

20/  
21 CENTURY



CHRISTIE'S







# 20<sup>21</sup> CENTURY EVENING SALE

Tuesday, 28 February 2023, 2.00pm GMT  
8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

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

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### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **TWINS-21609**

Opposite: Lot 18, Gerhard Richter,  
*Abstraktes Bild (704-2)*, 1989 (detail)

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.

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With special thanks to Lorenzo Brunetti, Sarah Willis and Charles Capstick-Dale for their assistance researching the sale.



λ\*1

**MICHAELA YEARWOOD-DAN (B. 1994)**

*Love me nots*

signed, titled and dated "'Love me nots" Michaela Yearwood-Dan 2021' (on the reverse); signed and dated 'MICHAELA YEARWOOD-DAN '21' (on the stretcher)  
oil, acrylic, ink, embroidery and gold leaf on canvas  
78¾ x 59½in. (200 x 150cm.)  
Executed in 2021

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

**PROVENANCE:**

Tiwani Contemporary, London.

Acquired from the above by the present owner.







λ\*2

**CRISTINA BANBAN (B. 1987)**

*La Fatiga Que Me Das (You Exhaust Me)*

signed with the artist's initials 'CB' (lower right);

signed, titled and dated 'CRISTINA BANBAN 2019

'LA FATIGA QUE ME DAS' (on the reverse)

acrylic on canvas

59½ x 71in. (150.1 x 180.4cm.)

Painted in 2019

£50,000-70,000

US\$62,000-86,000

€57,000-79,000

**PROVENANCE:**

WOAW Gallery, Hong Kong.

Private Collection, Asia.

Acquired from the above by the present owner.

**EXHIBITED:**

Hong Kong, WOAW Gallery, *Cristina BanBan*, 2020.





λ\*3

**CAROLINE WALKER (B. 1982)**

*The Puppeteer*

signed, titled and dated "THE PUPPETEER"

Caroline Walker 2013' (on the reverse)

oil on linen

71 x 94 $\frac{3}{8}$ in. (180.2 x 239.8cm.)

Painted in 2013

£150,000-200,000

US\$190,000-250,000

€170,000-220,000

**PROVENANCE:**

ProjectB Gallery, Milan.

Acquired from the above by the present owner in 2013.

**EXHIBITED:**

Milan, ProjectB Gallery, *Glass to the Wall*, 2013.

**LITERATURE:**

M. Livingstone, J. Neal and M. Price, *Caroline Walker:*

*In Every Dream Home*, Wakefield 2013, pp. 13 and 69

(illustrated in colour, p. 68; installation view illustrated  
in colour, p. 78).





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ\*4

**EWA JUSZKIEWICZ (B. 1984)**

*Sisters*

signed, titled and dated 'Ewa Juskiewicz 2014 "Sisters"'  
(on the reverse)  
oil on canvas  
56 x 45¼in. (142.3 x 116.1cm.)  
Painted in 2014

£300,000-500,000  
US\$380,000-620,000  
€340,000-560,000

**PROVENANCE:**

lokal\_30, Warsaw.  
Acquired from the above by the present owner in 2015.

**EXHIBITED:**

Beijing, National Art Museum of China, *State of Life: Polish Contemporary Art within a Global Circumstance*, 2015.  
Bielsko-Biala, Galeria Bielska BWA, *Ewa Juskiewicz, The Descent Beckons*, 2015, p. 106 (illustrated in colour, p. 7; installation views illustrated in colour, pp. 88 and 105).

**LITERATURE:**

K. Beers, *100 Painters of Tomorrow*, London 2014.  
L. Qi, 'Polish modern art shows social changes over time', in *China Daily*, 16 June 2015 (illustrated in colour).  
Z. Krawiec, 'Upadek kusi' Ewy Juskiewicz w Galerii Bielskiej BWA', in *SZUM*, 17 September 2015 (installation view illustrated in colour).  
W. Rozdzinski, 'Faceless Women and Fungi - The Art of Ewa Juskiewicz', in *DailyArt Magazine*, 17 April 2018 (illustrated in colour).  
K. Zboralska, *101 Polish Contemporary Artists*, Warsaw 2019, p. 82 (illustrated in colour, p. 83).  
E. Troncy, 'Ewa Juskiewicz reappropriates old-master canvases', in *Numéro*, 5 May 2020, no. 23 (detail illustrated in colour; illustrated in colour).





LOOKING AT ME – WORKS FROM  
A DISTINGUISHED CONTEMPORARY COLLECTION

**\*5**

**LOUISE BONNET (B. 1970)**

*The Tear*

oil on canvas

52 x 50½ in. (132.2 x 127.2 cm.)

Painted in 2016

£150,000-250,000

US\$190,000-310,000

€170,000-280,000

**PROVENANCE:**

Nino Mier Gallery, Los Angeles.

Acquired from the above by the present owner in 2019.

**LITERATURE:**

'Three Paintings by Louise Bonnet', in *Racquet Magazine*,  
issue 12, Winter 2019/2020, p. 118 (illustrated in colour,  
p. 119).





**\*6**

**ROBERT NAVA (B. 1985)**

*Medusas Lightning*

signed, inscribed and dated "'Medusa Le Tough" Nava 18'  
(on the reverse)

oil and spray paint on canvas

67 x 67 $\frac{7}{8}$ in. (170.2 x 172.5cm.)

Executed in 2018

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

**PROVENANCE:**

Sorry We're Closed, Brussels.

Acquired from the above by the present owner in 2018.

**EXHIBITED:**

Brussels, Sorry We're Closed, *Robert Nava*, 2018.





λ\*7

**ADRIAN GHENIE (B. 1977)**

*Pie Fight Study*

signed and dated 'Ghenie 2012' (on the reverse)

oil on canvas

22¼ x 28⅞in. (56.4 x 73.2cm.)

Painted in 2012

£300,000-500,000

US\$380,000-620,000

€340,000-560,000

**PROVENANCE:**

Pace Gallery, New York.

Acquired from the above by the present owner in 2013.

**EXHIBITED:**

New York, Pace Gallery, *Adrian Ghenie New Paintings*, 2013, pp. 26 and 41, no. 23 (illustrated in colour, p. 27).

**LITERATURE:**

J. Judin (ed.), *Adrian Ghenie*, Ostfildern 2014 (illustrated in colour, p. 127).





PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

λ\*8

**CLAIRE TABOURET (B. 1981)**

*Les débutantes (blanc lunaire)*  
(*The debutantes (moon white)*)

signed, titled, inscribed and dated 'C. TABOURET LES  
DÉBUTANTES 1 BLANC LUNAIRE 2014' (on the reverse)

acrylic on canvas

90½ x 129⅞ in. (230 x 330 cm.)

Painted in 2014

£250,000-350,000

US\$310,000-430,000

€290,000-390,000

**PROVENANCE:**

Galerie Bugada & Cargnel, Paris.

Acquired from the above by the present owner in 2014.

**EXHIBITED:**

Paris, Galerie Bugada & Cargnel, *Claire Tabouret*,  
'*Les Débutantes*', 2014-2015 (illustrated in colour, p. 7).

**LITERATURE:**

H. Celdrán, 'Enigmáticas pinturas de chicas jóvenes en  
bailes de debutantes', in *20 minutos*, 20 December 2014  
(detail illustrated in colour).

C. Tabouret, 'Claire Tabouret in Her Own (English) Words',  
in *The Excellent People*, December 2014 (studio view  
illustrated in colour, p. 71).

A. Diatkine, 'Claire Tabouret, reine des "Débutantes"', in  
*Libération*, 21 January 2015 (illustrated in colour, p. 23).

M. Ouvrard, 'Claire Tabouret – Artiste Peintre', in *Encore*,  
26 January 2015 (installation view illustrated in colour).



THE CURATOR'S EYE:  
PROPERTY FROM A PRIVATE GERMAN COLLECTION

**\*9**

**LIU YE (B. 1964)**

*The Goddess*

signed, titled and dated 'The Goddess 2018 YE'; signed  
and titled in Chinese 'The Goddess Ye' (on the reverse)  
acrylic on canvas  
23 $\frac{5}{8}$  x 17 $\frac{3}{4}$ in. (60.1 x 45cm.)  
Painted in 2018

£800,000-1,200,000  
US\$990,000-1,500,000  
€900,000-1,300,000

**PROVENANCE:**

Acquired directly from the artist by the present owner  
in 2018.

**EXHIBITED:**

Shanghai, Prada Rong Zhai, *Storytelling: Liu Ye*, 2018-2020,  
p. 28 (illustrated in colour, p. 29). This exhibition  
later travelled to Milan, Fondazione Prada.

**LITERATURE:**

F. Tenaglia, 'Quiet Life: Liu Ye', in *Mousse Magazine*, issue  
67, Spring 2019, p. 165 (illustrated in colour, p. 164).  
A. Premoli, 'Fiori, libri e femmine d'acciaio. Liu Ye in mostra  
a Milano', in *Artribune*, 1 February 2020 (illustrated in  
colour).





λ\*10

**TRACEY EMIN (B. 1963)**

*I told you don't try to find me*

titled 'I told you don't try to find me' (upper centre)

acrylic on canvas

80 x 110in. (203.2 x 279.5cm.)

Painted in 2007

£500,000-700,000

US\$620,000-860,000

€570,000-790,000

**PROVENANCE:**

Gagosian Gallery, London.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Beverly Hills, Gagosian Gallery, *Tracey Emin: You Left Me Breathing*, 2007, no. 16 (illustrated in colour, unpagged; titled 'I told you not to try and find me').

Edinburgh, Scottish National Gallery of Modern Art, *Tracey Emin 20 Years*, 2008-2009, p. 149, no. 61 (illustrated in colour, p. 129; titled 'I Told You Not to Try and Find Me').

This exhibition later travelled to Malaga, Centro de Arte Contemporáneo de Málaga and Bern, Kunstmuseum Bern.

**LITERATURE:**

T. Emin, 'My Life In A Column', in *The Independent*, 9 Nov 2007 (installation view illustrated in colour, pp. 8-9).

J. Jones, *Tracey Emin: Works 2007-2017*, New York 2017, p. 376 (illustrated in colour, p. 59; installation view illustrated in colour, p. 66; titled 'I told you not to try and find me').





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ11

**LUCIAN FREUD (1922-2011)**

*Scillonian Beachscape*

oil on canvas

20¼ x 30½in. (51.5 x 76.5cm.)

Painted in 1945-1946

£3,500,000-5,500,000

US\$4,400,000-6,800,000

€4,000,000-6,200,000

**PROVENANCE:**

Lefevre Gallery, London.

Collection of Fritz Hess, London.

Anon. sale, Sotheby's London, 20 November 1974, lot 186.

Private Collection, London.

James Kirkman, London.

Collection of Simon Sainsbury, London.

Thence by descent to the present owner.

**EXHIBITED:**

London, Lefevre Gallery, *Recent Paintings by Ben Nicholson, Graham Sutherland and Francis Bacon, Robert Colquhoun, John Craxton, Lucian Freud, Robert MacBryde, Julian Trevelyan*, 1946, p. 3, no. 31.

London, St George's Gallery, *The New Generation: British Artists*, 1947, no. 11.

Venice, XXVII Biennale Internazionale dell'Arte - British Pavilion, *Exhibition of works by Nicholson, Bacon, Freud*, 1954, no. 69.

London, Hayward Gallery, *Lucian Freud*, 1974, no. 33 (illustrated, p. 44). This exhibition later travelled to Bristol, Bristol City Art Gallery; Birmingham, Birmingham City Museum and Art Gallery and Leeds, Leeds City Museum and Art Gallery.

**LITERATURE:**

M. Collis, 'The New Men', in *The Observer*, 11 May 1947, p. 2.  
B. Bernard and D. Birdsall (eds.), *Lucian Freud*, London 1996, p. 352, no. 53 (illustrated in colour, p. 81).

C. Gibbs, 'A Search for Beauty', in *Simon Sainsbury Bequest to Tate and the National Gallery*, London 2008, p. 16.

M. Gayford, *Lucian Freud*, vol. 1, London 2018, p. 323 (illustrated in colour, p. 124).

G. Aloï, *Lucian Freud: Herbarium*, London 2019 (illustrated in colour, pp. 80-81).

W. Feaver, *The Lives of Lucian Freud: Youth 1922-68*, London 2019, pp. 215, 216 and 261.

M. Gayford, *Lucian Freud*, London 2022, p. 608 (illustrated in colour, p. 124).

D. Dawson and M. Gayford, *Love Lucian: The Letters of Lucian Freud 1939-1954*, London 2022, pp. 225 and 269.

R. Lindsay, 'Lucian Freud Herbarium by Giovanni Aloï', in *Hortus*, Summer 2022, no. 142.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ12

**LUCIAN FREUD (1922-2011)**

*Garden from the Window*

oil on canvas

28½ x 24½ in. (71.4 x 61.4 cm.)

Painted in 2002

£2,500,000-3,500,000

US\$3,100,000-4,300,000

€2,900,000-3,900,000

**PROVENANCE:**

Acquavella Galleries, New York.

Private Collection.

Collection of Simon Sainsbury, London.

Thence by descent to the present owner.

**EXHIBITED:**

London, Tate Britain, *Art of the Garden*, 2004, pp. 94 and 245, no. 58 (illustrated in colour, p. 129).

**LITERATURE:**

K. Bradley-Hole, *Lost Gardens of England: From the Archives of Country Life*, London 2004, p. 110.

R. Lane Fox, 'Gardens in a bigger picture', in *Financial Times*, 3 July 2004.

P. Campbell, 'At Tate Britain: gardens', in *London Review of Books*, vol. 26, no. 13, 8 July 2004, p. 13.

M. Holborn (ed.), *Lucian Freud 1996-2005*, London 2005, pp. 130 and 179, no. 75 (illustrated in colour, p. 131).

S. Smee, *Lucian Freud*, Cologne 2007, p. 91.

C. Gibbs, 'A Search for Beauty', in *Simon Sainsbury Bequest to Tate and the National Gallery*, London 2008, p. 17.

M. Gayford, *Man with a Blue Scarf*, London 2010, p. 38 (illustrated in colour, p. 39).

S. Smee, *Lucian Freud, 1922-2011. Beholding the Animal*, Cologne 2012, p. 91.

M. Gayford, *Lucian Freud*, vol. 2, London 2018, pp. 221 and 298 (illustrated in colour with incorrect dimensions, p. 258).

G. Aloï, *Lucian Freud: Herbarium*, London 2019, p. 164 (illustrated in colour with incorrect dimensions, p. 165).

W. Feaver, *The Lives of Lucian Freud: Fame 1968-2011*, London 2020, p. 448 (incorrectly titled 'Buddleia').

M. Gayford, *Lucian Freud*, London 2022, p. 616 (illustrated in colour with incorrect dimensions, p. 570).

*Lucian Freud: Plant Portraits*, exh. cat., London, Garden Museum, 2022-2023, p. 13.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*13

**FRANK AUERBACH (B. 1931)**

*Catherine Lampert Seated II*

oil on canvas

22 x 20½ in. (56 x 51 cm.)

Painted in 1991

£500,000-700,000

US\$620,000-860,000

€570,000-790,000

**PROVENANCE:**

Private Collection, London (acquired directly from the artist).

Anon. sale, Christie's London, 23 June 2005, lot 23.

Richard Green Gallery, London.

Acquired from the above by the present owner in 2015.

**EXHIBITED:**

Jerusalem, The Israel Museum, *British Figurative Painting of the 20th Century*, 1992-1993, p. 28, no. 18 (illustrated in colour, p. 27; incorrectly titled 'Portrait of Catherine Lampert II').

Mexico City, Museo de Arte Moderno, *La Mirada Fuerte: Pintura figurativa de Londres*, 2000, no. 64 (illustrated, p. 85). This exhibition later travelled to Monterrey, Museo de Monterrey.

**LITERATURE:**

W. Feaver, *Frank Auerbach*, New York 2009, no. 668 (illustrated in colour, p. 315; titled 'Catherine Lampert Seated').

W. Feaver, *Frank Auerbach*, New York 2022, no. 668 (illustrated in colour, p. 357; titled 'Catherine Lampert Seated').





AN IMPORTANT GIACOMETTI  
FROM THE COLLECTION OF THE LATE JOHN CRAXTON, R.A.

14

**ALBERTO GIACOMETTI (1901-1966)**

*Chandelier for Peter Watson*

bronze with golden brown patina

Height: 52¾ in. (134 cm.)

Width: 60⅝ in. (153.5 cm.)

Conceived in 1946-1947; cast *circa* 1947-1949;

this work is unique

£1,500,000-2,500,000

US\$1,900,000-3,100,000

€1,700,000-2,800,000

**PROVENANCE:**

Peter Watson, Paris & London, by whom commissioned directly from the artist for the Horizon magazine office, London.

(Probably) Cyril Connolly, London.

Elizabeth Denton, London, *circa* 1965.

John Craxton, R.A., London, by whom acquired from the above in the late 1960s, and thence by descent.

**EXHIBITED:**

Holt, *Holt Festival: Craxton-Picasso Exhibition*, July 2022.

The Alberto Giacometti Database, no. 4333.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*15**

**ALBERTO GIACOMETTI (1901-1966)**

*Femme debout*

bronze with brown patina

Height: 16¼ in. (41.1 cm.)

Conceived in 1956; cast *circa* 1961 in an edition of six

£1,500,000-2,500,000

US\$1,900,000-3,100,000

€1,700,000-2,800,000

**PROVENANCE:**

Private collection, Chiavenna, a gift from the artist,  
and thence by descent to the present owner.

**EXHIBITED:**

Rovereto, Museo di Arte Moderna e Contemporanea di  
Trento e Rovereto, on loan from 2007 until July 2021.

**LITERATURE:**

F. Monteforte, 'Alberto Giacometti: un uomo di confine e  
il legame con la sua terra d'origine,' in M. Facchinetti, ed.,  
*Alberto Giacometti: Il genio che si manifesta attraverso l'arte*,  
Zurich, 2011, pp. XXV-XXVI.

The Alberto Giacometti Database, no. 4327.







PROPERTY OF A GENTLEMAN

♦λ\*16

**PABLO PICASSO (1881-1973)**

*Femme dans un rocking-chair (Jacqueline)*

signed 'Picasso' (centre left); indistinctly dated '25.3.56'  
(on the reverse)

oil on canvas

76 x 51¼ in. (194.5 x 130.1 cm.)

Painted at *La Californie* on 25 March 1956

£15,000,000-20,000,000

US\$19,000,000-25,000,000

€17,000,000-22,000,000

**PROVENANCE:**

Galerie Louise Leiris [Daniel-Henry Kahnweiler], Paris,  
until at least 1958.

Private collection, United States, by whom acquired from  
the above, and thence by descent; sale, Christie's, London,  
6 February 2007, lot 44.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Louise Leiris, *Picasso Peintures 1955-1956*,  
March - April 1957, no. 19.

New York, The Museum of Modern Art, *Picasso: 75th  
Anniversary Exhibition*, May - September 1957, p. 112  
(illustrated); this exhibition later travelled to Chicago, Art  
Institute of Chicago, October - December 1957.

Philadelphia, Philadelphia Museum of Art, *Picasso, A Loan  
Exhibition of his Paintings, Drawings, Sculptures, Ceramics,  
Prints and Illustrated Books*, January - February 1958,  
no. 258 (illustrated).

**LITERATURE:**

C. Zervos, *Pablo Picasso*, vol. 17, *Oeuvres de 1956 à 1957*,  
Paris, 1966, no. 49 (illustrated pl. 19).

K. Gallwitz, *Picasso at 90: The Late Work*, Geneva, 1971,  
no. 115, p. 85 (illustrated).

K. Gallwitz, *Picasso: The Heroic Years*, New York, 1985,  
no. 115, p. 85 (illustrated).







°♦λ\*17

**CECILY BROWN (B. 1969)**

*Make it Rain*

signed and dated 'Cecily Brown 2014' (on the reverse)

oil on linen

96⅞ x 103in. (246.7 x 261.7cm.)

Painted in 2014

£3,500,000-5,500,000

US\$4,400,000-6,800,000

€4,000,000-6,200,000

**PROVENANCE:**

Gagosian Gallery, Paris.

Acquired from the above by the present owner in 2014.

**EXHIBITED:**

Paris, Gagosian Gallery, *Cecily Brown*, 2014 (detail illustrated in colour, unpagged; illustrated in colour, unpagged).





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ\*18

**GERHARD RICHTER (B. 1932)**

*Abstraktes Bild (704-2)*

signed, numbered and dated '704-2 Richter 1989'

(on the reverse)

oil on canvas

28¾ x 24½in. (72 x 62.2cm.)

Painted in 1989

£2,500,000-3,500,000

US\$3,100,000-4,300,000

€2,900,000-3,900,000

**PROVENANCE:**

Galerie Fred Jahn, Munich.

Private Collection, Munich.

Barbara Mathes Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Munich, Galerie Jahn und Fusban, *Gerhard Richter*.

*Fotoeditionen, Aquarelle und Bilder*, 1991.

New York, Barbara Mathes Gallery, *Gerhard Richter*:

*Paintings from the 1980s*, 2002.

**LITERATURE:**

Kunst- und Ausstellungshalle der Bundesrepublik

Deutschland (ed.), *Gerhard Richter, Werkübersicht/*

*Catalogue Raisonné: 1962-1993, volume III*, Ostfildern 1993,

p. 187, no. 704-2 (illustrated in colour, unpagged).

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné, Nos.*

*652-1-805-6, 1988-1994, Vol. IV*, Ostfildern 2015, no. 704-2

(illustrated in colour, p. 259).





