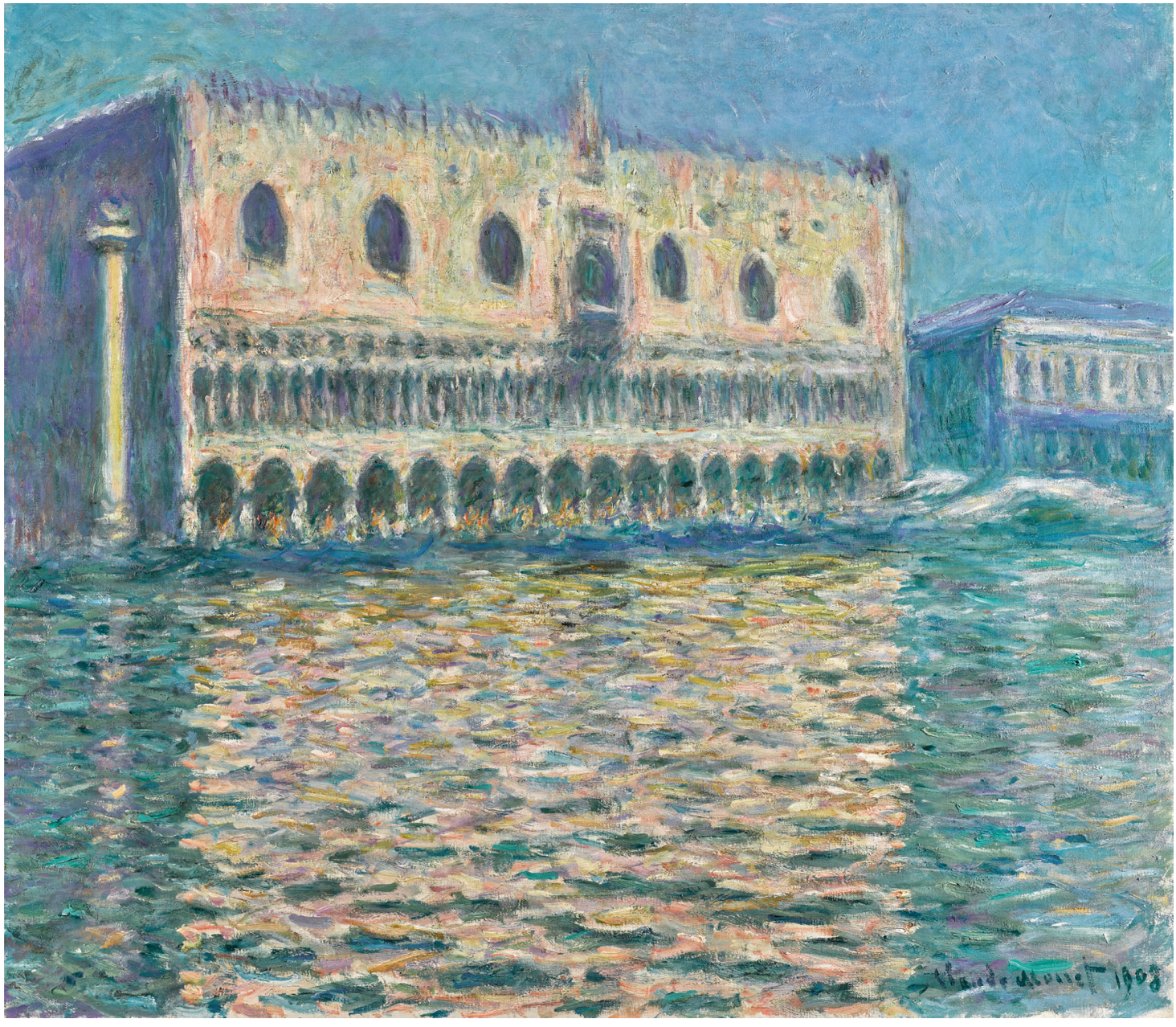
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LONDON | 26 FEBRUARY 2019







AUGUSTE RODIN *FEMME ACCROUPIE, PETIT MODÈLE* LOT 2



EGON SCHIELE *SITZENDE, RÜCKENAKT (SEATED NUDE, BACK VIEW)* LOT 18 (DETAIL)



WASSILY KANDINSKY *VERTIEFTE REGUNG (DEEPENED IMPULSE)* LOT 13 (DETAIL)

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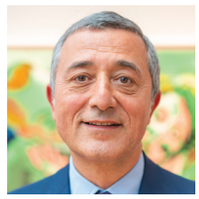
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IMPRESSIONIST & MODERN ART EVENING SALE

LONDON 26 FEBRUARY 2019, 7 PM
LOTS 1-24

PABLO PICASSO *LE REPOS DU FAUNE* LOT 4

1

EGON SCHIELE

(1890 - 1918)

Auf dem Bauch liegendes Mädchen (Girl Reclining on Stomach)

signed with the initial *S* (lower right)

watercolour and black crayon on paper

31.2 by 45.3cm.; 12¼ by 17⅞in.

Executed in 1910.

£ 500,000-700,000

€ 560,000-780,000 US$ 630,000-885,000

PROVENANCE

Daisy Hellmann (*née* Steiner), Vienna (acquired by 1938)

Thence by descent to the present owners

EXHIBITED

Vienna, Graphische Sammlung Albertina, *Gustav Klimt, Egon Schiele: Zum Gedächtnis ihres Todes vor 50 Jahren*, 1968, no. 135, illustrated in the catalogue

LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works*, London, 1998, no. 479, illustrated p. 402



Fig. 1, Gertrude (Gerti) Schiele, *circa* 1908-09

Auf dem Bauch liegendes Mädchen dates from 1910, the year regarded as a major turning-point in Schiele's art. After leaving the Vienna Academy of Fine Arts in 1909, he began to develop his own distinct style and gradually turned away from the influence of his mentor, Gustav Klimt. Schiele's fine draughtsmanship had long been praised and admired while he was a student working with the young artists in Neukunstgruppe, but now, as he emerged as an individual artist with supreme creative talent, his drawings became more pronouncedly daring in their subjects and their execution. Jane Kallir has made the following observation of this defining point in Schiele's life: 'Barely twenty at the time, Schiele evidenced a precocity that is rare among painters, who generally undergo a more protracted period of apprenticeship. As a result, he was able to give creative voice to adolescent anxieties, that, though universally compelling, are almost always repressed by older artists' (J. Kallir, *Egon Schiele, Drawings and Watercolors*, New York, 2003, p. 70).

The model for this drawing is Gertrude 'Gerti' Schiele (later Gertrude Peschka), the artist's younger sister who was sixteen years old at the time Schiele created this work. As he did not have much access to female models at this early point in his career, the artist often tuned to Gerti who posed for him in various stages of undress. The resulting images of Gerti are exquisite drawings of the female form, sometimes depicted in the nude, at other times accentuated with stylish elements of her wardrobe. Jane Kallir observed: 'By 1909, there was no question that, among all his family members, Gerti was Egon's favorite model. [...] In the morning he was at her bedside, clock in hand, to wake her. At the count of three, she had to be up and ready to pose' (J. Kallir, *Egon Schiele's Women*, Munich, London & New York, 2012, p. 54).

In the present work Gerti is depicted with a palpable sense of intimacy and tenderness. Rather than overtly posing for the artist, she is captured in a moment of quiet repose or daydream, her elevated position on the sheet accentuating a distance between the sitter and the viewer. Like many other drawings that Schiele executed around the same time, this work demonstrates his interest in the balance of negative and positive spaces and the interplay of solids and voids. The artist would often reserve the colouring for the figure and would leave the background of the composition virtually untouched.

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2

AUGUSTE RODIN

(1840 - 1917)

Femme accroupie, petit modèle

inscribed *A. Rodin*; stamped with the raised signature *A. Rodin* on the underside of the base

bronze

height: 31.9cm.; 12½in.

Conceived in 1881-82. This example was cast by the Alexis Rudier Foundry, Paris in August 1902.

This work will be included in the forthcoming *Catalogue critique de l'œuvre sculpté d'Auguste Rodin* being prepared by the Comité Rodin with the collaboration of Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under the archive number 2000-820B.

£ 700,000-1,000,000

€ 780,000-1,120,000 US$ 885,000-1,260,000

PROVENANCE

Sir Gerald Kelly, London (acquired from the artist in September 1904)

Lady Kelly, London (by descent from the above. Sold: Christie's, London, 4th December 1979, lot 23)

Private Collection, Great Britain

Sale: Christie's, London, 2nd December 1985, lot 2

Browse & Darby, London

Mr Roos (sold: Sotheby's, London, 5th April 1989, lot 125)

Private Collection, England (sold: Christie's, New York, 8th November 2000, lot 1)

Galerie Pels-Leusden, Zurich (purchased at the above sale)

Dr Joachim Theye, Zurich (acquired from the above)

Private Collection, Zurich (by descent from the above in 2006)

Acquired from the above by the present owner *circa* 2007

EXHIBITED

London, Hayward Gallery, *Rodin Sculpture & Drawings*, 1986-87, no. 70, illustrated in the catalogue

London, Waddington Galleries, *Of the Human Form*, 1995, no. 27, illustrated in the catalogue

London, Browse & Darby, *British & French Paintings, Drawings, Prints & Sculpture*, 2000, no. 42, illustrated in the catalogue

LITERATURE

Léonce Bénédite, *Rodin*, London, 1924, a larger cast illustrated pl. XX

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 71, another cast illustrated p. 44

Edouard Herriot, *Rodin*, Paris, 1949, no. 18, a larger cast illustrated

Jean Charbonneaux, *Les Sculptures de Rodin*, Paris, 1951, another cast illustrated pls. 24-25

Marcel Aubert, *Rodin Sculptures*, Paris, 1952, another cast illustrated p. 24

Denys Sutton, *Triumphant Satyr: The World of Auguste Rodin*, London, 1966, a larger cast illustrated pl. 20

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, Paris, 1967, the terracotta version and a larger cast illustrated p. 93

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1969, edition catalogued p. 89; pl. 22, another cast illustrated p. 90

John L. Tancock, *Rodin Museum Handbook*, Philadelphia, 1969, no. 9, another cast illustrated p. 34

Albert E. Elsen, *Rodin*, London, 1974, the terracotta and a larger cast illustrated pp. 58-59

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 6, the terracotta and two other bronze casts illustrated pp. 137-139

Albert E. Elsen, *In Rodin's Studio: A Photographic Record of Sculpture in the Making*, New York, 1980, no. 1357, the clay illustrated pl. 31

Hélène Pinet, 'Les Photographies de Rodin' in *Photographies*, September 1983, no. 2, pp. 42, 48, 52, 54, 56 & 58

Hélène Pinet, *Rodin sculpteur et les photographes de son temps*, Paris, 1985, no. 80, another cast illustrated p. 95 (as dating from 1880-81)

Albert E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, fig. 76, the clay illustrated p. 84

Frederic V. Grunfeld, *Rodin, A Biography*, New York, 1987, mentioned pp. 187-188, 270 & 455

Ruth Butler, *Rodin: The Shape of Genius*, New Haven, 1993, pl. 78, another cast illustrated p. 191

Mary L. Levkoff, *Rodin in His Time*, Los Angeles, 1994, nos. 15-16, another cast illustrated pp. 68-71

Antoinette Le Normand-Romain & Hélène Marraud, *Rodin à Meudon: La Villa des Brillants*, Paris, 1996, no. 43, the terracotta illustrated p. 74

Anne Pingeot, 'Rodin au Musée du Luxembourg' in *La Revue du musée d'Orsay*, Paris, 2000, vol. 48/14, no. 30, another cast illustrated p. 76

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, no. S.1156, another cast and plaster version illustrated pp. 361-362; the present cast listed p. 360

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FEMME ACCROUPIE, PETIT MODÈLE

Femme accroupie is one of Rodin's most remarkable sculptures in its complex rendering of human form. Conceived in 1881-82, this sculpture was created around the time that Rodin received the commission to design the decorative portals for a new Museum of Decorative Arts, the work later to be known as *La Porte de l'Enfer*. Appearing on the tympanum, *Femme accroupie* was one of the fist figures Rodin created for the portals. According to Antoinette Le Normand-Romain, this was evidently one of Rodin's favourite figures, as he combined it with others to create new compositions (A. Le Normand-Romain, *op. cit*., 2007, p. 363).

Writing in the catalogue for the exhibition *Rodin Sculpture & Drawings*, in which the present cast was included, Catherine Lampert observed: 'Rodin may have been tempted for years to place a model in the pose of Michelangelo's *Crouching Youth* [fig. 2]. Something about the sculpture's unearthly expression, defined by the pronounced Gothic cheekbones and open mouth, distinguishes her from the look of the usual hired models, those who pout or feign shyness [...]. If anything, her type, with parted lips and dark sensuality, reminds us of Delacroix's ravaged women' (C. Lampert in *Rodin Sculpture & Drawings* (exhibition catalogue), *op. cit*., pp. 57 & 61).

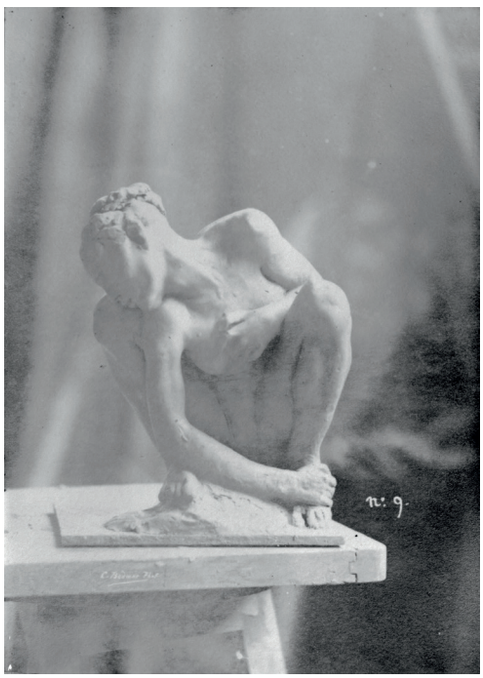


Fig. 1

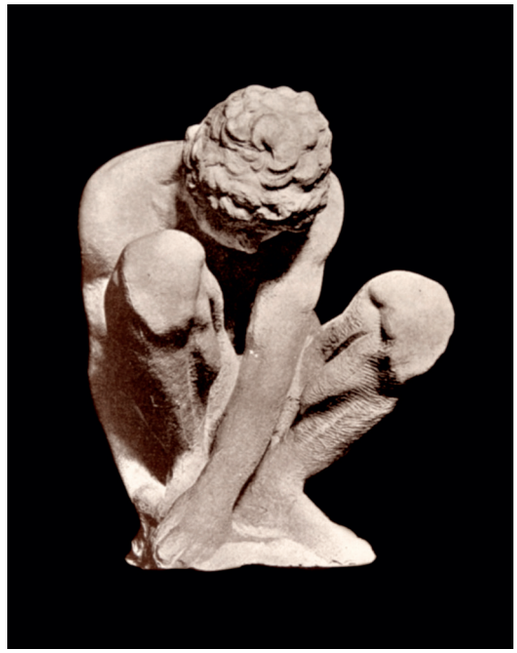


Fig. 2

Antoinette Le Normand-Romain also wrote about the influence of Michelangelo on the present composition: 'Vigorously modeled, the work has been compared to Michelangelo's *Crouching Youth* (Hermitage Museum, St. Petersburg), which Rodin may have known through reproductions and from which he might notably have borrowed the powerfully erotic motif of the arm placed between the outspread knees. But his handling of the figure is infinitely freer, helped by the model herself (probably Adèle Abbruzzesi), who was unafraid of adopting the most suggestive poses and, squatting here on her heels (in a posture possibly suggestive of tribal peoples) unselfconsciously exposes the most intimate parts of her body. [...] Breaking with Renaissance tradition, the human figure no longer needs any other justification than its own expression. [...] As in *The Thinker*, the back is a splendid study of anatomy, in which all Rodin's characteristic vitality and attention to living nature can be found' (A. Le Normand-Romain, *op. cit*., 2007, p. 362).

The first owner of the present work was the British painter Sir Gerald Kelly (1879-1972), who acquired it directly from Rodin in 1904. Kelly was elected to the Royal Academy in 1930 and served as its President from 1949-54. After his death in 1972, *Femme accroupie* remained in the collection of his widow Lady Kelly (*née* Lilian Ryan), who had served as one of the portraitist's main models throughout his career.

Fig. 1, A plaster of *Femme accroupie* in Rodin's studio. Photograph by Charles Bodmer

Fig. 2, Michelangelo Buonarotti, *Crouching Youth, circa* 1524, marble, The State Hermitage Museum, Saint Petersburg

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3

ALBERTO GIACOMETTI

(1901 - 1966)

Tête de femme (Annette)

signed *Alberto Giacometti* and dated *1959* (lower right)

oil on canvas

73 by 60cm.; 28¾ by 23⅝in.

Painted in 1959.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database under number AGD3988.

