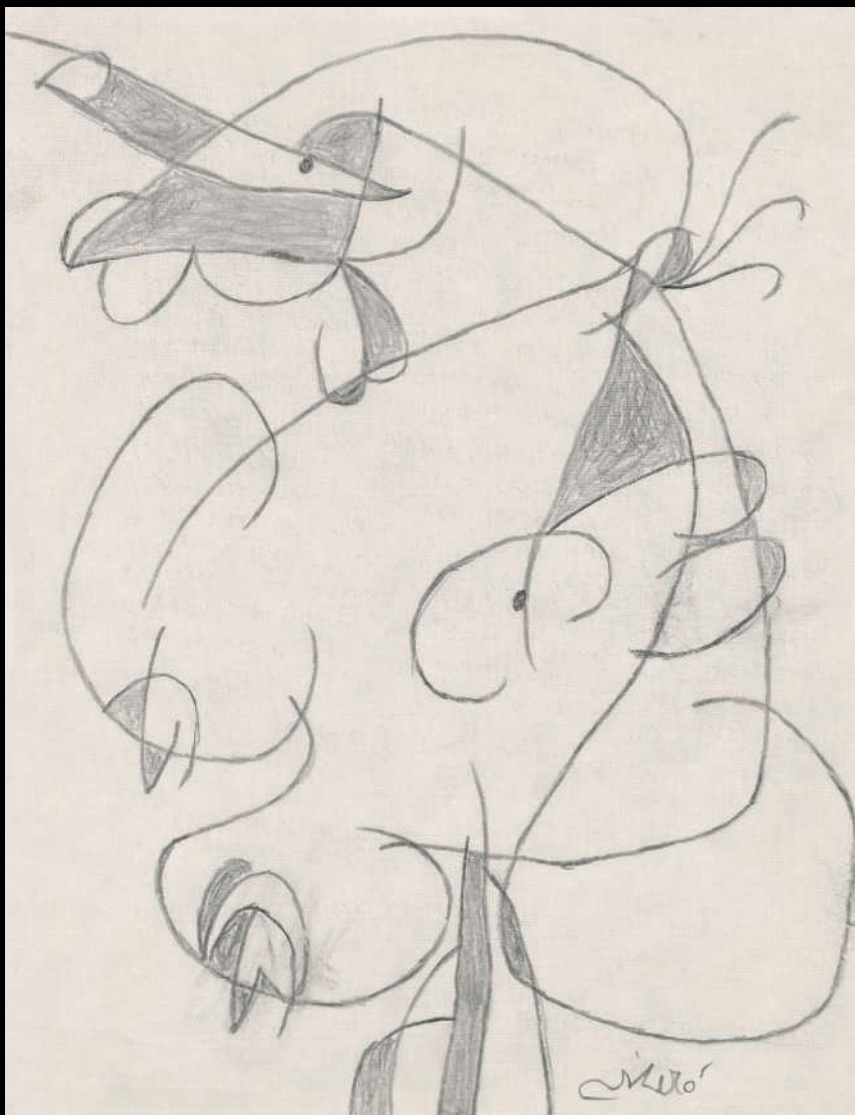
Galleria Alexander Iolas, Milan.

Acquired by the grandfather of the present owner in the late 1960s, and thence by descent.

LITERATURE:

W. Spies, *Max Ernst: Frottagen*, Stuttgart, 1968, p. 52 (illustrated).

W. Spies, S. & G. Metken, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4324, p. 242 (illustrated).



PROPERTY FROM A SPANISH AVANT-GARDE COLLECTION

258

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (lower right); dated and inscribed '26/IX.81. Femme' (on the reverse)
pencil on paper
10¾ x 8¾ in. (27.3 x 21.2 cm.)
Drawn on 26 September 1981

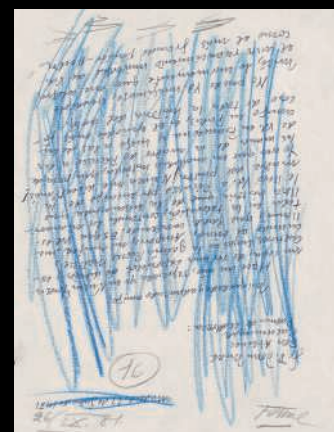
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Modern Art, Reno, Nevada (no. 1380).
Private collection, Europe, by whom acquired from the above.
Acquired from the above by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. VI, 1978-1981, Paris, 2018, no. 5247, p. 318 (illustrated).



(verso)

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Miró 3-28' (centre left)
gouache, pastel and charcoal on flocked paper
28 x 41¾ in. (71 x 106 cm.)
Executed in March 1928

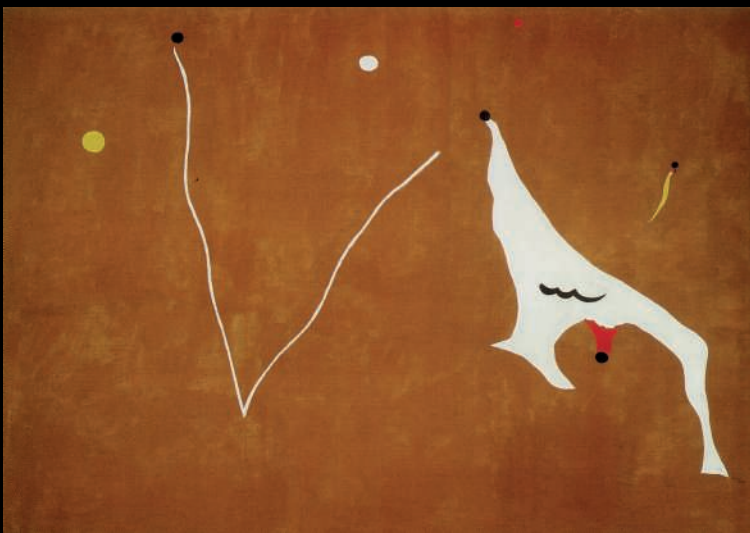
£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:
Galerie Tarica, Paris.
Acquired from the above by the present owner in 1977.

LITERATURE:
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. I, 1901-1937, Paris, 2008, no. 252, p. 127 (illustrated).

'I began working again. Starting from real life, I managed to lose contact with reality [...]. I was getting rid of any sort of pictorial influence and any contact with realism and I was painting with an absolute contempt for painting. I was painting from necessity and to do something more than just simply paint.'

– JOAN MIRÓ



Joan Miro, *The Circus Horse*, 1927. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.





Miró executed *Untitled* in March 1928, shortly after his return to Paris from Montroig, a powerful source of inspiration, where he spent most of his summers. In a letter to his dealer and friend Pierre Loeb dated 7 November 1927, Miró writes: "Very confidentially, I have to tell you that I look at real things with increasing love [...] in fact, I caress anything, it doesn't matter what, with my eyes." (A. Umland, *Joan Miró, Painting and Anti-painting, 1927-1937*, New York, 2008). It's around this same period that Miró completed the four notorious collage-objects, collectively referred to as *Spanish Dancers* (Dupin nos. 243-246). These well-celebrated, radically simplified compositions are made up of a diverse range of elements: sandpaper, nails, plaster, a plumb line, a cork, a piece of thread, attached to a sheet of flocked paper.

Sans titre belongs to a small series of seven large drawings, executed shortly after, on the same, textured support (Dupin & Lelong-Mainaud nos. 249-255): large sheets of paper, coated with an adhesive and then, in Miró's case, dusted with a fine particulate or fibrous material. The flocked papers Miró used are most commonly referred to as 'pastel papers' in the art literature. These sheets were usually employed for pastel work, since their abrasive surface would hold the pigment's particles, as is the case for the present work; the result is a thick, earthy surface.

The beautifully raw execution of the seven works in this series strongly relates to the theme of the *Spanish Dancer*, also from 1928 (Dupin no. 243), which has been described by the



Surrealist poet Paul Éluard as the “barest picture imaginable” (P. Éluard, “Naissance de Miró”, in *Cahiers d’art*, Paris, 1937, p. 80). In *Sans titre*, the exquisitely simplified composition takes shape from strong, yet elegant lines that appear to be suspended in empty space, as if floating in front of the background. The result is a wonderful, spontaneous composition of vaguely biomorphic forms, which seem to be inspired by images from the artist’s unconscious.

For Miró, the conflict between an impulsive stream of consciousness and the careful deliberations of the intellectual mind was always fertile ground and had driven his work into great forms of exploration in a number of media.

Michel Leiris suggests that Miró connected with painting as a means to reach a spiritual understanding of the deepest human emotions of religious devotion and erotic love, and found ways to show these feelings with hieratic symbols and minimal means. Leiris described in his book on Miró the process of Tibetan meditation in which one possesses an image in one’s imagination and progressively subtracts the elements until only the void remains to contemplate, “Multiple imaginative reconstructions of the image first contemplated are then built up until there is a reconfiguration in symbolic form of the imaginative world, the absolute, otherwise more ungraspable than a tiny vein of metal in the interstices of an imaginary stone” (quoted in J. Dupin, *Miró*, New York, 1994, p. 124).



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

260

JEAN METZINGER (1883-1956)

Étude pour La femme en bleu

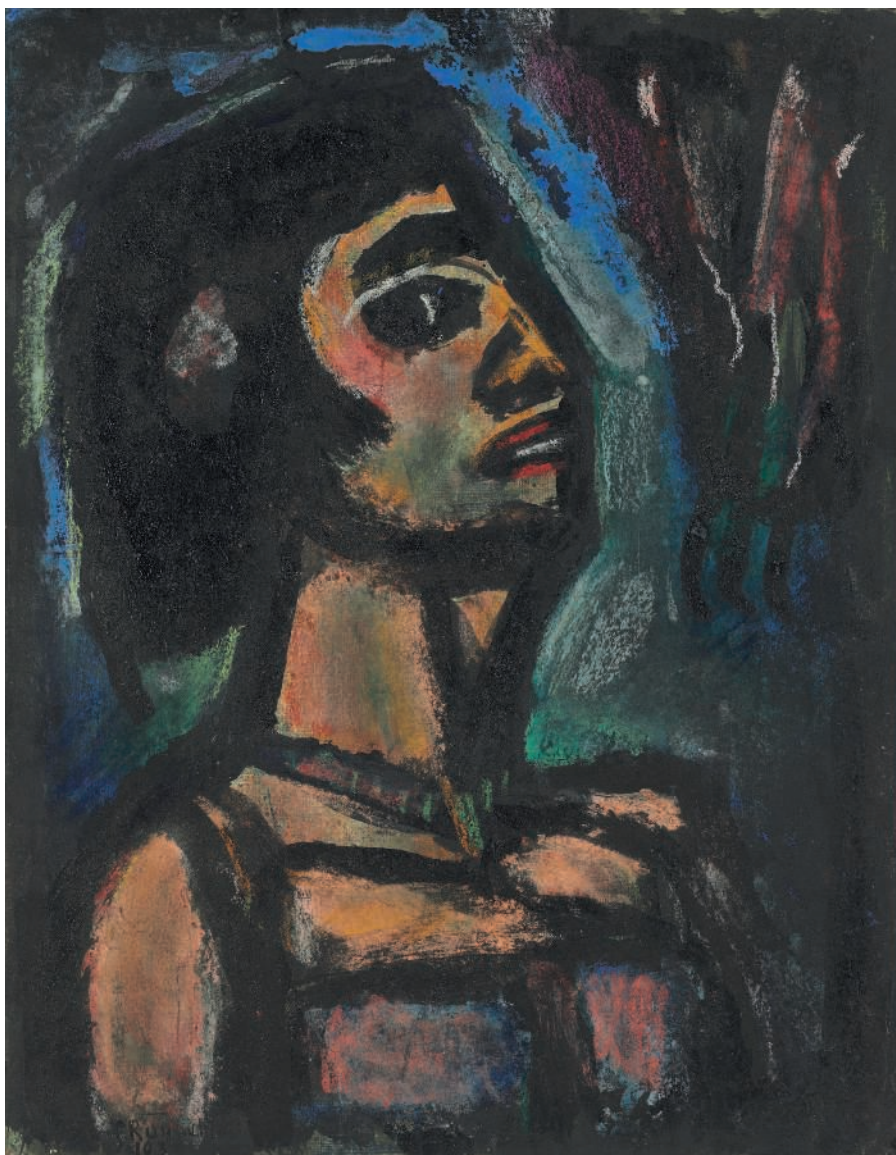
signed 'Metzinger' (lower left)
gouache on paper
12½ x 9¾ in. (31.7 x 23.5 cm.)
Executed *circa* 1920

£20,000-30,000
US\$27,000-40,000
€24,000-35,000

PROVENANCE:

Anonymous sale, Christie's, London, 30 June 1992, lot 145.
Acquired at the above sale by the present owner.

The late Bozena Nikiel confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ261

GEORGES ROUAULT (1871-1958)

Eve déçue

signed and indistinctly dated 'G Rouault 1930' (lower left)
gouache, brush and India ink and pastel on paper
10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27 x 20.9 cm.)
Executed in 1930

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Morton G. Neumann, Chicago, by 1954.
Perls Galleries, New York (no. 5950).

Dorothy & Marshall M. Reisman, New York, by whom acquired from the above in 1958, and thence by descent; sale, Bonhams, London, 7 February 2012, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Galleria d'arte moderna, Padiglione d'arte contemporanea, *Mostra di Georges Rouault*, April - June 1954, no. 43, p. 14.
Rochester, New York, The Rochester Memorial Art Gallery, *The Dorothy and Marshall M. Reisman Collection*, January - February 1962 (illustrated).

LITERATURE:

B. Dorival & I. Rouault, *Rouault, L'œuvre peint*, vol. II, Monte-Carlo, 1988, no. 1271, p. 37 (illustrated).

λ*262

PABLO PICASSO (1881-1973)

Homme barbu et femme nue

dated and numbered '24.10.70.VII Dimanche 25' (upper left)
brush and pen and India ink and wash on paper
14½ x 10⅞ in. (37 x 27 cm.)
Executed on 25 October 1970

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

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

– PABLO PICASSO

PROVENANCE:

François Lachenal, Paris, and thence by descent.
Private collection, France.
Anonymous sale, Christie’s, London, 23 June 2005, lot 304.
Private collection, London, by whom acquired at the above sale;
sale, Sotheby’s, London, 6 February 2014, lot 450.
Acquired at the above sale by the present owner.

Depicting a scene of lustful contemplation, *Homme barbu et femme nue* exemplifies the lascivious imagery into which Picasso channelled, at the end of his career, the extraordinary force of his creative inventiveness. Almost floating at the centre of a composition set against a powerful, dark background, a woman seems to be offering herself to the eager looks of a bearded man: her sex prominently exhibited, she appears as a willing and enticing lover. The swelling lines and voluptuous curves that Picasso used to describe the figures sublimate their desire in visual terms, while demonstrating the artist’s prodigious mastery of the medium. In 1970, at the time *Homme barbu et femme nue* was executed, Picasso was turning ninety.

24.10.70. VII
Dumars 25



MARINO MARINI (1901-1980)

Cavallo e cavaliere

signed 'MARINO' (lower right) and indistinctly dated '1956' (lower left)

oil, gouache and *sgraffito* on paper

image: 28 x 20¼ in. (71 x 51.4 cm.)

sheet: 31⅞ x 23⅝ in. (79.6 x 60 cm.)

Executed in 1956

£70,000-90,000

US\$92,000-120,000

€81,000-100,000

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

– MARINO MARINI

PROVENANCE:

Galleria Il Milione, Milan (no. 7713/2).

Acquired from the above by the present owner.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Da Picasso a Botero: Capolavori dell'arte del Novecento*, March - June 2004, p. 395 (illustrated p. 221); this exhibition later travelled to Forlì, Palazzo Albertini, June - August 2004.

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

Marini first started his signature subject – the horse and rider – in 1936, after a trip to Germany where he saw the medieval sculptures of knights on horseback at the Bamberg Cathedral. The subject matter of the horse had always appealed to artists, as a thing of beauty itself, but for Marini the theme of ‘Cavallo e cavaliere’ became a vehicle for deeper reflections on the state of the world through the history of the 20th Century.

In works from the early period, the figures are poised, set within calm compositions where the rider generally dominates the animal, in a mythical harmony of man and nature, but as one observes Marini's sculptures and paintings of this subject from the 1940s, the beast's neck is often strained, the mouth open and the lines sketched, defining bodies that are often firm and tense.

After the Second World War, the images become more and more anguished, with riders falling to the ground, evoking the Italian peasants fleeing bombardments on frightened horses during the war.

The powerful, sketchier compositions of the 1950s, like the present work, seem to have a direct reference in the organic abstraction that came up and then disappeared in the drawings of the Swiss period (1943-46). Marini's return to Italy after the war was not a return to his old house and studio in Milan, which were destroyed, but to spacious apartments on the Piazza Mirabello with a large studio on the courtyard. The world opened up again; Marini now fully developed his artistic personality. He now came to a true dialogue with the world. (see: A. M. Hammacher, *Marino Marini*, New York, 1970, p. 18).

Cavallo e cavaliere, executed in 1956, belongs to this fruitful period; the rider seems to have regained control over his horse, and both are defined by sharp lines, painted in dusky tonalities. The surface is enriched with very thick, worked impasto, and *sgraffito*, reminiscent of those beautiful, hand-chiselled, rough surfaces that are typical of Marini's best sculptures.



λ*264

HENRI MATISSE (1869-1954)

Jazz, Tériade, Paris, 1947

the complete set of 20 pochoirs in colours, on Arches wove paper, with title page, text and justification, signed in pencil on the justification, inscribed on the title page 'à Louise Matisse, avec mes sentiments de respectueuse affection, Henri Matisse, Juillet 48', copy 52 of 250, (there was also a portfolio edition of 100), loose and with central vertical fold (as issued), the colours fresh and bright, generally in very good condition, within the original grey paper boards and slipcase, with title label on spine
420 x 645 mm. (sheets unfolded)
445 x 340 x 58 mm. (overall)

£350,000-450,000

US\$470,000-590,000

€410,000-520,000

PROVENANCE:

Louise Matisse, gift from the artist.

Anonymous sale, Pierre Bergé & Associés Paris, 20 June 2006, lot 168.

Acquired from the above by the present owner.

LITERATURE:

C. Duthuit, *Henri Matisse - Catalogue raisonné des ouvrages illustrés*,

C. Duthuit, Paris, 1988, no. 22.







Henri Matisse

Jazz

Gérard éditeur



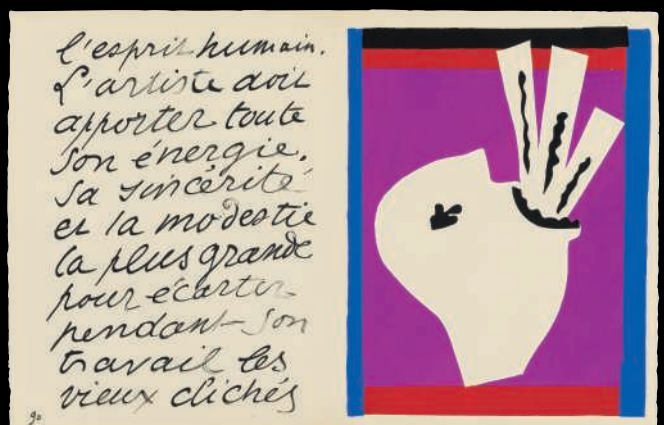
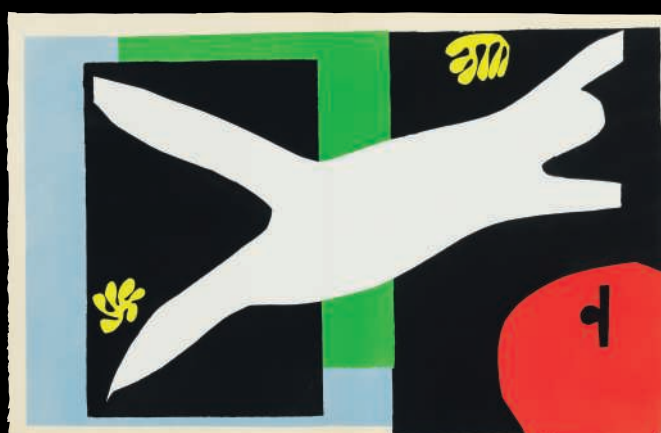
Henri Matisse's book *Jazz* marks a radical new departure in the artist's *œuvre*. Its maquettes are amongst the first essays in a medium entirely of his own devising, the *papiers découpés*, which finally led him to abandon painting in favour of this new and inventive mode. Of limited mobility and mostly bed-bound, he found it increasingly difficult to work in traditional media such as painting and sculpture. Instead, he began to cut shapes into sheets of coloured paper and arranged them as collages; these became known as the 'cut-outs'. It was with these works that he finally saw the two defining elements of his art coalesce: line and colour.

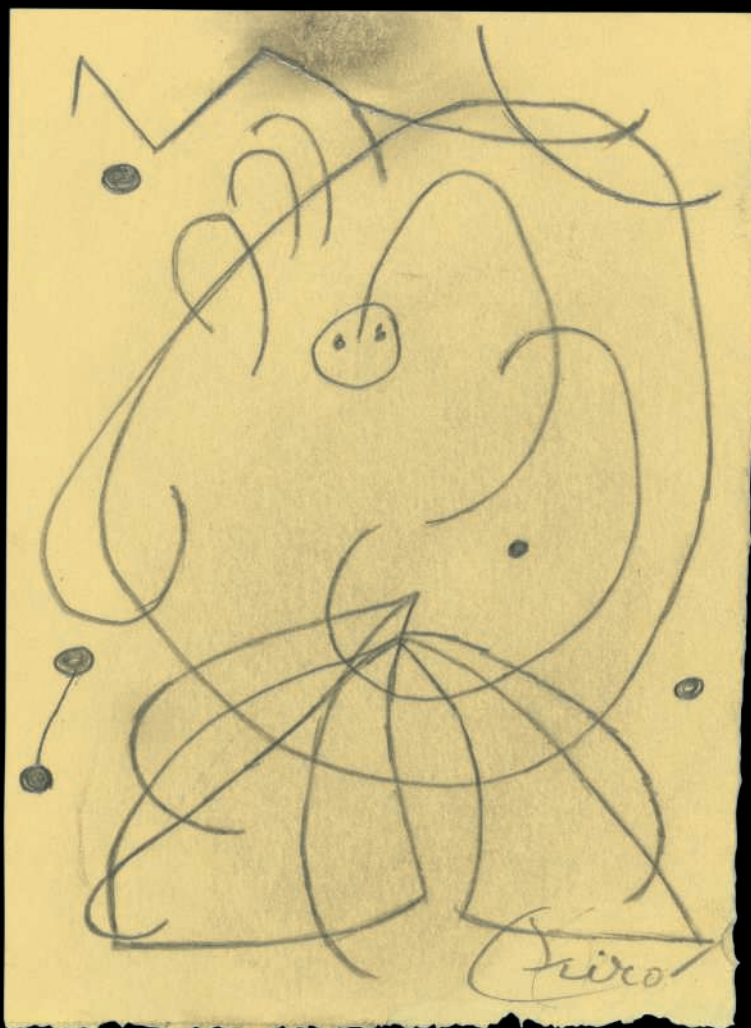
Matisse first used a paper cut-out design in an early issue of the Parisian art journal, *VERVE*, published by Tériade. However, when Tériade put forward the idea of creating an entire book using paper cut-out designs, Matisse initially refused. After some further experimentation with this technique, he finally accepted the proposal and at the age of 74, he embarked on the creation of *Jazz* – a glorious celebration of life, a riot of pure colours and forms. What followed was a period of feverish creative activity. Matisse toiled over the series for a year, between 1943 and 1944, with his assistants helping by preparing the coloured sheets, arranging the collages, and printing the works in the stencil or *pochoir* technique. In this process, a print with the outlines of the design was first produced, and then a series of stencils cut and used to apply areas of colour to the page by hand.

Jazz is the only book created by Matisse as both the artist and the author. The artist's own poems – his thoughts addressing his art, as well as wider issues of life – accompany

his designs. It is rendered in a lively, round manuscript form, deliberately large to fulfil an important aesthetic role. The title originally suggested for the book was *Cirque*, which summed up the theatrical and performance themes which had inspired the majority of the images in the book. As Matisse wrote: 'These violent and vivid stamped images came from the crystallization of memories of the circus, of folk tales or of travels. I did these writings to soothe the simultaneous reaction of my chromatic and rhythmic improvisations, pages that formed a 'background of sound' that support, surround and thus protect their own uniqueness.' (D. Fourcade, ed., *Henri Matisse - Écrits et propos sur l'art*, Paris, 1972). However, it was the combination of Matisse's looping script, improvised themes and compositional variations that prompted Tériade to suggest the alternative title *Jazz*, which he felt better reflected the bold forms and the dynamism of the pages, akin to the movement of a jazz orchestra.

When the book was published in 1947 it met with an immediate and unprecedented success: 'Of all of Matisse's books, *Jazz* is without a doubt his most important: it triggered a revolution in both the artist's *œuvre* and in the history of contemporary art.' (M. Anthonioz, *Hommage Tériade*, Paris, 1973, p. 125). Matisse insisted on printing *Jazz* using the same Linel gouache paints he had used to colour his paper maquettes. It is these intensely glowing colours – a precursor of what was to come in the vibrant works of the great Pop Artists such as Warhol and Lichtenstein – beautifully preserved in the present example, and the poetic, yet nearly abstract imagery, which make *Jazz* one of the most influential print series of the 20th century.





THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ265

JOAN MIRÓ (1893-1983)

Femme, oiseau, constellations

signed 'Miró' (lower right); dated and inscribed '30/VI/77. Femme, oiseau constellations.' (on the reverse)
pencil on yellow paper
5⅞ x 4⅞ in. (15 x 11 cm.)
Drawn on 30 June 1977

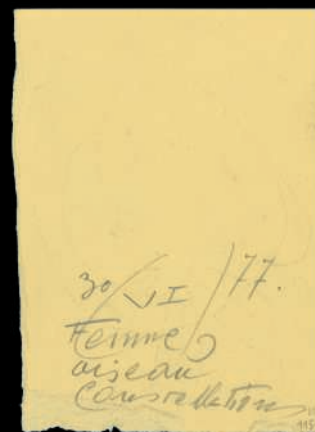
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

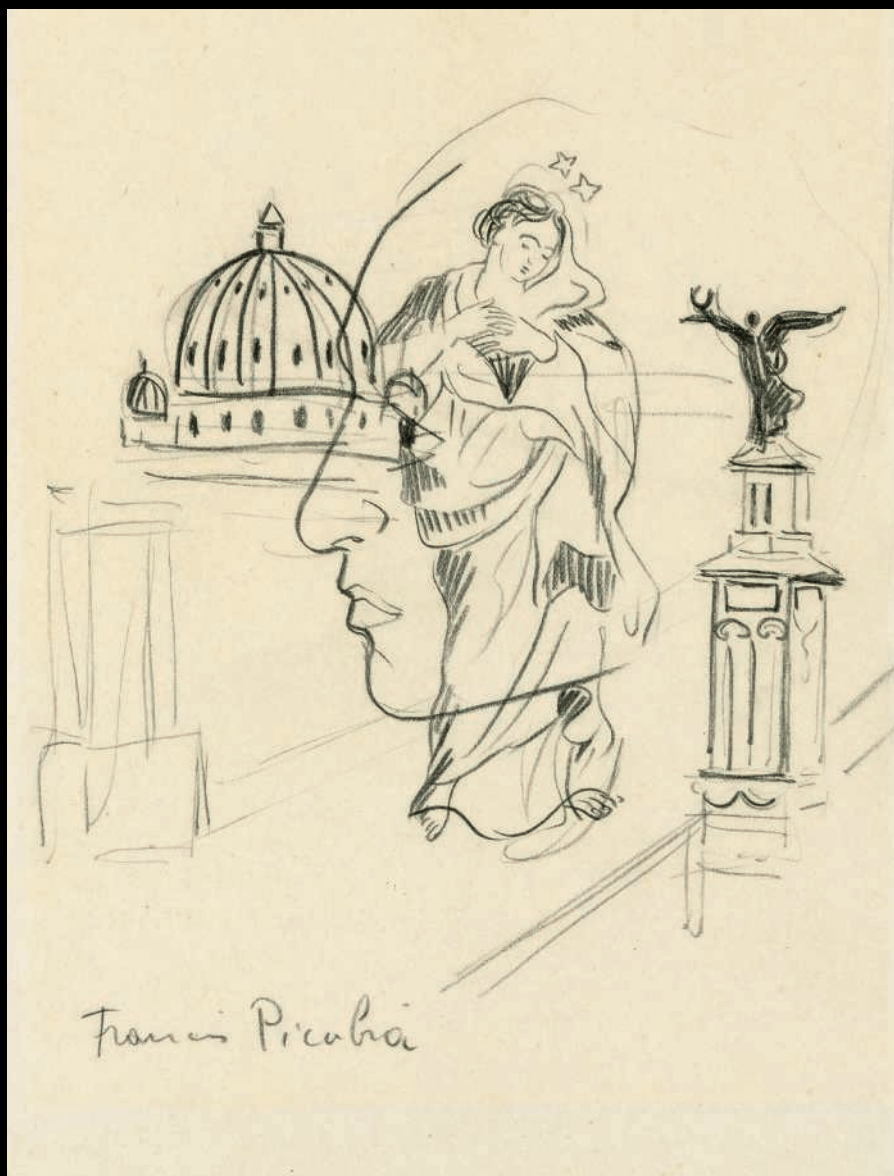
Private collection, Spain, by whom
acquired directly from the artist.
Acquired from the above by the
present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. V, 1977, Paris, 2015, no. 3473, p. 110 (illustrated).



(verso)



PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

№266

FRANCIS PICABIA (1879-1953)

Transparence

signed 'Francis Picabia' (lower left)
black crayon on paper
8¾ x 6 in. (22 x 15.5 cm.)
Drawn *circa* 1928-1929

£20,000-30,000
US\$27,000-40,000
€24,000-35,000

PROVENANCE:

Mary Quandt-LaPorte, Bethesda, Maryland, and thence by descent.
Sloans & Kenyon, Chevy Chase, Maryland, by whom acquired from
the above in 2007.
Galerie 1900-2000, Paris.
Acquired from the above by the present owner in 2008.

The Comité Picabia has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

λ267

FERNAND LÉGER (1881-1955)

Composition: La plage à Deauville

signed with the initials, dated and inscribed 'DEAUV. août 50 F.L.' (lower right)

gouache, brush and pen and India ink on paper
15½ x 19¾ in. (39.1 x 49 cm.)

Executed in Deauville in August 1950

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

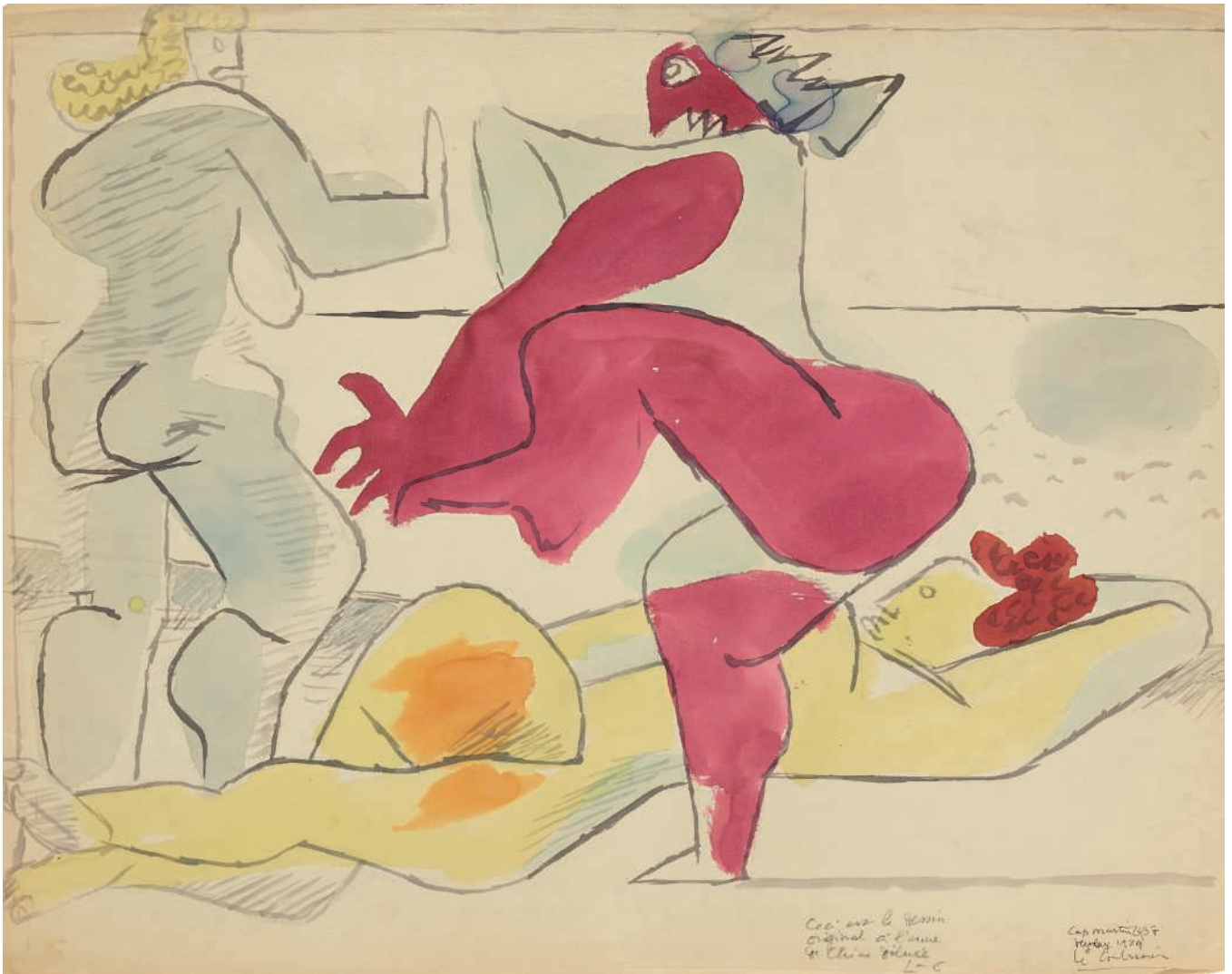
Couturier collection.

Private collection, Valence.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Europe, *F. Léger: Peintures et gouaches, 1918-1955*, March 1960 (illustrated).



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

№268

LE CORBUSIER (1887-1965)

Étude sur le thème de baigneuses et rochers

signed with the initials, signed, dated and inscribed 'Ceci est le dessin original à l'encre de Chine diluée L-C Cap Martin 1937 Vezelay 1939 Le Corbusier' (lower right)
watercolour, wash and pen and ink on paper
19¾ x 25½ in. (50 x 64.9 cm.)
Executed in 1939

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Heidi Weber, Zurich, by whom acquired directly from the artist in the early 1960s.

Acquired from the above by the present owner.

JACQUES LIPCHITZ (1891-1973)

Femme cubiste

signed 'Lipchitz' (upper left); inscribed and dated 'Beaulieu 18' (on the reverse)
oil and gouache on board
16 x 11¼ in. (40.5 x 28.6 cm.)
Executed in April 1918

£150,000-250,000
US\$200,000-330,000
€180,000-290,000

PROVENANCE:

Galerie de l'Effort Moderne [Léonce Rosenberg], Paris (no. 5749).
Jacques Lipchitz, Paris.
Private collection, a gift from the artist in 1968.
Anonymous sale, Hôtel Drouot, Paris, 4 December 1998, lot 28A.
Anonymous sale, Sotheby's, New York, 12 May 1999, lot 325.
Acquired at the above sale by the present owner.

Pierre Levai has confirmed the authenticity of this work.

After moving to Paris in 1909, Lipchitz quickly joined the artistic communities of Montmartre and Montparnasse which included a young Pablo Picasso, Juan Gris, and Amedeo Modigliani. In Paris during the First World War, artists had few opportunities to sell their works, except at very low prices. The dealer Daniel-Henry Kahnweiler, who championed the works of Picasso, Braque and Gris, had to leave France because he was a German national, and his inventory was held by the French state. The antiquities dealer Léonce Rosenberg moved in to fill the gap, and began signing the cubists to contracts, by which he had exclusive right to their output in exchange for a monthly stipend.

Jacques Lipchitz signed a contract with him in 1916, for 300 francs a month, the first security he had ever known. The arrangement also helped the artist to interact with other progressive painters and writers affiliated with Rosenberg's Galerie de l'Effort Moderne. He met Gris in 1916. In his memoirs Lipchitz wrote, 'I remember many sessions at Juan Gris's studio participated in by such people as the mathematician Princet, the poets Reverdy, Jacob, and Huidobro, in which arguments raged continually' (in *My Life in Sculpture*, New York, 1972, p. 39). These exchanges encouraged Lipchitz to experiment in painting. He acknowledged only one finished oil painting (*ibid.*, p. 50), but executed others in tempera or gouache, including the present work. In these works Lipchitz absorbed the lessons of the war time cubist manner that was later called "synthetic" cubism, which had been inaugurated by the

papiers collés of Picasso and Braque, and characterized by the layering of flat planes of local colour, and an emerging classical sensibility.

With the onslaught of German bombings in Paris in 1918, Lipchitz and his wife Berthe moved to Beaulieu-le-Loches where they temporarily shared a house with Gris and his wife. Frustrated by the restrictions on his ability to produce sculpture in his new setting, Lipchitz turned his attention to gouaches, such as the present composition, as well as carving in stone.

Femme cubiste depicts the figure of a woman, likely referencing the theme of the *Seated bather* or *Femme lisant* - which he treated in sculptural form - with the diagonals through the centre suggesting the same twisting arms and legs, balancing the centre of gravity of the figure. In his classical figure sculptures that followed in 1918-1919, which some ascribe to the *rappel à ordre* of the post-World War One era, Lipchitz stated he was "seeking effects that were both rich in their complexity and controlled in their simplicity. Once again I believe that these evoke the living human figure into which the forms were translated, while maintaining the purity of those forms" (*ibid.*, pp. 46 & 49). He mingled curving planes—"to create effects of interior or negative space"—with a renewed emphasis on frontality. "I was again doing something comparable to the Greek and Egyptian statues which were among my first loves" (*ibid.*, pp. 50 & 51). *Femme cubiste* therefore represents both the modern and the ancient in its timeless sense of monumental structure revealed through simplified, avant-garde means.



Pierre Bonnar Jacques Lipchitz, *Composition cubiste*, 1918. Sold, Christie's, New York, 9 May 2013, (\$531,750).

Up-ti-5





PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ270

PABLO PICASSO (1881-1973)

Baigneuse au bord d'un ruisseau et un vieillard

signed 'Picasso' (lower right)
pencil on paper
9 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (24.5 x 16 cm.)
Drawn *circa* 1903-1904

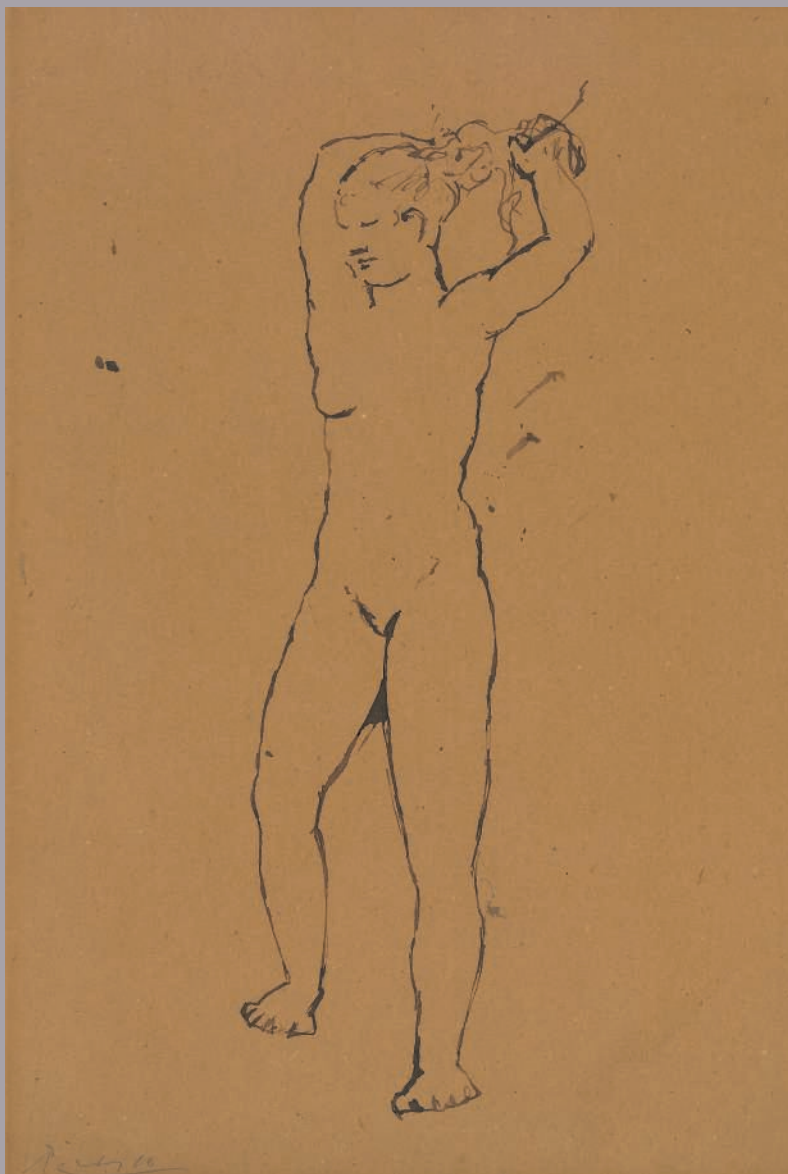
£30,000-40,000
US\$40,000-52,000
€35,000-46,000

PROVENANCE:

Bernard Poissonier, Paris, by 1954.
Anonymous sale, Sotheby's, New York, 7 November 1991, lot 129.
Acquired by the present owner *circa* 1993.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VI, *Supplément aux volumes 1 à 5*, Paris, 1954, no. 609 (illustrated pl. 74).



λ*271

PABLO PICASSO (1881-1973)

Femme nue se coiffant

signed 'Picasso' (lower left)
pen and ink on paper
15 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (39.6 x 27.6 cm.)
Drawn circa 1905

£70,000-100,000
US\$92,000-130,000
€81,000-120,000

PROVENANCE:

Gertrude Stein, Paris.
Walter P. Chrysler Jr., New York, by 1954.
Hugo Gallery, New York.
Gustav Zumsteg, Zurich, by 1959; sale, Christie's, London,
22 June 1993, lot 151.

Private collection, Europe, by whom acquired at the above sale;
sale, Christie's, London, 2 July 1998, lot 249.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Petit Palais, *De Géricault à Matisse: Chefs-d'œuvre français des collections suisses*, March - May 1959, no. 182 (titled 'Femme nue debout').
Madrid, Galería Elvira González, *Pablo Picasso*, November 1999 - January 2000.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VI, *Supplément aux volumes I à V*, Paris, 1954, no. 739 (illustrated pl. 90).
P. Daix & G. Boudaille, *Picasso: The Blue and Rose Periods, a Catalogue Raisonné, 1900-1906*, London, 1966, p. 90 (illustrated).

PABLO PICASSO (1881-1973)

Les déjeuners

signed, dated and numbered '22.8.61.VI Picasso' (lower right)
 pencil on paper
 10 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (26.8 x 41.9 cm.)
 Drawn on 22 August 1961

£80,000-120,000
 US\$110,000-160,000
 €93,000-140,000

PROVENANCE:

Private collection, United States; sale, Christie's, Paris, 28 November 2012, lot 45.
 Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XX, *Œuvres de 1961 à 1962*, Paris, 1968, no. 125 (illustrated pl. 66).

Picasso first saw Manet's *Le déjeuner sur l'herbe* at the 1900 Exposition Universelle in Paris. The work had an immediately profound impact on him, yet it was not until 1959 that he would embark on an exploration of his predecessor's 1863

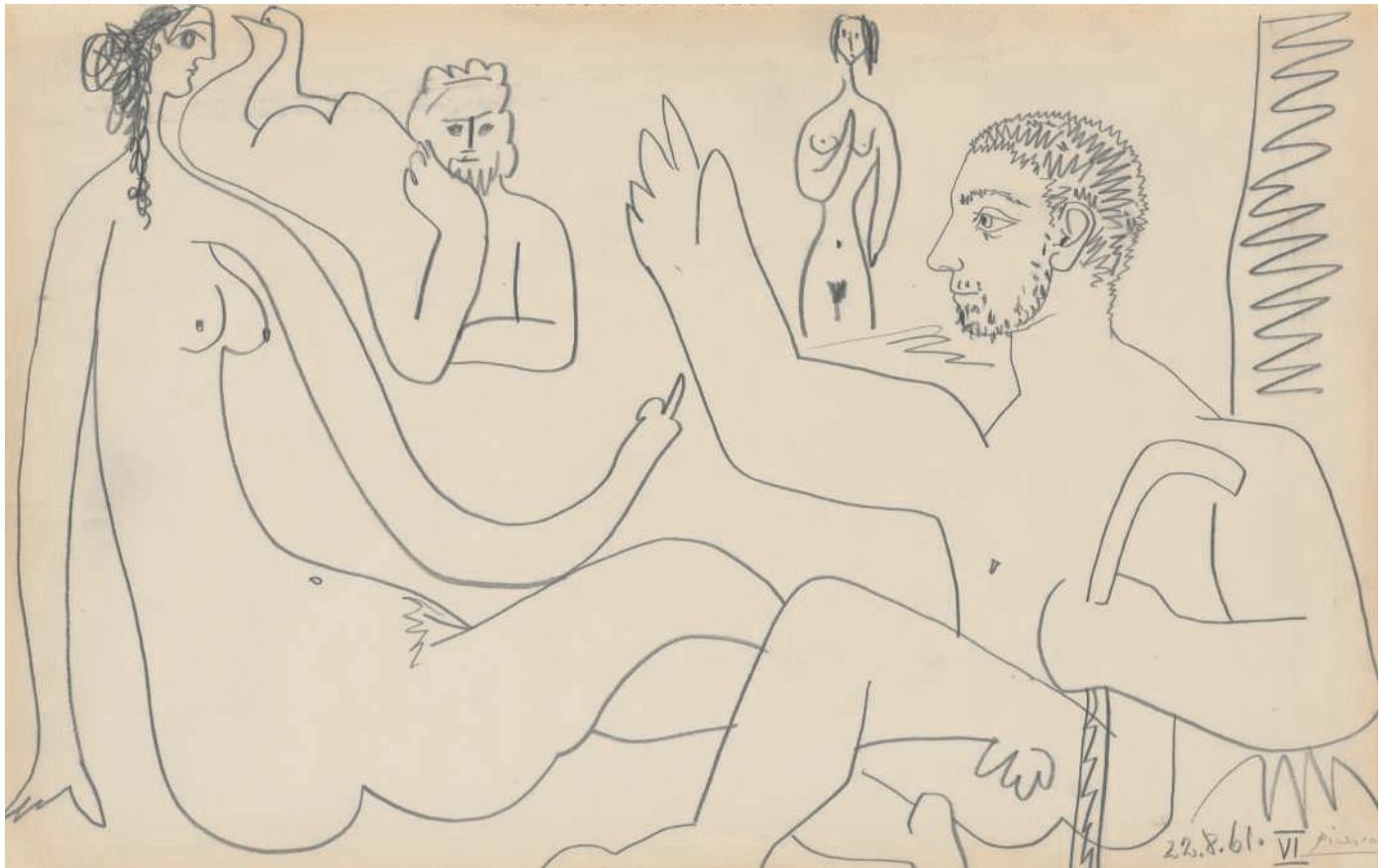
iconic creation. Picasso's ceaseless reimaginings of Manet's composition would eventually come to encompass, as Susan Grace Galassi has noted, 'twenty-seven paintings in oil on canvas, some one hundred and fifty drawings, three linoleum cuts, eighteen cardboard maquettes for sculpture, five concrete sculptures, and several ceramic plaques' (S.G. Galassi, *Picasso's Variations on the Masters*, 1996, p. 185). With seemingly tireless energy and application, he would change the forms and even the narrative of the picture again and again. During the 1950s in particular, Picasso created a number of series of 'variations' based on the paintings of his predecessors:

Las Meninas of his fellow Spaniard, Diego Velázquez, the *Femmes d'Alger* of Eugène Delacroix or, as here, *Le déjeuner sur l'herbe* by Manet. In these works, Picasso appeared to be challenging his artistic forefathers and squaring up to their legacies. At the same time, however, there was a certain gleeful irreverence in his dismantling and serial reconstruction of these iconic images for his own purposes. In the case of *Le déjeuner sur l'herbe*, the sense of iconoclasm is all the more pointed as the original work had itself been based on a predecessor, the Louvre's famous *Concert champêtre* previously attributed to Giorgione and now often ascribed to the hand of Titian. Manet's reimagining of this image of pastoral idyll was itself a cause of great scandal when it was first exhibited at the Salon des Refusés.

In reinterpreting this critical landmark in the birth of Modernism, Picasso rediscovered and merged many of his favourite themes: the artist and model, bathers on a beach, figures in an idyllic landscape, all highly charged with his distinctly modern and personal treatment of sexuality.



Édouard Manet, *Le déjeuner sur l'herbe*, 1863. Musée d'Orsay, Paris.



MARC CHAGALL (1887-1985)

L'été, Les moissonneuses (Les quatre saisons)

signed 'Marc Chagall' (lower right)
tempera, gouache, watercolour and pastel on paper
29¾ x 22½ in. (75.6 x 56.3 cm.)
Executed in 1974

£400,000-600,000
US\$530,000-790,000
€460,000-690,000

‘In my mind, the four seasons represent human life,
both physical and spiritual, at its different stages.’

– MARC CHAGALL



Marc Chagall, *L'été, les récoltes (Les 4 saisons)*, 1974.
Sold, Christie's, New York, 17 November 2016 (\$583,500).

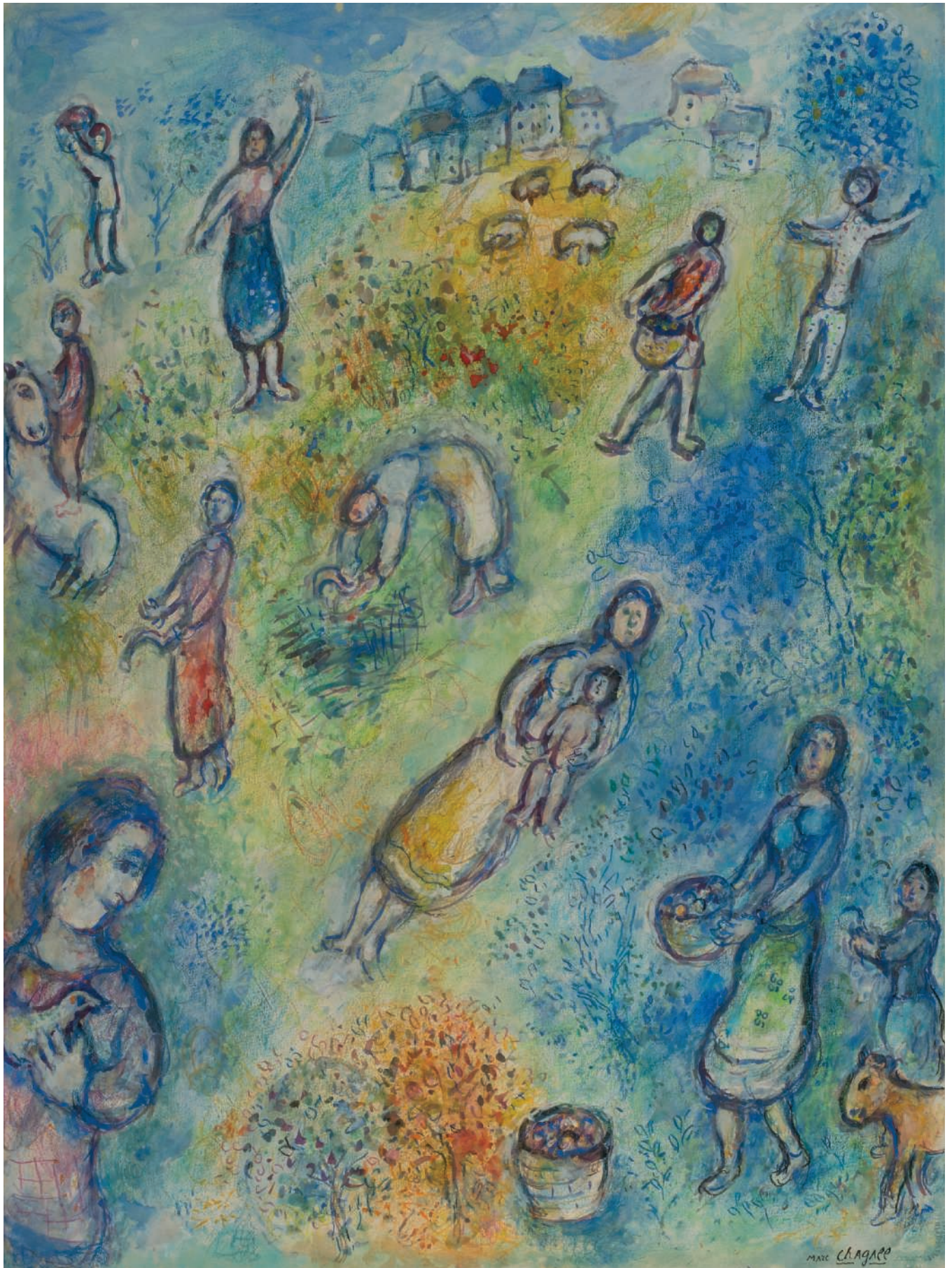
PROVENANCE:

Pierre Matisse Gallery, New York, by 1975.
Acquired from the above by the present owner in the 1970s.

EXHIBITED:

New York, Pierre Matisse Gallery, *Marc Chagall: The Four Seasons, Gouaches, Paintings, 1974-1975*, May 1975, no. 9 (illustrated).

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





Detail of the Four Seasons mosaic by Marc Chagall in Chicago.

L'été, les moissonneuses (*Les quatre saisons*) depicts a bustling summer harvest in the French countryside, a rich and sumptuous work, brimming with many of Chagall's most favoured and iconic motifs from his personalised lexicon: the mother and child, the donkey and the rooster to name just a few. Chagall developed an abiding love for the beauty of the French landscape while he was painting the gouaches for La Fontaine's *Fables* in 1926-1927. Having lived in the Ile-de-France, the Auvergne and on the Mediterranean coast, sometimes away from Paris for weeks at a time, he found the pace of country living and indeed the people themselves very much to his liking. All these experiences were far removed from the more primitive conditions he had known growing up in Russia, where he was subject to a harsh and unrelenting tradition of anti-Semitism. 'I threw myself at new themes I had never seen before in Vitebsk—the flowers in the south of France, the farm workers in Savoy, the well-fed animals. After the Revolution, the destitution and the hunger, I gave my appetite free reign. In all the fantastic things I saw, I could not forget the earth from which we come' (Chagall, quoted in C. Sorlier *Marc Chagall et Ambroise Vollard*, Paris, 1981, p. 24).

L'été, les moissonneuses belongs to a series of gouaches illustrating the seasons that Chagall painted during 1974. A joyous, radiant gouache with jewel-tone palette infused with ribbons of sumptuous and effervescent blue, Chagall weaves his favoured pigment rhythmically and eloquently throughout the composition, and its various characters, evoking the bright, azure light of summer in harvest. Passages of golden haze fill the surrounding landscape, off-setting the lush vitality of the foliage and flowers, depicted in layers of pastel, watercolour and gouache highlighting the sense of abundance and plenitude radiating within a summer landscape. As Franz Meyer, Chagall's biographer and son-in-law explained of his work from this period: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519).

The motifs that populate the dream-like world of *L'été, les moissonneuses* contain a wealth of visual references and meanings. One's attention is particularly drawn to the prominent, peasant-like figure depicted lower left. The significance of this character within the overall scene is palpable, a self-portrait of the artist perhaps, identifying himself in the peasant, who is portrayed in a romantic haze of pink pastel and scintillating blue gouache, lovingly connected with all the nature and rural life that fills the remaining composition. This personal connection is reflected further in the familiar rustic dwelling scene of Chagall's native Vitebsk, poignantly depicted in a halo, observed by the viewer from above. *L'été, les moissonneuses* is peopled with a multitude of various characters, all engaged in some narrative of their own, possibly recalling memories from the artist's own past or imagined, chance fragments, reflecting other stories. In its entirety, *L'été, les moissonneuses*, is a glimpse into a pantheon that is Chagall's own, and yet its magical quality and its open, honest charm are enchanting, inviting us to share in his whimsical dream of the summer season during harvest time.

In the same year that Chagall completed the *Les quatre saisons* series, he moved to the monumental production of *The Four Seasons*, a mosaic ensemble consisting of 128 separate panels, measuring 14 feet high, 10 feet wide and 70 feet long, which was installed on the Chase Tower Plaza in downtown Chicago, a gift to the city from the American investor Frederick J. Prince. An artisan mosaicist completed the assembly from a model that Chagall prepared in his studio in France. Chagall had customized the Seasons theme by incorporating the Chicago skyline into some of the panels. He arrived in Chicago two weeks before the unveiling to make adjustments to the sections that included the city views, which he had depicted initially from his memories of the time he spent in the Windy City in late 1946, before returning to France from his wartime exile.

Acquired by the present owner directly from the Pierre Matisse Gallery in the 1970s, *L'été, les moissonneuses* has been cherished in the same collection for decades, and being one of only few remaining gouaches from the series to have never been on the market, a wonderful discovery.



RAOUL DUFY (1877-1953)

Voiliers dans le port de Deauville

signed, dated and inscribed 'à Emiliene
Raoul Dufy 1929' (lower left)
watercolour on paper
19 1/8 x 25 1/8 in. (48.7 x 64.5 cm.)
Executed in 1929

£80,000-120,000
US\$110,000-160,000
€92,000-140,000

PROVENANCE:

Galerie de France, Paris.
Anonymous sale, Sotheby's, London,
4 December 1974, lot 202.
Acquired at the above sale by the
present owner.

LITERATURE:

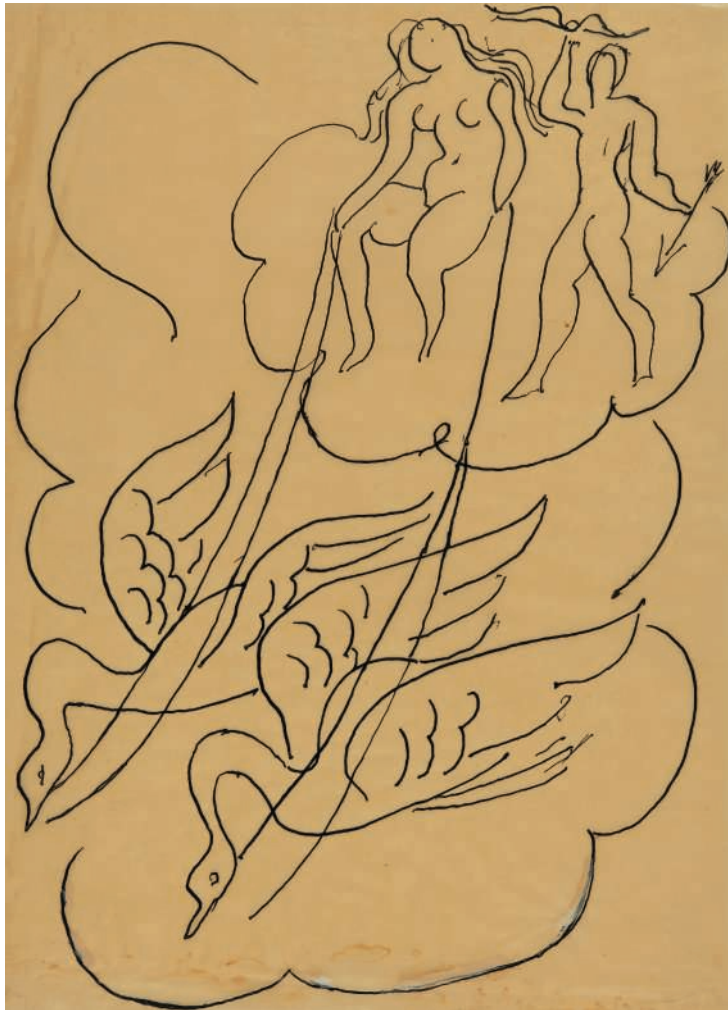
F. Guillon-Laffaille, *Raoul Dufy: Catalogue
raisonné des aquarelles, gouaches et pastels*,
vol. II, Paris, 1982, no. 1175, p. 43 (illustrated).

From Paris, Deauville to the Riviera, Raoul Dufy's lively watercolours capture the essence and energy of France during the early 20th Century. Born in Le Havre, Dufy began his studies there, taking night classes at L'École des Beaux-Arts. In 1900, after being awarded a scholarship to pursue his artistic ambitions, the artist moved to Paris and enrolled in the École Nationale Supérieure des Beaux-Arts.