TWO MASTERPIECES BY GEORG BASELITZ  
FROM THE HESS ART COLLECTION

01\*19

**GEORG BASELITZ (B. 1938)**

*Frau Paganismus (Mrs Paganism)*

incised with the artist's initials and date 'G.B. 28.II.94'  
(lower inside right arm)

Ayous wood and synthetic resin

sculpture: 85% x 51% x 26%in. (215 x 132 x 68cm.)

base: 15 x 68% x 68%in. (38.1 x 174.6 x 173.7cm.)

Executed in 1994

£4,000,000-6,000,000

US\$5,000,000-7,400,000

€4,500,000-6,700,000

**PROVENANCE:**

Anthony d'Offay Gallery, London.

Acquired from the above by the present owner in 1994.

**EXHIBITED:**

London, Anthony d'Offay Gallery, *Frau Paganismus*, 1994, pp. 8-10, 27 and 45 (studio view illustrated, p. 3; illustrated in colour, pp. 29, 31 and 33; details illustrated, pp. 30 and 32; studio view illustrated in colour, p. 44).

London, Anthony d'Offay Gallery, *Sculpture*, 1995, p. 111, no. 4 (unpaged, illustrated in colour).

New York, Solomon R. Guggenheim Museum, *Georg Baselitz*, 1995, pp. 118 and 273, no. 111 (studio view illustrated in colour, p. 116; illustrated in colour, p. 117). This exhibition later travelled to Los Angeles County Museum of Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Berlin, Nationalgalerie, Staatliche Museen zu Berlin, Preussischer Kulturbesitz. Luxembourg, Casino Luxembourg, Forum d'art contemporain, *New Works from the Hess Collection*, 1998, p. 8 (illustrated in colour, p. 9).

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Georg Baselitz en la Colección Hess*, 2003-2004, pp. 48 and 58 (detail illustrated in colour on the front and back cover; studio view illustrated in colour, p. 51; illustrated in colour, pp. 59-61). This exhibition later travelled to Bern, Kunstmuseum Bern.

Lausanne, Fondation de l'Hermitage, *Baselitz, une seule passion, la peinture*, 2006, pp. 138 and 166, no. 71 (illustrated in colour, pp. 91 and 139).

Lugano, Museo d'Arte Moderna, *Georg Baselitz*, 2007, no. 84 (unpaged, illustrated in colour).

Paris, Musée D'Art Moderne de la Ville de Paris, *Baselitz-Sculpteur*, 2011-2012, pp. 126 and 167, no. 30 (illustrated in colour, pp. 119 and 127; studio view illustrated in colour, p. 166).

**LITERATURE:**

D. Kuspit, 'Goth to Dance', in *Artforum International*, Summer 1995 (illustrated in colour, p. 78).

E. Darragon, *Baselitz à Paris*, exh. cat., Paris, Musée d'Art moderne de la Ville de Paris, 1996 (illustrated, p. 33).

*Baselitz*, exh. cat., Bologna, Galleria d'Arte Moderna di Bologna, 1997 (studio view illustrated in colour, p. 131).

*Georg Baselitz: Portraits of Elke*, exh. cat., Fort Worth, Modern Art Museum of Fort Worth, 1997-1999, p. 25 (titled 'Mrs. Paganismus', illustrated in colour, p. 26).

E. Darragon, 'Baselitz avec sculpture', in *De la sculpture au XXe siècle*, Grenoble 2001, p. 130 (illustrated in colour, p. 126).

L. Cuénoud (ed.), *Georg Baselitz Works from the Hess Collection*, Bern 2003, pp. 4, 48 and 58 (detail illustrated in colour on the front and back cover; studio view illustrated in colour, p. 51; illustrated in colour, pp. 59-61; translated 'Pagan woman').

*Hess Art Collection*, Ostfildern 2009, p. 50 (studio view illustrated in colour, p. 55).

C. Kraus (ed.), *Georg Baselitz: Skulpturen / Sculptures, Catalogue Raisonné of the Sculptures*, Berlin 2009, no. 48 (illustrated in colour, pp. 170-171).

T. Jean (ed.), 'Baselitz sculpteur au musée d'Art moderne de la Ville de Paris', in *BeauxArts*, 2011, p. 23 (illustrated in colour, p. 22).

B. Vasseur (ed.), *Georg Baselitz*, Paris 2011, p. 36 (illustrated in colour, p. 37).

R. Calvocoressi (ed.), *Georg Baselitz*, London 2021, pp. 280 and 291 (illustrated in colour, p. 290).





TWO MASTERPIECES BY GEORG BASELITZ  
FROM THE HESS ART COLLECTION

°λ\*20

**GEORG BASELITZ (B. 1938)**

*Elke I*

signed and dated 'G. Baselitz 1975' (lower right);  
signed, titled, inscribed and dated 'Elke 1 G baselitz 1975  
Derneburg' (on the overlap); signed, titled, inscribed and  
dated '1975 Derneburg G Baselitz Elke 1' (on the reverse)  
oil on canvas

63¾ x 51½in. (162 x 130cm.)

Painted in 1975

£2,500,000-3,500,000

US\$3,100,000-4,300,000

€2,900,000-3,900,000

**PROVENANCE:**

Acquired directly from the artist by the present owner  
in 1976.

**EXHIBITED:**

Bern, Kunsthalle Bern, *Bilder einer Ausstellung*, 1979, no. 1,  
p. 6 (illustrated, p. 3).

Fort Worth, Modern Art Museum of Fort Worth, *Georg  
Baselitz: Portraits of Elke*, 1997-1999, pp. 44 and 120, no. 6  
(illustrated in colour, p. 45). This exhibition later travelled  
to Raleigh, North Carolina Museum of Art; Pittsburgh,  
Carnegie Museum of Art and Monterrey, Museo de Arte  
Contemporáneo de Monterrey.

Las Palmas de Gran Canaria, Centro Atlántico de Arte  
Moderno, *Georg Baselitz en la Colección Hess*, 2003-  
2004, no. 4, pp. 48 and 54 (illustrated in colour, p. 55). This  
exhibition later travelled to Bern, Kunstmuseum Bern.

Lausanne, Fondation de l'Hermitage, *Baselitz, une  
seule passion, la peinture*, 2006, pp. 150 and 165, no. 30  
(illustrated in colour, pp. 45 and 151).

Lugano, Museo d'Arte Moderna, *Georg Baselitz*, 2007,  
no. 34 (illustrated in colour, unpagged).

Salzburg, Museum der Moderne Salzburg, *Georg Baselitz.  
Gemälde und Skulpturen 1960-2008*, 2009, p. 90  
(illustrated in colour, p. 91).

**LITERATURE:**

D. Ronte, *Hess Collection*, New York 1989, no. 36 (illustrated  
in colour, p. 49).

D. Gretenkort (ed.), *Georg Baselitz: Paintings 1962-2001*,  
Milan 2002, p. 221 (illustrated in colour, p. 88).

L. Cuénoud (ed.), *Georg Baselitz Works from the Hess  
Collection*, Bern 2003, pp. 48 and 54 (illustrated in colour,  
p. 55, titled 'Elke 1 - Derneburg').

*Forme per il David / Forms for the David*, exh. cat., Florence,  
Galleria dell'Accademia, 2004-2005 (illustrated in colour,  
p. 274).





PROPERTY FROM THE COLLECTION  
OF DR JEROME AND MRS ELIZABETH LEVY

**\*21**

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Rothaarige (recto); Rosa Stilleben (verso)*

signed three times, dated and titled 'EL Kirchner 14  
Rothaarige' and with the *Nachlass* stamp numbered 'Be/  
Bg6' (on the reverse)

oil on canvas

35½ x 25¼ in. (90.2 x 64.5 cm.)

Painted in 1914 (*recto*); Painted in 1913-1914 (*verso*)

£2,400,000-4,000,000

US\$3,000,000-4,900,000

€2,700,000-4,500,000

**PROVENANCE:**

The artist's estate, Davos.

Stuttgarter Kunstkabinett, Roman Norbert Ketterer,  
by whom acquired from the above in 1954.

Galerie Henze & Ketterer, Bern, by whom acquired from  
the above in 2000.

Private collection, New York, by whom acquired from the  
above; sale, Sotheby's, London, 10 October 2001, lot 40.

Acquired at the above sale by the present owners.

**EXHIBITED:**

Zurich, Kunsthhaus, *Ernst Ludwig Kirchner*, March - April  
1918, no. 141.

Bern, Kunsthalle, *Ernst Ludwig Kirchner*, March - April 1933,  
no. 22, p. 21.

Lugano, Museo d'Arte Moderna, *Ernst Ludwig Kirchner*,  
March - July 2000, no. 37, p. 272 (illustrated p. 89).

Bern, Galerie Henze & Ketterer, *Ernst Ludwig Kirchner: zum  
120. Geburtstag*, September - December 2000, no. 30,  
p. 38 (illustrated p. 39).

Madrid, Museo Nacional Thyssen-Bornemisza, *Brücke:  
El nacimiento del expresionismo alemán*, February - May  
2005, no. 164, pp. 279, 295 & 382 (illustrated p. 295); this  
exhibition later travelled to Barcelona, Museu Nacional  
d'Art de Catalunya, June - September 2005; and Berlin,  
Brücke-Museum, October 2005 - January 2006.

Salzburg, Museum der Moderne, *Ernst-Ludwig Kirchner*,  
October 2009 - February 2010, no. 20, pp. 127 & 298  
(illustrated p. 127).

Madrid, Fundación Mapfre, *Ernst Ludwig Kirchner*, May -  
September 2012, no. 56, pp. 160 & 339 (illustrated p. 160).

**LITERATURE:**

K. Scheffler, 'Ernst Ludwig Kirchner', in *Kunst und Künstler*,  
vol. XVIII, no. 5, Berlin, 1920, p. 230.

D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968,  
nos. 410 and 410v, p. 326 (illustrated).

B. Dalbajewa, "Dresden ist mir etwas schuldig" - Aus  
Briefen von Ernst Ludwig Kirchner und Hans Posse zum  
Erwerb eines Gemäldes für die Dresdener Galerie', in  
*Dresdener Kunstblätter*, no. 2, Dresden, 2008, pp. 101-111  
(illustrated p. 104)

H. Delfs, ed., *Ernst Ludwig Kirchner - Der Gesamte  
Briefwechsel "Die absolute Wahrheit, so wie ich sie fühle"*,  
Zurich, 2010, nos. 480, 489, 547, 990-991, 993, 995, 1104,  
1240 and 1242.

W. Henze, *Der doppelte Kirchner: die zwei Seiten der  
Leinwand*, exh. cat., Kunsthalle, Mannheim, 2015, no. D76,  
p. 160 (illustrated).





PROPERTY FROM THE COLLECTION  
OF DR JEROME AND MRS ELIZABETH LEVY

**\*22**

**OTTO MUELLER (1874-1930)**

*Sitzende im Grünen*

signed with initials 'OM.' (lower right);  
signed again 'Otto Mueller' (on the reverse)  
distemper on burlap  
41¼ x 29¾ in. (105 x 74.7 cm.)  
Painted *circa* 1927

£650,000-1,000,000  
US\$810,000-1,200,000  
€730,000-1,100,000

**PROVENANCE:**

Galerie Ferdinand Möller, Berlin, on consignment from  
the artist in 1927.  
Dr Thielepape, Germany.  
Private collection, Switzerland; sale, Villa Grisebach, Berlin,  
26 May 1995, lot 23.  
Galerie Michael Haas, Berlin (no. 2927), by whom acquired  
at the above sale; sale, Sotheby's, London, 3 December  
1996, lot 36.  
Acquired at the above sale by the present owners.

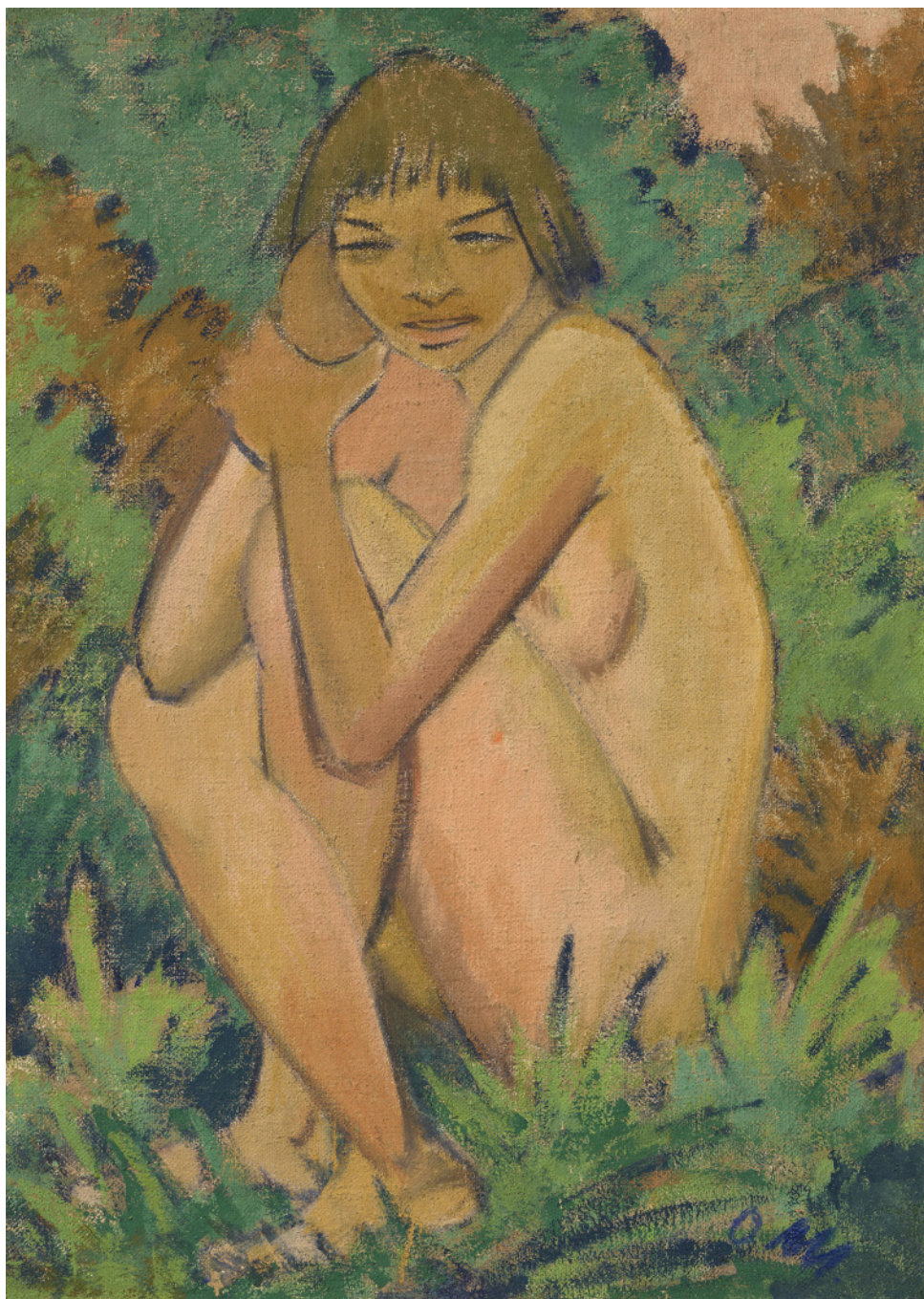
**EXHIBITED:**

Berlin, Berliner Secession, *62 Ausstellung*, November -  
December 1930, no. 86, p. 9 (titled 'Hockende').

**LITERATURE:**

T. Pirsig-Marshall & M.-A. von Lüttichau, *Otto Mueller:*  
*Gemälde*, Cologne, 2020, no. G1927/12 (96), p. 301  
(illustrated).





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ\*23

**ERICH HECKEL (1883-1970)**

*Zwei Menschen im Freien*

signed with initials and inscribed 'EH 09' (lower right);  
signed and inscribed again 'Erich Heckel 1909' (on  
the reverse); signed and inscribed again 'Heckel Zwei  
Menschen im Freien 1909' (on the stretcher)  
oil on canvas  
31¼ in x 27¾ in. (80.5 x 69.5 cm.)  
Painted in 1910

£600,000-800,000  
US\$750,000-990,000  
€680,000-900,000

**PROVENANCE:**

Roman Norbert Ketterer, Campione, by whom acquired  
directly from the artist by 1965.  
Galleria Henze, Campione, by whom acquired from the  
above in 1983.  
Private collection, Italy, by whom acquired from the above  
by 1984, and thence by descent to the present owner.

**EXHIBITED:**

Stuttgart, Württembergischer Kunstverein, *Erich Heckel: Werke der Brückezeit 1907-1917: Gemälde, Aquarelle, Zeichnungen, Graphik*, September - October 1957, no. 16 (dated '1909').  
Munich, Galerie Wolfgang Ketterer, *Erich Heckel: Gemälde, Aquarelle, Zeichnungen*, February - April 1966, no. 63, p. 70 (illustrated p. 71; dated '1909').  
Hannover, Kunstverein Hannover, *Erich Heckel: Gemälde, Aquarelle, Zeichnungen*, May - June 1966, no. 63, p. 70 (illustrated p. 71; dated '1909').  
Essen, Museum Folkwang, *Erich Heckel: Gemälde, Aquarelle, Zeichnungen und Graphik*, September - November 1983, no. 16, p. 97 (illustrated; dated '1909'); this exhibition later travelled to Munich, Haus der Kunst, December 1983 - February 1984.  
Venice, La Biennale di Venezia, *XLII Esposizione Internazionale d'Arte*, June - September 1986, no. 769, p. 159 (dated '1909').  
Paris, Musée d'Art Moderne de la Ville de Paris, *Figures du Moderne: L'Expressionnisme en Allemagne, 1905 à 1914*, November 1992 - March 1993, no. 3, p. 369 (illustrated p. 78; titled 'Deux Personnages dans la nature').

Zeit, Museum Schloss Moritzburg, *Künstler der Brücke in Moritzburg*, July - October 1995, no. 37, pp. 126 and 247 (illustrated p. 127).

Edinburgh, Royal Scottish Academy, *The Romantic Spirit in German Art: 1790-1990*, July - September 1994, no. 137 (illustrated p. 326; dated '1909'); this exhibition later travelled to London, Hayward Gallery, September 1994 - January 1995; and Munich, Haus der Kunst, February - May 1995.

Essen, Museum Folkwang, *Paul Gauguin: Das verlorene Paradies*, June - October 1998, no. E2; this exhibition later travelled to Berlin, Neue Nationalgalerie, October 1998 - January 1999.

Bielefeld, Kunsthalle Bielefeld, *Die Badenden: Mensch und Natur im deutschen Expressionismus*, September - November 2000, no. 37 (illustrated; dated '1909').

Dresden, Galerie Neue Meister, *Die Brücke in Dresden 1905-1911*, October 2001 - January 2002, no. 265, p. 410 (illustrated p. 220).

Madrid, Museo Thyssen-Bornemisza, *Brücke: El nacimiento del expresionismo alemán*, February - May 2005, no. 157; this exhibition later travelled to Barcelona, Museu Nacional d'Art de Catalunya, June - September 2005.

**LITERATURE:**

P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 14 (illustrated; dated '1909').

R.N. Ketterer, *Moderne Kunst VI*, Campione, 1969, no. 22 (dated '1909').

A. Henze, *Erich Heckel*, Stuttgart, 1983, no. 2, p. 4 (illustrated; dated '1909').

J. Lloyd, *German Expressionism: Primitivism and Modernity*, New Haven, 1991, no. 143, p. 112 (illustrated; dated '1909').

A. Hüneke, *Erich Heckel, Werkverzeichnis der Gemälde, Wandbilder und Skulpturen*, vol. I, 1904-1918, Potsdam, 2017, no. 1910-42, p. 111 (illustrated).

With thanks to Andreas Hüneke for his assistance in cataloguing this work.

For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**\*24**

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Leuchtturm hinter Bucht*

signed 'E. L. Kirchner.' (lower right)

oil on canvas

40½ x 30¼ in. (102 x 77 cm.)

Painted in 1912

£1,600,000-2,500,000

US\$2,000,000-3,100,000

€1,800,000-2,800,000

**PROVENANCE:**

The artist's estate, Davos.

Stuttgarter Kunstkabinett, Roman Norbert Ketterer, by whom acquired from the above in 1954; sale, 20 November 1959, lot 308.

Private collection, New York, by whom acquired at the above sale, and thence by descent to the present owner.

**EXHIBITED:**

Munich, Galerie Neue Kunst - Hans Goltz, *Vierte Gesamtausstellung*, August - October 1916, no. 54 (titled 'Bucht beim Leuchtfeuer Staberhuk').

**LITERATURE:**

E.L. Kirchner, *Photoalbum*, vol. I, no. 346.

D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968, no. 250, p. 301 (illustrated).





**\*25**

**SCOTT KAHN (B. 1946)**

*Winter on Wig Hill*

signed and dated 'Scott Kahn '91' (lower right); signed,  
titled and dated 'WINTER ON WIG HILL KAHN 1991' (on  
the overlap)

oil on linen

66 x 78in. (167.7 x 198cm.)

Painted in 1991

£300,000-500,000

US\$370,000-610,000

€340,000-560,000

**PROVENANCE:**

Galleries Maurice Sternberg, Chicago.

Acquired from the above by the present owner in 2006.

**EXHIBITED:**

Chicago, Galleries Maurice Sternberg, 2006.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**\*26**

**PAUL GAUGUIN (1848-1903)**

*La Montagne Sainte-Marguerite vue des environs du presbytère*

signed and dated 'P Gauguin 86' (lower left)

oil on canvas

23½ x 28¾ in. (60.2 x 73.5 cm.)

Painted in Pont-Aven in 1886

£1,600,000-2,500,000

US\$2,000,000-3,100,000

€1,800,000-2,800,000

**PROVENANCE:**

(Probably) Galerie Boussod, Valadon et Cie., Paris, by whom acquired directly from the artist in November 1888.

(Probably) M. Dupuis, Paris, by whom acquired from the above on 13 November 1888, until December 1890.