£ 1,800,000-2,500,000

€ 2,010,000-2,790,000 US$ 2,270,000-3,150,000

PROVENANCE

Galerie Maeght, Paris

Galleria d'Arte Galatea, Turin (acquired by 1962)

Acquired from the above by the family of the present owner by 1971

EXHIBITED

Turin, Galleria d'Arte Galatea, *Selezione 4*, 1962, no. 63, illustrated in the catalogue

Zurich, Kunsthaus, *Alberto Giacometti*, 1962-63, no. 147

Florence, Palazzo Strozzi, *Mostra mercato nazionale d'arte contemporanea 2*, 1964, no. 2, illustrated in the catalogue

LITERATURE

Palma Bucarelli, *Giacometti*, Rome, 1962, no. 8, illustrated in colour p. 83 (titled *Portrait de femme*)

Il collezionista d'arte moderna 1963, Turin, 1963, illustrated in colour p. 105 (titled *Busto di donna* and as dating from 1954)

'[Annette] was a young woman who stood up "facing you", who watched, and spoke, and met life "head on", infinitely candid and infinitely reserved, in a wonderful frontality.'

Jean Starobinski

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Alberto Giacometti 1959

TÊTE DE FEMME (ANNETTE)



Fig. 1, Mark Rothko, *Untitled*, 1969, acrylic on paper laid down on canvas, Collection of Kate Rothko Prizel

Portrait de femme (Annette) of 1959 is a stunning composition emblematic of the haunting portraits that Giacometti executed in post-war Paris. Like an apparition, the outline of a dark figure emerges through a haze of grey paint. Setting his subject within an empty painted frame, Giacometti has entirely de-contextualised the background in order to focus on the sitter, resulting in a provocative, almost ghostly image. The picture captures a particular sentiment that the artist once expressed in a Surrealist prose poem: 'The human face is as strange to me as a countenance, which, the more one looks at it, the more it closes itself off and escapes by the steps of unknown stairways' (quoted in *Alberto Giacometti* (exhibition catalogue), Hirshhorn Museum and Sculpture Garden, Washington, D.C. & San Francisco Museum of Art, San Francisco, 1988-89, p. 37).

The subject of the present oil is Annette, a young woman whom Giacometti met in Geneva shortly after moving to Switzerland in 1942. Four years later, following the end of the war, Annette moved to Paris with Giacometti. She would soon become his wife and, besides his brother Diego, his principal model for the rest of the artist's life. The intense rendering of the sitter in the present work calls to mind the words of the philosopher Jean Starobinski, who commented on meeting Annette: 'She was a young woman who stood up "facing you", who watched, and spoke, and met life "head on", infinitely candid and infinitely reserved, in a wonderful frontality' (quoted in Veronique Wiesinger, *The Women of Giacometti* (exhibition catalogue), Pace Wildenstein, New York, 2000, p. 18).

This painting was executed during the artist's mature period, when his work was influenced by interactions with the prominent intellectuals of post-war Paris. Most notable among them was the Existentialist writer Jean-Paul Sartre, whom Giacometti first met in 1939, and who subsequently wrote about Giacometti's art. Along with Samuel Beckett and Albert Camus, Giacometti incorporated existentialist concerns into his work. Valerie Fletcher described the extent to which these philosophical underpinnings transformed Giacometti's creative vision: 'Giacometti did not evolve his postwar figurative art with the deliberate intention of creating an Existentialist art; his motivations were personal, instinctive, and aesthetic. Nonetheless Existentialist interpretations of Giacometti's art, although somewhat facile, are substantiated by the artworks themselves [...]. A number of sculptures and paintings depict figures whose frail proportions and solitary stance within a large, often desolate space connote the essential isolation of the individual. In addition to such iconographic connections with Existentialism, Giacometti's art involved a profound philosophical investigation of the nature of the self. For Sartre and Giacometti, being is neither defined nor fully revealed by its apparent manifestations, it transcends description' (V. Fletcher in *Alberto Giacometti* (exhibition catalogue), *op. cit*., 1988-89, p. 35).

Giacometti's paintings and sculptures were an important influence on a number of American artists, particularly Mark Rothko and Barnett Newman. Rothko would have seen the exhibition *Giacometti and Dubuffet* held at the Sidney Janis Gallery in New York in 1968, and Giacometti's ideas of the void, of the distance between the image and the spectator and the dichotomy between presence and nothingness certainly had a strong resonance with his own philosophical and artistic position. Jeffrey Weiss wrote: 'In speaking of Giacometti's paintings, Sartre conceives pictorial space as a means with which to address the very nature of being, allowing that the canvas can be interpreted as portraying both fullness and void. Initiated at roughly the same moment that Giacometti began to produce the paintings and sculpture to which Sartre refers, Rothko's mature painting is related to this idiom, which was otherwise defined in terms of representation. In this regard it should come as no surprise that Rothko's work reveals rather explicit evidence of an interest in Giacometti [...]. In addition to similarities of palette and format [...], Rothko and Giacometti also share the pictorial element of the internal margin or frame, which is often uneven and brushed over. [...] For both artists the device was both an enclosure and a threshold, serving spatially to fix the image and distance it from the viewer' (J. Weiss in *Mark Rothko* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1998-99, pp. 325-328).



Fig. 2, Giacometti painting Annette in his Paris studio, 1954.
Photograph by Sabine Weiss

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

° 4

PABLO PICASSO

(1881 - 1973)

Le repos du faune

dated *Cannes le 22.6.56.* on the reverse

gouache and pen and ink on paper

47.6 by 56.2cm.; 18¾ by 22⅛in.

Executed in Cannes on 22nd June 1956.

The authenticity of this work has been confirmed by Claude Picasso.

⊕ £ 1,600,000-2,500,000

€ 1,790,000-2,790,000 US$ 2,020,000-3,150,000

PROVENANCE

Estate of the artist

Private Collection, from the above

LITERATURE

Pierre Daix & Edward Quinn, *Picasso avec Picasso*, Paris, 1987, illustrated in a photograph of the artist's studio p. 264

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PABLO PICASSO

LE REPOS DU FAUNE



Fig. 1

The mid to late 1950s were a particularly important period for Picasso's mature work and *Le repos du faune*, painted in June 1956, offers a singular and highly moving insight into the artist's mindset during these crucial years.

A number of events shaped the tenor of this decade. In 1954 the works that had been shown at Picasso's retrospective at The Museum of Modern Art in New York in 1939 were repatriated to France offering him the opportunity to look back on paintings from all the key periods of the first four decades of his career. Then in the November of that year Picasso's old rival and friend, that other 'great' of Modern art, Matisse, died. His death had a profound impact on Picasso and inspired the major series of the decade in the *Femmes d'Algers*. At much the same time, he acquired the villa La Californie which provided a new and more permanent base on France's Mediterranean coast and was to prove a renewed source of inspiration. The following years were defined by both a great flourishing of creativity and, underpinning it, a new awareness of mortality.

It is within this context that Picasso painted *Le repos du faune*. The classical idiom and precise stylisation of the work recall most closely that of his 1930s *Suite Vollard* and the various drawings and watercolours from that decade that also adopt a classical subject. Those works very often explore ideas of nature and art, or the theme of creativity but in the present work Picasso's focus is different. He often drew on his Mediterranean surroundings for inspiration; as he

Fig. 1, Pablo Picasso, *Famille de Saltimbanques*, 1905, oil on canvas, National Gallery of Art, Washington, D. C.

Fig. 2 (opposite), Picasso in his studio at La Californie, 1956. Photograph by André Villers





once commented: 'It's strange; in Paris I never drew fauns, centaurs or mythological heroes [...]. They always seem to live in these parts' (quoted in Roland Penrose, *Picasso. His Life and Work*, London, 1958, p. 144). Yet whilst the central figure might evoke the felicitous characters that often populated the artist's classical world, and the series of aquatints he later made of this subject are usually known by the title *Bacchanale,* this seems a misnomer; the subject of bacchanalian revelry does appear in Picasso's art and there are works from a similar date, apparently related to *Le repos du faune*, that clearly depict the bacchanal, but the mood is quite different to the present work.

Here even the faun is stripped of his mischievous, often playfully suggestive function and the three figures each seem lost in their own thoughts. The composition reads more easily as an allegory on the three ages of men, and it relates closely to an earlier gouache of that title. However, it seems that Picasso is attempting something more ambitious here. The faun, who was sometimes an alter-ego for the artist, takes on the role of creator here, appearing to 'play' the scene into existence, but Picasso is more clearly present in both the standing figures. The features of the boy on the left are markedly similar to those of the harlequins from his Rose period (fig. 1) and the striped top of the figure on the right was a common element of photographs of the artist and paintings from this later period. In this respect *Le repos du faune* reads as a meditation on the ages of the artist; the artist as an old man contemplates his youth, the artist as young man stares right back, and the familiar classical iconography works as a cipher to facilitate this temporary conflation of past and present.

The exquisite handling is typical of Picasso's technical mastery; the fine pen and ink lines add expression and emphasis, they allow him to trace his past achievements on the face of the left-hand figure, they allow for the wistful air of the figure on the right and the slightest suggestion of a smile at the exploits of his youth. These are countered by a broader application of gouache with the blue and green providing the Mediterranean warmth that pervades the oils of the period, and the white and black creating a dynamic orchestration of light and shade. This interplay of light

Fig. 3 (left), Pablo Picasso at the restaurant Nounou, 1954.
Photograph by Edward Quinn (detail)

Fig. 4, The present work in Picasso's studio.
Photograph by Edward Quinn

Opposite: Detail of the present work



Fig. 4

and dark recalls the prints and drawings of the 1930s which must have been in Picasso's mind as he worked, but the design is also surely influenced by his work in ceramics, begun the previous decade at the Madoura studio in Vallauris. Picasso was evidently particularly pleased with the composition; he subsequently made it the subject of a series of aquatints and the original work remained part of his collection until his death.

Picasso's work, so accurately dated, is often read as a diary documenting his feelings and experiences from one day to the next. In the present work we have a beautiful articulation of the artist taking stock and contemplating the achievements of his past with a more considered reflection than often appears in his late work. In his oft-quoted comment to the journalist Marius de Zayas in 1923, Picasso had stated: 'To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than ever it was' (M. de Zayas, 'Picasso Speaks', in *The Arts*, New York, May 1923). It is interesting to realise the extent to which, more than three decades later, that became true of his own art, and that is nowhere more evident than in *Le repos du faune*.

5

AUGUSTE RODIN

(1840 - 1917)

L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction

inscribed *A. Rodin*

bronze

height: 45.5cm.; 17⅞in.

Conceived between 1887 and 1895. This reduction was conceived in 1895 and the present example was cast by the Alexis Rudier Foundry, Paris in July 1902.

This work will be included in the forthcoming *Catalogue critique de l'œuvre sculpté d'Auguste Rodin* being prepared by the Comité Rodin with the collaboration of Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under the archive number 2018-5693B.

£ 500,000-700,000

€ 560,000-780,000 US$ 630,000-885,000

PROVENANCE

Mánes Association of Fine Artists, Prague (a gift from the artist in August 1902)

Private Collection, Prague (acquired in the 1930s)

Private Collection, Czech Republic

Acquired from the above by the present owner



Fig. 1, Auguste Rodin, *Les Bourgeois de Calais*, 1889, bronze, Calais

LITERATURE

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-13, another cast illustrated p. 390

Rodin's Sculpture. A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor, San Francisco, Rutland & Tokyo, 1977, no. 44, another cast illustrated p. 223

Auguste Rodin. Le Monument des Bourgeois de Calais (1884-1895) dans les collections du Musée Rodin et du Musée des Beaux-Arts de Calais (exhibition catalogue), Musée des Beaux-Arts, Calais & Musée Rodin, Paris, 1977-78, no. 87, another cast illustrated p. 223

The Metropolitan Museum of Art Bulletin, vol. XXXVIII, no. 4, Spring 1981, fig. 55, another cast illustrated p. 44

Antoinette LeNormand-Romain & Annette Haudiquet, *Rodin: The Burghers of Calais*, Paris, 2001, no. 53, the larger version illustrated p. 47

Antoinette LeNormand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, another cast illustrated p. 237

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‘Pierre de Wiessant offers the image of suffering in the extreme. His body, bent, like a taut bow, vibrates with pain, his hands, opening like flowers, sing out.’

Antoinette Le Normand-Romain in *Rodin: The Burghers of Calais*, Paris, 2001, p. 52

L'UN DES BOURGEOIS DE CALAIS: PIERRE DE WIESSANT, VÊTU, RÉDUCTION

Fig. 2, Rodin with members of the Mánes Association of Fine Artists at the opening of his exhibition in Prague, 1902

Opposite: another view of the present work



Fig. 2

In 1884 Rodin was approached by the mayor of Calais to create a monument to the celebrated burghers of the city, who in 1347 had offered themselves to the King of England, Edward III, in return for the lifting of a year-long siege of the town. Edward agreed on condition that the burghers presented themselves wearing nooses, sackcloth and carrying the keys to the city. The lives of the burghers were spared, but in the moment depicted by Rodin they are shown in expectation of their deaths. Pierre de Wiessant was the fourth burgher to offer his life, immediately after his brother Jacques de Wiessant. Their heroic act and that of the four burghers who accompanied them is commemorated in Rodin's monumental sculpture *Les Bourgeois de Calais*, now widely recognised as one of the greatest achievements in modern sculpture.

Following the official commission in 1885, Rodin worked tirelessly on developing the characters of the individual figures and, rather than idealising the men, he sought to explore the physical and psychological tension occasioned by this historic event. He originally executed the figures on a monumental, larger-than-life scale, and the reduced versions followed several years later. The individual burghers were modelled in the nude before being clothed, a practice that allowed Rodin to explore the physical effect of tension on their musculature. Antoinette LeNormand-Romain writes that 'Pierre de Wiessant offers the image of suffering in the extreme. His body, bent, like a taut bow, vibrates with pain, his hands, opening like flowers, sing out' (A. LeNormand-Romain, *op. cit.*, 2001, p. 52).

The present work, cast in July 1902, is a rare lifetime bronze of the final, clothed version of Pierre de Wiessant. According to Jérôme Le Blay, this cast is one of the very first realised by the Alexis Rudier foundry, who only started working with Rodin several months earlier, in April 1902, and is the earliest known cast of *Pierre de Wiessant, vêtu* in this reduced size. It was given by Rodin to The Mánes Association of Fine Artists, founded in Prague in 1887 by a group of avant-garde artists and architects, including Frantisek Kupka, Emil Filla and Otto Gutfreund. They first contacted Rodin in 1900, expressing admiration for this work, and that same year two representatives of the Mánes Association travelled to Paris to meet with Rodin and present the idea of exhibiting his art in Prague. The exhibition, held at the Mánes Pavilion in Prague in the summer 1902, included a large number of sculptures and drawings by the artist, and is now considered his most important show of the time outside of France. It was in 1902, following the success of Rodin's exhibitions in Vienna, Berlin, Dresden and, most recently Prague, that the German poet and great admirer of Rodin's sculpture, Rainer Maria Rilke – who was born in Prague - was commissioned to write a monograph on the artist, published the following year. After his return from Prague, where a number of events were organised in his honour, Rodin sent this cast of *Pierre de Wiessant, vêtu* to the Mánes Association as a sign of gratitude. The work still bears the label with the customs stamp dated '29/8 1902'.

A number of other casts of *Pierre de Wiessant, vêtu* in this reduced size are in major museums, including The Metropolitan Museum of Art in New York, Brooklyn Museum of Art, Fogg Art Museum at Harvard University, California Palace of the Legion of Honor in San Francisco, Musée Rodin in Paris, Saarland Museum in Saarbrücken and Nasjonalgalleriet in Olso.

PROPERTY FROM THE COLLECTION OF ERICH GOERITZ

LOT 6

Berlin during the Weimar Republic became the most important centre for the collecting of Impressionist & Modern Art outside of France, and one of its leading patrons was the textile industrialist Erich Goeritz (1889-1955) and his wife Senta.

Born in Chemnitz, Erich Goeritz built a highly successful textile business with his father Sigmund, and in 1920 he moved to Berlin with his wife and two sons. Their home in Schlüterstrasse became a thriving salon frequented by many of the most notable members of Berlin's artistic avant-garde and cultural elite. Pioneering gallerists and dealers, such as Paul Cassirer, Justin Thannhauser and Herwarth Walden introduced modern European painting to an appreciative audience of collectors eager to acquire works by the French Impressionists alongside the art of their German contemporaries. Goeritz himself was a significant collector of both Impressionist and Modern art, building an extensive collection that was both eclectic and forward-thinking, counting among its number celebrated works by Monet, Degas, Toulouse-Lautrec and Cézanne, including Edouard Manet's *Un bar aux Folies-Bergère*, now in The Courtauld Gallery, London, as well as portraits of himself and his wife by Lovis Corinth (visible in the photograph opposite). Goeritz was also an artist in his own right, and his paintings were exhibited in the early 1920s at the Deutsche Künstlerbund as well as in several exhibitions at the Kunsthütte Chemnitz.

In 1933 Goeritz moved with his family to Luxembourg and then in 1937 onto London where they remained for the duration of his life. Thanks to contracts already established with a number of British retailers including Marks & Spencer, he was able to rebuild his textile business in Britain. Philanthropic in his artistic endeavours, Goeritz loaned a substantial number of works, many by Alexander Archipenko, to the newly founded Tel Aviv Museum of Art in 1933 and a few years later made his first donation to the British Museum. At his death, his family chose to donate nearly 500 works to the Tel Aviv Museum of Art.