While the Impressionist-dominated Parisian artistic scene had a profound impact on Dufy's early landscapes, the artist attended an exhibition of the 'Salons des Indépendants' of 1905 and was struck by the dazzling colours of Matisse and the Fauvist group. This encounter radically changed the artist's approach to painting. Dufy immediately began to incorporate the lively brush

strokes and bright colours of Fauvism into his work. Working primarily in watercolour, the artist developed a signature technique of highly stylised calligraphic drawings accented with washes of bold colour. His travels around the Mediterranean provided inspiration for many of his best known paintings and the cheerful theme of the seaside is a recurring motif in his production. These immensely popular works exude spontaneously with their exuberant colours and dynamic line, and *Voiliers dans le port de Deauville* is a perfect example of this. Dufy extended the range of his *œuvre* with innovative fabric design, book illustration, ceramic and tapestry. An unparalleled colourist, Dufy's highly decorative works retain a level of freshness and verve that have made them popular with modern endurances.





THE PROPERTY OF A LADY

λ275

HENRI MATISSE (1869-1954)



Francesco del Cossa, *Chariot of Venus* drawn by swans, detail from *Triumph of Venus*, scene from Month of April, c. 1470. Hall of Months, Palazzo Schifanoia.

Le char de Venus

pen and India ink on tracing paper
14 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (36.6 x 27 cm.)
Drawn in Nice in 1942

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Louis Aragon, Paris.
Maria Macorig, Paris & Italy, a gift from the above in March 1978, and thence by descent to the present owner.

LITERATURE:

L. Aragon, *Henri Matisse: Roman*, vol. II, Paris, 1971 (illustrated p. 161).

Wanda de Guébriant has confirmed the authenticity of this work.

Louis Aragon, the first owner of the present work, declared in a statement dated 10 May 1978 that the art and objects belonging to himself and Elsa, in Maria Macorig's Paris and Italian homes, would be gifts to her from the artist and his wife; these included the present work. As Aragon's trusted housekeeper for roughly thirty years, Maria had experienced the inner circle of the Paris art world of the time. Through her employer, she had met Pablo Picasso, Max Ernst, André Masson, and Werner Spies, author of the *Picasso Sculpture catalogue raisonné* and former director of the Centre Pompidou. Aragon's generosity, both in his gifts to her and by introducing Maria to his collaborators and friends, suggests a deep level of respect and appreciation in their relationship.



PROPERTY FROM A PRIVATE LONDON COLLECTION

276

PAUL SIGNAC (1863-1935)

Paris, La Seine au Pont-Royal

signed 'P. Signac' (lower left)
gouache, watercolour and charcoal on paper
10 x 14¾ in. (25.5 x 37.6 cm.)

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

PROVENANCE:

Kunstaussstellung Kühl, Dresden.
Private collection, Pirna, by whom acquired from the above circa 1933,
and thence by descent to the present owner.

Marina Ferretti has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE COLLECTOR

λ*277

JEAN DUFY (1888-1964)

Place de la Concorde

signed 'Jean Dufy' (lower right)
gouache and watercolour on paper
18 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (46.2 x 60.2 cm.)

£15,000-25,000
US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Private collection, Europe; sale, Christie's, London, 22 June 2012, lot 221.

Acquired at the above sale by the present owner.

Jacques Bailly has confirmed the authenticity of this work.



*278

MAURICE UTRILLO (1883-1955)

Sacré Cœur de Montmartre

signed and dated 'Maurice Utrillo, V, 1933,' (lower right) and inscribed 'Sacré-Cœur de Montmartre-' (lower left)

gouache on card

11¾ x 18 in. (30 x 45.6 cm.)

Executed in 1933

£35,000-55,000

US\$46,000-72,000

€41,000-64,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 30 May 1990, lot 77.

Galerie Angelo Pittiglio, Paris.

Anonymous sale, Christie's, London, 25 June 1991, lot 235.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan museum of Art, *Maurice Utrillo*, April - July 2010, no. 52, p. 92 (illustrated); this exhibition later travelled to Niigata, The Niigata Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum [EKi]KYOTO, September - October 2010; and Aichi, Toyohashi City Museum of Art & History, October - December 2010.

The late Jean Fabris has confirmed the authenticity of this work in 2010.



λ*279

LEONARD TSUGUHARU FOUJITA (1886-1968)

Fillette au capuchon

signed and dated 'Tsuguharu' in Japanese and '1929 Foujita' (lower right)

pencil and *estompe* on paper

13 $\frac{7}{8}$ x 11 in. (34.6 x 28 cm.)

Executed in 1929

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Gallery Kawanatsu, Tokyo.

Anonymous sale, Sotheby's, London, 11 July 2006, lot 90.

Anonymous sale, Artcurial, Paris, 13 February 2007, lot 200.

Acquired at the above sale by the present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 29.152, p. 288 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ280

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Bébé endormi

signed and dated 'Tsuguharu' in Japanese and 'Foujita 1926'
(lower left)

pen and ink on paper
8¾ x 10¾ in. (22.2 x 27 cm.)
Drawn in 1926

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Jenny Feine, Paris, and thence by descent; sale, Christie's, London,
19 March 1991, lot 114.

Acquired at the above sale by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



281

PAUL GAUGUIN (1848-1903)



Paul Gauguin, *Clovis*, 1886. Sold Christie's, London, Feb 4 2009 (£735,650).

Portrait de Clovis

black crayon on paper
9¼ x 6¼ in. (23.5 x 15.8 cm.)
Drawn circa 1879

£20,000-40,000
US\$27,000-53,000
€24,000-46,000

PROVENANCE:

Anonymous sale, Jean-Marc Delvaux, Paris,
17 December 2017, lot 129.
Acquired at the above sale by the present
owner.

This work will be included in the
forthcoming *Paul Gauguin Digital*
Catalogue Raisonné, currently being

prepared under the sponsorship of the
Wildenstein Plattner Institute, Inc.

This delicately drawn portrait depicts
Gauguin's son Clovis (b. 1879) as an
infant. Gauguin had spent the whole
summer of 1879 in Pontoise with
Pissarro, establishing an artistic alliance
which influenced his beginnings as a
painter. The portraits Gauguin made of
his family during this transitional period
- in both life and artistry - are packed
with a deeply personal significance, and
represent the most intimate and involved
period of Gauguin's life as a father.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

282

PAUL CÉZANNE (1839-1906)

*D'après G. Coustou:
Nicolas Coustou*

pencil on paper
8 $\frac{5}{8}$ x 4 $\frac{7}{8}$ in. (22 x 12.4 cm.)
Drawn circa 1895-1898

£25,000-40,000
US\$33,000-53,000
€29,000-46,000

PROVENANCE:

Paul Cézanne (the artist's son), Paris, by descent from the artist.
Paul Guillaume, Paris, by whom acquired from the above, and thence by descent.
Adrien Chappuis, Tresserve, by whom acquired from the above in 1934, and thence by descent to the Barut family, Chembéry; sale, Christie's London, 26 June 2003, lot 330.
Acquired at the above sale; sale, Christie's, London, 9 February 2006, lot 555.
Private collection, France, by whom acquired at the above sale; sale, Christie's, Paris, 26 March 2015, lot 66.
Acquired at the above sale by the present owner.

LITERATURE:

J. Rewald, 'Cézanne au Louvre', in *L'Amour de l'art*, October 1935, p. 286 (illustrated).
L. Venturi, *Cézanne: Son art-son œuvre*, vol. I, Paris, 1936, no. 1289, p. 307 (illustrated vol. II, pl. 351).
G. Berthold, *Cézanne und die alten Meister*, Stuttgart, 1958, no. 196, pp. 111-112 (illustrated).
A. Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, vol. I, Greenwich, Connecticut, 1973, no. 1120, p. 256 (illustrated vol. II, no. 1120).
W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné*, no. FWN 3008-27b (accessed January 2019).

*283

JEAN LOUIS FORAIN (1852-1931)

Au foyer du théâtre

signed 'j l. Forain' (lower left)
gouache and watercolour on paper
14 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (37.7 x 21.6 cm.)
Executed in 1883

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

‘I neither distort nor invent, I refract and for
the good of everyone, I denounce. I am not a
caricaturist, I am a painter of reality...’

– JEAN-LOUIS FORAIN

PROVENANCE:

Madame Jane Renouardt (Madame Fernand Gravey), France.
Private collection, Europe; sale, Sotheby's, New York, 8 May 2014,
lot 218.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Petit Palais, Musée des Beaux Arts de la Ville de Paris, *Jean-Louis Forain: La comédie parisienne*, March - June 2011, no. 35, p. 241
(illustrated p. 52); this exhibition later travelled to Memphis, Dixon
Gallery & Gardens, June - October 2011.

Florence Valdès-Forain intends to include this work in her
forthcoming Forain *catalogue raisonné*.

Like his close friend Edgar Degas, Jean-Louis Forain often found inspiration in the world of entertainment, which he believed offered the best place to observe the prevailing social mores of the day. Of particular interest was the Parisian nightlife which allowed Forain to reveal his ability to capture qualities of different societal types. With its cafés and theatres, Paris offered endless sources of inspiration for his most-celebrated works, which he masterly executed not only on canvas, but also on paper, like the present watercolour. *Au foyer du théâtre*, depicting an elegantly dressed young girl in a foyer, teeming with members of the Parisian wealthy society, perfectly conveys the sparkling atmosphere of the Belle Époque.





PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

*284

GUSTAV KLIMT (1862-1918)

Stehend von vorne (Friederike Maria Beer)

with the *Nachlass* stamp (Lugt 1575; lower right)

pencil on paper
22 $\frac{3}{8}$ x 14 $\frac{1}{2}$ in. (56.8 x 37.4 cm.)
Drawn in 1916

£35,000-55,000
US\$46,000-72,000
€40,000-63,000

PROVENANCE:

Anonymous sale, Dorotheum, Vienna, 29 November 2005, lot 21.

Acquired at the above sale by the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. III, 1912-1918, Salzburg, 1984, no. 2546, p. 104 (illustrated).

This work is a study for the portrait of Friederike Maria Beer painted by Klimt in 1916 (Novotny & Dobai, no. 196).



Gustav Klimt, *Friederike Maria Beer*, 1916.
Tel Aviv Museum of Art.



PROPERTY FROM THE COLLECTION OF JUAN CARDENAS AND MONICA MEIRA

*285

EDGAR DEGAS (1834-1917)

Étude de nu

stamped with the signature 'Degas' (Lugt 658; lower left)
charcoal on paper laid down on card
21½ x 12 in. (54.5 x 30.5 cm.)

£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

The artist's estate; fourth sale, Galerie Georges Petit, Paris, 4 July 1919, lot 298.
Galerie Beyeler, Basel (no. 5143), by 1969.
Anonymous sale, Christie's, New York, 21 May 1981, lot 617.
Acquired by the present owners *circa* 1981.

EXHIBITED:

Basel, Galerie Beyeler, *Aquarelle, Zeichnungen, Gouachen*, February - April 1969, no. 12.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

GUSTAV KLIMT (1862-1918)

Porträt einer Frau

bears inscription (lower right)
charcoal and white chalk on paper
17 $\frac{1}{8}$ x 12 $\frac{5}{8}$ in. (43.6 x 32 cm.)

Executed *circa* 1890-1891

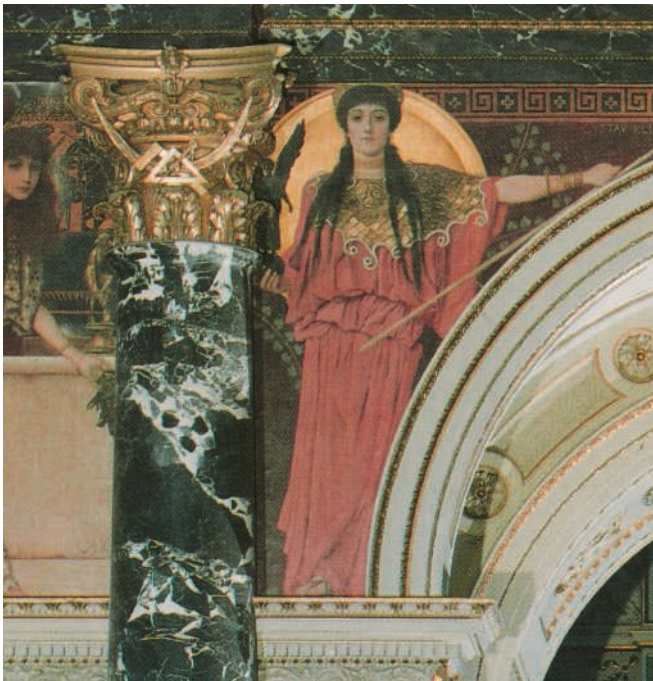
£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

The artist's estate.

Gustav Ucicky (the artist's son), Vienna, by descent from the above,
and thence by descent; sale, Christie's, New York, 10 September
2008, lot 11.

Acquired at the above sale by the present owner.



Gustav Klimt, *Griechische Antike I*, (Athene mit Gorgoniaion und Nike), 1890-1891.
Kunsthistorisches Museum, Vienna.

Dr Marian Bisanz-Prakken will include this work in her forthcoming supplement volume of the drawings of Gustav Klimt.

The current drawing was likely prepared as a study for the figure of Pallas Athene in the *Allegory of 'Griechische Antike'* decoration for the grand staircase of the Kunsthistorisches Museum in Vienna.



Maryland memorial portrait of a woman
J. C. Smith



287

GUSTAV KLIMT (1862-1918)

*Stehend mit erhobenem Unterarmen nach rechts
(Studie für die Tänzerin/Die Erwartung)*

pencil on paper
21¼ x 14¼ in. (55.4 x 36 cm.)
Drawn circa 1907

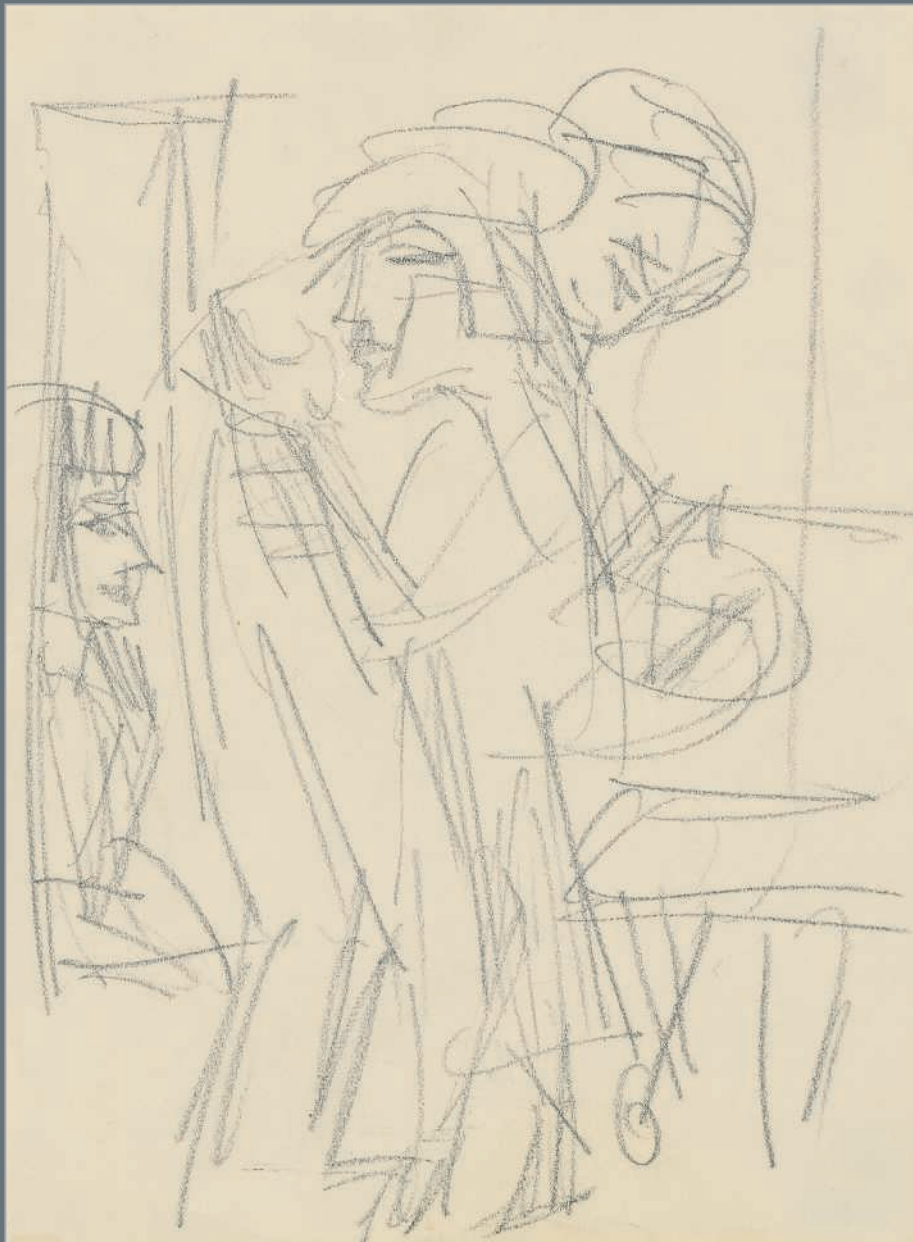
£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:
Private collection, Vienna.
Anonymous sale, Kinsky, Vienna, 19 April 2005, lot 67.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Shepherd & Derom Galleries, *Gustav Klimt: Ten Drawings*,
May - July 2007, no. 8, p. 20 (illustrated p. 21).

LITERATURE:
A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. II, 1904-1912, Salzburg,
1982, no. 1674, p. 146 (illustrated p. 147).

The present work is part of a series of fine preparatory drawings for Klimt's mosaic friezes of the main dining room of the Stoclet Palace in Brussels. Commissioned from Josef Hoffmann, one of the leading architects of the Vienna Secession movement, by the banker and art collector Adolphe Stoclet and his wife Suzanne, the building is considered to be an Art Nouveau masterpiece.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

288

ERNST LUDWIG KIRCHNER (1880-1938)

Menschen im Raum (Drei Frauen in einem Raum)

with the *Nachlass* stamp and numbered 'B DRe/BG 25' (Lugt 1570b;
on the reverse)
pencil on paper
12¼ x 9 x in. (31.2 x 23 cm.)
Drawn circa 1921

£8,000-12,000
US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The artist's estate.
Roman Norbert Ketterer, Stuttgart, by whom acquired from the above
in 1954. Galerie von Abercron, Munich.

Acquired from the above by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

ERNST LUDWIG KIRCHNER (1880-1938)

*Mädchen mit erhobenen Armen (recto);
Zwei sitzenden Mädchen (verso)*

with the *Nachlass* stamp and numbered 'F Dre/Bg 8' (Lugt 1570b;
upper left; *recto*); signed ELKirchner (lower right; *verso*)
gouache on paper (*recto*); pen and India ink on paper (*verso*)
19¼ x 23¾ in. (48.8 x 59.5 cm.)
Executed *circa* 1909 (*recto*) and *circa* 1910 (*verso*)

£200,000-300,000

US\$270,000-390,000

€230,000-340,000

PROVENANCE:

The artist's estate.

Roman Norbert Ketterer, Stuttgart, by whom acquired from the above.
Galerie Nierendorf [Florian Karsch], Berlin, by whom acquired from
the above *circa* 1954.

Acquired from the above by the present owner.

'Our Dresden years were filled with free and fanatical work on the naked figure, either in a meagre studio (or store) or at the Moritzburg lakes. This constant work finally brought results and the solution, with new means, to the problem of representing naked figures, free in the great outdoors of Nature. In unbroken colours, blue, red, green and yellow, people's bodies now glowed in the water or between the trees'

– ERNST LUDWIG KIRCHNER

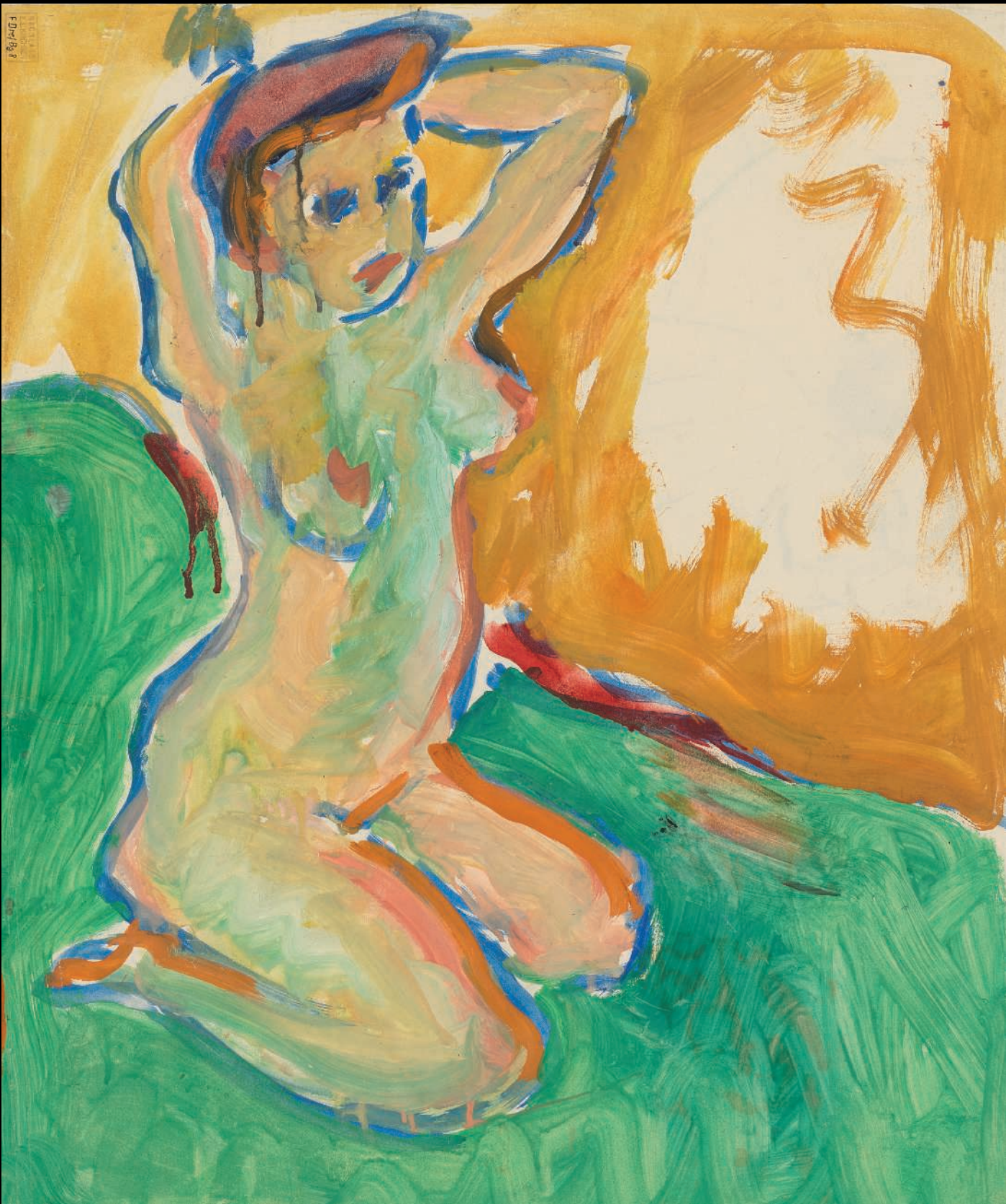


(verso)

EXHIBITED:

Berlin, Galerie Nierendorf, *Ernst Ludwig Kirchner: Zeichnungen, Pastelle, Aquarelle*, December 1972 - March 1973, no. 6 (illustrated).
Berlin, Galerie Nierendorf, *Deutsche Expressionisten*, March - July 1988, no. 71, p. 48 (illustrated).
Berlin, Galerie Nierendorf, *Aus Sammlungen und Beständen: 402 Werke von 97 Künstlern des Zwanzigsten Jahrhunderts*, October 1997 - April 1998, no. 189 (illustrated).
Berlin, Galerie Nierendorf, *Gerhard Marcks und ausgewählte Meisterwerke*, May - October 1999, no. 61, p. 52 (illustrated).
Berlin, Galerie Nierendorf, *Die Künstler der Brücke*, October 2001 - April 2002, no. 60 (*recto* & *verso* illustrated).
Berlin, Galerie Nierendorf, *Ernst Ludwig Kirchner*, April - September 2006, no. 4 (*recto* & *verso* illustrated).
Berlin, Kunstzentrum in den Park Kolonnaden, Potsdamer Platz, *Expressionale 2008: 150 Werke aus der Sammlung Karsch-Nierendorf*, May - August 2008, no. 69.
Wedel, Ernst Barlach Museum, *Das große Welttheater: Expressionismus und Neue Sachlichkeit aus der Sammlung Karsch-Nierendorf*, June - November 2011; this exhibition later travelled to Unna, Schloss Cappenberg, December 2011 - April 2012.
Berlin, Galerie Nierendorf, *Die Künstler der Brücke*, September 2012 - March 2013, no. 62 (*recto* & *verso* illustrated).
Berlin, Galerie Aurel Scheibler, *Zwischen Dix und Mueller*, December 2014 - February 2015.

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





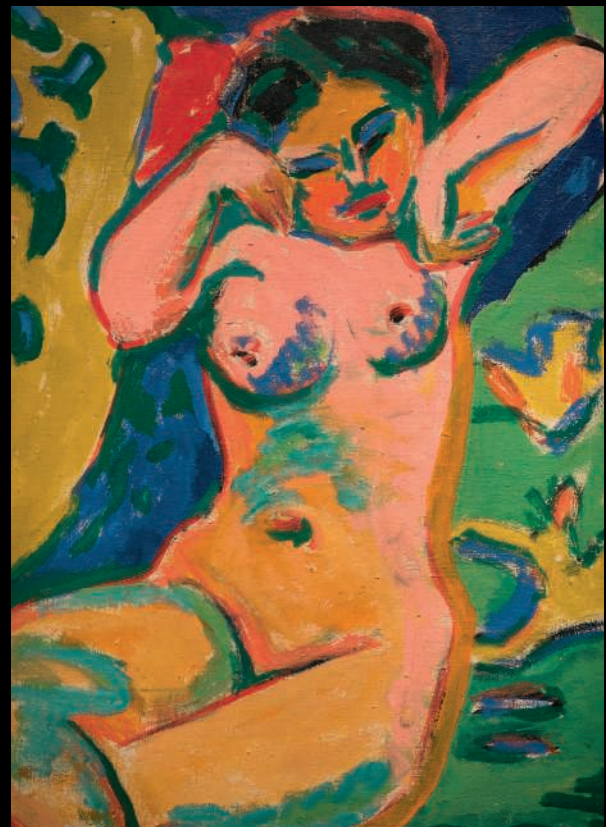
Ernst Ludwig Kirchner, *Badende in der Weise*, painted in 1909/1926. Sold, Christie's, London, 28 February 2017 (£845,000).

Focusing on a nude female figure kneeling on a meadow, Ernst Ludwig *Mädchen mit erhobenen Armen* offers a tantalising glimpse into the heady, free lifestyle enjoyed by the Brücke artists during their summer sojourns to the lakes of Moritzburg. Situated in the forests just northeast of Dresden, this small hamlet had become an artistic arcadia during the summers of 1909-1911, offering Kirchner, Erich Heckel and Max Pechstein an idyllic environment to escape to, away from the hectic life of the city. In this lush, verdant location the artists spent their days bathing and frolicking with their female companions in the open air, working directly alongside one another, painting the nude form in the natural world, and pushing their techniques to new levels of Expressionism.

Created during their first summer in Moritzburg, as the Brücke artists sought a return to a deliberately simple and consciously more primitive life, *Mädchen mit erhobenen Armen* is an early example of the seminal series of works that Kirchner was inspired to produce as a result of his experiences. Encapsulating the collective ideals and shared aesthetic that the Brücke artists developed at Moritzburg, it illustrates the idealised vision of man living freely and harmoniously within nature that Kirchner, Heckel and Pechstein sought to create along the secluded lakeshore.

Executed using flowing, sinuous brushstrokes and vibrant complementary colours, *Mädchen mit erhobenen Armen* illustrates the growing boldness of Kirchner's technique at Moritzburg, and highlights his attempts to capture the essence of life with an unadulterated directness, driven by his own subjective, spontaneous intuition alone. Pursuing this ideal, Kirchner reduced draughtsmanship to a minimum in the present composition, outlining just the gentle curves of his model's breasts, the edge of a shoulder or hip to delineate her body. The vivid colour palette, meanwhile, lends a powerful vitality to the composition, the rich interplay of green, orange and blue fusing the body with the surrounding landscape.

The emergence of such powerfully vibrant colour contrasts in Kirchner's art at this time points to the influence of Henri Matisse, whom he had first encountered at the artist's inaugural solo-exhibition in Germany, held in Berlin in the opening months of 1909. The Fauvist's rejection of traditional tonal shading and perspective, and use of heightened, often unnatural and unmixed colour inspired Kirchner to push the boundaries of his own style to new extremes, and to use an increasingly striking colouristic vocabulary and loose, free brushwork to render his impressions of life at the Moritzburg lakes. In *Mädchen mit erhobenen Armen*, Kirchner's simplification of form and the immediacy of his rendering of the scene demonstrate his clear determination to forge his own unique style in the avant-garde art scene.



Ernst Ludwig Kirchner, *Mädchenakt auf blühender Wiese*, 1909-1910. Buchheim Collection, Museum of Imagination, Bernried, Germany.



Ernst Ludwig Kirchner.



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ290

HEINRICH CAMPENDONK (1889-1957)

Zirkus mit Reiterin

watercolour on paper
10⅞ x 11⅞ in. (25.8 x 30.1 cm.)
Executed *circa* 1946

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

PROVENANCE:

Edith Campendonk-Van Leckwyck (the artist's wife), Amsterdam, by descent from the artist in 1957.
Private collection, Amsterdam, a gift from the above in 1979, and thence by descent to the present owner.

EXHIBITED:

Bedburg-Hau, Stiftung Museum Schloss Moyland, *Heinrich Campendonk: Die zweite Lebenshälfte eines Blauen Reiters*, van Düsseldorf naar Amsterdam, August - November 2001, no. 88, p. 312 (illustrated p. 179); this exhibition later travelled to Amstelveen, Cobra Museum voor Moderne Kunst, December 2001 - February 2002.
Delmenhorst, Städtische Galerie Delmenhorst Haus Coburg, *Heinrich Campendonk: Melancholie und Ornament, das malerische Spätwerk*, February - April 2002.
Penzberg, Museum Penzberg, *Heinrich Campendonk: Rausch und Reduktion*, September - November 2007, p. 174 (illustrated p. 116).

LITERATURE:

A. Firmenich, *Heinrich Campendonk: Leben und expressionistisches Werk*, Recklinghausen, 1989, no. 1060A (illustrated).



*291

PAUL KLEE (1879-1940)

Traum einer Dame (Dream of a Lady)

signed and dated '28 1/2 Klee' (lower left) and inscribed 'Traum einer Dame' (lower right)
pen and ink on paper
11 7/8 x 18 in. (30.3 x 45.8 cm.)
Drawn in 1928

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by 1946.
Gustav Kahnweiler, London, by whom acquired in 1950.
Mayor Gallery, London.
Maurice d'Arquian, Brussels, by whom acquired in 1951.
Galerie Berggruen, Paris.

Marc Withofs, Brussels.

Anonymous sale, Sotheby's, London, 3 July 1969, lot 284.
Carl Djerassi, San Francisco, by whom acquired at the above sale.
Galerie Rosengart, Lucerne, by whom acquired in 1970.
The Piccadilly Gallery, London.
Acquired from the above by the present owner in the late 1980s.

EXHIBITED:

London, The Mayor Gallery, *Paul Klee Exhibition*, June 1950, no. 43.
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Paul Klee*,
October 2000 - January 2001, no. 127, p. 169 (illustrated pl. 127).
Lugano, Museo d'Arte Città di Lugano, *Klee-Melotti*, March - June
2013, no. 81, p. 366 (illustrated p. 238).

LITERATURE:

W. Grohmann, *Paul Klee Handzeichnungen*, vol. II, 1921-1930, Berlin,
1934, no. 18, pp. 25 & 31.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. V,
1927-1930, Bern, 2001, no. 4559, p. 177 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ292

CHRISTIAN SCHAD (1894-1982)

Mann mit Junge (Man with Boy)

signed and dated 'Schad 31' (lower right)

pencil on paper

12 x 9 in. (30.5 x 23 cm.)

Drawn in 1931

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Private collection, Europe.

Anonymous sale, Van Ham Kunstauktionen, Cologne, 30 May 2008, lot 292.

Acquired at the above sale by the present owner.

293

ERNST LUDWIG KIRCHNER (1880-1938)

Landschaft bei Dresden (Landschaft mit Fluss, Dorf und gelben Bäumen)

with the *Nachlass* stamp and numbered 'FS Dre/Aa 16' (on the reverse)

pastel on paper

7 x 9½ in. (17.5 x 23.6 cm.)

Drawn circa 1909

£7,000-10,000

US\$9,300-13,000

€8,100-12,000

PROVENANCE:

The artist's estate.

Roman Norbert Ketterer, Stuttgart, by whom acquired from the above.

Anonymous sale, Auktionshaus Arnold, Frankfurt, 1 June 2002, lot 10.

Galerie Rosenbach, Hanover.

Anonymous sale, Grisebach, Berlin, 12 June 2004, lot 179.

Acquired at the above sale by the present owner.



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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ294

CHRISTIAN SCHAD (1894-1982)

Aufziehender Sturm am Ätna (Upcoming Storm at Mount Etna)

signed and dated 'Schad 56' (lower left)
gouache and watercolour on paper
14¾ x 19¾ in. (37.3 x 50.3 cm.)
Executed in 1956

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Private collection, Europe.
Anonymous sale, Van Ham Kunstauktionen, Cologne, 27 May 2008,
lot 291.
Acquired at the above sale by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

295

OTTO MUELLER (1874-1930)

Helga und Eva Goerger

gouache, watercolour, brush and India ink, pastel and pencil on paper
28¼ x 20¼ in. (71.8 x 51.5 cm.)
Executed circa 1917

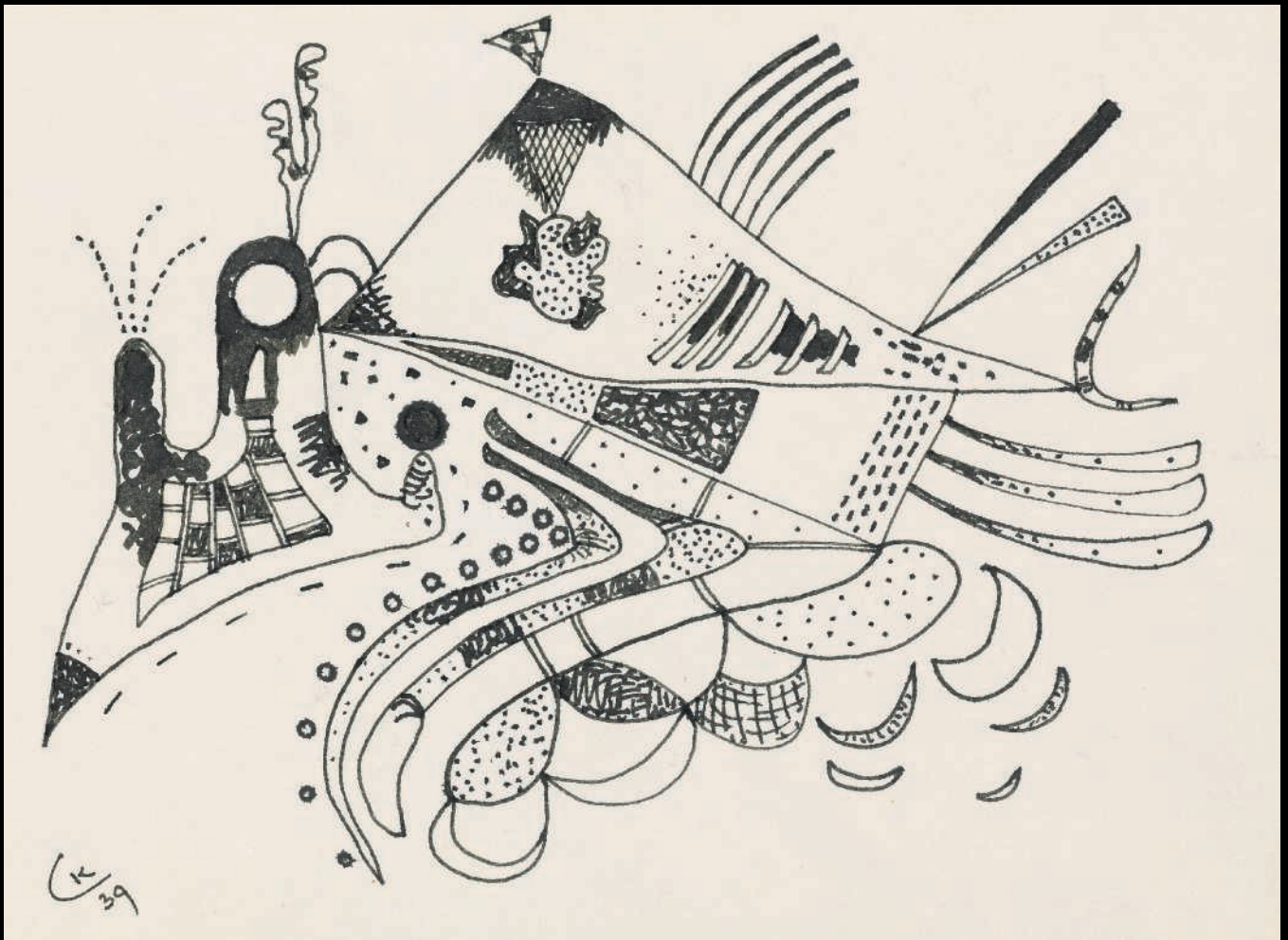
£8,000-12,000
US\$11,000-16,000
€9,200-14,000

PROVENANCE:

Dr Franz & Sibylla Goerger, Neuss, a gift from the artist.
Private collection, Europe.
Anonymous sale, Van Ham Kunstauktionen, Cologne, 27 May 2009, lot 118.
Acquired at the above sale by the present owner.

LITERATURE:

S. Goerger, 'Otto Muellers Lazarettaufenthalt in Neuss', in *Neusser Jahrbuch der Kunst, Kulturgeschichte und Heimatkunde*, 1965, pp. 39-40 (illustrated).
M.A. von Lüttichau & T. Pirsig, *Otto Mueller: Werkverzeichnis der Gemälde und Zeichnungen* (CD-ROM), Munich, 2003, no. 883 (illustrated).
U. Husmeier-Schirlitz, 'Otto Mueller in Neuss', in G. Götte & J. Metzdorf, eds., *Novaesium 2006, Neusser Jahrbuch für Kunst, Kultur und Geschichte*, Neuss, 2006 (illustrated p. 128).



*296

WASSILY KANDINSKY (1866-1944)

Zeichnung zur 'Voisinage' (Drawing for 'Neighborhood')

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

ink on paper

6¼ x 8½ in. (16 x 21.6 cm.)

Drawn in 1939

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

PROVENANCE:

Nina Kandinsky, by descent from the artist.

Hildegard & Sigismund Freiherr von Braun, a gift from the above on 1 May 1970.

Private collection, Berlin, by 1979; sale, Lempertz, Cologne, 7 June 2000, lot 6.

The Adam Gallery, London & Bath, by whom acquired in 2000.

Acquired from the above by the present owner on 6 May 2003.

LITERATURE:

V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné*, vol. I, Munich, 2006, no. 1053, p. 484 (illustrated).

THE PROPERTY OF A GENTLEMAN

λ297

SALVADOR DALÍ (1904-1989)

Étude d'architecture avec port à l'arrière-plan

signed, dated and inscribed 'Gala Salvador Dalí 1937' (lower right)
pen and India ink on paper
31 x 22⁵/₈ in. (78.6 x 57.5 cm.)
Drawn in 1937

£70,000-100,000
US\$92,000-130,000
€80,000-110,000

PROVENANCE:

Edward James, West Dean, West Sussex, by whom acquired before 1984, probably directly from the artist.

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ298

MAX ERNST (1891-1976)

Gedruckte Karte für die Ausstellung 'Man Ray, Peintures & Objets', Paris, Aux Cahiers d'Art, 15.-30. 11. 1935

signed 'max ernst' (lower right)
gouache on printed card
image: 6.5/ x 4½ in. (16.8 x 11.3 cm.)
sheet: 7⅝ x 4¾ in. (19.4 x 12.2 cm.)
Executed in 1935

£4,000-6,000
US\$5,300-7,900
€4,600-6,900

PROVENANCE:

Galerie Arenthon, Paris.
Acquired from the above by the present owner.

LITERATURE:

J. Russell, *Max Ernst: Leben und Werk*, Cologne, 1966 (printed version illustrated p. 108).
Jardin des Arts, no. 169, Paris, December 1968, no. 3 (printed version illustrated p. 82).
W. Spies, *Max Ernst Collagen: Inventar und Widerspruch*, Cologne, 1974, no. 468 (printed version illustrated).
W. Spies, S. & G. Metken, *Max Ernst*, vol. IV, *Werke 1929-1938*, Cologne, 1979, no. 2091 (printed version illustrated).

We thank Dr. Juergen Pech for his help in cataloguing this work.

This printed invitation was made by Max Ernst for his friend Man Ray for the exhibition *Man Ray: Peintures et objets*, held in the Aux Cahiers d'Art gallery in Paris in November 1935. This example was enhanced with gouache and signed by the artist.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ299

MAX ERNST (1891-1976)

Loplop

pastel, frottage, paper collage and pencil on card
18½ x 14¾ in. (46.8 x 37.2 cm.)
Executed in 1969

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Lucie Weill, Paris.
Anonymous sale, Sotheby's, London, 2 December 1987, lot 527.
Galerie Dieter Brusberg, Berlin.
Acquired from the above by the present owner.

EXHIBITED:

Halle, Staatliche Galerie Moritzburg, *Max Ernst: Eine Ausstellung aus dem Sprengel Museum Hannover*, October - November 1989, no. 19 (illustrated p. XV); this exhibition later travelled to Dresden, Zentrum für Kunstausstellungen der DDR, January - February 1990.
São Paulo, Museu Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 92, p. 130 (illustrated).

LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4491, p. 325 (illustrated).



PROPERTY FROM AN ENGLISH COLLECTION

£300

MAX ERNST (1891-1976)

Rêve d'une petite fille qui voulut entrer au Carmel: *'...où nous avions dressé un petit purgatoire...'*

signed 'max ernst' (lower right)
paper collage on printed paper laid down on the artist's mount
sheet: 6 x 4¾ in. (15.2 x 12 cm.)
mount: 6¾ x 5½ in. (17 x 13.7 cm.)
Executed in 1929-1930

£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:

Julien Levy, Bridgewater, Connecticut.
Mrs Raymond J. Braun, New York, by 1979.
Acquired by the present owner *circa* 2008.

EXHIBITED:

Paris, Galerie André François Petit, *Max Ernst & Yves Tanguy: Œuvres anciennes*, December 1961 (illustrated).

LITERATURE:

H. Janis & R. Blesh, *Collage: Personalities, Concepts, Techniques*, Philadelphia, New York & London, 1967, no. 114, p. 101 (illustrated).
M. Ernst, *Écritures, avec cent vingt illustrations extraites de l'œuvre de l'artiste*, Paris, 1970, p. 207 (illustrated).
W. Spies, *Max Ernst Collagen: Inventar und Widerspruch*, Cologne, 1974, no. 316 (illustrated).

E. Quinn, *Textes de Max Ernst*, Paris, 1976, no. 194.7, p. 169 (illustrated).

W. Spies, S. & G. Metken, *Max Ernst*, vol. IV, *Werke 1929-1938*, Cologne, 1979, no. 1633, p. 36 (illustrated).

J. Pech, *Studien zur religiösen Ikonographie im Werk von Max Ernst bis 1934: Der Collagenroman 'Rêve d'une petite fille qui voulut entrer au Carmel' (1930)*, Bonn, 1996, no. 152, [p. 326].

Exh. cat., *Sprengel macht Ernst: Die Sammlung Max Ernst*, Sprengel Museum, Hannover, June 18th - September 17th 2006, no. 305, p. 146.

'...où nous avions dressé un petit purgatoire...' is one of eighty collages executed by Max Ernst in 1930 for *Rêve d'une petite fille qui voulut entrer au Carmel*, one of his books consisting of collaged illustrations and their captions known as 'collage novels'. This form of collage technique was one Ernst began experimenting with in 1919; it involved cutting and pasting from reproductions of nineteenth-century engravings to create a dream-like subversion of traditional illustration. He first published his collages in this style to accompany Paul Eluard's 1922 *Repetitions*, yet it was not until 1929 that he published the first of the three full 'collage novels', *La femme 100 têtes*. *Rêve d'une petite fille qui voulut entrer au Carmel* was the second of these novels, completed between 1929 and 1930, and published by Editions du Carrefour, Paris.



λ*301

MAX ERNST (1891-1976)

Plein vol

signed 'max ernst' (lower right) and inscribed 'plein vol' (lower left)
pastel, gouache, pen and ink and paper collage on black paper
18½ x 21¼ in. (46.8 x 53.8 cm.)
Executed in 1966

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Galerie Alphonse Chave, Vence, by whom acquired directly from the artist in 1966.
M. Stoliar, Cannes, by whom acquired from the above.

Anonymous sale, Galerie Motte, Geneva, 7 December 1973, lot 25.
Bengt Olov Lapidus, Vevey, Switzerland, until at least 1975.
Galleria Gissi, Turin (no. 6072).
Davlyn Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

Vence, Galerie Alphonse Chave, *Max Ernst*, September - November 1966, no. 22
Sète, Musée Paul Valéry, *Max Ernst, Yves Tanguy: Deux visions du surréalisme*, June - November 2016, no. 32, p. 132 (illustrated p. 133).

LITERATURE:

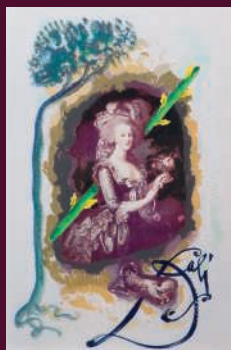
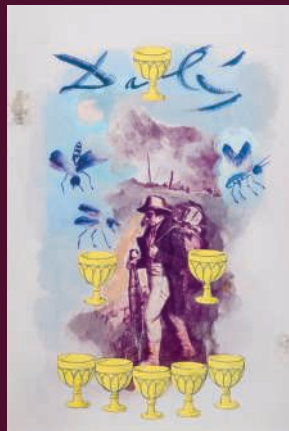
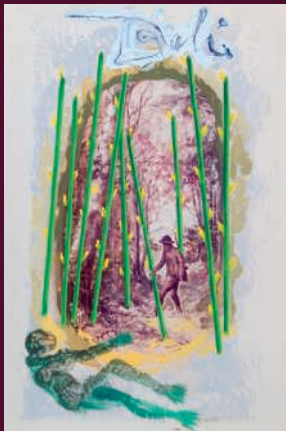
W. Spies, S. & G. Metken & J. Pech, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4055, p. 107 (illustrated).

Salvador Dalí's Universal Tarots

Executed in 1971, Dalí's Universal Tarot Deck was initially the result of a commission from producer Albert Broccoli for the James Bond film *Live and Let Die*. When the contractual deal fell through, Dalí's own interest in mysticism, nurtured by his wife Gala, kept the project alive. The creation of the cards took place amid a resurgence of popularity in tarot reading. Dalí, apparently seduced by the tarot, rejects the psychedelia that distinguishes his earlier work and demonstrates here what for him is an uncharacteristic reserve.

The pentacles, symbols associated with, amongst many other readings, Satan and magic, hover above the figures of a priest tending to two beggars. This collage element of *Six de pentacles*, (lot 300 in the present sale), is a scene taken directly from Fra Angelico's painting of St Lawrence giving alms, where the same three figures in identical garb and pose adorn the walls of the Niccoline Chapel in the Vatican. In Dalí's work however, the generosity of St Lawrence, martyred in the persecution of the Christians, is belittled. The three figures compete for compositional attention but are side-lined by the arresting primary colours and aggressive placing of the pentacles overhead. Meanwhile, the space between and around the pentacles is assumed not by heaven but by the back of the head and outstretched arms of a threatening figure formed by a night blue cloud of smoke that surrounds burning logs. The reign of the figure's terror drips down the sides of the composition in two trails of smoke, encompassing St Lawrence and the two men. Dalí has forced his own signature, signed with a cross, in between the figures and in doing so renders the composition deliberately awkward and uncomfortable. The peaceful scene from the Vatican has been engulfed and disrupted by Satan and, through no subtle imagery, by Dalí himself.

Six de pentacles, offered in this catalogue alongside *Sept d'épée* and *Un de baton* (lots 303 and 304 respectively), is one of ten works of the series which Christie's will have the pleasure of presenting throughout our Impressionist and Modern Works on Paper sales in London and Paris this year.





λ*302

SALVADOR DALÍ (1904-1989)

Six de pentacles, arcanes mineurs, projet pour le jeu de cartes Le Tarot Universel de Salvador Dalí

signed 'Dalí (at the centre)
gouache on photomontage

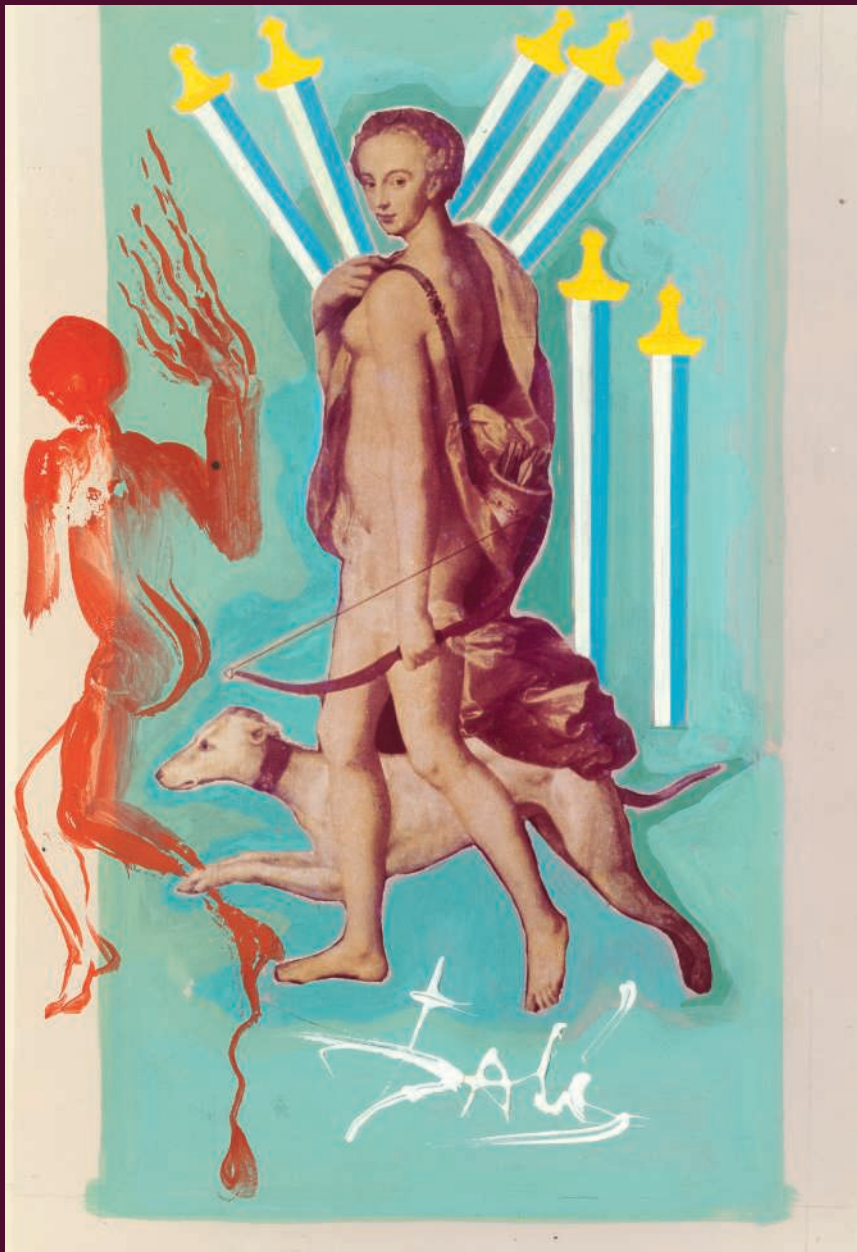
12½ x 9¾ in. (30.8 x 23.9 cm.)
Executed in 1971

£20,000-30,000
US\$27,000-39,000
€24,000-35,000

PROVENANCE:
Private collection, New York.
Acquired from the above by the present owner in 2009.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ*303

SALVADOR DALÍ (1904-1989)

*Sept d'épée, arcanes mineurs, projet pour le jeu de carte
Le Tarot Universel de Salvador Dalí*

signed 'Dalí' (lower centre)
oil and gouache on photomontage
12 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in. (30.8 x 23.8 cm.)
Executed in 1971

£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:

Private collection, New York.
Acquired from the above by the present owner in 2009.

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



№304

SALVADOR DALÍ (1904-1989)

*Un de baton, arcanes mineur, projet pour le jeu de carte
Le Tarot Universel de Salvador Dalí*

signed 'Dalí' (lower centre)
gouache on photomontage
12 x 9 7/8 in. (30.5 x 23.6 cm.)
Executed in 1971

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

Private collection, New York.
Acquired from the above by the present owner in 2009.

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

JOAN MIRÓ (1893-1983)

Le poète inspiré

signed 'Miró' (lower right); signed, dated and inscribed 'MIRÓ
"Le poète inspiré" 20/10/37.' (on the reverse)
gouache and watercolour on card
29 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (76 x 55.5 cm.)
Executed on 20 October 1937

£200,000-300,000
US\$270,000-390,000
€230,000-340,000

'I feel the need to achieve maximum intensity with
minimal means. That's what led me to give my
painting an ever sparer character'

– JOAN MIRÓ

PROVENANCE:

Private collection, United States.
Anonymous sale, Sotheby's, New York,
12 May 1999, lot 403.
Galería Mayoral, Barcelona.
Acquired from the above by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné: Drawings*, vol. I, 1901-1937,
Paris, 2008, no. 772, p. 365 (illustrated).





Joan Miró, *Nature morte au vieux soulier*, 1937. The Museum of Modern Art, New York.

Within Joan Miró's works of 1937, *Le poète inspiré* strikes for its lyrical connotations and juxtaposition of the lively innocence of its signs against an evocative, rich and turbulent palette. Executed on 20 October 1937, this large-scale gouache on cardboard hails from a period of great turmoil for both the artist, and indeed for Europe as a whole. Miró had returned to Paris in the autumn of 1936 to consign works for his upcoming exhibition at the Pierre Matisse gallery in New York. The escalating turmoil of the Spanish Civil War however, forced the artist to remain in the French capital for the next five years, until 1941. Nevertheless, 1937 would also be the year that the artist completed *Nature morte au vieux soulier*, arguably his masterpiece of the period, currently in the collection of the Museum of Modern Art, and referred to by the artist's friend

and biographer, Jacques Dupin as 'Miró's Guernica'. Robert Lubar's reading of *Nature morte au vieux soulier* as a "collision between realism and abstraction – between the material presence of objects in space and an insistent flatness" (quoted in R. A. Greely, *Surrealism and the Spanish civil war*, London, 2006, p. 39) also relates closely to *Le poète inspiré*, most noticeably with the dominant presence of the moon firmly carved within the swirling background, yet rendered entirely one dimensional and symbolic, in rich black pigment.

The deliberate choice of bold and dramatic colour scheme in *Le poète inspiré* is undoubtedly a reference to the terrible events unfolding in Spain at the time, and as such the work is evidence of Miró's passionate belief that 'the forms expressed by an individual who is part of society must reveal the movement of a soul trying to escape the reality of the present, which is particularly ignoble today, in order to approach new realities, to offer other men the possibility of rising above the present.' (Miró quoted in, *ibid.*, p. 47).

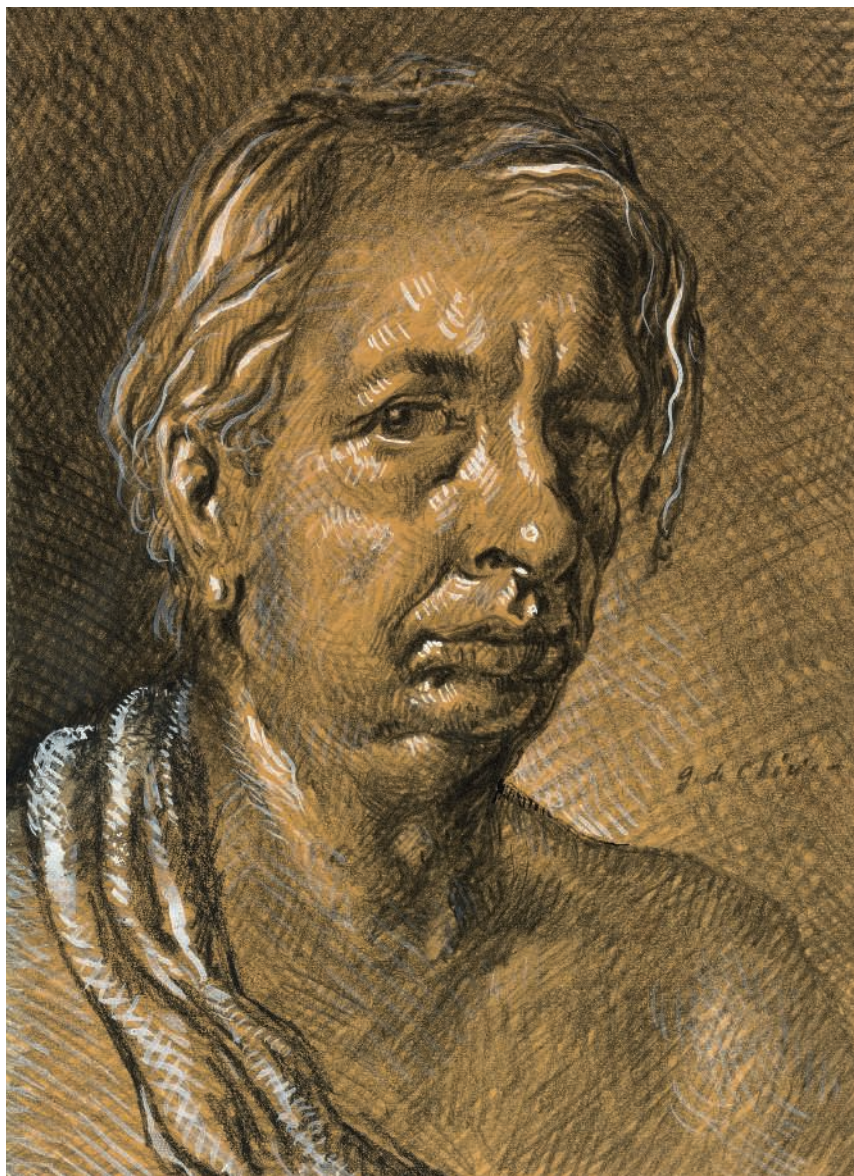
Although we see the whimsical, playful forms that characterised Miró's Surrealist works, now replaced by haunting, expressive images of individual figures, *Le poète inspiré* still maintains a level of elegant poignancy from those earlier years. The formal arrangement of a figure, vigorously-rendered through lines threading their way in and around the swathes of rich blue, belies a complex approach. Spontaneous gesture in the sweeping expressive brushstrokes, is combined with precision and control in the bright red and the black elements. In Miró's continued fascination with his materials, and his ability to let them suggest a means of progressing with his image, process and gesture are lent a vivid primacy in *Le poète inspiré*.

A rare and significant work from 1937, *La poète inspiré*, at once dares to challenge through the known political context of its execution and dramatic imagery, yet also, as its title suggests, formerly maintains a poetic lyricism, refusing to let the horrors of its time dominate.



Joan Miró, *Deux femmes entourées d'oiseaux*, 1937. The Barnes Foundation, Philadelphia, Pennsylvania.





λ*306

GIORGIO DE CHIRICO (1888-1978)

Autoritratto

signed 'G. de Chirico' (centre right)
charcoal and gouache on paper
10 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (28 x 20 cm.)
Executed in the 1940s

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 21 October 1987, lot 190.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, The Bunkamura Museum of Art, *Giorgio de Chirico: A Metaphysical Life*, curated by Maurizio Fagiolo dell'Arco, November 2000 - January 2001, no. 41 (illustrated); this exhibition later travelled to Ishikawa, Ishikawa Prefectural Museum of Art, June - June 2001; Oita, Oita Art Museum, June - July 2001; and Kyoto, Museum [EKi] KYOTO, September - October 2001.

LITERATURE:

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale*, vol. III, *Opere dal 1913 al 1976*, San Marino, 2016, no. 1118, p. 206 (illustrated).



№307

GIORGIO DE CHIRICO (1888-1978)

Palio di Siena

signed 'G. de Chirico' (lower right)
watercolour and pencil on paper
17 x 25¾ in. (43.2 x 65.5 cm.)
Executed in the early 1960s

£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Anonymous sale, Blache, Versailles, 6 June 1973, lot 70.
Anonymous sale, Blache, Versailles, 15 June 1976, lot 30.
Anonymous sale, Blache, Versailles, 3 June 1981, lot 68.
Acquired by the present owner by 1989.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 073/11/16 OT.

JOAN MIRÓ (1893-1983)

Personnage et oiseaux dans un paysage II

signed 'Miró' (lower right); dated, numbered and inscribed '29/VII/77.
Personnage et oiseaux dans un paysage 10/III/73. II.' (on the reverse)
watercolour, brush and India ink and pastel on paper
17½ x 22½ in. (44.5 x 57 cm.)
Executed between 10 March 1973 and 29 July 1977

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

'For me a form is never something abstract; it is
always a sign of something. It is always a man, a
bird, or something else. For me painting is never
form for form's sake ...'