(Probably) Galerie E. Druet, Paris, no. 5110.

Hugo Perls, Berlin, 1926.

Graphisches Kabinett [Peter Voigt], Bremen, 1926.

E.H. Baron (née Pappier), Amsterdam, by whom acquired from the above in 1926.

Walter Feilchenfeldt, Zurich, by whom acquired from the above in 1959.

Acquired from the above by the family of the present owner in August 1960.

**EXHIBITED:**

(Probably) Paris, Galerie Boussod, Valadon et Cie., *Paul Gauguin*, November 1888.

Rotterdam, Museum Boymans, *Kunstschaten uit Nederlandse Verzamelingen*, June - September 1955, no. 186, p. 80 (illustrated pl. 198).

Paris, Galerie Charpentier, *Cent Oeuvres de Gauguin*, 1960, no. 23 (illustrated).

Munich, Haus der Kunst, *Paul Gauguin*, April - May 1960, no. 26, p. 7 (illustrated pl. 19).

London, Tate Gallery, *Gauguin and the Pont-Aven Group*, January - February 1966, no. 3a, p. 19 (titled 'View of Pont-Aven'); this exhibition later travelled to Zurich, Kunsthhaus, *Gauguin und sein Kreis in der Bretagne*, March - April 1966, no. 5, p. 50 (titled 'La Montagne Sainte-Marguerite à Pont-Aven').

**LITERATURE:**

(Probably) R. Huyghe, *Le Carnet de Paul Gauguin*, c. 1888-1890, Paris, p. 225 ("[sold to] Dupuis Vue de Pont-Aven 350 [F]").

G. Wildenstein, *Gauguin*, vol. I, Paris, 1964, no. 195, p. 72 (illustrated; titled 'La Montagne Sainte-Marguerite à Pont-Aven').

(Probably) J. Rewald, *Studies in Post-Impressionism*, Paris, 1986, Appendix I, 'Excerpts from the Goupil-Boussod & Valadon Ledgers', listed as 'Vue de Pont-Aven [W.195?]'. G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, no. 44, p. 89 (illustrated).

(Probably) J. Rewald, *Theo Van Gogh, Goupil and the Impressionists*, Paris, 1973, pp. 33, 74-75.

D. Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, vol. I, Paris, 2001, no. 227, pp. 283-284 (illustrated p. 283).

M. van Dijk & J. van der Hoeven, *Gauguin and Laval in Martinique*, Amsterdam, 2019, pp. 80 & 82 (illustrated fig. 49, p. 83).





PROPERTY FROM A DISTINGUISHED  
SWISS PRIVATE COLLECTION

**\*27**

**VINCENT VAN GOGH (1853-1890)**

*Kop van een vrouw (Gordina de Groot)*  
*(Head of a Woman [Gordina de Groot])*

oil on canvas laid down on panel

16¼ x 11⅞ in. (41.3 x 32.6 cm.)

Painted in Nuenen in March-April 1885

£1,000,000-2,000,000

US\$1,300,000-2,500,000

€1,200,000-2,200,000

**PROVENANCE:**

Anna Cornelia van Gogh-Carventus, Nuenen and Breda [the artist's mother] from the artist between November 1885 and February 1886.

Janus Schrauwen, Breda, from the above in April 1888.

Jan C. Couvreur, Breda, by whom acquired from the above on 14 August 1902.

Kees Mouwen Jr & Willem van Bakel, Breda, by whom acquired from the above between 1902-1903.

Kunstzalen Oldenzeel, Rotterdam, on consignment from the above by November 1903.

H. Daniel Pierson, The Hague, by whom acquired from the above in December 1903.

Anna-Marie Veuve-Pierson, The Hague & then Zurich, by descent from the above and thence by descent to the present owners.

**EXHIBITED:**

Rotterdam, Kunstzalen Oldenzeel, *Tentoonstelling van schilderijen, teekeningen en aquarellen, door Vincent van Gogh*, November - December 1903, no. 58.

Zurich, Kunsthaus Zurich, *Ausländische Kunst in Zürich*, July - September 1943, no. 711 (titled 'Kopf einer Brabanterin').

**LITERATURE:**

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. SP 1668, p. 570 (illustrated).

P. Lecaldano, *L'opera pittorica completa di van Gogh e i suoi nessi grafici*, Milan, 1971, no. 147, p.102 (illustrated p. 103).

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1977, no. 691, p. 153 (illustrated).

I.F. Walther & R. Metzger, *Vincent van Gogh: The Complete Paintings, Etten, April 1881-Paris, February 1888*, vol. I, Cologne, 2012, p. 88 (illustrated).

J. Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches: Revised and enlarged edition of the Catalogue raisonné of the works of Vincent van Gogh*, Amsterdam, 1996, no. 691, p. 152 (illustrated, p. 153).

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.





PROPERTY OF A LADY

**\*28**

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

*Jeune fille endormie (La dormeuse)*

signed 'Renoir.' (upper right)

oil on canvas

19¾ x 24 in. (50.2 x 61.2 cm.)

Painted *circa* 1880

£2,000,000-3,000,000

US\$2,500,000-3,700,000

€2,300,000-3,400,000

**PROVENANCE:**

Paul Durand-Ruel, Paris, by whom acquired directly from the artist on 14 February 1881.

Marie-Thérèse Durand-Ruel, by descent from the above.

Comtesse Madeleine de Brecey, Paris, by descent from the above on 13 June 1949 and until at least 1974.

Private collection, Switzerland, by 1986.

**EXHIBITED:**

Paris, Salons du Panorama de Reichshoffen, *7ème exposition des Artistes indépendants*, March 1882, no. 148.

Paris, Galeries Durand-Ruel, *L'Exposition des Oeuvres de P.-A. Renoir*, April 1883, no. 48.

Paris, Galeries Durand-Ruel, *Exposition de Tableaux de Monet, Pissarro, Renoir & Sisley*, April 1899, no. 77 (titled 'Jeune Fille dormant').

Paris, Chambre Syndicale de la Curiosiété, *L'Art français au service de la science française*, April - May 1923, no. 218.

Paris, Galeries Durand-Ruel, *Oeuvres Importantes de Monet, Pissarro, Renoir, Sisley*, January 1925, no. 27, p. 3.

New York, Galeries Durand-Ruel, *Exhibition of Masterpieces by Pierre-Auguste Renoir*, February - March 1932, no. 5.

New York, Galeries Durand-Ruel, *Exhibition of Masterpieces by Renoir*, March 1935, no. 23.

New York, Galeries Durand-Ruel, *1803-1943: 140th Anniversary*, November - December 1943, no. 19 (illustrated).

Paris, Galeries Durand-Ruel, *Hommage à Renoir*, March - October 1958, no. 12 (illustrated).

Munich, Städtische Galerie, *Auguste Renoir*, November - December 1958, no. 10, pp. 31 & 63 (illustrated pl. 9, p. 21).

Paris, Galeries Durand-Ruel, *Hommage à Paul Durand-Ruel, Cent Ans d'Impressionnisme*, 1974, no. 48.

Washington D.C., The National Gallery, *The New Painting: Impressionism, 1874-1886*, January - April 1986, no. 133, p. 416 (illustrated); this exhibition later travelled to San Francisco, Fine Arts Museums of San Francisco, April - July 1986.

**LITERATURE:**

D. Rouart, *Renoir*, Lausanne, 1954 (illustrated on the front cover).

F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, vol. I, *Les figures 1860-1890*, Lausanne, 1971, no. 328 (illustrated).

E. Fezzi, *L'opera completa di Renoir nel periodo impressionista 1869-1883*, Milan, 1972, no. 436, p. 108 (illustrated).

N. Wadley, *Renoir: A Retrospective*, New York, 1987, p. 157 (illustrated).

G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, *1858-1881*, Paris, 2007, no. 343, p. 376 (illustrated).





PROPERTY OF A LADY

**\*29**

**EDGAR DEGAS (1834-1917)**

*Trois Danseuses*

signed 'Degas' (lower right)

pastel and charcoal on paper laid down on board

31½ x 20¼ in. (80 x 51.3 cm.)

Executed *circa* 1880

£3,000,000-5,000,000

US\$3,800,000-6,200,000

€3,400,000-5,600,000

**PROVENANCE:**

Galleries Durand-Ruel, Paris.

Harris Whittemore, Connecticut, by whom acquired from the above in 1925; his estate sale, Parke-Bernet Galleries, New York, 20 May 1948, lot 176.

Georges Wildenstein, Paris, by whom acquired at the above sale.

Florence J. Gould, Cannes, by whom acquired from the above in 1964; her estate sale, Sotheby's, New York, 21 February 1985, lot 30.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Connecticut, The Tuttle House, *Exhibition of Paintings*, April 1938, no. 6, p. 2.

Connecticut, Mattatuck Historical Society, on loan, 1941.

Washington, National Gallery of Art, on loan, 1944 - 1945.

New York, Wildenstein & Co., *A Loan Exhibition of Degas*, April - May 1949, no. 53, p. 57 (illustrated p. 33).

**LITERATURE:**

P. A. Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 602, p. 342 (illustrated p. 343).

L. Browse, *Degas Dancers*, London, 1949, p. 383, (illustrated pl. 137; titled 'Trois Danseuses en Corselets, Debout'; dated 'circa 1884-1886').

F. Russoli & F. Minervino, *L'opera completa di Degas*, Milan, 1970, no. 767, p. 121 (illustrated).

I. Dunlop, *Degas*, London, 1979, no. 121, p. 7 (illustrated p. 135).

R. Kendall, *Degas and the Little Dancer*, exh. cat., Joslyn Art Museum, Nebraska, 1998, fig. 3, p. 11 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

**\*30**

**PAUL CEZANNE (1839-1906)**

*L'Aqueduc du canal de Verdon au nord d'Aix*

oil on canvas

23 $\frac{1}{2}$  x 28 $\frac{1}{2}$  in. (60 x 73.4 cm.)

Painted in 1882-1883

£6,000,000-9,000,000

US\$7,500,000-11,000,000

€6,800,000-10,000,000

**PROVENANCE:**

Ambroise Vollard, Paris, by whom acquired directly from the artist.

Dr Emil Hahnloser, Winterthur, by whom acquired from the above, *circa* 1920, and thence by descent.

**EXHIBITED:**

Basel, Kunsthalle, *Paul Cezanne*, August - October 1936, no. 29, p. 13 (titled 'La Vallée de l'Arc'; dated '*circa* 1880'). Paris, Galerie de la Gazette des Beaux-Arts, *La peinture française du XIXe siècle en Suisse*, March - June 1938, no. 4, p. 3 (illustrated pl. IV; titled 'La vallée de l'arc' and dated '*circa* 1878-1883').

Lyon, Musée de Lyon, Palais Saint-Pierre, *Centenaire de Paul Cezanne*, May - June 1939, no. 20 (titled 'La vallée de l'arc'; dated '1878-1883').

London, Wildenstein & Co., *Homage to Paul Cezanne*, July 1939, no. 27 (titled 'The Valley of the Arc, with the Viaduct of Rocquefavour').

Vienna, Belvedere, *Paul Cezanne*, April - June 1961, no. 18, p. 25 (titled 'Blick auf den Aquädukt im Norden von Aix'; dated '*circa* 1880').

Aix-en-Provence, Pavillon de Vendôme, *Exposition Cezanne: Tableaux, Aquarelles, Dessins*, July - August 1961, no. 8, p. 22 (illustrated pl. 5; titled 'Vue de l'aqueduc au nord d'Aix' and dated '1883-1885').

Tübingen, Kunsthalle, *Cezanne Gemälde*, January - May 1993, no. 28, p. 117 (illustrated p. 116; dated '*circa* 1883').

London, Royal Academy of Arts, *From Manet to Gauguin: Masterpieces from Swiss Private Collections*, June - October 1995, no. 5, p. 51 (illustrated; titled 'The Valley of the Arc' and dated '1878-1883').

Yokohama, Yokohama Museum of Art, *Cezanne and Japan*, September - December 1999, no. 24, p. 47 (illustrated);

this exhibition later travelled to Nagoya, Aichi Prefectural Museum of Art, January - March 2000.

Rome, Complesso del Vittoriano, *Cezanne: Il padre dei moderni*, March - July 2002, p. 142 (illustrated p. 143).

**LITERATURE:**

G. Rivière, *Le Maître Paul Cezanne*, Paris, 1923, p. 219 (titled 'La Vallée de l'Arc'; dated '*circa* 1891').

P. Courthion 'L'art français dans les collections privées en Suisse: La collection Emile Hahnloser', in *L'Amour de l'art*, vol. 7, Paris, January 1926, p. 51 (illustrated; titled 'Paysage').

L. Venturi, *Cezanne: Son art, son œuvre*, vol. I, Paris, 1936, no. 296, p. 130 (illustrated vol. II, pl. 80; titled 'La Vallée de l'Arc' and dated '1878-1883').

A. Gatto & S. Orienti, *L'opera complete di Cezanne*, Milan, 1970, no. 303, p. 100 (illustrated; titled 'Viadotto nella valle dell'arc' and dated '1878-1883').

J. Rewald, *The Paintings of Paul Cezanne, A Catalogue Raisonné*, vol. I, New York, 1996, no. 520, p. 353 (illustrated vol. II, p. 169).

B. Schmidt, *Cezannes Lehre*, Kiel, 2004, p. 171 (illustrated fig. 27).

M. Hahnloser-Ingold, ed., *The Arthur and Hedy Hahnloser Collection: An Eye for Art Shared with Artists, Winterthur*, New York, 2011, p. 262 (illustrated).

W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings of Paul Cezanne, An Online Catalogue Raisonné*, no. FWN 186 (accessed 2023).

For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)





PROPERTY OF A PROMINENT PRIVATE EUROPEAN COLLECTION

λ\*31

**GIORGIO MORANDI (1890-1964)**

*Natura morta*

signed 'Morandi' (lower left)  
oil on canvas  
10 $\frac{5}{8}$  x 15 $\frac{1}{4}$  in. (27.5 x 40.6 cm.)  
Painted in 1955

£1,000,000-1,500,000  
US\$1,300,000-1,900,000  
€1,200,000-1,700,000

**PROVENANCE:**

B. Pero, Milan.  
G. David Thompson, Boston.  
Charlotte Morat, Geneva, by the late 1970s and thence  
by descent to the present owner.

**EXHIBITED:**

Freiburg, Morat-Institut für Kunst und Kunstwissenschaft  
Stiftung, on long term loan from 1983.

**LITERATURE:**

L. Vitali, *Morandi, Dipinti, Catalogo generale*, vol. II,  
1948/1964, Milan, 1994, no. 944 (illustrated).



PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

λ\*32

**LUCIO FONTANA (1899-1968)**

*Il Guerriero (The Warrior)*

incised with the artist's signature 'Fontana' (lower right)

reflective glazed ceramic

42½ x 17¾ x 13⅝in. (108 x 44 x 34cm.)

Executed in 1948

£900,000-1,500,000

US\$1,100,000-1,800,000

€1,100,000-1,700,000

**PROVENANCE:**

Tofanelli Collection, Milan.

Private Collection, Germany.

Thence by descent to the present owner in 1979.

**EXHIBITED:**

Rome, Quadriennale d'Arte di Roma, Galleria d'Arte Moderna, *Rassegna Nazionale di Arti Figurative*, 1948, no. CVIII (illustrated, unpagged).



(alternative view)

**LITERATURE:**

G. Ballo, *Fontana: idea per un ritratto*, Turin 1970, no. 107 (illustrated, p. 95; incorrectly titled and dated).

G. Bolaffi (ed.), *Dizionario Bolaffi degli scultori italiani moderni*, Turin 1972 (illustrated, p. 146; incorrectly titled and dated).

E. Crispolti, *Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux rédigé par Enrico Crispolti*, vol. II, Brussels 1974, p. 22, no. 49 SC 1 (illustrated, p. 23; incorrectly dated).

*Lucio Fontana*, exh. cat., Munich, Staatgalerie moderner Kunst, 1983-1984, no. 13 (illustrated, p. 44; incorrectly dated).

E. Crispolti, *Lucio Fontana catalogo generale*, vol. I, Milan 1986, no. 48 SC 18 (illustrated, p. 91).

E. Crispolti, *Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan 2006, no. 48 SC 18 (illustrated, p. 213).





PROPERTY FROM AN ESTEEMED SWISS COLLECTION

**\*33**

**JOSEF ALBERS (1888-1976)**

*Study for Homage to the Square 'Greek Tragedy'*

signed with the artist's monogram and dated 'A61' (lower right); signed, titled and dated 'Study for Homage to the Square "Greek Tragedy" Albers' 1961' (on the reverse)

oil on masonite

29 $\frac{7}{8}$  x 29 $\frac{7}{8}$ in. (76 x 76cm.)

Painted in 1961

£300,000-500,000

US\$380,000-620,000

€340,000-560,000

**PROVENANCE:**

Galerie Beyeler, Basel.

Private Collection, Italy (acquired from the above in 1973).

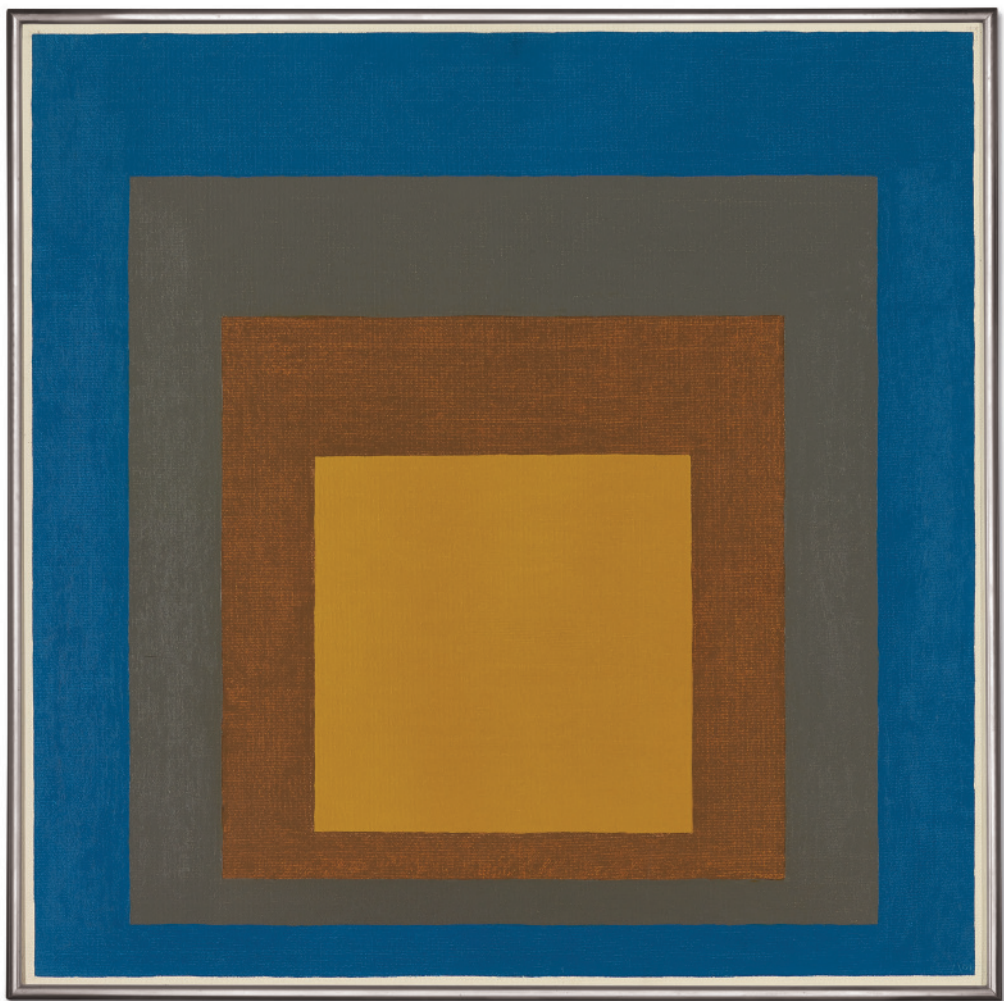
Galleria Peccolo, Livorno.

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

**EXHIBITED:**

Basel, Galerie Beyeler, *Albers*, 1973, no. 23 (incorrectly titled).

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation under number 1961.1.139.



°♦λ\*34

**LUCIO FONTANA (1899-1968)**

*Concetto spaziale, Attese*

signed, titled and inscribed 'Concetto Spaziale ATTESE I.

fontana 1+1 88884' (on the reverse)

waterpaint on canvas

24¼ x 18¾in. (61.5 x 46.7cm.)

Executed in 1961

£1,500,000-2,000,000

US\$1,900,000-2,500,000

€1,700,000-2,200,000

**PROVENANCE:**

Jean-Paul Meulemeester, Brussels.

Serge de Bloe Collection, Brussels.

Private Collection, Brussels (acquired from the above in 1966).

Anon. sale, Christie's London, 4 February 2004, lot 8.

Private Collection, Switzerland.

Anon. sale, Christie's London, 24 October 2005, lot 18.