Opposite: The Berlin home of Erich Goeritz and his family in 1922 featuring some of his extensive collection, including their portrait by Lovis Corinth and sculpture by Ernst Barlach and Wilhelm Lehmbruck. Photograph by Waldemar Titzenthaler



○ 6

CLAUDE MONET

(1840 - 1926)

Le Palais Ducal

signed *Claude Monet* and dated *1908* (lower right)

oil on canvas

81 by 93cm.; 31⅞ by 36⅝in.

Painted in 1908.

£ 20,000,000-30,000,000

€ 22,260,000-33,380,000 US$ 25,200,000-37,800,000

PROVENANCE

Galerie Durand-Ruel & Galerie Bernheim-Jeune, Paris (jointly acquired from the artist on 8th March 1913)

Paul Cassirer, Berlin (on consignment from the above from 1914)

Hans Wendland, Berlin (acquired from the above on 19th January 1918)

Galerie Thannhauser, Lucerne, Berlin & Munich (acquired from the above on 4th September 1924)

Erich Goeritz, Berlin & London (acquired from the above on 1st April 1926. Deposited in the Toronto Art Gallery, Toronto, from 1946 until 1950)

Thomas Goeritz, London (by descent from the above *circa* 1957)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Manzi-Joyant, *Art moderne*, 1913, no. 72

Bremen, Kunsthalle, *Internationale Ausstellung*, 1914, no. 250, illustrated in the catalogue

Dresden, Galerie Ernst Arnold, *Französische Malerei des 19. Jahrhunderts*, 1914, no. 77

London, Tate Gallery, *Claude Monet*, 1957, no. 110, illustrated in the catalogue

London, Marlborough Fine Art Ltd., *A Great Period of French Painting*, 1963, no. 22, illustrated in the catalogue

London, Wildenstein, *The French Impressionists and some of their Contemporaries*, 1963, no. 45, illustrated in the catalogue

London, Wildenstein, *Venice Rediscovered*, 1972, no. 25, illustrated in the catalogue

Tokyo, Musée National d'Art Occidental & Kyoto, Musée National d'Art Moderne, *Monet*, 1982-83, no. 52, illustrated in colour in the catalogue (titled *Le Palais des Doges, Venice*)

London, National Gallery, *Monet and Architecture*, 2018, no. 189, illustrated in colour in the catalogue

LITERATURE

Gustave Geffroy, 'La Venise de Claude Monet', in *La Dépêche de Toulouse*, 30th May 1912, p. 1

Wilken von Alten, 'Die Internationale Ausstellung in der Bremer Kunsthalle', in *Kunst und Künstler*, 1914, p. 386

Emil Waldmann, 'Notizen zur Franz. Ausstellung in Dresden', in *Kunst und Künstler*, April 1914, pp. 389-392

Lionello Venturi, *Les Archives de l'Impressionnisme*, Paris & New York, 1939, vol. I, mentioned pp. 434-437

René Jullian, 'Les Impressionnistes français et l'Italie', in *Publications de l'Institut français de Florence*, Florence & Paris, 1968, N.II-11, p. 19

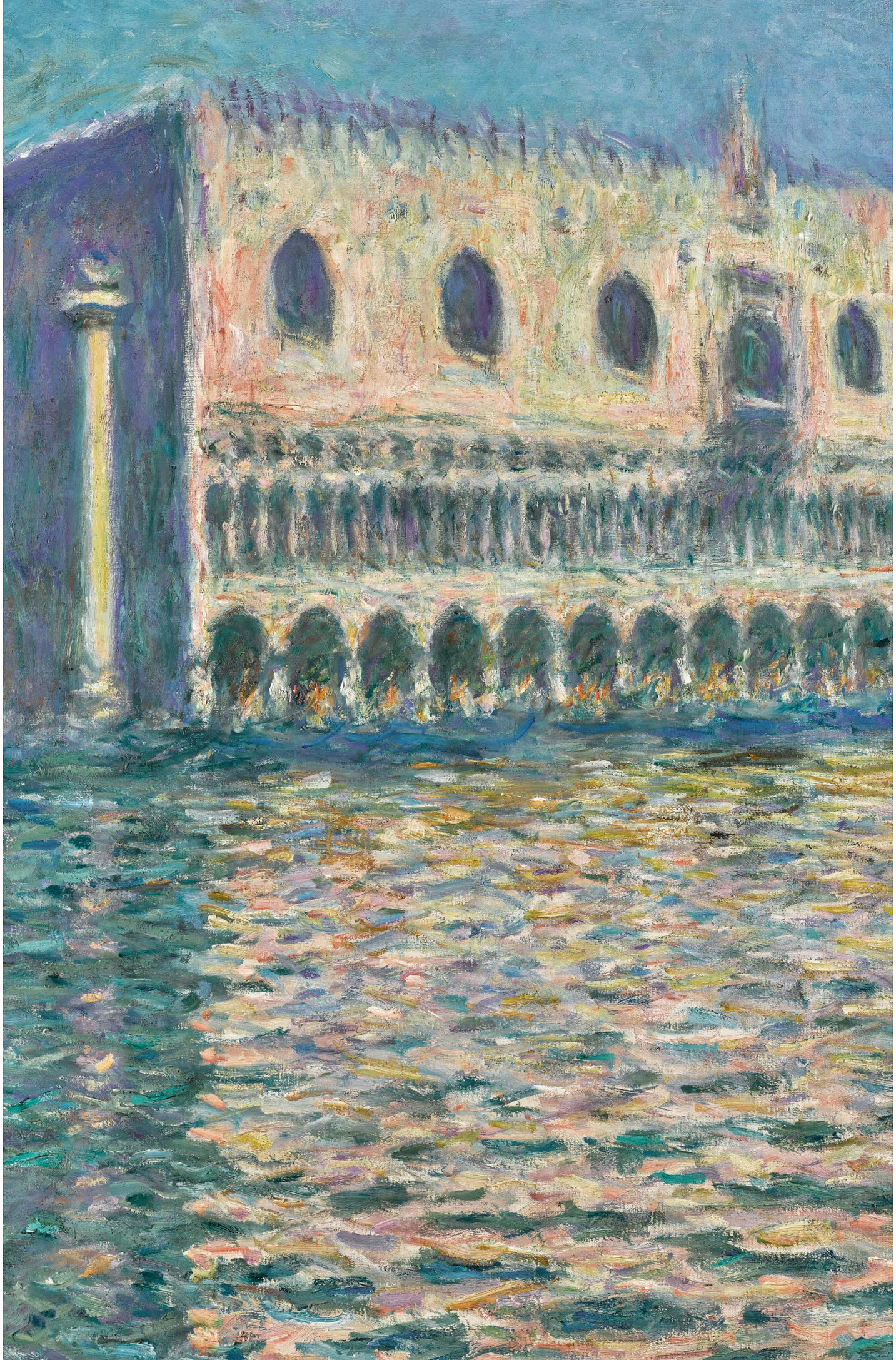
Grace Seiberling, *Monet's Series*, New York & London, 1981, no. 13, pp. 210 & 380

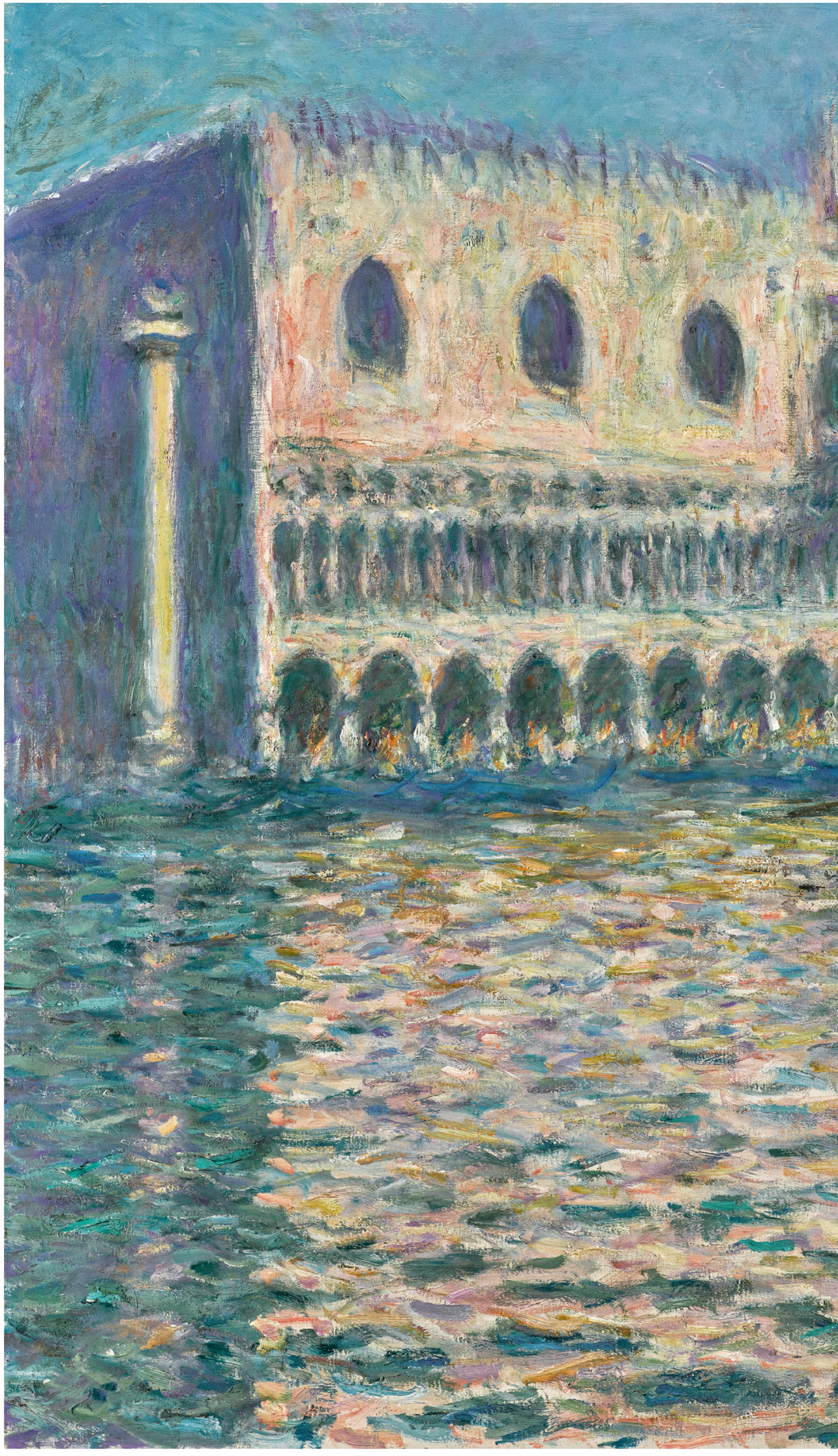
Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne & Paris, 1985, vol. IV, no. 1744, illustrated p. 235; mentioned in letters nos. 2028, 2057-2059, pp. 386 & 387

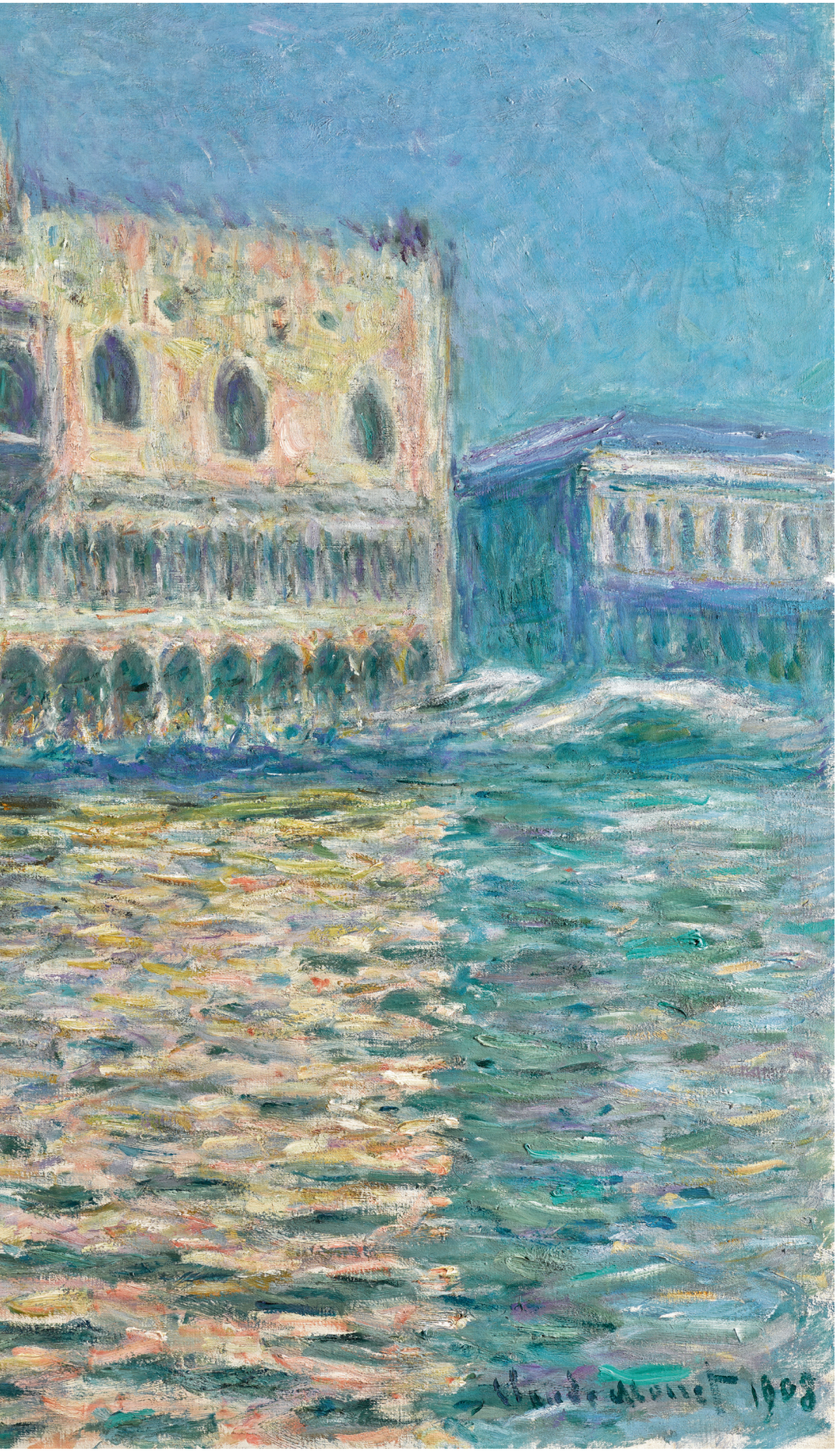
Philippe Piguet, *Monet et Venise*, Paris, 1986, no. 9, illustrated p. 75

Daniel Wildenstein, *Monet, Catalogue raisonné*, Cologne, 1996, vol. IV, no. 1744, illustrated p. 813

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CLAUDE MONET

LE PALAIS DUCAL

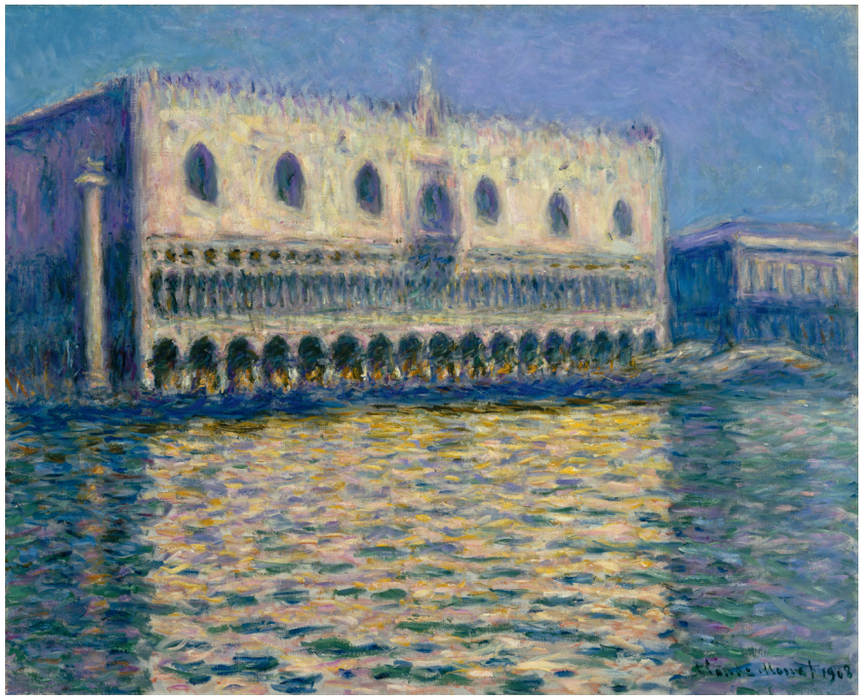


Fig. 1

Fig. 1, Claude Monet, *Le Palais Ducal*, 1908, oil on canvas, Brooklyn Museum of Art, New York

Fig. 2, Claude Monet, *Le Palais Ducal vu de Saint-Georges Majeur*, 1908, oil on canvas, The Metropolitan Museum of Art, New York

Monet's spectacular view of the Doge's Palace on the Grand Canal belongs to the extraordinary series he created in Venice in the autumn of 1908. Painted from a moored boat, the scene depicts a close view of Palazzo Ducale, with its Byzantine fenestrations adorning the façade. The Ponte della Paglia and the prison building are visible on the right, while the column on the left of the palace marks the entrance to Saint Mark's square. Monet painted two other views from the same vantage point – one of which is now in the collection of the Brooklyn Museum in New York (fig. 1) – exploring the building and its reflection in the water in different light conditions.