—JOAN MIRÓ

PROVENANCE:

Galerie Lelong, Paris & Zurich (no. 28280).
Acquired from the above by the present
owner in 2007.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró,
Catalogue raisonné: Drawings*, vol. V, 1977,
Paris, 2015, no. 3569, p. 137 (illustrated).





*309

RAOUL DUFY (1877-1953)

Six cavaliers et jockeys

signed 'Raoul Dufy' (lower right)
gouache and watercolour on paper
9¾ x 19¾ in. (24.8 x 50.2 cm.)
Executed circa 1928

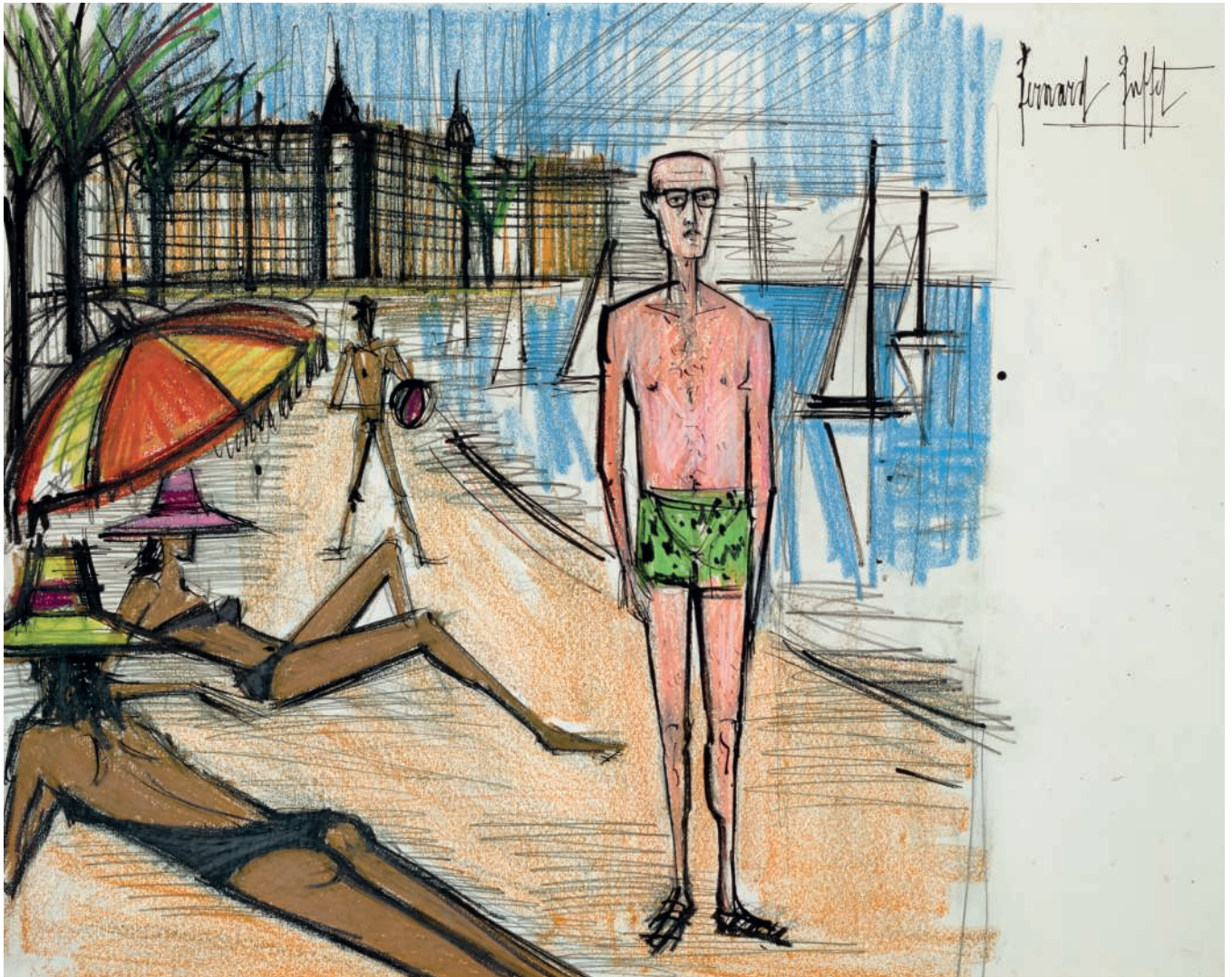
£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Galerie Beyeler, Basel
Private collection, Basel
Anonymous sale, Koller, Zurich, 9 December 2011, lot 3229.
Acquired at the above sale by the present owner.

LITERATURE:

P. Courthion, *Raoul Dufy*, Paris, 1929 (illustrated pl. XIV; titled 'Chevaux de course').
F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 803, p. 294 (illustrated).



λ310

BERNARD BUFFET (1928-1999)

La Plage à Cannes, Illustration pour 'Un Certain Monsieur Blot' de Pierre Daninos

signed 'Bernard Buffet' (upper right)
pen and India ink, wax crayon and pencil on paper
19 7/8 x 25 1/2 in. (49.8 x 64.8 cm.)
Executed circa 1960

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Private collection, France, a gift from the artist; sale, Artcurial, Paris, 8 December 2015, lot 196.
Carlton Gallery, Cannes.
Private collection, France.
Anonymous sale, Leclere, Paris, 26 March 2018, lot 156.
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.



λ*311

MAURICE DE VLAMINCK (1876-1958)

La maison rouge

signed 'Vlaminck' (lower left)
gouache, watercolour and pen and India ink on paper
18 $\frac{7}{8}$ x 24 in. (48 x 60.8 cm.)

£30,000-40,000
US\$40,000-53,000
€35,000-46,000

PROVENANCE:

Anonymous sale, Galerie Kornfeld, Bern, 21 June 1991, lot 150.
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.



№312

MAURICE DE VLAMINCK (1876-1958)

Rue enneigée

signed 'Vlaminck' (lower left)
gouache, watercolour and brush and India ink on paper
12¼ x 16½ in. (31.1 x 41.7 cm.)

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Fuji Television Gallery, Tokyo.
Anonymous sale, Sotheby's, New York, 11 May 1988, lot 200.
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.

MARC CHAGALL (1887-1985)

Fleurs et fruits

signed 'Marc Chagall' (lower right)
watercolour, pastel and pencil on paper
25½ x 19¾ in. (65 x 50 cm.)
Executed in 1949

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

‘You could wonder for hours what flowers mean,
but for me, they’re life itself, in all its happy
brilliance. We couldn’t do without flowers. Flowers
help you forget life’s tragedies.’

– MARC CHAGALL

PROVENANCE:

Anonymous sale, Christie's, London, 26 June 2003, lot 392.
Ruth O'Hara Gallery, New York.
Private collection, United States, by whom acquired from the above;
sale, Christie's, New York, 4 November 2009, lot 109.
Acquired at the above sale by the present owner.

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

The present watercolour was executed shortly after the artist moved to Vence, an elegant medieval town on the Côte d'Azur which had emerged as an artistic centre following the Second World War. Throughout his career, Chagall continuously returned to the genre of still life, with flowers being a recurring motif. In Vence, he had bouquets of freshly cut flowers delivered to his studio daily to explore their form and colour in varying media. For Chagall, flowers were a symbol of love. 'In [love] lies the true Art,' he believed, 'from it comes my technique, my religion.'

In this work, the flowers and fruit fill both halves of the composition and invite the viewer to become closely acquainted with those subjects. The background is only hinted at with soft pencil lines and a gentle wash of blue defining the panes of a window; the subjects of the composition are allowed to dominate. We cannot help but be immersed in the tranquillity of the yellow lemons and bananas and the deep purple of the irises, punctuated with seasonal narcissi. The stillness of the flowers and fresh fruit in a haze of warm summer light suggest the profound impact that Chagall's Provençal surroundings had had on his work and evoke for the viewer the azure light and lush vitality of Chagall's new home. The watercolour's muted palette of yellow, green and purple give us a synesthetic involvement in Chagall's life; we are granted access to the floral scents and warm sunshine that must have filled his studio.

Chagall stated that he did not deliberately create symbolic works of art. The autobiographical lexicon we are presented with here, however, is difficult to ignore. At a time when the artist had achieved romantic happiness and professional success, his works effervesce with contentment and serenity.



PIERRE-AUGUSTE RENOIR (1841-1919)

Arbres au bord de l'eau et voilier

stamped with the signature 'Renoir' (Lugt 2137b; lower right)
watercolour on paper
6 $\frac{5}{8}$ x 9 in. (16.7 x 23 cm.)
Executed *circa* 1895

£60,000-80,000
US\$79,000-110,000
€69,000-92,000

PROVENANCE:

Monsieur Boidin, by whom acquired in Paris in the early 1900s.
Private collection, Paris, by descent from the above.
Anonymous sale, Hôtel Drouot, Paris, 24 June 2009, lot 17.
Acquired at the above sale by the present owner.

LITERATURE:

G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2632, p. 543 (illustrated).

Arbres au bord de l'eau et voilier, executed around 1895, exemplifies Pierre-Auguste Renoir's emergence from a period characterized by a tight classical style that he had adopted from old masters, such as Titian and Rubens, during a trip to Italy in 1881. The carefully outlined figures typical of his previous phase, began to be replaced by landscapes and other elements described with vibrant light and saturated colour. Renoir, at last, had returned to the impressionistic approach that had first distinguished his early production.

The warm sensuality, that came to him naturally, is demonstrated in this watercolour through his familiarly nuanced touch and subtle tones. In the present work, the artist skilfully employs colour to translate the great depth of what he sees before him. The soft blue trees that divide the composition in two are nestled amongst liquid roseate fields and echoed by the dissolving brush strokes of the azure hills beyond; Renoir has used a limited palette to depict the warmth of the day. Shadows in Renoir's works share the reflected colour of the objects that surround them, a technique now known as 'diffuse reflection'. The small format and simple brush strokes of the scene, as well as of the study of a boat in a pond, drawn on the reverse of the sheet, suggest that Renoir executed both *en plein air*. The sweeping brushworks that describe the shrubbery in the foreground of the composition lead the viewer's eye gently down to the water's edge and across to the shore beyond. The spectator thus becomes enveloped in the view that the artist has transcribed from eye to paper one sunny afternoon in the hills of France. The present watercolour evokes an atmospheric and free sense of pleasure. Renoir reportedly shocked his teacher Gleyre by saying, 'if painting were not a pleasure to me, I should certainly not do it.'



(detail of the reverse of the present lot)





PROPERTY FROM A PRIVATE SPANISH COLLECTION

315

PAUL SIGNAC (1863-1935)

Rivière de Vannes

signed 'P. Signac' (lower left), dated and inscribed 'Rivière de Vannes
28 mai 1929' (lower right)
gouache, watercolour and crayon on paper
11 $\frac{1}{8}$ x 17 $\frac{1}{4}$ in. (29.5 x 45 cm.)
Executed on 28 May 1929

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Charles Cachin, Paris.
Galerie Le Minotaure, Paris.
JPL Fine Arts, London.
Anonymous sale, Sotheby's, London, 2 December 1992, lot 117.
Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.



*316

CAMILLE PISSARRO (1830-1903)

La porteuse de bois

signed 'C. Pissarro' (lower right)
gouache and watercolour on paper
7½ x 5¾ in. (19 x 13.7 cm)
Executed circa 1885

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Acquired by the present owner in 1990.

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



*317

MAURICE UTRILLO (1883-1955)

Rue Saint-Rustique à Montmartre, sous la neige

signed, dated and inscribed 'Maurice, Utrillo, V, NOUVEL AN 1941,' (lower right) and inscribed again '- Montmartre, -' (lower left)
gouache on paper
15½ x 11½ in. (39.3 x 29.2 cm.)
Executed on 1 January 1941

£30,000-50,000
US\$40,000-65,000
€35,000-57,000

PROVENANCE:

Paul Pétridès, Paris, a gift from the artist in January 1941.
Private collection, Switzerland.
Acquired from the above by the present owner.

Le Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ318

HENRI MATISSE (1869-1954)

Buste de femme

signed 'Henri Matisse' (lower right)
pencil and *estompe* on paper
14 x 10 in. (35.5 x 25.5 cm.)
Drawn in Nice in 1919

£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Private collection, Paris.
Waddington Galleries, London.
Knoedler Gallery, London.
Anonymous sale, Christie's New York, 9 May 2000, lot 332.

Anonymous sale, Grisebach, Berlin, 31 May 2008, lot 177.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Cent-cinquante ans de dessin, 1800-1950*, December 1952 - March 1953.
London, Waddington Galleries, *Works on Paper*, January 1987, no. 27, p. 22 (illustrated).
London, Waddington Galleries, *Henri Matisse, Edgar Degas*, June - July 1989, no. 4, p. 13 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE BELGIAN COLLECTOR

319

RIK WOUTERS (1882-1916)

Le bain des chiens

signed and dated 'Rik Wouters 1914.' (lower right)
watercolour on paper
15 $\frac{1}{8}$ x 16 $\frac{7}{8}$ in. (38.3 x 42.8)
Executed in 1914

£40,000-50,000
US\$53,000-66,000
€46,000-57,000

PROVENANCE:

Georges Vander Elst, Brussels, and thence by descent to the present owner.

This work will be included in the forthcoming Rik Wouters works on paper *catalogue raisonné*, currently being prepared by Olivier Bertrand.



PROPERTY FROM A PRIVATE MUNICH COLLECTION

320

ÉDOUARD VUILLARD (1868-1940)

Nature morte au vase de fleurs

stamped with the initials 'E.V.' (Lugt 909c; lower right)
pastel on paper
12¾ x 9¾ in. (32.3 x 24.8 cm.)
Executed *circa* 1930-1932

£20,000-25,000
US\$27,000-33,000
€23,000-29,000

PROVENANCE:

Galerie Raphaël Gérard, Paris.
Dr Karl Grandauer, Munich, by whom acquired from the above *circa* 1930s.
Eva Rederer, Munich, by descent from the above.
A gift from the above to the parents of the present owner *circa* 1990,
and thence by descent.

This work will be included in the forthcoming supplement of the catalogue critique of paintings and drawings by Édouard Vuillard being prepared by the Archives Vuillard.

The present work depicts a room at the Château de Clayes, a manor house not far from Versailles. Les Clayes was owned by Joseph (Jos) Hessel and his wife Lucy, Vuillard's lifelong supporters and friends. Jos and his brother Gaston were the owners of Bernheim-Jeune, one of the oldest and most prominent galleries in Paris, and played a key role in introducing Vuillard to avant-garde circles. Lucy Hessel would become Vuillard's lover, confidante, muse and mentor, and indeed one of Vuillard's most favoured subjects in his later career.

ÉDOUARD VUILLARD (1868-1940)

La chambre rose

indistinctly stamped with the signature 'E Vuillard' (Lugt 2497a;
lower right)
pastel on paper
29 x 40 $\frac{7}{8}$ in. (73.8 x 103.8 cm.)
Executed in 1914

£80,000-120,000
US\$110,000-160,000
€92,000-140,000

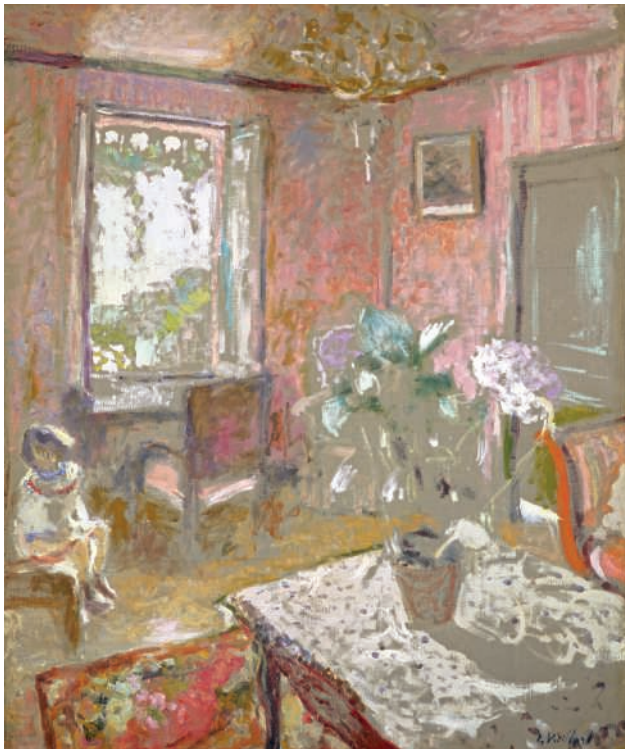
PROVENANCE:

The artist's estate.
Jacques Salomon, Paris.
Hallsborough Gallery, London.
Anonymous sale, Sotheby's, New York, 31 March 1965, lot 30.
Acquired at the above sale by the father of the present owner.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, vol. II, Paris, 2003, no. VIII-422, p. 1021 (illustrated).

La chambre rose is an exquisite large-scale pastel executed in 1914. This acutely intimate interior scene, with its subtle characterization and carefully-observed details, depicts a young woman rising from her bed within the broad view of her bedroom. The naturalistic pose of Vuillard's young female protagonist, with her hair loose, viewed from a quiet distance, underscores the sense of *intimisme* which had long been central to his *oeuvre*. As he said of his painting: "'I don't paint portraits, I paint people in their homes'" (Vuillard quoted in J. Warnod, *Vuillard*, New York, 1989, p. 47).



Edouard Vuillard, *La Chambre rose*, circa 1910-1911. National Galleries of Scotland, Edinburgh.

In *La chambre rose* Vuillard also retains many characteristics of his Nabi production, as the configuration of figure within interior provides the viewer's eye with a sense of dynamic circular motion anchored around the central table, with bright pink blotter which has been pushed aside to make way for the breakfast tray. In the lower left foreground, the pink and white striped upholstery of the chair provides the familiar sense of patterning we well associate with Vuillard's work, and is further enhanced in the subtle complementary palette of the wall paper, set against a vase holding a delicate tall plant, executed in vibrant marks of turquoise and green, perched on the corner of the far-right chest of drawers. The choice of scale, orientation and arrangement of this magnificent pastel lends an even greater sense of absorbing, warm *intimisme*. Depth and perspective is masterfully handled, at once drawing the viewer into an intriguingly quiet domestic scene, immersing us not just physically but also emotionally and psychologically in a web of narrative, constructed through the thoughtful depictions and placement of each object, their relationship with one another, and the young woman they belong to. As Elizabeth Easton has concluded, 'The interior was for Vuillard a potential metaphor for himself - an inner space, self-controlled and cut off from the world, but rife with possibilities' (*The Intimate Interiors of Edouard Vuillard*, exh. cat., Museum of Fine Arts, Houston, 1989, p. 4).









PROPERTY FROM A PRIVATE BOLIVIAN COLLECTION

λ322

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Madeleine

signed and dated 'Foujita' in Japanese and 'Tsuguharu 1932'
(lower left)

watercolour and pen and ink on paper

9 1/8 x 6 3/8 in. (23.2 x 16 cm.)

Executed in 1932

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

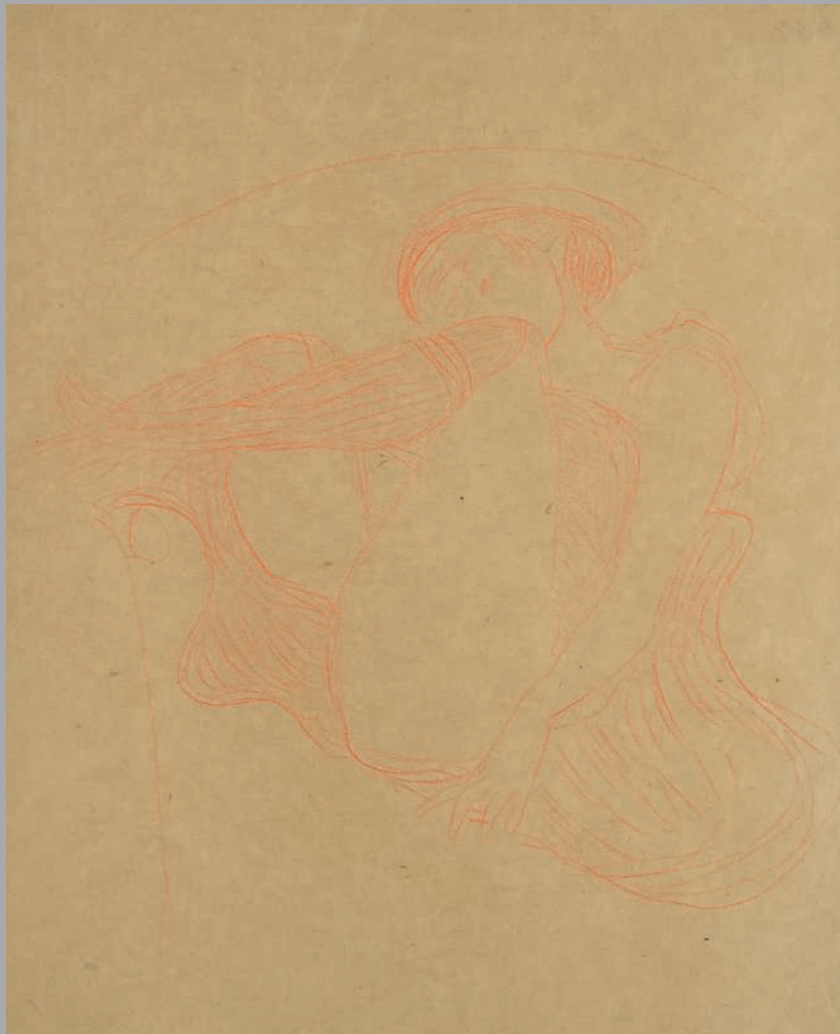
PROVENANCE:

Private collection, Bolivia, by whom probably acquired directly from
the artist in 1932.

Óscar Crespo Alborta, La Paz, by whom acquired *circa* 1990.

Sylvie Buisson has confirmed the authenticity of this work.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

323

GUSTAV KLIMT (1862-1918)

Im Lehnstuhl sitzende mit angezogenen Beinen (Studie für Danaë)

red crayon on paper
17 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (45.2 x 32 cm.)
Drawn circa 1903

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Private collection, Austria.
Anonymous sale, Dorotheum, Vienna,
26 November 2003, lot 9.
Galerie Eric Coatalem, Paris, by 2005.
Acquired from the above by the present
owner.

EXHIBITED:

Paris, Musée Maillol, *Gustav Klimt:
Papiers érotiques*, March - May 2005,
p. 35 (illustrated).

New York, Shepherd & Derom Galleries,
Gustav Klimt: Ten Drawings, May - July 2007,
no. 10, p. 24 (illustrated p. 25; dated
'1907-1908').

Dr Marian Bisanz-Prakken, Albertina,
Vienna, will include this work in the
forthcoming supplement volume of the
catalogue raisonné of drawings by
Gustav Klimt.

The present work is one of a series of
studies for Gustav Klimt's masterpiece
painting *Danaë* (Novotny & Dobai, no. 151;
private collection). A popular subject in
the early 1900s, Danaë is a figure from
Greek mythology. She was imprisoned
in a bronze tower by her father, the King
of Argos, where she was visited by Zeus,
symbolised in the painting by the golden
rain flowing between Danaë's legs.



Gustav Klimt, *Danaë*, 1907. Private Collection.

HENRI MATISSE (1869-1954)

Portrait de femme

signed and dated 'H Matisse Janv. 47' (lower right)
 pencil on paper
 14 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (37.8 x 28.2 cm.)
 Drawn in 1947

£60,000-80,000
 US\$79,000-110,000
 €69,000-92,000

‘The portrait is one of the most curious art forms.
 It demands special qualities in the artist, and an
 almost total kinship with the model.’

– HENRI MATISSE

Drawn in 1947, *Portrait de femme* offers, by the simplicity of its line and technique, the most essential representation of the female face. Matisse considered his drawing to be a very intimate means of expression. The method of artistic execution, whether it was charcoal, pencil, ink or crayon, varied according to the subject and personal circumstance. His favourite subjects were evocative or erotic — the female form, the nude figure

or a beautiful head of a favourite model, such as *Portrait de femme*.

Essential to the masterful expression of *Portrait de femme* is Matisse's bold and active use of the full breadth of the paper ground; the strong pencil lines are pushed to the very limits of the sheet, yet feel in no way forced. According to Elderfield, these later drawings ‘render pictorial the whiteness that surrounds them, giving to what Matisse called this

‘white atmosphere,’ a sense of dazzling light from the reflected radiance of their colour. This is neither drawing nor painting, though it partakes of both. And while, at times, we miss drawing as we miss painting, we can hardly argue with the magnificence of the synthesis Matisse is able to create in the grandest of these last works’ (J. Elderfield, *Matisse in the Collection of the Museum of Modern Art*, exh. cat., New York, 1978, p. 132).



H. M. S. Jee
Jan. 47



THE PROPERTY OF A DISTINGUISHED COLLECTOR

*325

RAOUL DUFY (1877-1953)

Le pin à Golfe-Juan

signed 'Raoul Dufy' (lower right)
watercolour on paper
16 x 19 $\frac{7}{8}$ in. (40.5 x 50.5 cm.)
Executed in 1927

£50,000-80,000
US\$66,000-100,000
€58,000-91,000

PROVENANCE:

Charles W. Krausheer Galleries, New York.
Gertrude C. Lee, United States, by whom acquired from the above,
and thence by descent; sale, Christie's, London, 6 December 1974,
lot 280.
Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 188, p. 69 (illustrated).



THE PROPERTY OF A DISTINGUISHED COLLECTOR

*326

RAOUL DUFY (1877-1953)

Deauville, bateaux à quai

signed, dated and inscribed 'à Emiliene Raoul Dufy Deauville 1928'
(lower right)

watercolour on paper

19½ x 25½ in. (48.5 x 64.5 cm.)

Executed in 1928

£60,000-80,000

US\$79,000-100,000

€69,000-91,000

PROVENANCE:

Galerie de France, Paris.

Anonymous sale, Sotheby's, London, 4 December 1974, lot 203.

Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1168, p. 41 (illustrated).



λ327

JEAN DUFY (1888-1964)

Bouquet champêtre

signed 'Jean Dufy' (lower right)
gouache and watercolour on paper
19 x 23¾ in. (48 x 60.3)
Executed circa 1957-1960

£7,000-9,000
US\$9,300-12,000
€8,100-10,000

PROVENANCE:
Private collection, Paris.

LITERATURE:
J. Bailly, *Jean Dufy: Catalogue raisonné de l'œuvre*, vol. I, Paris, 2002,
no. J.615, p. 310 (illustrated).



№328

MAURICE DE VLAMINCK (1876-1958)

Scène de rue

signed 'Vlaminck' (lower left)
gouache, watercolour and India ink on paper
image: 17 $\frac{7}{8}$ x 21 $\frac{3}{8}$ in. (45.5 x 54.5 cm.)
sheet: 19 $\frac{1}{4}$ x 25 $\frac{1}{4}$ in. (49 x 64 cm.)

£30,000-50,000
US\$40,000-66,000
€35,000-57,000

PROVENANCE:

Acquired by the present owner by 1990.

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.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ329

BERNARD BUFFET (1928-1999)

Marguerites dans un verre

signed and dated 'Bernard Buffet 51' (upper right)
watercolour, pen and India ink and charcoal on paper
25¼ x 19⅞ in. (64 x 49.5 cm.)
Executed in 1951

£20,000-30,000
US\$27,000-39,000
€23,000-34,000

PROVENANCE:
Galerie Drouant-David, Paris.
Kleemann Galleries, New York.

Anonymous sale, Parke-Bernet Galleries Inc., New York, 11 May 1967, lot 82.
Galleria La Barcaccia, Chianciano Terme.
Private collection, Italy; sale, Christie's, Milan, 23 May 1994, lot 232.
Acquired at the above sale by the present owner.

EXHIBITED:
Arezzo, Museo Civico d'Arte Moderna e Contemporanea Arezzo,
Da Picasso a Botero: Capolavori dell'arte del Novecento, March – June
2004, p. 384 (illustrated p. 35); this exhibition later travelled to Forlì,
Palazzo Albertini, June – August 2004.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ330

OSKAR KOKOSCHKA (1886-1980)

Blumenstillleben

signed, dated and inscribed 'OKokoschka 40...'
watercolour on paper
22¾ x 18⅞ in. (58 x 48 cm.)
Executed in 1940

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Private collection, United Kingdom, by whom acquired directly from the artist, and thence by descent to the present owner.

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

331

LEOPOLD SURVAGE (1878-1968)

L'enfer

signed and dated 'Survage 37.' (lower right)
gouache on paper
20½ x 26 in. (51 x 66 cm.)
Executed in 1937

£2,000-3,000
US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Anonymous sale, Besch, Cannes, 15 August 2006, lot 491.
Acquired at the above sale by the present owner.

Anne-Marie Divieto has confirmed the authenticity of this work.



λ*332

JAN WIEGERS (1893-1959)

Still-Life with Flowers and Fruit

signed and dated 'Jan Wiegiers 29' (lower right)
oil on card
15 x 18 $\frac{7}{8}$ in. (38 x 48 cm.)
Painted in 1929

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Ko Mulder-Spanjard, Groningen, by whom acquired directly from the artist, and thence by descent to the present owner.



λ*333

LE CORBUSIER (1887-1965)

Le couple

signed with the initials, dated and inscribed 'Bogotá Sept 50 L-C'
(lower right)

wax crayon on paper
8 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (22.6 x 32.6 cm.)

Executed in Bogotá in September 1950

£8,000-12,000
US\$11,000-16,000
€9,200-14,000

PROVENANCE:

Galerie Pierre, Stockholm.

Private collection, Stockholm.

Anonymous sale, Stockholms Auktionsverk, 20 April 2016, lot 607.

Acquired at the above sale by the present owner.

Michel Richard from the Fondation Le Corbusier has confirmed the authenticity of this work.



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

334

JULES PASCIN (1885-1930)

Femmes au salon

signed 'Pascin' (lower left)
gouache on card
13½ x 17½ in. (34.7 x 44.5 cm.)
Executed in Tunisia in 1908

£5,000-7,000
US\$6,600-9,200
€5,800-8,000

PROVENANCE:

The artist's estate, and thence by descent; sale, Sotheby's, Tel Aviv,
26 May 1988, 41.
Acquired at the above sale by the present owner.

Rosemarie Napolitano and Tom Krohg have confirmed the
authenticity of this work.

PROPERTY FROM THE ESTATE OF A
SWISS COLLECTOR

λ*335



ANDRÉ DERAÏN (1880-1954)

Cheval étrusque

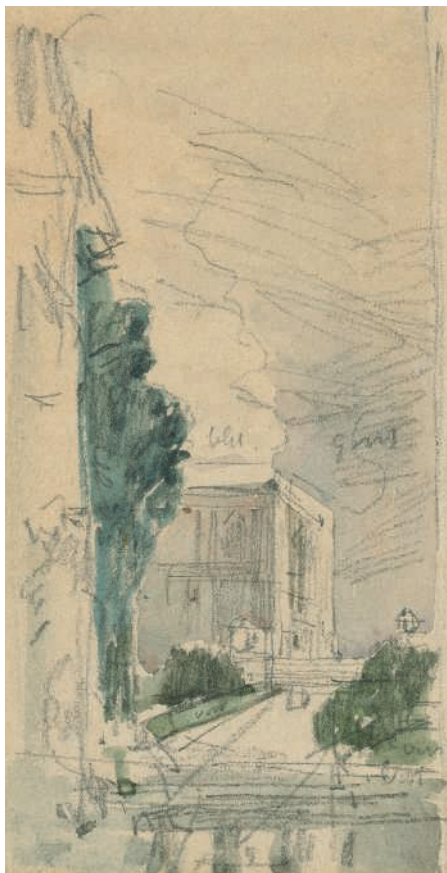
stamped 'ATELIER ANDRÉ DERAÏN' (Lugt 668a;
lower right)
watercolour and wash on paper
9¾ x 12½ in. (24.8 x 31.7 cm.; irregular)
Executed *circa* 1947

£8,000-12,000
US\$11,000-16,000
€9,200-14,000

PROVENANCE:

The artist's estate.
Michel Kellermann, Paris (no. 824).
Paul Vallotton, Lausanne (no. 75120).
Anonymous sale, Sotheby's, London, 24 February 1988,
lot 140.
New Art Centre, London (no. DNAC 1211); sale,
Christie's, London, 20 February 1990, lot 157.
Acquired at the above sale by the family of the
present owner.

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



PROPERTY FROM A PRIVATE LONDON COLLECTION

336

EUGÈNE BOUDIN (1824-1898)

Château de Bourdainville

pencil and watercolour on paper
6¾ x 3¾ in. (16 x 9 cm.)
Executed *circa* 1869

£1,000-1,500
US\$1,400-2,000
€1,200-1,700

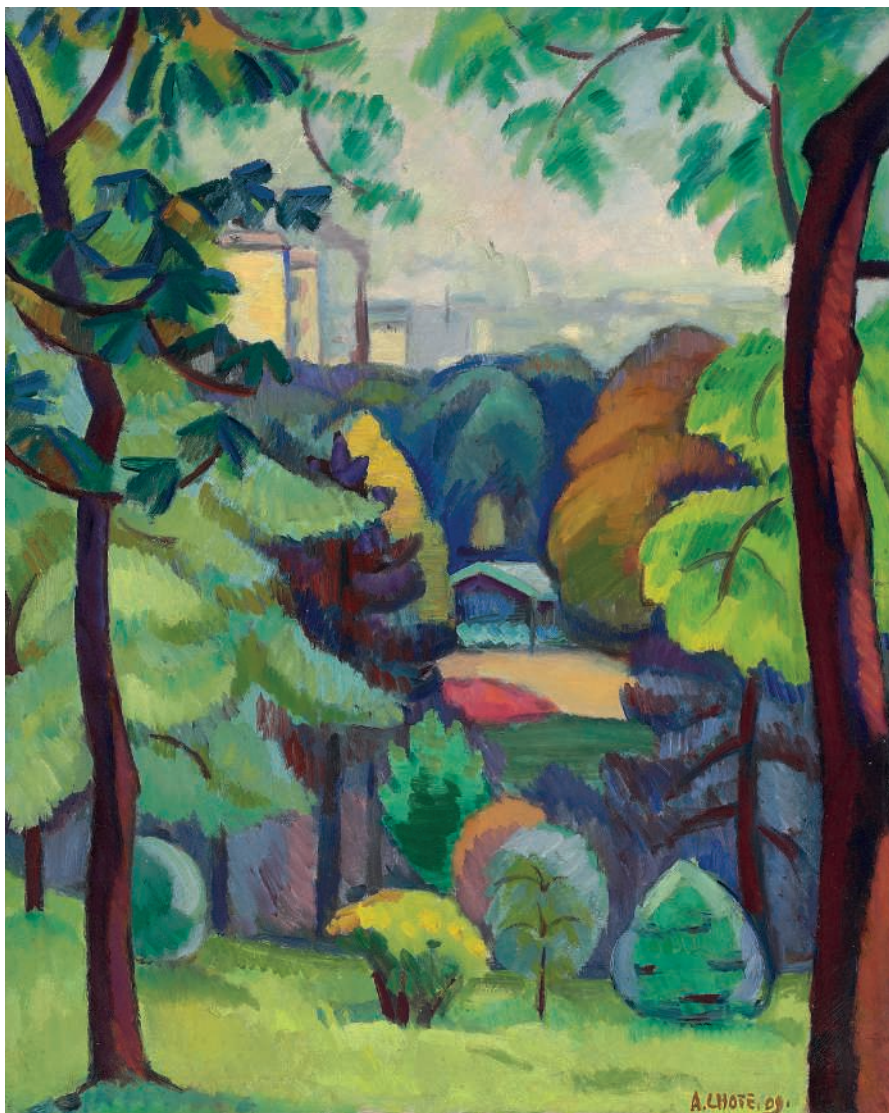
PROVENANCE:

Collection Louveau, Honfleur.
J. Leger & Son, London, by 1936.
Private collection, United Kingdom; sale, Christie's, London, 2 December
1991, lot 2.
Private collection, London, by whom acquired at the above sale.
Acquired from the above by the present owner in 1992.

This work will be included in the forthcoming *Eugène Boudin: Catalogue raisonné des Œuvres sur papier* being prepared by Manuel Schmit.

This work is a study for the painting *La Perspective d'un Parc* (R. Schmit, *Eugène Boudin: Catalogue raisonné*, no. 490) which was part of the decoration executed by Boudin in 1869 for the Château de Bourdainville owned by Mr Rosenlecher.





PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ*401

ANDRÉ LHOTE (1885-1962)

Le parc Montsouris

signed and dated 'A.LHOTE.09.' (lower right)
oil on canvas
31 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (81 x 65 cm.)
Painted in 1909

£30,000-50,000
US\$39,000-65,000
€35,000-57,000

PROVENANCE:

Galerie Jacques Peron, Paris, 1959.
Anonymous sale, Christie's, London, 3 December 1974, lot 62.
Acquired at the above sale by the father of the present owner.

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



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*402

ARMAND GUILLAUMIN (1841-1927)

La Baie d'Agay

signed 'Guillaumin' (lower left)
oil on canvas
18¼ x 21½ in. (46.3 x 55 cm.)
Painted *circa* 1900

£35,000-45,000
US\$45,000-58,000
€40,000-51,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 1 July 1987, lot 152.
Acquired at the above sale by the father of the present owner.

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



λ403

CHARLES CAMOIN (1879-1965)

Le Port de Cassis à la barrière

signed 'Camoin' (lower left)
oil on canvas
25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81 cm.)
Painted *circa* 1902-1909

£35,000-55,000
US\$46,000-72,000
€41,000-63,000

PROVENANCE:

André Fried, Paris.
Atelier Matignon, Paris.
Private collection, France, by whom acquired in 1983.

EXHIBITED:

Lausanne, Fondation de l'Hermitage, *Charles Camoin*, June - October 1997, no. 23 (illustrated, dated '1903-1905'); this exhibition later travelled to Marseille, Musée Cantini, October - January 1998.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ404

ANDRÉ LHOTE (1885-1962)

Sur la plage, les deux amies

signed 'A. LHOTE.' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (46.1 x 65 cm.)

Painted circa 1928

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Anonymous sale, Kunsthaus Lempertz, Cologne, 7 June 1997, lot 1329.

Anonymous sale, Sotheby's, London, 22 October 1997, lot 79.

Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ405

MOÏSE KISLING (1891-1953)

L'Albergo

signed 'Kisling' (lower left)
oil on canvas
28 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (73.3 x 54 cm.)
Painted in 1922

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

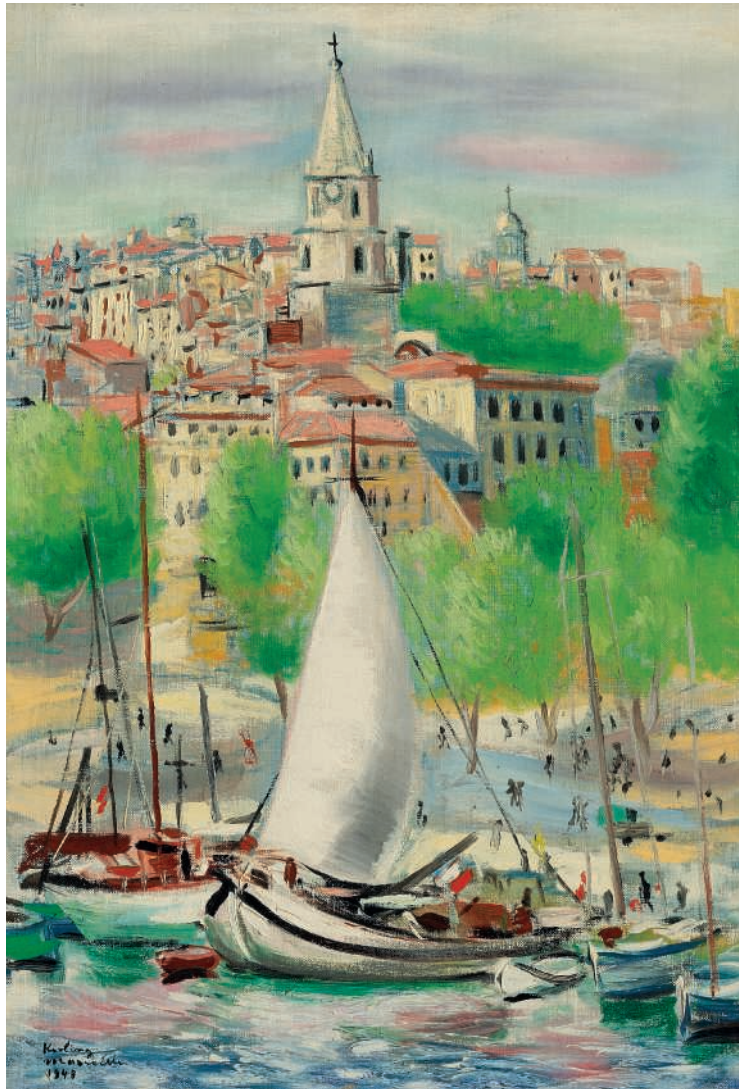
PROVENANCE:

Dr. Antonio Mazzotta, Milan.
Anonymous sale, Sotheby's, New York, 11 November 1999, lot 460.
Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Palazzo Sociale, *Il Paesaggio Italiano, Artisti italiani e stranieri*, May - June 1954, no. 87 (illustrated; titled 'Strada al Sacro Monte').
Hamburg, Kunstverein, *Realismus in der Malerei der zwanziger Jahre*, October - December 1968, no. 152 (illustrated p. 88); this exhibition later travelled to Frankfurt, Kunstverein, December 1968 - February 1969.

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 Marc Ottavi.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ406

MOÏSE KISLING (1891-1953)

Marseille

signed, dated and inscribed 'Kisling Marseille 1948' (lower left)
oil on canvas
21¼ x 14⅞ in. (55.3 x 38 cm.)
Painted in 1948

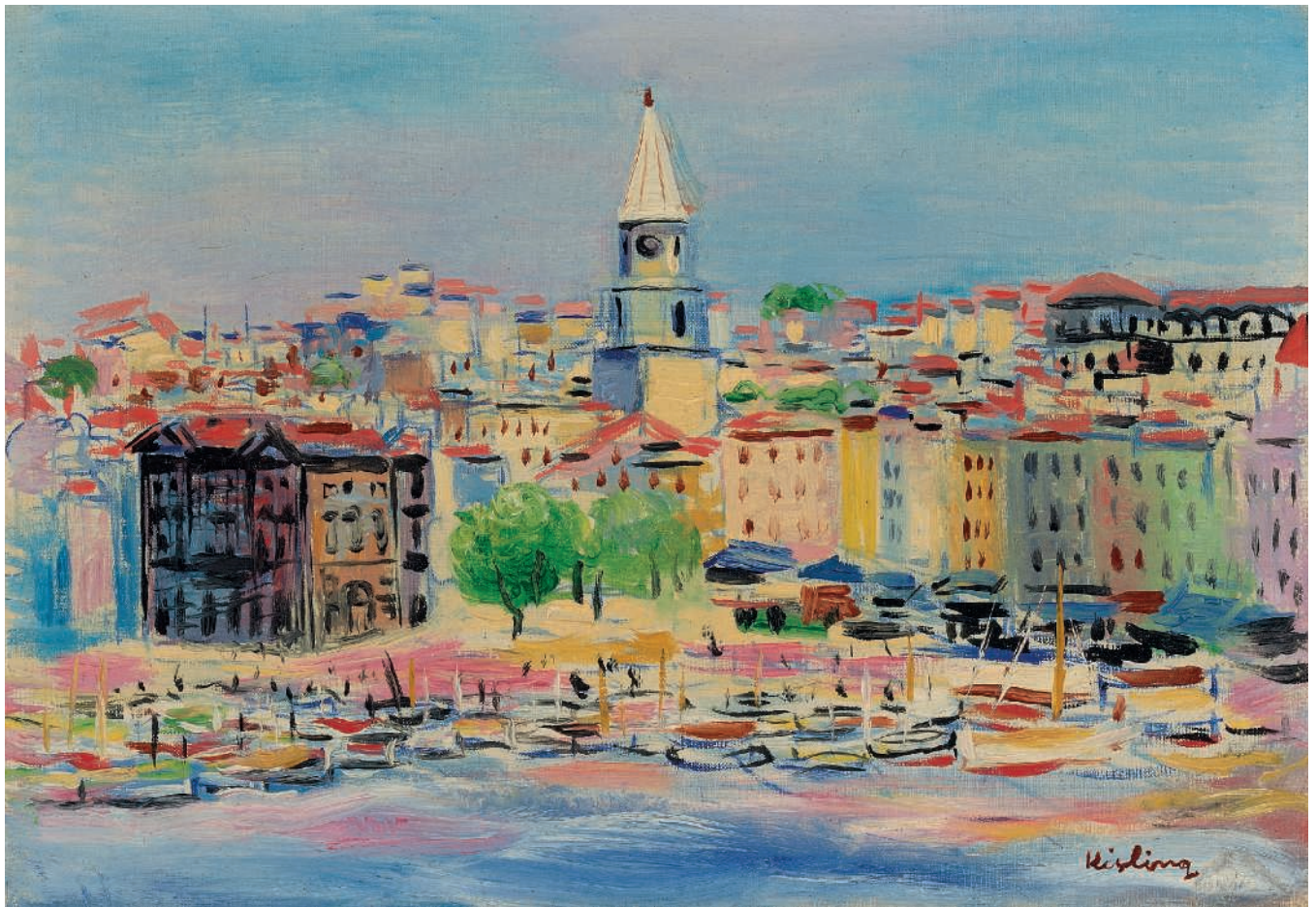
£40,000-60,000
US\$52,000-78,000
€46,000-68,000

PROVENANCE:

Daniel Malingue, Paris.
Galerie de la Présidence, Paris.
Private collection, by whom acquired in 1977; sale, Shinwa, Tokyo,
27 January 2007, lot 102.
Anonymous sale, Sotheby's, London, 6 February 2008, lot 514.
Acquired at the above sale by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. XVIII, p. 248
(illustrated).



λ*407

MOÏSE KISLING (1891-1953)

Le port de Marseille

signed 'Kisling' (lower right)
oil on canvas
7½ x 10⅝ in. (19 x 27 cm.)
Painted in 1938

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Galerie de la Présidence, Paris.
Acquired from the above by the present owner, in 1979.

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.



THE PROPERTY OF AN ENGLISH GENTLEMAN

408

HENRI LEBASQUE (1865-1937)

Jeune fille assise sur la plage

signed 'Lebasque' (lower right)
oil on canvas
21½ x 25⅝ in. (54.6 x 65.1 cm.)
Painted circa 1922

£35,000-55,000
US\$46,000-71,000
€40,000-62,000

PROVENANCE:

Anonymous sale, Christie's, New York, 16 February 1989, lot 91.
Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque*, Neuilly-sur-Marne, 2008, no. 418, p. 139 (illustrated).

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ409

PABLO TILLAC (1880-1969)

Les joueurs de pelote, Andiak Egina

signed and inscribed 'TILLAC ANDIAC EGINA' (lower right)
oil on canvas
28 $\frac{7}{8}$ x 34 in. (73.3 x 86.2 cm.)

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 17 October 2010, lot 142.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

№410

MAURICE DE VLAMINCK (1876-1958)

Les toits rouges

signed 'Vlaminck' (lower left)
oil on canvas
18¼ x 21½ in. (46.5 x 55 cm.)

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Galerie de la Présidence, Paris.
Acquired from the above by the present owner in 1996.

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

MARC CHAGALL (1887-1985)

Couple au violoniste

stamped 'Marc Chagall' (lower right)
oil and tempera on panel
13¾ x 10⅝ in. (35 x 27 cm.)
Painted *circa* 1980

£180,000-250,000
US\$240,000-320,000
€210,000-280,000

PROVENANCE:

Kunsthandel Frans Jacobs, Amsterdam.
Acquired from the above in March 1998 by
the family of the present owners.

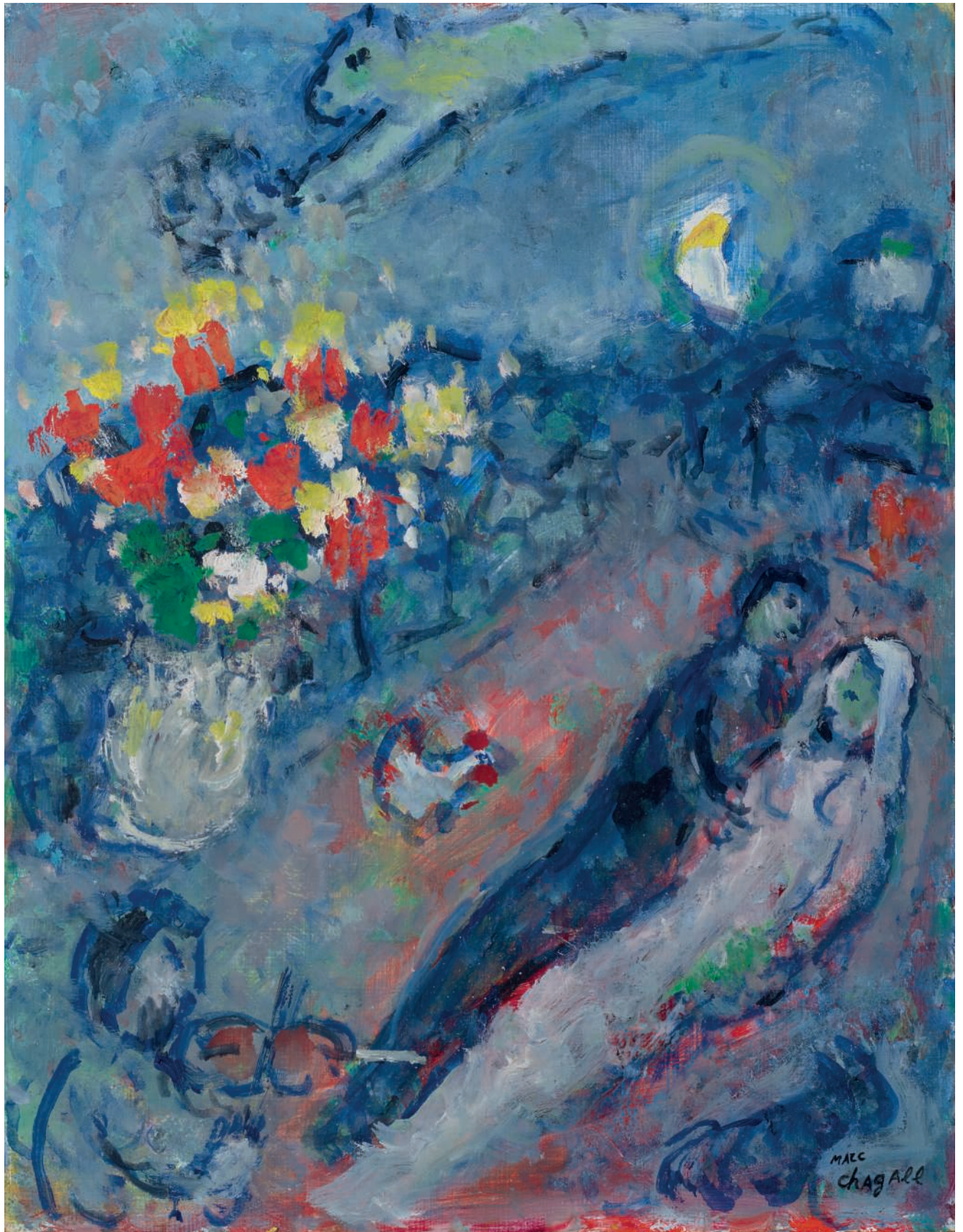
The Comité Marc Chagall have confirmed
the authenticity of this painting.

The central characters in many of Chagall's paintings are lovers or newlyweds caught up in the early excitement of passion, who have abandoned themselves to love, and have completely surrendered themselves unto each other. For Chagall and his first wife Bella, who met in Chagall's home town of Vitebsk in Belarus before marrying in 1915 and living together for almost three decades, this experience of love took a shared intensity that appeared to never falter or fade. Bella's death in 1944 from a viral infection remained, for Chagall, a casualty of the War and his adoration for Bella grew even greater as he continued to celebrate her impact on his life in many paintings.

Chagall remarried in 1952, after a courtship that lasted only a few months. He once again found happiness and an eruption in creative energy with his new life in the South of France where he settled with his new wife Vava from 1950. The pleasant reality of daily domestic intimacy, however, coexisted with the mythical eternal moment that Chagall had created around the memory of Bella.

Sidney Alexander has written: "Even after her death (when he was living with Virginia) whenever he painted a bride it was Bella; whenever he painted a bridal veil it referred to Bella" (in Marc Chagall, A Biography, New York, 1978, p. 82).

In *Couple au violon et bouquet*, completed over thirty years after Bella's death, Chagall and his beloved, unmarked by death or the passing of time, float by the light of the moon, in the streets of his home town of Vitebsk to the sound of a violin, flanked by familiar farm animals of his youth. The bursting bouquet is the only symbol representing the artist's new life in Provence. The bursting flora of the bouquet became an increasingly pertinent motif for the artist, linked not only to abundant love and fecundity, but also to France. Here we see depicted in vibrant and passionate colour the all-consuming reverie of this *folie à deux*, living on within the artist's mind. A dreamscape, with the moon as the only source of light, it presents a surreal reminiscence, combining the past and the present together in the artist's inner world, preserving his love eternally.



MARC CHAGALL (1887-1985)

Enceinte du mur de Jerusalem

stamped with the signature 'Marc Chagall'
(lower right)
oil on canvas
15 x 12¼ in. (38.1 x 31 cm.)
Painted in 1931

£80,000-100,000
US\$110,000-130,000
€92,000-110,000

‘How is it that the air and earth of Vitebsk,
my birthplace, and thousands of years of exile,
find themselves mingled in the air and earth
of Jerusalem?’

– MARC CHAGALL

PROVENANCE:

The artist's estate.

Anonymous sale, Sotheby's, London, 22 June

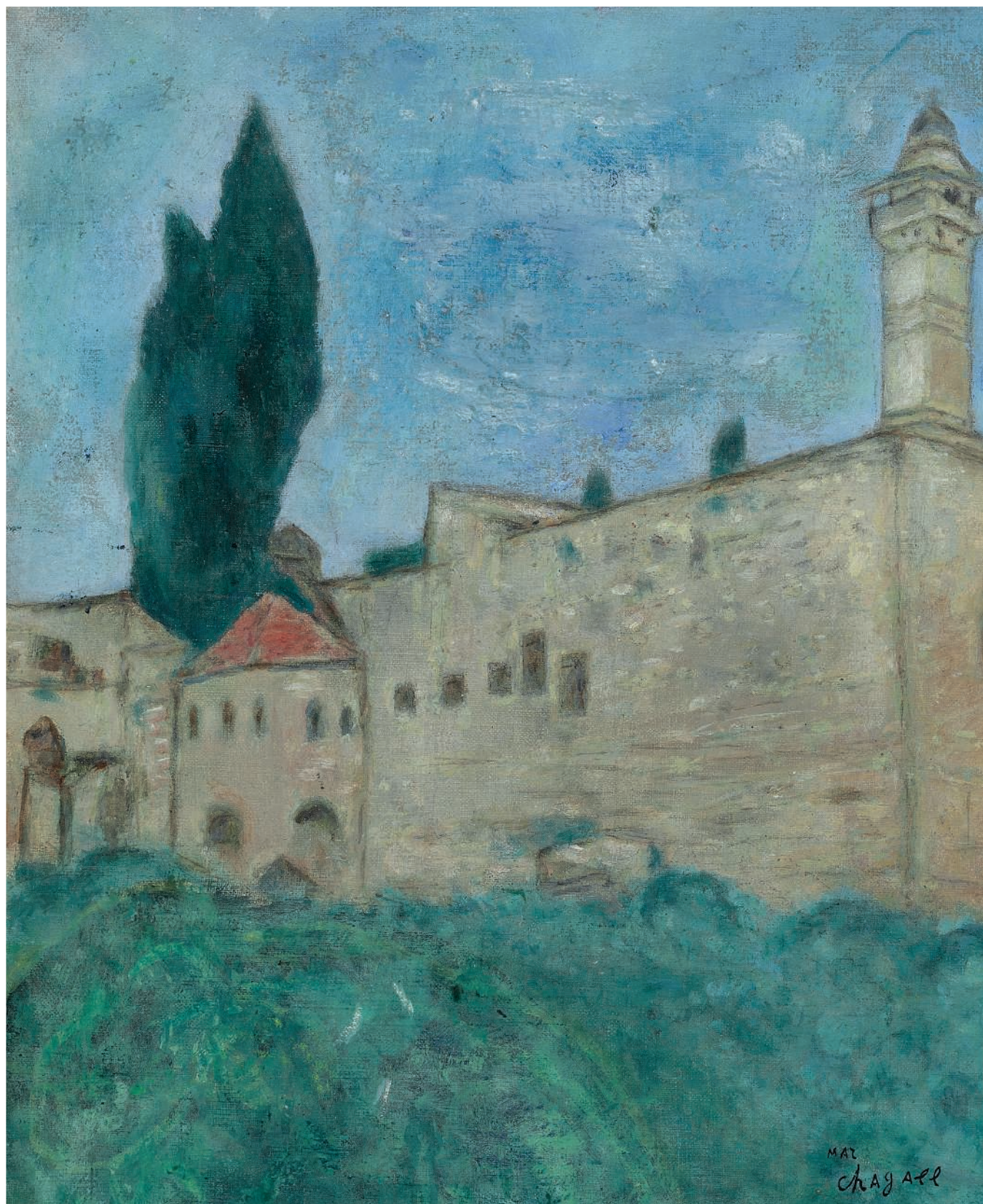
2004, lot 259.

Acquired at the above sale by the present owner.

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



Marc Chagall painting outdoors in Palestine, 1931.



GEORGES (JIRÍ) KARS (1882-1945)

Les baigneuses (The Judgement of Paris)

signed 'Kars' (lower left)
oil on canvas
39 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (100 x 81 cm.)
Painted *circa* 1912

£50,000-80,000
US\$66,000-100,000
€58,000-92,000

PROVENANCE:

The artist's estate.
Tiroche Gallery, New York and Jaffa; sale,
Loudmer, Paris, 8 April 1990, lot 233.
Acquired at the above sale by the present
owner.

The authenticity of this work has been
confirmed by PhDr. Rea Michalová, Ph.D.,
expert on Czech art of the 20th century.

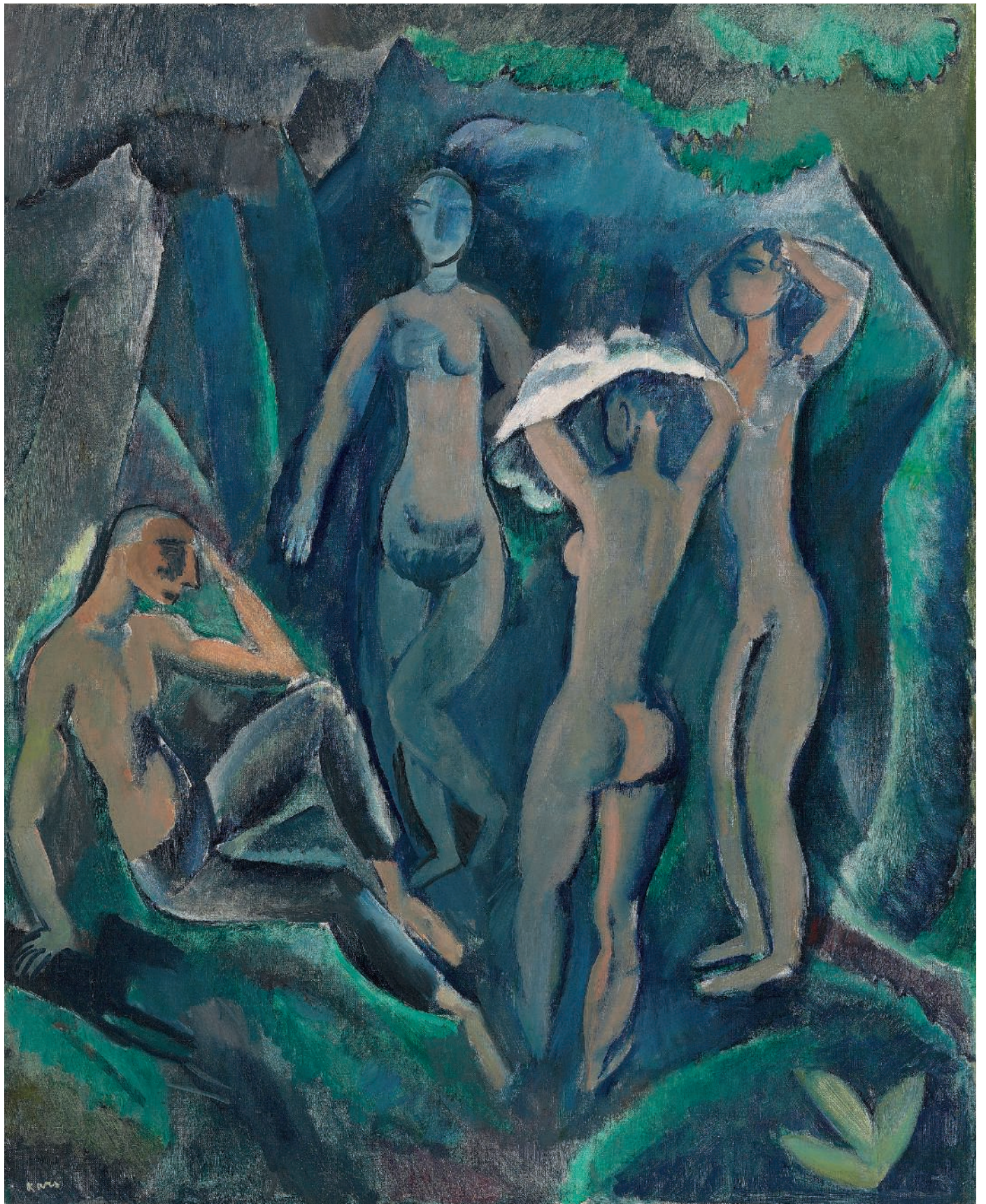
Kars is one of the first generation of Czech
modern artists, making his work, especially
the early work from 1905-1925, important
but not fittingly well-known or appreciated.
Unlike his contemporaries, Kars did not
attend the Prague Academy, nor did he
take part in their first exhibitions.