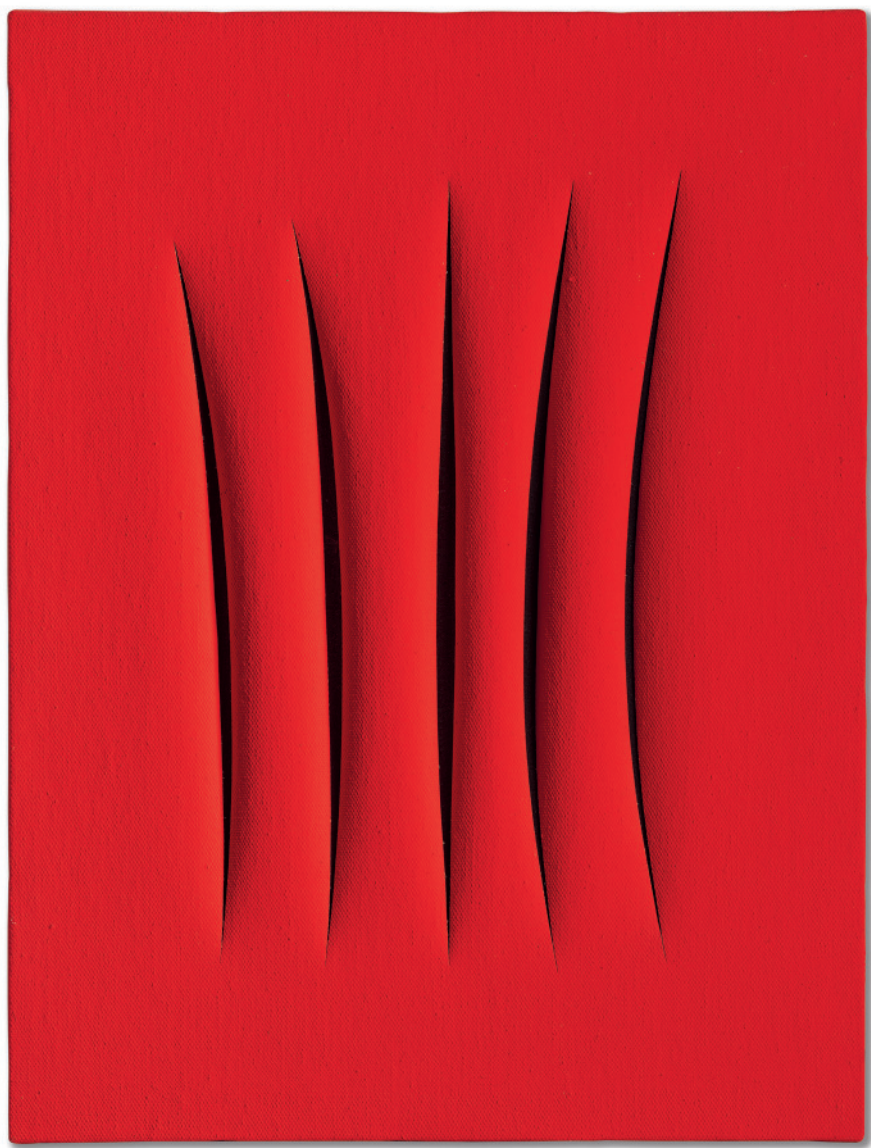
Acquired at the above sale by the present owner.

**LITERATURE:**

E. Crispolti, *Lucio Fontana, Catalogo generale*, vol. II, Milan 1986, no. 61 T 77 (illustrated, p. 439).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. II, Milan 2006, no. 61 T 77 (illustrated, p. 623).





λ\*35

**YVES KLEIN (1928-1962)**

*Sculpture éponge bleue sans titre (SE 328)*

dry pigment and synthetic resin on natural sponge,  
metal rod and stone base  
sculpture: 13¾ x 11 x 4¼in. (35 x 28 x 12cm.)  
base: 4¼ x 7 x 7½in. (10.8 x 17.8 x 18cm.)  
overall: 18 x 11¾ x 7½in. (45.8 x 29cm x 18cm.)  
Executed circa 1959

£600,000-800,000

US\$740,000-970,000

€680,000-890,000

**PROVENANCE:**

Collection of Hanns Hülsberg, Hagen.

Private Collection, Germany.

Anon. sale, Kunsthaus Lempertz Cologne, 17 June 2021,  
lot 11.

Private Collection, Europe.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Galerie Iris Clert, *Bas-reliefs dans une forêt  
d'éponges*, 1959.

Krefeld, Museum Haus Lange, *Yves Klein: Monochrome und  
Feuer*, 1961, no. 44.

**LITERATURE:**

*Yves Klein*, exh. cat., Paris, Centre Georges Pompidou,  
Musée national d'art moderne, 1983 (studio view  
illustrated, p. 336).

H. Weitemeier, *Yves Klein 1928-1962 International Klein  
Blue*, Cologne 2001 (studio view illustrated, p. 45).

O. Berggruen, M. Hollein, I. Pfeiffer (eds.), *Yves Klein*, exh.  
cat., Frankfurt, Schirn Kunsthalle, 2004 (studio view  
illustrated, p. 98; installation view at Museum Haus Lange,  
Krefeld, illustrated p. 78).

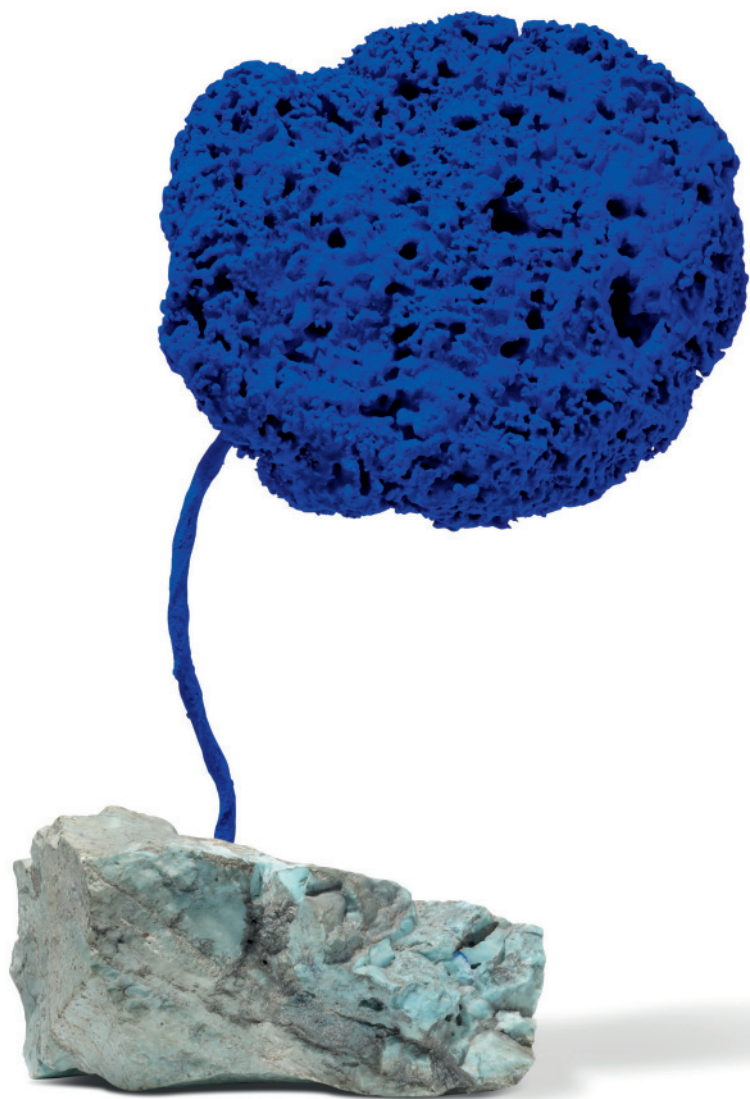
*Yves Klein: A Career Survey*, exh. cat., New York, L&M Arts,  
2005 (studio view illustrated, p. 26).

B. Corà and D. Moquay (eds.), *Yves Klein*, exh. cat., Lugano,  
Museo d'Arte della Città di Lugano, 2009 (studio view  
illustrated, pp. 150-151).

D. Horowitz (ed.), *Yves Klein: With the Void, Full Powers*, exh.  
cat., Washington, DC, Hirshhorn Museum and Sculpture  
Garden, 2010 (studio view illustrated, p. 143).

M. Koddenberg (ed.), *Yves Klein: in/out studio*, Dortmund  
2016 (studio view illustrated, pp. 110-111).

V. Schmitz-Grucker, 'Yves Klein: In Search of Infinity',  
in *La Gazette Drouot*, 10 June 2021 (detail illustrated  
in colour).



**\*36**

**ALEXANDER CALDER (1898-1976)**

*The Ghost*

sheet metal, wire and paint

16¾ x 9¾ x 6in. (42.5 x 24.8 x 15.2cm.)

Executed in 1945

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

**PROVENANCE:**

Galerie Louis Carré, Paris.

Kunsthalle Bern, Bern.

Private Collection, Bern (acquired from the above in 1947).

Thence by descent to the present owner in 1976.

**EXHIBITED:**

Paris, Galerie Louis Carré, *Alexander Calder: Mobiles, Stables, Constellations*, 1946.

Bern, Kunsthalle Bern, *Calder, Léger, Bodmer, Leuppi*, 1947, p. 5, no. 52.

Amsterdam, Stedelijk Museum, *Alexander Calder / Fernand Léger*, 1947, p. 6, no. 52.

Munich, Haus der Kunst, *Elan vital oder Das Auge Der Eros: Kandinsky, Klee, Arp, Miro, Calder*, 1994, p. 553, no. 187 (illustrated in color, pl. 443).

**LITERATURE:**

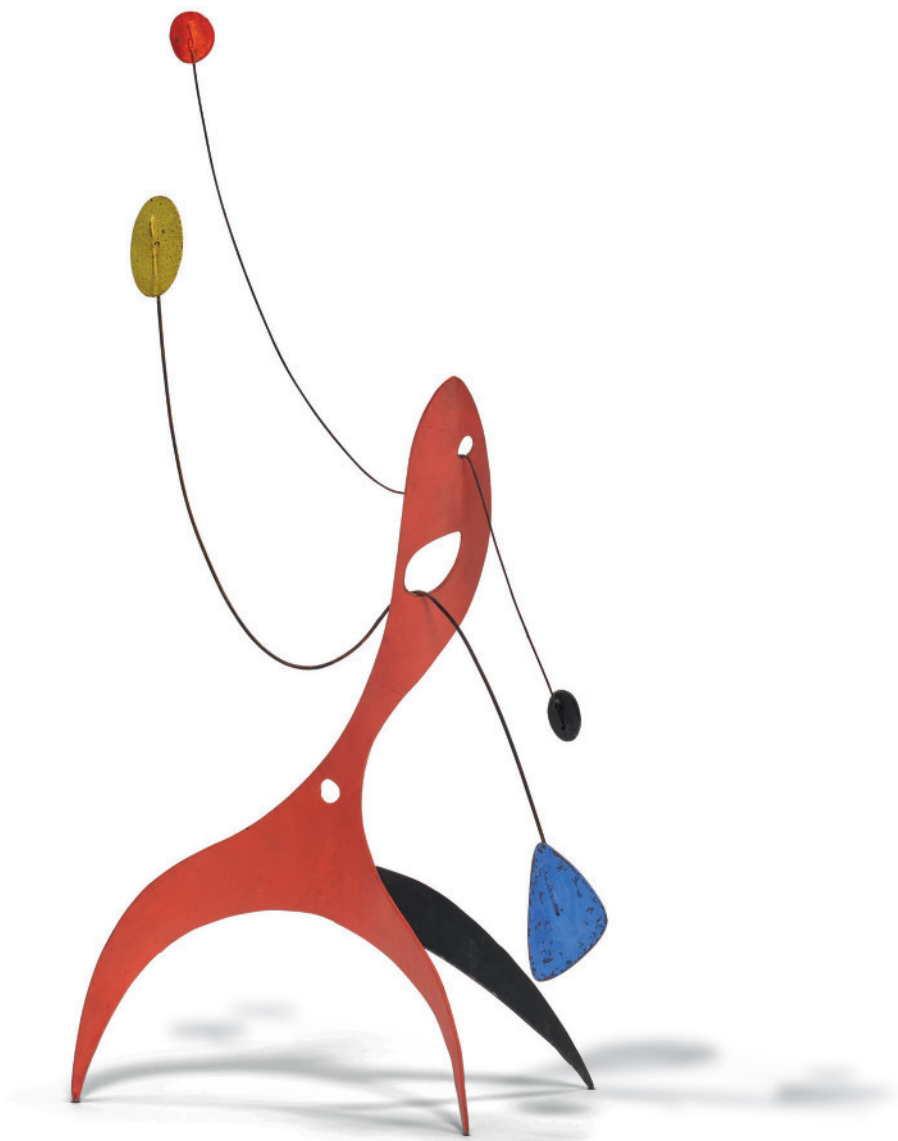
*Calder After the War*, exh. cat., London, Pace Gallery, 2013 (illustrated, p. 142).

*Alexander Calder: Multum in Parvo*, exh. cat., New York, Lévy Gorvy, 2015, (illustrated, p. 16).

*Alexander Calder: Minimal / Maximal*, exh. cat., Berlin, Neue Nationalgalerie, 2021, no. 38 (illustrated, p. 77).

This work is registered in the archives of the Calder Foundation, New York, under application number A14659.





PROPERTY OF A PRIVATE SWISS COLLECTOR

λ\*37

**PIERRE SOULAGES (1919-2022)**

*Peinture 138 x 181 cm, 26 novembre 2010*

signed, titled and dated 'SOULAGES "Peinture  
138 x 181 cm" 26 novembre 2010' (on the reverse)  
acrylic on canvas, in two parts  
overall: 54 $\frac{3}{8}$  x 71 $\frac{1}{4}$ in. (138.1 x 181cm.)  
Painted in 2010

£650,000-850,000

US\$810,000-1,000,000

€730,000-950,000

**PROVENANCE:**

Galerie Alice Pauli, Lausanne.

Acquired from the above by the present owner in 2013.

**EXHIBITED:**

Rodez, Musée Soulages, *Outrenoir en Europe. Musées et  
fondations*, 2014, p. 90, no. 20 (illustrated in colour, p. 91).

**LITERATURE:**

P. Encrevé, *Soulages. L'œuvre complet. Peintures: IV. 1997-  
2013*, Paris 2015, p. 22, no. 1467 (illustrated in colour,  
p. 398).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

°♦\*38

**DONALD JUDD (1928-1994)**

*Untitled*

stamped 'JUDD JO BERNSTEIN BROS. INC. 79-50'

(on the reverse)

red anodized aluminium

5 x 68 $\frac{7}{8}$  x 8 $\frac{1}{2}$ in. (12.6 x 175 x 21.7cm.)

Executed in 1979

£1,000,000-1,500,000

US\$1,300,000-1,900,000

€1,200,000-1,700,000

**PROVENANCE:**

Private Collection, New York (acquired directly from the artist).

Van de Weghe Fine Art, New York.

Acquired from the above by the present owner in 2006.





**\*39**

**SAM FRANCIS (1923-1994)**

*Untitled*

signed and dated 'Sam Francis 1957' (on the reverse)

acrylic on paper laid on board

40½ x 27½ in. (102.1 x 69 cm.)

Executed in 1957

£650,000-850,000

US\$810,000-1,000,000

€730,000-950,000

**PROVENANCE:**

Private Collection.

Anon. sale, Kornfeld und Klipstein Bern, 17 June 1965, lot 298.

David Anderson Gallery, Paris.

Martha Jackson Gallery, New York.

Mr. and Mrs. Richard Miller Collection, Philadelphia and New York (acquired from the above in 1967).

William Zierler, Inc., New York (acquired from the above in 1970).

The Waddington Galleries, London.

Anon. sale, Sotheby's New York, 11 November 1988, lot 113.

Jan Krugier Gallery, New York.

Richard Gray Gallery, Chicago.

Private Collection, Tokyo.

Anon. sale, Christie's New York, 10 May 2000, lot 675.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Houston, Museum of Fine Arts, *Sam Francis: A Retrospective Exhibition*, 1967-1968, p. 27, no. 55. This exhibition later travelled to Berkeley, University Art Museum.

Basel, Kunsthalle Basel, *Sam Francis*, 1968, no. 91.

This exhibition later travelled to Karlsruhe, Badischer Kunstverein and Amsterdam, Stedelijk Museum.

New York, William Zierler, Inc., *New Acquisitions Fall 1970*, 1970, no. 23 (illustrated).

London, Waddington Galleries, *Twentieth Century Works*, 1989, no. 49 (illustrated in colour, pp. 102-103).

**LITERATURE:**

*Contemporary Great Masters: Sam Francis*, Tokyo 1994, no. 27 (illustrated in colour, p. 34).

D. Burchett-Lere (ed.), *Sam Francis: Online Catalogue Raisonné Project*, digital, ongoing, no. SFF5.486





PROPERTY FROM  
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ\*40

**DAMIEN HIRST (B. 1965)**

*Cardura Doxazosin*

household gloss on canvas  
83 $\frac{3}{8}$  x 72in. (213 x 183cm.) (4 inch spot)  
Painted in 1992

£500,000-700,000  
US\$620,000-860,000  
€570,000-790,000

**PROVENANCE:**

Cohen Gallery, New York.  
Sammlung Goetz, Munich.  
Galerie Isabella Kacprzak, Berlin.  
Landesbank Berlin AG, Berlin.  
Galerie Thomas Schulte, Berlin.  
Acquired from the above by the present owner in 2008.

**EXHIBITED:**

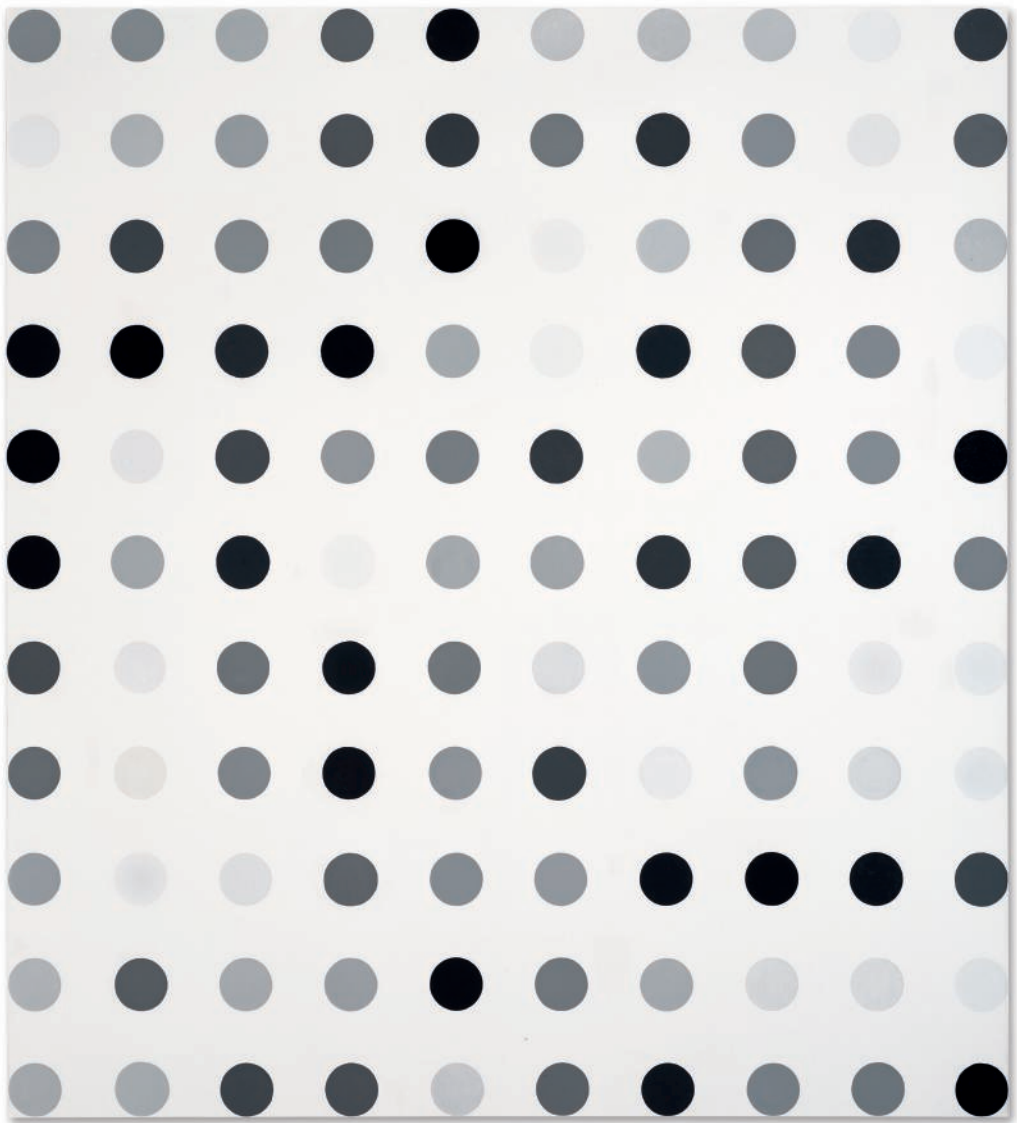
New York, Cohen Gallery, *Pharmacy*, 1992-1993.  
Berlin, Max Liebermann Haus, *Beyond the Wall. Berlin -  
Freihafen der Künste*, 2007, pp. 93-94 and 188 (illustrated  
in colour, p. 95).

**LITERATURE:**

M. Grütters (ed.), *Die Kunstsammlung der Landesbank  
Berlin AG*, Berlin 2007, pp. 46 and 126 (illustrated in colour,  
p. 47).  
M. Grütters, 'Beyond the Wall. Berlin - Freihafen der  
Künste', in *MuseumsJournal*, issue 21, no. 4, October-  
December 2007, p. 55 (illustrated in colour with incorrect  
orientation, p. 54).  
J. Beard and M. Wilner (eds.), *The Complete Spot Paintings,  
1986-2011*, London 2013, p. 826 (illustrated in colour, pp. 47  
and 821).







°♦41

**WADE GUYTON (B. 1972)**

*Untitled*

Epson UltraChrome inkjet on linen

78% x 68%in. (203 x 175cm.)

Executed in 2006

£500,000-700,000

US\$620,000-860,000

€570,000-790,000

**PROVENANCE:**

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner in 2006.