The artist and his wife Alice stayed in Venice from October to December 1908, a trip that resulted in thirty-seven canvases on a variety of Venetian subjects. On 19th December 1908, a few days after Monet's return to Paris, Bernheim-Jeune acquired twenty-eight of them, although the artist kept the pictures in his studio until 1912 to give them finishing touches. After the death of Alice in 1911, Monet finally agreed on a date for the exhibition at Bernheim-Jeune, possibly as a memento of their holiday together. Writing about the present work, Daniel Wildenstein pointed out: 'After the 1912 exhibition, Monet wanted to "take advantage" of the fact that he had the two previous canvases "before his eyes" in order "to finish one of them". The reference is apparently to this one' (D. Wildenstein, *op. cit.*, 1996, p. 814).

More recently, *Le Palais Ducal* was included in the recent highly acclaimed exhibition *Monet & Architecture* at the National Gallery in London; discussing the present work and its companion-painting now in the Brooklyn Museum (fig. 1), Richard Thomson wrote in the exhibition catalogue: 'Light plays on the façade, vividly reflecting the long block of the building in the sea. Monet used contrasts of value economically to characterise the famous architecture, darker patches marking the arcades, galleries and windows along the forbidding frontage, light picking out the column at the left against shadow [...]. Paradoxically, given the enclosed, grimly private mien of the Doge's Palace, Monet painted these canvases in sumptuous chromatics: angelica greens, banana yellows and turquoise blues' (R. Thomson in *Monet & Architecture* (exhibition catalogue), *op. cit.*, p. 200).

‘When I looked at your Venice paintings with their admirable interpretation of the motifs I know so well, I experienced a deep emotion [...]. I admire them as the highest manifestations of your art.’

Paul Signac in a letter to Claude Monet

Monet and Alice travelled to Venice for the first time in the autumn of 1908 at the invitation of Mary Young Hunter, a wealthy American who had been introduced to the Monets by John Singer Sargent. They arrived on 1st October and spent two weeks as her guests at the Palazzo Barbaro, which belonged to a relation of Sargent – Mrs Daniel Sargent Curtis – before moving to the Grand Hotel Britannia on the Grand Canal where they stayed until their departure on 7th December. From the balcony of the Palazzo Barbaro, situated on the north side of the Grand Canal, they could see three of the great palaces Monet was to paint during his time in Venice: Palazzo da Mula, Palazzo Dario and the Palazzo Contarini. He then relocated to the Grand Hotel Britannia, which provided him with views of the church of San Giorgio Maggiore and the Palazzo Ducale. Monet painted the celebrated Doge’s Palace from three different viewpoints: a close view seen from the water, as in the present work; a view across the canal from the islet of San Giorgio Maggiore (fig. 2) and one canvas showing the palace from the other side, looking west, possibly seen from a floating pontoon.

Initially reluctant to leave his house and garden at Giverny, Monet must have sensed that the architectural splendours of Venice in their watery environment would present new and formidable challenges. His first days in Venice seemed only to confirm his initial fears but after several days of his customary discouragement, he commenced work on 7th October. In his study of Monet’s work and the Mediterranean, Joachim Pissarro has given a detailed account of Monet’s working schedule while he was in Venice: ‘After so much procrastination, Monet soon adopted a rigorous schedule in Venice. Alice’s description of his work day establishes that from the very inception of his Venetian campaign, Monet organized his time and conceived of the seriality of his work very differently from his previous projects. In Venice, Monet divided his daily schedule into periods of approximately



Fig. 2



Fig. 3

‘Monet’s paintings of Venice all set water between him and the city’s structures that he viewed from different distances. This maximised the Adriatic light as it both bounced back off the surface and reflected within it the buildings beyond.’

Richard Thomson in *Monet & Architecture* (exhibition catalogue), National Gallery, London, 2018, p. 192

Fig. 3, Mark Rothko, *Untitled (Yellow and Blue)*, 1954, oil on canvas. Sold: Sotheby’s, New York, 12th May 2015

Fig. 4, Joseph Mallord William Turner, *Venice, The Bridge of Sighs*, 1840, oil on canvas, Tate Britain, London

Fig. 5 (overleaf), A view of Palazzo Ducale from Canale di San Marco, photograph, *circa* 1895

two hours, undertaken at the same time every day and on the same given motif. Unlike his usual methods of charting the changes of time and light as the course of the day would progress, here Monet was interested in painting his different motifs under exactly the same conditions. One could say that he had a fixed appointment with his motifs at the same time each day. The implication of this decision is very simple; for Monet in Venice, time was not to be one of the factors of variations for his motifs. Rather, it was the “air”, or what he called “the envelope” – the surrounding atmospheric conditions, the famous Venetian haze – that became the principal factor of variation with these motifs’ (J. Pissarro, *Monet and the Mediterranean*, New York, 1977, p. 50).

Discussing the Venetian paintings of 1908 Gustave Geffroy attempted to define the approach Monet took to his depictions of the city, in particular making a study of the artist’s repeated portrayal of certain motifs: ‘It is no longer the minutely detailed approach to Venice that the old masters saw in its new and robust beauty, nor the decadent picturesque Venice of the 18th century painters; it is a Venice glimpsed simultaneously from the freshest and most knowledgeable perspective, one which adorns the ancient stones with the eternal and changing finery of the hours of the day’. Monet’s Venetian canvases transported Geffroy: ‘in front of this Venice in which the ten century old setting takes on a melancholic and mysterious aspect under the luminous veils which envelop it. The lapping water ebbs and flows, passing back and forth around the palazzo, as if to dissolve these vestiges of history… The magnificence of nature only reigns supreme in those parts of the landscape from which the bustling city of pleasure can be seen from far enough away that one can believe in the fantasy of the lifeless city lying in the sun’ (G. Geffroy, *Claude Monet, sa vie, son temps, son œuvre*, Paris, 1924, pp. 318 & 320).

Matisse is recorded to have noted: ‘it seemed to me that Turner must have been the link between the academic tradition and impressionism’ (quoted in *Turner, Whistler, Monet* (exhibition catalogue), Tate Britain, London, 2005, p. 203) and divined a special connection between Turner’s works and Monet’s. Writing in the catalogue for the *Turner, Whistler, Monet* exhibition, Katherin Lochnan pinpoints the Venice pictures as the culmination of Monet’s discourse with those two painters: ‘These beautiful and poetic works are portals through which the viewer can enter a world of memories, reveries and dreams. Fearing that they might constitute the final chapter in his artistic evolution, Monet sounded in them the last

notes of his artistic dialogue with Turner and Whistler that had been central to his artistic development' (K. Lochnan in *ibid*., p. 35).

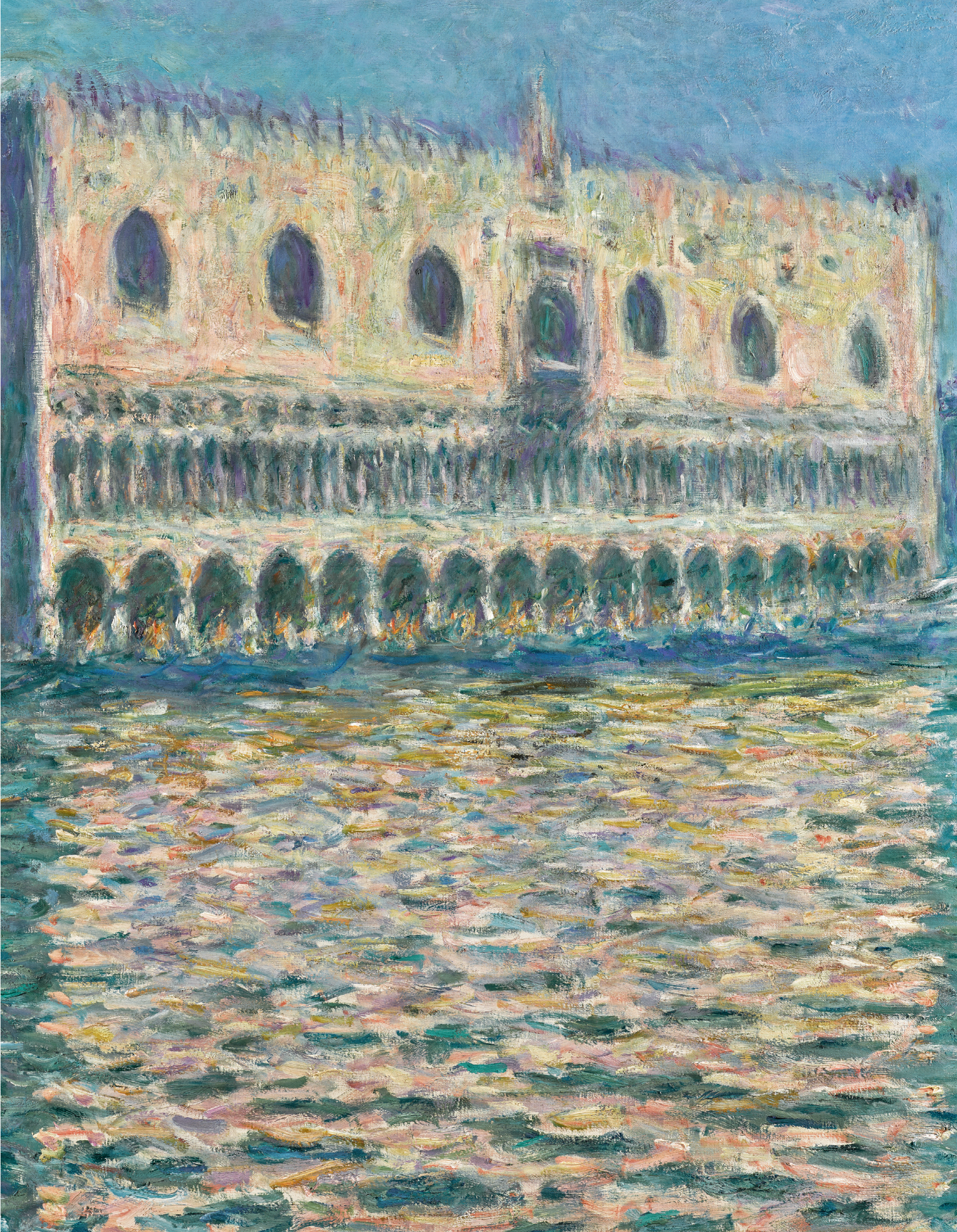
In Venice Monet continued to observe, as he had in the views of the river Thames he completed in 1904, how light reflected off a wide stretch of water dissolves and liquefies the solid, uneven surfaces of stone walls. In Venice, however, the closeness of the buildings to the water's edge led him to explore more abstract compositions, accentuating the interplay between the rhythms of the ornate façade, with its arched openings and horizontal divisions, and the rhythmic expanse of water. The glorious late canvases that Turner produced in the early 1840s, such as *Venice, The Bridge of Sighs* (fig. 4), present a Venice which is transfigured by light. Similarly in the present work Monet has suffused the very bricks and mortar with yellow, pink and purple tones. In his introduction to the Bernheim-Jeune exhibition, Octave Mirbeau observed that the atmosphere in Monet's views of Venetian palaces was 'mixed with colour as though it had passed through a stained-glass window' (O. Mirbeau, quoted in *ibid*., p. 206).

Monet's thirty-seven canvases of Venetian subjects depicted views of the Grand Canal, San Giorgio Maggiore, the Rio della Salute, the Palazzos Daria, Mula, Contarini and the Doge's Palace. The now legendary exhibition at Galerie Bernheim-Jeune, *Claude Monet Venise*, opened on 28th May 1912 and was greeted with considerable critical acclaim, not least by Paul Signac who viewed the Venetian canvases as one of Monet's greatest achievements. Writing to Monet he states: 'When I looked at your Venice paintings with their admirable interpretation of the motifs I know so well, I experienced a deep emotion, as strong as the one I felt in 1879 when confronted by your train stations, your streets hung with flags, your trees in bloom, a moment that was decisive for my future career. And these Venetian pictures are stronger still, where everything supports the expression of your vision, where no detail undermines the emotional impact, where you have attained the selflessness advocated by Delacroix. I admire them as the highest manifestations of your art' (P. Signac quoted in *Turner, Whistler, Monet* (exhibition catalogue), *op. cit*., p. 207).



Fig. 4





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

7

MARC CHAGALL

(1887 - 1985)

Vase de roses

signed *Marc Chagall* (lower right)

oil on canvas

52 by 67.6cm.; 20½ by 26⅝in.

Painted in 1929.

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

‡ ⊕ £ 1,500,000-2,000,000
€ 1,670,000-2,230,000 US$ 1,890,000-2,520,000

PROVENANCE

Galerie Moos, Geneva

Niveau Gallery, New York

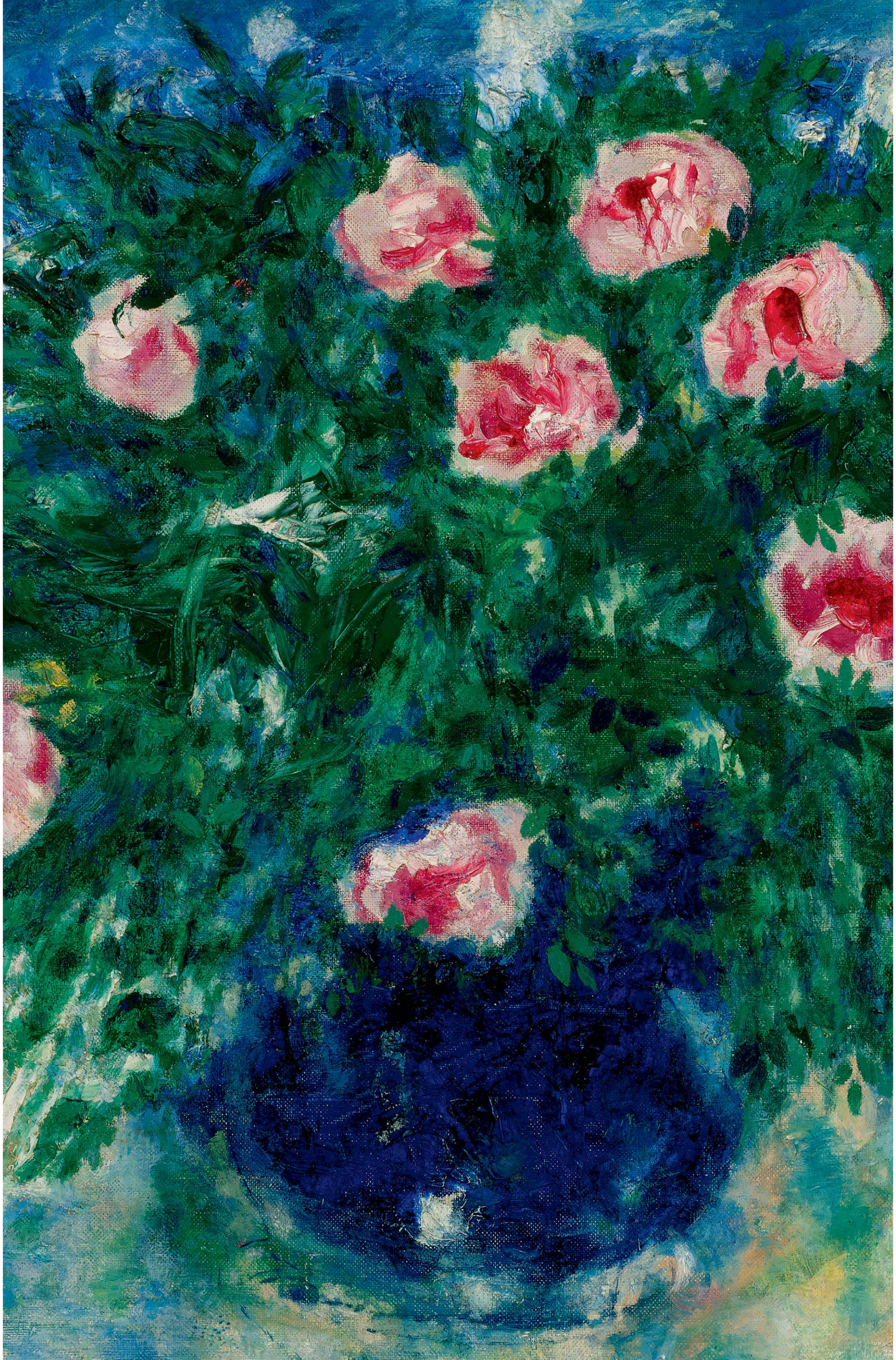
Mrs Charles B. Murphy (Catherine Kresge Dewey), New York