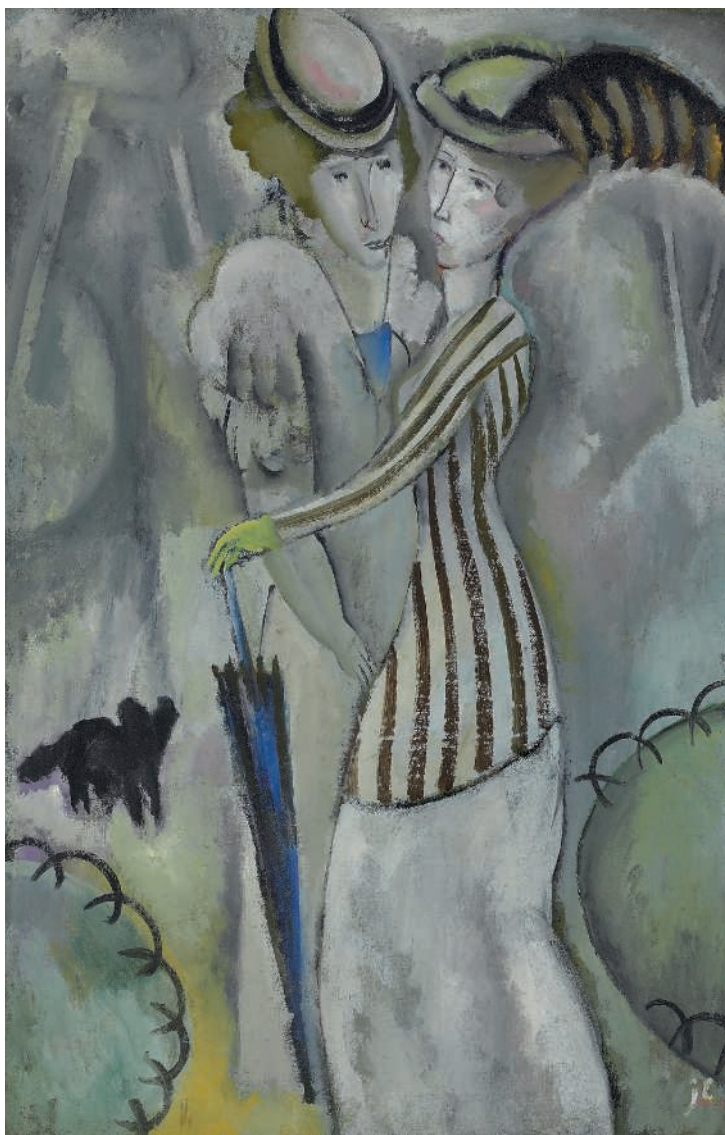
Initially more fortunate in his life and
career than many of his contemporaries,
Kars was free from material worries and
able to devote his full energy to painting
in the inspiring environment of Germany,
France and Spain. Following his studies
in Germany, where he was initially
captivated by the Impressionism of
Liebermann and Slevogt, he settled in
Paris in 1908, and it was in Montmartre
where he met his friends Jules Pascin,
Suzanne Valadon and Maurice Utrillo.
During this time, Kars also became close
to Chagall, Apollinaire, Max Jacob, and
the art critic Maurice Raynal. He was also
briefly enchanted by the Fauves, in
particular Matisse and Derain, whose
works employed a wider range of local

colour and flat composition, however, his
most profound influence and his most
important works came from the time of
the Cubist revolution.

Les Baigneuses is a painting very much
under the influence of Paris - of Picasso's
Demoiselles - but also owing much to
Cézanne and to his friend Derain; it is an
example of the artist's harmonious
construction, with a wonderfully calming
effect. The subtle shading of blue and
green tones are used to construct both
the illusively plastic volumes of the
figures and the flattened forms of the
landscape.

After his tragic death in 1945, Kars's
paintings were scattered across various
public and private collections in
Czechoslovakia, France, Germany, Spain,
Israel and the United States. The diffuse
nature of his work and the impossibility
of holding a retrospective exhibition until
2012 are the main reasons why Kars has
not yet been sufficiently appreciated.





THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

λ414

JEAN LURÇAT (1892-1966)

Promenade au parc

signed 'jl' (lower right)
oil on canvas
39 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (100 x 65.3 cm.)
Painted circa 1920

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

PROVENANCE:

Whitford Fine Art, London.
Acquired from the above by the present owner.

EXHIBITED:

London, Whitford Fine Art, *Winter Exhibition, Cubism and Neo-Classicism, Paris, 1910-1950*, October 2004, no. 4 (illustrated).

Gérard Denizeau has confirmed the authenticity of this work.



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

λ415

JANKEL ADLER (1895-1949)

Woman with Grapes

with the estate stamp and no. 'CA 83' (on the artist's label on the stretcher)

oil on canvas

32 x 25½ in. (81.5 x 65 cm.)

£70,000-100,000

US\$93,000-130,000

€81,000-110,000

PROVENANCE:

The artist's estate.

Victor Waddington, London.

Benjamin Bernstein, London.

Michael Hasenclever, Munich.

Acquired by the present owner in the 1980s.

EXHIBITED:

London, The Matthiesen Gallery, *Jankel Adler, Paintings and Drawings*, March - April 1954, no. 22.

Wakefield, City Art Gallery, *The Continental British School of Painting*, January - February 1959, no. 6.

New York, Galerie Chalette, *Jankel Adler*, November - December 1959, no. 7 (illustrated).

London, The Waddington Galleries, *Jankel Adler*, September 1961.

LITERATURE:

H. Kapp, 'The Continental British School of Painting', in *The Studio*, May 1959 (illustrated p. 130).

A. Heibel, *Werkverzeichnis der Gemälde*, vol. II, Münster, 2016, pp. 268-269 (illustrated).



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

416

EUGÈNE ZAK (1884-1926)

Garçon dans son manteau vert

signed 'Eug. Zak' (upper left)
oil on canvas
39 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (100 x 81 cm.)
Painted in 1919

£70,000-90,000
US\$92,000-120,000
€81,000-100,000

PROVENANCE:

Anonymous sale, Sotheby's, Tel Aviv,
24 May 1987, lot 365.
Acquired at the above sale by the present
owner.

EXHIBITED:

Warsaw, Zachęta National Gallery of Art,
*65th Exhibition of the Association of Polish
Artists, "Sztuka"*, February 1920, no. 334.
Warsaw, Zachęta National Gallery of Art,
*67th Exhibition of the Association of Polish
Artists, "Sztuka"*, May - June 1921, no. 103,
p. 13.
Warsaw, National Museum of Warsaw,
Eugeniusz Zak, 2004, no. 118, p. 113
(illustrated).

LITERATURE:

Galeria Lipert, *Malarstwo Polskie, Ceny na
aukcjach zagranicznych 1985-1990*, Cracow,
1991, p. 93 (illustrated).

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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

417

EUGÈNE ZAK (1884-1926)

Les marionnettes

signed 'Eug.Zak' (lower left)
oil on canvas
23 $\frac{7}{8}$ x 29 in. (60.7 x 73.5 cm.)
Painted circa 1924

£50,000-70,000
US\$66,000-92,000
€58,000-81,000

Eugène Zak was one of the most prominent Polish artists active in the circle of the École de Paris. His characteristic style is an amalgam of various historical and contemporary influences: from the Nabis and the Renaissance at the beginning of his career, through neoclassicism and art déco, to the expressionist tendencies present amongst the Parisian group. Even though Zak did not follow any of the main contemporary movements, such as cubism, one can easily spot references to works of Cézanne, or Picasso. Zak developed a specific painting technique based on using matt-tone paint. The artist never worked on life studies, creating only imaginary compositions. Portraiture was one of the most important themes in his works, where Zak would simplify and beautify his figures, giving them universal features. Such is the *Garçon dans son manteau vert*, a large and vivid portrait of a jovial young man in brightly coloured costume. *Les marionnettes* shows a happy family watching the puppet theatre in a domestic interior. A larger, almost identical version is held at the collection of Centre Georges Pompidou in Paris (*Les marionnettes*, 1922). These outstanding works represent Zak's later and most celebrated period, which is characterised by the neoclassic turn, vastly popular at the time in Poland.

CHAÏM SOUTINE (1893-1943)

Glaïeuls

signed 'Soutine' (lower left)
oil on canvas
21¾ x 15⅞ in. (55.2 x 38.3 cm.)
Painted in 1919

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:

Valentine Gallery, New York.
Estate of Oliver B. James, Phoenix, Arizona,
and thence by descent; sale, Parke-Bernet
Galleries, New York, 17 October 1955, lot 47.
Joseph Gruss, by whom acquired at the
above sale, and thence by descent; sale,
Christie's, London, 29 November 1994,
lot 274.
Acquired at the above sale by the present
owner.



Chaïm Soutine, *Glaïeuls*, circa 1919. Sold, Christie's,
New York, May 8 2013 (\$963,750).

This work will be included in the
forthcoming third volume of the Chaïm
Soutine *catalogue raisonné* currently
being prepared by Maurice Tuchman and
Esti Dunow.

In 1919, shortly before Soutine left
Montparnasse for Céret, he painted at
least ten still-lifes that depict bouquets of
gladioli bursting forth from a small
pitcher, the blossoms surging across the
surface of the canvas in skeins of crimson
paint (Tuchman, Dunow, & Perls, nos.
33-42). In contrast to the meagre
mealtime arrangements and restrained
floral bouquets that Soutine had been
painting since 1916, these gladioli
still-lifes are characterized by a
powerfully expressive handling that
recalls Van Gogh's sunflowers (although
Soutine went to great lengths to deny
Van Gogh's influence). Monroe Wheeler
has written, "The point of his fascination
and research in them all seems to have
been the play of thick but sinuous stems
and flaring red blossoms. It may not have
been so much the true forms of the
leaves and petals which appealed to him
as the blood-redness, fire-redness, which
he rendered like little licking flames"
(*Soutine*, exh. cat., The Museum of
Modern Art, New York, 1950, p. 46).

Although of smaller scale than other
works from the series, *Glaïeuls* arguably
possess one of the richest palettes – with
the solidly formed pitcher of rich
vermilion-coloured Gladioli resonating
against a theatrical backdrop of deep
burgundy coloured cloth whose angular
peaks and valleys echo the twisting forms
of the flowers. This symphony of colour is
then energetically maintained through
the foreground. Writing on another work
from this series, yet also pertinent to the
present lot, Maurice Tuchman observes:

"With its forms thrusting and straining
over the surface, this painting reinforces
so many of the tendencies of the earlier
works while establishing a clear
transition to the all-over convulsion and
entanglement of the Céret landscapes of
1919 to 1922. The space is increasingly
compressed and pressurized; the forms
flatten out and the liquid pigment surface
asserts itself as a tangible entity. The
chaotic swirl of brush and actual paint,
together with the packed tangle of forms,
tilted and toppling, create an image of
raw energy. Indeed, the emotional
intensity is now conveyed more through
paint, form, and rhythm than by subject
matter" (exh. cat., *Céret 1919-1922*, Musée
d'art moderne de Céret, 2009, p. 89).





THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

λ419

VICTOR BRAUNER (1903-1966)

L'acteur

signed with the initials and dated
'V.B.VI.1956.'
oil on canvas
21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (54.9 x 46 cm.)
Painted in June 1956

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 29 June 1999,
lot 343.

Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity
of this work.



THE SCHOOL OF PARIS A DISTINGUISHED PRIVATE COLLECTION

λ420

AUGUSTE HERBIN (1882-1960)

Moulin à creteil vu du quai

signed 'herbin' (lower left)
oil on canvas
15 x 18½ in. (38 x 46 cm.)
Painted in 1911

£70,000-90,000
US\$92,000-120,000
€81,000-100,000

PROVENANCE:

Galerie L'Effort Moderne [Léonce Rosenberg], Paris.
Hendricus Peter Bremmer collection, The Hague.
Private collection, Europe; sale, Sotheby's, New York, 8 November 2007, lot 339.
Acquired at the above sale by the present owner.

EXHIBITED:

The Hague, Gemeente Museum, *Verzameling H. P. Bremmer*, March - April 1950, no. 57, p. 10 (titled 'Huizen tussen geboomte'; dated '1914').

Ceret, Musée d'Art Moderne, *Herbin*, June - September 1994, p. 48 & 171 (illustrated p. 48); this exhibition later travelled to Le Cateau-Cambrésis, Musée Matisse, October 1994 - January 1995.

Deurne, Museum de Wieger, *Kubistisch Avontuur, Werk van Herbin, Metzinger en Tobeen in Nederlandse collecties*, March - June 2003, no. 9, p. 123; this exhibition later travelled to Spanbroek, Frisia Museum, June - September 2003.

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'œuvre peint*, Lausanne, 1993, no. 237, p. 321 (illustrated).

MAX LIEBERMANN (1847-1935)

Enkelin und Kinderfrau im Nutzgarten

signed 'M Liebermann' (lower left)
oil on canvas
18 x 21½ in. (45.6 x 55 cm.)
Painted in 1923

£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:

Paul Cassirer, Berlin, 1923.
Lion collection, New York, 1954.
Anonymous sale, Stuttgarter Kunstkabinett,
Stuttgart, 25 May 1955, lot 1611.
Anonymous sale, Hauswedell & Nolte,
Hamburg, 5 June 1970, lot 763a.
Michael Hasenclever, Munich.
Acquired from the above by the present
owner.

EXHIBITED:

Zurich, Kunsthhaus, *Max Liebermann*, 1923,
no. 99.

LITERATURE:

H. P. Richardson, *Landscape in the Work of
Max Liebermann*, Ann Arbor/MI, 1991,
no. 646.
M. Eberle, *Max Liebermann: Werkverzeichnis
der Gemälde und Ölstudien*, vol. II, Munich,
1996, no. 1923/22, p. 1086 (illustrated).

Enkelin und Kinderfrau im Nutzgarten is an emblematic depiction of the summery idyll of Liebermann's unique garden. A surprising lightness in colouring prevails, a symphony in green hues, brightened by the red and blue of the flowers and the white dresses of the artist's granddaughter Maria and the governess who come up the path. The viewpoint is from the *Nutzgarten* or 'Kitchen garden', though there are no vegetable beds in sight, instead the jubilant thick red, yellow and blue of abundant flower bushes dominate the background. The woman and child, depicted in crisp, luminous white, seem lost in their activities and unaware that they have just been portrayed.

The painting was created in 1923 and can thus be ascribed to the artist's picturesque Wannsee paintings, which dominate his later work. In 1909

Liebermann had the summer house built on Lake Wannsee, near Berlin, which he himself called his "Castle at the lake". More than 200 paintings were created in the almost 7000 square meter garden that was designed according to his own plans. Here he found the necessary rest from the city hustle of Berlin and the key motifs for his most celebrated work. In 1923 Liebermann produced a particularly large number of representations of his granddaughter. In March Maria celebrated her sixth birthday and probably spent an especially long summer on the Wannsee that year. This motif of the granddaughter, the child in the garden, was an important new subject for the ageing Liebermann. His observations in paint of Maria's development reveal the same sublime tenderness as that he had expressed when his own daughter Käthe grew up thirty years earlier.



EVA GONZALÈS (1849-1883)

La Mariée (Jeanne Gonzalès)

stamped with the signature 'Eva Gonzalès'
(Lugt 4236; lower left)
oil pastel on canvas
18¼ x 15 in. (46.2 x 38.2 cm.)
Executed in 1879

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

J.-W. Hiner, 1885.
Jean-Raymond Guérard, Paris.
André Watteau, Paris.
E.J. van Wisselingh & Co., Amsterdam (no. P9075), by 1975.
Acquired from the above by the late owner.

EXHIBITED:

Paris, Salons de la Vie Moderne, *Eva Gonzalès*, January 1885, no. 82.
(probably) Paris, Grand Palais des Champs-Élysées, *Salon d'automne*, October 1907, no. 9.
Paris, Bernheim-Jeune & Cie., *Eva Gonzalès*, March - April 1914, no. 18 or 20.
Paris, Galerie Marcel Bernheim, *Eva Gonzalès*, June - July 1932, no. 20 or 22.
Paris, Alfred Daber, *Eva Gonzalès*, March - April 1950, no. 20.
Monaco, Sportine, *Eva Gonzalès*, March 1952, no. 19 (illustrated).
Paris, Galerie Daber, *Eva Gonzalès*, May - June 1959, no. 30.
Amsterdam, E.J. van Wisselingh & Co., *Maîtres français des XIXe et XXe siècles*, May - June 1975, no. 16.

LITERATURE:

P. de Katow, 'L'exposition Eva Gonzalès, Salons de la *Vie Moderne*', in *Gil Blas*, 17 January 1885, p. 3.
R. Marx, 'L'exposition Eva Gonzalès', in *Le Journal des arts*, 20 January 1885, p. 2.
R. Henard, 'Les expositions', in *La Renaissance*, 4 April 1914, p. 25.
P. Bayle, 'L'exposition d'Eva Gonzalès', in *La vie féminine*, weekly supplement of *Excelsior*, no. 1239, 7 April 1914, p. 2.
L. Hauteceur, 'Exposition Eva Gonzalès', in *La chronique des arts et de la curiosité*, no. 15, 11 April 1914, p. 115.
L. Dimier, 'Chronique des arts', in *L'Action française*, 12 April 1914, p. 4.
C. Roger-Marx, 'Un peintre du bonheur: Eva Gonzalès', in *Le Figaro littéraire*, no. 204, 18 March 1950, p. 8.
C. Roger-Marx, 'Eva Gonzalès', in *Arts*, 14 July 1950, p. 8.
C. Roger-Marx, *Eva Gonzalès*, Saint-Germain-en-Laye, 1950 (illustrated pl. XII).
F. Mathey, *Six femmes-peintres*, Paris, 1951, no. 21, p. 8 (illustrated).
M.-C. Sainsaulieu & J. de Mons, *Eva Gonzalès, 1849-1883: Étude critique et catalogue raisonné*, Paris, 1990, no. 98, p. 216 (illustrated p. 217 & illustrated *in situ* at the retrospective exhibition at the salon of the *Vie Moderne* in January 1885, p. 276).

La Mariée, a portrait of Eva Gonzalès' sister in a wedding dress is a poignant example of the artist's mastery of the technique of pastel. One of a series of two, it represents the profile of a young woman, created in pastel on canvas, rather than paper. Depicted here, Jeanne, was one of the favourite models for her older sister and is sometimes interpreted as her alter-ego, since the artist didn't leave any official self-portraits. *La Mariée* was finished nine years before Jeanne would marry Henri Guérard, the marriage in fact took place after Eva's death. The portrait is characterized by the artist's gentleness and lightness and in depicting Jeanne in the artist's own bridal gown takes on a deeply symbolic meaning.



PIERRE-AUGUSTE RENOIR (1841-1919)

Vase d'anémones

signed 'Renoir.' (lower right)
oil on canvas
12 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (31.5 x 44.2 cm.)
Painted *circa* 1910

£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:

Marie & Alfred Ehrlich, Germany.
Wildenstein & Co., Ltd, by whom acquired
from the above in November 1953.
Private collection, London, by whom
acquired in 1954, and thence by descent to
the present owner.



Pierre-Auguste Renoir, *Anémones dans un vase vert*.
Sold, Christie's, London, February 5 2014 (£602,500).

Depicting a vase of voluptuous, enticing blooms, *Bouquet d'anémones* offers a vivid example of the flaming tones that Pierre-Auguste Renoir embraced with enthusiasm at the beginning of the 1900s. Executed with broad, rich brushstrokes and exploring a wide range of red and pink tones, the picture illustrates Renoir's virtuosity, as it evokes the frailty of the flowers while maintaining a certain immediacy of execution. Although tapping into the classic tradition of flower paintings, works such as *Bouquet d'anémones* constituted a sort of symbolic transposition of the female body for Renoir. The sensuous, fleshy petals of the flowers became vehicles to the representation of the female body, a subject that occupied him consistently throughout the 1900s. Renoir confessed to the art dealer Ambroise Vollard, that

he saw flowers as 'research of flesh-tones for a nude' (quoted in M. Lucy, J. House, *Renoir in the Barnes Foundation*, New Haven & London, 2012, p. 263). Even more explicitly, he once compared anemones with the female sex (reported in de Butler, *Renoir: Écrits, Entretiens et Lettres sur l'Art*, Paris, 2002, p. 207).

Flower paintings such as *Bouquet d'anémones* encouraged Renoir to challenge his own technique, pushing him to explore new depths of colour. 'Painting flowers rests my brain', he stated, 'I do not bring the same tension to them as I do when I am face to face with a model. When I paint flowers, I place colours and experiment with values boldly, without worrying about wasting a canvas. I wouldn't dare do this with a figure, for fear of spoiling the whole thing' (quoted in M. Lucy, *Ibid.*, p. 263).





THE PROPERTY OF A PRIVATE SWISS COLLECTOR

*424

EDGAR DEGAS (1834-1917)

Danseuse au tambourin

stamped with the signature 'Degas' (Lugt 658) and stamped with the foundry mark and numbered 'Cire Perdue A.A. Hébrard 12/E' (on the base)
bronze with brown patina
Height: 11 $\frac{1}{8}$ in. (28.4 cm.)
Conceived in 1882-1895; cast in bronze in an edition of 22, numbered A to T plus two casts reserved for Degas's heirs and the founder Hébrard

£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

Max Bollag, Zurich.
Private collection, by whom acquired from the above in the early 1950s.
Galerie Rosengart, Lucerne.
Private collection, by whom acquired from the above and thence by descent.
Acquired from the above by the present owner, in April 1994.

EXHIBITED:

Martigny, Fondation Pierre Gianadda, *Degas*, June - November 1993, no. S37, p. 244-245 (illustrated).

LITERATURE:

J. Rewald, *Degas Sculpture, The Complete Works*, Zurich, 1957, no. XXXIV, p. 148 (another cast illustrated p. 149).
F. Russoli & F. Minervino, *L'opera completa di Degas*, Milan, 1970, no. S20, p. 141 (another cast illustrated; with incorrect dimensions).
C. W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. 24.
M. Guillaud, *Degas, Form and Space*, Paris, 1984, no. 70, p. 199 (another cast illustrated).
J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, no. XXXIV, pp. 106-107 (wax version and another cast illustrated).
A. Pingeot, *Degas Sculptures*, Paris, 1991, no. 20, p. 162 (another cast illustrated pp. 52-53).
S. Campbell, 'Degas, The Sculptures, A Catalogue Raisonné', in *Apollo*, August 1995, no. 12, pp. 16-17 (another cast illustrated p. 16).
J. S. Czestochowski & A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 12, pp. 144-145 (wax version and another cast illustrated).
S. Campbell, R. Kendall, D. Barbour & S. Sturman, *Degas in the Norton Simon Museum, Nineteenth-century Art*, vol. II, London, 2009, pp. 301-304 (another cast illustrated p. 303-304).



425

AUGUSTE RODIN (1840-1917)

Petite Ombre se coiffant

signed 'A.Rodin' and with the foundry mark 'Georges Rudier Fondateur Paris' (on the back); with the raised signature 'A.Rodin' (on the inside)
bronze with dark brown and green patina

Height: 6 $\frac{1}{4}$ in. (16.7 cm.)

Length: 6 $\frac{1}{2}$ in. (16.5 cm.)

Conceived in 1888-1890; cast in an edition of 12 by the Georges Rudier foundry between 1953 and 1972 plus one for the Musée Rodin collection; this example among the first cast in 1953.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Musée Rodin, Paris.

Maurice Lefebvre-Foinet, Paris, by whom acquired from the above in March 1955.

Curt Valentin, New York, by whom acquired from the above.

Private collection, United States.

Charles Wolfson, United States.

Anonymous sale, Christie's, New York, 25 February 1992, lot 25.

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

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1926.

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S. 514, pp. 574-575 (another cast illustrated p. 574).

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 2018-5884B.

PIERRE-AUGUSTE RENOIR (1841-1919)

Lavandières au bord du Loup

stamped 'Renoir' (Lugt 2137b; lower right)
oil on canvas
18½ x 21⅞ in. (47 x 55.6 cm.)
Painted in 1917

£350,000-550,000
US\$470,000-720,000
€410,000-630,000

PROVENANCE:

Bernheim-Jeune, Paris, acquired from
Succession Pierre-Auguste Renoir, Cagnes,
after 1919.
Anonymous sale, Christie's, London,
28 November 1972, lot 26.
Raymond J. Wilson, by whom acquired at the
above sale.
M. Knoedler & Co., New York.
Anonymous sale, Sotheby's, New York,
18 May 1983, lot 28.
Anonymous sale, Sotheby's, New York,
12 November 1987, lot 320.
Acquired by the present owner *circa*
1989-1990.

LITERATURE:

Bernheim-Jeune, (ed.), *L'Atelier de Renoir*,
vol. I, Paris, 1931, no. 493 (illustrated pl. 156).
G.-P. & M. Dauberville, *Renoir: Catalogue
raisonné des tableaux, pastels, dessins et
aquarelles*, vol. V, Paris, 2014, no. 3917,
p. 169 (illustrated).

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.





Pierre-Auguste Renoir, *La ferme (Les Collettes à Cagnes)*, circa 1912.
The Metropolitan Museum of Art, New York.

Glowing with the warm colours of the Mediterranean coast, *Lavandières au bord du Loup* belongs to a series of extemporaneous, radical landscapes which Pierre-Auguste Renoir executed at the glorious end of his career. Captured with loose and unfettered brushstrokes, the picture portrays an idyllic scene, as a group of figures appear to clean laundry by a river in the middle of wild and luxuriant vegetation. Renoir's bold juxtapositions of colours successfully capture the vibrant visual richness of Southern France's countryside, testifying to the ability of the painter's eye to transpose on the canvas the ever-changing appearance of nature through light and swift brushstrokes.

As Gilles Bourdos memorably evoked in his critically acclaimed 2012 film *Renoir*, the master of Cagnes-sur-Mer lived during his final years in a world of women. Nearly all the local men, those who were not too young, old, or infirm, including Renoir's two sons Pierre and Jean, had taken up arms for their country during the First World War. During the high summer of 1917, when Renoir painted this *Lavandières au bord du Loup*, the November armistice which ended the war was still more than a year away. The artist's youngest son Claude ("Coco") had just turned sixteen and was still at his side. Since the death of his wife Aline in 1915, aged only 56, the women in Renoir's life were now his nurse Louise, his cook Marie Dupuis ("La Boulangère"), the housekeeper Nénette, and, of course, the beautiful teenaged girls who posed for him, now chiefly Andrée ("Dédée") Heuschling-whom Jean married in 1920-and Madeleine Bruno. Two of these models or members of the household are likely those present in this painting, with a related child or two. The figures fuse with the flame-like chroma of their surroundings forming a timelessly serene realm of dazzling light, palpable warmth and sensual abundance.

Renoir and Monet were the great surviving charter members of the Impressionist circle. Unlike Monet and Degas in their old age, Renoir's eyesight was as keen as ever. Although he suffered from painful rheumatoid arthritis, which confined him to a wheelchair, Renoir painted every day except Sunday. Matisse, a visitor to Les Collettes during late 1917 and early 1918, was astonished to see him creating "all his best work!" as he later declared. "The soul in him seemed to grow continually stronger and express itself with radiant ease" (quoted in F. Harris, *Contemporary Portraits, Fourth Series*, New York, 1923, p. 125). The artist painted *Lavandières au bord du Loup* as part of a series of such *plein air* scenes as he began work on the final masterwork of his career, *Grandes baigneuses*, 1918-1919 (Musée d'Orsay, Paris).

"Renoir's life was a display of fireworks to the end," Jean Renoir wrote. "Although his palette became more and more austere, the most dazzling colours, the most daring contrasts issued from it. It was as if all Renoir's love of the beauty of this life, which he could no longer enjoy physically, had gushed out of his whole tortured being. He was radiant...by which I mean we felt there were rays emanating from his brush, as it caressed the canvas... So he strode with giant steps toward that summit where mind and matter become one, knowing full well that no man can attain these heights. Each stroke of his brush...declared to the men of this century, already deep in their task of destruction, the stability of the eternal balance of nature" (*Renoir, My Father*, New York, 1958, p. 421).



PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune paysanne mangeant une pomme, Gabrielle Dufour

signed 'Renoir' (lower right)
oil on canvas
25 x 15½ in. (63.5 x 38.4 cm.)
Painted *circa* 1891

£150,000-200,000
US\$200,000-260,000
€180,000-230,000

PROVENANCE:

Ambroise Vollard, Paris, by whom acquired directly from the artist.
Galerie Bignou, Paris.
Henry Odell.
Van Wisselingh & Co., Amsterdam, *circa* 1955.
Alex Reid & Lefevre, Ltd., London, August 1955.
Private collection, London, by whom acquired from the above, and thence by descent; sale, Christie's, London, 23 June 1986, lot 9.
Private collection, by whom acquired at the above sale; sale, Christie's, New York, 10 May 1989, lot 55.
Acquired by the present owner, *circa* 1990.

EXHIBITED:

London, The Lefevre Gallery, Ltd., *XIX and XX Century French Paintings*, October - November 1957, no. 18 (illustrated p. 22).

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1919, p. 134 (the larger canvas illustrated).
G. P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 1054, p. 232 (illustrated).

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.

Renoir and Berthe Morisot became close friends in 1885 - when both artists were forty-four years old - and continued to be until Morisot's death a decade later. Morisot invited Renoir to her weekly dinner parties and during this period he frequently visited Morisot at her summer home in Mézy.

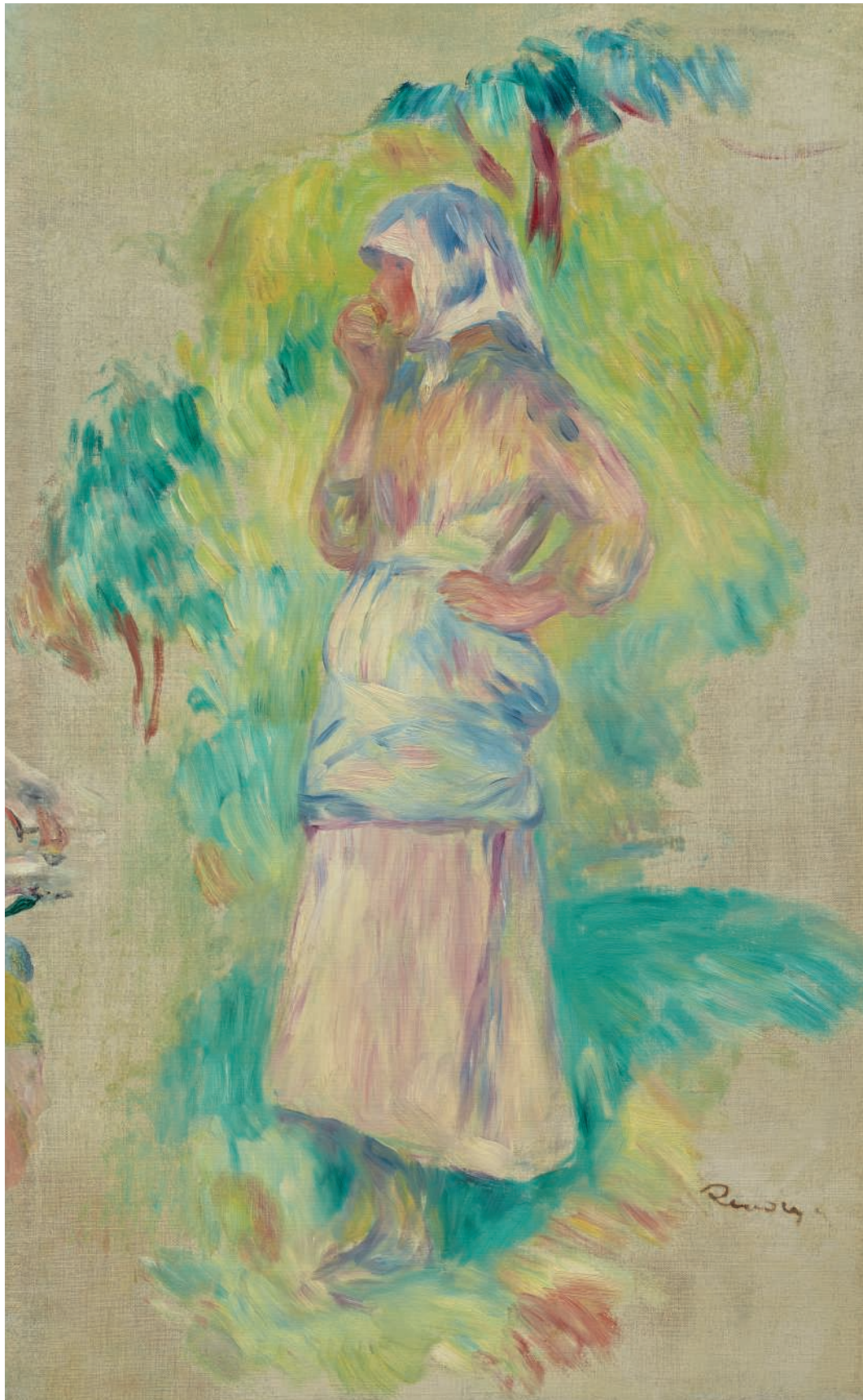
While their subjects and ultimately their styles differ, the similarity of palette and brushwork in each artist's work of the mid-1880s to the mid-1890s is notable. They often painted side-by-side addressing the same theme of the girl in a landscape and sharing the same models, in this case Louis-Gabrielle Dufour, the young villager and friend of Morisot's daughter, Julie. Dufour was immortalised by Morisot in her *Bergère* series, the finest versions of which are in the Thyssen Bornemisza collection and the Musée Marmottan.

In Renoir's bright and energetic example the figure is similarly no longer part of the landscape, but allowed instead to dominate her surroundings. Dufour stands in an active

pose, hand on hip eating an apple, gaze averted, surrounded by a lush, green foliage which envelopes her closely. Expressive brushstrokes of vibrant colour follow the direction of her contour, dissolving before they reach the edges of the canvas. Renoir said of his figural landscape paintings, "As for me, I just struggle with my figures until they are a harmonious unity with their landscape background, and I want people to feel that neither the setting nor the figure are dull and lifeless" (quoted in K. Wheldon, *Renoir and his Art*, London, 1975, pp. 108-109).



Berthe Morisot, *Bergère nue couchée*, 1891.
Thyssen Bornemisza collection, Madrid.



PIERRE-AUGUSTE RENOIR (1841-1919)

Le Béal

stamped 'Renoir' (lower left)
oil on canvas
18⅞ x 22½ in. (46 x 57 cm.)
Painted in 1905

£300,000-500,000
US\$400,000-650,000
€350,000-580,000

PROVENANCE:

Galerie Barbazanges, Paris, acquired from
Succession Pierre-Auguste Renoir, Cagnes,
circa 1922-1927.

Violette de Mazia, Philadelphia, and thence
by descent; sale, Christie's, New York,
10 May 1989, lot 44.

Acquired by the present owner, *circa* 1990.

LITERATURE:

Bernheim Jeune, *L'Atelier de Renoir*, vol. I,
Paris, 1931, no. 313 (illustrated pl. 97).

G.-P. & M. Dauberville, *Renoir: Catalogue
raisonné des tableaux, pastels et aquarelles*,
vol. IV, 1903-1910, Paris, 2012, no. 2933,
p. 153 (illustrated).

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.





Pierre-Auguste Renoir, *Le Béal*, 1912. Musée D'Orsay, Paris.

Landscape remained a central pursuit for Renoir throughout his career. Though known primarily for his figurative works, a result in part of his decision to present only works of this type to the annual Salon exhibitions, for Renoir the depiction of the landscape in its purest form offered him a means to experiment more freely with line, colour and form. As a result of this more liberated mode of expression, his works of this genre are often varied in terms of style and paint handling. 'Landscape is useful for a figure painter,' Renoir once explained. 'In the open air, one feels encouraged to put on the canvas tones that one couldn't imagine in the subdued light of the studio' (Renoir, quoted in M. Lucy & J. House, *Renoir in the Barnes Foundation*, New Haven & London, 2012, p. 217). Unlike Monet who sought to convey the topography of a particular location, rendering panoramic cloud-filled skies or the nuanced reflections on water, for example, Renoir was more interested in capturing the overall atmosphere of the natural scene in front of him, a predilection that is exemplified by the shimmering reverie of light, warmth and colour that *Le Béal* presents.

'It is as if Renoir is responding to each detail in turn,' Christopher Riopelle has written about his landscapes, 'finding the touch and density of paint that will most convincingly capture the freshness and the specificity of each particular motif. This is an exercise in painterly improvisation in which we see the artist striving to find, as quickly as possible, one imagines, an equivalency between an object in nature and the response it evokes in his mind and eye as his hand moves across the canvas and the springtime sun warms him' (C. Riopelle, *op. cit.*, 2007, p. 230). This intimate, propitious setting encouraged Renoir to venture deeper into his art: landscape provided the artist with the ground on which he could experiment. With pictures such as *Le Béal*, *Lavandières au bord du Loup* (lot 427) and *Paysage arbores* (lot 432), Renoir surpassed Impressionism, appearing to verge on abstraction: although immediately recalling a Mediterranean landscape, in its details the picture dissolves into entrancing polychromatic passages of pure painting. These later, experimental works by Renoir would prove influential for future generations of painters.



NORBERT GOENEUTTE (1854-1894)

Dans le jardin

signed and dedicated 'à mon ami Chaîne N
Goeneutte' (upper right)
oil on panel
10½ x 13¾ in. (26.8 x 35 cm.)
Painted *circa* 1876

£50,000-80,000
US\$66,000-100,000
€58,000-92,000

PROVENANCE:

Monsieur Chaîne, Paris, and thence by descent.
Stoppenbach and Delestre, Ltd., London, by whom
acquired from the above.
Acquired from the above by the present owner.

EXHIBITED:

London, Stoppenbach & Delestre, *25 Years in Cork
Street*, November 2007, no. 17 (illustrated).



Édouard Manet, *Dans la serre*, 1897. Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin.

Goeneutte's depictions of modern Parisian life were certainly inspired by his connections to the young Impressionists. Through his friendship with Marcel Desboutin, Goeneutte became close friends with Edgar Degas and Pierre-Auguste Renoir, featuring as a model in one of the latter's most famous works, the *Moulin de la Galette*. Born in Paris, Goeneutte studied under Isidore Pils at the Ecole des Beaux-Arts in the early 1870's. After his teacher's death in 1875, the Ecole des Beaux-Arts held a retrospective exhibition of Pils' Parisian street scenes, clearly an inspiration for Goeneutte's first painting exhibited at the Salon, *Boulevard Clichy under snow*, now in the collection of the Tate Gallery in London. Goeneutte's new teacher at the Ecole des Beaux-Arts, Henri Lehmann, was not popular among his students rousing them to write to Édouard Manet asking him to take over, though Manet later declined.

Goeneutte certainly admired the work of Édouard Manet and clearly emulates him in *Dans le jardin*. Manet's technique of lighting his subjects to make them seem flattened can be seen in familiar works such as *Le Déjeuner sur l'herbe* and *Olympia*. This allowed Manet to avoid careful modelling of form, demonstrating that painting was starting to move further away from reproduction, even as early as 1963. Goeneutte has employed a similar technique in *Dans le jardin*, with only a few carefully placed white brushstrokes on the sitter's clothing to describe the folds. The use of a dark background to surround the figure is another expedient Goeneutte adopted from his contemporary.

Goeneutte's success continued throughout his short life with his work taking him to cities including London, Venice and Rotterdam. His work as a printmaker and illustrator are well known, most notably his illustrations for *La Terre*, by Emile Zola.



AUGUSTE RODIN (1840-1917)

Age d'Airain, moyen modèle

signed 'Rodin' (on the top of the base); with the raised signature 'A.Rodin' (on the inside); inscribed with the foundry mark 'Alexis RUDIER.Fondeur.PARIS.' (on the back of the base)
bronze with brown patina
Height: 41 in. (104 cm.)
Conceived in 1875-1876; this medium reduction in 1903-1904; this work cast between 1935 and 1945

£350,000-550,000

US\$470,000-720,000

€410,000-630,000

PROVENANCE:

Musée Rodin, Paris.
Eugène Rudier, Le Vésinet, by whom acquired from the above.
Dr Brendt, Germany.
Anonymous sale, Sotheby's, London, 30 June 1976, lot 568.
Acquired at the above sale by the family of the present owners.

LITERATURE:

F. Lawton, *The Life and Work of Auguste Rodin*, London, 1906, p. 44-45 (plaster version illustrated).
J. Cladel, *Auguste Rodin, L'homme et oeuvre*, Paris, 1908 (plaster and another bronze cast illustrated pp. 86 & 88; titled 'Le réveil de l'humanité').
F. Dujardin-Beaumetz, *Entretiens avec Rodin*, Paris, 1915.
L. Bénédite, *Rodin*, London, 1926, pl. 6 (illustrated).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 18, pp. 30-31 (the large version illustrated).
C. Goldscheider, *Rodin*, Paris, 1962, pp. 54-55 (other casts illustrated).
A.E. Elsen, *Rodin*, New York, 1963, pp. 20-22 (the large version illustrated p. 20).
H. Read, *A Concise History of Modern Sculpture*, London, 1964, pp. 12 & 302 (another cast illustrated pl. 2).
B. Champigneulle, *Rodin*, London, 1967, no. 12, pp. 47-53 (another cast illustrated pp. 48-49, 51 & 53).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 85 (other casts illustrated pls. 6-7).

R. Descharnes & J.F. Chabrun, *Auguste Rodin*, Paris, 1967, pp. 52-55 (plaster & the large bronze version illustrated pp. 53-54).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 64, pp. 342-349 (other casts illustrated).
A.E. Elsen, *In Rodin's Studio, A Photographic Record of Sculpture in the Making*, New York, 1980 (plaster casts illustrated figs. 2 & 5).
C. Goldscheider, *Auguste Rodin, Catalogue raisonné de l'oeuvre sculpté*, vol. I, 1840-1886, Paris, 1989, no. 95, pp. 114-117 (another cast illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 870, p. 123 (other casts illustrated pp. 121-128).

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 2017-5260B.





Rodin, *L'âge d'airain dans les jardins du Luxembourg*, 1885-1901.
Photographer unknown.



Auguste Neyt, 1877.
Photograph by Gaudenzio Marconi.



Auguste Neyt, 1877.
Photograph by Gaudenzio Marconi.

L'âge d'airain was originally conceived in 1877 and is widely considered Auguste Rodin's first great work, ranking alongside his later masterpieces such as the *Porte de l'Enfer*, *Le Penseur* and *Le baiser*. In late 1875 Rodin travelled from Brussels, where he had been living since 1871, to tour Italy. He visited Turin, Genoa, Rome and Naples, but the highlight of his trip was the week he spent in Florence, studying the sculpture of Michelangelo in the Medici Chapel. With these lessons in mind he returned to Brussels and resumed work on his plaster model for *L'âge d'airain* which he had begun the previous June. He based the figure's features on those of Auguste Neyt, a young Belgian soldier, who worked with Rodin for eighteen months, until the sculpture was finished in December 1876.

When Rodin first exhibited a bronze and a plaster version of *L'âge d'airain* in 1877 at the Cercle Artistique in Brussels, he caused a scandal: the new scrutiny of reality that he brought to the field of sculpture was so extreme, the sense of modelling so observed, that he was accused of casting a live person. His anticipated breakthrough was therefore to some extent delayed by these accusations, despite his submitting photographs of Neyt, as proof of his own work. Neyt was an apt model for *L'âge d'airain*, which took its name from the Age of Bronze mentioned by Hesiod as peopled with war-like men, a theme particularly keenly felt in France in the wake of its invasion by Prussia seven years earlier. The accusation was such an affront to Rodin's integrity, and so jeopardized his future reputation at the Salon, that he was compelled to request that a state committee of inquiry

investigate the charges when he exhibited the plaster again in the 1880 Salon. The officials found in his favour, and the plaster was duly purchased by the state at the conclusion of the Salon and a bronze cast placed in the Jardin de Luxembourg in 1884.

Amongst those who saw the sculpture, Rodin found many defenders among the avant garde, later recalling that *L'âge d'airain* was 'condemned by the professors, while the students, connoisseurs and independent spirits loved it' (Rodin, quoted in F.V. Grunfeld, *Rodin: A Biography*, New York, 1998, pp. 103-104). The novel vitality of this figure of an all-too-believable human model rather than the idealised figures favoured by many academic sculptors was combined with Rodin's formidable talents to astounding effect, and paved the way for his reputation, established only a few years later, as the only rival to Michelangelo. In fact, while Michelangelo was an influence on him, as is clear even in the *contrapposto* evident in this work, during his trip to Italy the previous year, Rodin had also been struck by the Renaissance masters of bronze, and in particular Donatello.

It is a reflection of the importance of the *L'âge d'airain* motif in Rodin's work that casts of it are held by museums throughout the world; Alexis Rudier casts such as the present lot feature in the collections of the Musée Rodin, Paris, the Metropolitan Museum of Art, New York, the Musée des Beaux-Arts, Lyons, the Albright-Knox Gallery, Buffalo and the Nationalmuseum, Stockholm and Philadelphia's Rodin Museum, amongst others.



PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage arboré

oil on canvas
11 x 15½ in. (28 x 39.5 cm.)
Painted in 1916

£150,000-200,000
US\$200,000-260,000
€180,000-230,000

PROVENANCE:

The artist's estate.
Private collection.
Anonymous sale, Hôtel Drouot, Paris,
4 November 1998, lot 24.
Acquired at the above sale by the family of
the present owner.

LITERATURE:

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, vol.
I, Paris, 1931, no. 558 (illustrated as part of a
larger canvas pl. 176).
G.-P. & M. Dauberville, *Renoir, Catalogue
raisonné des tableaux, pastels, dessins et
aquarelles*, vol. V, Paris, 2014, no. 3927,
p. 176 (illustrated).

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.

Paysage arboré bears witness to one of
the central tenets of Impressionism: the
plein-air master standing outdoors,
before nature, rapidly transcribing his
immediate sensations. Renoir has
employed several different types of
brushwork to capture the myriad details
of the natural world, differentiating the
various zones of the landscape through
his nimble touch. Thickly applied yellow
and green daubs capture the young
leaves of the trees, while lighter, more
feathery strokes depict the nearby wall of
the chateau and with a few licks of white
and cobalt a female figure appears in the
mid-ground. The sun-dappled path is an
interweaving pattern of white, yellow and
blue touches and opens out to a clearing
marking the spot where Renoir must have
set up his easel to depict this lively view,
implicitly registering his presence in the
landscape.

Paysage arboré was executed on the
estate of Les Collettes at Cagnes whose
olive tree filled garden would become his
studio. Just like Claude Monet at Giverny,
Renoir would transform the wild
surroundings of his home into an outdoor
studio, where he could persistently and
closely study nature, capturing its
kaleidoscopic colours and light effects in
his work, even despite his deteriorating
health. Amid the silvery gleam of huge,
ancient olive trees, Renoir worked in a
specially designed shed with large
windows that could be opened wide to
catch passing breezes. "The landscape
was a microcosm of all the riches of the
world," as Jean described this setting.
"It's intoxicating," [Renoir] kept
repeating" (*Renoir, My Father*, New York,
1958, pp. 428-429).



AUGUSTE RODIN (1840-1917)

Fugit Amor

signed 'A. Rodin' (on the front of the base) and inscribed with the foundry mark 'L. Perzinka Fondateur Versailles' (on the back of the base)
bronze with brown patina
Height: 14½ in. (36.8 cm.)
Length: 17¾ in. (45 cm.)
Conceived between 1881 and 1887 and cast before 1903

£120,000-180,000

US\$160,000-240,000

€140,000-210,000

PROVENANCE:

Édouard Rod, Paris, a gift from the artist.
Marie Souvestre, Brest.
Simon & Dorothy Bussy, Roquebrune, and thence by descent circa 1960.

EXHIBITED:

London, Arts Council Exhibition, *Rodin*, 1970, no. 22.
London, Royal Academy of Arts, *Rodin*, September 2006 - January 2007, no. 113, p. 233 (illustrated); this exhibition later travelled to Zurich, Kunsthaus, February - May 2007.

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. II, Paris, 2007, no. S. 598, p. 378 (another cast 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 Lorraineau under the direction of Jérôme Le Blay under the archive number 2018-3489B.

In *Fugit amor*, originally conceived for *La Porte de l'Enfer*, two figures desperately strive but fail to embrace, embodying the eternal damnation of Paolo and Francesca, the doomed lovers from *Canto V* of Dante's *Inferno*. "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" (G. Danto, R. Crone & S. 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* is a poignant example of Rodin's attention to human pain and suffering.



PIERRE-AUGUSTE RENOIR (1841-1919)

Tête de femme, Jeanne Samary

signed and dated 'A. Renoir 9 Juin 1877.'
(centre left)
oil on MacLean cement
Diameter: 12¾ in. (32.5 cm.)
Painted in June 1877

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Alphonse Legrand, Paris.
Durand-Ruel, Paris, by whom acquired from
the above in January 1899.
Jean d'Alayer, Paris; sale, Galerie
Charpentier, Paris, 10 June 1955, lot 96.
O'Hana Gallery, London.
A. Amante, Paris, by whom acquired from
the above.
Chester H. Johnson Gallery, Chicago.
Anonymous sale, Christie's, New York,
10 November 1987, lot 10.
Anonymous sale, Christie's, New York,
15 November 1989, lot 363.
Anonymous sale, Christie's, New York,
19 November 1998, lot 152.
Private collection, Japan, by whom acquired
at the above sale.

LITERATURE:

F. Daulte, *Auguste Renoir, Catalogue raisonné
de l'œuvre peint*, vol. I, Lausanne, 1971,
no. 231 (illustrated).
G.-P. & M. Dauberville, *Renoir, Catalogue
raisonné des tableaux, pastels, dessins et
aquarelles, 1858-1881*, vol. I, Paris, 2007,
no. 463, p. 467 (illustrated).

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.



AUGUSTE RODIN (1840-1917)

Danaïde, petit modèle, version type III

signed 'A.Rodin' (on the back); stamped with the foundry mark 'Alexis RUDIER. Fondateur. PARIS.' (at the lower edge); with raised signature 'A.

Rodin' (to the underside)

bronze with dark brown patina

Height: 8½ in. (21.5 cm.)

Length: 15¾ in. (39.3 cm.)

Conceived in 1885, this example cast between 1930 and 1940

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

LITERATURE:

C. Mauclair, *Auguste Rodin: The Man, His Ideas, His Works*, London, 1905, p. 28 (another cast illustrated).

R.M. Rilke, *Auguste Rodin*, London, 1917, p. 7 (marble version illustrated).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 77 (marble version illustrated).

S. Story, Rodin, *New York*, 1939, nos. 43-45, p. 145 (marble version illustrated).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, no. 28 (marble version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 35-2, p. 254 (marble version illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.606, pp. 292-294 (other casts 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 2018-5873B.

This supremely affecting sculpture takes its title from the classical myth of the fifty daughters of Danaus, who murdered their husbands on their wedding night and were condemned to spend eternity drawing water in broken urns. Rodin's sculpture captures the anguish of one of the Danaïds as she realizes the futility of her task. Exhausted, she falls to the rocky ground, her back and shoulders hunched in despair, her head cradled against her arm, her outspread hair merging with water from her overturned vase. "A figure has thrown itself from a kneeling position down into a wealth of flowing hair," the poet Rainer Maria Rilke wrote: "It is wonderful to walk slowly about this sculpture, to follow the long line that curves around the richly unfolded roundness of the back to the face, which loses itself in the stone as though in a great weeping" (quoted in A.E. Elsen, *op. cit.*, 2003, pp. 505-506).

Danaïde is a powerful and erotic figural composition; her tightly coiled position heightened the sensuous curves of her body which seem to melt into the rocky surface. Rodin aptly captures the Danaïde's moment of despair and loneliness, her body limp and exhausted by her futile task. Rodin takes care to contrast the surface textures: the smooth surface of her body stands out from the unfinished, craggy surface of the rock-like base. The treatment of her long hair imitates the flowing water from the vessels on the other side of the sculpture.

There are twenty-five known casts of this model. Seven bronze casts were commissioned by Rodin from the Alexis Rudier foundry between 1889 and 1917. The Musée Rodin continued the edition with seven further casts by Alexis Rudier between 1921 and 1942 (including the present lot) and later nine more casts by George Rudier between 1931 and 1971.



*435

ALBERTO GIACOMETTI (1901-1966)

Figurines

signed and dated 'Alberto Giacometti 54'
(lower right); signed and dated 'Alberto
Giacometti 1954' (on the reverse)
oil on canvas
10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (27 x 19 cm.)
Painted in 1954

£400,000-600,000
US\$530,000-790,000
€460,000-690,000

PROVENANCE:

Galerie Maeght, Paris.
Private collection.
Galleria d'Arte Galatea, Turin.
James Goodman Gallery, New York.
Anonymous sale, Sotheby's, New York,
16 May 1984, lot 312.
Private collection, Switzerland.
Acquired from the above by the present
owner.

EXHIBITED:

Krefeld, Kaiser Wilhem Museum, *Alberto
Giacometti*, May - October 1955, no. 8.
Turin, Galleria d'Arte Galatea, *Alberto
Giacometti*, September - October 1961
(illustrated); this exhibition later travelled to
Milan, Galleria Pasquale Falanga, *Alberto
Giacometti*, December 1961.
Zurich, Kunsthaus, *Alberto Giacometti*,
December 1962 - January 1963, no. 128, p. 32.
Zurich, Galerie Art Focus, *Alberto Giacometti*,
June - September 1999 (illustrated p. 47).
Chur, Bündner Kunstmuseum, *Alberto
Giacometti, Stampa-Paris*, June - September
2000, no. 26, p. 238 (illustrated p. 173).
On loan to Bündner Kunstmuseum, Chur,
2006-2018.
Dubrovnik, Umjetnicka Galerija Dubrovnik,
Alberto Giacometti kipar duse 20 stoljeca,
June - October 2010, no. 45.
Hamburg, Hamburger Kunsthalle, *Giacometti,
Die Spielfelder. Die Skulptur als Platz -
von den surrealistischen Modellen bis zur Chase
Manhattan Plaza*, January - May 2013; this
exhibition later travelled to Madrid, Fundación
Mapfre, June - August 2013, no. 87, p. 168
(illustrated p. 133).

LITERATURE:

The Alberto Giacometti Database,
no. AGD 3726.





Studio with various finished and unfinished sculptures, c. 1960, photograph by Ernst Scheidegger

Giacometti's *Figurines*, a rare multi-figure composition by the artist, shows silhouettes emerging from the shadows of an indeterminate space—possibly a studio or a stage. The work was painted in 1954, the same year Giacometti completed some of his most significant portraits, including *Buste de Diego*, which together represent the epitome of his achievement as a painter.

The intensely worked canvas, which employs a smaller format that is not uncommon to the period, embodies the artist's tireless endeavour and his never-ending quest to capture the essential presence of being. However, the desired outcome, as the artist would eventually freely concede, was impossible to achieve. 'From the mid-1950s on,' David Sylvester observed, 'the paintings and sculptures alike became increasingly expressive of the difficulties in making them' (quoted in, *Looking at Giacometti*, New York, 1994, p. 82).

The heavy concentration of impasto in the background and the dense accumulation of strokes that form the bodies are evidence that Giacometti worked on the canvas for an extended period of time. Typically, Giacometti employed small, tentative lines to build up a rich, almost sculpted surface with deliberately blurred outlines. This technique mirrors his sculpture in which the surfaces are rough and almost undefined, creating a sense of shifting contours.

The figures, and the space they are supposed to belong in, fuse and split simultaneously, creating a complex and conflicting effect. 'The visionary quality that Giacometti wanted to convey is not of the fleeting impression,' Christian Klemm wrote,



Alberto Giacometti, *Buste de Diego*, circa 1954. Sold, Christie's, London, February 28 2017 (£1,085,000)

'Rather, it was the essential presence of the human being...as in an epiphany: "to create [Giacometti declared] a complete whole all at once"' (quoted in, exh. cat., *Alberto Giacometti*, New York, 2001, p. 222).

The image is defined by darker painted borderlines that frame the work, an aspect characteristic of the artist's paintings. When asked why he employed the frame technique, Giacometti explained that it was, 'because I do not determine the true space of the figure until after it is finished...I try to fictionalise my painting...And also because my figures need a sort of no man's land' ('Alberto Giacometti, "Autres propos"', 1965 in P. Schneider, *Alberto Giacometti dessins*, exh. cat., Paris 1985, p. 83).

The three figurines, two apparently on bases, stand hauntingly still. This composition is reminiscent of the multi-figure sculpture *La clairière*, conceived in 1950, in which nine vertical slender and motionless figures rise elegantly from the ground. The artist himself would associate these feminine figures with trees, hinting at a Surrealist interest in the subconscious, that the mind interprets what it sees independent of actual form. *Figurine* possesses a similar quality. There seems to be no interaction between the figures which infuses the work with a deeply serene atmosphere. Contrastingly, small strokes of crimson red, ochre, lemon yellow and ultramarine pigments glow through the rich grey overtone. The delicately shimmering colours disquiet the composition and further complicate the form and space. The ethereal figures captured in pale paint, like disembodied spirits, loom forth from the twilight of memory.



CLAUDE MONET (1840-1926)

Nymphéas (fragment)

oil on canvas
9¼ x 9⅞ in. (23.3 x 23.2 cm.)

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:

Michel Monet, Giverny, the son of the artist.
Jean Marie Toulgouat, Giverny, by descent
from the above.
Acquired from the above by the present
owner in June 1995.



Monet by his lily-pond at Giverny, 1905.
Photograph by Jacques-Ernest Bulloz.

The quintessential modernity of Monet's cherished *Nymphéas* paintings, which culminated in the trailblazing friezes now hanging in the Musée de l'Orangerie in Paris, convey a vivid impression of the undulations of the surface of the water and the bobbing water lilies that filled the pond in the artist's garden at Giverny. This subject marked the beginning of a new artistic odyssey that would occupy Monet for the rest of his life, and which would result in his most bracing, beautiful and abstract explorations of colour and light.

A *Nymphéas* fragment provides a particular sense of abstraction, because it is by its own nature an abstraction: a close-up detail, random, isolated from the whole yet recognizable, evocative in and of itself. In the present fragment a single spot on the surface of the artist's renowned lily-pond is captured in thickly applied green and blue paint; stripped of superfluous detail, it focuses completely

on the aquatic foliage and the quicksilver-like water. Never was the artist's brushstroke so free, so detached from the definition of forms, to the point that the details of the plants and their reflections disappear amidst the vigorous, gestural strokes of paint. The subtle combination of colours and textures demonstrated in this fragment provide a glimpse into the rich surroundings which inspired Monet on a daily basis, and their ability to provoke experimentation in his work. The contrast between the flowing green, swirls of ochre and thick turquoise blue add to the illusion of depth and hint at the expressive brushstrokes of future abstract painters. The areas of raw canvas and partially unfinished borders accentuate this insistence on painting as a surface covered with paint, a quality that solidifies Monet's status as a master of modernism and the abstract gesture, decades before the emergence of Jackson Pollock and Clement Greenberg.



*437

GEORGES BRAQUE (1882-1963)

Cartes et cornet à dés

signed 'Braque' (on the reverse)
oil on canvas
11 x 9 in. (28 x 22.8 cm.)
Painted *circa* 1910-1911

£300,000-500,000

US\$400,000-650,000

€350,000-580,000

PROVENANCE:

Galerie Kahnweiler, Paris.
Wilhelm Uhde, Paris.
Edwin Suermondt, Aachen.
Martha Suermondt, Aachen, by descent
from the above in 1923.
Galerie Alex Vömel, Dusseldorf.
Private collection, Germany.
Galerie Limmer, Freiburg.
Acquired from the above by the present
owner in 1999.

EXHIBITED:

Cologne, Josef-Haubrich-Kunsthalle,
Kubismus: Künstler, Themen, Werke,
1907-1920, May - July 1982, no. 4, p. 249
(illustrated p. 163; titled 'Spielkarten mit
Würfelbecher', dated '1908' and with
inverted dimensions).

LITERATURE:

N. Worms de Romilly & J. Laude, *Braque, le
cubisme, fin 1907-1914*, Paris, 1982, no. 87,
pp. 123 & 269-270 (illustrated p. 122).





Georges Braque in his studio, Hôtel Roma, rue Caulaincourt, Paris. Attributed to Mariette Lachaud.



Georges Braque, *Le guéridon, Céret*, autumn 1911, Musée national d'Art moderne, Centre Georges Pompidou, Paris.