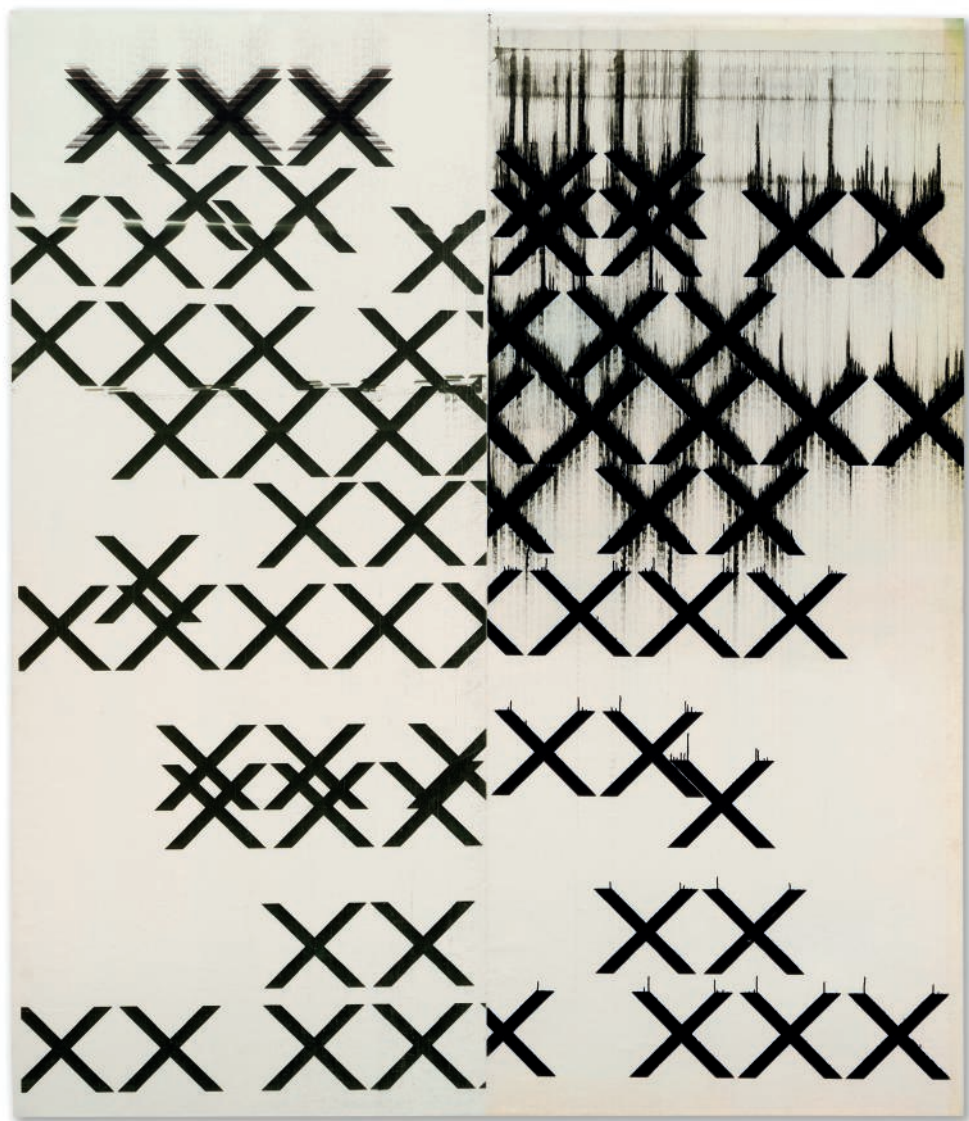
**EXHIBITED:**

Leipzig, Galerie für Zeitgenössische Kunst, *Gedichte der Fakten*, 2008 (illustrated in colour, p. 71).

Kassel, Fridericianum, *Images: Cory Arcangel, Trisha Donnelly, Isa Genzken, Wade Guyton, Pierre Huyghe, Mark Leckey, Michel Majerus, Philippe Parreno, Seth Price, Sturtevant*, 2016, p. 139 (installation view illustrated in colour, pp. 33 and 41).

Cologne, Museum Ludwig, *Wade Guyton, Zwei Dekaden, MCMXCIX-MMXIX*, 2019-2020, no. WG1227 (illustrated in colour, p. 537).





PROPERTY OF A PRIVATE SWISS COLLECTOR

λ\*42

**LOUISE BOURGEOIS (1911-2010)**

*Needle Woman*

incised with the artist's initials, number and date

'L.B. 2/6 1991' (lower edge)

painted bronze

55¼ x 12½ x 12½ in. (140.3 x 30.7 x 30.7 cm.)

Conceived in 1947-1949 and cast in 1991, this work is number two from an edition of six plus one artist's proof

£900,000-1,300,000

US\$1,200,000-1,600,000

€1,100,000-1,500,000

**PROVENANCE:**

Cheim & Read, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Peridot Gallery, *Louise Bourgeois: Sculptures*, 1950 (wood version exhibited).

New York, Xavier Fourcade Gallery, *Louise Bourgeois: Sculptures 1941-1953, Plus One New Piece*, 1979 (wood version exhibited).

Chicago, Renaissance Society, University of Chicago, *Louise Bourgeois: Femme Maison*, 1981 (wood version exhibited).

New York, Museum of Modern Art, *Louise Bourgeois. Retrospective*, 1982-1983 (wood version exhibited, illustrated in colour, p. 37; installation view at Peridot Gallery in 1950, p. 55; installation view at Xavier Fourcade Gallery in 1979, p. 60).

Minneapolis, The Minneapolis Institute of Arts, *Louise Bourgeois*, 1999-2000 (another from the edition exhibited).

Salzburg, Max Gandolph Bibliothek, *Positionen*, 2000 (another from the edition exhibited).

Champaign, Krannert Art Museum, *Louise Bourgeois: The Early Work*, 2002-2003 (another from the edition exhibited, illustrated in colour, p. 77). This exhibition later travelled to Madison, Madison Art Center and Aspen, Aspen Art Museum.

New York, Solomon R. Guggenheim Museum, *Louise Bourgeois: Retrospective*, 2008 (wood version exhibited, installation view at Peridot Gallery in 1950, p. 5).

**LITERATURE:**

*Louise Bourgeois*, exh. cat., New York, Robert Miller Gallery, 1986 (wood version illustrated, installation view at Peridot Gallery in 1950, unpagged).

*Louise Bourgeois. The Personages*, exh. cat., Saint Louis, Saint Louis Art Museum, 1994 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 35; installation view at Xavier Fourcade Gallery in 1979, p. 79).

*Louise Bourgeois. Skulpturen und Installationen*, exh. cat., Hanover, Kestner-Gesellschaft, 1994 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 177).

*Louise Bourgeois. Blue Days and Pink Days*, exh. cat., Milan, Fondazione Prada, 1997 (wood version illustrated, installation view at Xavier Fourcade Gallery in 1979, pp. 158-159).

A. Jahn, *Louise Bourgeois: Subversionen Des Körpers*, Berlin 1999 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 24).

A. Potts, 'Louise Bourgeois - Sculptural Confrontations', in *Oxford Art Journal*, no. 2, vol. 22, Oxford 1999 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 47).

*Louise Bourgeois. Memory and Architecture*, exh. cat., Madrid, Museo Nacional Centro de Arte Reina Sofia, 1999-2000 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 41).

*Louise Bourgeois*, exh. cat., London, Tate Modern, 2000 (wood version illustrated, installation view at Peridot Gallery in 1950, p. 11).



For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)





PICASSO

50-year legacy  
1973-2023

PROPERTY FROM A GERMAN PRIVATE COLLECTION

λ\*43

**PABLO PICASSO (1881-1973)**

*Femme assise dans un fauteuil tressé, en gris*  
(Françoise)

dated '11.12.53.' (upper right); dated again and inscribed

'11.12.53. Vallauris' (on the reverse)

oil on canvas

45¾ x 35 in. (116.2 x 88.9 cm.)

Painted in Vallauris on 11 December 1953

£6,000,000-9,000,000

US\$7,500,000-11,000,000

€6,800,000-10,000,000

**PROVENANCE:**

The artist's estate (no. 13263).

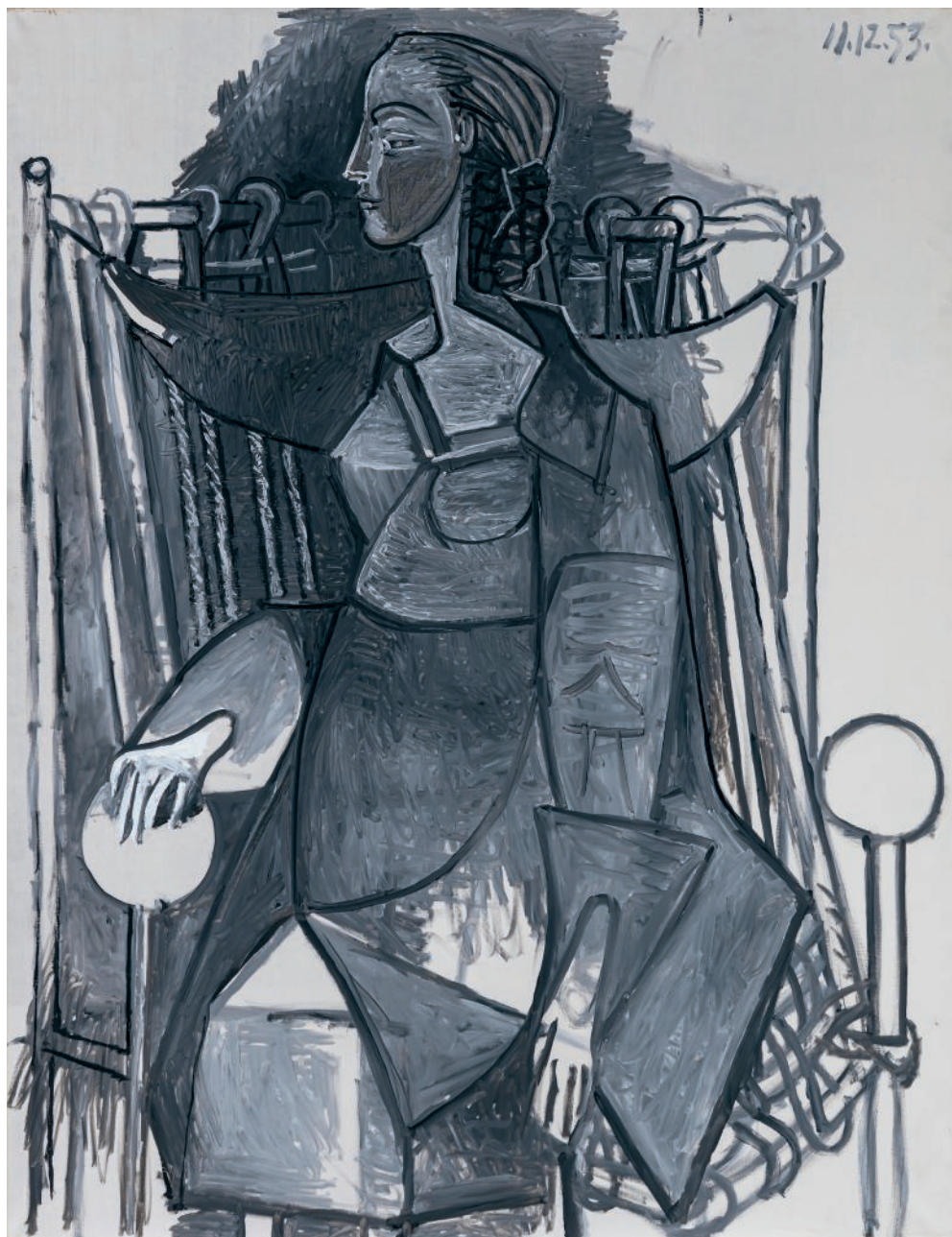
Marina Picasso, Paris, by descent from the above.

Acquired from the above in 1983; sale, Sotheby's, New York,  
5 November 2002, lot 44.

Acquired at the above sale by the present owner.

Claude Picasso has confirmed the authenticity of this work.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ44

**PABLO PICASSO (1881-1973)**

*La femme au tambourin (Dora Maar)*

etching and aquatint, 1939, on Arches wove paper, a very good impression of the fifth (final) state, printing with velvety blacks and rich contrasts, signed in pencil and numbered 6/30, published by Galerie Louise Leiris, Paris, 1943, with wide margins, deckle edges at left and right  
Plate 665 x 512 mm.  
Sheet 751 x 570 mm.

£600,000-800,000

US\$740,000-970,000

€680,000-890,000

**PROVENANCE:**

Lumley Cazalet Ltd., London.

Private collection, London, by whom acquired from the above in 1999.

**LITERATURE:**

G. Bloch, *Pablo Picasso, Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, no. 310, p. 92 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur, vol. III*, Bern, 1986, no. 646, p. 156-161 (another example illustrated, p. 161).







6/30 Picasso

λ\*45

**LYNETTE YIADOM-BOAKYE (B. 1977)**

*Les Partisans (The Partisans)*

signed with the artist's initials, titled and dated 'LYB 2009

Les Partisans' (on the reverse)

oil on canvas

59 $\frac{3}{8}$  x 78 $\frac{3}{4}$ in. (150.8 x 200cm.)

Painted in 2009

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

**PROVENANCE:**

Faye Fleming & Partner, Geneva.

Private Collection, Italy.

Acquired from the above by the present owner.

**EXHIBITED:**

Geneva, Faye Fleming & Partner, *Manifesto*, 2009.

Milan, Osart Gallery, *Women Painters from 5 Continents*,  
2010.





°46

**GEORGE CONDO (B. 1957)**

*Easter Sunday*

signed and dated 'Condo 2011' (on the overlap)

oil on linen

72 x 60in. (182.8 x 152.5cm.)

Painted in 2011

£1,800,000-2,500,000

US\$2,300,000-3,100,000

€2,100,000-2,800,000

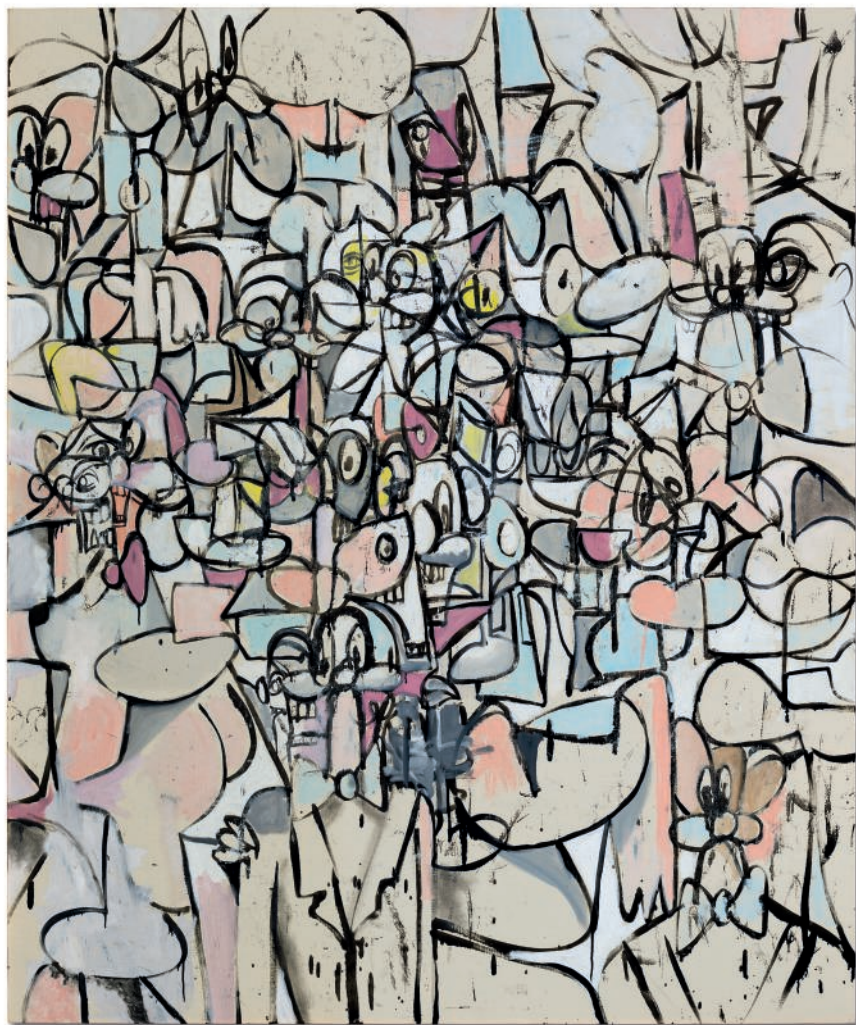
**PROVENANCE:**

Skarstedt Gallery, New York.

Acquired from the above by the present owner in 2011.









THE PROPERTY OF A LADY

♦λ\*47

**PABLO PICASSO (1881-1973)**

*Mousquetaire I (Espagnol du XVIIIème siècle)*

signed and dated 'Picasso 21.4.67' (on the reverse)

oil on canvas

51 x 38¼ in. (128.3 x 97.1 cm.)

Painted on 21 April 1967

£4,500,000-6,500,000

US\$5,600,000-8,000,000

€5,100,000-7,300,000

**PROVENANCE:**

The artist's estate.

Marina Picasso, Paris (inv. no. 13611), by descent from the above, until at least October 1998.

Private collection, Switzerland.

Anonymous sale, Christie's, New York, 8 November 2006, lot 85.

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

**EXHIBITED:**

Johannesburg, The Goodman Gallery, *Pablo Picasso, A Selection of Works from the collection of Marina Picasso*, February - March 1984, no. 30, p. 39 (illustrated p. 36); this exhibition later travelled to Cape Town, South African National Gallery, April 1984.

Tokyo, Yomiuri Shimbun Sha, *Pablo Picasso: Collection Marina Picasso*, November 1986 - October 1987, no. PC-31, p. 131 (illustrated p. 38).

Caracas, Centro Cultural Consolidado, *5 Grandes de España: Picasso, Gris, González, Dalí, Miró*, August - October 1992, no. 5 (illustrated).

Geneva, Petit Palais, *Picasso, passion et création. Les 30 dernières années*, July - October 1998, no. 31, p. 117 (illustrated p. 41).

Aarau, Aargauer Kunsthaus, *Per Kirkeby. Kristall. Reflexionen, Beziehungen und Bezüge*, February - April 2006, p. 165 (illustrated p. 104).

New York, Gagosian Gallery, *Picasso, Mosqueteros*, March - June 2009, pp. 84 & 274 (illustrated pp. 85 & 274; with incorrect medium).

Jerusalem, Israel Museum, *Family Traces*, July - November 2009, p. 85.

**LITERATURE:**

C. Zervos, *Pablo Picasso*, vol. XXV, *Oeuvres de 1965 à 1967*, Paris, 1972, no. 339 (illustrated pl. 147).





THE MAKING OF A MASTER: WORKS BY DAVID HOCKNEY  
FROM AN IMPORTANT PRIVATE COLLECTION

λ\*48

**DAVID HOCKNEY (B. 1937)**

*Chair with a Horse Drawn by Picasso*

signed, titled and dated 'chair with a horse drawn  
by Picasso David Hockney 1970' (on the reverse)

acrylic on canvas

33⅞ x 28in. (86.2 x 71.1cm.)

Painted in 1970

£1,500,000-2,000,000

US\$1,900,000-2,500,000

€1,700,000-2,200,000

**PROVENANCE:**

Private Collection, Germany (acquired in the early 1970s).

**EXHIBITED:**

Nijmegen, Nijmeegs Museum, *David Hockney: Schilderijen,  
Tekeningen en Prenten (Paintings, Drawings and Prints)*,  
1975, no. 38 (illustrated, unpagged).

**LITERATURE:**

N. Stangos (ed.), *David Hockney by David Hockney*, London  
1976, p. 304, no. 317 (illustrated, p. 232; dated '1971').

*David Hockney: A Retrospective*, exh. cat., Los Angeles,  
Los Angeles County Museum of Art, 1988, pp. 41 and 284  
(dated '1971').









PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

°λ\*49

**PABLO PICASSO (1881-1973)**

*Compotier et verres*

signed 'Picasso' (lower right) and dated '16 June 43'  
(on the reverse)

oil on canvas

18¼ x 24 in. (46.5 x 61 cm).

Painted on 16 June 1943

£1,200,000-1,800,000

US\$1,500,000-2,200,000

€1,400,000-2,000,000

**PROVENANCE:**

Galerie Simon [Daniel-Henry Kahnweiler], Paris.  
Michael & Vivian Newbury, Chicago, by 1968; sale,  
Sotheby's, New York, 11 November 1987, lot 64.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Chicago, The Art Institute of Chicago, *Picasso in Chicago: Paintings, Drawings and Prints from Chicago Collections*, February - March 1968, no. 41, p. 114 (illustrated p. 40; titled 'Still Life with a Basket of Cherries').

**LITERATURE:**

C. Zervos, *Pablo Picasso, Oeuvres de 1943 à 1944*, vol. 13, Paris, 1962, no. 54 (illustrated pl. 27).



PROPERTY FROM  
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ50

**MARC CHAGALL (1887-1985)**

*Hôtel de la Poste*

signed and dated 'Marc Chagall 926' (lower right)

gouache and pencil on paper

26 x 20 in. (65.8 x 51 cm.)

Executed in Chambon-sur-Lae in 1926

£500,000-800,000

US\$620,000-990,000

€570,000-900,000

**PROVENANCE:**

Marcel Arland, Paris.

Anonymous sale; Sotheby's, London, 1 July 1987, lot 487.

Acquired at the above sale.

**EXHIBITED:**

Ludwigshafen, Wilhelm Hack Museum, *Marc Chagall: Mein Leben - Mein Traum, Berlin und Paris 1922-1940*, April - June 1990, no. 44, p. 201 (illustrated pl. 40).