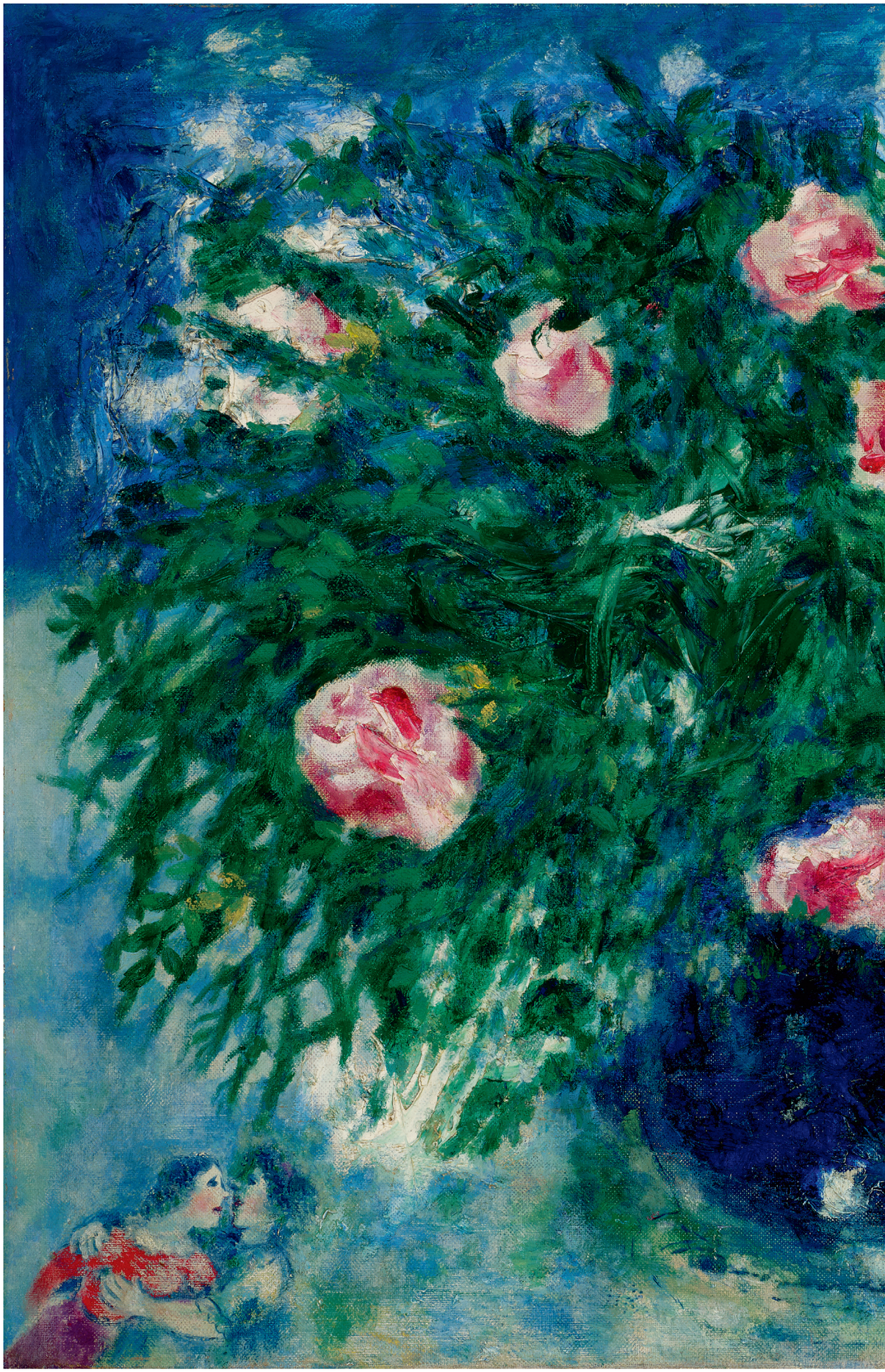
Private Institution (sold: Christie's, New York, 8th May 1991, lot 27)

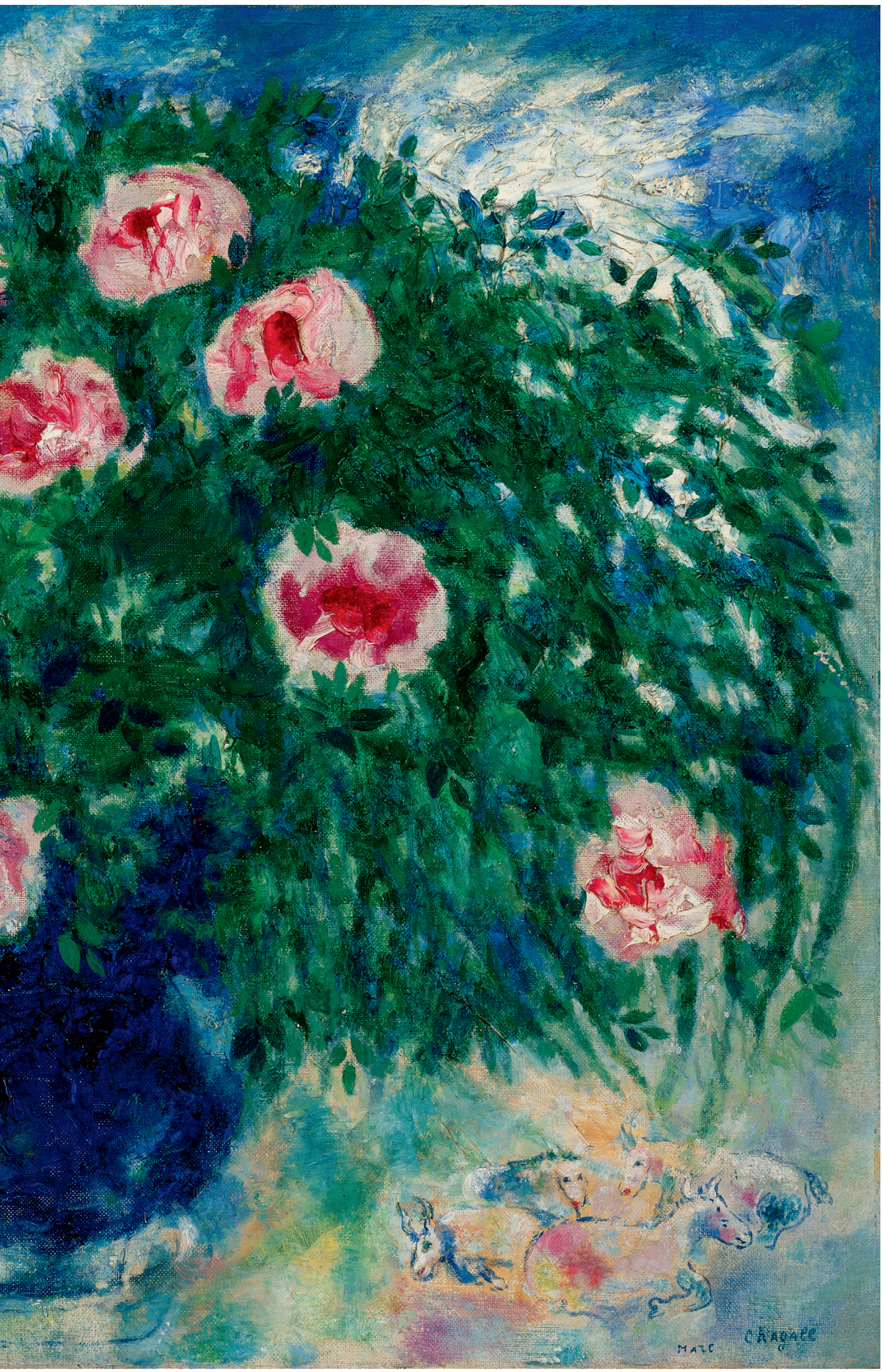
Dimitri Mavrommatis Collection (purchased at the above sale. Sold: Christie's, New York, 12th November 2015, lot 34C)

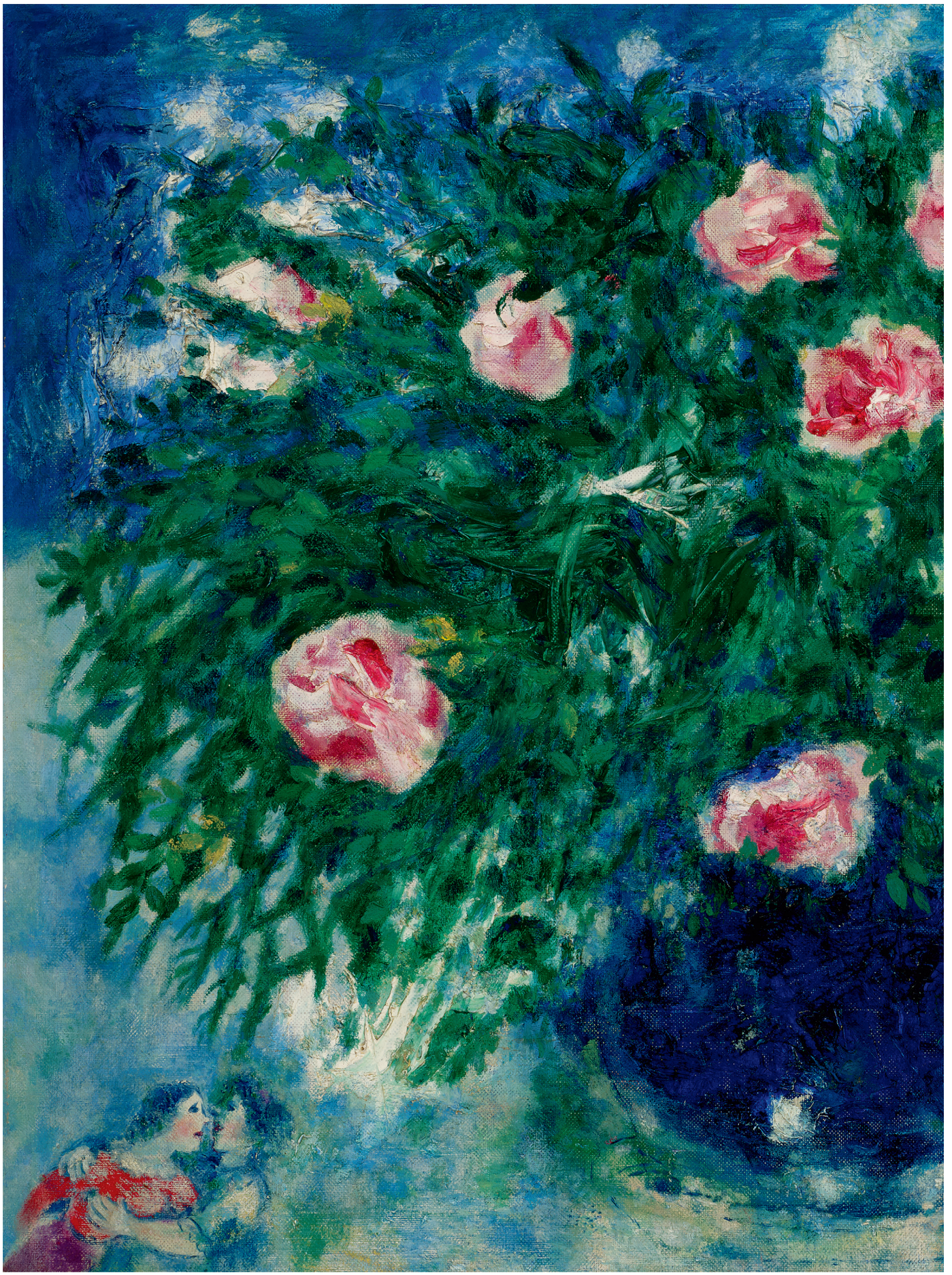
Purchased at the above sale by the present owner

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MARC CHAGALL



VASE DE ROSES

Fig. 1, Marc Chagall, *L'Anniversaire*, 1915, oil on board, The Museum of Modern Art, New York

Opposite: Detail of the present work



Fig. 1

The 1920s represented a period for Chagall that he would later describe as 'the happiest time of my life' (quoted in Jackie Wullschlager, *Chagall: Love and Exile*, London, 2010, p. 333). Following a nearly decade-long exile in the Soviet Union, he had returned to Paris once again in the early 1920s , this time bringing with him his new wife Bella and their daughter. Chagall's devotion to Bella was of such an intensity that she continued to grace his canvases and sketchbooks well after her untimely death and Chagall's subsequent remarriage.

It was around this time that Chagall took up the subject of colourful bouquets of flowers, a theme he would endlessly explore throughout his career. The artist was first struck by the charm of flowers in Toulon in 1924; he later claimed that he had not known of flowers in Russia, and they came to represent France for him. In his dream-like paintings, he consistently drew from a vocabulary of personal symbolism: when painting a bouquet, it was like painting a landscape of his adopted country. Writing about the subject of flowers in Chagall's work, Franz Meyer commented: 'Many are simple still-lifes with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality' (F. Meyer, *Marc Chagall. Life and Work*, New York, 1961, p. 369).

In the present work, the rich bouquet of flowers and foliage appear to be bursting out of the blue vase, filling the entire canvas like a firework explosion and reaching the edges of the composition. The bouquet obscures any details of the landscape in which it is depicted, apart from an embracing couple and a circle of four animals visible in the foreground. With its illogical, somewhat surreal spatial organisation, *Vase de roses* can be seen as an expression of the artist's internal reality, his feelings and memories rather than an objective projection of the outside world. This abandon to the joy of creation and the artistic freedom of interpretation reflect Chagall's confidence in his style and technique and his deeply individual and subjective approach to painting.

Susan Compton has noted that the theme combining lovers and flowers 'was initiated by the small bouquet which Bella holds in *The Birthday* of 1915', now in The Museum of Modern Art, New York (fig. 1). Over the following decade the flowers gradually grew in size and importance, to eventually take centre stage in many of Chagall's canvases, including the present work, with the lovers depicted in the background, often flying in the sky. 'The conjunction is one that particularly appeals to Chagall, a bouquet of cut flowers being the archetypal gift for a lover to bring,' Susan Compton has written. 'The scent of the red and cream roses is so strongly suggested that it seems to pervade the picture and match the oneness of the pair. Yet cut flowers are ephemeral: through man's artifice their beauty is arranged momentarily. So in these themes the artist reminds us of the impermanence as well as the ecstasy of human love' (S. Compton in *Chagall* (exhibition catalogue), Royal Academy of Arts, London, 1985, pp. 211-212).

8

EDGAR DEGAS

(1834 - 1917)

Danseuse, arabesque ouverte sur la jambe droite, bras gauche dans la ligne

stamped *Degas*, numbered *3/Q* and with the foundry mark *A. A. Hébrard cire perdue*

bronze

height: 31.5cm.; 12⅜in.

Conceived in wax in 1882-95 and cast in bronze from 1919.

£ 600,000-800,000

€ 670,000-895,000 US$ 760,000-1,010,000

PROVENANCE

Galerie Max Kaganovitch, Paris (acquired by 1949)

A.J. McNeill Reid (Alex. Reid & Lefevre), London (acquired from the above on 4th September 1951)

Graham H. Reid, Surrey (by descent from the above)

Thence by descent to the present owners

EXHIBITED

Bern, Kunstmuseum, *Degas*, 1951-52, no. 221

London, The Lefevre Gallery (Alex. Reid & Lefevre), *Degas. Monotypes, Drawings, Pastels, Bronzes*, 1958, no. 38, illustrated in the catalogue

Glasgow, Glasgow Museum and Art Gallery (on loan 1986-1993)



LITERATURE

John Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, no. XLII, wax model and another cast illustrated p. 97

Jacques Lassaigne & Fiorella Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, no. S4, another cast illustrated p. 140

John Rewald, *Degas's Complete Sculpture. A Catalogue Raisonné*, San Francisco, 1990, no. XLII, another cast and wax model illustrated pp. 122 & 123; another cast illustrated in colour p. 197

Anne Pingeot & Frank Horvat, *Degas sculptures*, Paris, 1991, no. 4, another cast illustrated pp. 66, 67 & 154; wax model illustrated and the present cast listed p. 154

Sara Campbell, 'A Catalogue of Degas' Bronzes', in *Apollo*, vol. CXLII, no. 402, August 1995, no. 3, another cast illustrated and the present cast listed p. 12

Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 3, another cast illustrated in colour pp. 126 & 127; wax model illustrated and the present cast listed p. 127

Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, no. 66, another cast illustrated in colour pp. 350-352; wax model illustrated p. 352

Suzanne Glover Lindsay, Daphne S. Barbour & Shelley G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, wax model illustrated in colour p. 369

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DANSEUSE, ARABESQUE OUVERTE SUR LA JAMBE DROITE, BRAS GAUCHE DANS LA LIGNE



Fig. 1

Fig. 1, Edgar *Degas, La Répétition, circa* 1874, oil on canvas, The Burrell Collection, Glasgow Museums, Glasgow

Fig. 2, A photograph of Alex Reid and his son A.J. McNeill Reid

Fig. 3, The cover of the 1958 Degas exhibition held at the Lefevre Gallery in London

DEGAS' DANCERS

Degas's depictions of dancers are among the most celebrated works of the nineteenth century. He experimented with rendering the form of the dancer in various poses, depicting them both at work rehearsing or performing and in moments of repose. The three dimensional medium of sculpture offered him the most possibilities for capturing the grace and beauty of these figures and for exploring the seemingly boundless flexibility of their bodies. In the present work, the artist has rendered the dancer posing with her left leg extended backwards and at an oblique angle to the ground and her right arm extending forwards, counterbalancing her weight in a position known as an arabesque. As Alison Luchs notes: 'of all the movements of the classical ballet, the arabesque seems to have held the greatest fascination for Degas as a sculptor' (A. Luchs, 'The Degas Waxes', in *Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*, Washington, D.C., 1991, p. 196). It was a particularly dynamic position, and impossible to hold for an extended period of time; Degas seems to have delighted in the challenge of capturing this transient pose in a fixed sculptural form.