Painted *circa* 1910-1911, *Cartes et cornet à dés* dates from one of the most groundbreaking periods of Georges Braque's career. At this time he was engrossed in an intense artistic relationship with Pablo Picasso. Together the pair, working so closely that their work from this time is almost indistinguishable, broke down traditional pictorial conventions, scrutinising the nature of representation to create a new artistic language, Cubism, that altered the course of painting forever. *Cartes et cornet à dés* shows the artist moving from his initial cubist experimentations towards the rigorous, austere and geometric aesthetic of Analytic Cubism.

With a Cézanne-esque palette and handling of paint, *Cartes et cornet à dés* exemplifies one of the most important characteristics of Cubism: the depiction of multiple viewpoints. In this painting, Braque has portrayed an image in flux. No longer are the objects – playing cards, dice and a dice cup, frequently used motifs in Braque's cubist *oeuvre* – rooted to the table on which they are placed, but instead they appear stacked vertically up against the picture plane, rendered simultaneously from different angles. Indeed, the dice seem to skitter through space and across the table, captured in flight as they turn in the air. The surrounding space ceases to be a legible, receding space; the differentiation between the background and foreground is given solely through tone, with the lighter planes appearing as the table top, and the richer facets of dark green and brown the background. In this way, Braque has overturned conventional modes of representation, shunning pictorial illusionism to instead recreate a conceptual perception of the world around us. 'Scientific perspective is nothing but eye-fooling illusionism', Braque declared, 'a bad trick which makes it impossible for an artist to convey a full experience of space. Perspective is too mechanical to allow one to take full possession of things. It has its origins in a single viewpoint and never gets away from it... When we arrived at this conclusion, everything changed – you have no idea how much' (Braque, quoted in J. Richardson, *Braque*, London, 1961, p. 10).

Cartes et cornet à dés was initially owned by the pioneering art dealer Daniel-Henry Kahnweiler. Kahnweiler played a pivotal role in the pre-war development of Cubism, his eponymous Galerie Kahnweiler providing not only financial support for the pioneers of this movement – namely Braque, Picasso, Léger and Gris – but a central meeting place for these artists. Far more than just a dealer with a purely financial interest in his stable's work, Kahnweiler also played a central role in the theoretical development of Cubism. One of Kahnweiler's most important clients of this time was fellow German native, the collector, writer and dealer Wilhelm Uhde. Uhde later sold this painting to his friend, the lawyer and art historian Edwin Suermondt.



ALFRED SISLEY (1839-1899)

Bords du Loing

signed and dated 'Sisley 90' (lower left)
oil on canvas
18⅞ x 21¼ in. (46.1 x 55.4 cm.)
Painted in 1890

£300,000-500,000
US\$400,000-660,000
€350,000-580,000

PROVENANCE:

Galerie Georges Petit, Paris.
Anonymous sale, Christie's, New York,
19 November 1986, lot 15.
Mr & Mrs Edward Snider, Bryn Mawr,
Pennsylvania, by whom acquired at the
above sale.
Anonymous sale, Sotheby's, New York,
9 May 1989, lot 19A.
Walter J. Johnson, New York, by whom
acquired at the above sale; his estate sale,
Christie's, New York, 15 May 1997, lot 231.
Acquired at the above sale by the present
owner.

EXHIBITED:

Paris, Galerie d'Art Braun & Cie., *Sisley*,
January - February 1933, no. 30.
New York, William Beadleston Inc. Fine Art,
Alfred Sisley, May - June 1983, no. 14.
Hiroshima, Prefectural Art Museum, *Monet
and Renoir, Two Great Impressionist Trends*,
November 2003 - January 2004, no. 33,
p. 65 (illustrated); this exhibition later
travelled to Tokyo, The Bunkamura Museum
of Art, February - May 2004.
New York, Hammer Galleries, *Impressionist
Masters*, May- August 2013, p. 58.

LITERATURE:

M. Gauthier, 'Hommage à Sisley', in *L'Art
Vivant*, March, 1933, pp. 116-117 (illustrated
p. 177).
G. Besson, *Sisley*, Paris, 1946, p. 56
(illustrated).
F. Daulte, *Alfred Sisley, Catalogue raisonné
de l'œuvre peint*, Lausanne, 1959, no. 727
(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.

Sisley was captivated by the picturesque
town of Moret and tried to persuade
Monet to join him there in 1882, shortly
after his arrival: "Moret is just two hours
journey from Paris...There is a market once
a week, a pretty church, and beautiful
scenery round about. If you were thinking
of moving, why not come and see?"
(quoted in M.A. Stevens, *Alfred Sisley*,
London, 1992, p. 184). Most importantly,
Moret provided Sisley with a rich array of
artistic motifs, from the medieval church
to the stately avenues of poplars and
humble wash-houses on the banks of the
Loing. From 1888 onward, Sisley made a
circular panorama of Moret, recording the
town and the adjacent sweep of the river
from every possible angle, in varying
seasons and weather conditions.
Discussing Sisley's work from this period,
Christopher Lloyd declared, "These
paintings show him at the height of his
powers. All the experience of the previous
decades was blended in these canvases,
which amount to the summation of his
output: the paint is richly applied with the

impasto more pronounced than in
previous works, the brushwork more
insistently rhythmical, the execution more
rapid, and the colours more vibrant" (in,
M.A. Stevens, *ibid.*, p. 25).

Executed in 1890, *Bords du Loing*
encompasses many of Lloyd's
observations, most noticeably in the
application of rich and varied impasto of
the grassy bank, boats and bateau lavoir
in the foreground, to the river's myriad of
reflections through the centre. Being
especially attracted to river views, as
Richard Shone observes, Sisley "seemed
unable for long to resist painting works in
which there was water to offer its
reflections, and river-banks to provide
constantly changing activities. He was
indefatigable in his exploration of the
Loing ...' (R. Shone, *Sisley*, New York,
1992, p. 144). *Bords du Loing* reflects
Sisley's enthusiasm for surroundings and
nature itself, and a sense that spring is
beginning to break fills the canvas.
Caught in a beautiful, soft light, the
joyous palette of fervent greens, pinks
and light blue sing throughout in what
feels like a wholly spontaneous, instant
representation. Moreover, the apparent
brevity of execution, is a fine example of
the artist's adherence to the original
Impressionist commitment to working *en
plein-air* and capturing the moment.





439

GUSTAVE LOISEAU (1865-1935)

La moisson, environs de Louviers, Eure

signed and dated 'G. Loiseau' (lower left)
oil on canvas
23 $\frac{7}{8}$ x 36 $\frac{3}{8}$ in. (60.5 x 92.3 cm.)
Painted in 1929

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

PROVENANCE:

Galerie L'Obsidienne, Paris.
James C. Pinkerton, Tulsa.
Anonymous sale, Christie's, London, 4 December 1990, lot 298.
Acquired from the above by the family of the present owner.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

440

HENRI MARTIN (1860-1943)

Autoportrait à La Bastide-du-Vert

signed 'Henri Martin' (lower left)
oil on canvas
32¾ x 34⅞ in. (83.6 x 88.6 cm)
Painted in 1905

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 3 December 1986, lot 209.
Private collection, by whom acquired at the above sale; sale,
Christie's, London, 9 December 1998, lot 160.
Acquired at the above sale by the present owner.

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



λ441

CARLOS NADAL (1917-1998)

Serenata

signed 'CNadal 77' (lower right); signed, dated and inscribed 'SERENATA 1-12-1977 CNadal' (on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 39 $\frac{1}{4}$ in. (81 x 99.5 cm.)

Painted in 1977

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private collection, Sweden, by whom acquired directly from the artist in the 1980s, and thence by descent.

LITERATURE:

H. Nyssen, *Carlos Nadal*, Avignon, 1980, p. 210 (illustrated p. 119).

The authenticity of this painting has been confirmed by the Comité Nadal.



λ442

CARLOS NADAL (1917-1998)

Terraza en la playa

signed 'CNadal' (lower right)
oil on canvas
23½ x 28¾ in. (59.8 x 73 cm.)
Painted in 1980

£35,000-55,000
US\$46,000-72,000
€41,000-64,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*, Harrogate, 2010, p. 97 (illustrated).

The authenticity of this painting has been confirmed by the Comité Nadal.



λ*443

ANDRÉ BRASILIER (B. 1929)

Cavaliers en forêt bleue

signed 'André Brasilier.' (lower right); dated and inscribed
'1980 Cavaliers en forêt bleue' (on the stretcher)

oil on canvas

51½ x 38½ in. (130 x 97 cm.)

Painted in 1980

£40,000-60,000

US\$53,000-79,000

€47,000-69,000

PROVENANCE:

Acquired by the present owner in 2013.

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



■A*444

ANDRÉ BRASILIER (B. 1929)

Chevauchée hivernale

signed 'André Brasilier.' (lower right); signed again, inscribed and dated 'Chevauchée hivernale André Brasilier 2016' (on the stretcher)
oil on canvas
67 x 80¾ in. (170 x 205 cm.)
Painted in 2016-2017

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

£70,000-90,000
US\$93,000-120,000
€81,000-100,000



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ445

CHARLES CAMOIN (1879-1965)

Bouquet de fleurs

signed 'Ch Camoin' (lower left)
oil on canvas
24 x 19½ in. (61 x 49.9 cm.)
Painted *circa* 1950

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

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.



■446

JEAN-PIERRE CASSIGNEUL (B. 1935)

La pelouse fleurie

signed 'CASSIGNEUL' (lower right); inscribed 'LA PELOUSE
FLEURIE' (on the stretcher)
oil on canvas
63¾ x 51½ in. (162 x 130 cm.)

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

PROVENANCE:

Private collection, United Kingdom.
Acquired from the above by the present owner.

LITERATURE:

C. Sorlier, *Cassigneul*, Nice, 1983 (titled 'Le grand jardin').

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ447

HENRI CHARLES MANGUIN (1874-1949)

Torse de femme, Jeanne

signed 'Manguin' (lower left)
oil on canvas
28 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (73.2 x 60.3 cm.)
Painted in 1907

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Galerie Eugène Druet, Paris (no. 5603), by whom acquired directly from the artist in January 1910.
Claude Manguin, France, by 1938, by whom acquired from the above.
Private collection; and thence by descent, until 2001.
Mallet Fine Art, London.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Eugène Druet, *Manguin*, May - June 1910, no. 38.
Paris, Galerie Eugène Druet, *Manguin*, April - May 1913, no. 46.
Albi, Musée Toulouse-Lautrec, *Henri Manguin*, April - May 1957, no. 20., p. 43 (titled & dated 'Femme aux bras croisés, 1906').

LITERATURE:

L. & C. Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 250, p. 118 (illustrated).



№448

MOÏSE KISLING (1891-1953)

Portrait de femme à la frange

signed 'Kisling' (upper right)
oil on canvas
15 x 12⁵/₈ in. (38 x 32.2 cm.)

£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

Acquired by the present owner in 1995.

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.



THE PROPERTY OF A DISTINGUISHED COLLECTOR

λ449

JEAN DUFY (1888-1964)

Vue de Paris

signed 'Jean Dufy' (lower centre)
oil on canvas
19½ x 24 in. (50 x 24 cm.)
Painted circa 1958

£40,000-60,000
US\$53,000-79,000
€47,000-69,000

PROVENANCE:

Anonymous sale, Christie's, London, 29 November 1988, lot 177A.
Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Abels, *Jean Dufy*, October - November 1958, no.11.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'œuvre*, vol. I, Paris, 2010, no. B.311, p. 207 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ450

BERNARD BUFFET (1928-1999)

Bouquet de roses

signed 'Bernard Buffet' (lower left) and dated '1978' (lower right)
oil on canvas
25 $\frac{5}{8}$ x 18 $\frac{3}{8}$ in. (65.3 x 46.5 cm.)
Painted in 1978

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

PROVENANCE:

Galerie Maurice Garnier, Paris.
Acquired from the above by the present owner in 1992.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ451

OSSIP ZADKINE (1890-1967)

Les frères Van Gogh assis

signed, numbered and inscribed with foundry mark 'OZADKINE ¾
BISCEGLIA CIRE PERDUE' (on the top of the base)

bronze with golden brown patina

Height: 8¼ in. (21 cm.)

Length: 8 in. (20.3 cm.)

Conceived in 1956 and cast by Bisceglia in an edition of seven
between 1958 and 1962

PROVENANCE:

Private collection, Amsterdam, by whom acquired in the late 1980s,
and thence by descent to the present owner.

LITERATURE:

M. E. Tralbaut, *Van Goghiana V*, Antwerp, 1968.

I. Jianou, *Zadkine*, Paris, 1979, no. 412, p. 88.

S. Lecombre, *Ossip Zadkine, l'oeuvre sculpté*, Paris, 1994, no. 478,
p. 534 (another cast illustrated).

£18,000-25,000

US\$24,000-33,000

€21,000-29,000



λ*452

BERNARD BUFFET (1928-1999)

Soleils

signed 'Bernard Buffet' (centre right) and dated '1985' (lower left)
oil on canvas
28¾ x 23¾ in. (73.2 x 60.3 cm.)
Painted in 1985

£50,000-80,000
US\$66,000-100,000
€58,000-92,000

PROVENANCE:

Acquired by the present owner *circa* 1989-1990.

This work is recorded in the Maurice Garnier Archives.

PABLO PICASSO (1881-1973)

Grand vase aux danseurs

dated '24 juin 50' (at the lower rim);
stamped and numbered 'Empreinte
Originale de Picasso Madoura Plein Feu 22'
(inside the upper rim)
terracotta vase incised and painted with
white engobe
Height: 27 $\frac{7}{8}$ in. (71 cm.)
Conceived in 1950 and executed in a
numbered edition of twenty-five

£300,000-500,000
US\$400,000-650,000
€350,000-580,000

‘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

PROVENANCE:

Musée de l'Athénée, Geneva.
Acquired from the above by the grandmother
of the present owner in 1954, and thence by
descent.

LITERATURE:

G. Bloch, *Pablo Picasso, catalogue de
l'oeuvre gravé céramique 1949-1971*, vol. III,
Berne, 1972, no. 19, p. 28 (another example
illustrated).
G. Ramié, *Ceramica de Picasso*, Barcelona,
1974, no. 690, p. 291 (another example
illustrated p. 277).
A. Ramié, *Pablo Picasso, catalogue de
l'oeuvre gravé céramique, édité 1947-1971*,
Paris, 1988, no. 114, p. 63 (another example
illustrated).





Henri Matisse, *La Musique*, 1910. The Hermitage, St. Petersburg

The undulating form and contrasting colours of *Grand vase aux danseurs* are reminiscent of the vases of antiquity. The two instrument players, dancing woman, and hand-standing man that flow across the curved surface of the vessel allude to Greco-Roman mythological creatures, mirroring Picasso's fascination with archaeology at that time. This renewed fascination with ancient art grew from a feeling of antiquity that, for him, pervaded the town of Antibes where he and Françoise first settled before moving to Mougins. In this vase design, Françoise is transformed into an all-seeing ancient goddess, or perhaps she is the figure of a nymph being serenaded by the melodious music of the flute-playing figure of Pan, the god of shepherds, hunters, meadows and forests, whose home was Arcadia and who was known for his potent virility. This mythological male figure had often appeared throughout the artist's career, particularly following the Second World War. It was in Antibes that Picasso first began to conjure an idyllic, mythological world, depicting images of dancing satyrs, pipe-playing fauns, nymphs and centaurs. 'It's strange,' Picasso mused at the time, 'in Paris, I never draw fauns, centaurs or heroes from mythology... it's as if they live only here' (Picasso, quoted in M. McCully, 'Painter and Sculptor in Clay' in exh. cat, *Picasso Painter and Sculptor in Clay*, London, 1998, p. 28). These classical characters became part of Picasso's personal mythology, appearing constantly in his paintings, sculpture, drawing, and lithographs, as well as his ceramics.

Combining music and the nude, in *Grand vase aux danseurs* Picasso was returning to a theme that had appeared in the work of some of the great masters of the past. Like Titian's depictions of reclining nudes serenaded by a lute or organ player, or Ingres' sensuous odalisques accompanied by a musician, in the present work, Picasso creates an idyllic image of seduction and eroticism. The bucolic setting of *Grand vase aux danseurs* also brings to mind the early work of one of his great artistic rivals and comrades: Matisse. A number of his early masterpieces, such as *Le bonheur de vivre* (1905-1906, The Barnes Foundation) and *La Musique* (1910, The State Hermitage Museum, St Petersburg) portray a sensual, harmonious idyll of love and music. The figures in *La Music* are seated in the same position as the pipe player on Picasso's vase, illustrated opposite.

Picasso 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'.



FERNANDO BOTERO (B. 1932)

The Bedroom

signed and dated 'Botero 79' (lower right)
oil on canvas
76¼ x 52¾ in. (194 x 134 cm.)
Painted in 1979.

£500,000-700,000
US\$660,000-920,000
€580,000-810,000

PROVENANCE:

Marlborough Gallery, New York.
Private collection, New York.
Anonymous sale, Christie's, New York,
19 November 2007, lot 42.
Acquired at the above sale by the present
owner.

EXHIBITED:

New York, Marlborough Gallery, *Fernando Botero, Recent Work*, November - December 1980, no. 3, pp. 8 & 13 (illustrated p. 12).

LITERATURE:

M. Parquet, *Botero, Peintures*, Paris, 1983,
p. 63 (illustrated).
G. Soavi, *Botero*, Milan, 1988, no. 170, p. 267
(illustrated p.196).
G. Durozoi, *Botero*, Paris, 1992, pl. 55, p.94
(illustrated).
G. Lascault, *Botero*, Madrid, 1992, p. 213
(illustrated).
24 Chefs'd'oeuvres (Set of 24 bound
postcards), *Fernando Botero, Hazan/
miniature*, Paris, 1992, no. 1736 (illustrated).
E. Michelsen (ed.), *Botero Posters*, Bogotá,
1994, p. 36 (illustrated).
E.J. Sullivan & J.-M. Tasset, *Fernando Botero:
Monograph & Catalogue Raisonné, Paintings
1975-1990*, Lausanne, 2000, no. 1979/3
(illustrated pp. 70 & 283).



Venus Pudica, circa late 1st/mid 2nd century A.D.,
a Roman copy after a Hellenistic original of
2nd century B.C.





Jean-Honoré Fragonard, *La Gimblette*, 1775. Private collection.

Fernando Botero is known for his depictions of colourful characters fulfilling various performances, often utilising costume and *mise-en-scène* with heightened details in his storytelling and as compositional aides. These characters may be depicted alone or in theatrical groupings and range from those performing societal roles, such as presidential families, employees and patrons of infamous bordellos and the range of everyday people found in his street scenes; to more structured performative appearances from circus members, musical bands and dancers who display a more specific costume and pose. Showing influences both from South American and European art history, Botero has a distinctly recognisable, colourful and monumental style, at times revealing his references, whilst at other times, expressing them more subliminally.

During the early 1970s, Botero undertook a series of bordello scenes which became some of his best revered works. *The Bedroom* can be seen within this context, displaying the socially complex scene loaded with art historical inferences. Here, the voluptuous female body, a recurrent and favoured subject within the artist's oeuvre, takes centre stage. Standing daintily, resting her weight on her left leg, Botero's abundant muse feigns modesty covering her breast with one hand whilst reaching for the bed with the other, as if striking the pose of an immodest *Venus pudica*. Rather than covering her lower body with her hand like the classic figure from antiquity as seen in Botticelli's *Birth of Venus* and countless statues of the Renaissance, Botero's woman gestures towards the bed, leaving no mistaking the intention of this zaftig Venus dressed in lingerie complete with garters, stockings and bright red high-heeled shoes.

The truncated bed behind her juxtaposes against her size as Botero further distorts her proportions by endowing her with eyes, lips and a nose that appear tiny in proportion with her body. Such mannerist plays of perspective and proportion abound in Botero's work as compositional devices for emphasizing the mass and volume of his figures. "Monumentality," he has asserted, "comes across in the shock between proportions." (Interview with P. Cruysmans, reproduced in: E. J. Sullivan, et al., *Botero: Monographs and Catalogue Raisonné, Paintings, 1975-1990*, Lausanne, 2000, p. 171).

Balancing these incongruities is often a perfect chromatic harmony. *The Bedroom*, for example, radiates with a warm glow thanks to a carefully repeating palette of pale pinks, golds and earthy greens. The colour of the woman's long blond hair matches the brass of the bed and the frames of the mirrors while her stockings and rosy cheeks are identical in hue to the walls surrounding her. Such chromatic coherence creates a calming



Fernando Botero, *Homage to Bonnard*, 1972. Private collection.

effect that Botero seeks to express in all of his work, as he has explained, "I am interested in quiet colour, not excited or feverish colour. I have always considered that great art conveys tranquillity and, in that sense, I seek that vein in colour." (F. Botero quoted in, A. M. Escallón, "From the Inside out: An Interview with Fernando Botero" in, *Botero: New Works on Canvas*, New York, 1997, p. 48).

This overall palette furthermore serves to render his subject at one with her environment, as though the environment is an extension of herself, heightening the sense of intimacy inherent in the scene. The soft pinks omit a dream-like, sensual quality, recalling the Rococo master Jean-Honoré Fragonard and his voyeuristic, risqué, bedroom scenes. In addition, the pale stockings and slip-on shoes, bring to mind his masterpiece of titillation, *The Swing* where there is a similar sense of voluminous femininity, fantasy and voyeurism in which the viewer becomes implicated. The straight gaze of Botero's muse is confronting, however, whereupon the viewer is seen by her directly and thus becomes active in the scene as her visitor rather than a passive observer. The lifesize scale of the work brings a sense of being in the same room as her and results in a strikingly Baroque immediacy, a physical sense of involvement.

Since his earliest success as a painter, Botero has been seen to pay homage to artists of the past, evidenced from the beginnings of his career with *Mona Lisa* (1959) to *Hommage à Bonnard* (1972), *Self-portrait in costume of Velázquez* (1986) and *The Broadgate Venus* (1989), a 5-tonne sculpture commissioned for London's Broadgate Square. *The Bedroom* can be seen as another of Botero's playful and witty interpretations of the Venus subject and her various incarnations within the trajectory of art history. Botero's muse here features the rotundness of a *Venus Figurine* from the upper-Paleolithic period, mysterious in its meaning yet often interpreted as a totem of plenteousness, fecundity and primal femininity. Elements of her environment recall the storytelling of Diego Velázquez's *Rokeby Venus*, the central mirror and bed exuding sensuality mystery and a voyeurism or taboo that threatens to be revealed and reflected back at the viewer. The tiny bright red details of her nails, lips, rosy cheeks, red shoes and the centres of the flowers in her hair call to mind the details evident in Edouard Manet's *Olympia*, a similarly monumental portrait of an everyday goddess of love, removing the fantasy of chastity from her depiction. In *The Bedroom*, Botero modernises the subject in a semi-satirical context, subtly incorporating elements of our collective visual memory into his own distinctly "Boteroismo" style of exaggerated proportions, exploring further this theme and challenging it into a new character and form.



λ*455

JAN WIEGERS (1893-1959)

Still life with vase of zinnias and a bottle

signed and dated 'Jan Wiegiers 26' (upper right)

oil on canvas

21 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. (55 x 45 cm.)

Painted in 1926

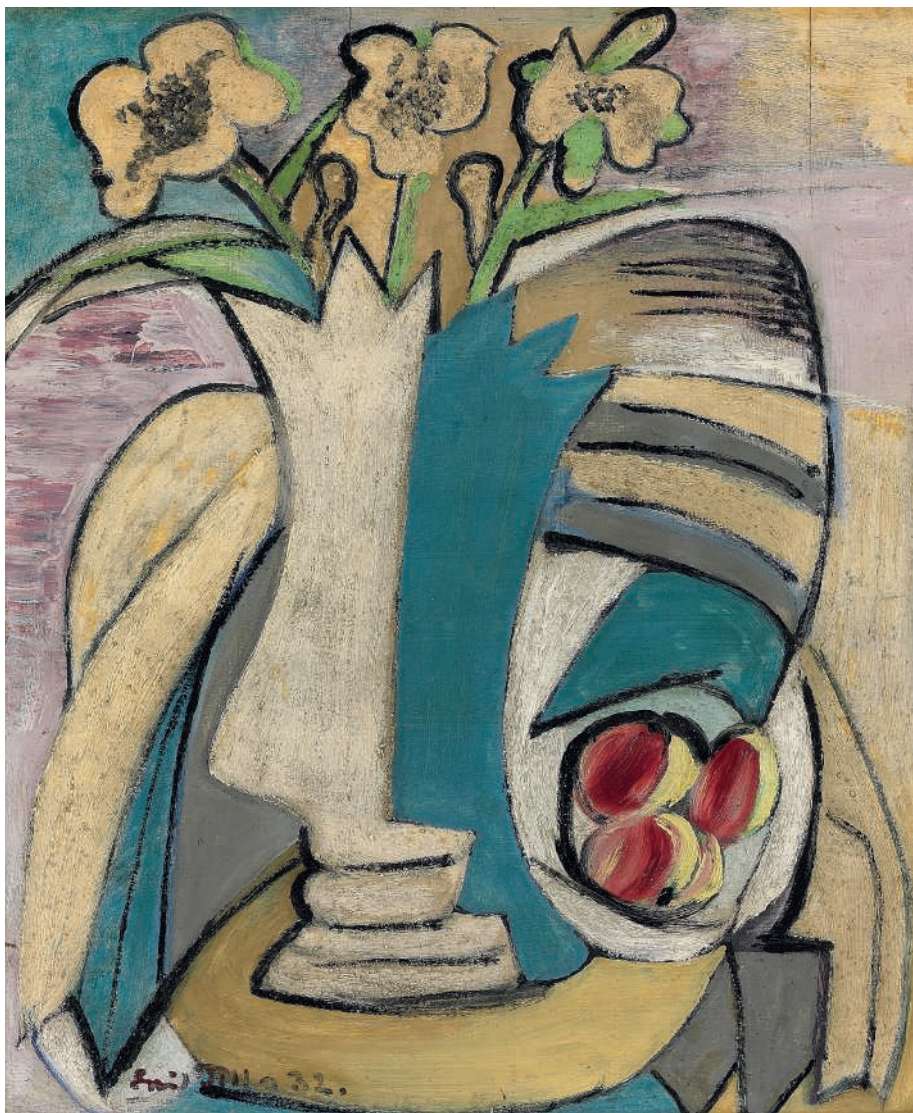
£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Ko Mulder-Spanjard, Groningen, by whom acquired directly from the artist, and thence by descent.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ456

EMIL FILLA (1882-1953)

Váza s kyticí a broskve (Vase of flowers and peaches)

signed and dated 'Emil Filla 32.' (lower left); signed, dated and inscribed 'Emil Filla Váza s kyticí a broskve F 232 1932' (on the reverse)

oil on panel

25½ x 21 in. (65 x 53.5 cm.)

Painted in 1932

£40,000-60,000
US\$53,000-79,000
€46,000-69,000

PROVENANCE:

Anonymous sale, Christie's, London, 20 February 1990, lot 164.

Anonymous sale, Christie's, London, 24 June 1991, lot 146.

Acquired at the above sale by the present owner.

EXHIBITED:

Prague, SVU Mánes, 172. *výstava členská*, December 1932 – January 1933, no. 27 (titled 'Váza s kyticí').

Gallery Kodl has confirmed the authenticity of this work.

GEORGES BRAQUE (1882-1963)

Nature morte à la grande cruche

signed 'G Braque' (lower left)
oil on canvas
21¼ x 28¾ in. (54 x 73 cm.)
Painted in 1955

£250,000-400,000
US\$330,000-520,000
€290,000-460,000

PROVENANCE:

Dr Jean Arnon, Dieppe.
Arthur Tooth & Sons Ltd., London (no. 8540).
Private collection, London, by 1973, and
thence by descent to the present owner.

LITERATURE:

Galerie Maeght, (ed.), *Catalogue de l'oeuvre de Georges Braque, Peintures 1948 -1957*, Paris, 1959, no. 94B (illustrated).

Painted in 1955, in the final phase of his long and fruitful career, *Nature morte à la grande cruche* is an example of Georges Braque's great mastery of and flair for the still-life genre. Deep, earthy colours that sing of his earlier cubist years are punctuated with bright splices of colour in the fruit and spout of the jug; the smooth and sinuous lines of paint glide between areas of thick impasto to create a surface alive with movement, varied in tempo. The undulating curves of the table, on which objects, including a plate of fruit, are arranged, contrasts with the vertical structure of the background which anchors the complex configuration. Detail is simplified, reduced to planes of colour, separated in places by passages of white in his signature style of this period.

This complex, lyrical and confidently mastered still-life composition presents itself as a mature example of the genre of which Georges Braque was an unparalleled master. Braque regarded himself as the heir of Chardin and Cézanne, ennobling the most mundane of objects through a clear and implacably strict inner logic, the underpinnings of

which were based on pictorial solutions he and Picasso had proposed during their cubist experiments. For Braque, the language of cubism provided limitless possibilities and dictated the form and balance of his still-lives.

"Still-life has always been the specialty of Braque's genius. Seldom has painting been used to confer so much enchantment on such ordinary things: loaves of bread, knives, packets of cigarettes, fruit, flowers, and innumerable domestic accessories... Like Chardin before him, Braque takes us into the salon, the kitchen, the bedroom, the dining-room, even into his own studio in pursuit of reality: nothing is too humble to find a place in one of his pictures... So, from the lowliest objects Braque extracts a new poetry as he paints, and our experience of the world becomes fuller and more exciting. If we will look, Braque will teach us to see, and this, after all, is the highest function of the true artist" (D. Cooper, "Georges Braque, The Evolution of a Vision," *G. Braque*, exh. cat., Tate Gallery, London, 1956, pp. 14-15).



HENRI LE SIDANER (1862-1939)

La table, harmonie jaune

signed 'Le Sidaner' (lower left)
oil on canvas
36¼ x 28⅝ in. (92 x 72.8 cm.)
Painted in 1927

£180,000-250,000
US\$240,000-330,000
€210,000-290,000

PROVENANCE:

Maria & Auguste Schellinck, Belgium, and
thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Le Sidaner*,
November 1927, no. 12, p. 12.

LITERATURE:

Y. Farinaux-Le Sidaner, *Henri Le Sidaner*,
l'œuvre peint et gravé, Milan, 1989, no. 606,
p. 225 (illustrated).



Henri Le Sidaner, *La table, harmonie rouge*, 1927.
Sold, Christie's, New York, May 7 2008 (\$993,000).

Le Sidaner's desire to find a way of painting detached from any particular school, led him to leave his studies at the Ecole Nationale des Beaux-Arts by 1885. In 1901, he took part in his first exhibition with the *Société Nouvelle* alongside artists such as Henri Martin and Edmond Aman-Jean. The exhibition was held at the prestigious Galerie Georges Petit, and due to the success of the show, the gallery continued to represent Le Sidaner holding numerous important exhibitions for the artist. By the 1920's Le Sidaner was critically acclaimed and had succeeded in developing a unique style of painting, combining Impressionist ideas with his early symbolist influences. At the

beginning of 1927, he painted a series of eight canvases, *La Table*, based on eight different colour harmonies which were exhibited with Galerie Georges Petit later that year. The exhibition was a great success, the artistic director of a leading art newspaper wrote rather poetically of them: 'Here is Harmonie Jaune with shades of yellow flowers, the skin bitten with fruit, jewels and rays reminiscent of the splendours of the summer, since the dawn of the morning before, and Phebus sifting the earth of arrows of gold, until sunset to the vast purple clouds.' (M. Fueillet, 'Henri Le Sidaner, Pientre du silence', in *Le Gaulois Artistique*, Paris, November 13, 1927.)



HENRY MORET (1856-1913)

Le battage du blé au village

signed and dated 'Henry Moret '94' (lower left)
oil on canvas
21¼ x 25⅝ in. (54 x 65 cm.)
Painted in 1894

£80,000-120,000
US\$110,000-160,000
€93,000-140,000

PROVENANCE:

Jacques Cartier & Nelly Harjes, Paris, and
thence by descent to the present owner.

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



Paul Gauguin, *La Ronde des petites Bretonnes*, 1889. National Gallery of Art, Washington, D.C.

The workers of the fields are a theme that returns regularly in the work of Moret during these crowning years of the artist's association with Ecole de Pont Aven. In *Le battage du blé au village* the picturesque detail is discarded. Instead, in this vital painting, worthy of the most famous paintings of the Pont-Aven school, the *Battage* becomes a pretext for decorative invention and a return to synthetism. The figures are reduced to combinations of colored elements and the superimposing flat fields of pure colour become the subject. The simplification of the figures testifies to the artist's interest in the decorative treatment of the forms according to the synthetic spirit and is nowhere more reminiscent than here of the concurrent work of Paul Sérusier. The application of vertical brushstrokes throughout contributes to this desire to 'build' and not just to express what is felt, but respect for proportion and the presence of the sky remain traditional, and the painter alternates between planes of colour and animated touches such as the stone walls and the red poppies that spring forth from the bright grassy verges.

In 1894, the same year he painted *Le battage du blé au village*, Moret had moved from Pouldu to Doëlan. He was invited by Władysław Sławiński to a banquet in honour of Gauguin, who Moret had met and become friendly with as far back as 1888, joining him with Filiger, Seguin and Meyer de Haan at the inn of Marie Henry in Pouldu a year later. Soon after painting the present work, Moret gained further recognition for his art and entered into a contract with Durand-Ruel, who began to buy a large part of his production allowing the artist, together with his great friend Maxime Maufra, to continue his indefatigable exploration of the wild Breton coastline.



PIERRE-AUGUSTE RENOIR (1841-1919)

Nature morte aux pommes et à poire

signed 'Renoir.' (lower right)
oil on canvas
8 $\frac{5}{8}$ x 12 $\frac{1}{4}$ in. (22 x 31 cm.)
Painted *circa* 1889

£250,000-350,000

US\$330,000-460,000

€290,000-400,000

PROVENANCE:

Ambroise Vollard, Paris, by whom acquired from the artist before 1919.
Madame de la Chapelle, Paris.
Galerie Durand-Ruel, Paris, by whom acquired from the above on 30 March 1938.
Dr Albert & Elvira Charpentier, Paris, by whom acquired from above on 14 March 1939.
Roberto & Elena Germain-Ribon, by descent from the above.
Jacqueline Pizarro, by descent from the above.
Anonymous sale, Christie's, London, 22 June 2005, lot 110.
Acquired at the above sale by the present owner.

LITERATURE:

A. Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1919, p. 138 (illustrated).
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 721, p. 26 (illustrated).

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.

Unlike his contemporaries Monet, Sisley and Bazille, Renoir showed little interest in still-life at the beginning of his career. From around 1880, however, it began to occupy an increasing importance in his output, underlining the 'academic' approach that influenced his art. The numerous works, often elaborate and ambitious, which he executed in this genre over the course of his career attest to his sustained interest in still-life as an end in itself. Indeed, it was in his still-life compositions that Renoir pursued some of his most searching investigations of the effects of light and colour on objects and surfaces. Renoir told his biographer, Albert André, that it was in his small scale still-lives such as the present work that 'he put the whole of himself, that he took every risk' (A. André, *Renoir*, 1928, p. 49).

Light pervades *Nature morte aux pommes et à poire*, suffusing the scene with an atmospheric radiance. The rich red and yellow hues of the apples and pear are highlighted with luminous areas of white and green, while light plays across the tablecloth, animated with blue and pink shadows and orange stripes, which enrich its textural qualities. The present work demonstrates how Renoir increasingly sought to reconcile the

tenets of Impressionism with the structure and permanence of the classical tradition. The sophisticated light effects neither dissolve the contour of the objects nor mitigate their mass. Indeed the fruit, cloth and tabletop seem to gain in substance and clarity from the light filtering across the canvas.

Discussing Renoir's pictorial dialogue with France's great genre painter Jean Siméon Chardin, Charles Sterling's statement of Renoir's achievement in still-life could well describe the present painting: 'Nurtured on the traditions of eighteenth-century French painting, Renoir...carried on the serene simplicity of Chardin. Pale shadows, light as a breath of air, faintly ripple across the perishable jewel of a ripe fruit. Renoir reconciles extreme discretion with extreme richness, and his full-bodied density is made up, it would seem, of coloured air. This is a lyrical idiom hitherto unknown in still life, even in those of Chardin. Between these objects and us there floats a luminous haze through which we distinguish them, tenderly united in a subdued shimmer of light (C. Sterling, *Still Life in Painting from Antiquity to the Present Time*, Paris, 1959, p. 100).



GEORGES BRAQUE (1882-1963)

Vase et fruits

signed and dated 'G Braque 31' (lower right)
oil on canvas
10¾ x 13⅞ in. (27.2 x 35.2 cm.)
Painted in 1931

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

‘You see, I have made a great discovery: I no longer believe in anything. Objects don’t exist for me except in so far as a rapport exists between them, and between them and myself. When one attains this harmony, one reaches a sort of intellectual non-existence – what I can only describe as a state of peace – which makes everything possible and right. Life then becomes a perpetual revelation.’

– GEORGE BRAQUE

PROVENANCE:

Galerie Le Niveau, Paris.
Private collection, New York; sale, Sotheby's,
New York, 21 May 1975, lot 119.
Sant'Erasmus Club d'Arte, Milan.
Acquired from the above by the present
owner.

LITERATURE:

Galerie Maeght, (ed.), *Catalogue de l'œuvre
de Georges Braque, Peintures 1928-1935*,
Paris, 1962, p. 74 (illustrated).



PIERRE BONNARD (1867-1947)

Jeune femme se déshabillant

stamped with signature 'Bonnard'
(Lugt 3886; upper left)
oil on canvas
30 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (78.3 x 56.5 cm.)
Painted *circa* 1907

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

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

EXHIBITED:

Canberra, National Gallery of Australia, *Pierre Bonnard, Observing Nature*, March - June 2003, no. 14, pp. 147 & 178 (illustrated fig. 127, p. 146; titled 'Woman Undressing'); this exhibition later travelled to Brisbane, Queensland Art Gallery, July - September 2003.

Rome, Complesso del Vittoriano, *Matisse e Bonnard, Viva la pittura!*, October 2006 - February 2007, no. 39, p. 210 (illustrated p. 211; titled 'Donna che si sveste').

LITERATURE:

J. & H. Dauberville, *Bonnard, catalogue raisonné de l'oeuvre peint, supplément, 1887-1939*, Paris, 1974, no. 01922, p. 268 (illustrated).



λ*463

MARC CHAGALL (1887-1985)

Esquisse pour Portrait de l'artiste

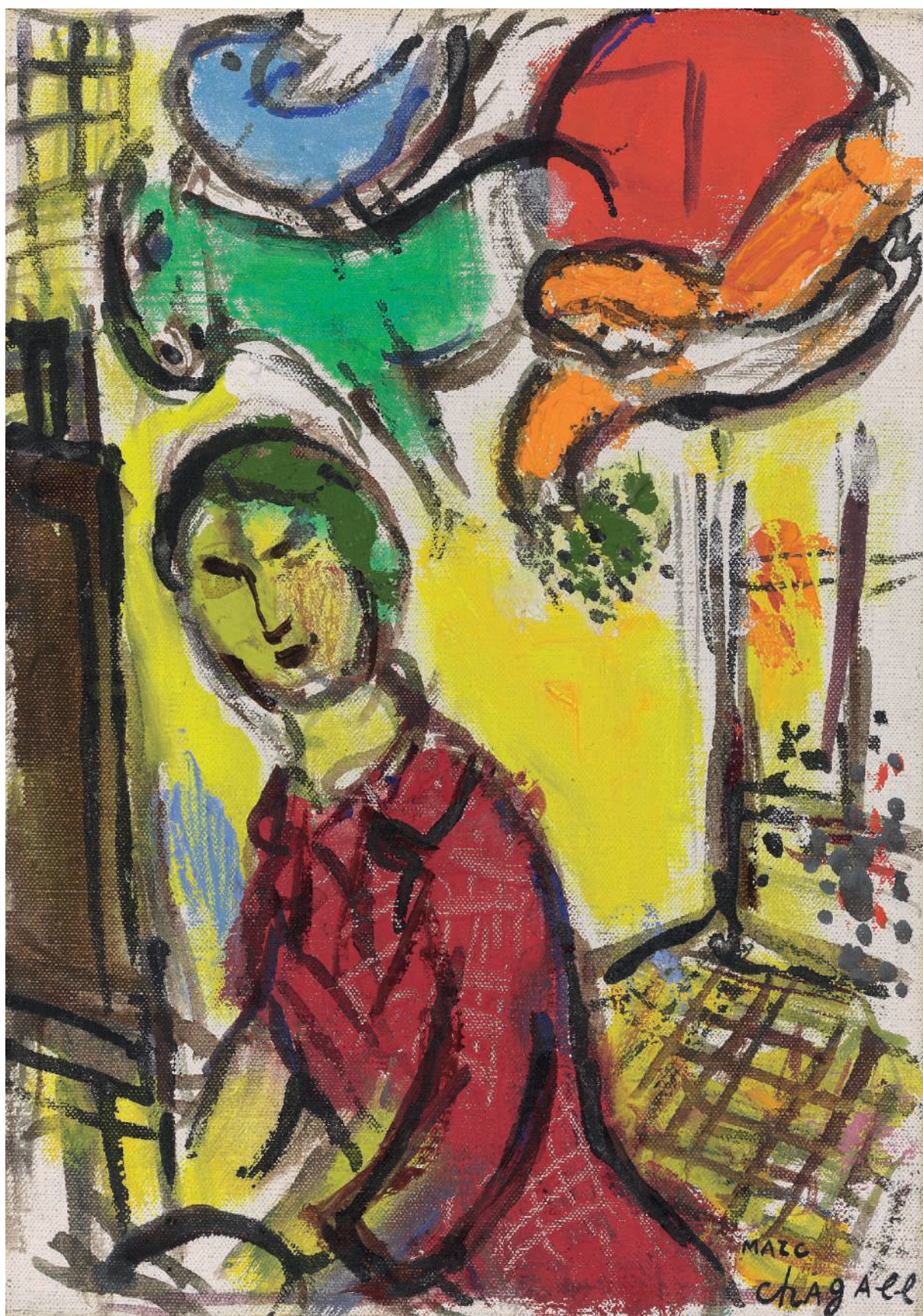
stamped 'Marc Chagall' (lower right)
oil on canvas
10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (27 x 19 cm.)
Painted *circa* 1957-1960

£150,000-200,000
US\$200,000-260,000
€180,000-230,000

PROVENANCE:

Private collection, New York.
Anonymous sale, Matsart, Tel Aviv,
28 January 2007, lot 78.
Acquired at the above sale by the present
owner.

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



FERNAND LÉGER (1881-1955)

*Élément de barrière et cordage
fond jaune*

signed and dated 'F.LÉGER 34' (lower right)
oil on canvas
25³/₈ x 21¹/₄ in. (64.5 x 54 cm.)
Painted in 1934

£400,000-600,000
US\$530,000-790,000
€460,000-690,000

‘The tree, the flower, the accordion, the smoker and his smoke, the knotted rope, the ring of keys, acrobats, the paper lanterns and garlands of lights decorating popular festivities – Léger gave familiar scenes, everyday objects and ordinary sights the value of poetic symbols.’

– PATRICK WALDBERG

PROVENANCE:

Galerie de l'Élysée [Alex Maguy], Paris.
Divorée Collection.
Private collection.
Anonymous sale, Sotheby's, New York,
3 November 2005, lot 325.
Acquired at the above sale by the present
owner.

LITERATURE:

C. Laugier & M. Richet, *Léger, œuvres de
Fernand Léger*, Paris, 1981, p. 75 (illustrated).
G. Bauquier, *Fernand Léger, Catalogue
raisonné de l'œuvre peint*, vol. 5, 1932-1937,
Paris, 1996, no. 844, p. 96 (illustrated p. 97).





Fernand Léger, *Composition aux trois figures*, 1932. Centre Pompidou, Paris.



The present lot

Élément de barrière et cordage fond jaune was painted during a time of great upheaval in Léger's art. His purist, geometric aesthetic had reached its culmination only a short while previously when his work had achieved a sublime balance of form and colour that was based on the integral beauty of an isolated object. Now, however, Léger began to use the forms in his paintings to disrupt and unbalance the harmony that he had strived for so fiercely.

Although Léger had largely turned his back on the geometry and order that represented his visual expression of purism, he continued to employ both real objects and images of abstraction together in his pictorial vocabulary as evidenced here in *Élément de barrière et cordage, fond jaune*. The present work is one half of a larger painting completed two years earlier, *Composition aux trois figures* of 1932 (Centre Georges Pompidou). In the larger work, the fence and rope elements together with the steely black tendril are reproduced on the right hand side of the canvas beside a group of three female figures. The object/abstract group and the figural group are out of proportion to one another, emphasising their separation, but for the shared smoky wisps in the background. *Composition aux trois figures* was the first Léger work purchased by the French state in 1936. A version showing only the figural group of the left part exists in the Carnegie Museums in Pittsburg.

These object-based but semi-abstract paintings, express what Léger called a 'lyricism in which colour, form and object play equal parts', each blending into a new objective unity that Léger hoped would enhance the inherent beauty to be found in the everyday modern world. On a uniform yellow background - a preferred colour of Léger, and one we immediately associate with the artist - each element in *Élément de barrière et cordage, fond jaune* is given equal status in the carefully studied composition and each element independently contributes an equal importance in the vibrant construction of the whole. As Léger stated: 'In contemporary life if one looks twice, and this is an admirable thing to do, there is no longer anything of negligible value. Everything counts, everything competes and the scale of ordinary, conventional values are overturned' (*The Machine Aesthetic II*, Paris, 1925).

The propagandist of the 1920s who had attempted almost to impose his utopian vision of order had given way to a softer aesthetic, communicating his perceived beauty of the everyday world through a sensory and sensual explosion of form and colour. 'It is quite useless to make an attempt to force people to be aware of reality by simply showing them a replica of the reality surrounding them since...they are aware of it already. And it is no use claiming that in doing so one is revealing something that they have either failed to notice or remained insensitive to. Painters aren't conjurors. But what is important is to make them aware, through the unexpected things they discover in a painting, which may at first appear new and strange, of the newness of a reality they would like to know - something that could add enormously to their lives' (Léger, quoted in P. de Francia, *Fernand Léger*, New York & London, 1983, p. 210).



GIORGIO DE CHIRICO (1888-1978)

Piazza d'Italia

signed 'g. de Chirico' (lower left)
oil on canvas
15¾ x 19¾ in. (40 x 50.1 cm.)
Painted in the late 1940s

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

PROVENANCE:

Galleria Schettini, Milan.
Galleria dell'Annunciata, Milan, by 1959.

LITERATURE:

Fondazione Giorgio e Isa de Chirico, (ed.),
*Giorgio de Chirico, Catalogo generale, Opere
dal 1912 al 1972*, vol. 2/2015, Rome, 2014,
no. 641, p. 202 (illustrated).



Giorgio de Chirico, *Gioie ed enigmi di un'ora strana*, 1913,
Private collection.

Giorgio de Chirico invokes the magic and mystery of his childhood in Greece through the strange conjunction of classical fragments, marble statues and mundane objects drawn from the modern world. The present *Piazza d'Italia*, echoes de Chirico's early Ariadne series, such as *Gioie ed enigmi di un'ora strana* of 1913 (Private collection) by centring the composition of the painting on the strangely animate encounter between a classical statue of Ariadne and other objects, such as the modern brick wall and the steam train in silhouette. There is an overt pictorial play between the animate and the lifeless within the picture. A hauntingly beautiful, but lifeless stone classical statue depicting a living human figure is contrasted with other inanimate but luminescent and, in pictorial terms, lively, elements and objects such as the illuminated tower, the distant couple and the puff of steam against the dark green night sky.

Piazza d'Italia displays the enigmatic dreamlike quality that de Chirico often

bestowed upon Mediterranean antiquity, speaking of the fundamental 'mystery and melancholy' of human existence through the ages. Ariadne, the abandoned princess of Greek mythology, appeared in his work throughout his career, an ever-constant monument to loneliness and exile. The *Piazza d'Italia* series display a pervasive sense of a crisis of modernity conveyed in his pictorial articulation of a strange or disjunctive antiquity. In addition, like Wilhelm Jensen's story of *Gradiva* which so obsessed André Breton and many other Surrealists' imaginations, there is always in de Chirico's evocation of the antique a sense of mystic continuity between past and present. A sense that, not only is the fragmented and broken nature of the past somehow also a fundamental reflection of the disjointed nature of the contemporary world of the present, but also that, beyond and between these two temporal eras, there stretches another wider and unexplored landscape of lyrical mystery and enduring power.



JOAN MIRÓ (1893-1983)

Peinture

signed 'Miró' (lower right); signed and dated 'Miró 29(IV)76.' (on the reverse)
oil, gouache, brush and pen and India ink and wax crayon on joined board
44½ x 42½ in. (113 x 108 cm.)
Executed on 29 April 1976

£200,000-300,000
US\$270,000-400,000
€240,000-350,000

PROVENANCE:

Galería Joan Prats, Barcelona, by whom acquired directly from the artist in 1976.

EXHIBITED:

Barcelona, Galería Joan Prats, *Miró Prats*, April - June 1993, no. 5 (illustrated).
Palma de Mallorca, Pelaires Cultural Centre of Contemporary Art, *Galería Joan Prats en Pelaires*, 1994.
Barcelona, Galería Joan Prats, *Presència de Galería Joan Prats*, April - May 2014.
Valencia, Institute of Modern Art, *Miró, Orden y desorden*, February - June 2018, no. 20, p. 55.

LITERATURE:

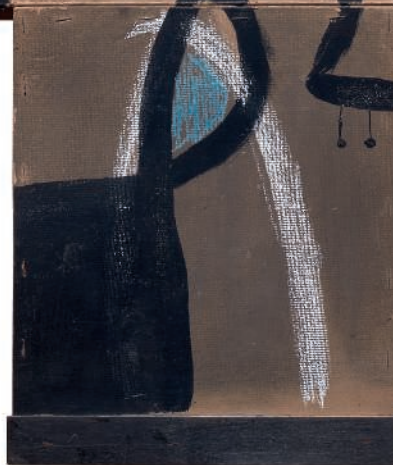
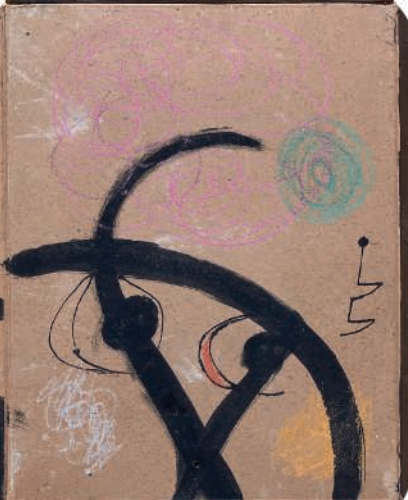
J. Dupin & A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Paintings*, vol. VI, 1976-1981, Paris, 2004, no. 1751, p. 56 (illustrated p. 57).

The present work was acquired directly from the artist by the famous Galería Joan Prats in Barcelona, just one month after its opening on 26 March 1976. Prior to becoming a gallery, the space was occupied by the old hat shop of Joan Prats, a close friend of Miró who, as a great lover of the avant-garde, became an

expert on his work. When the hat shop was transformed to gallery space in 1976, the decision was taken to honour Prats by establishing the gallery in his name, and so it was the 'Galería Joan Prats'. Characteristic of his style during this later period, and working with found objects, Miró was intrigued by the formal capabilities of Prats's hat boxes and so he gifted him three. The result was three unique works executed that same year, the present lot only a month after the opening of the gallery, who, after acquiring it directly from Miró, have cherished it in their personal collection ever since. The remaining two, arguably less complex and dynamic examples, reside in the collection of the Fundació Joan Miró, Barcelona.

Miró's unorthodox choice and manipulation of support in *Peinture*, coupled with the bold expressive nature of its execution, is a prime example of his work from the 1960s and 70s. During this era opportunities taken for international

travel contributed significantly to the renewed intensity and innovative freedom that Miró brought to his work during his final decades. The artist made his second trip to the United States in 1959 to attend the opening of his retrospective at The Museum of Modern Art, New York. He renewed contacts with artists that he met on his first stay in America in 1947, and now admired the great flowering and triumphant success of Abstract Expressionism. This encounter came at a crucial juncture in Miró's career. To Jacques Dupin, Miró stated, "It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense, it freed me" (quoted in *Miró*, Paris, 2012, p. 303). "When I saw those paintings, I said to myself, 'You can do it, too; go to it, you see, it is O.K.!' " (interview with M. Rowell, ed., *op. cit.*, p. 279). In *Peinture*, we see exactly this, *Miró* celebrating this acute sense of expressive innovation as he transforms a seemingly functional object such as a hatbox into a large-scale work of art.



GIORGIO DE CHIRICO (1888-1978)

Gentiluomo in villeggiatura

signed 'g. de Chirico' (lower left)
oil on canvas
39½ x 29¾ in. (100.2 x 75.5 cm.)
Painted in 1964

£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:

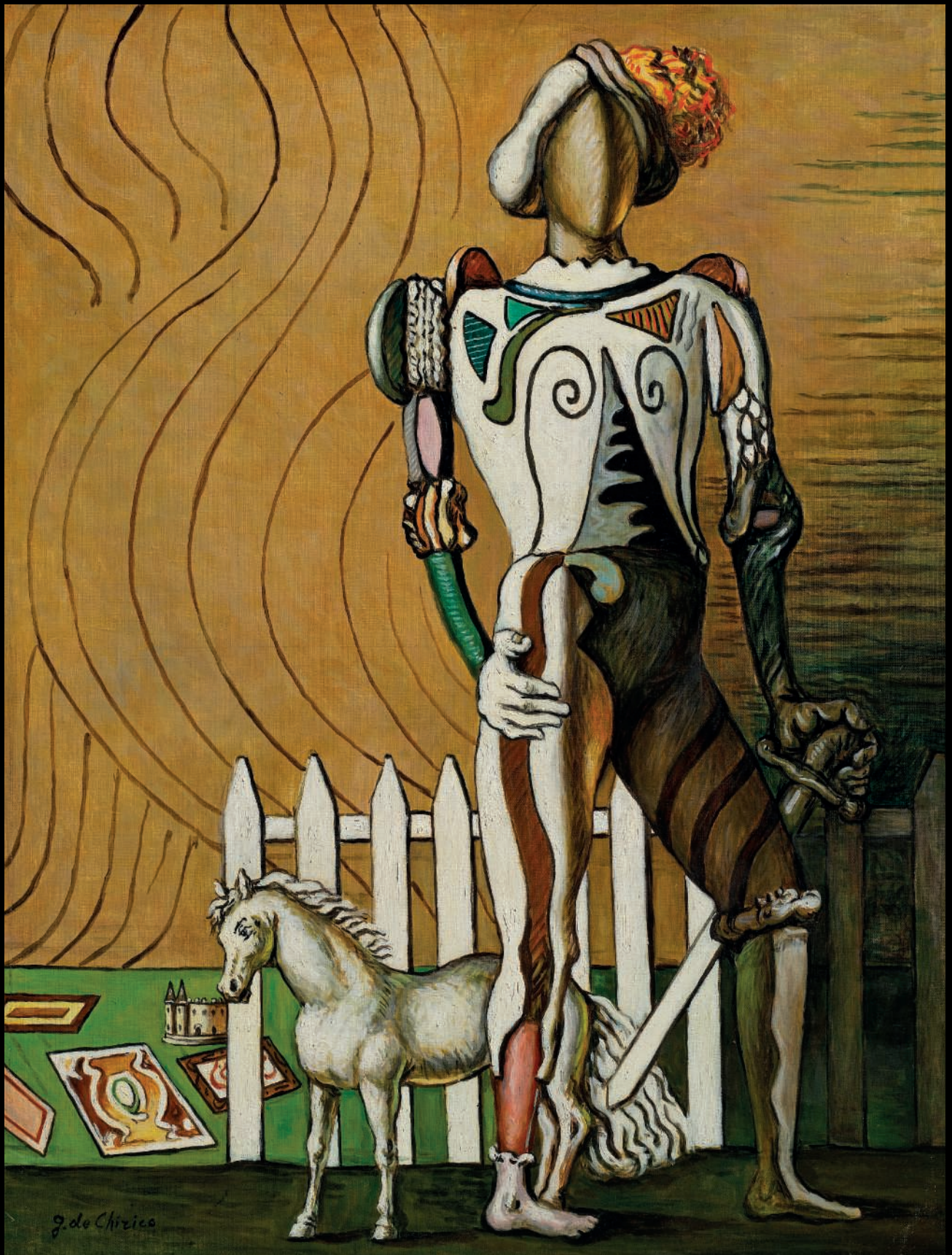
Franco Schreiber collection, Turin.
Private collection, Milan.

LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale Giorgio De Chirico*, vol. III, *Opere dal 1951 al 1971*, Milan, 1973, no. 416 (illustrated).

Closely linked to the *Trovatore* series, *Gentiluomo in villeggiatura* is an emblematic example of de Chirico's 'New-Metaphysical' style. At the centre of the picture, a colourfully adorned nobleman-type, more human than the traditional *Trovatore*, yet still clearly part mannequin, his head expressionless, with arms seemingly made of biscuits - another recurring motif since the early Metaphysical period - and his armour reminiscent of his designs for Diaghilev's *Ballets russes* of the late 1920s. He stands alone before a white picket fence, an unexplainably miniature horse and some maps and a small castle on the green ground. The confident contrapposto stance and the unsheathed sword behind him mock the high aspirations of this creature, apparent lord of a miniature noble estate.

The *Gentiluomo* mannequin is a unique character, compared with the traditional *Trovatore* that appeared more frequently through de Chirico's career. The *Gentiluomo* is invested with a greater sense of life absent from the mechanical *Trovatore* and the early Metaphysical works in general. The insertion of the biscuits are elements of reality, reproduced in a most tactile fashion and hark back to his Ferrara period. The colours have been given a new brightness and the light of the scene has become warmer. The darkening sky is here substituted with a patterned background, reminiscent of a stage set, the vertical pattern swirling downwards like the folds of the stage curtain.



FRANCIS PICABIA (1879-1953)

Deux visages

signed 'Francis Picabia' (lower left)
oil on canvas
21¼ x 25½ in. (54 x 65 cm.)
Painted *circa* 1934

£300,000-500,000
US\$400,000-660,000
€350,000-580,000

'It is the past that still has to be explored... I mean the past in so far as it is mysterious. And the hidden corners of our mystery can only be explored if we are prepared to banish all influence, all hereditary or contemporary convention; good and bad, high and low curve and straight line, infinite and finite, space and time.'

– FRANCIS PICABIA

PROVENANCE:

Robert Altmann, Viroflay & Vaduz, from 1960 to 1971.
Jacques Ullmann, Paris.
Private collection, Paris.
Acquired from the above; sale, Sotheby's, London, 8 February 2012, lot 28.
Acquired at the above sale by the present owner.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens,
Biënnale van de Schilderkunst, June -
September 2008 (illustrated).