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





PROPERTY FROM  
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**\*51**

**GUSTAV KLIMT (1862-1918)**

*Dame en face mit plisierstem Kleid (Damenbildnis en face)*

signed 'GUSTAV KLIMT' (lower right)

oil on board laid down on board

17 x 13¼ in. (43.2 x 33.8 cm.)

Painted *circa* 1898

£2,000,000-3,000,000

US\$2,500,000-3,700,000

€2,300,000-3,400,000

**PROVENANCE:**

Galerie H.O. Miethke, Vienna, by whom acquired directly from the artist.

Kommerzialrat Julius Reich, Vienna, by whom acquired from the above in 1909; his sale, C.J. Wawra, Vienna, 7 November 1922, lot 160 (illustrated).

Bernhard Altmann, Vienna, by whom acquired at the above sale, from whom confiscated by the Gestapo in June 1938; sale, Dorotheum, Vienna, 18 June 1938, lot 379.

Gustav Ucicky [the artist's son], Vienna, by whom acquired at the above sale.

Österreichische Galerie Belvedere, Vienna (inv. 5449) by bequest from the above in 1961.

Restituted to the heirs of Bernhard Altmann in 2004; sale, Christie's, New York, 9 November 2006, lot 363.

Acquired at the above sale; sale, Christie's, London, 4 February 2009, lot 32.

Private collection, Europe, by whom acquired at the above sale and thence by descent.

**EXHIBITED:**

Vienna, Österreichische Galerie, *Gustav Klimt: 29 Gemälde, ausgestellt im Oberen Belvedere aus Anlass der 100.*

*Wiederkehr seines Geburtstages*, October - December 1962, no. 4 (titled 'Damenkopf').

Tokyo, Sezon Museum of Art, *Wien um 1900: Klimt, Schiele und ihre Zeit*, October - December 1989, no. 96 (illustrated).

Florence, Palazzo Strozzi, *Gustav Klimt*, November 1991 - March 1992, no. 16 (illustrated p. 97).

Zurich, Kunsthaus Zürich, *Gustav Klimt*, September - December 1992, no. G20, p. 110 (illustrated p. 111).

Madrid, Fundación Juan March, *Klimt, Kokoschka, Schiele, Un Sueño Vienés*, February - May 1995, no. 2, pp. 42 & 110 (illustrated p. 43).

**LITERATURE:**

J. Dobai, *Das Frühwerk Gustav Klimts* (dissertation), Vienna, 1958, pp. 154-155.

Österreichischen Galerie, *Mitteilungen der Österreichischen Galerie*, vol. V, No. 49, Vienna, 1961, p.4 (illustrated fig. 6).

F. Novotny & J. Dobai, *Gustav Klimt with a Catalogue Raisonné of his Paintings*, London, 1968, no. 97, p. 309 (illustrated & illustrated again pl. 23; dated 'c. 1898-9').

J. Dobai & S. Coradeschi, *L'opera completa di Klimt*, Milan, 1978, no. 80, p. 96 (illustrated & illustrated again pl. XII).

A. Bäumer, *Gustav Klimt, Women*, New York, 1987, p. 46 (illustrated p. 47).

G. Frodl, *Klimt*, London, 1992, no. 1, p. 153 (illustrated).

G. Frodl, *Gustav Klimt in der Österreichischen Galerie Belvedere in Wien*, Salzburg, 1992, p. 50 (illustrated p. 51, titled 'Bildnis einer Dame').

T.G. Natter & G. Frodl, exh. cat., *Klimt's Women*, Österreichische Galerie Belvedere, Vienna, 2000, p. 80 (illustrated).

L. Payne, *Essential Klimt*, London, 2000, p. 85 (illustrated).

S. Lillie, *Was einmal war. Handbuch der enteigneten Kunstsammlungen Wiens*, Vienna, 2003, no. 379, p. 53 (titled 'Frauenkopf').

A. Weidinger, ed., *Gustav Klimt*, New York, 2007, no. 115, p. 257 (illustrated).





PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

°\*52

**CHAIM SOUTINE (1893-1943)**

*Femme assise dans un fauteuil*

signed 'Soutine' (upper right)

oil on canvas

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

Painted *circa* 1919

£2,000,000-3,000,000

US\$2,500,000-3,700,000

€2,300,000-3,400,000

**PROVENANCE:**

Salle Aeolian, Brussels.

Charles Drost, Brussels, by whom acquired from the above on 29 October 1920.

Anonymous sale, Sotheby & Co., London, 15 April 1970, lot 53.

Roland, Browse & Delbanco, London, by whom acquired at the above sale.

Cosmondia S.A., Geneva, by whom acquired from the above in November 1972.

Galerie Yoshii, Tokyo, by December 1972.

Private collection, Japan.

Anonymous sale, Christie's, New York, 19 November 1986, lot 33.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Tokyo, Gallery Yoshii, *Soutine: l'exposition du peintre de la fatalité, fureur passionnée*, January 1973, no. 4 (illustrated pl. 4).

Takasaki, Museum of Modern Art of Gunma, *L'École de Paris*, October - November 1984, no. 47.

Céret, Musée d'Art Moderne de Céret, *Soutine: Céret 1912-1922*, June - October 2000, p. 376 (illustrated p. 377).

Cologne, Galerie Gmurzynska, *The impact of Chaim Soutine de Kooning, Pollock, Dubuffet, Bacon*, November - December 2001, p. 154 (illustrated).

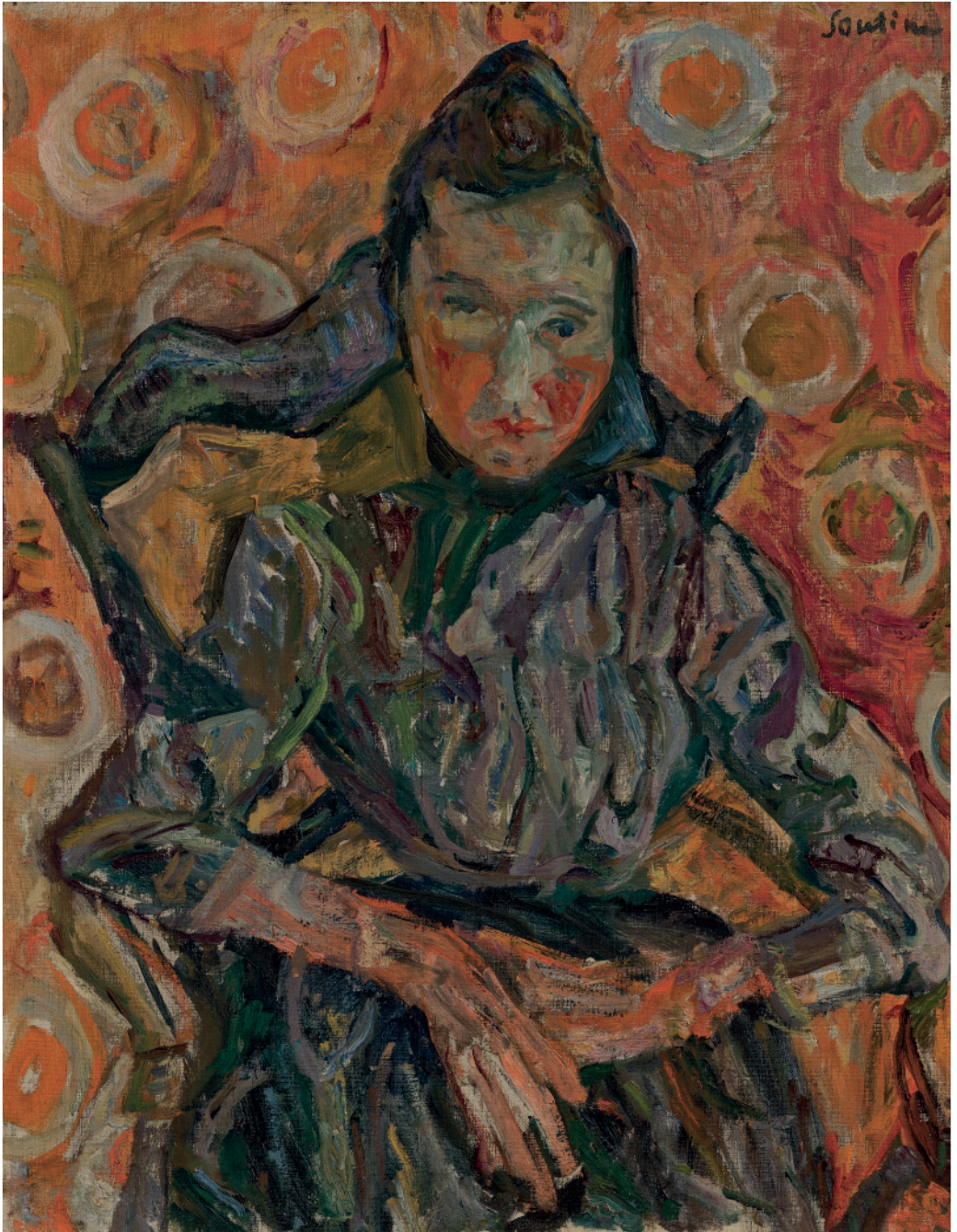
**LITERATURE:**

P. Courthion, *Soutine, Peintre du déchirant*, Paris, 1972, no. E, pp. 28 & 183 (illustrated p. 29; illustrated again p. 183; dated '1914' & '1917-1918').

T. Satomi, *Sansai*, February 1973 (illustrated).

M. Tuchman, E. Dunow & K. Perls, *Chaim Soutine: Catalogue Raisonné*, vol. II, Cologne, 1993, no. 28, p. 558 (illustrated p. 561).





PROPERTY FORMERLY FROM  
THE COLLECTION OF EDMOND & JEANNE LÉVY-DITISHEIM

**\*53**

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

*Le canotier de Bougival*

signed 'Renoir.' (centre right)

oil on canvas

16½ x 13 in. (41 x 32.8 cm.)

Painted *circa* 1879

£500,000-800,000

US\$620,000-990,000

€570,000-900,000

**PROVENANCE:**

M. de Lauradour, Paris, by whom likely acquired or a gift directly from the artist.

M. & Mme. Gustave Danthon, by March 1929, and thence by descent until at least February 1935.

Ambroise Vollard, Paris, and thence by descent in 1939. (Probably) Otto Wertheimer, Paris.

Edmond & Jeanne Lévy-Ditisheim, Basel, by whom acquired in the early 1950s, and thence by descent to the present owner.

**EXHIBITED:**

London, The Leicester Galleries, *The Renoir Exhibition*, July - August 1926, no. 19 (dated '1875').

Paris, Galerie Danthon, *Vingt-cinq tableaux de Renoir, Monet, etc.*, March 1929, p. 1.

Basel, Kunstmuseum, on loan, 2002-2015.

Basel, Kunstmuseum, *Renoir between Bohemia and Bougeoisie: the early years*, April - August 2012, no. 39, p. 114 (illustrated; dated '1875').

**LITERATURE:**

E. Fezzi, *L'opera completa de Renoir nel periodo impressionista 1869-1883*, Milan, 1972, no. 375, pp. 105 & 106 (illustrated).

F. Daulte, *Auguste Renoir*, New York, 1988, no. 304, p. 415 (illustrated pl. 304).

G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, 1858-1881, Paris, 2007, no. 552, p. 537 (illustrated).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**\*54**

**AUGUSTE RODIN (1840-1917)**

*Eve au rocher, petit modèle-modèle aux pieds détaillés*

signed 'A. Rodin' (on the right side of the base)

bronze with brown patina

Height: 29½ in. (74.5 cm.)

Conceived in 1883 and cast *circa* 1900

£1,500,000-2,500,000

US\$1,900,000-3,100,000

€1,700,000-2,800,000

**PROVENANCE:**

Anonymous sale, Hôtel Drouot, Paris, 28 June 1972, lot 97.  
Dominique Jobert, Paris, by whom acquired at the above sale.

Galerie J. F. Aittouarès, Paris, by whom acquired from the above.

Robert Bowman Gallery, London, by whom acquired from the above in 1998.

Anonymous sale, Christie's, New York, 6 November 2002, lot 7.

Private collection, United States, by whom acquired at the above sale; sale, Christie's, New York, 9 May 2007, lot 21.

Acquired at the above sale by the present owner.

**LITERATURE:**

F. Lawton, *The Life and Work of Auguste Rodin*, London, 1906, pp. 75, 108, 126 & 268 (another cast illustrated).

J. Cladel, *Auguste Rodin, l'oeuvre et l'homme*, Brussels, 1908, p. 161 (another cast illustrated; marble version illustrated).

C. Maclair, *Auguste Rodin, The Man, His Ideas, His Works*, London, 1909, p. 14 (another cast illustrated p. 12).

L. Bénédite, *Rodin*, Paris, 1924, pp. 26-27 (another cast illustrated pl. XVI).

L. Bénédite, *Rodin*, Paris, 1926, p. 61 (marble version illustrated pl. 9).

J. Cladel, *Auguste Rodin, sa vie glorieuse, sa vie inconnue*, Paris, 1936, pp. 142-143.

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, pp. 27-28 (marble version illustrated p. 28).

G. Grappe, *Le Musée Rodin*, Paris, 1944, p. 141, no. 44 (another cast illustrated).

P.L. Grigau, 'Rodin's Eve', in *Bulletin of the Detroit Institute*, 1953 - 1954, pp. 14 & 16 (another cast illustrated p. 15).

A.E. Elsen, *Rodin*, New York, 1963, pp. 49, 151, 192 & 208 (another cast illustrated p. 51).

B. Champigneulle, *Rodin*, London, 1967, p. 279 (another cast illustrated p. 23).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Paris, 1967, p. 160.

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 88 (another cast illustrated pl. 19; plaster version illustrated, pl. 17).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 148-157 (another cast illustrated fig. 8).

J. de Caso & P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, San Francisco, 1977, pp. 17, 27, 143-144 & 146 (plaster version illustrated pp. 142 & 145).

L. Goldscheider, *Rodin Sculptures*, New York, 1979, no. 22, p. 118 (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 2002V202B.

For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ\*55

**MARC CHAGALL (1887-1985)**

*Le soleil à la guirlande ou Le paysage vert ou Soleil à Saint Jean*

signed 'Marc Chagall.' (lower right)  
gouache and pastel on paper  
29 $\frac{7}{8}$  x 21 $\frac{1}{8}$  in. (77 x 55.6 cm.)  
Executed in 1949

£700,000-1,000,000  
US\$860,000-1,200,000  
€790,000-1,100,000

**PROVENANCE:**

Franz Meyer, Switzerland, a gift from the artist in 1953.  
Ida Meyer Chagall, Switzerland.  
Private collection, by whom acquired from the above, and  
thence by descent to the present owners.

**EXHIBITED:**

Turin, Museo Civico Palazzo Madama, *L'opera di Marc Chagall: dipinti, guazzi, acquarelli, disegni, sculture, ceramiche, incisioni*, April - June 1953, no. 120.  
Hannover, Kestner-Gesellschaft, *Marc Chagall*, May - June 1955, no. 74.  
Hamburg, Kunstverein, *Marc Chagall*, February - March 1959, no. 248; this exhibition later travelled to Munich, Haus der Kunst, April - May 1959 and Paris, Musée des arts décoratifs, June - September 1959.  
Copenhagen, Kunsthall Charlottenborg, *Oskar Kokoschka - Marc Chagall*, October - November 1960, no. 27.  
Knokke Le Zoute, Casino Communal, *Hommage à Marc Chagall: Exposition retrospective*, July - September 1961, no. 61 (illustrated).  
Tokyo, National Museum of Western Art, *Marc Chagall*, October - November 1963, no. 171, p. 113 (illustrated); this exhibition later travelled to Kyoto, Kyoto Municipal Museum of Modern Art, November - December 1963.  
Zurich, Kunsthau Zürich, *Chagall*, May - July 1967, no. 244, p. 43.  
St. Paul-de-Vence, Fondation Maeght, *Hommage à Marc Chagall: Œuvres de 1947-1967*, August - September 1967, no. 92 (illustrated).  
Paris, Grand Palais, *Hommage à Marc Chagall*, December 1969 - March 1970, no. 107, p. 137 (illustrated).

Humblebaek, The Louisiana Museum of Modern Art, *Marc Chagall*, March - May 1970, no. 58.  
Marcq-en-Barœul, Fondation Anne et Albert Prouvost, Septentrion, *Hommage à Marc Chagall*, October - December 1975, no. 46 (illustrated).  
Tokyo, National Museum of Modern Art, *Exposition Marc Chagall*, August - September 1976, no. 79 (illustrated); this exhibition later travelled to Kyoto, Municipal Museum of Modern Art, September - October 1976; Nagoya, Prefectural Museum of Aichi, November 1976 and Kumamoto, Kumamoto Prefectural Museum of Art, November - December 1976.  
Balingen, Stadthalle Balingen, *Marc Chagall zum 100. Geburtstag: Gouachen und Aquarelle*, June - August 1987, p. 152 (illustrated p. 153).  
Tel-Aviv, The Tel-Aviv Museum, *Marc Chagall: 100th Anniversary of his Birth*, November 1987 - March 1988, no. 40 (illustrated p. 41).  
Breda, De Beyerd, *Marc Chagall: 100th Anniversary of his Birth*, April - June 1989, p. 160 (illustrated p. 161).  
Kasama, Museum of Tokyo Cultural Village Kasama Nichido, *Marc Chagall*, October 1989 - March 1990.  
Munich, Kunsthalle der Hypo-Kulturstiftung, *Marc Chagall*, March - June 1991, no. 63 (illustrated).  
Salzburg, Rupertinum, *Chagall*, March - June 1992, no. 63 (illustrated p. 127).  
Linz, Neue Galerie der Stadt Linz, *Marc Chagall*, March - June 1994, no. 63, p. 146 (illustrated p. 147).

**LITERATURE:**

M. Chagall & J. Lissaigne, *Chagall*, Paris, 1957, p. 125 (illustrated).  
F. Meyer, *Marc Chagall, Life and Work*, Cologne, 1961, no. 801, p. 759 (illustrated).  
J. Cassou, *Chagall*, London, 1965, no. 149, p. 282 (illustrated p. 217).  
A. P. Mandiargues, *Chagall*, Paris, 1975, no. 50, p. 205 (illustrated p. 85).  
R. Negri, *Marc Chagall*, Milan, 1978, no. 74 (illustrated).  
Bunte, No. 25/87, Munich, 11 June 1987, p. 90 (illustrated).  
J. Baal-Teshuva, *Chagall: A Retrospective*, New York, 1995, no 67, p. 213 (illustrated).  
J. Baal-Teshuva, *Chagall*, Cologne, 1998, p. 189 (illustrated).

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



PROPERTY FROM A PRIVATE SWISS COLLECTION

**\*56**

**EDGAR DEGAS (1834-1917)**

*Femme en peignoir jaune se coiffant*

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

pastel on joined paper laid down on board

43¼ x 39½ in. (109.8 x 100.3 cm.)

Executed *circa* 1894

£2,500,000-4,500,000

US\$3,100,000-5,600,000

€2,900,000-5,000,000

**PROVENANCE:**

The artist's estate; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 175.

Ambroise Vollard, Paris.

Jacques Seligmann, New York & Paris; his sale, American Art Association, New York, 27 January 1921, lot 63.

Lathrop and Hélène Brown, New York & La Jolla, by whom acquired at the above sale; her estate sale, Sotheby Parke Bernet, Inc., New York, 17 May 1979, lot 224.

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

Acquired from the above by the present owner.

**EXHIBITED:**

The Brooklyn Museum, on loan, 1921.

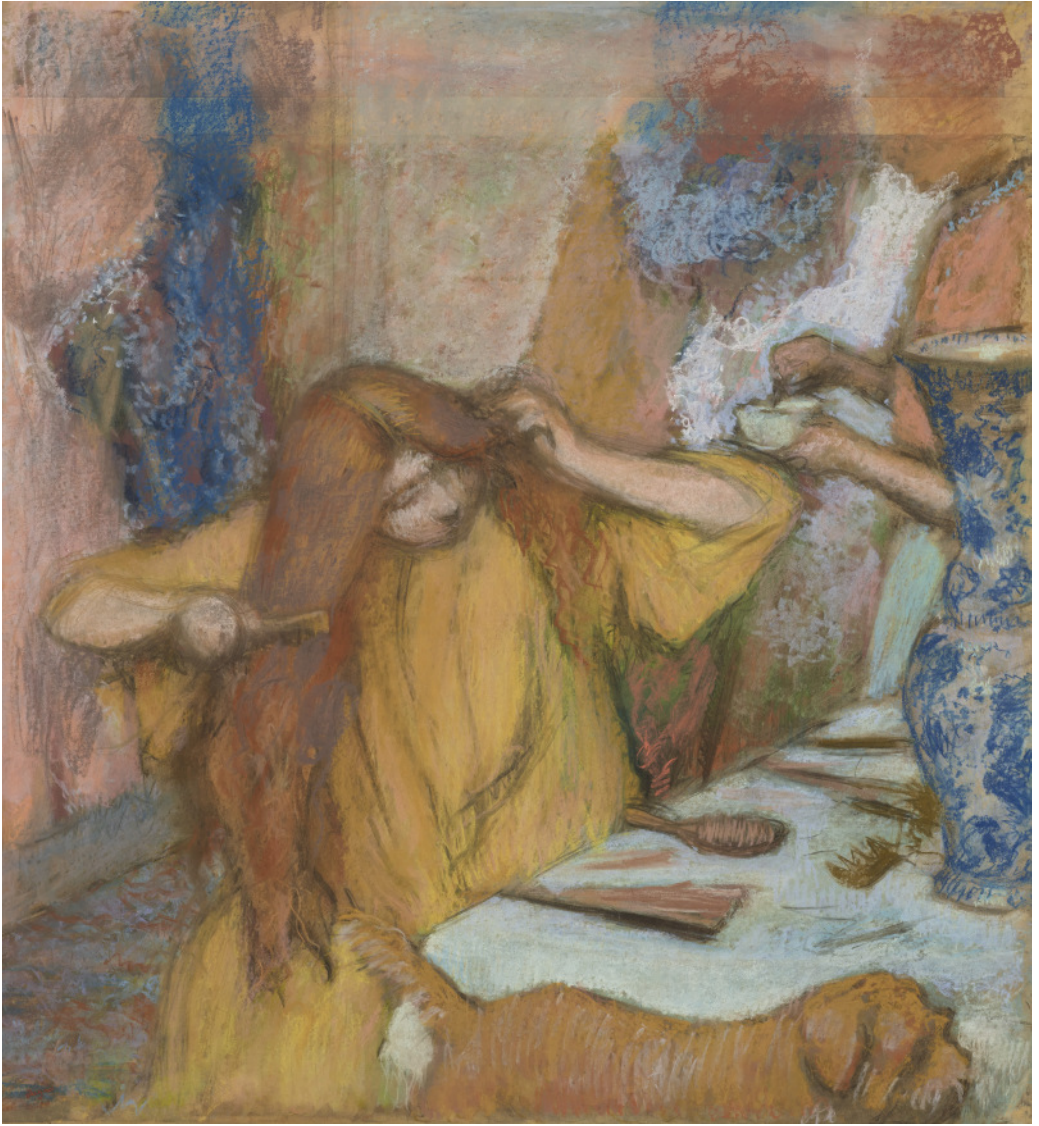
**LITERATURE:**

'Museum Notes', in *The Brooklyn Museum Quarterly*, vol. 8, no. 3, Brooklyn, July 1921, p. 118 (titled 'The Yellow Kimono').