Jill De Vonyar and Richard Kendall have written about the significance of the arabesque in nineteenth century classical dance and the formal complexity that it offered the sculptor: 'An unpublished treatise written between 1868 and 1871 by the Opera instructor Léopold Adice, *Grammaire et Théorie choréographique...*, makes it clear that the bent knee was actively promoted. Adice's manuscript was extensively illustrated by himself, and as Sandra Noll Hammond has noted, in his drawings of high arabesques, 'the raised leg is always shown as though with a slightly relaxed knee.' In this context, we should note that Degas' sensitively modeled, lyrical figure is represented in the nude, allowing him to give full articulation to the currently preferred pose and, incidentally, to reveal the true shape of his uncorseted model' (J. De Vonyar & R. Kendall, *Degas and the Dance* (exhibition catalogue), The Detroit Institute of Arts, Detroit & The Philadelphia Museum of Art, Philadelphia, 2002-03, p. 153).

A number of bronze casts of *Danseuse, arabesque ouverte sur la jambe droite, bras gauche dans la ligne* are now in international museums including the Fogg Art Museum in Cambridge, Massachusetts, Musée d'Orsay in Paris, Museu de Arte de São Paolo and Ny Carlsberg Glyptotek in Copenhagen.



Fig. 2

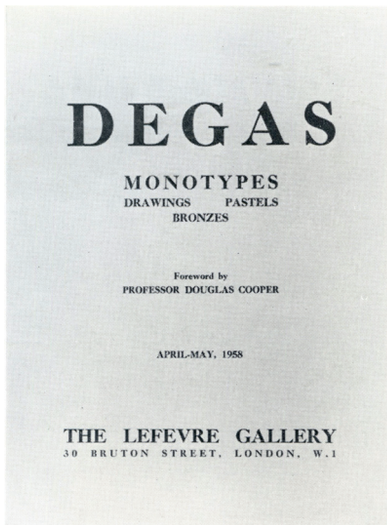
DEGAS IN BRITAIN

The present work was one of a group of Degas bronzes owned by the Parisian dealer and collector Max Kaganovitch. The bronzes formed the basis of the 1951-52 Degas exhibition at the Kunstmusem in Bern and were acquired as a group by the British gallery Alex. Reid & Lefevre in September 1951.

The acquisition of these works continued a long association between the name of Alex Reid and the works of Degas. Reid was a visionary, among the first to recognise the appeal of the French Impressionists and Post-Impressionists and largely responsible for introducing them to British collectors. A Glaswegian by birth, Reid's interest in contemporary French painting began during the years he spent in Paris from 1886 until 1888 working for Theo van Gogh at Boussod, Valadon et Cie. and painting alongside his brother Vincent. When he returned to Glasgow in 1888 paintings by Degas were among the works that he brought with him. Initially it proved difficult to convince British collectors of the merits of these 'new' French artists but Reid persevered and following the First World War and the emergence of a subsequent generation of collectors his gallery began to flourish. In 1919 he held a hugely successful exhibition - both financially and critically - at the McLellan Galleries in Glasgow, and soon after detected an appetite for modern French art in London. He and his son, A.J. McNeill Reid, joined forces with his former rival Ernest Lefevre in 1923, organising exhibitions in London and Glasgow before formally combining their businesses in 1926.

Degas continued to be central to the gallery's success and Reid was key in introducing his work to the most important British collectors of the time; this included helping to build William Burrell's celebrated collection of works by the artist, among which is the masterpiece *La Répétition* (fig. 1).

Having been acquired by Alex. Reid & Lefevre, the present work was included in the gallery's major Degas exhibition in 1958 and passed into the personal collection of A.J. McNeill Reid. It has remained with his family ever since.


DEGAS

MONOTYPES
DRAWINGS PASTELS
BRONZES

Foreword by
PROFESSOR DOUGLAS COOPER

APRIL-MAY, 1958

THE LEFEVRE GALLERY
30 BRUTON STREET, LONDON, W.1

Fig. 3

○ ∋ 9

EGON SCHIELE

(1890 - 1918)

Triestiner Fischerboot (Trieste Fishing Boat)

oil and pencil on canvas

70 by 70cm.; 27½ by 27½in.

Painted in 1912.

‡ £ 6,000,000-8,000,000

€ 6,680,000-8,910,000 US$ 7,560,000-10,080,000

PROVENANCE

(possibly) Heinrich Böhler, Vienna

Sergius Pauser, Vienna (acquired *circa* 1952)

Galerie St. Etienne, New York (acquired from the above in September 1962)

Acquired from the above by the present owner

EXHIBITED

New York, Galerie St. Etienne, *Twenty-Fifth Anniversary Exhibition, Part I*, 1964, no. 40, illustrated in the catalogue (titled *Boat*)

New York, The Solomon R. Guggenheim Museum, *Gustav Klimt and Egon Schiele*, 1965, no. 25, illustrated in the catalogue (titled *The Boat*, as dating from *circa* 1912 and with incorrect measurements)

Munich, Haus der Kunst, *Egon Schiele*, 1975, no. 46, illustrated in colour in the catalogue (with incorrect measurements)

New York, Galerie St. Etienne, *Summer Exhibition*, 1980

Venice, Palazzo Grassi, *XLI. Biennale di Venezia: Le Arti a Vienna, dalla sezessione alla caduta dell'Imperio Asburgico*, 1984, no. 1187

Vienna, Künstlerhaus, *Traum und Wirklichkeit: Wien 1870-1930*, 1985, no. 15/8/3 (as dating from 1908 and with incorrect measurements)

New York, Galerie St. Etienne, *Viennese Design and the Wiener Werkstätte*, 1986, no. 126

Rome, Complesso del Vittoriano, *Klimt, Kokoschka, Schiele. Dall'art nouveau all'espressionismo*, 2001-02, no. 97, illustrated in colour in the catalogue (with incorrect measurements)

Trieste, Civico Museo Revoltella, *Klimt, Schiele, Kokoschka: l'età d'oro di Vienna con I suoi maestri*, 2002

Lugano, Museo d'Arte Moderna della Città di Lugano, Villa Malpensata, *Egon Schiele*, 2003, no. 24, illustrated in colour in the catalogue (with incorrect measurements)

Seoul, Hangaram Art Museum, Seoul Arts Centre, *Gustav Klimt. In Search of the 'Total Artwork'*, 2009, no. 132, illustrated in colour in the catalogue (with incorrect measurements)

LITERATURE

Otto Kallir, *Egon Schiele: Œuvre-Katalog der Gemälde*, New York & Vienna, 1966, no. 172, illustrated p. 347 (with incorrect measurements)

Rudolf Leopold, *Egon Schiele: Paintings, Watercolours, Drawings*, London, 1973, no. 99, illustrated p. 535 (titled *Fishing Boat in Trieste*, as dating from 1908 and with incorrect measurements)

Anton Sailer, 'Egon Schiele', in *Die Kunst*, April 1975, illustrated in colour p. 223 (with incorrect measurements)

Gianfranco Malafarina, *L'Opera di Schiele*, Milan, 1982, no. 101, illustrated p. 85 (as dating from 1908 and with incorrect measurements)

Gianfranco Malafarina, *Tout l'œuvre peint de Schiele*, Paris, 1983, no. 101, illustrated p. 85 (as dating from 1908 or 1912 and with incorrect measurements)

Jane Kallir, *Egon Schiele: The Complete Works,* London, 1998, no. 247, illustrated p. 315; pl. 45, illustrated in colour p. 139 (with incorrect measurements)

Jane Kallir, *Egon Schiele: Life and Work*, New York, 2003, pl. 45, illustrated in colour p. 139 (with incorrect measurements)

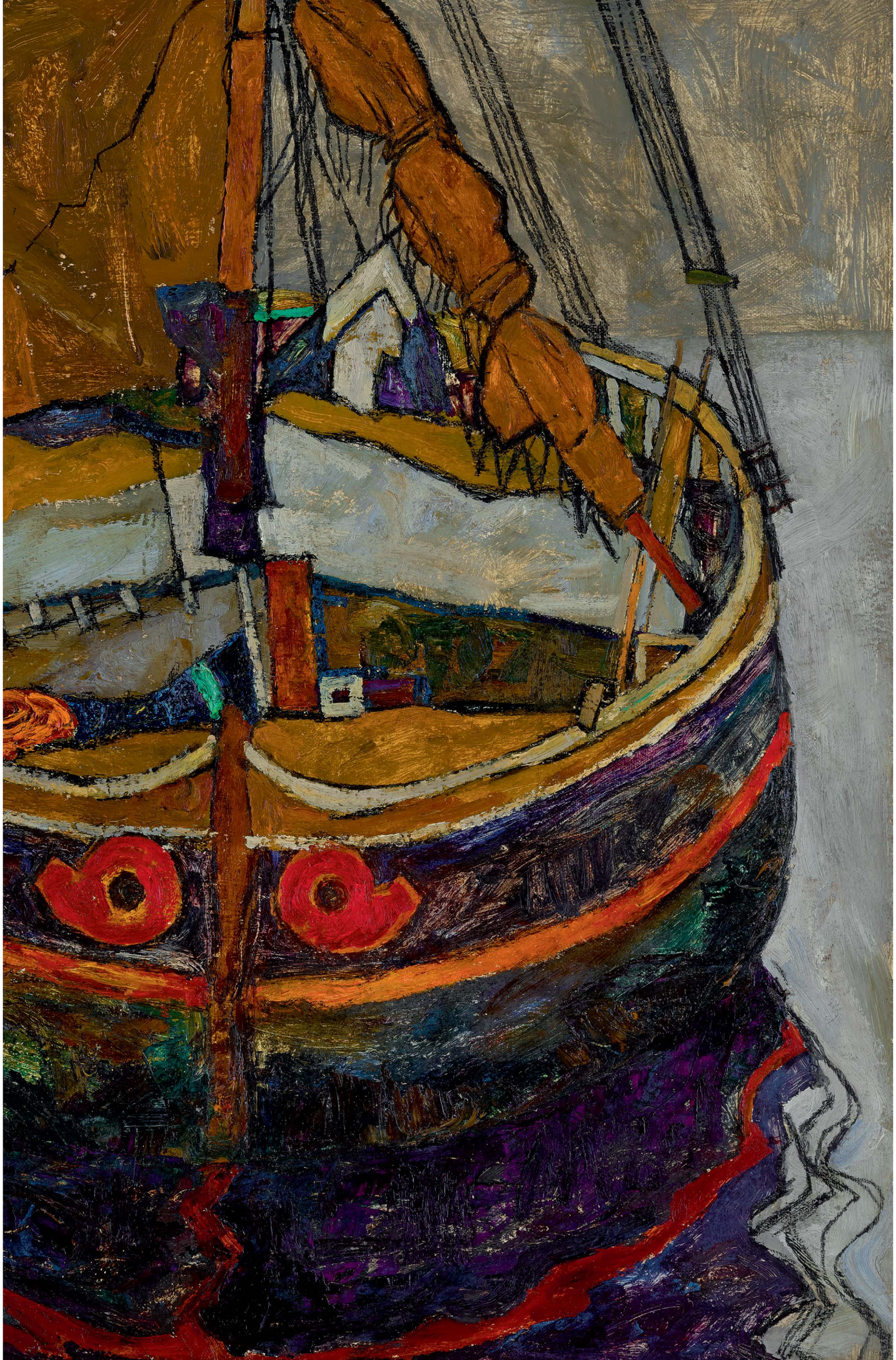
Tobias G. Natter, *Die Welt von Klimt, Schiele und Kokoschka: Sammler und Mäzene*, Cologne, 2003, illustrated in colour p. 184

Carla Carmona, *Egon Schiele: Escritos, 1909-1918*, Madrid, 2014, p. 81

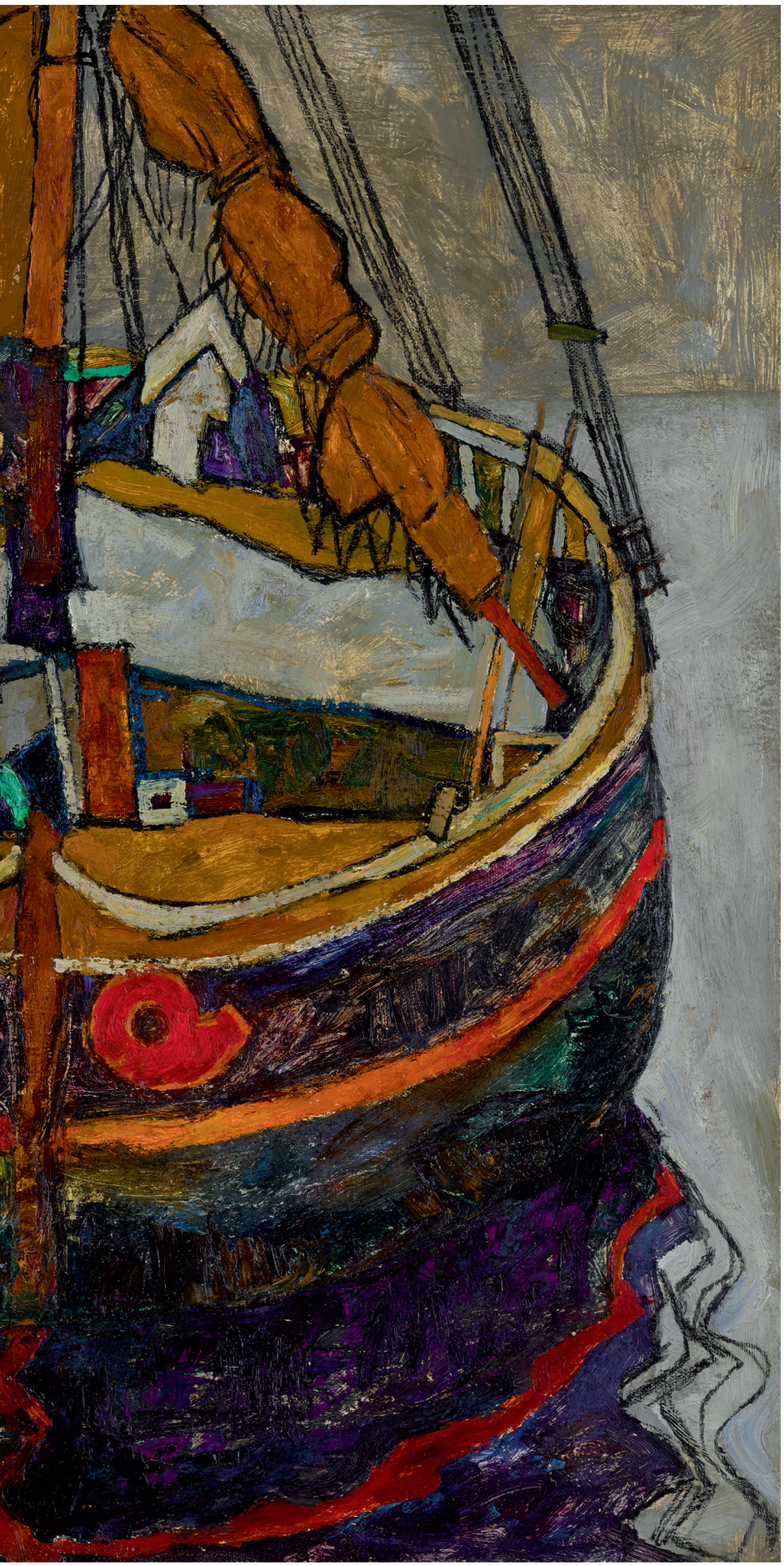
Tobias G. Natter (ed.), *Egon Schiele: The Complete Paintings 1909-1918*, Cologne, 2017, no. 99, illustrated in colour pp. 277 & 518 (with incorrect measurements)

Egon Schiele: The Complete Works Online, www.egonschieleonline.org, no. P247, illustrated in colour

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TRIESTINER FISCHERBOOT (TRIESTE FISHING BOAT)



Fig. 1

Painted in 1912, *Triestiner Fischerboot* is a fascinating and unique work in the œuvre of Egon Schiele, created in the aftermath of what was arguably the most tumultuous and life-changing experience for the artist. Based on an everyday scene he would have observed in the harbour of Trieste during a brief visit in May of that year, Schiele transforms the image of a simple fishing boat into a pictorial marvel, using flat patches of pigment to build a mosaic-like composition. It is a synergy of the decorative and the symbolic that makes this one of the most fascinating images of Schiele's opus.