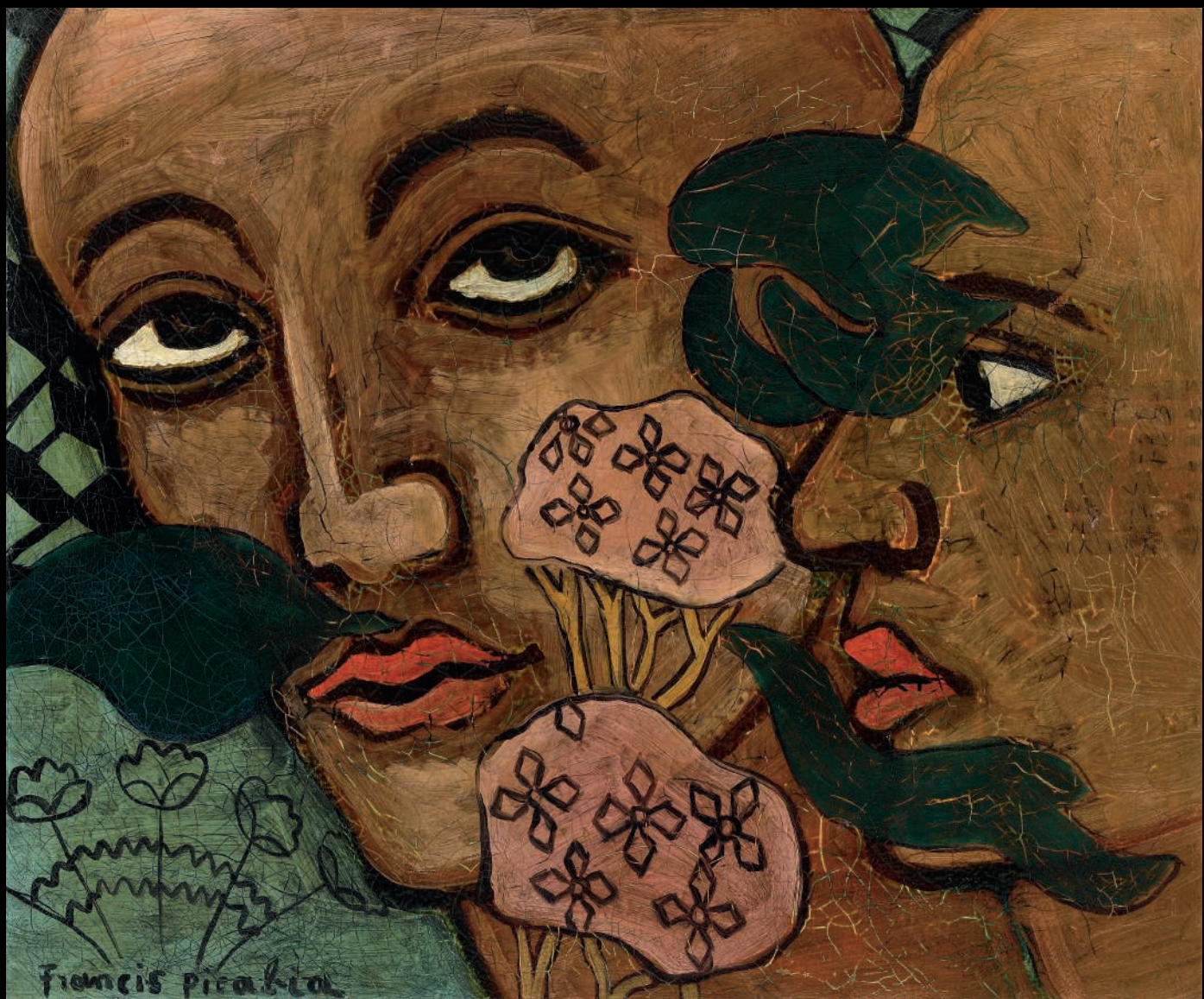
LITERATURE:

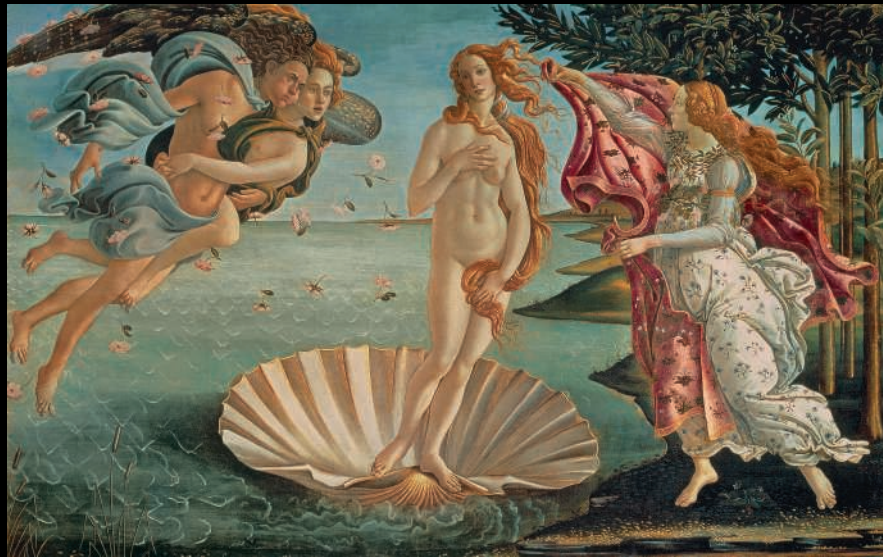
R. Altmann, 'Francis Picabia' in *Is/As*, vol. III,
no. 1, Sept-Dec 1960, no. 203 (illustrated).

The Comité Picabia has confirmed the authenticity of this work.



Francis Picabia, *Aello*, 1930. Private Collection





Sandro Botticelli, *Birth of Venus*, circa 1485. Galleria degli Uffizi, Florence.

Deux visages is an example of Francis Picabia's celebrated Transparency paintings, a series of works named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. The artist had previously played with superimposition in the illusory cinematographic techniques of his 1924 film, *Entr'acte*, as well as in his paintings from the *Monsters and Espagnoles* series. In each of these, rather than using the painting as a window to another world, normalising the illusionism at play, Picabia sought to stimulate the imagination by creating a surreal inter-lapping of imagery that confounded traditional reading. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille where, on the glass of a window, the reflection of the interior appeared superimposed upon the outside view (*Francis Picabia dans les collections du Centre Pompidou, Musée d'art Moderne, exh. cat., Paris, 2003, p. 71*). Drawing on classical imagery of biblical mythological, and art historical subjects, Picabia uses this technique to overlap and interlace multiple figures in a single composition, allowing their contours to converge and intersect in a confused array, deliberately challenging our understanding of the imagery before us.

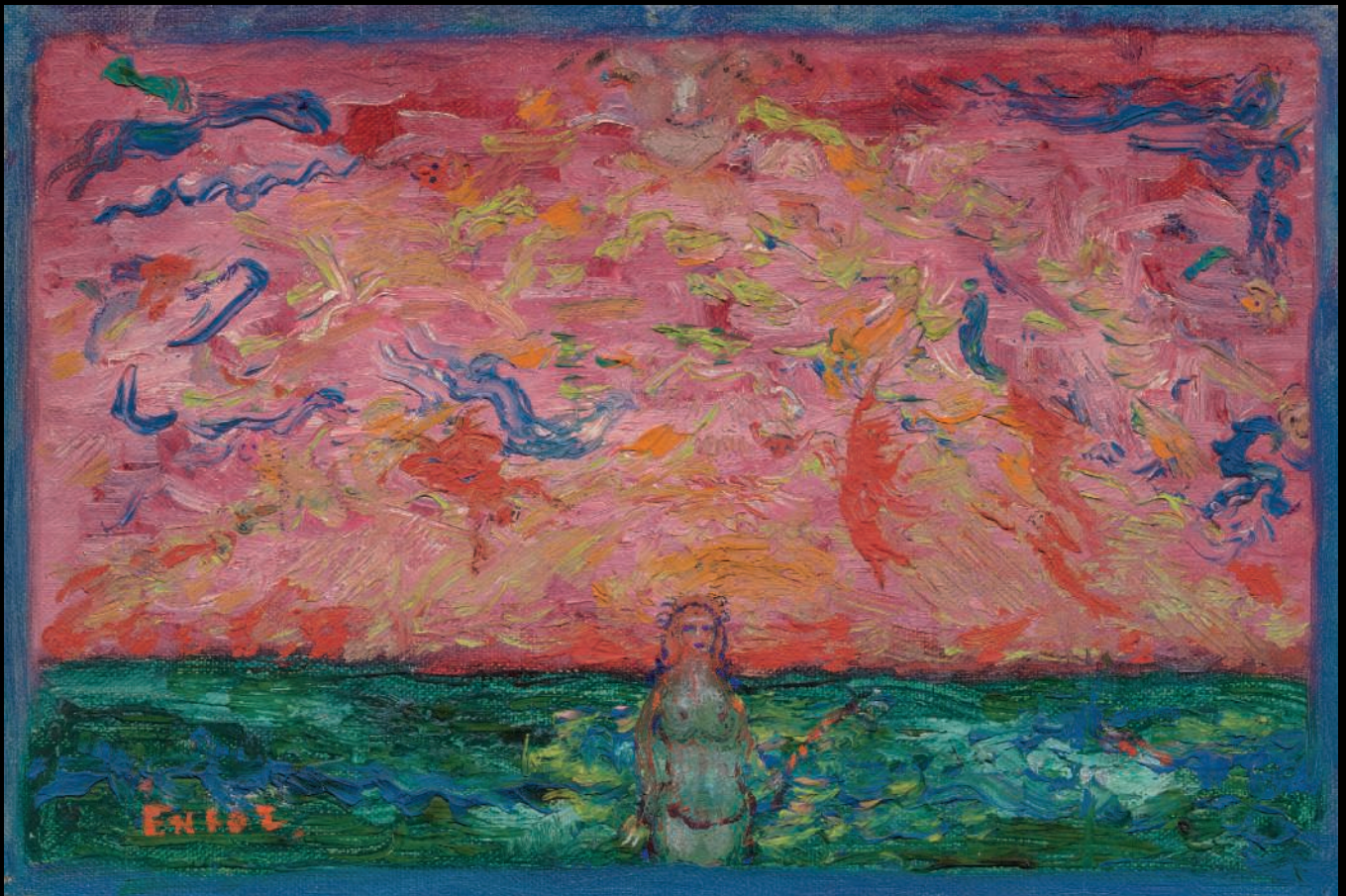
In *Deux visages*, the influence of Sandro Botticelli is evident. The linear, elegant, beauty of the two classically proportioned profiles is reminiscent of the faces upon the deities portrayed in the *Allegory of Spring (Primavera)* and *The Birth of Venus*. The organic dark green forms and the pink floral tessellations hovering over the surface of *Deux visages* appear to echo the vegetation hovering over the surface of both compositions,

peppered throughout the background and on the deity Flora's gown. The two profiles overlap as if film stills of the same face in movement and as such, could reference the duplicity of the Chloris and Flora figures—the same deity in the process of metamorphosis—depicted in both of Botticelli's compositions. However, they equally bear strong resemblance also to the figures of Zephyrus and Chloris on the left of the *Birth of Venus*, enveloped in fluttering flowers and foliage. The wide, dark eyes of Picabia's faces gaze heavenward, reminiscent of religious subjects in devotion or ecstasy or the loaded eyes of sirens from the silver screen in silent films of the time, further alluding to his painted collage of sources.

In a statement about the *Transparencies* that Picabia made for the introduction of these works at his exhibition at Rosenberg's gallery in December 1930, Picabia humorously suggested that these works, as expressions of 'inner desire', were, ultimately, fiercely personal visions to be read and understood only by himself alone.

'I worked for months and years making use of nature, copying it. Now it is my nature that I copy, that I try to express. I was once feverish over calculated inventions, now it is my instinct that guides me... these transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires... I want a painting where all my instincts may have a free course... Those who have said ... that "I do not enter the line of account" are right. I take no part in no addition and recount my life to myself alone' (F. Picabia, introduction to the catalogue of the exhibition *Francis Picabia*, Léonce Rosenberg, Paris, 9-31 December 1930).





λ*469

JAMES ENSOR (1860-1949)

La naissance de Vénus

signed 'Ensor.' (lower left)
oil on canvas laid down on board
7 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (20 x 29.3 cm.)
Painted in March 1939

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Émile Langui, Brussels.
Private collection, by whom acquired in 1976.

LITERATURE:

X. Tricot, *James Ensor, The Complete Paintings*, Brussels, 2009,
no. 810, p. 414 (illustrated).



THE PROPERTY OF A LADY

λ470

VICTOR BRAUNER (1903-1966)

L'archéologue

signed and dated 'VICTOR BRAUNER II 1957' (lower right);
inscribed 'L'ARCHÉOLOGUE' (on the reverse)
oil and wax with black ink on canvas laid down on board
25 $\frac{1}{2}$ x 31 $\frac{1}{2}$ in. (65 x 81 cm.)
Painted in 1957

£60,000-90,000
US\$79,000-120,000
€70,000-100,000

PROVENANCE:

Margaret Krebs, Brussels, 1965.
Private collection, Brussels, and thence by descent to the
present owner.

Samy Kinge has confirmed the authenticity of this work.



λ471

ERNST KLINGER (1900-1962)

Cántaros

signed and dated 'E. Klinger 31' (lower right);
inscribed 'CÁNTAROS' (on the reverse)
oil on canvas
39 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (100 x 60 cm.)
Painted in 1931

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

PROVENANCE:

Anonymous sale, Von Zezschwitz, Munich, 19 June 2006, lot 1062.
Acquired at the above sale by the present owner.

LITERATURE:

W. Augustyn, *Ernst Klinger*, Munich, 1997, no. 11, p. 44 (illustrated).



№472

VICTOR BRAUNER (1903-1966)

Le sacrifice

signed and dated 'VICTOR BRAUNER IX 1947'
(lower right)
oil on canvas
25½ x 31½ in. (65 x 81 cm.)
Painted in 1947

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

PROVENANCE:

Galerie Alexandre Iolas, Paris, by 1976.
Acquired from the above by the present owner in the 1980s.

EXHIBITED:

Vienna, Museum des 20. Jahrhunderts, *Viktor Brauner*, April - May 1965, no. 76; this exhibition later travelled to Hannover, Kestner-Gesellschaft, June - July 1965 and Amsterdam, Stedelijk Museum, November 1965 - January 1966, no. 75.

Samy Kinge has confirmed the authenticity of this work.

FRANCIS PICABIA (1879-1953)

Femme au masque

signed 'Francis Picabia' (lower left)
oil on cardboard laid down on panel
18½ x 15¼ in. (47 x 38.7 cm.)
Painted *circa* 1938-1939

£120,000-180,000

US\$160,000-240,000

€140,000-210,000

PROVENANCE:

Michel Sima, France, until 1987.
Private collection, France, from 1987.
Pierre Calté, Paris, by whom acquired from
the above in 1993.
Private collection, by whom acquired from
the above in 1996, and thence by descent;
sale, Sotheby's, Paris, 6 June 2013, lot 7.
Acquired at the above sale by the present
owner.

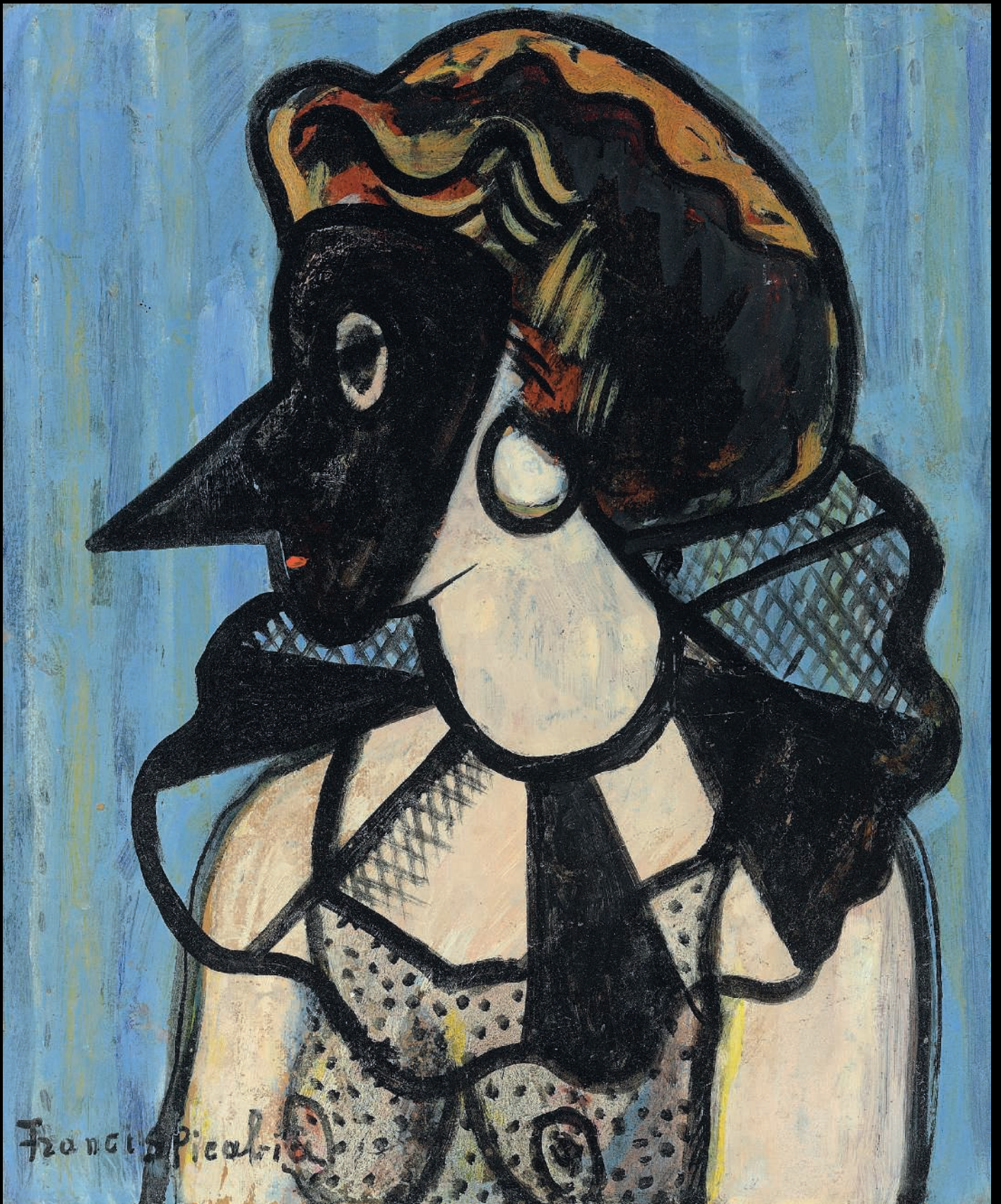
EXHIBITED:

Santiago de Compostela, Museo do Pobo
Galego, *Francis Picabia, o soño español*,
June - July 1996, no. 22 (illustrated; dated
'1924-28').
Tokyo, Isetan Museum of Art, *Francis Picabia*,
August - September 1999, no. 22, p. 70
(illustrated; dated '1924-27'); this exhibition
later travelled to Fukushima, Iwaki City
Art Museum, October - November 1999;
and Osaka, The Museum of Art, Kintetsu,
January - February 2000.

LITERATURE:

M.L. Borràs, *Picabia*, Paris, 1985, no. 441,
p. 520 (illustrated fig. 603; dated '1926-1928').

The Comité Picabia has confirmed the
authenticity of this work.



MARCEL DUCHAMP (1887-1968)

De ou par Marcel Duchamp ou Rose Sélavy (La boîte en valise), series B

the complete set of 68 miniature replicas
and reproductions of works by the artist,
mounted on and contained in the original
cardboard, and wood box, from the
unnumbered edition of approximately 60-75
examples assembled between 1942-1954,
Paris and New York
390 x 350 x 56 mm. (overall)

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

‘It was a new form of expression for me. Instead
of painting something the idea was to reproduce
the paintings that I loved so much in miniature.
I didn’t know how to do it. I thought of a book,
but I didn’t like that idea. Then I thought of
the idea of a box in which all my works would
be mounted like in a small museum, a portable
museum, so to speak...’

– MARCEL DUCHAMP

PROVENANCE:

Gallery Beaubourg, Venice.
Acquired from the above; sale, Sotheby’s,
New York, 18 November 1999, lot 334.
Acquired at the above sale by the present
owner.

EXHIBITED:

Antwerp, Ronny van de Velde, *Marcel
Duchamp*, 1991, cat no. 104.
Venice, Palazzo Grassi, *Marcel Duchamp*,
1993.

LITERATURE:

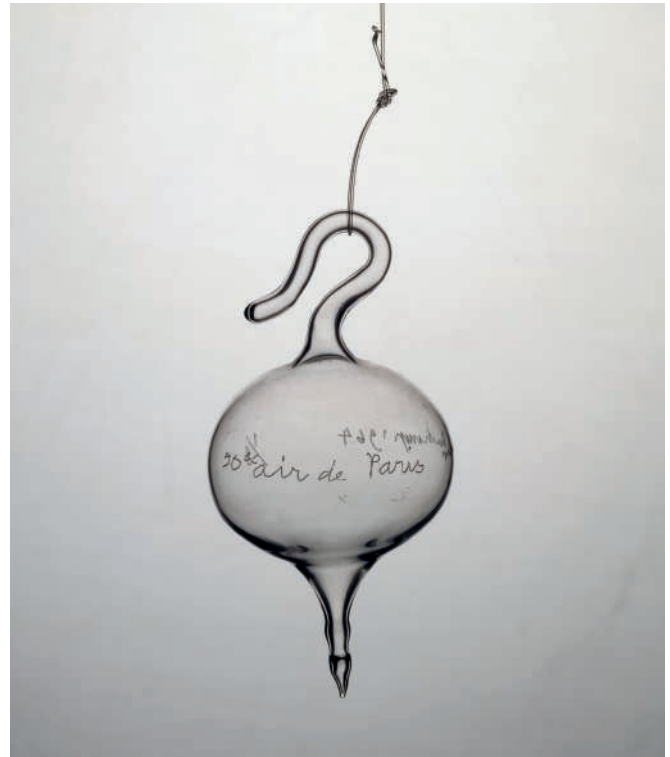
A. Schwartz, *The Complete Works of Marcel
Duchamp*, New York, 1970, cat. no. 311a,
pp. 511 - 513.
E. Bonk, *Marcel Duchamp, The Box in a
Valise: de ou par Marcel Duchamp ou Rose
Sélavy*, New York, 1989, pp. 299 (other
examples illustrated, pp. 258-297).
A. Schwartz, *The Complete Works of Marcel
Duchamp*, vol. 2, New York, 1997, cat. no. 484,
pp. 762-764 (another example illustrated
p. 763).
F. M. Naumann, *The Art of Making Art in the
Age of Mechanical Reproduction*, Gent, 1999,
fig. 5.32, pp. 142-143 (illustration in colour of
another example).



Une vingt d'années qui ont
sur pignon.
Il y a celui qui fait le photo-
graphe et celui qui n'a de l'ha-
bit en dessous.
La mode pratique, c'est la
Bonne. L'élégance, la robe blanche,
distingue exclusivement pour
dames intelligentes du bonnet.
Changer l'étranger.
A charge de revanche, à
verge de revanche.
Du dos de la cuiller au cul
de la chaudière.
Alimentables fourrures
abdominales.



Marcel Duchamp, *Fountain*, 1950 (replica of 1917 original). Philadelphia Museum of Art.



Marcel Duchamp, *Air de Paris*, 1919/1964. Staatliches Museum Schwerin.

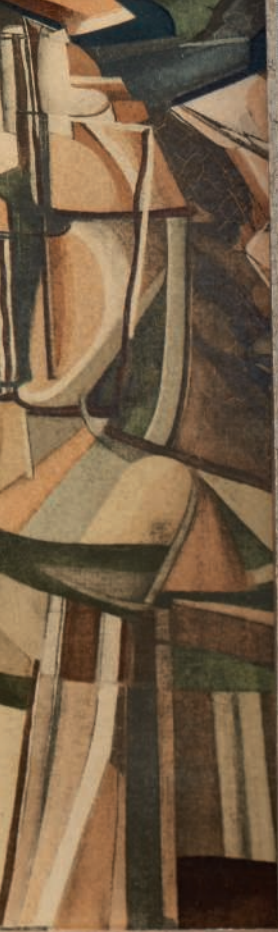
Duchamp's *La boîte*, with its pull-out standing frames displaying his *Nude Descending a Staircase* and other works, reproductions of *The Large Glass* and *Nine Malic Molds* on celluloid, and diminutive Ready-mades hung in a vertical 'gallery', is the artist's own summary of his work prior to 1940.

As early as 1935, Marcel Duchamp envisioned the creation of an edition of boxes containing miniature reproductions and replicas of each of his original works. Each box would be not only a "portable museum" of his creations, but would itself be a carefully planned work of art. As a readymade in its own right, *La boîte* represents an important shift in the artist's philosophy: having consciously set out to repeat neither his own nor any other form of 'accepted' art, it shows Duchamp exactly reversing his prior stance: here he has deliberately set out to create hand-crafted copies of objects which he had already made. Presented in their neatly packaged and intricately conceived constructions, they look like manufactured art 'devices', thereby coming full circle as art fashioned out of something already designated as art. *La boîte* expresses a typically whimsical and Duchampian take on the nature and comparative value of the work of art, the museum and the multiple all rolled into one.

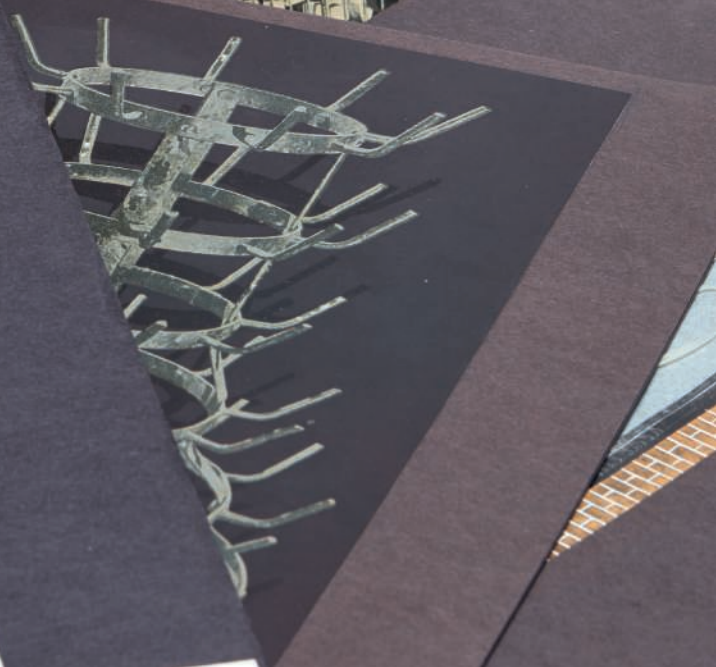
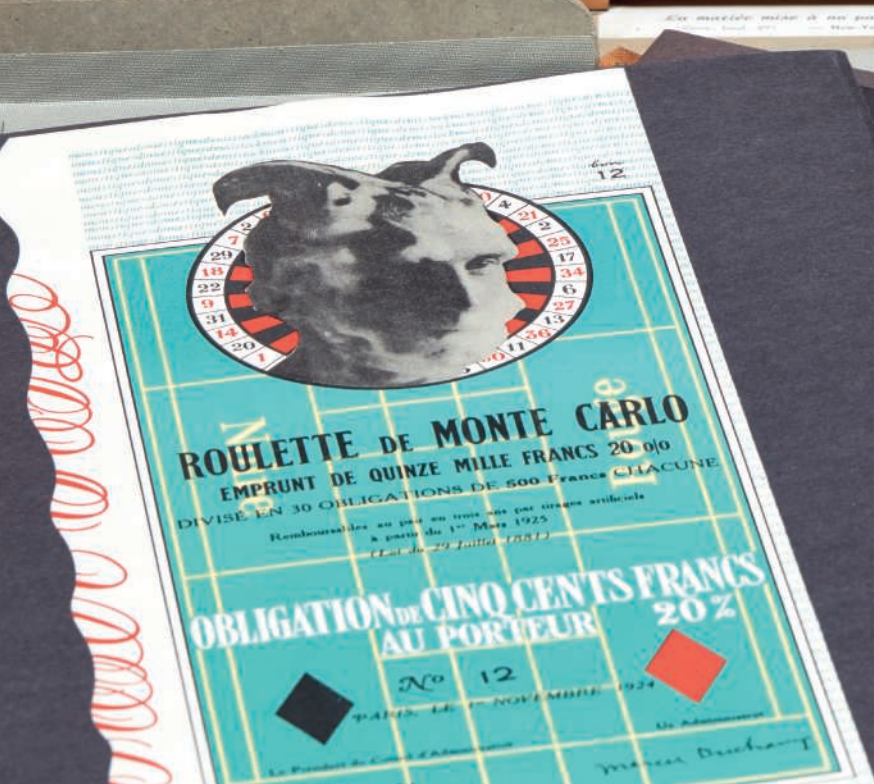
Envisaged as an edition of no more than 300, the realisation of the *boîtes* was interrupted by World War II, and Duchamp arranged for the components for a further fifty copies, to be sent as 'stowaways' with the household contents of Peggy Guggenheim, who was escaping occupied Paris for New York. The remaining materials, including partially compiled copies, stayed in his studio at 11 rue Larray for the duration of the war.

In 1942 Duchamp departed for New York, and resuming the compilation of the boxes enlisted the help of his friend and fellow artist Joseph Cornell, whom he employed in the capacity of a craftsman for the assembly process until 1946. For this second series (Series B), production of which continued until 1954, the celluloid reproduction of *Glider*, which had been included in the boxes made in Paris, was excluded as it was found to have warped and prevented the frame containing the reproduction of the *Large Glass* from sliding in its groove. This, together with an original of and by Duchamp, were omitted from all the subsequent series. Duchamp returned to Paris briefly in 1946, where he presumably replenished his supplies of the component pieces, and from 1947 to 1954, Xenia Cage assumed the role of assistant in compiling the remaining boxes.

The full edition of the *boîtes* took many years to complete – the final Series, G, was published in Paris & Milan in 1971 – and in that time some modifications were made to the design and the production values refined. Approximate one third to a half of the edition comprising Series B, were, like the present copy, not contained in a valise which Duchamp appears to have conceived for a deluxe suite only. However, due to the fragility of the box, this was adapted and a valise included in all subsequent Series, C to G. While the later editions may be a little more polished, early iterations such as the present example, made with the help of his artist friends within the first decade of his move to New York, retain a strong sense of the autobiographical; of 'a case of his life work' (Robert Cornell, Joseph's brother, quoted in: *Joseph Cornell/Marcel Duchamp...in resonance*, Philadelphia Museum of Art, 1998-1999, exh. cat., p. 235).



lourés de nus oites
Mai, 1912 — Cull. Arendberg



MAX ERNST (1891-1976)

Le Gulf Stream

signed 'max ernst' (lower right); signed and inscribed 'Max Ernst "Le gulf-Stream"' (on the reverse)

oil with *grattage* and *sgraffito* on panel
12 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (32.8 x 41.2 cm.)

Painted in 1954

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

Carlo Cardazzo [Galleria d'Arte del Naviglio], Venice & Milan, by 1961.

Anonymous sale, Finarte, Milan, 11 June 1985, lot 208.

Anonymous sale, Finarte, Milan,

14 December 1988, lot 220.

Private collection, Milan.

Acquired by the present owner by 1999.

EXHIBITED:

Torino, Galleria Civica d'Arte Moderna, *La pittura moderna straniera nelle collezioni private italiane*, March - April 1961, no. 70, (illustrated; dated '1927').

Torino, Galleria Biasutti, Max Ernst, March - May 1996, p. 26 (illustrated p. 27).

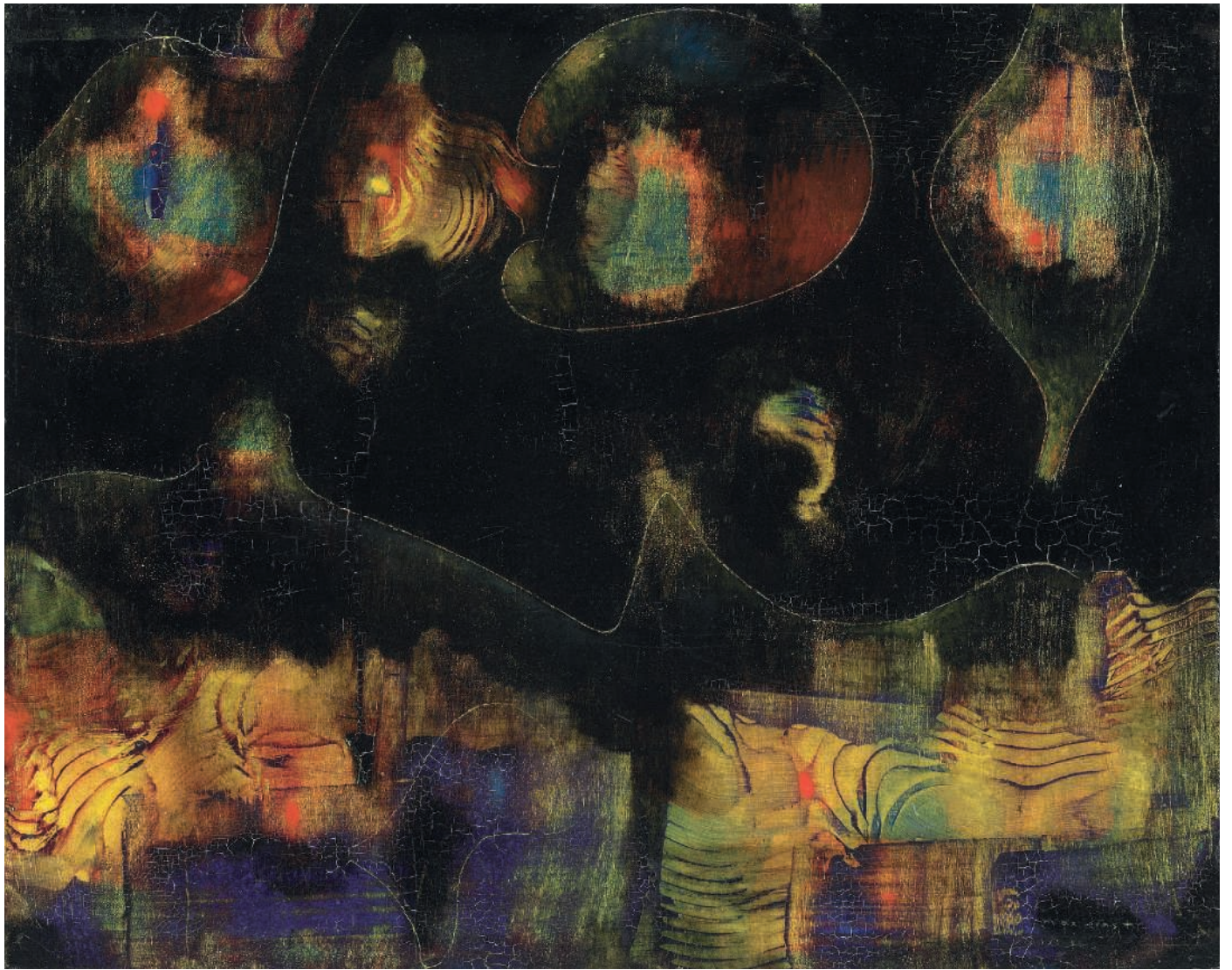
Milan, Galleria del Credito Valtellinese 'Refettorio delle Stelline', *Max Ernst, da collezioni francesi e italiane*, November 1996 - February 1997, no. 19, p. 76 (illustrated; dated '1927').

Arezzo, Museo Civico d'Arte Moderna e Contemporanea di Arezzo, *Da Picasso a Botero, Capolavori dell'arte del Novecento*, March - June 2004, p. 149.

Brühl, Max Ernst Museum, March - September 2006.

LITERATURE:

W. Spies, *Max Ernst Oeuvre-Katalog Werke 1954-1963*, Cologne, 1998, no. 3054, p. 7 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ476

GIORGIO DE CHIRICO (1888-1978)

Il continente misterioso

signed 'g. de chirico' (lower left)
oil on canvas
31½ x 23¾ in. (80 x 60.5 cm.)
Painted in 1968

£200,000-300,000

US\$270,000-390,000

€240,000-350,000

PROVENANCE:

Galleria dell'Annunciata, Milan.
Centro Tornabuoni Galleria d'Arte Moderna,
Florence, by 1988.
Acquired by the present owner in 1989.

EXHIBITED:

Florence, Centro Tornabuoni, *Maestri della
pittura moderna*, from December 1988, p. 58
(illustrated p. 59).
Conegliano, Palazzo Sarcinelli, *Da Monet a
Morandi: paesaggi dello spirito*, 1997, p. 72
(illustrated p. 73).
Padua, Dante Vecchiato Galleria d'arte,
*Giorgio De Chirico, Superfici replicanti, la
ripetizione irripetibile*, November - December
1998, no. 18 (illustrated p. 39).
Catania, Galleria d'Arte Moderna de "Le
Ciminiera", *Giorgio De Chirico: pitture,
sculture, disegni e grafiche*, November 1999 -
January 2000, no. 48, p. 18 (illustrated p. 81).
Rome, Palazzo della Farnesina, *Artisti italiani
del XX secolo alla Farnesina*, January 2000 -
December 2001, no. 14, (illustrated p. 49).
Arezzo, Museo Civico d'Arte Moderna e
Contemporanea di Arezzo, *Da Picasso a
Botero, Capolavori dell'arte del Novecento*,
March - June 2004, p. 389 (illustrated p. 111).
Castelbasso, *Giorgio de Chirico, mito e
mistero*, July - August 2008, no. 69, p. 136
(illustrated p. 113).

LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale
Giorgio de Chirico*, vol. I-III, *opere dal 1951 al
1970*, Milan, 1987, no. 136 (illustrated).





477

LEONOR FINI (1908-1996)

Portrait féminin no. 25

signed 'Leonor Fini' (lower right)
oil on canvas
24 x 19¾ in. (61 x 50.3 cm.)
Painted *circa* 1946-1955

£8,000-12,000
US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Private collection, Vienna, and thence by descent.

This work will be included in the forthcoming Leonor Fini *catalogue raisonné* currently being prepared by Richard Overstreet and Neil Zukerman.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

1478

GIORGIO DE CHIRICO (1888-1978)

Autoritratto in costume

signed 'g. de Chirico' (upper right)
oil on canvas board
14¾ x 10¾ in. (37.5 x 27.2 cm.)
Painted in 1951

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Galleria dell'Annunciata, Milan.
Private collection, Milan.
Anonymous sale, Brerarte, Milan, 3 April 1968, lot 116.
Acquired at the above sale by the father of the present owner, and
thence by descent.

LITERATURE:

C. Bruni Sakraischik, *Catalogo generale Giorgio de Chirico, Opere dal 1951 al 1970*, vol. I-III, Milan, 1971, no. 1 (illustrated).

ÓSCAR DOMÍNGUEZ (1906-1957)

La mante religieuse

signed and dated 'O. DOMÍNGUEZ 1938.'
(upper right)
oil on canvas
15½ x 18½ in. (38.3 x 46 cm.)
Painted in 1938

£60,000-90,000
US\$79,000-120,000
€70,000-100,000

PROVENANCE:

Galerie Casa Bella, Paris.
Private collection, Barcelona.
Anonymous sale, Hôtel Drouot, Paris,
4 April 1989, lot 437.
Claude Kechichian, Paris.
Acquired from the above by the family of the
present owner.

EXHIBITED:

Barcelona, Sala Parés, *Óscar Domínguez*,
May 1989, no. 2, p. 38.
Las Palmas de Gran Canaria, Centro
Atlántico de Arte Moderno, *Óscar
Domínguez, Antológica 1926-1957*, January -
March 1996, no. 58, p. 259 (illustrated
p. 142); this exhibition later travelled to
Santa Cruz de Tenerife, Centro de Arte La
Granja, April - May 1996; and Madrid, Museo
Nacional Centro de Arte Reina Sofía, June -
September 1996.
Barcelona, Centre de Cultura
Contemporània, *París i els surrealistes*,
February - May 2005, p. 143 (illustrated); this
exhibition later travelled to Bilbao, Museo
de Bellas Artes, *París y los Surrealistas*,
February - May 2005.

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.

In *La mante religieuse* Domínguez
presents a monumentalised view of the
praying mantis, who powerfully
dominates the composition as she
surveys the undulating landscape for her
next target. Consistently associated with
the dangerous female body, the creature
is observed side-on, allowing a full view
of the insect's beautifully curvilinear
form. With its elongated neck and
voluptuous, sculptural limbs, the praying
mantis proves equally attractive and
menacing, as closer inspection reveals
the sharply pointed 'teeth' of her legs,
used to pin her hopeless victims in place.
Representing eroticism and violence, the
praying mantis proved a continuously
fascinating subject for the Surrealists
throughout the history of the movement,
with the mythical character of this
predatory insect being emphasised in the
many paintings, drawings and poems in
which it featured.

The insect occupied a liminal space in
the imagination of these artists. Evoking
primordial fears of the female 'other,' the
insect became a threatening presence in
these compositions, simultaneously
referencing sexual desire and dramatic
brutality. The violence of the species'

mating rituals, where the male insect is
often decapitated and devoured by the
female during coitus, enshrined the
praying mantis as a symbol of the *femme
fatale* figure in the insect world. Granted
its name for the distinctive silhouette it
adopts whilst waiting on its prey, the
insect holds its legs together before its
chest as if clasped in the spiritual act of
prayer, and sways gently backwards and
forwards like a leaf in the wind. The
creature's capacity to change and
transform itself at will was equally
intriguing to these artists, with its
camouflage and mimetic techniques
allowing it to fool its target into
discounting the insect as an innocuous
piece of foliage in the landscape. With
this logic of the myth of the praying
mantis as preying woman, the insect
reveals an essential, underlying, violent
aspect of female nature, hidden behind
the surface of polite, refined society,
waiting to burst forth at any moment.



FRANCIS PICABIA (1879-1953)

Sans titre

signed 'Francis Picabia' (lower right)
gouache on paper laid down on canvas
19¾ x 25⅝ in. (50 x 65 cm.)
Painted *circa* 1925-1929

£70,000-90,000
US\$92,000-120,000
€81,000-100,000

PROVENANCE:

Paride Accetti, Milan.
Acquired from the above by the present owner.

EXHIBITED:

Vence, Galerie Beaubourg, *Francis Picabia, Classique et merveilleux*, July - October 1998, p. 219 (illustrated p.107; titled 'Corrida transparence').
La Coruña, Fundación Pedro Barrié de la Maza, *Surrealismo, Max Ernst y sus amigos surrealistas*, June - September 2004, p. 113 (illustrated; titled 'Figure').

The Comité Picabia has confirmed the authenticity of this work.





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ481

MAX ERNST (1891-1976)

Manifestation Vietnam

signed 'max ernst' (lower right); signed, dated and inscribed 'max ernst VIET NAM 1969' (on the reverse)

oil on canvas

28¾ x 23¾ in. (73 x 60 cm.)

Painted in 1969

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Galerie Arditti, Paris.

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

EXHIBITED:

La Coruña, Fundación Pedro Barrie de la Maza, *Max Ernst y sus amigos surrealistas*, June - September 2004, p. 128 (illustrated p. 77; dated '1966').

LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Werke 1964-1969*, Cologne, 2007, no. 4504, p. 332 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

λ482

MAX ERNST (1891-1976)

La mer et le soleil

signed 'max ernst' (lower right)
oil and *grattage* on panel
8 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (22 x 27 cm.)
Painted in 1926

£70,000-100,000
US\$92,000-130,000
€81,000-120,000

PROVENANCE:

Galleria Galatea, Turin.
Galerie Claude Bernard, Paris.
Private collection, Milan, and thence by descent to the present owner.

LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Werke 1925-1929*,
Cologne, 1976, no. 1013, p. 115 (illustrated).



λ*483

MAX ERNST (1891-1976)

Table d'orientation (or Magie blanche)

signed 'max ernst' (lower right); signed, dated and inscribed 'magie blanche 1967 max ernst' (on the reverse)
oil, gouache and perspex collage on panel laid down on panel
14½ x 16½ in. (37 x 41 cm.)
Executed in 1967

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:

Galleria Alexander Iolas, Milan & New York.
Anonymous sale, Hôtel Rameau, Versailles, 4 June 1975, lot 125.
Attilio Codognato, Venice.
Anonymous sale, Sotheby's, London, 1 July 1987, lot 300.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Iolas, *Max Ernst, Journal d'un Astronaute millénaire*, November - December 1969, p. 31 (illustrated).

LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Werke 1964-1969*, Cologne, 2007, no. 4309, p. 235 (illustrated).



484

MAN RAY (1890-1976)

Optic-topic

signed with the artist's monogram, numbered and dated '112/100MR 1974/78' and with goldsmith's mark and the hallmark for silver (on the reverse edge)
gold plated silver
4 x 5¼ in. (10 x 13.4 cm.)
Conceived in 1974 and executed in 1978

£8,000-12,000
US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Galleria Marconi, Milan.
Acquired from the above by the present owner, in the 1970s.

LITERATURE:

Exh. cat, *Ori d'artista, il gioiello nell'arte italiana 1900-2004*, Milan, 2004, p. 36 & 37 (another cast illustrated).
Exh. cat, *Küstlerschmuck, Objets d'Art*, Munich, 2009 (another cast illustrated p. 114 & 134-135).
D. Venet, *From Picasso to Jeff Koons, the Artist as Jeweler*, Milan, 2011, p. 84 (another cast illustrated).
Exh. cat, *Medusa Jewellery and Taboos*, Paris, 2017, p. 38 & 39 (another cast illustrated).
L. Guinness, *Art as Jewellery, from Calder to Kapoor*, Belgium, 2017, p. 106 (another cast illustrated p. 107).

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the *Catalogue of the Objects and Sculpture of Man Ray*, currently in preparation.



485

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

*Découpage no. 6 dit Carcasse
de nuage*

signed with monogram and numbered 'HA 6'
(on the reverse)

brass

19 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (50.7 x 32 cm.)

Executed in 1957, first of an edition of 2

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

PROVENANCE:

Mary Callery, New York and Paris; her estate
sale, Christie's, Paris, 2 July 2009, lot 23.

Acquired at the above sale by the present owner.

LITERATURE:

B. Rau & M. Seuphor, *Hans Arp, Die Reliefs
Oeuvre-Katalog*, Stuttgart, 1981, no. 544,
p. 260 (illustrated)

We thank the Fondation Arp, Clamart, for
their help cataloguing this work.

PROPERTY FROM A DISTINGUISHED PRIVATE
SPANISH COLLECTION

486

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

Homme vu par une fleur

polished bronze

Height: 4 $\frac{1}{2}$ in. (10 cm.)

Length: 4 $\frac{1}{4}$ in. (10.8 cm.)

Depth: 3 $\frac{3}{4}$ in. (9.5 cm.)

Cast by Susse Fondeur in 1958 in an edition of 400

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

A gift from the Belgian state to the contributors
of the Art Pavilion at the 1958 Exposition
Universelle et Internationale in Brussels.

Galerie 1900-2000, Paris.

Acquired from the above by the present owner,
circa 2008.

LITERATURE:

E. Trier & F. Arp, *Jean Arp Sculpture 1957-1966*,
London, 1968, no. 171, p. 109 (another cast
illustrated p. 108).

A. Hartog & K. Fischer, *Hans Arp, Sculptures,
A Critical Survey*, Ostfildern, 2012, no. 171,
p. 133 (another cast illustrated).





*487

JEAN (HANS) ARP (1886-1996)

Buste silvestre

signed and numbered 'ARP 3/10' (on the underside)
polished bronze
Height: 5½ in. (14 cm.)
Conceived and cast in 1963

£8,000-12,000
US\$11,000-16,000
€9,200-14,000

PROVENANCE:

Edouard Loeb, Paris.
Anonymous sale, Christie's, New York, 9 May 2013, lot 318.
Acquired at the above sale by the present owner.

LITERATURE:

F. Arp, *Jean Arp, Sculpture 1957-1966*, London, 1968, no. 305, p. 123.
A. Hartog, ed., *Hans Arp, Sculptures, a Critical Survey*, Ostfildern, 2012, no. 305, p. 374 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

488

JEAN (HANS) ARP (1886-1966)

Le fils du nombril

with the Succession Arp stamp (on the artist's label on the reverse)
wood relief

16 x 8 $\frac{5}{8}$ in. (40.5 x 21.8 cm.)

Executed in 1963; this work is unique

£20,000-30,000
US\$27,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Paris, 1981.

Anonymous sale, Hôtel Drouot, Paris, 25 June 2001, lot 232.
Galerie Thessa Herold, Paris.

Acquired from the above by the present owner in May 2002.

LITERATURE:

B. Rau & M. Seuphor, *Hans Arp. Die Reliefs. Oeuvre-Katalog*,
Stuttgart, 1981, no. 735, p. 354 (illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing
this work.



489

JEAN (HANS) ARP (1886-1966)

Formes symétriques aux flocons de hasard

signed 'Arp' and with the title and date (on the artist's label on the reverse)

painted wood relief

29½ x 22¼ in. (56.5 x 74.8 cm.)

Executed in 1955; This work is unique

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

EXHIBITED:

Geneva, *Galerie du Perron, Hommage à Jean-Hans Arp*, June - September 1962, no. 15 (illustrated; titled 'Flocon de hasard'; dated '1952').

Turin, *Galleria Narciso, Arp*, November - December 1968, no. 6 (illustrated).

Turin, *Galleria Narciso, Arp*, April - May 1971, no. 30 (illustrated).

Milan, *Galleria del Naviglio, Jean Arp 1912-1965*, June - July, 1971, no. 28.

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

490

JEAN (HANS) ARP (1886-1996)

Composition dans un cercle no. 5

inscribed and numbered 'ARP 3/5' (on the reverse)
duraluminium
Diameter: 15 $\frac{7}{8}$ in. (38 cm.)
Conceived in 1962; this example executed in July 1963 and cast in duraluminium in an edition of 5 plus 1 artist's proof

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Galerie Denise René, Paris.
Dominion Gallery, Montreal, by 1981.
Anonymous sale, Sotheby's, London, 25 October 2000.
Galerie Thessa Herold, Paris.
Acquired from the above by the present owner in 2002.

LITERATURE:

G. Marchiori, *Arp*, Milan, 1964, no. 159, p. 174 (another cast illustrated p. 173).
J. Damase, *Arp*, Brussels, 1975, no. 26 (another cast illustrated).
B. Rau & M. Seuphor, *Hans Arp. Die Reliefs. Oeuvre-Katalog*, Stuttgart, 1981, no. 707, p. 341 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

491

SOPHIE TAEUBER-ARP (1889-1943)

Coquille

painted linoleum relief
11½ x 9⅞ in. (29.3 x 23 cm.)
Executed in 1937

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Galerie Thessa Herold, Paris.
Acquired from the above by the present owner in 2002.

EXHIBITED:

Las Palmas, Centro Atlántico de Arte Moderno, *El arte abstracto y la Galería Denise René*, September - November 2001, no. 334 (illustrated).

We thank the Fondazione Marguerite Arp, Locarno, for their help cataloguing this work.

AUGUSTE HERBIN (1882-1960)

Composition

signed 'Herbin' (lower left)
oil on canvas
31 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (81 x 54 cm.)
Painted in 1916

£180,000-250,000
US\$240,000-330,000
€210,000-290,000

PROVENANCE:

Whitford and Hughes, London, by April 1986.
Solange Landau Fine Art, New York (titled
'Composition cubiste au bouquet').
Acquired from the above; sale, Sotheby's,
New York, 3 November 2005, lot 338.
Acquired at the above sale by the present
owner.

EXHIBITED:

London, Whitford and Hughes, *Modernism
and Tradition*, April - May 1986, no. 6 (titled
'Nature morte').

LITERATURE:

G. Claisse, *Herbin, catalogue raisonné de
l'œuvre peint*, Paris, 1993, no. 337, p. 339
(illustrated p. 72).

Painted in 1916 *Composition* marks a
period of significant transformation in the
career of Auguste Herbin, when his works
moved from a cubist style towards a more
abstract language. Herbin had begun to
experiment with Cubism in 1909 when he
moved to Bateau-Lavoir, sharing a studio
with Pablo Picasso, Georges Braque and
Juan Gris. However, with the outbreak of
the First World War in 1914, his painting
was put on hold and he was recruited to
work in an aeroplane factory near Paris.

Returning to his art in 1916, Herbin
developed a more abstract and
geometrical aesthetic, which would lead
the way for his New Objectivity style in
the 1920s and pure abstraction in the
1930s. As seen in *Composition*, his
compositions were now divided into
interlocking sections of varied colours
and patterns, creating a surface of
seemingly superimposed planes.
Eschewing any form of representation
except for the solitary green leaf, Herbin
creates a visual space that is determined
by the relation of geometry and colours.
By juxtaposing layers of different tones,
patterns and seemingly different textures,
Herbin creates a highly striking and
dynamic, yet ultimately unreadable
image. Discernable only by one or two
clues, such as the flower insignia to the
upper left, the green leaf and the salmon
pink curved element, which could signify
the edge of the table, Herbin creates a
uniquely stylized image, which rejects
nature and the traditional notions of
perspective, modelling and
foreshortening. Not unlike the Analytic
Cubism of 1910-1912, objects are here
dissected into multiple facets, which are

in part reassembled to evoke objects,
however colour is not reduced to
near-monochromatic tones but instead
is a mirage of bright tonalities. Deploying
a series of abstracted graphic elements,
Herbin emphasises the superficiality and
manipulation of image making, and yet
still succeeds to engage the viewer,
intriguing them with clues and the
promise of a hidden detectable picture.

Herbin's burgeoning abstract style,
exemplified by the present work
attracted the attention of the art dealer
Léonce Rosenberg, who invited Herbin
to exhibit at his Galerie de l'Effort
Moderne, where the present work was
displayed. In his *Bulletin*, Rosenberg
reserved the most praising words for
Herbin, regaling, 'the perfection of all
perfections, the absolute of all idealism
is always Herbin'. Herbin's continued
devotion to geometrical abstraction and
his journal on the subject *Abstraction-
Création. Art non figurative*, earned him a
considerable international reputation
and left a lasting influence on younger
abstract artists, substantiating him as
one of the most significant abstract
artists of the day.



OSSIP ZADKINE (1890–1967)

La belle servante

signed with initials and numbered 'OZ 5/5'
bronze with dark brown patina
Height: 40 7/8 in. (102 cm.)
Conceived in stone in 1926–1928 and cast
in bronze by Susse Fondeur from 1964 in
an edition of 4, numbered 2/5 to 5/5 plus 2
épreuves d'artiste

£130,000–180,000

US\$180,000–240,000

€150,000–210,000

PROVENANCE:

Private collection, Switzerland.
Private collection, Belgium, by whom
acquired from the above in 2008.

LITERATURE:

Selection Chronique De La Vie Artistique,
Cahier III, *Ossip Zadkine*, Anvers, 1928, p. 54
(the stone version illustrated)
A. de Ridder, *Zadkine*, Paris, 1929 (the stone
version illustrated pl. 16).
J. & J. Martel, *Sculpture*, Paris, 1930 (the
stone version illustrated pl. 46).
L'Décor d'aujourd'hui, Paris, 1936, p. 49 (the
stone version illustrated).
L'Architecture d'aujourd'hui, Paris, October
1938, p. 77 (the stone version illustrated).
A. M. Hammacher & J. Cassou, *L'œuvre de
Zadkine*, Knokke-le-Zout, 1963 (the stone
version illustrated).
I. Jianou, *Zadkine*, Paris, 1964, p. 80 (the
stone version illustrated pl. 40; dated '1920').
Musée Zadkine (ed.), *Sculptures*, Paris, 1989,
no. 35b, p. 54 (the stone version illustrated).
S. Lecombre, *Ossip Zadkine, l'œuvre sculpté*,
Paris, 1994, no. 168b, p. 221 (the stone
version illustrated).

La belle servante is a rare cast, with only
four numbered examples and two artist
proofs created, one of which resides in
the Musée Zadkine in Paris along with
the original limestone version. Clear
parallels can be seen with other of
Zadkine's best-known subjects from the
1920s, including *Woman with a Fan*
(Musée Zadkine, Paris) and *Venus* (Tate
Galleries, London).

The limestone was carved directly into
stone probably sourced by the artist
himself in Burgundy, containing shell
fragments, and has a wonderfully tactile
surface, as do the ensuing bronzes. This
beautifully proportioned work shows the
influence of Cubism on Zadkine at this
time, yet incorporates a curvaceous
sensuality and monumental classicism
evident with the 1920s *Rappel à ordre* in
the wake of World War One.





*494

JUAN GRIS (1887-1927)

Le bol

signed 'Juan Gris' (lower right)
oil on panel

3 $\frac{7}{8}$ x 6 in. (9.9 x 15.2 cm.)

Painted between August and December 1924

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Simon, Paris.

Galerie Jeanne Bucher, Paris.

Galleria del Milione, Milan.

Dr. Riccardo Jucker, Milan.

Anonymous sale, Sotheby's, New York,

12 May 1994, lot 207.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Marie Harriman Gallery,

Braque, Gris, La Fresnaye, Leger, Lipschitz,

Marcoussis, Picasso, March - April 1935,

no. 12.

LITERATURE:

J. A. Gaya Nuño, *Juan Gris*, Barcelona, 1974,
no. 482, p. 245 (illustrated p. 225).

D. Cooper & M. Potter, *Juan Gris, Catalogue
raisonné de l'œuvre peint*, vol. II, Paris, 1977,
no. 487, p. 308 (illustrated p. 309).



*495

GEORGES BRAQUE (1882-1963)

Pommes et couteau

signed and dated 'G Braque 27' (lower left)
oil on board laid down on cradled panel
4 x 29³/₈ in. (10 x 74.5 cm.)
Painted in 1927

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Gertrude Bernoudy, St. Louis; her estate
sale, Christie's, New York, 10 November
1994, lot. 428.
Acquired at the above sale by the present
owner.

LITERATURE:

Cahiers d'Art, 1927, Paris, no. 1, p. 9.
G. Isarlov, *Catalogue des œuvres de Georges
Braque*, Paris, 1932, no. 469, p.27.
Galerie Maeght (ed.), *Catalogue de l'œuvre de
Georges Braque, Peintures 1924-1927*, Paris,
1968, p. 117 (illustrated).

FERNAND LÉGER (1881-1955)

Composition à l'Aloès

signed and dated 'F.LEGER 34-35' (lower right)
oil on board
15 x 21½ in. (38 x 54.5 cm.)
Painted in 1934-1935

£250,000-350,000
US\$330,000-460,000
€290,000-400,000

PROVENANCE:

Galerie Blanche, Stockholm.
Pierre Lundholm, Stockholm, by 1954.
Belenius collection, Brussels.
Galerie Louise Leiris, Paris (no. 17485).
Private collection, France, by whom acquired
from the above.
Acquired from the above by the present
owner in 2014.

EXHIBITED:

Stockholm, Galerie Blanche, *Fransk Konst*,
February 1950, no. 39, p. 7.
Stockholm, Liljevalchs Konsthall, *Cézanne till
Picasso*, September 1954, no. 202, p. 81.
Stockholm, Galerie Blanche, *Fernand Léger*,
August - September 1955, no. 8.
Stockholm, Moderna Museet, *Fernand Léger*,
October - November 1964, no. 52.
Helsinki, Ateneum, *Léger och Norden*, August
- October 1992, no. 69, p. 208 (illustrated);
this exhibition later travelled to Stockholm,
Moderna Museet, October 1992 - January
1993. Høvikodden, Henie Onstad Art Centre,
January - March 1993, Copenhagen, Statens
Museum for Kunst, April - June 1993.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue
raisonné de l'œuvre peint*, vol. V, 1932-1937,
Paris, 1996, no. 858, p. 116 (illustrated p. 117).



Fernand Léger, *Composition à l'Aloès No.1*, 1934-35.
Musée Municipal Pablo Picasso, Antibes.
Artwork: ©DACs 2019.

A closely related version of *Composition à l'Aloès* was owned by Pablo Picasso and now resides in the Picasso museum in Antibes.



PROPERTY FROM THE ESTATE OF A SWISS COLLECTOR

λ*497

MARINO MARINI (1901-1980)

Piccola danzatrice

signed with monogram 'MM' (on the base)
painted and chiselled bronze
Height: 17½ in. (45.5 cm.)
Conceived in 1953; this work is unique

£150,000-250,000

US\$200,000-330,000

€180,000-290,000

PROVENANCE:

Private collection, Switzerland, by 1970, and
thence by descent to the present owner.

LITERATURE:

H. Read, P. Waldberg & G. di San Lazzaro,
Marino Marini, Complete Works, New
York, 1970, no. 304, p. 369 (another cast
illustrated).

C. Pirovano, *Marino Marini, Scultore*, Milan,
1972, no. 309 (another cast illustrated pl. 55).

A. M. Hamacher, *Marino Marini, Sculpture,
Painting, Drawing*, New York, 1971, no. 202
(another cast illustrated as part of the group
of 'Small Jugglers')

Fondazione Marino Marini (ed.), *Marino
Marini: Catalogue Raisonné of the Sculptures*,
Milan, 1998, no. 380, p. 266 (another cast
illustrated).

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





λ*498

MARC CHAGALL (1887-1985)

Etude pour la Nuit de Vence

signed 'Marc Chagall' (lower left); signed,
dated and inscribed '1953 Pour Vava / Marc
Chag' (on the stretcher)
oil on canvas
12½ x 17½ in. (31.7 x 44.5 cm.)
Painted in 1953

£400,000-600,000
US\$530,000-790,000
€470,000-690,000

PROVENANCE:

The artist's estate.
Ida Chagall, Paris; her sale, Galerie Kornfeld,
Bern, 20 June 2014, lot 4.
Acquired at the above sale by the present owner.

The comité Chagall has confirmed the
authenticity of this work.





Marc Chagall, *Bridges over the Seine*, 1954. Kunsthalle Hamburg, Germany.

Filled with a heady sense of romance, magic and poignant personal history, Marc Chagall's *Étude pour la Nuit de Vence* presents the quintessential themes and motifs of the artist's long and prolific career. A nocturnal scene depicting the picturesque town of Vence, Chagall's home in the south of France, it is filled with an array of floating figures and animals. A rooster presides over the night sky, hovering above the deep blue moon-lit roofs. The rooster is accompanied by a violinist, whose melodious music drifts throughout this fantastical vision, and by a goat, all of which serve as resonant symbols of the Chagall's early life in Vitebsk. On the lower right of the landscape, a couple are locked in an embrace, illuminated by the iridescent moon that casts a vivid red light throughout the sky. Just above this couple, a vase filled with a bouquet of flowers – a joyously life-affirming motif that was prolific in the artist's work at this time – its blooms rendered with thickly applied strokes of deep purple. Dedicated to the artist's second wife, Valentina 'Vava' Brodsky, this love-filled painting remained in Chagall's collection for the rest of his life before passing to his daughter, Ida.

Étude pour la Nuit de Vence was painted in 1953, three years after Chagall moved to Vence. It was not until Chagall moved to the south of France that he once again began to feel settled and at ease. The artist bought a house called 'Les Collines', which would remain his home for sixteen years, longer than he had lived anywhere else throughout his life, and he was joined there two years later by Vava. Chagall experienced a period of great happiness and contentment, describing his life in Vence as, 'a bouquet of roses' (Chagall, quoted in, S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492).

Under the brilliant light of the Côte d'Azur and once more blissfully in love, Chagall's painting became increasingly imbued with radiant and intense colour. In *Étude pour la Nuit de Vence*, the composition is suffused with rich hues of azure blue, emerald green and flaming scarlet. As Franz Meyer, Chagall's biographer and son-in-law has written: 'Chagall's new sojourn in the south exerted a decisive influence on his art. The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of the colour dominates...' (F. Meyer, *Marc Chagall, Life and Work*, London, 1964, p. 519).