P. A. Lemoisne, *Degas et son œuvre*, vol. III, Paris, 1946, no. 1160, p. 675 (illustrated).

F. Russoli & F. Minervino, *L'Opera completa di Degas*, Milan, 1970, no. 1167, p. 138 (illustrated).





PROPERTY OF A PRIVATE SWISS COLLECTOR

λ\*57

**SIGMAR POLKE (1941-2010)**

*Untitled*

signed, dedicated and dated 'Sigmar Polke für den  
Ralf zum Geburtstag am 13.4.2000' (on the overlap);  
signed 'Sigmar Polke' (on the reverse)

acrylic on canvas  
19¾ x 27⅝ in. (50.2 x 70.1cm.)  
Painted in 2000

£650,000-850,000  
US\$810,000-1,000,000  
€730,000-950,000

**PROVENANCE:**

Private Collection, Cologne (a gift from the artist).  
Duke Street Gallery, London.  
Simon Lee Gallery, London.  
Private Collection, Europe.  
Double Vision, Christie's London, 14 October 2007, lot 8.  
Acquired at the above sale by the present owner.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ\*58

**RUDOLF STINGEL (B. 1956)**

*Untitled*

oil on canvas

83 x 67in. (210.8 x 170.2cm.)

Painted in 2006

£600,000-800,000

US\$750,000-990,000

€680,000-900,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.





λ\*59

**AMOAKO BOAFO (B. 1984)**

*The Shadow of Imana*

signed and dated 'AMOAKO M BOAFO 2018 KING'  
(centre right)

oil and graphite on four joined sheets of paper

54 x 64¼in. (137.2 x 163.1cm.)

Executed in 2018

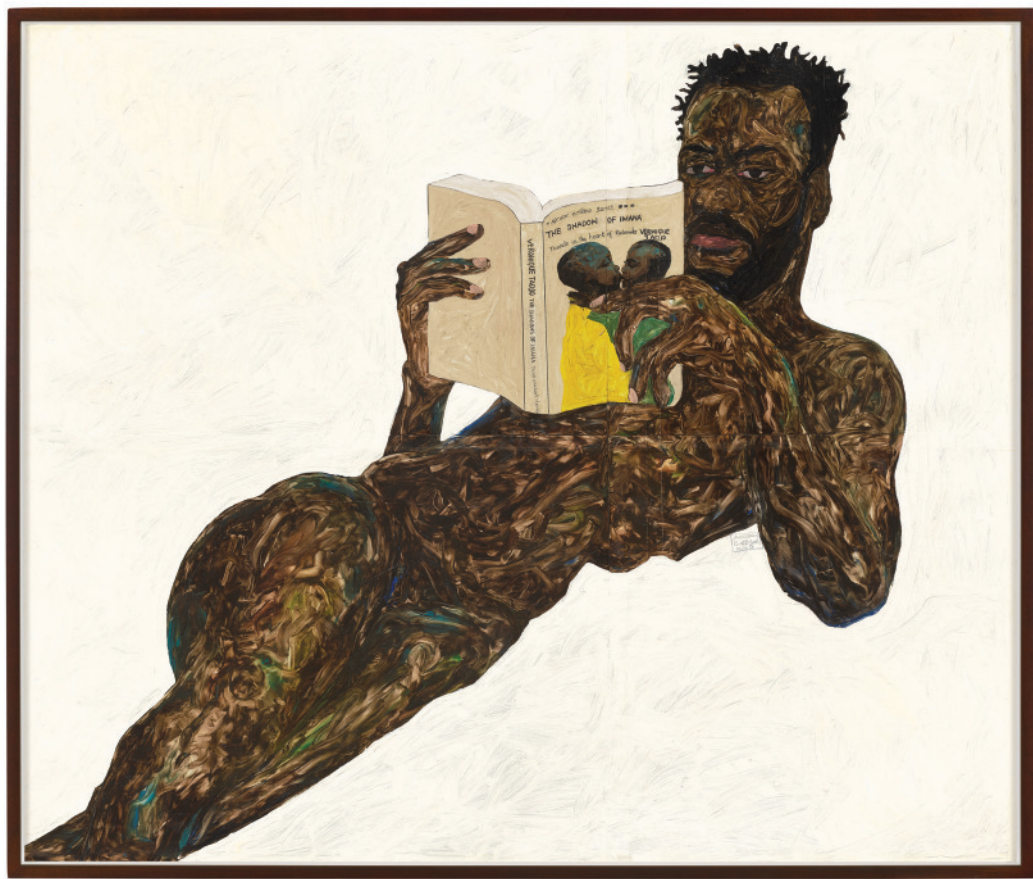
£250,000-350,000

US\$310,000-430,000

€290,000-390,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in  
2018.



**\*60**

**STANLEY WHITNEY (B. 1946)**

*Bob's Smile*

signed, titled and dated 'Dec. 2009 Stanley Whitney

"Bob's Smile" (on the reverse)

oil on linen

72 x 72in. (182.9 x 182.9cm.)

Painted in 2009

£400,000-600,000

US\$500,000-740,000

€450,000-670,000

**PROVENANCE:**

Team Gallery, New York.

Douglas Udell Gallery, Edmonton.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

New York, Team Gallery, *Untitled* '10, 2010.

**LITERATURE:**

'Galleries – Downtown', in *The New Yorker*, 8 February 2010,  
p. 12.





FRAGMENTS OF LIFE: WORKS BY ERNIE BARNES FROM  
THE COLLECTION OF DANNY AND DONNA ARNOLD

**\*61**

**ERNIE BARNES (1938-2009)**

*The Stroll*

signed 'ERNIE BARNES' (lower right)

acrylic on canvas

36 x 47 7/8 in. (91.4 x 121.6 cm.)

Painted in 1982

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

**PROVENANCE:**

Acquired directly from the artist by the late owners *circa*  
1982.

This work is included in the forthcoming Catalogue  
Raisonné prepared by the Ernie Barnes Estate. We would  
like to thank Luz Rodriguez at the Ernie Barnes Estate for  
her assistance in cataloguing this work.



λ\*62

**DAVID HOCKNEY (B. 1937)**

*Santa Monica Boulevard*

signed, titled and dated 'David Hockney Santa Monica Blvd  
1979' (on the reverse)

acrylic on canvas

24 x 36in. (61 x 91.5cm.)

Painted in 1979

£1,200,000-1,800,000

US\$1,500,000-2,200,000

€1,400,000-2,000,000

**PROVENANCE:**

André Emmerich Gallery, New York.

Susan Gersh Gallery, Los Angeles.

Private Collection, Beverly Hills.

Private Collection, Los Angeles.

Anon. sale, Christie's New York, 15 May 2019, lot 56B.

Acquired at the above sale by the present owner.

**LITERATURE:**

D. Hockney, *That's the Way I See It*, London 1993, p. 242,  
no. 47 (illustrated in colour, p. 50).





λ\*63

**SEAN SCULLY (B. 1945)**

*Stare Red Yellow*

signed, titled, and dated 'STARE YELLOW RED

Sean Scully 8/1997' (on the reverse)

oil on three attached canvases

96½ x 84 in. (244 x 213.5 cm.)

Painted in 1997

£600,000-800,000

US\$750,000-990,000

€680,000-900,000

**PROVENANCE:**

Galerie Lelong, Paris.

Acquired from the above by the present owner in 1998.

**EXHIBITED:**

Bern, Kunstmuseum Bern, *Sean Scully. Grey Wolf - Retrospective*, 2012, pp. 118 and 203 (illustrated in colour, p. 119). This exhibition later travelled to Linz, Lentos Kunstmuseum.

**LITERATURE:**

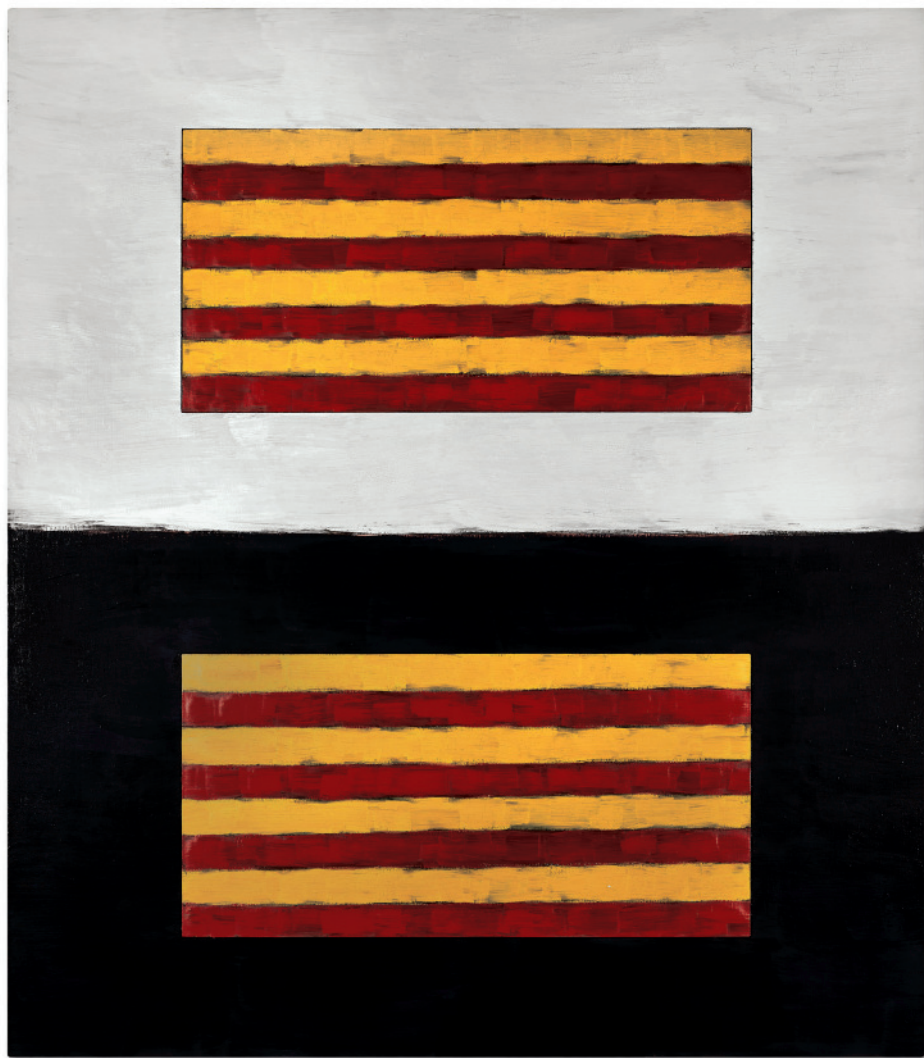
D. Carrier, *Sean Scully*, London 2004, p. 224 (illustrated in colour, p. 36).

*Sean Scully*, exh. cat., Edinburgh, Ingleby Gallery, 2005, no. 24 (illustrated in colour, unpagged).

L. Beaumont-Maillet, *Sean Scully*, Paris 2006, p. 62, no. 31 (illustrated in colour, p. 27).

S. Scully, *Pinako the K Conferencia*, 2014 (illustrated in colour, unpagged).

*Sean Scully, Vita Duplex*, exh. cat., Karlsruhe, Staatliche Kunsthalle Karlsruhe, 2018, pp. 36 and 39 (illustrated in colour, p. 38).



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ\*64

**RUDOLF STINGEL (B. 1956)**

*Untitled (Bishop)*

signed and dated 'Stingel 2009' (on the reverse)

oil on linen

16 x 13in. (40.6 x 33cm.)

Painted in 2009

£250,000-350,000

US\$310,000-430,000

€280,000-390,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Paula Cooper Gallery, *Rudolf Stingel*, 2009.





**\*64A**

**SHARA HUGHES (B. 1981)**

*Rough Terrain*

oil and acrylic on canvas

60 x 52in. (152.4 x 132.1cm.)

Painted in 2017

£200,000-300,000

US\$250,000-370,000

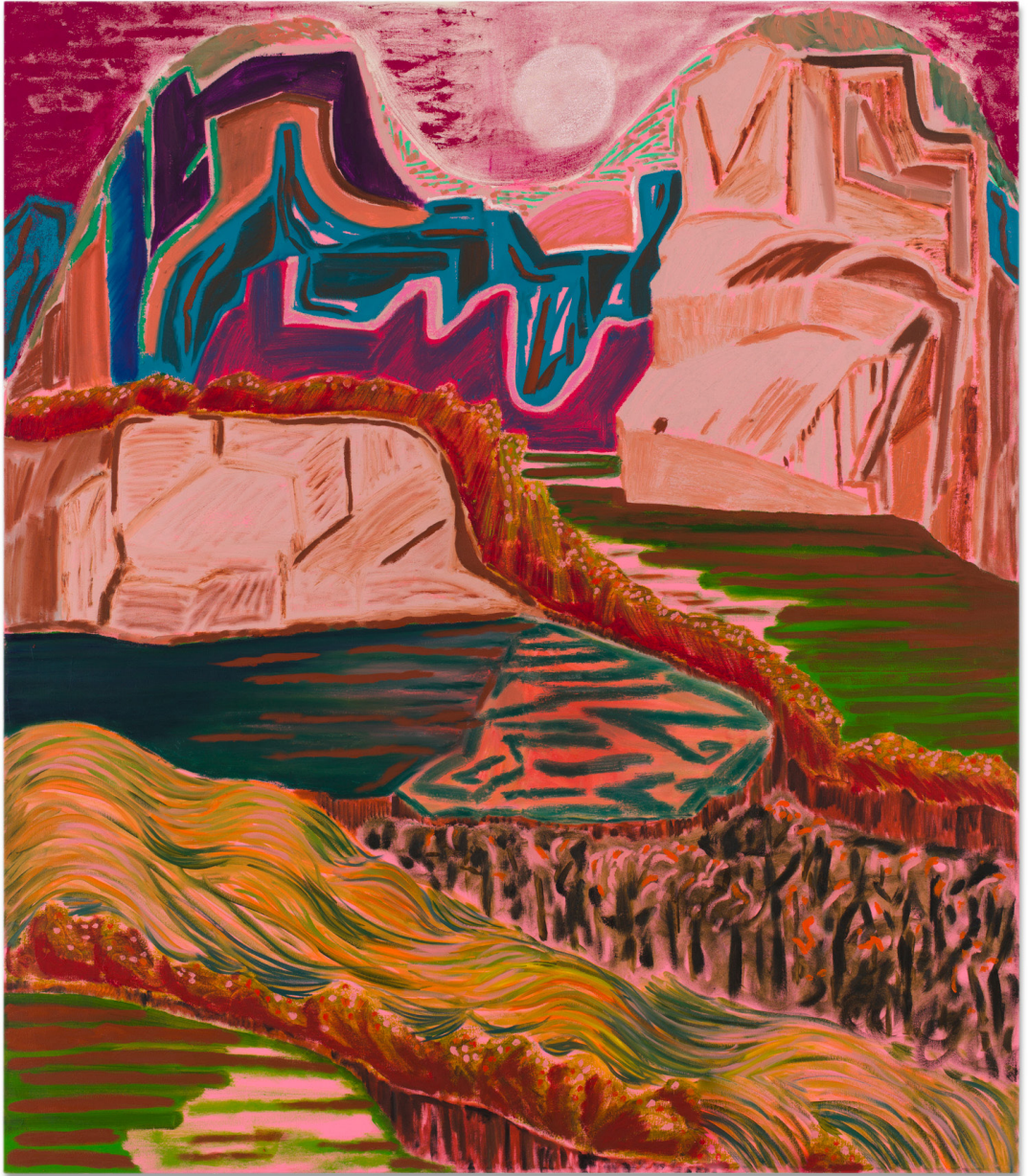
€230,000-340,000

**PROVENANCE:**

Rachel Uffner Gallery, New York.

Acquired from the above by the present owner.





PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

λ\*65

**ALBERT OEHLER (B. 1954)**

*Blues nach Noten (Blues by Notes)*

signed, titled, inscribed and dated '44 "Blues nach Noten"

A. Oehler 96' (on the reverse)

oil on canvas

75 $\frac{3}{8}$  x 75 $\frac{1}{2}$ in. (191.3 x 191.7cm.)

Painted in 1996

£800,000-1,200,000

US\$990,000-1,500,000

€900,000-1,300,000

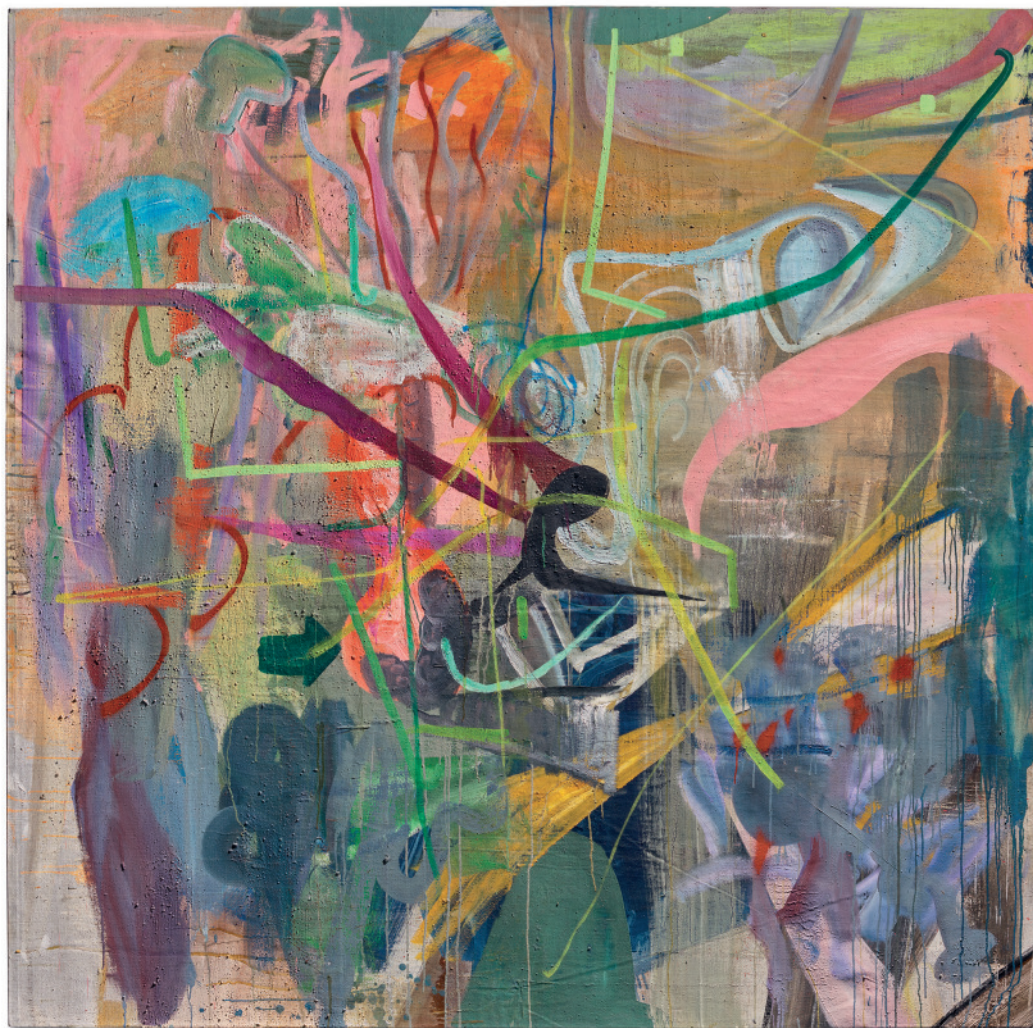
**PROVENANCE:**

Private Collection, Germany (acquired directly from the artist in 1997).

**EXHIBITED:**

Oslo, Galleri K, *Albert Oehler*, 1997.