Furthermore, the breaking down of forms and the semi-abstract manner of this work demonstrate the artist's pivotal role in the wider context of European avant-garde painting. The year 1912 was marked by key developments that would have a lasting influence on the direction of twentieth-century art, from Picasso's and Braque's Cubist inventions to Orphism, Expressionism and Futurism. Artists across Europe were experimenting with a new pictorial language, and *Triestiner Fischerboot* reflects Schiele's place in this unique moment in the development of Modernism.

In the summer 1911 Schiele and the model Wally Neuzil settled in the town of Neulengbach, some twenty miles west of Vienna. The artist's very presence in the small country town scandalised his conservative neighbours, and his bohemian lifestyle and his use of local children as models drew specific criticism. When a retired naval officer's daughter asked Schiele and Wally to help her run away, the couple found themselves in a precarious position. Although they returned the girl to her parents, the father had already pressed charges against Schiele and the artist spent twenty-four days in a prison cell.

Fig. 1, Egon Schiele, *Boote im Hafen (Triest)*, 1908, oil and pencil on card, Niederösterreichisches Landesmuseum, Vienna

‘It is of the utmost necessity that you finally come to visit Trieste! […] I am currently sitting at the café of this new large hotel at the pier; it is teeming with noble, pure, luscious colors – tremendous!’

Letter from Egon Schiele in Trieste to Anton Peschka in Vienna, May 1912

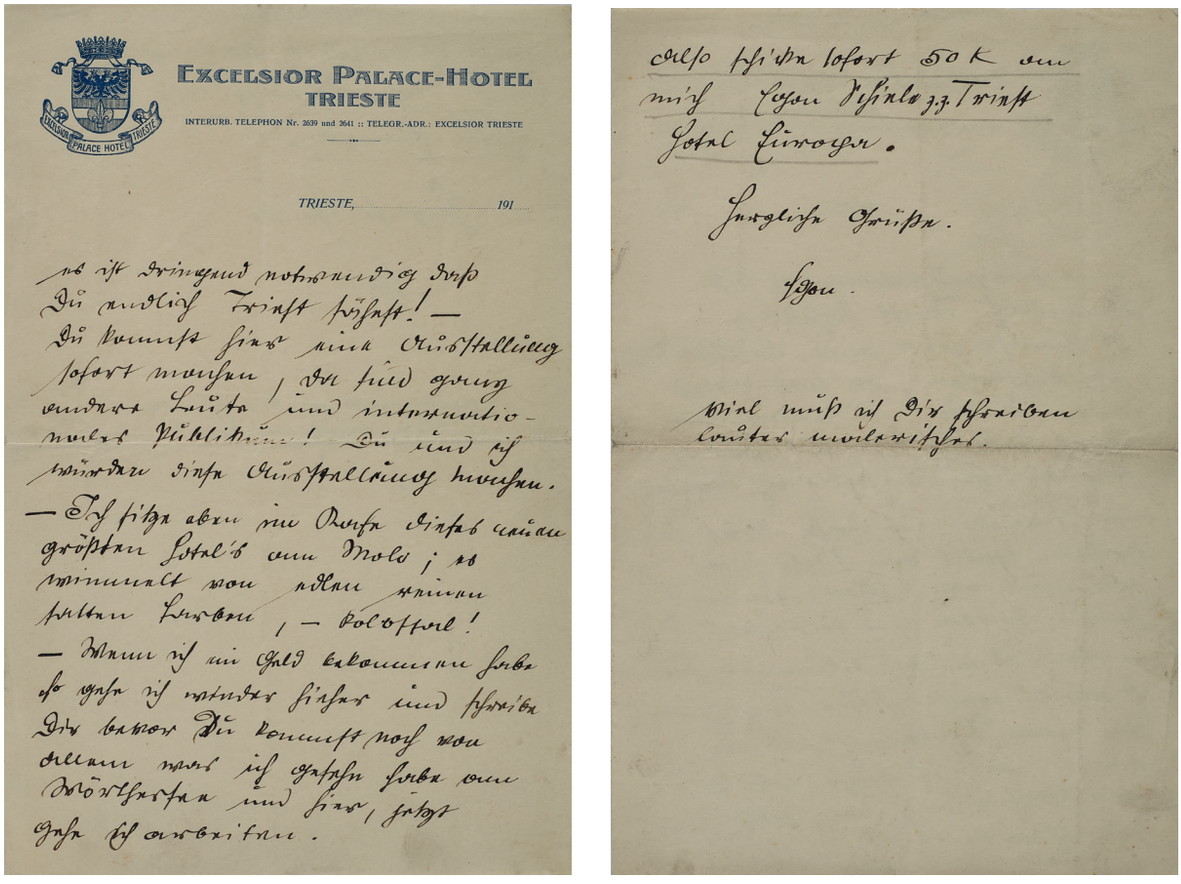


Fig. 2

This experience - and particularly the loss of freedom it entailed - had a marked effect on Schiele’s life and work. After his release from prison, he could no longer stay in Neulengbach, and his belongings were sent to Vienna, where he was temporarily staying with his mother. Probably driven by a need to embrace new experiences in an attempt to suppress the grim memories of that spring, Schiele planned to spend the summer travelling. His reduced productivity over the past weeks and legal expenses certainly had consequences on his financial situation, and his initial travel plans were cut short. Having set off in Wally’s company to the Wörthersee in the Carinthian region in southern Austria, he continued to Trieste on his own, staying in the Adriatic port for several days in mid-May 1912.

Schiele had fond memories of his previous visits to Trieste, where his parents had spent their honeymoon and where he often travelled by train, including several times with his sister Gerti. During the summers of 1907 and 1908, he painted several small-scale oils depicting boats in the town’s harbour (fig. 1). Returning to Trieste in 1912 was certainly an invigorating experience for the artist, who took joy in observing his lively Mediterranean surroundings and, sitting in local cafés, wrote enthusiastic letters to his friend, the painter Anton Peschka in Vienna (fig. 2). As Jane Kallir writes: ‘Trieste, a bustling port at the Italian edge of the monarchy, had always been one of his favorite haunts. He had often gone there with Gerti, but not since 1908 had he generated so many pictures of the ships and brightly colored fishing boats that filled the harbor. “You

Fig. 2, A letter from Schiele to Anton Peschka, 1912, Leopold Museum, Vienna



Fig. 3

can do as much here in eight days as you can in a year in Vienna," he enthusiastically informed Peschka, who he hoped would come south to join him' (J. Kallir, *op. cit.*, 2003, p. 140).

Schiele's 1912 visit to Trieste is well documented, and the art historian and founder of the original Neue Galerie in Vienna, Otto Kallir, included the present work in his catalogue raisonné of Schiele's paintings with a date of 1912. In his catalogue published several years later, Rudolf Leopold ascribed this work to 1908, pointing to the similar boats that appear in two oils from that year (J. Kallir, *op. cit.*, 1998, nos. 113 & 115; fig. 1). However, these boats, with their decorative bows, were ubiquitous in the region. Jane Kallir argues that 'any superficial resemblance between this large, fully mature work on canvas and Schiele's earlier small boat paintings on cardboard is obviated when the originals are compared. The boats themselves are naturally similar, since the setting is the same; virtually identical boats also appear in the watercolor studies dating from Schiele's May 1912 trip to Trieste, and it may be assumed that the present painting was done in Vienna the following fall' (*ibid.*, p. 314). Tobias Natter, in his 2017 catalogue of Schiele's oils, also dates this painting to 1912.

Depicting a boat against a backdrop of sea and sky, the work unites the natural and the man-made in a peculiar, yet harmonious and vivid composition. Built out of bright patches of pure colour, the boat and its rippled, rhythmically linear reflection in the water create a shimmering, highly decorative effect that represents a legacy of Schiele's mentor Gustav Klimt.

Fig. 3, Egon Schiele, *Krumau Häuserbogen I (Die kleine Stadt V)*, 1915, oil on canvas, Israel Museum, Jerusalem

Fig. 4, Egon Schiele, *Agonie*, 1912, oil on canvas, Neue Pinakothek, Munich

Fig. 5, Egon Schiele, *Häuser mit bunter Wäsche (Vorstadt II)*, 1914, oil on canvas. Sold: Sotheby's, London, 22nd June 2011



Fig. 4

With a dramatic use of foreshortening and perspective Schiele has turned a modest fishing boat into a dominating presence that occupies almost the entire canvas. Combining the elevated perspective for the inside of the boat with a frontal depiction of its bow, the artist creates a highly unusual, almost vertiginous effect reminiscent of Paul Cézanne's still-lives. The round shape of the vessel, with its mast and rigging forming a triangular shape that disappears beyond the scope of the canvas, unify various elements into a harmonious pictorial whole.

'Despite their tendency to geometric structuring, Schiele's compositions never follow a strict formal theory such as the ones we know from Cubism or Constructivism. Instead, Schiele always structures his pictures on the basis of an intensely personal, selective process of imagination and perception' (Franz Smola in *Klimt, Schiele, Moser, Kokoschka, Vienna 1900* (exhibition catalogue), Galeries Nationales du Grand Palais, Paris, 2005-06, p. 200). Like many of Schiele's landscapes, the present work has a meditative quality that can be linked to the artist's admiration of Gothic art. In parallel to his German contemporaries, the Expressionist painters of *Die Brücke* and *Der Blaue Reiter*, Schiele appreciated the use of non-naturalistic perspective in medieval stained glass, woodcuts and illuminated manuscripts. The depiction of the boat reflects Schiele's debt to Gustav Klimt's flattened forms and experiments with the compression of pictorial space, while the undulating lines of the water surface signal the influence of the *Jugendstil* style of the Secession.



Fig. 5

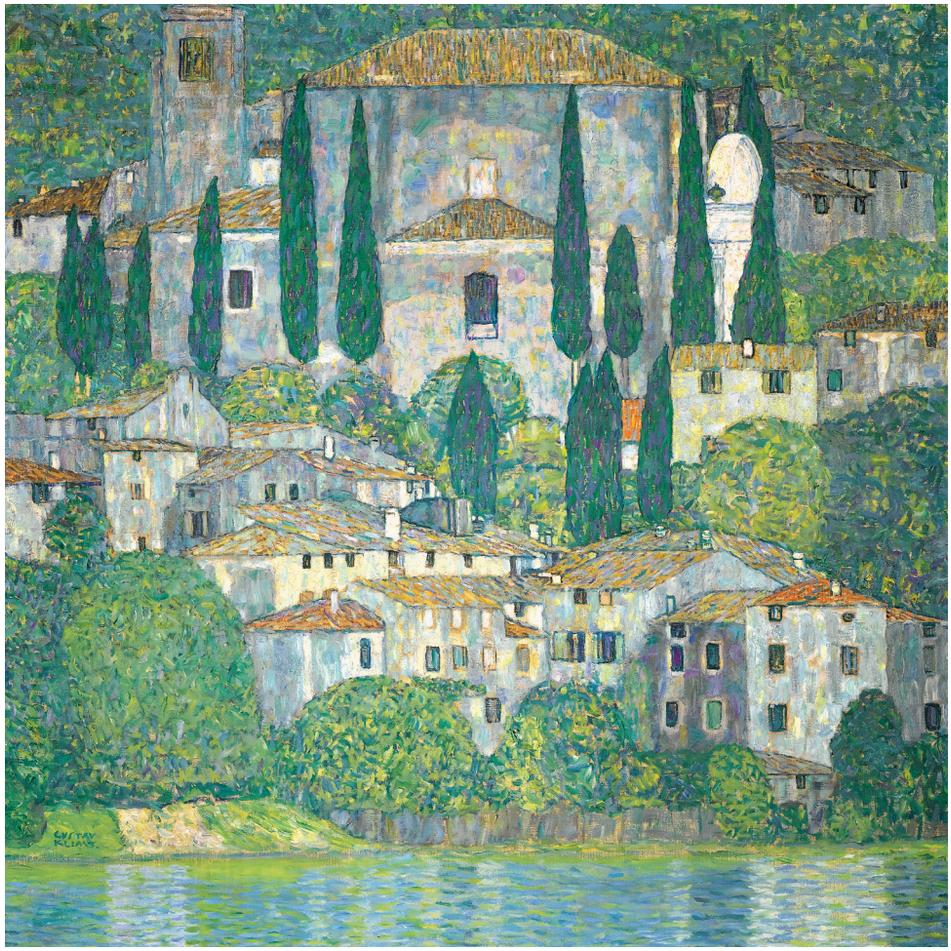


Fig. 6

It has often been pointed out that Schiele's landscapes and townscapes resemble his depictions of the human form: 'Schiele's landscapes are repeatedly characterized as anthropomorphic visions that transform trees and towns into metaphors for the human figure and as melancholic elegies exhibiting a readily perceptible fascination with death. The landscapes are thus seen as functioning much like the self-portraits. Their anthropomorphic forms reiterate the anguished explorations of personal identity more famously executed in the artist's images of the human body' (Kimberly A. Smith, *Between Ruin and Renewal: Egon Schiele's Landscapes*, New Haven, 2004, p. 139). It is tempting to extend this metaphorical reading to the present composition, particularly in the light of recent events in Schiele's life. Like his depictions of Krumau (figs. 3 & 5), the scene is devoid of human presence and, drifting in what appears to be open sea, the boat can be seen as a powerful symbol of the artist's state of mind. The melancholic, ghostly atmosphere of the ship conveys the same haunted vision so beautifully expressed in Schiele's portraiture.

In adopting the square format for this work, Schiele challenged the traditional notion of landscape or seascape painting with a foreground and a background, transforming the canvas into a decorative plane and creating a mosaic-like composition. Schiele's great achievement was to create a scene of an ethereal, meditative quality, with the aim of capturing the state of mind or evoking a mood, and allowing his work to

Fig. 6, Gustav Klimt, *Kirche in Cassone - Landschaft mit Zypressen*, 1913, oil on canvas. Sold: Sotheby's, London, 3 February 2010

attain the quality of an object of meditation as well as of a subjective view of the scene. In this he was indebted to Klimt, who was using the square format for his landscapes since the last years of the nineteenth century, imbuing his compositions with both a decorative and symbolic character (fig. 6). It was around the same time that Claude Monet started using the square canvas for his depictions of waterlilies. Like Monet and Klimt, Schiele used this format to negate the traditional notions of perspective; it allowed him to develop a new approach to pictorial representation, treating the entire canvas as a continuous flat surface, filled with patterns and undulating shapes.

In 1961 Otto Kallir wrote to Sergius Pauser regarding both this work and *Mutter mit zwei Kindern II* which is now in the Leopold Museum, Vienna. Pauser recalled: 'I bought the two pictures around 10 years ago with the contents/estate of the studio of a deceased painter who was himself an imitator of Schiele (albeit a very bad one!)'. From this description Kallir identified Heinrich Böhler, a painter who formed part of Schiele's circle in Vienna. In Rudolf Leopold's 1972 monograph of Schiele's paintings he also identifies Böhler as the first owner of this work. Heinrich Böhler (1881-1940) was heir to the Böhler-Werke steel-producing factories. While the Böhler family were known to be patrons of the arts, it was Josef Hoffmann, the celebrated Viennese architect and co-founder of the Vienna Secession, who introduced Heinrich Böhler to Schiele in 1914. They were to become close associates. Böhler bought a significant number of Schiele's paintings and drawings in 1915, and paid the artist a monthly stipend of 200 Kronen during the war years. Böhler's collection contained seven oils by Schiele as well as numerous works on paper, several of which are now in Austrian museums.



Fig. 7

Fig. 7, Gustav Klimt, detail from *Beethovenfries*, 1902, mixed media on plaster, Österreichische Galerie Belvedere, Vienna

Fig. 8 (overleaf), Canal Grande in Trieste, *circa* 1900







Ernst Ludwig Kirchner, *Self-Portrait in the studio in Berlin-Friedenau*, 1913-15, photograph, Kirchner Museum, Davos



ERNST LUDWIG KIRCHNER

MÄDCHEN AUF DEM DIWAN
(GIRL ON A DIVAN)

10

ERNST LUDWIG KIRCHNER

(1880 - 1938)

Mädchen auf dem Diwan (Girl on a Divan)

signed *E.L. Kirchner* and dated *06* (lower left); *Nachlass E. L. Kirchner* label with inscription *Dre/Ba 6* on the reverse

oil on board

49 by 68.8cm.; 19¼ by 27⅛in.

Painted in 1906.