Though immersed in his new life in France, Chagall's Russian heritage remained a constant feature of his art. The rooster and the violinist that appear in *Étude pour la Nuit de Vence* are among the artist's most recurrent motifs, references to Chagall's rural upbringing in the Russian town of Vitebsk, as well as to his Jewish heritage. From nostalgia and love, to music and colour, it is in this way that every aspect of Chagall's art is infused with a deeply poignant and personal meaning; as he once stated: 'It is my whole life that is identified with my work' (Chagall, quoted in J. Wullschlager, *Chagall Love and Exile*, London, 2008, p. 333).









0499

CHRISTIAN ZERVOS (1889-1970)

Pablo Picasso 1895-1973, Catalogue raisonné. Paris: Editions Cahiers d'Art, 1957-1978

34 volumes (with vol. 2 in 2 parts); complete set, each volume contains photographic reproductions of the artist's *oeuvre*
 Each: 12 $\frac{7}{8}$ x 10 in. (32.7 x 25.2 cm.)
 Published in Paris by Editions Cahiers d'Art between 1957 and 1978
 Thirty-four volumes in one lot (34)

PROVENANCE:

Acquired by the present owner *circa* 2010.

£12,000-18,000
 US\$16,000-24,000
 €14,000-21,000



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE SOLD BY THE EXECUTORS OF THE LATE SYBIL SHINE

λ500

PABLO PICASSO (1881-1973)

Femme assise

signed and numbered 'Picasso 12/12' (on the side) and stamped with the foundry mark 'G. Rudier..Fondeur. Paris.' (on the back)
bronze with brown patina
Height: 5½ in. (14 cm.)
Conceived in 1902 and cast in bronze at a later date in an edition of thirteen numbered 0 to 12

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

O'Hana Gallery, London.
Barnett & Sylvia Shine, by whom purchased *circa* 1960s, and thence by descent to the present owner in 1978.

LITERATURE:

D.-H. Kahnweiler, *Les Sculptures de Picasso*, Paris, 1949 (another cast illustrated pl. 1).
Exh. cat., *Picasso, an American Tribute*, New York, 1962, no. 2 (another cast illustrated).
Exh. cat., *The Sculpture of Picasso*, New York, 1967, no. 1, p. 221 (another cast illustrated p. 50).
W. Spies, *Pablo Picasso, Das Plastische Werk*, Berlin, 1983, no. 1, p. 421 (another cast illustrated pp. 15 & 326).
W. Spies, *Picasso, The Sculptures*, Paris, 2000, no. 1, pp. 18-20 (another cast illustrated p. 19).
Exh. cat., *Brassaï/Picasso conversations avec la lumière*, Paris, 2000, p. 293 (another cast illustrated in a photograph taken by Brassaï, pl. 241).

Claude Picasso has confirmed the authenticity of this work.

λ501

PABLO PICASSO (1881-1973)

Tête de femme

signed 'Picasso' (on the back)
bronze with brown patina
Height: 4 $\frac{5}{8}$ in. (11.8 cm.)
Conceived in 1906-1907

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

O'Hana Gallery, London.
Barnett & Sylvia Shine, by whom purchased
circa 1960s, and thence by descent to the
present owner in 1978.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 2, *Oeuvres de 1912 à 1917*, Paris, 1942, no. 574 (another cast illustrated pl. 266).
Brassai & D.H. Kahnweiler, *Les Sculptures de Picasso*, Paris, 1949 (another cast illustrated, pl. 3).
W. Boeck & J. Sabartés, *Picasso*, London, 1961, no. 79, p. 489 (illustrated p. 433).
W. Spies, *Picasso Sculpture*, London, 1971, no. 12, p. 301 (another cast illustrated p. 40).
M.L. Besnard Bernadec, M. Ricket & H. Seckel, *Musée Picasso, catalogue sommaire des collections*, Paris, 1985, no. 278, p. 151 (another cast illustrated).
W. Spies & C. Piot, *Picasso, The Sculptures*, Stuttgart, 2000, no. 12, p. 394 (another cast illustrated pp. 41 & 346).

Claude Picasso has confirmed the authenticity of this work.

Among Pablo Picasso's earliest sculptures, *Tête de femme* dates from a transformative moment in the artist's early career, during which he was inundated with stimulating influences that decisively changed the course of his art. With a striking simplicity, the stylised, mask-like face of *Tête de femme* encapsulates the radical new direction that Picasso had begun to take at this time, as he began to rethink the nature of representation, opening up bold new possibilities for both painting and sculpture.

Conceived between 1906 and 1907, *Tête de femme* dates from the artist's so-called 'Iberian' period. At the beginning of 1906, Picasso had discovered a newly acquired collection of Iberian sculptures at the Louvre, and was entranced by the expressionless, mask-like faces of these ancient objects. His summer trip to Gósol, a remote, rural village high up in the Spanish Pyrenees, heightened his interest in sculpture, opening his eyes to the unique aesthetic qualities of this three-dimensional art form. Indeed it was this summer sojourn

that, as the dealer Daniel-Henry Kahnweiler stated, marked the beginning of the artist's lifelong experimentation with this medium (W. Spies, *Picasso: The Sculptures*, Stuttgart, 2000, p. 31).

On his return to Paris, Picasso's art changed. Leaving behind the Symbolist motifs and flattened waif-like figures of his Rose period, he began to transform the figure into solid, volumetric forms, taking a particularly sculptural approach in the construction and modelling of the human body. Likewise, the female face was stripped of individuality and sentiment, endowed with depersonalised mask-like features. *Tête de femme* exemplifies these radical developments, demonstrating how Picasso forged a new mode of representation, one that was no longer reliant on realistic observation, but instead abstracted and simplified. *Tête de femme* marks the beginning of this trailblazing trajectory: this conception of the female form would become central to Picasso's work of 1907, and reached its clearest apogee in the iconic and iconoclastic *Les Femmes d'Alger* (The Museum of Modern Art, New York).



ALEXEJ VON JAWLENSKY (1864-1941)

Stilleben

signed 'A. Jawlensky' (lower right); dated '1910' (on the reverse) and signed, numbered and inscribed 'N9. Stilleben a.v. Jawlensky' (on a label on the reverse)

oil on cardboard

19½ x 21 in. (49.5 x 53.2 cm.)

Painted in 1910

£110,000-180,000

US\$150,000-240,000

€130,000-210,000

PROVENANCE:

Arthur Jerome Eddy, Chicago.

Katharine Kuh, Chicago, *circa* 1935.

Peter & Katinka de Vries, Westport, Connecticut; sale, Christie's, New York, 13 May 1992, lot 221.

Acquired at the above sale by the present owner.

LITERATURE:

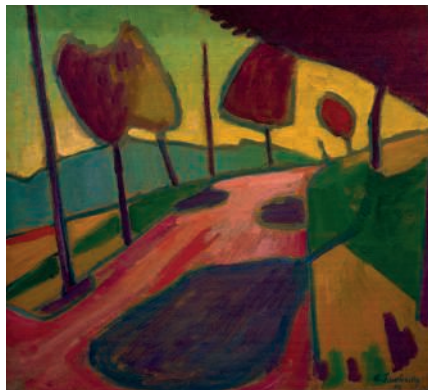
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. III, 1934-1937, London, 1993, *Addenda to Volume One*, no. 2230, pp. 407-408 (illustrated p. 407).

During the years between 1907-1910, alongside landscapes and female portrait heads, Alexej von Jawlensky painted a dozen or more still-life compositions. *Stilleben* stands out among the artist's tabletop pictures not only for its sonorous, lavishly brushed colour effects; it is also one of few works that depicts within it another painting by the artist. In the background is a characteristic, fully resolved, yet unidentified, Murnau landscape from *circa* 1910 (M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *op. cit.*, p. 408).

Executed in the distinguishable *Cloisonnism* style, with dark contouring carving through saturated colour planes, *Stilleben* combines both earlier influences of Gauguin and the School of Pont Aven, with those of Jawlensky's later Fauve counterparts, Matisse and Derain. However, as John Elderfield observes, "The exotic colouring of Jawlensky and of the Murnau Kandinsky sets the German work apart from the French...French colouring resolved itself around the contrast of complementary hues; the German use of colour depended on an orchestration of adjacent hues, set off and enlivened by complementaries, and generally deeper and more resonant in effect...The Fauves...used high colour in a

harmonious way; the Brücke group, for the drama it evoked; Kandinsky and his friends, at the service of an inward vision" (exh.cat., *"The Wild Beasts": Fauvism and its Affinities*, New York, 1976, p. 143).

The key to *Stilleben* is not just the rich exotic palette, Elderfield describes, but a display of other specific techniques adopted by the artist and his fellow comrades of the *Der Blaue Reiter* group during this period. From 1903-1904 Jawlensky began working on light brown board, and by 1905 it became his sole support. From hereon, Jawlensky would purposefully leave compositions with areas of the board still visible, its texture noticeable under paint layers applied in wavy, zig-zag strokes. *Stilleben* is a triumphant display of how Jawlensky adopted this technique, noticeably so in the purple background and his rendering of the vase and Murnau landscape. With colour and texture being of major importance, Jawlensky successfully manipulates his use of exposed board to create the effect of richly bold flattened areas of pigment that appear to almost hover above their surface. The effect is to at once engage viewer with their subject, in close-up, thus intensifying a palpable, intimate sense of presence to maximise expressive effect.



Alexej von Jawlensky, *Murnauer Landschaft*, 1909.
Städtische Galerie im Lenbachhaus und
Kunstbau München.



CONRAD FELIXMÜLLER (1897-1977)

Mitteldeutscher Meister im Kugelstoßen Seraidaris

signed 'c. felixmüller' (lower left)
oil on canvas
62¼ x 39⅞ in. (158.3 x 99.5 cm.)
Painted in 1931

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

PROVENANCE:

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

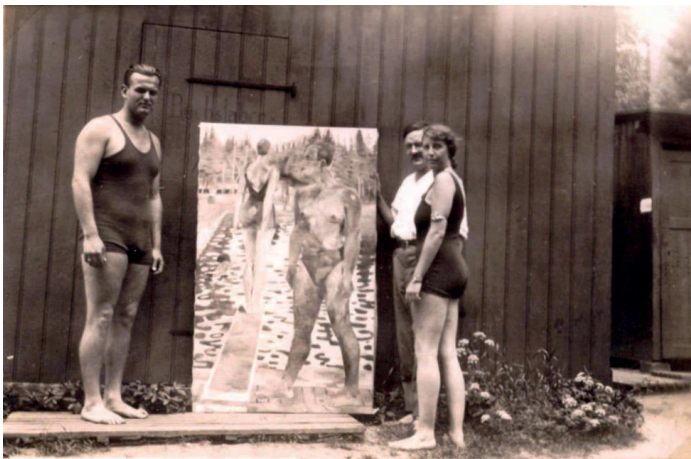
LITERATURE:

J. Lasserre, 'Das Schönheitsgeschäft', in *Der Querschnitt*, September 1932 (illustrated; titled 'Kraft und Schönheit').
H. Spielmann, (ed.), *Conrad Felixmüller, Monographie und Werkverzeichnis der Gemälde*, Cologne, 1996, no. 504, p. 275 (illustrated).

During the 1930s, Conrad Felixmüller painted numerous canvases depicting the village of Klotzsche, where his family lived, on the northern outskirts of Dresden. The newly furnished 50-metres outdoor pool became a notable attraction for Dresdeners when Felixmüller created *Mitteldeutscher Meister im Kugelstoßen Seraidaris*, a sun-drenched poolside scene that is filled with fresh colours and a gleeful energy. The man in the foreground is Ioannis Seraidaris, the then well-known German Athlete from Dresden, champion in the disciplines of

Shot-put and Discus. The monumental and classical form of his pose heighten his discernible confidence. When contrasted with his idyllic surroundings, his expression and form serve to illustrate and emphasise an ideal model of modern aesthetics, creating a sense of frivolity that is both wonderfully fashionable and unmistakably Kitsch.

Painted in 1931, this work exemplifies the development of the artist's personal style and German art at the time. In 1919, Felixmüller founded the Dresden Secession together with Lasar Segall, Otto Dix and Otto Griebel. Thereafter, he gradually moved away from the expressionist and cubist schools, adopting a more realistic style and subject matter, centring on a form of portraiture closely related to the art of the New Objectivity school. Abandoning philosophical objectivity, this new style reflected a turn towards a practical and rather business like engagement with the world, understood by Germans as intrinsically American, (C. Dennis, *German Post-Expressionism: The Art of the Great Disorder 1918-1924*. Pennsylvania, 1999.) and reflective of the then emerging tendency in modern German art towards a starker, more sober and objective form of representation.



Ioannis Seraidaris, Conrad Felixmüller and Londa Felixmüller with the present work in 1931



ALEXEJ VON JAWLENSKY (1864-1941)

Bärtiger Alte

signed 'a. jawlensky' (lower left)
oil on paper laid down on board
13½ x 11¾ in. (34.2 x 30 cm.)
Painted *circa* 1912

£60,000-80,000
US\$79,000-110,000
€69,000-92,000

PROVENANCE:

Charlotte Bara, Ascona.
Daisy Thorel (née Matossian), Paris, by 1959,
and thence by descent to the present owner.

LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959,
no. 128, p. 236 (illustrated pl. 32, p. 176).
M. Jawlensky, L. Pieroni-Jawlensky &
A. Jawlensky, *Alexej von Jawlensky, Catalogue
Raisonné of the Oil Paintings*, vol. I, 1890-1914,
London, 1991, no. 517, p. 401 (illustrated p. 415).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

505

ALEXEJ VON JAWLENSKY (1864-1941)

Grosses Stilleben: Pfingstrosen In Dämmerung

signed with the initials 'A.J.' (lower left) and dated '36' (lower right);
signed, dated and numbered 'A. Jawlensky 1936. VI. N.8.'

(on the reverse)

oil on linen-finish paper laid down on cardboard

10 x 7½ in. (25.3 x 19.4 cm.)

Painted in June 1936

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

The artist's estate.

Daisy Thorel (née Matossian), Paris, and thence by descent to the present owner.

EXHIBITED:

St Gallen, Galerie Im Erker, *Jawlensky*, 1958.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. III, 1934-1937, London, 1993, no. 2009, p. 263 (illustrated p. 286).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*506

KURT SCHWITTERS (1887-1948)

Grünviereck

incised with initials and dated 'KS 21' (lower left);
signed and inscribed 'K.Schwitters 1921.M5'
(on the reverse)
oil on glass with paper, glass, fabric and cotton
wool assemblage
6⅞ x 5¾ in. (15.6 x 14.5 cm.)
Executed in 1921

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Galerie der Sturm, Berlin, by whom acquired directly from the artist.
G. David Thompson, Pittsburgh.
Peter B. Bensinger, Chicago.
Richard Feigen Gallery, New York.
Private Collection, Saarlouis, by whom acquired from the above in
1974; sale, Sotheby's, London, 28 June 2000, lot. 230.
Anonymous sale, Christie's, New York, 2 November 2011, lot. 124.
Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Galerie Der Sturm, 1920s.
Rodez, Musée Denys-Puech, *Kurt Schwitters & Ray Johnson*,
June – October 2012, p. 82.

LITERATURE:

K. Orchard, I. Schulz, (ed.), *Kurt Schwitters, catalogue raisonné*, Bonn,
2000, vol. I, no. 787, p. 379 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ507

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
23½ x 28½ in. (58.4 x 71.4 cm.)

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

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.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*508

ALBERT MARQUET (1875-1947)

Le jardin fleuri

signed 'marquet' (lower right)
oil on canvas
25¾ x 21¼ in. (65.5 x 54 cm.)
Painted in Alger circa 1943-1945

£70,000-100,000
US\$92,000-130,000
€81,000-120,000

PROVENANCE:

Mme Albert Marquet, by descent from the artist.
Wildenstein & Co., Inc., New York.
Acquired from the above by the father of the present owner circa 1970.

EXHIBITED:

Alger, Musée national des Beaux-Arts, *Albert Marquet*, March 1949, no. 74 (titled 'Jardin (Campagne de la Bouzaréah)').
Bordeaux, Musée de peinture, *Rétrospective des oeuvres d'Albert Marquet*, May - June 1949, no. 43 (titled 'Jardin (Campagne de la Bouzaréah)').
New York, Wildenstein & Co., Inc., *Albert Marquet*, January - February 1953, no. 70 (illustrated pl. 14).
Vevey, Musée Jenisch, *Albert Marquet*, June - September 1953, no. 71.
Paris, Maison de la pensée française, *Albert Marquet*, October - December 1953, no. 55.
Toulouse, Musée des Augustins, *Marquet*, June - July 1954, no. 44.
Tokyo, Bridgestone Museum, *Marquet*, September - October 1960, no. 55 (illustrated).

Paris, Galerie Bellier, *Marquet, aspects insolites*, May - June 1962, no. 32.
Lyon, Musée des Beaux-Arts, *Albert Marquet*, October 1962 - January 1963, no. 80.
New York, Galerie Knoedler, *Albert Marquet*, May 1964, no. 59 (titled 'The Garden in Blossom').
Montrouge, Salle Municipale, *Hommage à Marquet*, May 1966, no. 26 (titled 'Jardins d'Alger').
Paris, Galerie Schmit, *Albert Marquet*, May - June 1967, no. 99.
Tokyo, Galerie Fujikawa, February - March 1970, no. 4 (illustrated).

LITERATURE:

F. Jourdain, *Marquet*, Paris, 1959, p. 144 (illustrated; titled 'Le jardin du peintre à Alger').
J.-C. Martinet & G. Wildenstein, *Marquet, L'Afrique de Nord, catalogue de l'oeuvre peint*, Paris, 2001, no. 1-453, p. 336 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ509

ANDRÉ BRASILIER (B. 1929)

Le paddock

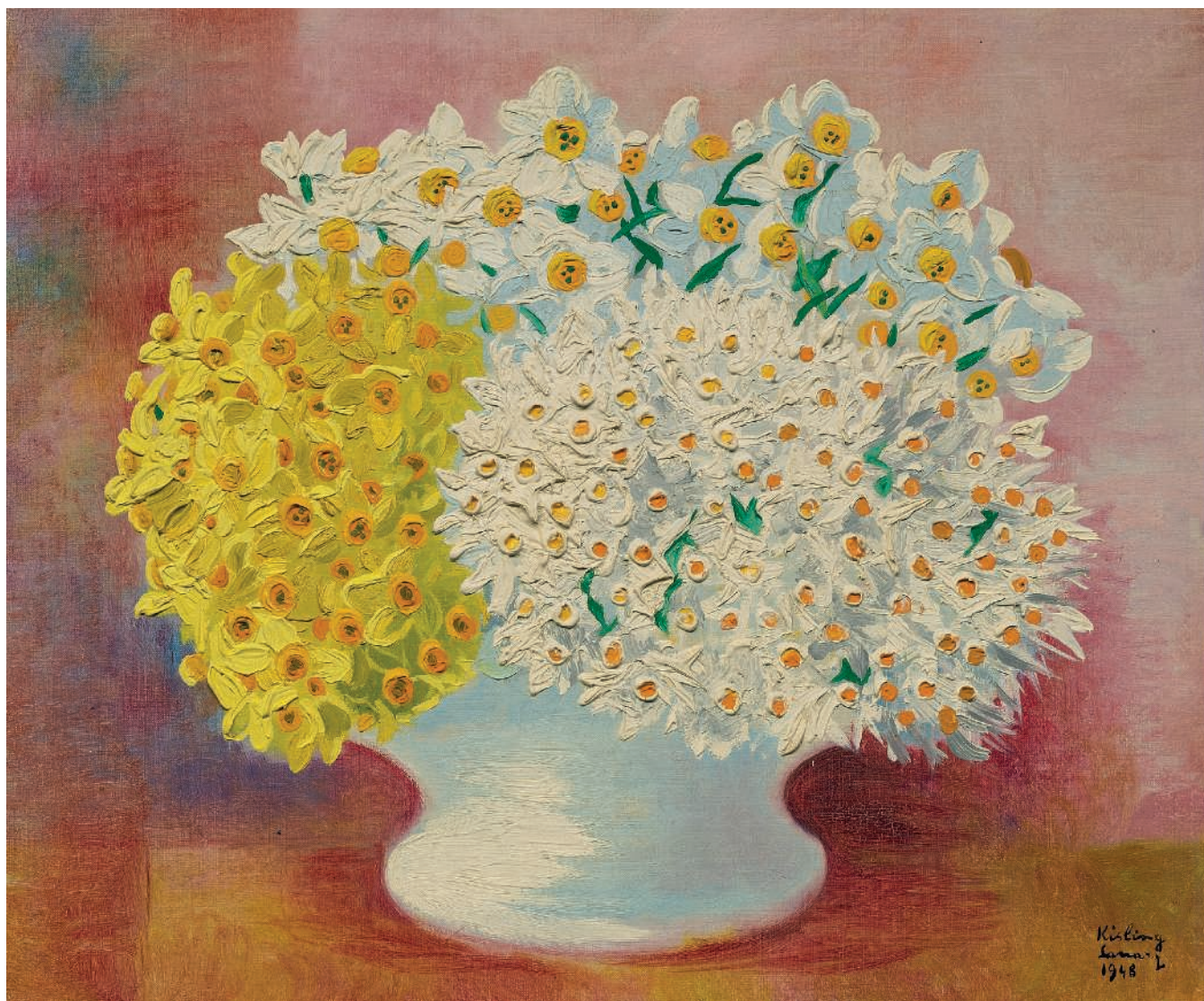
signed 'André Brasilier' (lower centre)
oil on canvas
23¾ x 28¾ in. (60.2 x 73 cm.)
Painted in 1960

£35,000-55,000
US\$46,000-72,000
€41,000-64,000

PROVENANCE:

Galerie Framond, Paris.
Private collection, Paris, by whom acquired from the above.
Anonymous sale, Artcurial, Paris, 4 June 2007, lot 87.
Anonymous sale, Sotheby's, London, 6 February 2008, lot 508.
Acquired at the above sale by the present owner.

Alexis Brasilier has confirmed the authenticity of this work.



№510

MOÏSE KISLING (1891-1953)

Narcisses

signed and dated 'Kisling January 1948' (lower right)
oil on canvas
18½ x 21½ in. (45.8 x 55 cm.)
Painted in January 1948

£50,000-70,000
US\$66,000-92,000
€58,000-81,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 9 November 1995, lot 198.
Acquired at the above sale by the present owner.

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 Marc Ottavi.



λ511

CARLOS NADAL (1917-1998)

El Molino

signed 'CNadal' (lower right)
oil on canvas
25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81 cm.)
Painted in 1973

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Leeds, The Stanley & Audrey Burton Gallery, University of Leeds,
Carlos Nadal, Paintings in Yorkshire Collections, June - August 2011.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*,
Harrogate, 2010, p. 227 (illustrated).

J. Duncalfe & H. Diaper, *Carlos Nadal: Works on Paper*, Harrogate,
2014, p. 280 (illustrated).

The authenticity of this painting has been confirmed by the
Comité Nadal.



*512

RAOUL DUFY (1877-1953)

L'Espagnole

signed 'Raoul Dufy' (lower right)
oil on canvas
15 x 18 $\frac{3}{8}$ in. (38.2 x 46 in.)
Painted in 1944

£70,000-100,000
US\$92,000-130,000
€81,000-120,000

PROVENANCE:

Galerie Louis Carré, Paris.
Anonymous sale, Christie's, Los Angeles, 14 October 1998, lot. 1.
Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, *Raoul Dufy*, June - September 1952, no. 10 (titled 'Nu couché').
Basel, Kunsthalle Basel, *Raoul Dufy*, April - June 1954, no. 82 (titled 'Nu couché').
Lyon, Musée de Lyon, *Raoul Dufy*, 1957, no. 69 (illustrated fig. 14).

LITERATURE:

P. Courthion, *Raoul Dufy*, Geneva, 1951, no. 149, p. 21 (illustrated pl. 149).
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. III, Geneva, 1976, no. 1101, p. 137 (illustrated).



λ513

ANDRÉ DRAIN (1880-1954)

Portrait de Geneviève, nièce de l'artiste

signed 'Derain' (lower right)
oil on canvas
18¼ x 15½ in. (46.3 x 38.2 cm.)
Painted circa 1936

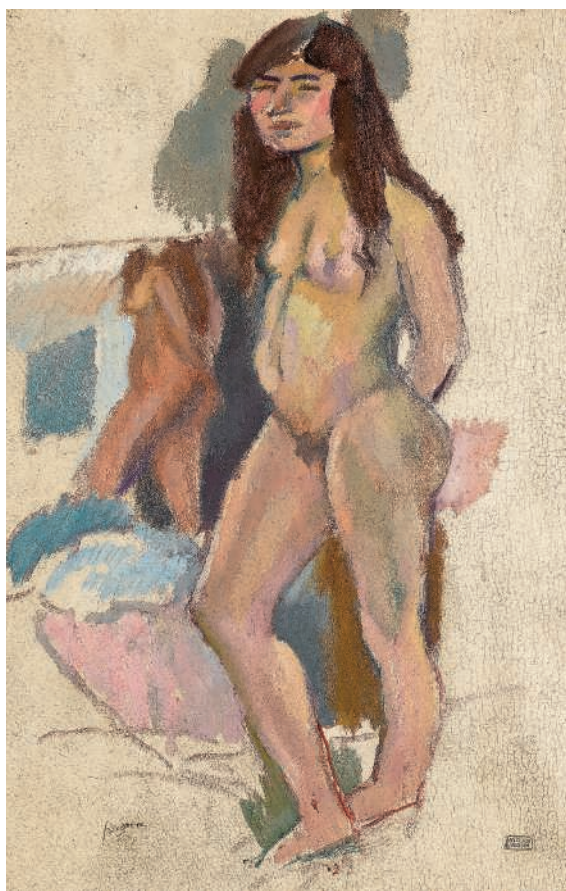
£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Richard Doetsch-Benziger, Basel.
Kunstmuseum, Basel.
Giorgio Falck Collection, Milan.
Acquired from the above; sale, Christie's, London, 10 February 2012, lot 236.
Acquired at the above sale by the present owner.

LITERATURE:

M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, vol. III, 1935-1954, Paris, 1999, no. 1706, p. 94 (illustrated).



PROPERTY OF A LADY

514

JULES PASCIN (1885-1930)

Elvire debout

signed 'Pascin' (lower left) and with the atelier stamp (Lugt 2014b; lower right); with the succession stamp (Lugt 2014c; on the reverse)
oil on board
18½ x 12¾ in. (47.2 x 32 cm.)
Painted in 1907

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

PROVENANCE:

The artist's estate.
Anonymous sale, Hôtel Drouot, Paris, 19 November 1989, lot 138.
Private collection, Europe, acquired at the above sale; sale, Christie's, Paris, 12 December 2005, lot 156.
Acquired at the above sale by the present owner.

LITERATURE:

Y. Hemin, G. Krohg, K. Perls & A. Rambert, *Pascin Catalogue Raisonné peintures, aquarelles, pastels, dessin*, vol. II, Paris, 1987, no. 62, p. 30 (illustrated; with incorrect dimensions).



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

λ515

PIERRE ROY (1880-1950)

La malinoise

signed, dated and inscribed 'Pierre Roy La Malinoise 1928'
(lower right)

oil on canvas

25¾ x 36¼ (65.2 x 92 cm.)

Painted in 1928

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

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.



*516

AUGUSTE RODIN (1840-1917)

Triton et sirène

signed and numbered 'A. Rodin No. 4' (on the front); inscribed with the foundry mark 'Georges Rudier.Fondeur.Paris.' (on the right side) and inscribed '©by musée Rodin 1969' (on the left side); with the raised signature 'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 9 $\frac{3}{4}$ in. (23.8 cm.)

Length: 10 in. (25.5 cm.)

Conceived circa 1902 and cast by Georges Rudier in an edition of six between 1966 and 1972; this example cast in 1969

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 7 October 1988, lot 21.

Acquired at the above sale by the present owner.

LITERATURE:

A.E. Elsen, (ed.), *Rodin's Art: The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 149 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S.773, p. 693 (another cast 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 2018-5889B.



*517

AUGUSTE RODIN (1840-1917)

La petite baigneuse au rocher

signed and numbered 'A.Rodin No.7' (on the left side); inscribed with the foundry mark 'E.GODARD Foundr' (on the back) and inscribed '© BY MUSÉE RODIN 1972' (on the right side)
bronze with dark brown patina
Height: 5¾ in. (14.6 cm.)
Conceived circa 1900; this example cast in 1972 in an edition of thirteen numbered 0 to 12

£15,000-25,000
US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 17 April 2002, lot 53.
Acquired at the above sale by the present owner.

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 2002-85B.



PROPERTY FORMERLY IN THE JONAS NETTER COLLECTION

Δλ518

ANDRÉ DERAÏN (1880-1954)

Table garnie

signed 'aDerain' (lower right)
oil on canvas
28 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (73 x 92 cm.)
Painted circa 1922

£20,000-30,000
US\$27,000-39,000
€24,000-35,000

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).



λ*519

ANDRÉ DERAÏN (1880-1954)

Buste de femme au châle

signed 'aderain' (lower right)
oil on canvas
28¾ x 23½ in. (73 x 59.7 cm.)
Painted in 1925

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Paul Guillaume, Paris.
Private collection, United Kingdom, by 2007.
Anonymous sale, Bonhams, London,
3 February 2015, lot 55.
Acquired at the above sale by the present
owner.

EXHIBITED:

London, Theo Waddington Fine Art, *André Derain, Paintings, Drawings and Sculpture*, June - July 1996 (illustrated; dated '1925').
Aosta, Centro Saint-Bénin, *André Derain, La forma classica*, December 2003 - March 2004, no. 14, p. 66 (illustrated; dated 'circa 1925').
Ferrara, Palazzo dei Diamanti, *André Derain*, September 2006 - January 2007, no. 66, p. 234 (illustrated; titled 'Ritratto di Alice con scialle'; dated '1925').
Copenhagen, National Gallery of Art, *André Derain, An Outsider in French Art*, February - May 2007, no. 66, p. 155 (illustrated p. 152; titled 'Portrait of Alice with a Shawl').

LITERATURE:

A. Basler, *Les Albums d'Art Druet, XXI, André Derain, 24 phototypies*, Paris, 1929 (titled 'Femme au peignoir').
M. Kellermann, *André Derain, Catalogue raisonné de l'œuvre peint*, vol. II, 1915-1934, Paris, 1996, no. 1286, p. 254 (illustrated).

MAURICE UTRILLO (1883-1955)

Le Lapin Agile à Montmartre

signed 'Maurice Utrillo.V.' (lower right)
oil on canvas
21 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (54.2 x 73.4 cm.)
Painted *circa* 1911

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

Mme Albert Croquez, Paris.
Possible sale, Hôtel Drouot, Paris, *circa* 1935.
Anonymous sale, Sotheby's, New York,
16 November 1989, lot 370.
Private collection, Japan.
Hiroshi Yanagi Oriental Art, Kyoto.
Acquired from the above by the present
owner.

EXHIBITED:

Paris, Galerie Jean-Claude Bellier, *Pour le plaisir* 1960-1970, 1970, no. 52 (illustrated).

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. V, Paris, 1974, no. 2502, p. 130 (illustrated p. 131).

J. Fabris & C. Paillier, *L'oeuvre complet de Maurice Utrillo*, Paris, 2009, no. 298, p. 615 (illustrated p. 362).



Maurice Utrillo, *Le Lapin Agile*, 1910. Centre Pompidou - Musée national d'art moderne, Paris.

The period around 1910 to 1912 in which Utrillo painted the present work, was a crucial juncture in his early career. Although his application to the École des Beaux Arts had been rejected in 1909, Utrillo gained initial recognition from both critics and collectors. The dealer Louis Libaude signed a contract with him and promised his mother, the painter Suzanne Valadon, that he would look after her son. Soon after, three of Utrillo's landscapes were shown at the *Salon d'Automne*.

Around 1909 the colour palette of Utrillo changed, and it was during this time that he realized a personal and unmistakable style in his *Manière blanche*, the 'White Period', so named for the bleached and ashen palette he employed in his cityscapes. The painter tried to capture the specific colour scheme of the white walls under the Parisian sun, sometimes even mixing plaster with his white oil colours to mimic the weathered facades of buildings.

Le Lapin Agile, a depiction of the renowned Parisian cabaret, is an exceptional example from the *Manière blanche*, distinguished by its solid and meticulous rendering of perspective and heavily impastoed buildings. Serving as the favoured meeting place for the artistic bohemia, including Utrillo himself, the *Lapin Agile* is now considered one of the most desired subjects from his *oeuvre*, not to mention those from the coveted *Manière blanche*. This wonderfully rare oil depicting the famous Parisian spot, captures the specific 'Utrillo' vision of Parisian streets – a sentimental, empty landscape; an ideal scene for a *flâneur*.





PROPERTY FROM A PRIVATE SWISS COLLECTION

*521

MAURICE UTRILLO (1883-1955)

Église de Montmagny

signed 'Maurice.Utrillo,V.' (lower right) and inscribed 'Montmagny'
(lower left)

oil on canvas

18¼ x 21⅞ in. (46.4 x 55.5 cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Brerarte, Genoa.

Acquired from the above in May 1965, and thence by descent to the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1974, no. 2456, p. 364.

The Comité Utrillo has confirmed the authenticity of this work.



*522

MAURICE UTRILLO (1883-1955)

Eglise Saint-Hilarion (Yvelines)

signed 'Maurice, Utrillo, V.' (lower right) and inscribed '-Église de Saint-Hilarion, (Seine et Oise)-'

oil on canvas

16 x 13 in. (41 x 33 cm.)

Painted circa 1940

£35,000-55,000

US\$46,000-72,000

€41,000-64,000

EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 70, p. 113 (illustrated); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum Eki Kyoto, September - October 2010 and Aichi, Toyohashi City Museum of Art and History, October - December 2010.

The late Jean Fabris confirmed the authenticity of this work in 2010.



*523

MAURICE UTRILLO (1883-1955)

Maison de Mimi Pinson, Montmartre

signed 'Maurice Utrillo.V.' (lower right)
oil on board laid down on panel
18 $\frac{5}{8}$ x 15 in. (47.3 x 37.8 cm.)
Painted circa 1918

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Charles Pomaret, Aix-en-Provence.
Dr Louis Moreau, Paris.
Acquired by the present owner by 1989.

EXHIBITED:

Tokyo, Odakyu Grand Galerie, *L'exposition rétrospective de Maurice Utrillo*, November 1985, no. 36 (illustrated); this exhibition later travelled to Osaka, Shinsaibashi Daimaru, January 1986, Kyoto, Daimaru, January - February 1986, February - May 1986.
Tokyo, Seiji Togo Memorial Sampo Japan Museum of Art, *Maurice Utrillo*, April - December 2010, no. 5bis, p. 146 (illustrated).

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. II, 1962, no. 733, p. 222 (illustrated p. 223).

The late Jean Fabris confirmed the authenticity of this work in 2010.



λ*524

ANDRÉ BRASILIER (B. 1929)

La Tour Eiffel et les Tulipes noires

signed 'André Brasilier' (lower right); signed, dated and inscribed 'La Tour Eiffel et les Tulipes noirs A Brasilier 61' (on the reverse)

oil on canvas

51¼ x 38¼ in. (130 x 97.2 cm.)

Painted in 1961

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

David Findlay Galleries, New York.

Joan Newton Calder, New York; sale, Christie's, New York, 27 August 2013, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, David Findlay Galleries, *André Brasilier*, March 1962, no. 2.

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



λ*525

MARIE LAURENCIN (1883-1956)

Les Gitanes

signed and dated 'Marie Laurencin 1926' (lower left)
oil on canvas
21 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (55.5 x 46.5 cm.)
Painted in 1926

£20,000-30,000
US\$27,000-39,000
€24,000-35,000

PROVENANCE:

Galerie Paul Rosenberg, Paris (no. 1359).
Durand-Ruel Galleries, New York, by 1930 (no. 13099).
Galerie Romanet, Paris.
Acquired by the present owner, *circa* 1990.

EXHIBITED:

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Marie Laurencin*, March - April 1931, no. 1 (titled 'Les Sylphides').

LITERATURE:

Parnassus, vol. II, no. III, March 1930, p. 22 (illustrated).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint*, vol. I, Tokyo, 1986, no. 380, p. 185 (illustrated).



λ*526

ANTONIO DONGHI (1897-1963)

Viole nel vaso

signed 'Donghi A' (lower right)
oil on canvas
19¾ x 19¾ in. (50 x 50 cm.)
Painted circa 1923

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Anonymous sale, Sotheby's, Milan, 23 November 2011, lot 201.
Acquired at the above sale by the present owner.

Valerio Rivosecchi has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE COLLECTION

527

TAKANORI OGUISS (1901-1986)

Rue de la Montagne Sainte-Geneviève

signed 'Oguiss' (lower left); signed and inscribed 'Montagne Sainte Geneviève Paris Oguiss' (on the reverse)

oil on canvas

23¾ x 28¾ in. (60.5 x 73 cm.)

Painted in 1952

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Germain Dempster, Boulder, Colorado.

A gift from the above to the father of the present owner in 1970.

This work is recorded in the Takanari Oguiss archives.



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE SOLD BY THE EXECUTORS OF THE LATE SYBIL SHINE

λ528

GEORGES ROUAULT (1871-1958)

Saint Jean Baptiste

signed 'G Rouault' (lower right)
oil on paper laid down on canvas
28¼ x 20½ in. (74.4 x 52.2 cm.)
Painted in 1931-1939

£60,000-80,000
US\$79,000-100,000
€70,000-92,000

PROVENANCE:

Galerie Paul Pétridès, Paris.
Robert Adeane, London, by 1963.
The Mayor Gallery, London (no. 4263).
O' Hana Gallery, London (no. 1794).

EXHIBITED:

London, Tate Gallery, *Private Views: Works from the collections of twenty Friends of the Tate Gallery*, April-May 1963, no. 18 (titled 'Head of Christ' and dated 'c. 1920').

LITERATURE:

B. Dorival & I. Rouault, *Rouault: L'oeuvre peint*, vol. II, Monaco, 1988, no. 1586, p. 94 (illustrated).

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Portrait de fillette

signed in Japanese and signed and inscribed
'T. Foujita Cagnes' (lower left)
oil and pencil on canvas
16¼ x 13⅞ in. (41.2 x 33.2 cm.)
Painted in 1918

£120,000-180,000

US\$160,000-240,000

€140,000-210,000

PROVENANCE:

Private collection, Paris; sale, Hôtel Drouot,
Paris, 25 November 1990, lot 45.

Private Collection, by whom acquired at the
above sale; sale, Sotheby's, London,
6 February 2007, lot 503.

Acquired at the above sale by the present
owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II,
Paris, 2001, no. 18.114, p. 170 (illustrated).



Amedeo Modigliani, *Le due Bambine*, 1918.
Private Collection.





λ530

GEORGES ROUAULT (1871-1958)

Deux têtes de femmes

signed 'G. Rouault' (upper left)
oil on board
24½ x 21¾ in. (61.3 x 54.4 cm.)
Painted circa 1902-1909

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Anonymous sale, Phillips, New York, 12 May 1998, lot 43.
Acquired at the above sale; sale, Sotheby's, London, 21 June 2005, lot 359.
Acquired at the above sale by the present owner.

LITERATURE:

B. Dorival & I. Rouault, *Rouault, L'oeuvre peint*, Monte Carlo, 1988, no. 295, p. 88 (illustrated).



λ*531

ANDRÉ DERAÏN (1880-1954)

Femme à la coiffe

signed and numbered 'ANDRÉ DERAÏN 6/11' (on the reverse)

bronze with brown and green patina

Height: 11¼ in. (28.7 cm.)

Conceived *circa* 1912-1914 and cast at a later date in an edition of 11 plus 4 artist's proofs

LITERATURE:

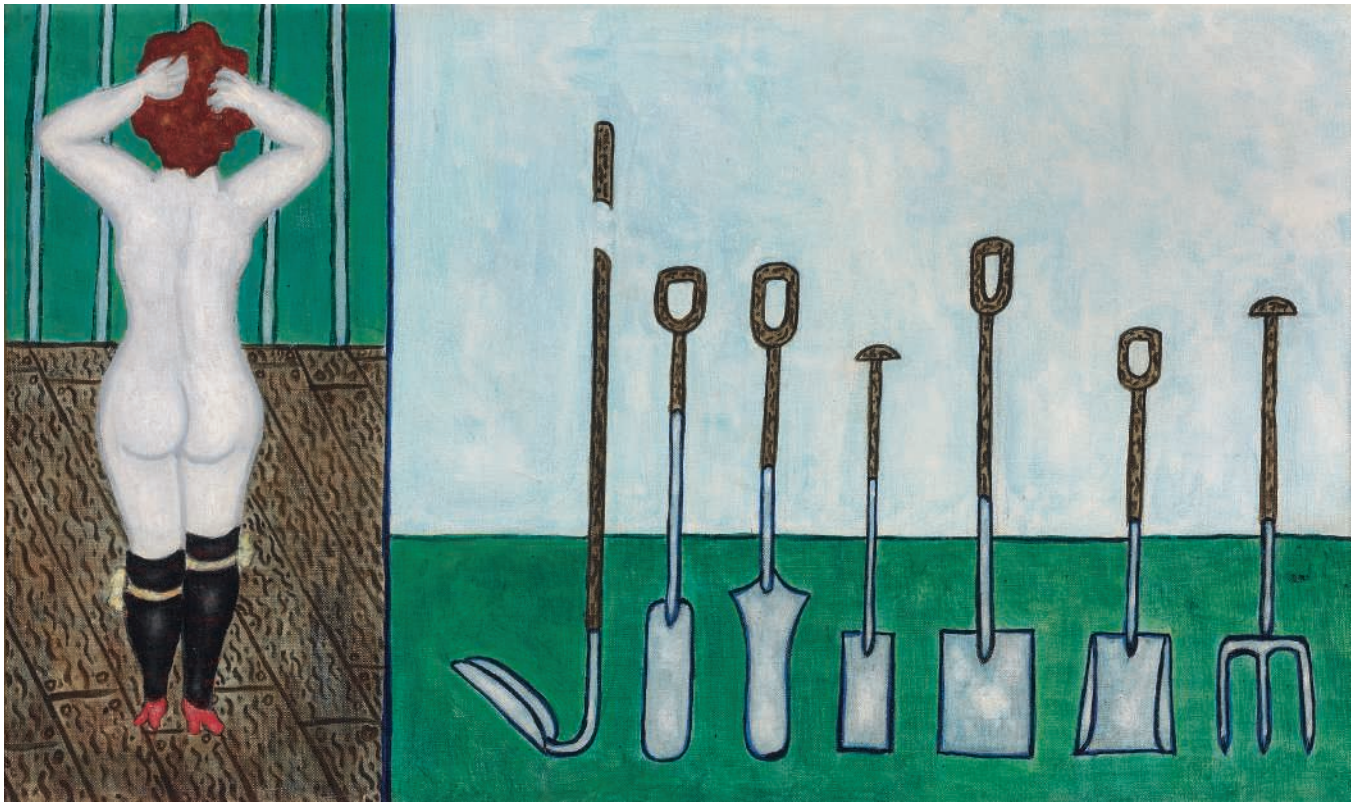
P. Cailler, *Catalogue Raisonné de l'œuvre sculpturé d'André Derain*, Geneva, 1965, no. 27 (terracotta version illustrated).

P. Coray, *André Derain Sculptore*, Milan, 1994, no. 66 (another cast illustrated p. 83; the terra cotta version illustrated p. 23).

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

532

WILLIAM COPLEY (1919-1996)

Jardinage

13 x 21 $\frac{5}{8}$ in. (55 x 33 cm.)
oil on canvas
Painted in 1968

£5,000-8,000
US\$6,600-10,000
€5,800-9,200

PROVENANCE:

Dr. Thomas O. Garland, Oxford, by 1981.
Dr. Barbara Graeme Cowie, Oxford, by descent from the above, and
thence by descent to the present owner.

EXHIBITED:

Berne, Kunsthalle, *William, N. Copley*, October - November 1980;
this exhibition later travelled to Paris, Musée national d'art moderne,
Centre George Pompidou, November 1980 - January 1981, no. 28
(illustrated); and Eindhoven, Stedelijk Van Abbemuseum,
January - February 1981.



λ533

VILMOS HUSZÁR (1884-1960)

African Mask

stamped 'V.HUSZAR' (lower right)
oil on canvas
19½ x 15¾ in. (50 x 40 cm.)

£15,000-25,000
US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Estate of the artist.
Dokter Frits Oostingh, Groningen.
Ketterer, Munich, 26-30 May 1975, lot 797.
Galerie 1900-2000, Paris.
Private collection, Spain, by whom acquired from the above in the 1980s.

EXHIBITED:

The Hague, Pulchri Studio, *Tentoonstelling van werk van leden*, May 1950, no. 73 (titled 'Afrikaans Masker').
The Hague, Galerie Loujetszy, *Huszar*, January 1959.

THEO VAN DOESBURG (1883-1931)

Stained-Glass Composition VIII

stained glass
31¾ x 13¾ in. (80.5 x 34 cm.)
Conceived and executed in 1918-1919

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

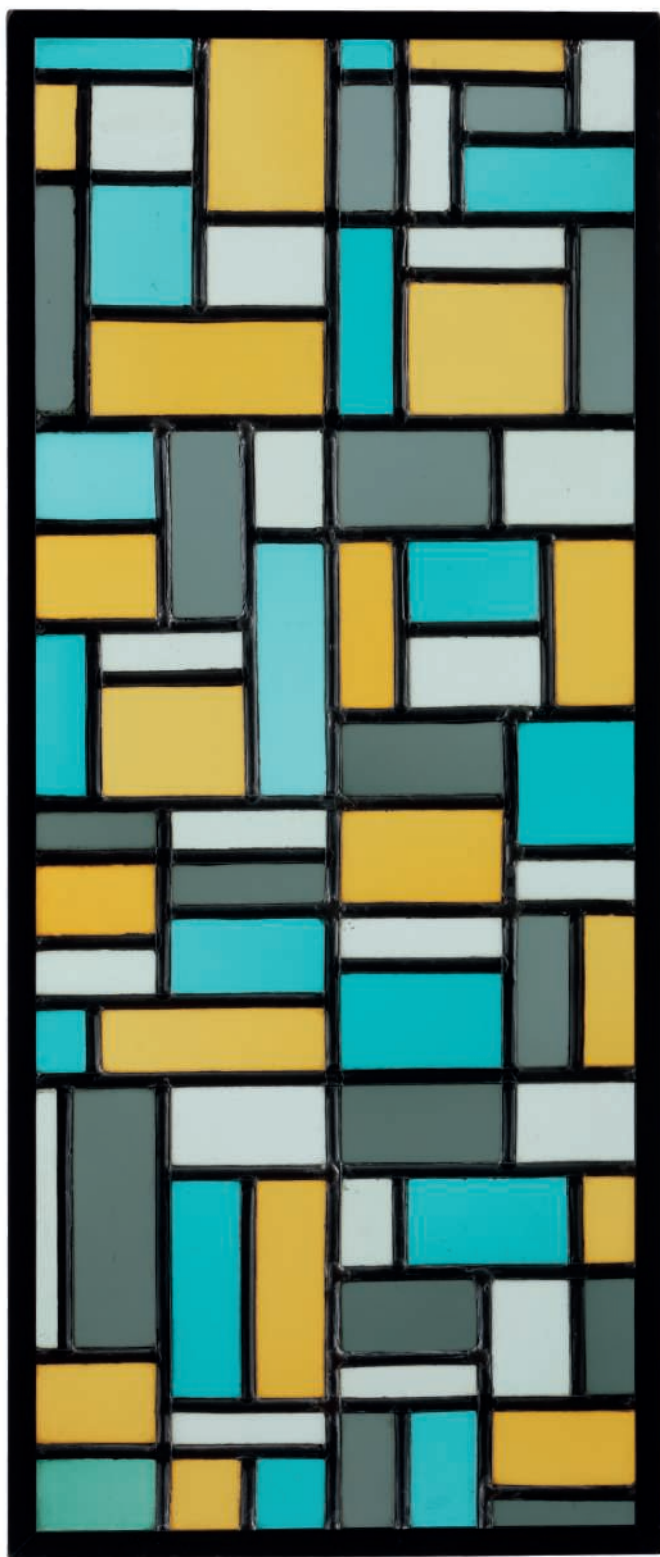
PROVENANCE:

Acquired by the present owner directly from the Rotterdam housing association.

LITERATURE:

Theo van Doesburg, *De Stijl*, Vol. IV, no. 5, 1921, p. 78 (illustrated; titled 'Glas-in-lood compositie VII').
A. Novi, *Détails d'architecture intérieure*, Paris, 1929 (another example illustrated).
W.F. Gouwe, *Glas in lood*, Rotterdam, 1932, p. 57.
S. Polano, *Theo van Doesburg. Scritti di arte e di architettura*, Rome, 1979, no. ARCH16, pp. 540-41, (illustrated fig. 98; titled 'Vetrata composizionee VII').
H. Esser, 'J.J.P. Oud' in: C. Blotkamp, et al., *De beginjaren van De Stijl, 1917-1922*, Utrecht, 1982, p. 140.
H. Oud H., *J.J.P. Oud, Architekt 1890-1963. Feiten en herinneringen gerangschikt*, The Hague, 1984, pp. 42-43.
A. Valstar, 'Een glas-in-loondontwerp van Theo van Doesburg' in *Jong Holland*, vol. 1, June 1985, no. 2, (the artist's images illustrated p. 6).
E. Van Straaten, *Theo van Doesburg. Schilder en architect (Painter and architect)*, The Hague 1988, pp. 60-61 (other examples illustrated figs. 45-49).
J. Beckett, *Colour theory and formations of the Dutch avant-garde 1900-1926*, diss., Courtauld Institute of Art, 1988, pp. 243-247 (another example illustrated fig. 68-69).
A. de Jongh-Vermeulen & D. Wintgens-Hatte (eds.), 'Theo van Doesburg. Een avant-gardist in Leiden, 1916-1921' in *Dageraad van de Moderne Kunst. Leiden en omgeving 1890-1940*, Zwolle/Leiden, 1999, p. 246 (another example illustrated fig. 378).
E. Hoek (ed.), *Theo van Doesburg. Oeuvre catalogus*, Utrecht, 2000, no. 612.I, pp. 242-243 (another example illustrated).

Between October 1918 and March 1919 Van Doesburg produced two designs for stained glass windows above the front doors of the Rotterdam Spangen housing project - blocks I and V were designed by the architect J.J.P. Oud. Van Doesburg settled on two designs titled *Composition VIII* (the present lots) and *Composition IX* - both were based on abstracted views from the artist's studio on the Kort Galgewater in Leiden. Five colour variations of *Composition VIII* are known. The windows were produced by the Atelier J.W. Gips in The Hague and were arranged above the doors in a series of cyclical shifts.



THEO VAN DOESBURG (1883-1931)

Stained-Glass Composition VIII

stained glass

31¾ x 13¾ in. (80.5 x 34 cm.)

Conceived and executed in 1918-1919

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

PROVENANCE:

Acquired by the present owner directly from the Rotterdam housing association.

LITERATURE:

Theo van Doesburg, *De Stijl*, Vol. IV, no. 5, 1921, p. 78 (illustrated; titled 'Glas-in-lood compositie VII').

A. Novi, *Détails d'architecture intérieure*, Paris, 1929 (another example illustrated).

W.F. Gouwe, *Glas in lood*, Rotterdam, 1932, p. 57.

S. Polano, *Theo van Doesburg. Scritti di arte e di architettura*, Rome, 1979, no. ARCH16, pp. 540-41, (illustrated fig. 98; titled 'Vetrata compositone VII').

H. Esser, 'J.J.P. Oud' in: C. Blotkamp, et al., *De beginjaren van De Stijl, 1917-1922*, Utrecht, 1982, p. 140.

H. Oud H., *J.J.P. Oud, Architect 1890-1963. Feiten en herinneringen gerangschikt*, The Hague, 1984, pp. 42-43.

A. Valstar, 'Een glas-in-loondontwerp van Theo van Doesburg' in *Jong Holland*, vol. 1, June 1985, no. 2, (the artist's images illustrated p. 6).

E. Van Straaten, *Theo van Doesburg. Schilder en architect (Painter and architect)*, The Hague 1988, pp. 60-61 (other examples illustrated figs. 45-49).

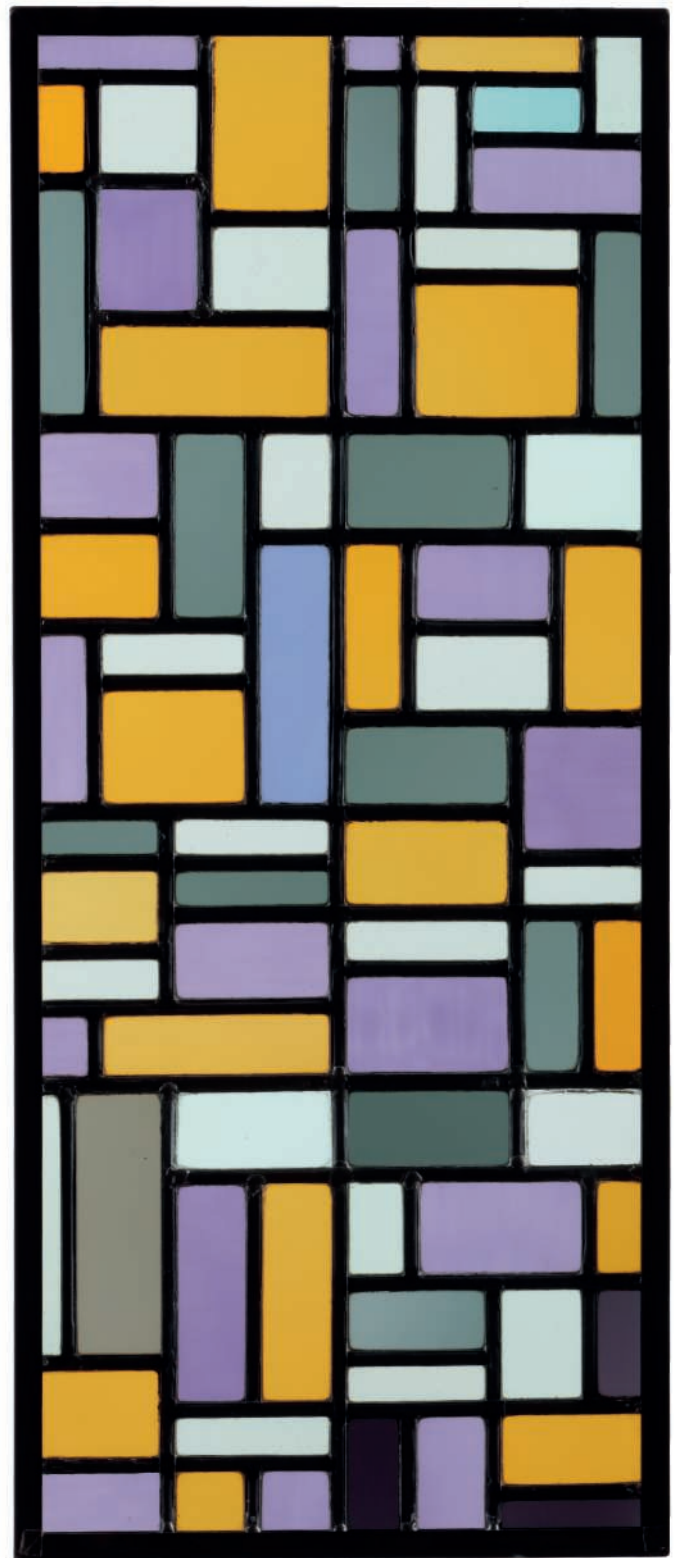
J. Beckett, *Colour theory and formations of the Dutch avant-garde 1900-1926*, diss., Courtauld Institute of Art, 1988, pp. 243-247 (another examples illustrated fig. 68-69).

A. de Jongh-Vermeulen & D. Wintgens-Hatte (eds.), 'Theo van Doesburg. Een avant-gardist in Leiden, 1916-1921' in *Dageraad van de Moderne Kunst. Leiden en omgeving 1890-1940*, Zwolle/Leiden, 1999, p. 246 (another example illustrated fig. 378).

E. Hoek (ed.), *Theo van Doesburg. Oeuvre catalogus*, Utrecht, 2000, no. 612.I, pp. 242-243 (another example illustrated).



Theo Van Doesburg, *Stained Glass Composition VIII in situ*.



TAMARA DE LEMPICKA (1898-1980)

Nature morte au lys et au drapé gris

signed 'T.LEMPICKA.' (upper right)
oil on canvas
25½ x 21½ in. (65 x 54.5 cm.)
Painted *circa* 1944

£200,000-300,000
US\$270,000-390,000
€240,000-350,000

PROVENANCE:

The the artist's estate.
Barry Friedman Ltd., New York, 1990.
Private collection, United States, 1994.
Georgy & Tatiana Khatsenkov, Monaco, 2009.
Anonymous sale, Sotheby's, London,
2 June 2014, lot 30.
Acquired at the above sale by the present
owner.

EXHIBITED:

Rome, Accademia di Francia, *Tamara de Lempicka. Tra eleganza e transgressione*, February – May 1994, no. 52, pp. 89 & 106 (illustrated); this exhibition later travelled to Montreal, Museum of Fine Arts, June – October 1994.
Tokyo, Isetan Museum of Art, *Tamara de Lempicka*, July 1997, no. 54, p. 103 (illustrated); this exhibition later travelled to Hiroshima, Museum of Art, August 1997.
Nagoya, Matsuzakaya Museum of Art, September 1997. Osaka, Daimaru Museum of Art, October – November 1997.
Paris, Musée de Montparnasse, *Les artistes russes hors frontière*, July – October 2010, p. 153 (illustrated).
Rome, Complesso del Vittoriano, *Tamara de Lempicka. La regina del moderno*, March – July 2011, no. 64, pp. 286-287 (illustrated).

LITERATURE:

A. Blondel & U. Hirohi, *Tamara de Lempicka*, Tokyo, 1997, no. 54 (illustrated p. 103).
A. Blondel, *Tamara de Lempicka, Catalogue raisonné 1921-1979*, Lausanne, 1999, no. B.252, p. 331 (illustrated).
P. Bade, *Tamara de Lempicka*, New York, 2006, p. 116 (illustrated p.115).

The 1940s saw Lempicka start a series of still lifes. Each of the elements building the composition of *Nature morte au lys et au drapé gris* contribute to the vastly personal meaning of this painting. As her favourite flower and symbol of purity - a feature stressed by the artist herself - the white lily became one of the most common elements in Lempicka's works and in her home and her wardrobe. The omnipresent silvery-grey in the drapery was a favourite colour of the artist, which she requested to decorate her exhibitions and her home in Paris. *Nature morte au lys et au drapé gris* is notable for its stylistic similarity to classical painting. The precision, attention to detail and play of sharp light and shadow, show the lesson she took from the Italian old masters while travelling through southern Europe in her adolescence.



Tamara with lilies. Photograph by M.Camuzzi.



AN ADVENTUROUS SPIRIT: MASTERPIECES FROM AN
IMPORTANT PRIVATE COLLECTION SOLD TO BENEFIT A
CHARITABLE FOUNDATION

λ537

CHANA ORLOFF (1888-1968)

Mon fils

cast stone and cement

Height: 48½ in. (123.5 cm.)

Conceived in 1923 and cast in cement during the artist's
lifetime in an edition of four

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 7 December 2001,
lot 106.

Acquired at the above sale; sale, Sotheby's, London,
6 February 2007, lot 367.

Acquired at the above sale by the present owner.

LITERATURE:

L. Werth, *Chana Orloff*, Paris, 1927, pl. 4 (another cast
illustrated).

E. des Courrières, *Chana Orloff*, Paris, 1927, p. 33 (another
cast illustrated).

G. Talpir, *Chana Orloff*, Tel Aviv, 1950, p. 11 (another cast
illustrated).

F. Marcilhac, *Catalogue de l'oeuvre sculpté de Chana Orloff*,
Paris, 1991, no. 68, p. 216 (another cast illustrated p. 58; the
bronze version illustrated p. 216).

Ariane Tamir has confirmed the authenticity of this
sculpture.





λ*538

TAMARA DE LEMPICKA (1898-1980)

La Sagesse IV

oil on canvas
21 $\frac{5}{8}$ x 15 in. (54.9 x 38 cm.)
Painted *circa* 1974

£100,000-150,000
US\$140,000-200,000
€120,000-170,000

PROVENANCE:

Anonymous sale, Ionesco, Neuilly-sur-Seine, 22 November 1988, lot 230.

Anonymous sale, Hôtel Drouot, Paris, 8 October 1989, lot 238b, Claude & Simone Dray, Neuilly-sur-Seine; their sale, Christie's, Paris, 9 June 2006, lot 1.

Acquired at the above sale by the present owner.

LITERATURE:

A. Blondel, *Tamara de Lempicka, catalogue raisonnée, 1921-1979*, Lausanne, 1999, p. no. B506, p. 421 (illustrated).

FRANTISEK KUPKA (1871-1957)

La cathédrale

signed and dedicated 'Kupka à mon ami
Arnould-Grémilly' (lower right)
oil on canvas
13 $\frac{3}{8}$ x 11 in. (34 x 28.1 cm)
Painted *circa* 1920

£120,000-180,000
US\$160,000-240,000
€140,000-210,000

PROVENANCE:

Gimpel & Hanover Galerie, Zurich.
Galleria La Polena, Genoa, by whom
acquired from the above in February 1970.
Alberto Grondona, Albissola, by 1972.
Acquired by the present owner in the 1970s.