❖65A

**TYLER HOBBS (B. 1987)**

*Fidenza #724*

smart contract address:

0xa7d8d9ef8D8Ce8992Df33D8b8CF4Aebabd5bD270

token ID: 78000724

wallet address:

0xf8BE957f65E67Fb0342992A51C30290d5758F880

PNG

2000 x 2400 pixels

Executed in 2021 and minted on 11 June 2021, this work

is unique and accompanied by a non-fungible token

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

**PROVENANCE:**

0x7bA217eC4643A03f3477e9f2976dDAb7bA5b9161

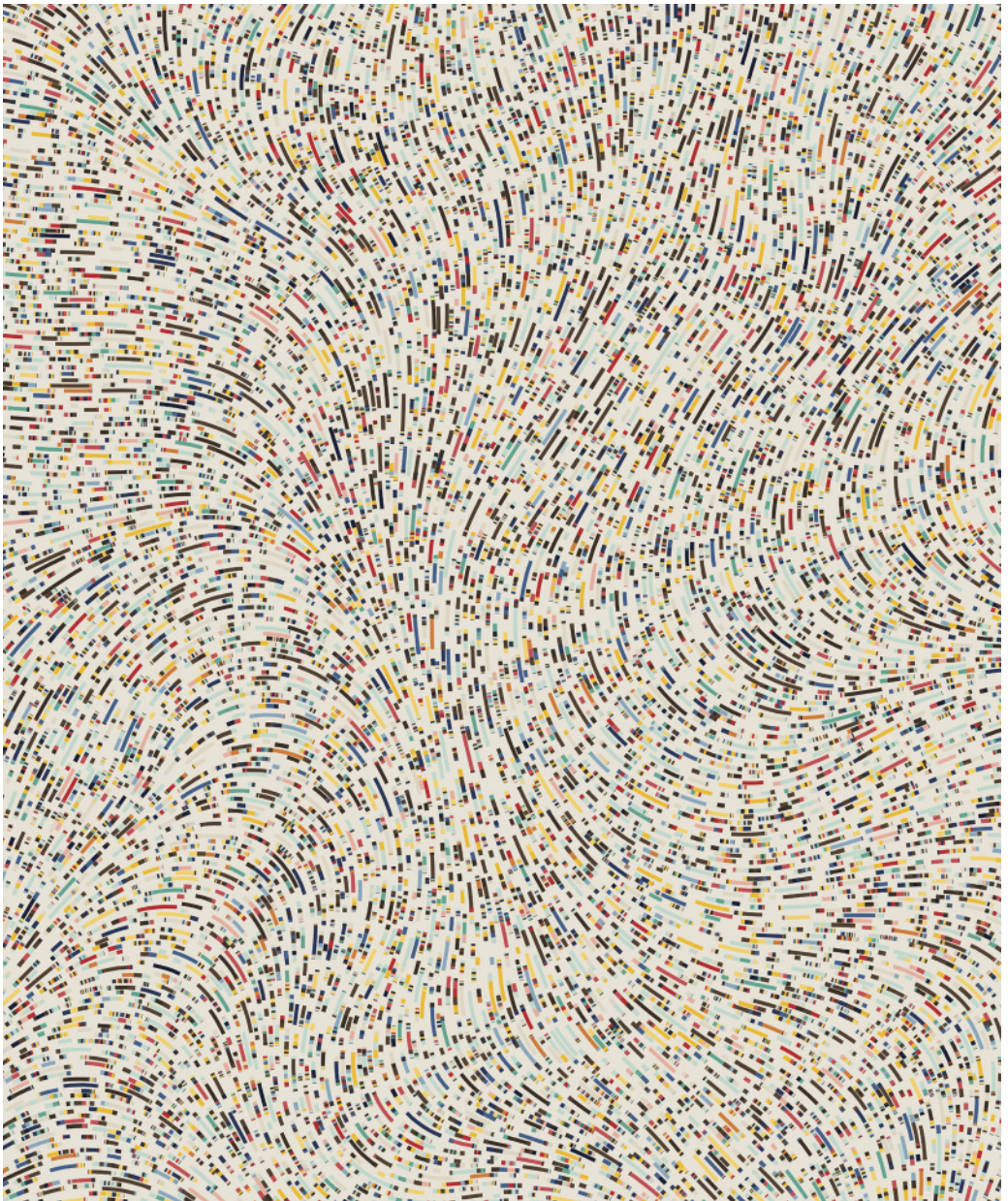
0x88D357466071e03196aF8A96f268697590000Fa

Acquired from the above by the present owner.

Please note that non-fungible tokens (NFTs) are not regulated assets in the UK or protected by financial compensation schemes. The value of an NFT could go down as well as up. For tax purposes, including potential sales tax, NFTs may be considered a digital service or digital product and thus Christie's may be required to collect relevant taxes dependent on local laws. Tax may be payable on profits from investing in an NFT. You may wish to consult an independent tax adviser.

Whilst each NFT is associated with a digital asset (for example, the digital artwork), they are separate and distinct. Purchasing a NFT does not mean that you are buying the digital asset associated with the NFT. You should check before bidding what rights to the digital asset you obtain by virtue of buying the NFT (if any). Please see the Conditions of Sale for further information.





λ66

**ANTONY GORMLEY (B. 1950)**

*GUT VI*

cast iron

63 x 19¼ x 28¾in. (160 x 49 x 73cm.)

Executed in 2009

£350,000-550,000

US\$430,000-670,000

€400,000-610,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner in 2011.





PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

♦λ\*67

**HENRY MOORE (1898-1986)**

*Seated Woman: Thin Neck*

signed and numbered 'Moore 6/7' (on the left hip)

bronze with dark brown patina

Height: 64½ in. (163.8 cm.)

Conceived in 1961; cast in bronze in 1964 in a numbered edition of seven plus one

£550,000-750,000

US\$680,000-930,000

€620,000-840,000

**PROVENANCE:**

Nina & Gordon Bunshaft, New York, by 1965.

The Museum of Modern Art, New York (no. 642.94),

a gift from the above in 1994; sale, Christie's, New York,

1 November 2005, lot 64.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, The Museum of Modern Art, *Selections from the*

*Nina and Gordon Bunshaft Bequest*, August - October 1995

(incorrectly numbered '6/9').

**LITERATURE:**

H. Read, *Henry Moore, A study of his life and work*, London,

1965, no. 233, pp. 243 & 280 (another cast illustrated

p. 243; with incorrect edition size).

R. Melville, *Henry Moore, Sculpture and Drawings 1921-*

*1969*, London, 1970, nos. 631-632, p. 363 (another cast

illustrated; with incorrect edition size).

S. Spender, ed., *Henry Moore: Sculptures in Landscape*,

New York, 1978, no. 30, p. 119 (illustrated *in situ* pl. 30;

with incorrect edition size).

E. Teague, *Henry Moore: Bibliography and Reproductions*

*Index*, North Carolina, 1981, p. 148.

D. Mitchinson, ed., *Henry Moore Sculpture, with Comments*

*by the Artist*, London, 1981, p. 313, no. 341 (another cast

illustrated, p. 159; with incorrect edition size).

A. Bowness, ed., *Henry Moore, Sculpture and drawings*,

vol. III, *Sculpture 1955-64*, London, 2005, no. 472, p. 46

(another cast illustrated p. 47; another cast illustrated

again pls. 106 & 107; with incorrect edition size).



PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

°♦λ68

**JEAN DUBUFFET (1901-1985)**

*La vie en rose*

signed with the artist's initials and dated 'J. D. 80' (lower left); inscribed, titled and dated 'B41 La vie en rose Déc. 80' (on the reverse)

acrylic on canvas

39¼ x 31¼in. (99.7 x 80.8cm.)

Painted in 1980

£450,000-650,000

US\$560,000-800,000

€510,000-730,000

**PROVENANCE:**

Waddington Galleries, London.

Acquired from the above by the present owner in 1985.

**EXHIBITED:**

London, Waddington Galleries, *Jean Dubuffet*, 1981

(illustrated, unpagged).

**LITERATURE:**

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet. Fascicule XXXII: Sites aux figurines, Partitions*, Paris 1982, pp. 126 and 129, no. 235 (illustrated, p. 97).





PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

°λ\*69

**MARC CHAGALL (1887-1985)**

*Nuit de Nouvel An*

signed and dated 'Marc Chagall 50-951' (bottom right)

oil on canvas

26 x 16 in. (66 x 40.6 cm.)

Painted in 1950-1951

£550,000-750,000

US\$680,000-930,000

€620,000-840,000

**PROVENANCE:**

Perls Galleries, New York.

Private collection, Beverly Hills.

Susan Burton, Canada, and thence by descent; sale,

Christie's, New York, 15 May 1997, lot 422.

Acquired at the above sale by the present owner.

**LITERATURE:**

F. Meyer, *Marc Chagall: Life and Work*, London, 1964,  
no. 838, p. 760 (illustrated).

J. Baal-Teshuva, *Marc Chagall, 1887-1985*, Cologne, 1998,  
p. 180 (illustrated p. 181).

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





PROPERTY FROM A GERMAN PRIVATE COLLECTION

λ\*70

**GEORG BASELITZ (B. 1938)**

*Drei Streifen – Die Kuh (Three stripes – The cow)*

signed 'Baselitz' (centre right); signed, titled and dated

'3 Streifen die Kuh Baselitz 68' (on the reverse)

oil on canvas

63¾ x 51½ in. (162 x 130 cm.)

Painted in 1968

£700,000-1,000,000

US\$870,000-1,200,000

€790,000-1,100,000

**PROVENANCE:**

Private Collection, Germany (acquired directly from the artist *circa* 1968-1970).

Private Collection, Germany (by descent from the above).

Thence by descent to the present owner.

**EXHIBITED:**

Cologne, Galerie Tobiès & Silex, *Georg Baselitz: Bilder*

1962-1970, 1971-1972, no. 13 (illustrated, unpagged;

incorrectly titled).

Kochel am See, Franz Marc Museum, *Georg Baselitz.*

*Tierstücke: Nicht von dieser Welt*, 2014, pp. 22, 65, 76 and 139, no. 31 (illustrated in colour, p. 77).

Frankfurt, Städel Museum (on long-term loan since 2014).





PROPERTY FROM THE COLLECTION  
OF DR JEROME AND MRS ELIZABETH LEVY

**\*71**

**MAX BECKMANN (1884-1950)**

*Nachtstilleben mit Sonnenblumen*

signed, dated and inscribed 'Beckmann A.43' (lower right)

oil on canvas

33% x 17% in. (85.3 x 44.6 cm.)

Painted in Amsterdam in 1943

£650,000-1,000,000

US\$810,000-1,200,000

€730,000-1,100,000

**PROVENANCE:**

Galerie Karl Buchholz, Berlin, by whom acquired directly  
from the artist on 27 May 1943.

Private collection, Düsseldorf, by 1943.

Anonymous sale, Christie's, London, 28 June 1988, lot 196.

Richard Feigen Gallery, New York (no. 18172-C), by whom  
acquired at the above sale.

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

Robin Garton & Co., Devizes, Wiltshire.

Acquired from the above by the present owners in August  
1999.

**EXHIBITED:**

Cologne, 1. Westdeutsche Kunstmesse, *Kunst von der  
Antike bis zum 20. Jahrhundert*, March 1970.

**LITERATURE:**

The artist's diary, 16 December 1942 (titled 'Tisch mit  
Büchern').

The artist's diary, 11 January 1943.

The artist's diary, 19 January 1943.

E. & B. Göpel, *Max Beckmann: Katalog der Gemälde*, vol. I,  
Bern, 1976, no. 627, p. 378 (illustrated vol. II, pl. 224).

K. Schick & H. Gassner, eds., *Max Beckmann: The Still Lifes*,  
exh. cat., Kunsthalle, Hamburg, 2014, p. 21 (illustrated  
fig. 18).

A. Tiedemann, *Max Beckmann - Die Gemälde*, Ahlen, 2021,  
no. 627, p. 41.

A. Tiedemann, *Werkverzeichnis Max Beckmann - Die  
Gemälde*, Ahlen, 2021, no. 627 (accessed 2023).



PROPERTY FROM THE COLLECTION  
OF DR JEROME AND MRS ELIZABETH LEVY

λ\*72

**OTTO DIX (1891-1969)**

*Sadisten gewidmet*

signed and dated 'DIX 22.' (lower left); inscribed  
'unverkäuflich' (on the reverse)  
watercolour, pen and India ink and pencil on paper  
19½ x 14¾ in. (49.8 x 37.5 cm.)  
Executed in 1922

£500,000-700,000  
US\$620,000-860,000  
€570,000-790,000

**PROVENANCE:**

Galerie Klihm, Munich, by whom acquired directly from the  
artist, and until January 1972.  
Roman Norbert Ketterer, Campione, by whom probably  
acquired from the above.  
Private collection, Europe, by whom acquired from the  
above in 1973; sale, Christie's, London, 29 June 1992, lot 25.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Munich, Galerie Klihm, *Otto Dix: Aquarelle, Zeichnungen,  
Radierungen, 1920-1927*, June - August 1970, no. 3  
(illustrated).  
Paris, Goethe Institut, *Otto Dix: Aquarelles, Dessins,  
November - December 1970*, no. 11 (titled 'Dedie aux  
sadiques').  
Munich, Galerie Klihm, *Otto Dix: Entwürfe und Zeichnungen  
1918 - 1938*, August - September 1972.  
Hamburg, Bucerius Kunst Forum, *Geisterbahn und  
Glanzrevue: Otto Dix, Aquarelle und Gouachen*, June -  
September 2007, no. 90, p. 149 (illustrated).  
New York, Neue Galerie, *Otto Dix*, March - August 2010,  
no. 118, pp. 99-100, 153 & 247 (illustrated p. 100, fig. 14;  
illustrated again p. 247); this exhibition later travelled  
to Montreal, Musée des Beaux Arts, September 2010 -  
January 2011.  
Düsseldorf, Kunstsammlung Nordrhein-Westfalen,  
*Otto Dix: The Evil Eye*, February - May 2017, no. 147; this  
exhibition later travelled to Liverpool, Tate, June - October  
2017.

**LITERATURE:**

R.N. Ketterer, *Moderne Kunst VII*, Munich, 1971, no. 24, p. 51  
(illustrated p. 50).  
B.S. Barton, *Otto Dix and Die neue Sachlichkeit, 1918-1925*,  
Michigan, 1981, no. VB2, p. 140.  
S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle und  
Gouachen*, Stuttgart, 1991, no. A 1922/8, p. 150 (illustrated).  
W. Herzogenrath & J.-K. Schmidt, *Otto Dix: Zum 100.  
Geburtstag, 1891-1991*, exh. cat., Galerie der Stadt,  
Stuttgart, 1991, pp. 118-119 (illustrated p. 119).  
O. Peters, *Otto Dix: Der unerschrockene Blick*, Stuttgart,  
2013, p. 81 (illustrated pl. 6a).





PROPERTY FROM  
THE SERGE AND VALLY SABARSKY COLLECTION

**\*73**

**GEORGE GROSZ (1893-1959)**

*Paar im Zimmer*

signed, dated and inscribed 'Grosz 1915 Südende'

(on the reverse)

oil on canvas

15½ x 20 in. (38.4 x 50.7cm.)

Painted in Berlin in 1915

£700,000-1,000,000

US\$870,000-1,200,000

€790,000-1,100,000

**PROVENANCE:**

Richard Feigen Gallery, Chicago, by whom probably acquired directly from the artist, *circa* 1959-1960.  
Morton D. May, St. Louis, by whom acquired from the above, in 1961, and until at least 1975.  
HRN Primitives [Henri Ron Nasser], New York, by whom probably acquired from the above.  
Acquired from the above by the present owner in January 1981.

**EXHIBITED:**

Chicago, Richard Feigen Gallery, *George Grosz: Paintings, Watercolors, Drawings*, January - February 1961.  
Bielefeld, Kunsthalle, *Max Beckmann und die deutschen Expressionisten aus der Sammlung Morton D. May*, September - December 1968; this exhibition later travelled to Cologne, Wallraf-Richartz Museum, 1968; Essen, Folkwang Museum, 1969; Bremen, Kunsthalle, April - June 1969; Badischer Kunstverein, June - July 1969; and Vienna, Museum des 20. Jahrhunderts, August - September 1969.  
New York, Marlborough-Gerson Gallery, *Morton D. May Collection of 20th Century German Masters*, January - February 1970, no. 67, p. 21 (illustrated p. 103); this exhibition later travelled to St. Louis, City Art Museum, July - August 1970.  
Munich, Galerie Ilse Schweinsteiger, *Expressionisten 2: Aquarelle, Zeichnungen, Ölbilder*, Winter 1982, no. 26 (illustrated).  
New York, Serge Sabarsky Gallery, *Works by German Expressionists*, August - October 1982, no. 7.

New York, Serge Sabarsky Gallery, *Expressionists: Paintings, watercolors and drawings by 12 German Expressionists*, December 1984, no. 26, p. 56 (illustrated p. 57).

Milan, Palazzo Reale, *George Grosz, gli anni di Berlino*, May - July 1985, no. 2, p. 241 (illustrated); this exhibition later travelled to Ferrara, Palazzo di Diamanti, August - October 1985; Vienna, Museum des 20. Jahrhunderts, December 1985 - January 1986; Naples, Accademia di Belle Arti, February - April 1986; Hamburg, Kunsthalle Hamburger, April - June 1986; Paris, Hôtel de Ville, June - August 1986; Munich, Museum Villa Stuck, September - October 1986; Salzburg, Rupertinum, November 1986 - January 1987; Graz, Kulturhaus, January - February 1987; Berlin, Staatliche Kunsthalle, March - April 1987; Tel Aviv, Museum of Art, June - August 1987; and Hanover, Kestner-Gesellschaft, November 1987 - January 1988.  
Saint-Paul-de-Vence, Fondation Maeght, *Le nu au XXe siècle*, July - October 2000, no. 54.  
New York, Neue Galerie, *New Worlds, German and Austrian Art, 1890-1940*, November 2001 - February 2002, no. 11.47, pp. 335 and 398 (illustrated p. 335).

**LITERATURE:**

K. Hoffmann-Curtius, *Im Blickfeld: George Grosz, John der Frauenmörder*, exh. cat., Hamburger Kunsthalle, Hamburg, 1993, pp. 43-44 (illustrated p. 43, fig. 35).  
P.-K. Schuster, ed., *George Grosz, Berlin—New York*, exh. cat., Neue Nationalgalerie, Berlin, 1994, no. IX.2, p. 317 (illustrated).  
R. Jentsch, *George Grosz: The Berlin Years*, Milan, 1997, no. 55, p. 20 (illustrated).



REMASTERED: PROPERTY  
FROM THE COLLECTION OF J.E. SAFRA

**\*74**

**AUGUST STRINDBERG (1849-1912)**

*Blomman på heden (Flower of the Moor)*

oil on board

19½ x 11⅞ in. (49.6 x 30.2 cm.)

Painted in Stockholm in 1902

£600,000-900,000

US\$750,000-1,100,000

€680,000-1,000,000

**PROVENANCE:**

A gift from the artist to his housekeeper.

Private collection, by whom acquired from the above,  
and thence by descent.

Anonymous sale, Bukowskis, Stockholm, 17 May 1993,  
lot 120.

Acquired from the above sale by the present owner.

**EXHIBITED:**

London, Tate Modern, *August Strindberg: Painter,  
photographer, writer*, February - May 2005, no. 74,  
pp. 105 & 155 (illustrated p. 105).

Bukowskis, Stockholm, *August Strindberg at Bukowskis*,  
May 2012, p. 71 (illustrated p. 70).

**LITERATURE:**

G. Söderström, *Strindbergs Måleri*, Stockholm, 2017,  
no. 92 b, pp. 288 & 445 (illustrated p. 288).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

75

**CAMILLE PISSARRO (1830-1903)**

*Après la pluie, automne, Éragny*

signed and dated 'C. Pissarro. 1901.' (lower left)

oil on canvas

25¼ x 36¼ in. (65 x 92.1 cm.)

Painted in Éragny in Autumn 1901

£700,000-1,000,000

US\$870,000-1,200,000

€790,000-1,100,000

**PROVENANCE:**

Galleries Durand-Ruel, Paris, by whom acquired directly from the artist on 6 November 1901.

Durand-Ruel Gallery, New York, by whom acquired from the above.

Allston Burr, Massachusetts, by whom acquired from the above on 11 June 1924.

Julius H. Weitzner, New York.

M. Knoedler & Co., Inc., New York (no. A4200), by whom acquired from the above on 9 June 1949.

George Embiricos, Connecticut & London, by whom acquired from the above on 30 January 1952.

Zannis Leonidas Cambanis, London.

M. Knoedler & Co., Inc., New York (no. A6028), by whom acquired from the above on 13 June 1955.

William A. Dickey, Jr., Baltimore, by whom acquired from the above on 29 February 1956.

M. Knoedler & Co., Inc., New York (no. A6370), by whom acquired from the above on 31 May 1956.

Dunlevy & Katherine Milbank, New York, by whom acquired from the above on 30 November 1956.

Thomas Fowler Milbank, New York, by descent from the above; his Estate sale, Sotheby Parke Bernet, New York, 21 May 1975, lot 110.

Franklin & Carolyn Groves, Minneapolis.

Minneapolis Institute of Art, Minneapolis (no. 75.28), a gift from the above on 25 August 1975; sale, Sotheby's, New York, 17 May 1990, lot 11.

Galerie Urban, Paris, by whom acquired at the above sale, until 1993.

Anonymous sale, Christie's, London, 8 December 1999, lot 20.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Vienna, Galerie Arnot, *Kollektion moderner Franzosen*, March - April 1913, no. 18.

Zurich, Kunsthaus, *Französische Kunst des XIX. und XX. Jahrhunderts*, October - November 1917, no. 149, p. 22.

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro, 1830-1903*, December 1923, no. 19.

**LITERATURE:**

L.R. Pissarro & L. Venturi, *Camille Pissarro, son art, son oeuvre*, vol. I, Paris, 1939, no. 1203, p. 248 (illustrated vol. II, pl. 237).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1396, p. 856 (illustrated).