EXHIBITED:

Turin, Gallerie d'Arte Martano, *Frank Kupka*,
January 1972, no. 2.
Genoa, Palazzo dell' Accademia Palazzo
Reale, *Immagine per la citta'*, April -
June 1972, no. 10.

Please note that the authenticity of this
work has been kindly confirmed by
Pierre Brullé.



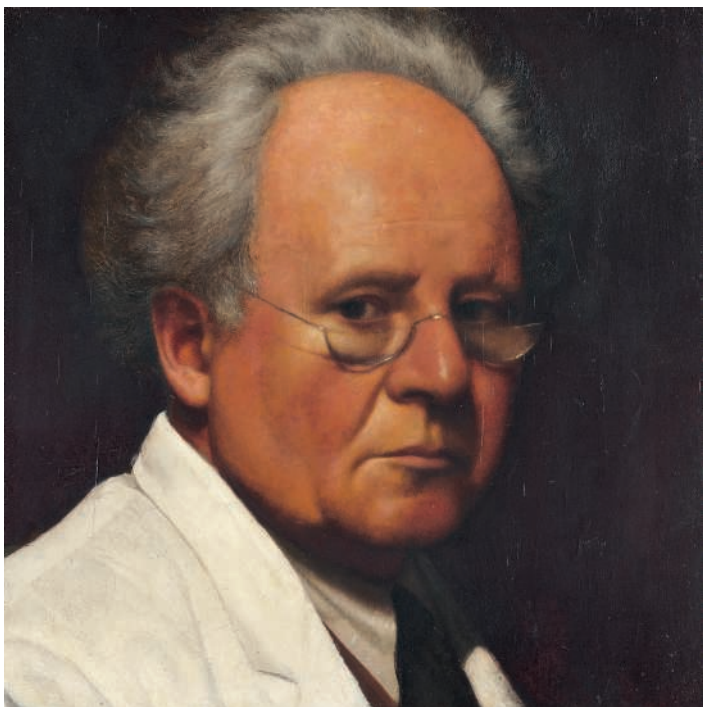
František Kupka, *La Cathédral*, 1913-1914.
Jan and Meda Mládek collection, Museum Kampa, Prague.

On his return from the war - where he fought for France at the Somme and then, after injury, organized the Czechoslovakian anti-German resistance in Paris - Kupka immersed himself back in his research. At the time *La cathédrale* was painted, Kupka had just finished the translation into Czech of his treaty, *La création dans les arts plastiques*, published finally in 1923 and one of the most important theoretical treatises ever published on abstract art, placing him in the company of fellow artists and theorists, Kandinsky, Malevich, and his lifelong friend Auguste Herbin. In it he does not ridicule or otherwise judge figural arts versus non-figural, distinguishing them simply as two categories: "On the one hand, there are those that attest to the deliberate seizing of impressions received from forms emerging from nature in a conscious way. On the other, however, there are those in which the painter or the sculptor requires us to decipher a speculative thought translated into a combination of plastic or chromatic elements [...] Legibility...is linked to the technique and the media put to work. Everything depends on brushstrokes, lines, the relationship between areas and light values, upon harmonies between colours and proportions." (from *La création dans les arts plastiques*, quoted in S. Fauchereau, *Kupka*, New York 1989, p. 19).

Nevertheless, he admits that in art, and in the almost mythical pursuit of forms, there are "survivals from the religions of the past" (*Ibid.* p. 19). The theme of vertical and diagonal planes, as well as imparting stability and tension in the present work - and in its more widely known predecessor of the same title (fig. 1) - spoke to the artist of architecture and music and stained-glass windows, evidence of the mythical relics he speaks of. The early 1920s saw Kupka return to develop ideas and rework canvases he had not finished formally before the war. Kupka is known to have worked on a theme for many years, even specifying a thematic rather than chronological categorization of his work. The present version of *La cathédrale*, introduces an organic characteristic that would grow through the 1920s. The verticals quiver and distort, like ice formations defracting light. Kupka wrote to his friend Jindrich Waldes in 1921 that, "The source of formal correlations can be found anywhere: under a microscope, before the skyscrapers of New York or in an observatory." (quoted *Ibid.* p. 21) There is something of this in *La cathédrale*, and it could be said, in the whole of Kupka's artistic output.



at the time of the
Kupka



540

ARTHUR SEGAL (1875-1944)

Self portrait

oil on panel
16 x 16 in. (40.7 x 40.7 cm.)
Painted in 1930

£4,000-6,000

US\$5,300-7,900

€4,700-6,900

PROVENANCE:

Anonymous sale, Christie's, London,
21 June 2013, lot 46.

Acquired at the above sale by the present
owner.

Dr. Pavel Liska confirmed the authenticity
of this work.



λ*541

SAMUEL BAK (B. 1933)

Composition aux poires et aux bustes de pierre (Old Wise Men)

signed and dated 'BAK 71 76' (lower right);
inscribed 'Old Wise Men' (on the stretcher)
oil on canvas

25½ x 32 in. (64.2 x 81 cm.)

Painted between 1971-1976

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris,
1 December 2008, lot 104.

Acquired at the above sale by the present
owner.

Samuel Bak has confirmed the
authenticity of this work.



542

JANOS LAJOS TIHANYI (1885-1938)

Portrait of János Józsi Tersánszky

signed and dated 'Tihanyi L.917.' (lower left)
oil on canvas
39 $\frac{3}{8}$ x 29.5 in. (100 x 75 cm.)
Painted in Budapest in December 1917

£30,000-50,000
US\$40,000-66,000
€35,000-57,000

PROVENANCE:

Private collection, Budapest, and thence by descent.

EXHIBITED:

(possibly) Berlin, Galerie Ferdinand Möller, *Lajos Tihanyi*, April - May 1921, no. 6 (titled 'Porträt eines Militärs').

We would like to thank László Lengyel for his help with researching this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ543

ANDRÉ MASSON (1896-1987)

Les ombres amoureuses

signed 'A. Masson' (upper right)
oil on canvas
39 3/8 x 32 in. (100 x 81.3 cm.)
Painted in 1961

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Private collection, Budapest, and thence by descent.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Da Picasso a Botero, Capolavori dell'arte del Novecento*, March - June 2004, p. 395 (illustrated p. 222).

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



*544

MORDECAI ARDON (1896-1992)

Psalm XXXIX

signed and dated 'Ardon 1957' and 'Mordecai' in Hebrew (lower left) and dedicated to Rikuda in memory of the late Mordecai Narkiss (in Hebrew, upper centre)
oil on board
28 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (73.4 x 60.3 cm.)
Painted in 1957

£40,000-60,000
US\$53,000-79,000
€46,000-69,000

PROVENANCE:

Rikuda Potash (née Narkiss), Jerusalem, and thence by descent.

EXHIBITED:

Paris, Musée National d'Art Moderne, *L'Art Israélien Contemporain*, April - May 1960, no. 6.
Amsterdam, Stedelijk Museum, *Ardon*, December 1960 - January 1961, no. 20 (dated '1958'); this exhibition later travelled to Munich, Städtische Galerie, January - March 1961; and Recklinghausen, Kunsthalle, March - April 1961.
London, Marlborough Fine Art, *Ardon*, February - March 1962, no. 10, p. 9 (illustrated; dated '1958').
Haifa, Museum of Modern Art, *Mordecai Ardon*, Spring - Summer 1963, no. 17 (titled 'Tendril of psalm'); this exhibition later travelled to Tel Aviv, The Tel Aviv Museum;

Ein Harod, Museum of Art; and Jerusalem, Bezalel National Museum.

Tel Aviv, The Tel Aviv Museum, *Ardon, A Retrospective*, May - October 1985, no. 48 (illustrated).

Tel Aviv, The Tel Aviv Museum, *Mordecai Ardon, Time, Space and Metaphysics*, 2003, no. 39.

LITERATURE:

M. Vishny, *Mordecai Ardon*, New York, 1974, pl. 91 (illustrated).

MARC CHAGALL (1887-1985)

Les paysans, Paris

stamped 'Marc Chagall' (lower right)
oil on canvas
18 x 15 in. (46 x 38 cm.)
Painted in 1964

£350,000-550,000
US\$470,000-720,000
€410,000-630,000

PROVENANCE:

The artist's estate.
Private collection, Europe.
Anonymous sale, Galerie Kornfeld, Bern,
12 June 2009, lot 18.
Anonymous sale, Sotheby's, New York,
6 May 2010, lot. 392.
Acquired at the above sale by the present
owner.

EXHIBITED:

Osaka, Takashimaya Art Gallery, *Marc Chagall*, March 2012, no. 20, p. 37 (illustrated), March 2012; this exhibition later travelled to Kyoto, Takashimaya Art Gallery, March - April 2012; Yokohama, Takashimaya Art Gallery, April - May 2012; Nihonbashi, Takashimaya Art Gallery, June 2012; Okayama, Prefectural Museum, July - August 2012; and Gifu, Prefectural Museum, September - October 2012.

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

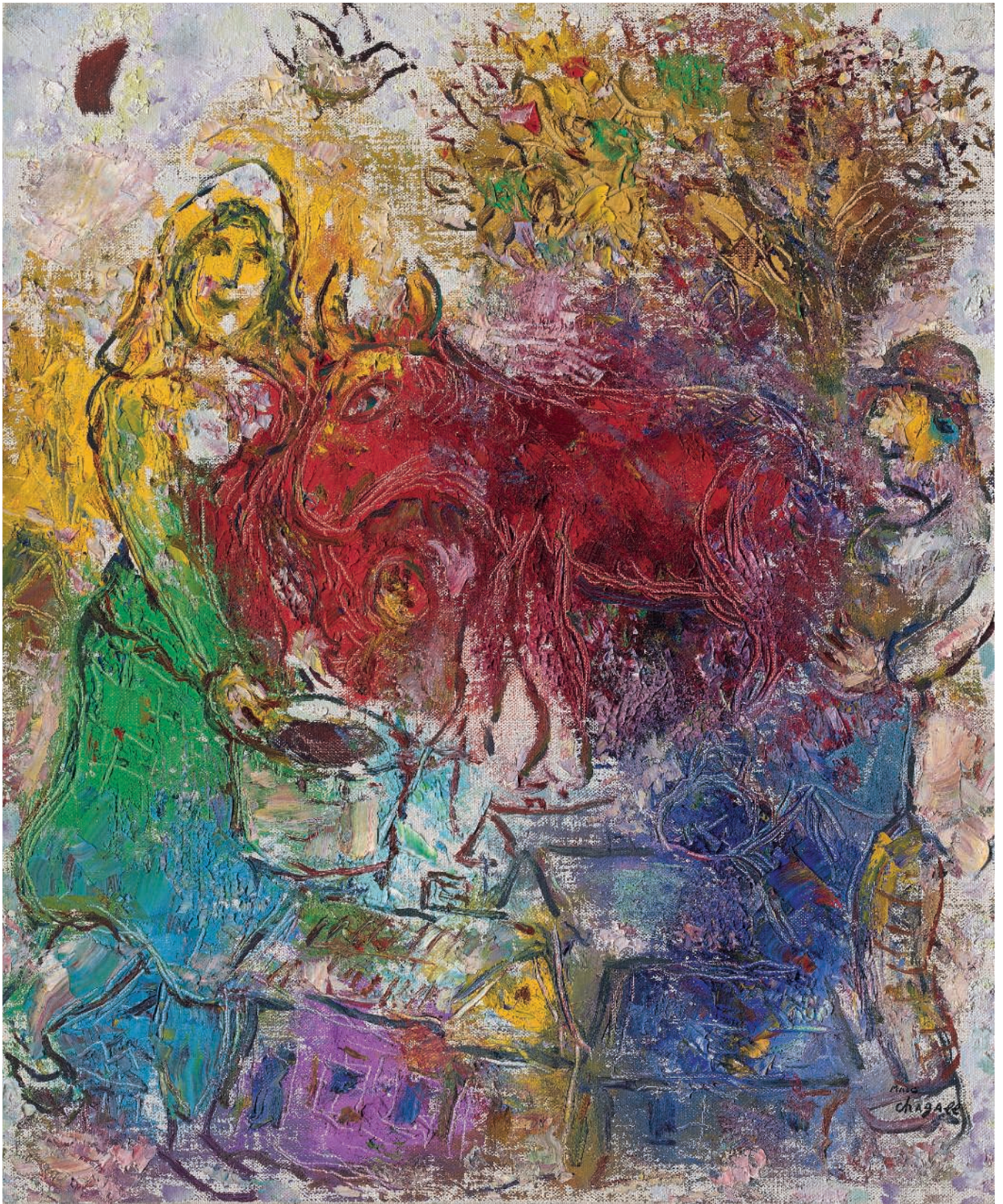
Painted in 1964, *Les Paysans, Paris* depicts an idyllic, pastoral scene. The farmer and his wife toil the land, surrounded by their precious farm animals that provide sustenance and the bouquet, referencing abundance, fecundity and romantic love, as is so often the central figure of Chagall's

work. The farming couple presented here can be assumed to be a motif representing the lovers, a strong motif within Chagall's visual lexicon, nearly always tracing back to his overwhelming first love, Bella Rosenfeld, who remained his muse even after her tragic death in 1944, and also, happiness recaptured with the stable second marriage he enjoyed with Valentina "Vava" Brodsky from 1952.

Whilst this scene is situated by title in Paris, the small houses and farm animals naturally bear resemblance to Chagall's earlier depictions of the little houses of Vitebsk, his home town and forever an echo in his landscapes. For Chagall, Vitebsk was the sacred place that he met his beloved Bella, whom he married in 1915. The ensuring events of the 20th Century meant that both his hometown and his beloved Bella were forever committed to his memory by the end of the 1940s, Bella having died in 1944 and Vitebsk having changed irrevocably as a result of two World Wars. As such, *Les Paysans, Paris* muses on Chagall's wonderful and wistful memories of the past, also infused with a happiness in the present as he looks back with joy in these memories.

Full of bursting colour, this canvas shows an interesting departure in the artist's approach, the blocks of strong colour correlating not directly to the figurative elements beneath, but operating independently of them. This serves to unite all elements of the composition in a rainbow spectrum of the landscape in all its abundance; the yellow of the sky and the harvest, the red of the animal and its warmth, it's blood, the purple of the houses, melding with the red into the flowers and light blue of the sky and the deep electric blue of night evoking Chagall's nocturnal scenes.

This sense of harmony with the landscape was embodied from Chagall's first experiences in Vitebsk and remained pertinent in his mind, appearing in his *oeuvre* throughout his entire career, as he remarked: "The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I have," Chagall explained (quoted in B. Harshav, (ed.), *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83).





PROPERTY OF A PRIVATE ENGLISH COLLECTOR

546

**EMILE-ANTOINE BOURDELLE
(1861-1929)**

La Vendangeuse

signed 'A. BOURDELLE' with cipher (on the left side); inscribed, numbered and stamped with the foundry mark '(c) By Bourdelle VAL SUANI CIRE PERDUE' (on the reverse edge)

bronze with green and brown patina

Height: 26¾ in. (68 cm.)

Conceived in 1912-1927

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Dina Vierny, Paris.

Acquired from the above and thence by descent to the present owner.



λ*547

REUVEN RUBIN (1893-1974)

Mother and Child with the Basket of Pomegranates

signed 'Rubin' and signed in Hebrew (lower left)
oil on canvas
36½ x 25¾ in. (92.5 x 65.3 cm.)

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

PROVENANCE:

Acquired by the present owner in 2007.

Carmela Rubin has confirmed the authenticity of this work.



*548

AUGUSTE RODIN (1840–1917)

Main droite no. 13, petit modèle

signed 'A. Rodin' (on the wrist)

bronze with brown patina

Height: 3 $\frac{3}{8}$ in. (8.5 cm.)

Conceived between 1885 and 1905; two bronzes cast by the Alexis Rudier Foundry between 1945 and 1948; ten examples cast by the Georges Rudier Foundry between 1953 and 1963; this example cast in 1962

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Musée Rodin, Paris.

Private collection, by whom acquired from the above in January 1963.

Anonymous sale, Sotheby's, London, 24 June 2014, lot 488.

Acquired at the above sale by the present owner.

LITERATURE:

Exh. cat., *Rodin, les mains, les chirurgiens*, Paris, 1983, no. 11, p. 36, (another cast 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 2013-4283B.

*549

AUGUSTE RODIN (1840-1917)

Main gauche no. 24, petit modèle

signed 'A. Rodin' and inscribed with foundry mark 'Alexis Rudier Fondateur Paris' (on the wrist)
bronze with brown and green patina
Height: 4¾ in. (12 cm.)
Conceived between 1880 and 1885; two bronzes cast by the Alexis Rudier Foundry between 1949 and 1952; ten examples cast by the Georges Rudier Foundry between 1955 and 1961; this example cast in 1952

£10,000-15,000
US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Musée Rodin, Paris.
Manuel Goa-Vidal, Paris, by whom acquired from the above in September 1952.
Mrs Wasserman, New York, and thence by descent; sale, Christie's, New York, 9 May 2000, lot 150.
Acquired at the above sale by the family of the present owner.

LITERATURE:

Exh. cat., *Rodin, les mains, les chirurgiens*, Paris, 1983, no. 5, p. 32 (plaster version 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 2018-5865B.



*550

AUGUSTE RODIN (1840-1917)

Main droite n. 27, petit modèle

signed 'A. Rodin' and inscribed with foundry mark 'G. Rudier Fond. Paris' (on the wrist)
bronze with brown patina
Height: 4¾ in. (11.8 cm.)
Conceived circa 1890; one bronze cast by the Alexis Rudier Foundry in 1949; and eleven examples cast by the Georges Rudier Foundry between 1960 and 1965; this example cast in 1962

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Musée Rodin, Paris.
Edgardo Acosta Gallery, California, by whom acquired from the above in 1963.
Private collection, U.S.A.
Anonymous sale, Sotheby's, New York, 16 February 1999, lot 97 (part lot).
Galerie Marcel Bernheim, Paris, by whom acquired at the above sale.
Anonymous sale, Christie's, New York, 9 May 2000, lot 151.
Acquired at the above sale by the family of the present owner.

LITERATURE:

Exh. cat., *Rodin, les mains, les chirurgiens*, Paris, 1983, no. 57, p. 35 (plaster version 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 2000-394B.





*551

HIPPOLYTE PETITJEAN (1854-1929)

Après le bain

signed and dated 'hipp. Petitjean 1917' (lower left)
oil on canvas
28 $\frac{7}{8}$ x 23 $\frac{1}{4}$ in. (73.5 x 59 cm.)
Painted in 1917

£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

Anonymous sale, Christie's, New York, 16 May 1990, lot 359.
Anonymous sale, Sotheby's, New York, 14 May 1998, lot 410.
Acquired at the above sale by the present owner.

EXHIBITED:

Mâcon, Musées des Mâcon, *Hippolyte Petitjean, 1854-1929*,
October 2015 - January 2016, p. 139 (illustrated).

Stéphane Kempa has confirmed the authenticity of this work.



552

JAN TOOROP (1858-1928)

Girl resting against a haystack

signed and dated 'J.T. Toorop 1904' (lower left)
oil on canvas
11¼ x 14⅞ in. (28.6 x 37.8 cm.)
Painted in 1904

£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Kunsthandel L.J. Kruger, The Hague.
F. Deurvorst-Vonk de Both, Ulft, before 1913.
Anonymous sale, Sotheby's, Amsterdam, 1 December 1997, lot 514.
Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Kunsthhaus, *Ausstellung*, November 1910, no. 17, p.1.



λ553

GUSTAVE CARIOT (1872-1950)

La famille

signed and dated 'G. Cariot 1904' (lower left)
oil on canvas
21½ x 25½ in. (53.7 x 65 cm.)
Painted in 1904

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

PROVENANCE:

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



λ554

GUSTAVE CARIOT (1872-1950)

Les toits rouges

signed and dated 'G. Cariot 1909' (lower right)
oil on canvas
21½ x 25½ in. (54.4 x 65 cm.)
Painted in 1909

£6,000-8,000
US\$7,900-10,000
€7,000-9,200

PROVENANCE:

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



PROPERTY FROM A PRIVATE GERMAN COLLECTION

555

HENRY MORET (1856-1913)

Paysage d'hiver vers Pont-Aven

signed 'Henry Moret 1909' (lower left)

oil on canvas

21 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (55.5 x 46.3 cm.)

Painted in 1909

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 9383), by whom acquired directly from the artist on 26 July 1910.

Acquired from the above in October 1942, and thence by descent to the present owner.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

556

AUGUSTE HERBIN (1882-1960)

Le bord du lac

signed 'herbin' (lower right)
oil on canvas
21 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in. (53.8 x 81 cm.)
Painted *circa* 1920-1925

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Galerie de l'Effort Moderne [Léonce Rosenberg], Paris.
Anonymous sale, Hôtel Drouot, Paris, 23 November 1997, lot 320.
Anonymous sale, Sotheby's, London, 29 June 1999, lot 271.
Acquired at the above sale by the present owner.



*557

PIERRE BONNARD (1867-1947)

Femme nue assise sur un divan

avec le cachet de l'atelier 'Bonnard' (en bas à gauche; Lugt 3886)
 huile sur toile
 20 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (53 x 65.3 cm.)
 Peint en 1905

£80,000-120,000
 US\$110,000-160,000
 €93,000-140,000

PROVENANCE:

Atelier de l'artiste.
 Collection particulière, Paris.

EXHIBITED:

Paris, *Salon d'Automne*, 1905.
 Paris, Galerie de Paris, *La cage aux fauves du Salon d'Automne 1905*,
 octobre-novembre 1965, no. 39.
 Sao Paulo, Museu de Arte Assis Chateaubriand, *Pierre Bonnard 1867-1947*, mars-avril 1972, no. 4 (illustré en couleurs).

LITERATURE:

J. et H. Dauberville, *Bonnard, catalogue raisonné de l'oeuvre peint*,
 Paris, 1992, vol. I, p. 325, no. 377 (illustré).

*'Nude Woman Seated on a Sofa'; with the
 atelier stamp lower left; oil on canvas.*



*558

HENRI MARTIN (1860-1943)

Petit garçon au bord du bassin du Jardin du Luxembourg à Paris

signed 'Henri Martin' (lower right)
oil on canvas
31 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (80.2 x 46 cm.)

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Kaplan Gallery, London, by July 1961.
Anonymous sale, Christie's, London, 22 June 2012, lot 183.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Kaplan Gallery, *Henri Martin*, July 1961, no. 34 (illustrated; titled 'L'Enfant au Col Marin').

Cyrille Martin confirmed the authenticity of this work.



*559

HENRI MARTIN (1860-1943)

Laboureur au fond d'une combe

signed 'Henri Martin' (lower right)
oil on canvas
21 $\frac{1}{8}$ x 37 $\frac{7}{8}$ in. (55 x 95 cm.)
Painted circa 1920

£30,000-50,000
US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Anonymous sale, Shinwa Art, Tokyo, 31 March 2007, lot 75.
Anonymous sale, Shinwa Art, Tokyo, 22 May 2010, lot 43.
Anonymous sale, Shinwa Art, Tokyo, 20 July 2013, lot 98.
Acquired at the above sale by the present owner.

Cyrille Martin confirmed the authenticity of this work in 2006.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

560

MAXIMILIEN LUCE (1858-1941)

Les quais et la Cathédrale, Auxerre

signed 'Luce' (lower right)
oil on canvas
15½ x 18½ in. (38.4 x 46.2 cm.)

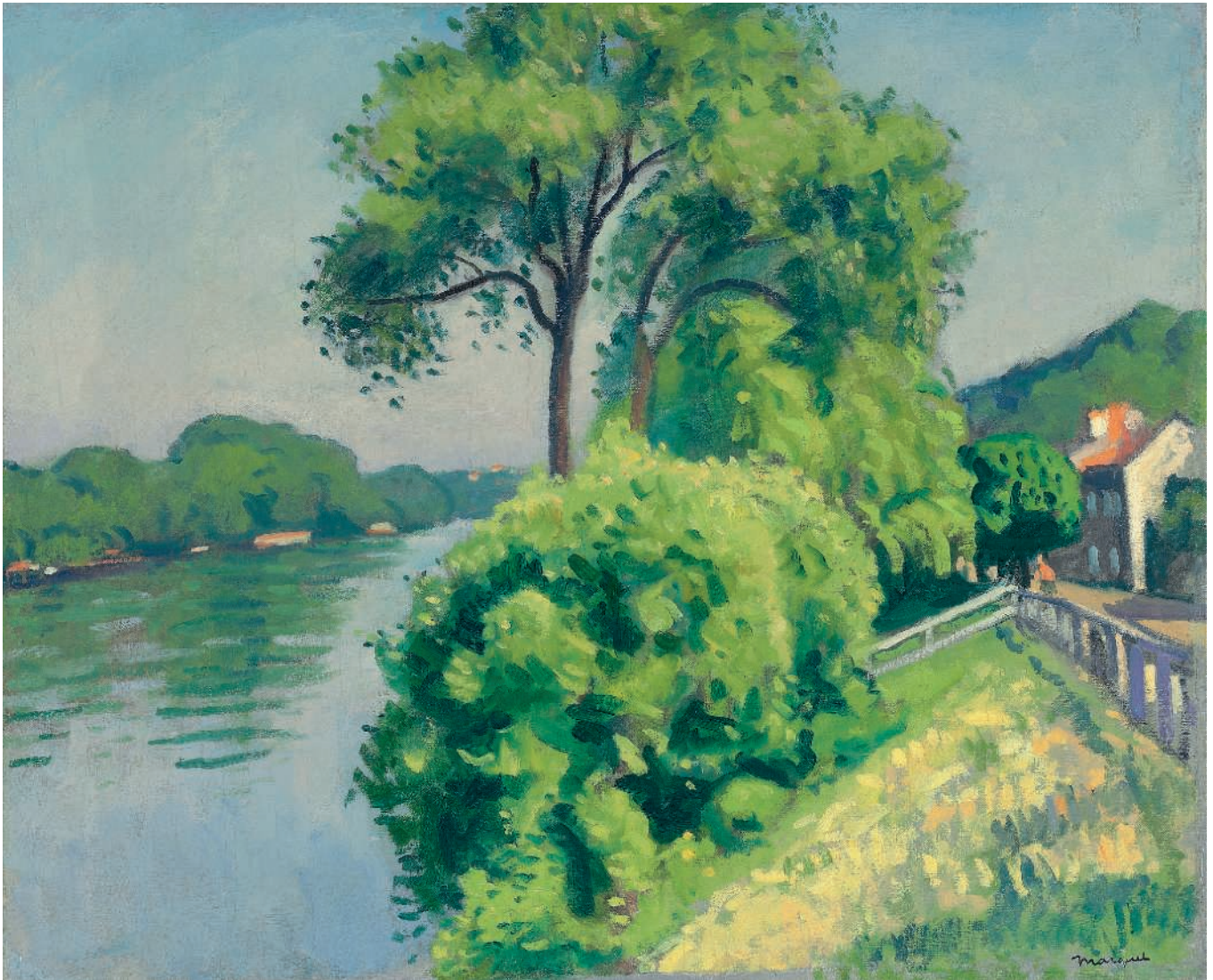
£18,000-25,000
US\$24,000-33,000
€21,000-29,000

PROVENANCE:

Galerie Vildrac, Paris.
Edgardo Acosta, Los Angeles.
Wally Findlay Galleries.
Acquired from the above; sale, Bonhams, New York, 11 May 2016, lot 10.
Private collection, Estonia.
Acquired from the above by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 1425, p. 352 (illustrated).



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*561

ALBERT MARQUET (1875-1947)

Le talus à La Frette

signed 'Marquet' (lower right)
oil on canvas
19¾ x 24 in. (50 x 61 cm.)
Painted in 1938-1939

£30,000-40,000
US\$40,000-53,000
€35,000-46,000

PROVENANCE:

Mme Albert Marquet, by descent from the artist on 14 June 1947.
M. Metthey, acquired from above through M. Ebstein in 1954.
Anonymous sale, Galerie Charpentier, 9-10 March, 1956, lot 54.
Anonymous sale, Paris, Galerie Charpentier, 18 June 1957, lot 192.
Galerie Knœdler, Paris, 1968.
Edward Bronfman, by whom acquired from above in April 1968.
Anonymous sale, Hôtel Drouot, 24 March 1985, lot 123.
Anonymous sale, Sotheby's, London, 26 June 1985, lot 271.
Acquired at the above sale by the father of 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 Albert Marquet Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



FROM THE DECEASED ESTATE OF MR H.G.TH.CRONE, TO BE SOLD TO BENEFIT THE CRONE HAVER DROEZE
FUND UNDER PROTECTION OF THE PRINS BERNHARD CULTUURFONDS, THE NETHERLANDS.

562

EUGÈNE BOUDIN (1824-1898)

Anvers Bateaux sur l'Escaut

signed, dated and inscribed 'E. Boudin. Anvers. 71' (lower right)
oil on panel
12¼ x 18¾ in. (31 x 46.6 cm.)
Painted in 1871

£35,000-45,000
US\$47,000-59,000
€41,000-52,000

PROVENANCE:

Gustave Cahen, Paris.
Galerie Serret-Fauveau, Paris.
Galerie Alfred Daber, Paris.
Galerie Jacques Dubourg, Paris.

EXHIBITED:

Paris, Ecole nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, 1899, no. 281.
Paris, Galerie Alfred Daber, *Peinture 1830-1940*, May - June 1962, no. 17 (illustrated pl. XVIII; titled 'Le Port d'Anvers').

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 682, p. 247 (illustrated).



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*563

EUGÈNE BOUDIN (1824-1898)

Portrieux. Le port à marée basse

signed 'E. Boudin.' (lower left), dated and titled 'Portrieux 28 octobre 73' (lower right)

oil on board laid on cradled panel

9½ x 11¼ in. (24 x 29.1 cm.)

Painted on 28 October 1873

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19 February 1910, lot 6.

Anonymous sale, Hôtel Drouot, Paris, 20 June 1928, lot 43.

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

LITERATURE:

G. Cahen, *Eugène Boudin, sa vie et son oeuvre*, Paris, 1900, p. 120 (illustrated).

R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 933, p. 333 (illustrated).



*564

EUGENE BOUDIN (1824-1898)

Paysage Breton

signed 'E. Boudin.' (lower right)
oil on panel
9 3/8 x 18 in. (23.8 x 45.5 cm.)
Painted circa 1867-1870

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 22 November 1987, no. 372.
Anonymous sale, Sotheby's, London, 30 November 1988, no. 262.
Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin*, Deuxième Supplément, Paris, 1993, no. 3894, p. 17. (illustrated).



565

EUGÈNE BOUDIN (1824-1898)

La Meuse à Dordrecht

signed twice, dated and inscribed 'E. Boudin 84 Dordrecht'
(lower right)
oil on canvas
26 x 35 $\frac{7}{8}$ in. (66 x 91 cm.)
Painted in 1884

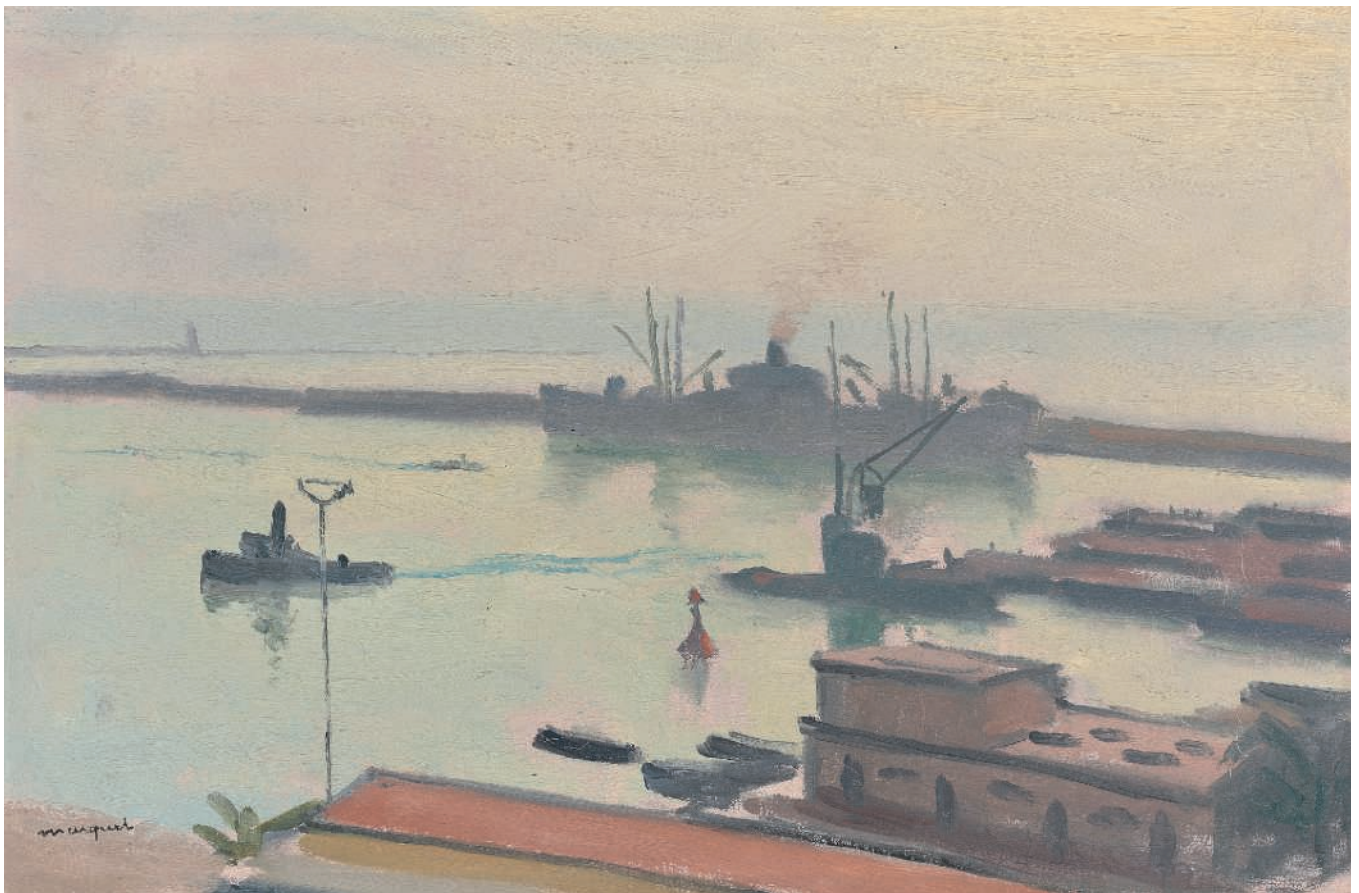
£70,000-100,000
US\$93,000-130,000
€81,000-120,000

PROVENANCE:

Galerie Allard et Noël, Paris.
Félix Gérard Fils, Paris.
Galerie Berheim-Jeune, Paris, acquired from the above on
15 November 1908.
Georges Petit, Paris, acquired from the above on 22 November 1909.
Private collection, Europe, acquired from the above and thence by
descent; sale, Sotheby's, New York, 5 November, 2004, lot 149.
Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin, Catalogue raisonné, de l'œuvre peint*, vol. II,
Paris, 1973, no. 1831, p. 206 (illustrated).



*566

ALBERT MARQUET (1875-1947)

Brume rose sur Alger

signed 'marquet' (lower left)
oil on canvas
10 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in. (27.2 x 41 cm.)
Painted circa 1944-1945

£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Madame Albert Marquet.
G. Pillement, acquired from the above in 1949.
Anonymous sale, Hôtel Drouot, Paris, 13 June 1994, lot 53.
Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Kunsthhaus Zurich, *Albert Marquet*, June - August 1948, no. 162; this exhibition later travelled to Paris, Musée d'Art Moderne, October - December 1948, no. 89.
Boreaux, Musée de Peinture, *Rétrospective des œuvres de A. Marquet*, May - June 1949, no. 44; .

LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet: L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-283, p. 242 (illustrated).



*567

ALBERT MARQUET (1875-1947)

Jour de brume, Alger

signed 'marquet' (lower left)
oil on canvas
13 x 16 $\frac{1}{8}$ in. (33 x 41 cm.)

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Sale, Hôtel Drouot, Paris, 29 March 1982, lot 27.
Sale, Hôtel Rameau, Versailles, 2 June 1982, lot 98.
Sale, Sotheby's, London, 24 March 1983, lot 231.
Sale, Hôtel des ventes, Enghien-les-Bains, 26 June 1983, lot 90.
Sale, Hôtel des ventes, Enghien-les-Bains, 25 November 1984, lot 85.
Sale, Hôtel Drouot, Paris, 20 June 1989, lot 154.
Sale, The Regency Hotel, New York, 12 November 1989, lot 49.
Sale, Sotheby's, New York, 21 February 2002, lot 48.
Acquired at the above sale by the present owner.

LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-219, p. 206 (illustrated).



■ λ*568

BERNARD BUFFET (1928-1999)

Pont sur la rivière

signed and dated 'Bernard Buffet 52' (upper left)
oil on canvas
51¼ x 63¾ in. (130.1 x 161.9 cm.)
Painted in 1952

£50,000-80,000
US\$66,000-110,000
€58,000-92,000

PROVENANCE:

Private collection, 1986.
Anonymous sale, Cheval Legers Encheres, Versailles,
18 December 2005, lot 93.
Acquired at the above sale by the present owner.

LITERATURE:

Y. Le Pichon, *Bernard Buffet, 1943-1961*, vol. I, Paris, 1986, p. 231,
no. 187 (illustrated p. 218).

This work is recorded in the Maurice Garnier Archives.



№569

MAURICE DE VLAMINCK (1876-1958)

Environs de Paris

signed 'Vlaminck' (lower right)
oil on canvas
25¾ x 32 in. (65.5 x 81.3 cm.)
Painted *circa* 1925

£60,000-80,000
US\$80,000-110,000
€70,000-92,000

PROVENANCE:

Leonore S. Gershwin, New York.
Metropolitan Museum of Art, New York, gifted by the above in 1993;
sale, Sotheby's, New York, 11 November 1999, lot 448.
Acquired at the above sale by the present owner.

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ570

GEN PAUL (1895-1975)

Le guitariste

signed 'Gen paul' (upper right)
oil on canvas
41¾ x 25½ in. (105 x 65 cm.)

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Anonymous sale, Dobiaschowsky Auktionen, Bern, 7 May 2010,
lot 537.

Acquired at the above sale by the present owner.

The Comité Gen Paul has confirmed the authenticity of
this work.



*571

RAOUL DUFY (1877-1953)

Dépiquage au ciel orageux

signed 'Raoul Dufy' (lower right)
oil on canvas
15 x 18 $\frac{1}{8}$ in. (38 x 46 cm.)
Painted in 1946

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Galerie Louis Carré, Paris.
Galerie de la Présidence, Paris.
Private collection, Switzerland, by whom acquired from the above.

EXHIBITED:

Paris, Galerie Charpentier, *Salon des Tuileries*, 1953, no. 76.
Knokke, Casino Communal, *Hommage à Raoul Dufy*, July - August 1954, no. 41.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1045 (illustrated p. 94).



λ*572

MOÏSE KISLING (1891-1953)

Nu assis à la draperie rouge

signed 'Kisling' (upper right)
oil on canvas
21¼ x 18⅞ in. (55 x 46 cm.)
Painted in 1920

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Hacker Gallery, New York, 1955.
Dr & Mrs Frederick Low; sale, Sotheby's, New York, 19 May 1978,
lot 359.
Anonymous sale, Sotheby's, New York, 12 November 1987, lot 402.
Acquired at the above sale by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling, 1891-1953*, vol. II, Turin, 1982, no. 24,
p. 297 (illustrated).



λ*573

MAURICE DE VLAMINCK (1876-1958)

Coquelicots et marguerites

signed 'Vlaminck' (lower left)
oil on canvas
18⅞ x 13 in. (46 x 33 cm.)

£30,000-50,000
US\$40,000-66,000
€35,000-58,000

PROVENANCE:

Galerie de l'Elysée [Alex Maguy], Paris.
Anonymous sale, Christie's, London, 19 March 1991, lot 127.
Acquired at the above sale by the present owner.

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

*574

RAOUL DUFY (1877-1953)

Saint-Paul de Vence

signed 'Raoul Dufy' (lower right)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted *circa* 1920

£150,000-250,000
US\$200,000-330,000
€180,000-290,000

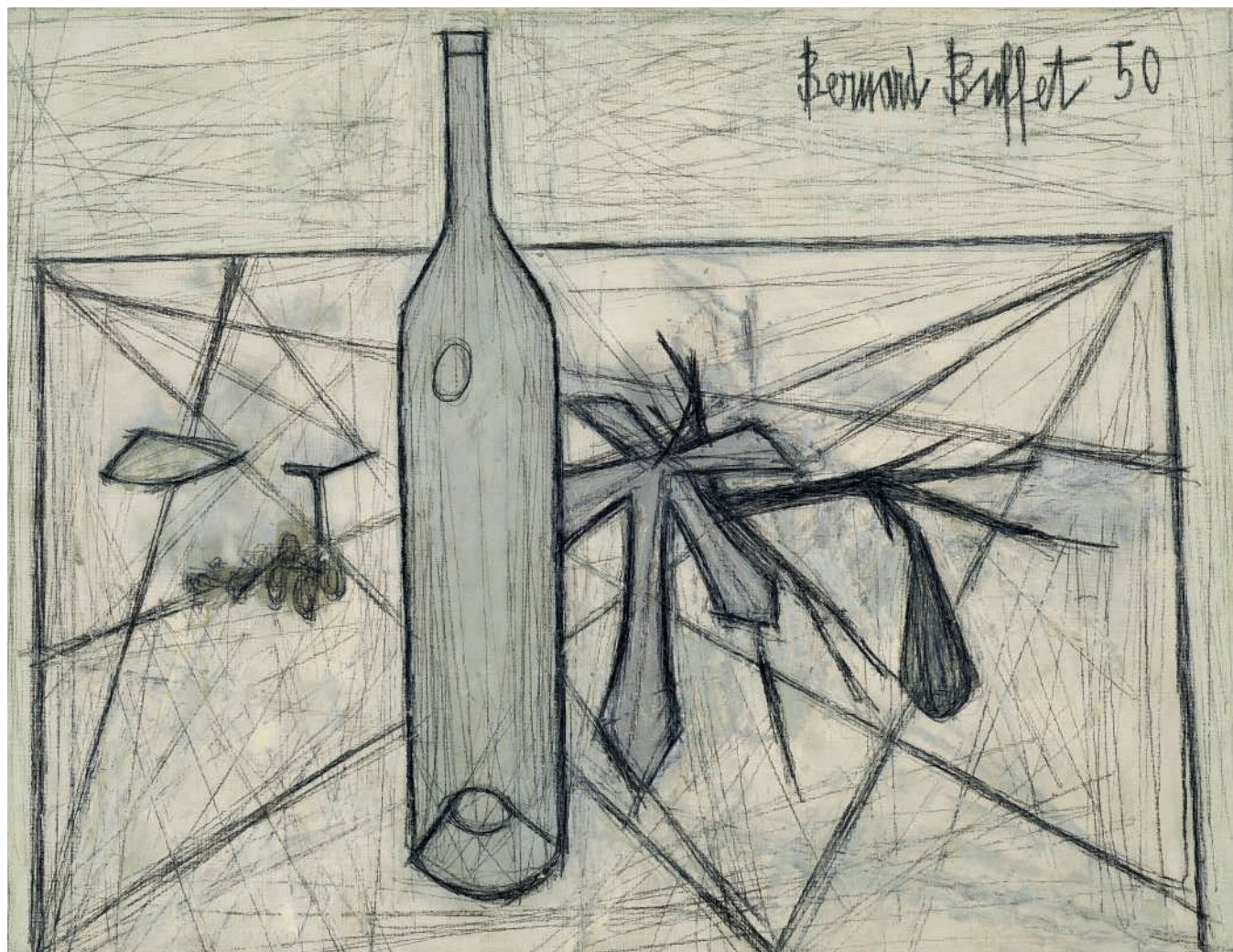
PROVENANCE:

Galerie van Leer, Paris.
Mr & Mrs John Boulton, Caracas, by whom
acquired from the above on 24 June 1926;
their sale, Christie's, London, 3 December 1965,
lot 10.
Galleria Gissi, Turin.
Anonymous sale, Finarte, Milan, 30 October
1996, lot 197.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. II, Geneva, 1973,
no. 559, p. 123 (illustrated).





λ*575

BERNARD BUFFET (1928-1999)

Bouteille et feuille de figuier

signed 'Bernard Buffet 50' (upper right)
oil and pencil on canvas
19½ x 25½ in. (50 x 65 cm.)
Painted in 1950

£35,000-55,000
US\$47,000-72,000
€41,000-63,000

PROVENANCE:

Galerie Drouant-David, Paris.
Private collection.
Anonymous sale, Freeman's, Philadelphia, 25 June 2006, lot 41.
Acquired by the present owner in 2007.

This work is recorded in the Maurice Garnier Archives.

λ576

ROBERT MARC
(1943-1999)

Untitled (9586)

oil on canvas
77½ x 38¼ in. (195 x 97 cm.)

£12,000-18,000
US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Estate of the artist.
Forum Gallery, New York.
Barry Friedman Ltd., New York.
Acquired from the above by the
present owner.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ577

GINO SEVERINI (1883-1966)

Donna con chitarra (Nudo e natura morta)

signed 'G. SEVERINI' (lower right)

oil on canvas

24 X 18 $\frac{7}{8}$ in. (61 x 45.5 cm.)

Painted in 1941-1942

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

Bondanini collection, Lausanne.

Anonymous sale, Galerie Fischer, Lucerne, 11 June 2009, lot 52.

Acquired at the above sale by the present owner.

EXHIBITED:

Rome, Museo delle Terme, *X Mostra del Sindacato Interprovinciale Fascista delle Belle Arti del Lazio*, 1942, no. 15.

Rome, Palazzo delle Esposizioni, *Espone alla IV Quadriennale Nazionale d'Arte*, 1943, no. 21.

LITERATURE:

D. Fonti, Gino Severini, *Catalogo ragionato*, Milan, 1988, no. 692, p. 483 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ578

ARNOLD TOPP (1887-1945)

Stilleben mit weisser Tasse und brennender Zigarette

signed and dated 'A.Topp 21' (lower right)

oil on canvas

11¾ x 16½ in. (30 x 41 cm.)

Painted in 1921

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

PROVENANCE:

Galerie Der Sturm [Herwarth Walden], Berlin.

Hedwig Sauerlandt, Brandenburg on the Havel.

Wilhelm Stolze, Brandenburg on the Havel, after 1950.

Anonymous sale, Ketterer, Munich, 3 December 2008, lot 253.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Galerie Der Sturm, 104. *Ausstellung der Galerie Sturm*, January 1922, no. 11.

Düsseldorf, Hause Leonhard Tietz AG, *Erste Internationale Kunstausstellung Düsseldorf*, May - July 1922, no. 394.

Berlin, Galerie Der Sturm, 115. *Ausstellung der Galerie Sturm*, January 1923, no. 121.

Brandenburg on the Havel, Kunsthalle Brennabor, *Das Wissen um die Kunst, Arnold Topp, Curt Ehrhardt, Liselott Specht-Büchting*, March - April, 2005.

LITERATURE:

R. Enders & T. Greifeld, *Arnold Topp, Ein Lebensbild*, Weimar, 2007, no. 21.Oe.5, p. 246 (illustrated).



λ*579

MARIE LAURENCIN (1883-1956)

La fillette aux rubans dans les cheveux

signed 'Marie Laurencin' (upper right)
oil on canvas
13 x 9½ in. (33 x 24.2 cm.)

£20,000-30,000
US\$27,000-40,000
€24,000-35,000

PROVENANCE:

Madame Sokolinski, Paris.
Anonymous sale, Sotheby's, London, 20 October 1999, lot 101.
Acquired at the above sale by the present owner.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre peint*, Paris, 1986, no 994, p. 412 (illustrated).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ580

MARIE LAURENCIN (1883–1956)

Trois jeunes filles

signed and dated 'Marie Laurencin 1939' (upper right)
oil on canvas
19¾ x 24⅞ in. (50 x 61.3 cm.)
Painted in 1939

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

James Vigevano Galleries, Los Angeles, by whom acquired directly from the artist; sale, Parke-Bernet Galleries, New York, 30 March 1949, lot 182.

Martha Jackson Gallery, New York.

Anonymous sale, Sotheby's, New York, 14 November 1990, lot 423.

Anonymous sale, Christie's, Los Angeles, 14 December 1999, lot 252.

Private collection, by whom acquired at the above sale; sale, Christie's, New York, 4 November 2004, lot 294.

Hilde Gerst, New York, by whom acquired at the above sale, and thence by descent.

Acquired by the present owner circa 2010.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. I, Tokyo, 1986, no. 731, p. 302 (illustrated).

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. II, Tokyo, 1999, no. 731, p. 132.



THE PROPERTY OF A DUTCH PRIVATE COLLECTION

581

EDOUARD VUILLARD (1868-1940)

Maisonnettes dans un enclos

stamped with the signature 'E. Vuillard' (Lugt 2497a; lower right)
oil on board laid down on cradled panel
10⅞ x 13¼ in. (26.5 x 33.5 cm.)
Painted in 1909

£25,000-35,000
US\$33,000-46,000
€29,000-40,000

PROVENANCE:

Artist's studio.
Sam Salz, New York.
Private collection, New York; sale, Sotheby's, New York,
18 November 1964, lot 59.

E. V. Thaw, Inc., New York.
Arthur Tooth & Sons, Ltd., London, 1965.
David Findlay, New York, 1968.
Galerie Hopkins-Thomas, Paris.
Private collection, Texas.
Noortman, Maastricht.
Acquired from the above by the present owner in 1997.

EXHIBITED:

London, Tooth & Sons, *Paris-Londres, a Collection of Pictures*,
April - May 1965, no. 23 (illustrated).

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-1,
p. 1023 (illustrated).

454

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

*582

ÉMILE BERNARD (1868-1941)

Nature morte aux figues et soleils

signed 'Émile Bernard' (lower centre)

oil on board

26¼ x 21⅞ in. (66.6 x 55 cm.)

Painted in 1929

£4,000-6,000

US\$5,300-7,900

€4,600-6,900

PROVENANCE:

Private collection, Switzerland, by whom acquired directly from the artist, and thence by descent.

Acquired from the above by the present owner.

LITERATURE:

J.-J. Luthi & A. Israël, *Émile Bernard, Sa vie, son oeuvre, catalogue raisonné*, Paris, 2014, no. 1427 (illustrated).

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

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue. In all circumstances EU and UK law takes precedence.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 give notice to 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 claims notified within 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 the **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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lots** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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

(ii) We 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: LOYGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) 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 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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:

carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 ♀ 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, 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(ii) 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual auctioneer and/or Christie's.

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 section 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	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. 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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◻

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◻ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◻ next to the **lot** number.

◻◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◻◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

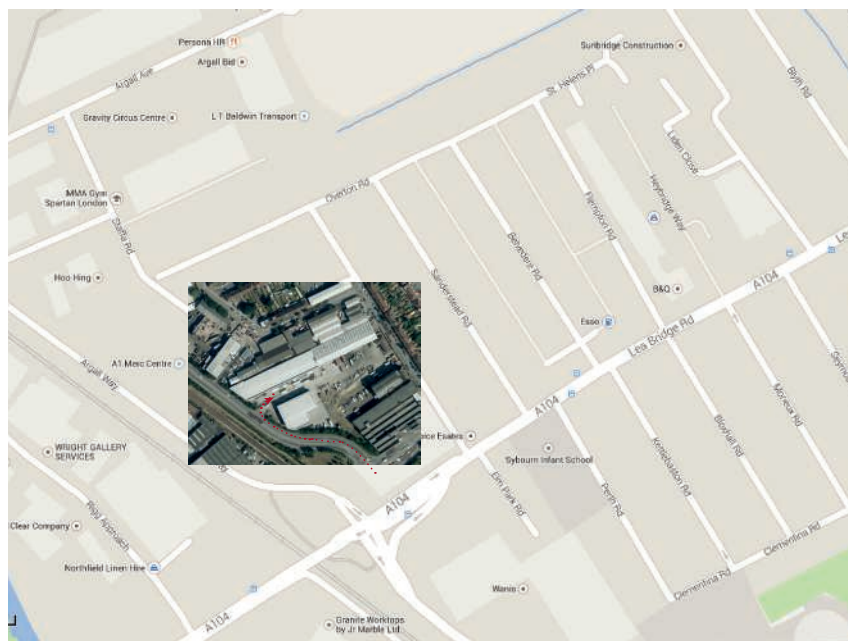
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's 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.



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ARISTIDE MAILLOL (1861-1944)

Eve à la pomme

signed 'Aristide. Maillol' (on the top of the base); inscribed with foundry mark 'Alexis. Rudier Fondateur Paris' (on the back of the base)

bronze with brown patina

Height: 23 ¼ in. (59 cm.)

Conceived in 1899; this example cast by Alexis Rudier during the artist's lifetime

£150,000 – 250,000

**HIDDEN TREASURES: IMPRESSIONIST & MODERN MASTERPIECES
FROM AN IMPORTANT PRIVATE COLLECTION**

London, 27 February 2019

VIEWING

21-27 February 2019

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



Property from a Private Collection, Dubai
 MARC CHAGALL (1887-1985)
La danse
 signed 'Marc Chagall' (lower right)
 gouache and pencil on paper laid down on cardboard
 19 ¾ x 23 ¾ in.
 Executed in 1928
 €600,000-800,000

ŒUVRES MODERNES SUR PAPIER

Paris, 28 March 2019

VIEWING

23-28 March 2019
 9, avenue Matignon
 75008 Paris

CONTACT

Antoine Lebouteiller
alebouteiller@christies.com
 +33 1 40 76 85 83

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CHRISTIE'S



EDGAR DEGAS (1834-1917)
Femme s'essuyant les cheveux
stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
28 1/8 x 24 3/8 in. (71.6 x 61.9 cm.)
Executed circa 1890-1895
£400,000 – 600,000

**HIDDEN TREASURES: IMPRESSIONIST & MODERN
MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION**

London, 27 February 2019

VIEWING

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CHRISTIE'S



HANS HARTUNG (1904-1989)

Untitled

oil on canvas

51 1/8 x 31 7/8 in. (130 x 81cm.)

Painted in 1965

£180,000 – 250,000

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 7 March 2019

VIEWING

2-6 March 2019
8 King Street
London SW1Y 6QT

CONTACT

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zklemme@christies.com
+44 (0)20 7389 2249

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Property of a Lady
RENÉ MAGRITTE (1898-1967)

La belle captive

signed 'Magritte' (upper right)
oil on canvas

15 1/8 x 21 7/8 in. (38.5 x 55.5 cm.)

Painted in 1931

£2,000,000 – 3,000,000

THE ART OF THE SURREAL EVENING SALE

London, 27 February 2019

VIEWING

21-27 February 2019
8 King Street
London SW1Y 6QT

CONTACT

Olivier Camu
ocamu@christies.com
+44 (0)20 7389 2450

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



HENRY MOORE (1898-1986)
Maquette for Three Standing Figures
bronze with brown patina
Height: 10 in. (25.5 cm.)
Conceived in 1952
\$100,000-150,000

**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, May 2019

VIEWING

May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sarah El-Tamer
sel-tamer@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



PABLO PICASSO (1881-1973)

Nu au filet et arlequin

signed, dated and numbered 'Picasso 16.6.70 II' (lower right); dated and numbered again '16.6.70. I' (on the reverse)

colored wax crayons and pencil on card

8 ¼ x 11 ½ in. (21 x 28.2 cm.)

Drawn on 16 June 1970

Price Realized: \$300,000

**INVITATION TO CONSIGN
IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALES**

New York, May 2019

VIEWING

May 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

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+1 212 636 2050

Allegra Bettini

abettini@christies.com

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CHRISTIE'S



EILEEN GRAY (1878-1976)
A Unique and Important Stool, 1932-1934
 painted mahogany, painted steel, upholstery, underside with label printed with artist's initials EG
 26 in. (66 cm.) high
 £100,000 – 150,000

MASTERPIECES OF DESIGN AND PHOTOGRAPHY

London, 6 March 2019

VIEWING

2-6 March 2019
 8 King Street
 London SW1Y 6QT

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CONTACT - PHOTOGRAPHS

Jude Hull
 jhull@christies.com
 +44 (0)20 7389 2315

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CHRISTIE'S



GIORGIO MORANDI (1890-1964)

Natura morta

oil on canvas

34 x 46 cm.

Executed in 1947

€500,000-700,000

MODERN AND CONTEMPORARY

Milan, 3-4 April 2019

VIEWING

29 March - 2 April 2019
Palazzo Clerici, Via Clerici 5
Milan

CONTACT

Renato Pennisi
rpennisi@christies.com
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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)

Baigneuses (Nymphe et Faune)

oil on canvas · 28 7/8 x 12 1/4 in. (73 x 59 cm.)

Sold to the SMK, the National Gallery of Denmark, through Christie's Private Sales

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service
for those looking to buy and sell privately.

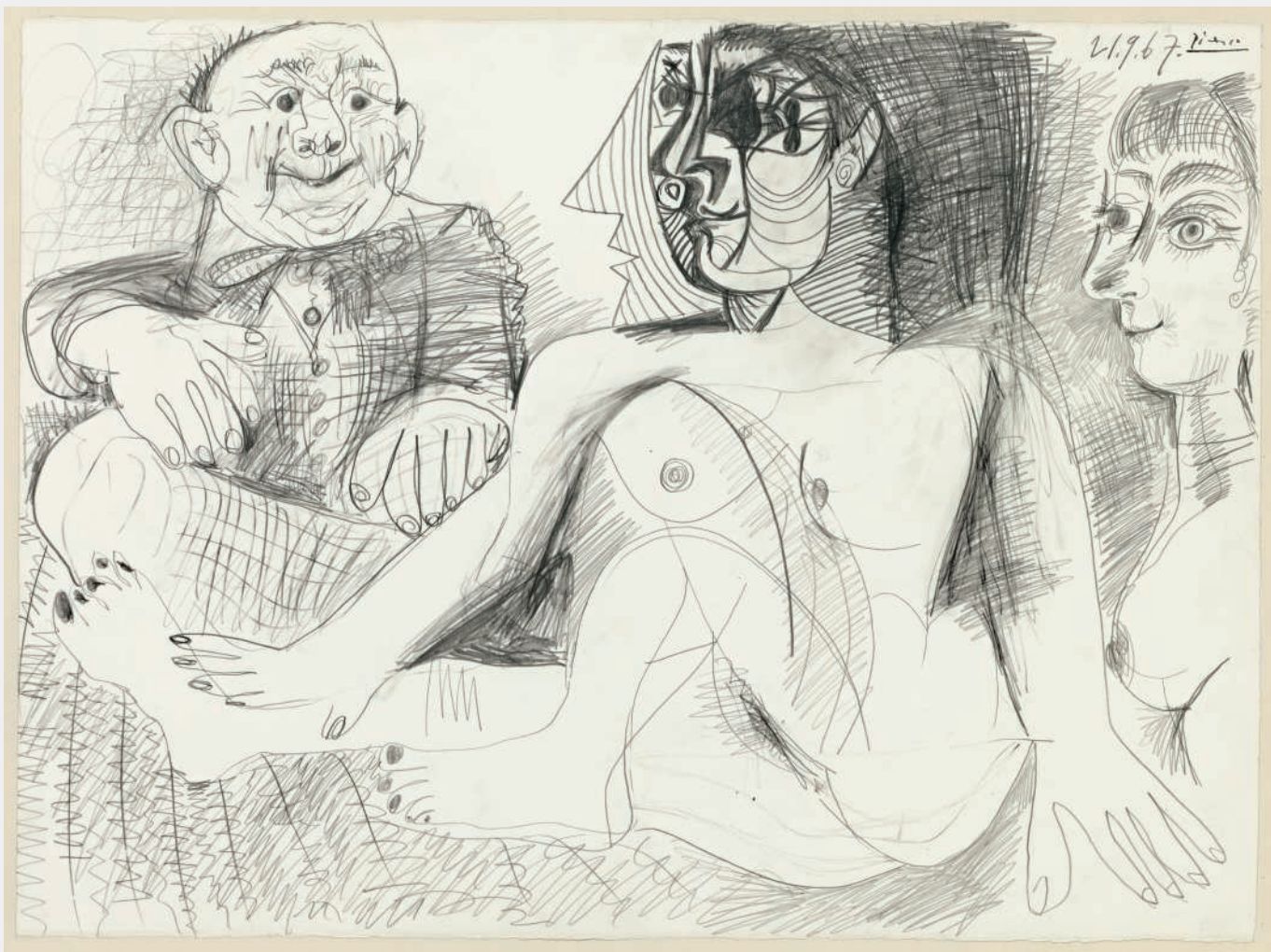
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CHRISTIE'S
PRIVATE SALES



Pablo Picasso, *Deux femmes et homme*, 1967, dessin au crayon, 56x76 cm. (Courtesy VITART S.A. Lugano)



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Art. Beauty. Provenance.

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

THURSDAY 28 FEBRUARY 2019
AT 10.30 AM (LOTS 201-336) AND
AT 2.00 PM (LOTS 401-582)

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

CODE NAME & SALE NUMBER: LEO-16932

CODE NAME & SALE NUMBER: NARDO-16933

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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16932/16933

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Fax (Important)	E-mail
<input type="radio"/> 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:

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