‡ £ 2,800,000-3,800,000
€ 3,120,000-4,230,000 US$ 3,530,000-4,790,000

PROVENANCE

Estate of the artist, Switzerland (inv. no. Dre/Ba 6)

Roman Norbert Ketterer, Campione d'Italia (executor of the above)

Stephen Silagy, Beverly Hills (acquired from the above by 1964)

Ernest & Margot Gottlieb, New York (acquired by 1966)

The Museum of Modern Art, New York (acquired by bequest from Margot Gottlieb in 1993)

EXHIBITED

Hamburg, Kunstsalon Clematis, *III. Kunstausstellung - Künstlergruppe 'Brücke'*, 1907

Bremen, Kunsthalle; Hanover, Kunstverien; The Hague, Gemeentemuseum; Cologne, Wallraf-Richartz-Museum & Zurich, Kunsthaus, *Meisterwerke des deutschen Expressionismus*, 1960-61, no. 6

Campione d'Italia, Galleria Roman Norbert Ketterer, *Moderne Kunst*, 1963, illustrated in colour in the catalogue

Stockholm, Moderna Museet, *Önskemuseet (The Museum of our Wishes)*, 1963-64, no. 10, illustrated in the catalogue

New York, Leonard Hutton Galleries, *Fauves and Expressionists*, 1968, no. 47, illustrated in colour in the catalogue

Boston, The Museum of Fine Arts, *Ernst Ludwig Kirchner. A Retrospective Exhibition*, 1968-69, no. 5, illustrated in the catalogue

LITERATURE

Donald E. Gordon, 'Kirchner in Dresden', in *The Art Bulletin*, vol. 48, nos. 3-4, September-December 1966, mentioned p. 362

Donald E. Gordon, *Ernst Ludwig Kirchner*, Munich, 1968, no. 20, illustrated p. 276; pl. II, illustrated in colour p. 51

Marit Werenskiold, 'Die "Brücke" in Skandinavien. Zwei Ausstellungen in Kopenhagen und Christiania 1908', in *Brücke-Archiv*, vol. 7, 1974, no. 9, illustrated p. 15

Georg Reinhardt, *Die frühe "Brücke" - Beiträge zur Geschichte und zum Werk der Dresdener Künstlergruppe "Brücke" der Jahre 1905 bis 1908*, PhD thesis, Bonn, 1976 in Leopold Reidemeister (ed.), *Brücke-Archiv*, vol. 9/10, Brücke-Museum, Berlin, 1977-78, mentioned p. 169

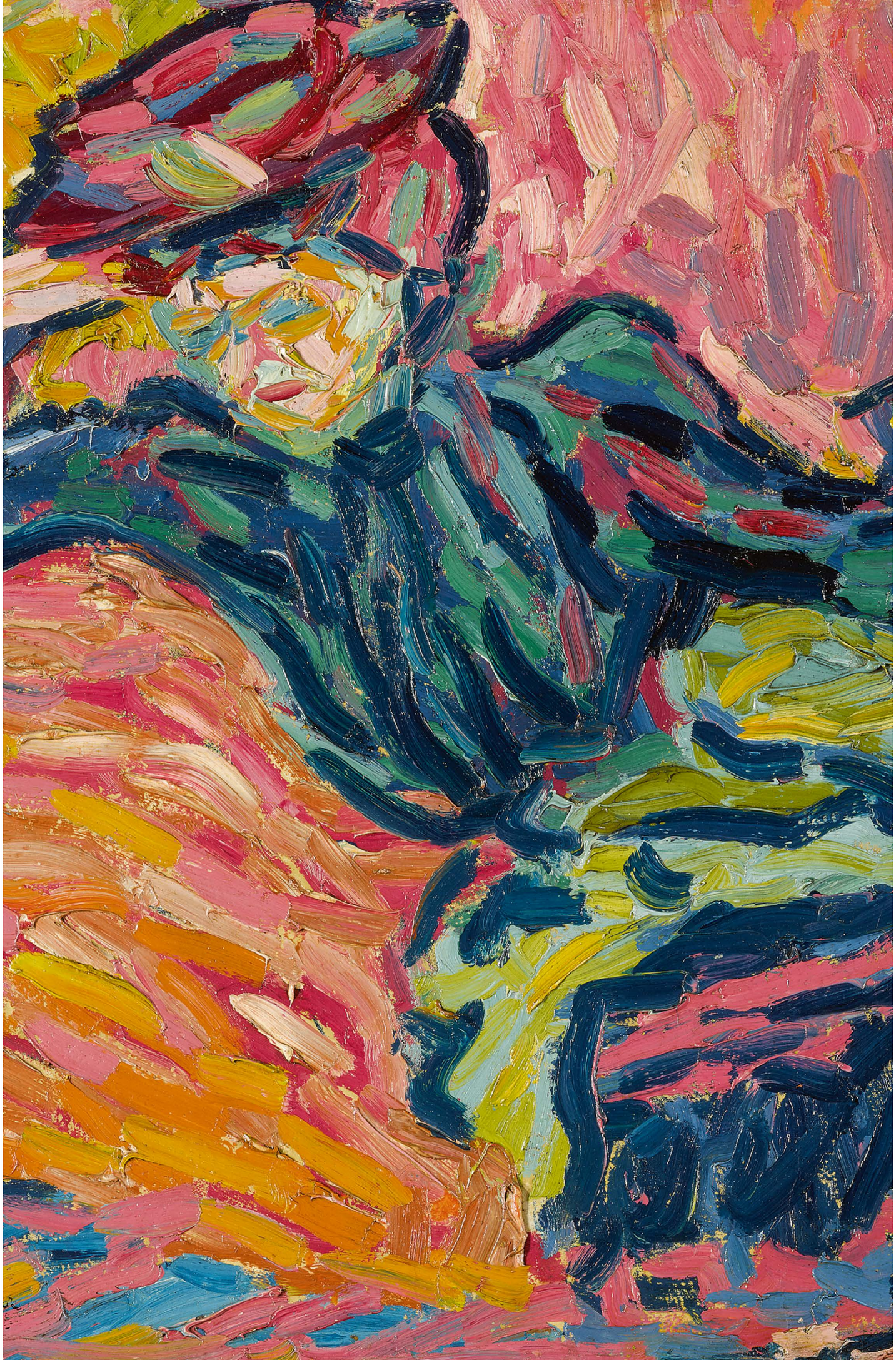
Horst Jähner, *Künstlergruppe Brücke. Geschichte - Leben und Werk ihrer Maler*, Berlin, 1984, mentioned p. 405

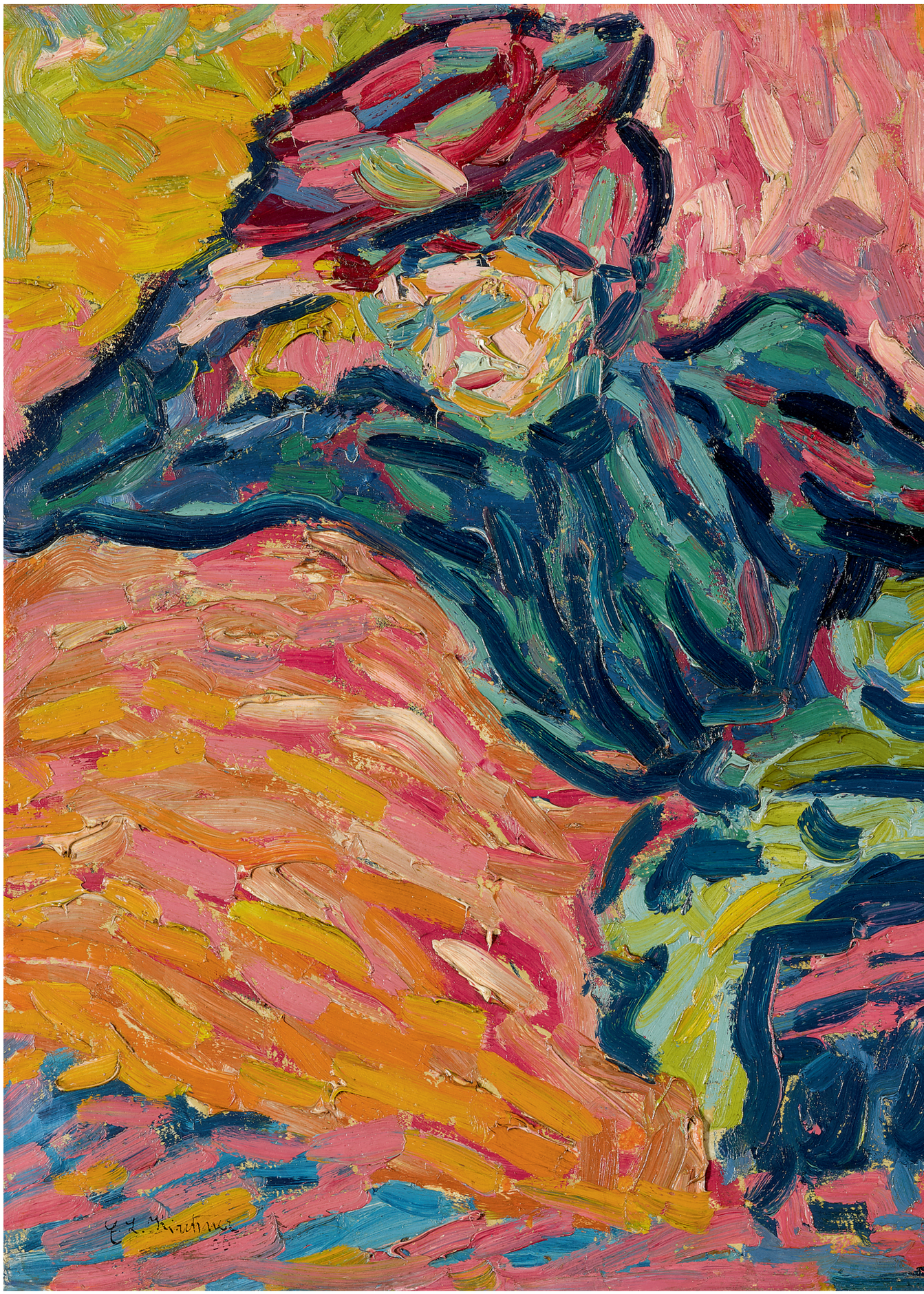
Peter Lasko, *The Expressionist Roots of Modernism*, Manchester & New York, 2003, illustrated in colour pl. 7

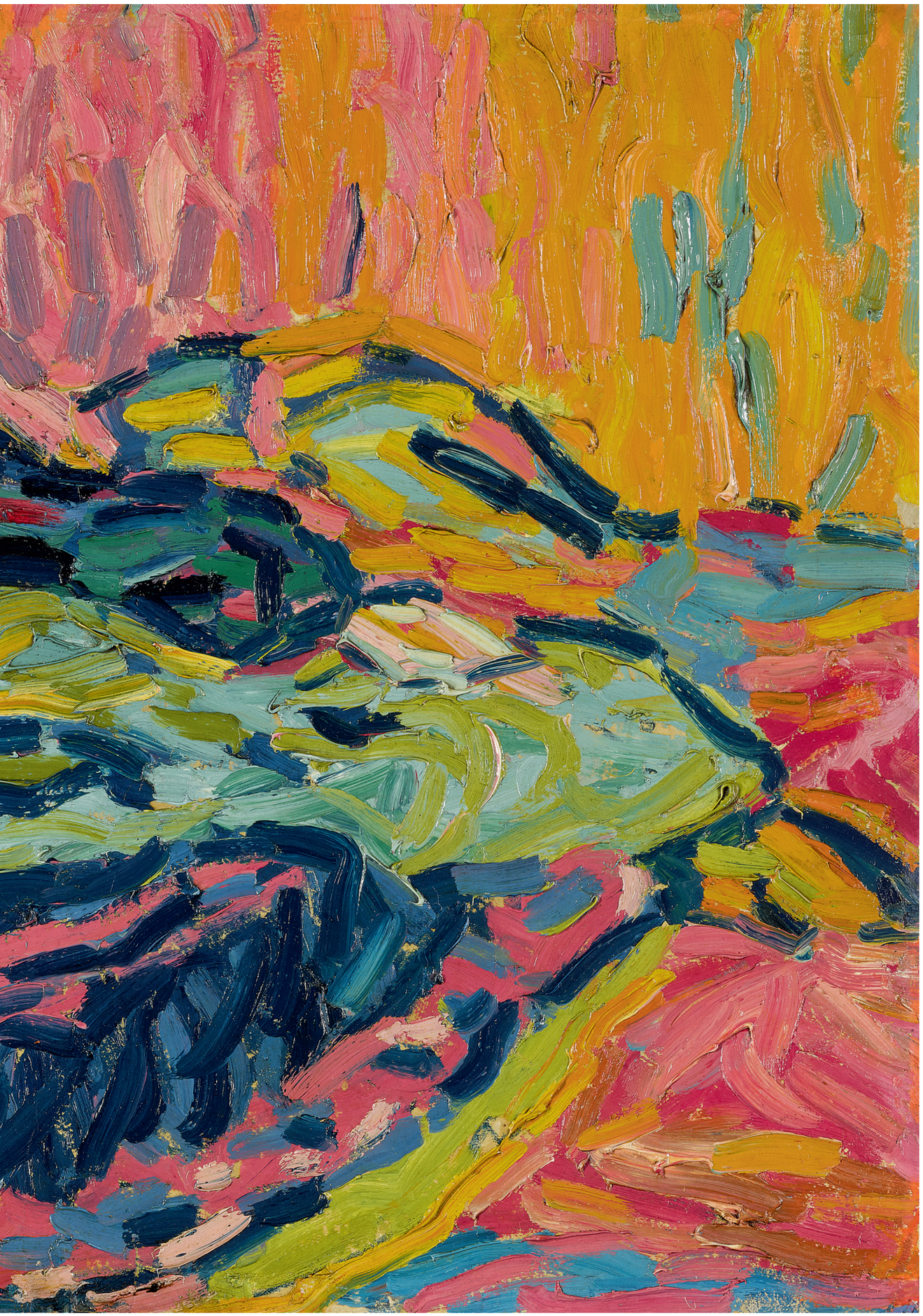
Eliana Princi, *Le Avanguardie - Storia dell'arte universale*, Milan, 2008, no. 23, illustrated in colour

Günther Gercken, 'Aus der Farbe gestaltet', in *Ernst Ludwig Kirchner - Farbige Druckgraphik* (exhibition catalogue), Brücke Museum, Berlin & Paula Modersohn-Becker Museum, Bremen, 2008-09, fig. 12, illustrated in colour p. 22

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ERNST LUDWIG KIRCHNER

MÄDCHEN AUF DEM DIWAN (GIRL ON A DIVAN)

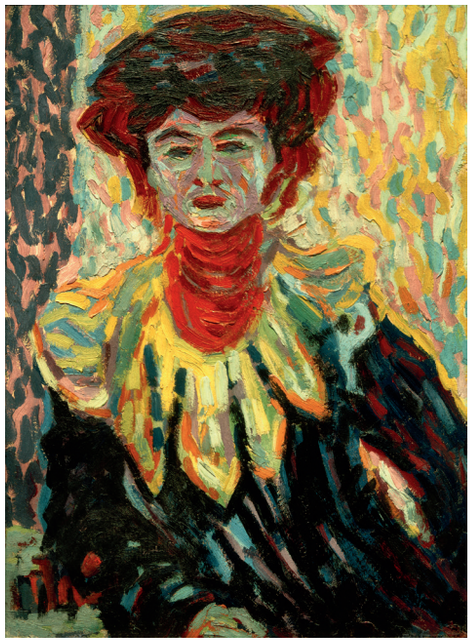


Fig. 1

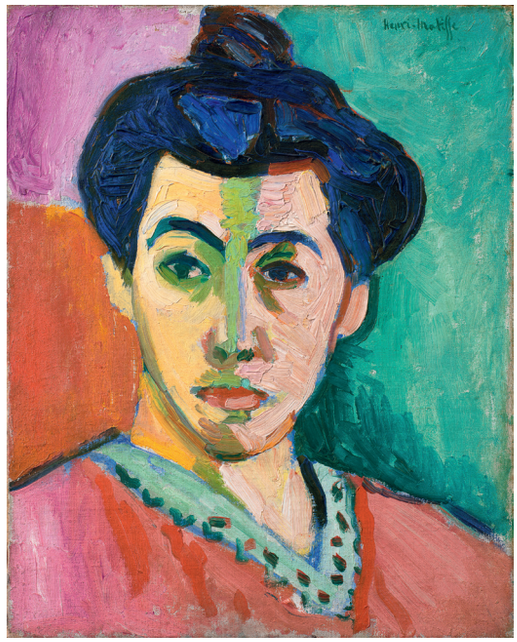


Fig. 2

'With faith in progress and in a new generation of creators and spectators we call together all youth,' Kirchner wrote in the programme of *Die Brücke* in 1906. 'As youth, we carry the future and want to create for ourselves freedom of life and of movement against the long established older forces. Everyone who reproduces that which drives him to creation with directness and authenticity belongs to us' (quoted in Charles Harrison & Paul Wood (ed.), *Art in Theory, 1900-1990*, Oxford & Cambridge, 1993, pp. 67-68). What Kirchner and his colleagues, Erich Heckel and Karl Schmidt-Rottluff, were promoting was a freedom of expression and a rejection of the traditions of painting that they had encountered as art students in Dresden in the early 1900s. Although the style of their art was rooted in German folk art and influenced by the perspectival advancements of French Post-Impressionist painting, the members of *Die Brücke* invested their art with a freshness and naïvety that expressed the self-confidence of youth. Theirs was the first distinctly German artistic movement of the twentieth century, and their bold aesthetic established Kirchner and his colleagues as a reckonable force among the European avant-garde.

Die Brücke was organised as a cooperative society with the purpose of holding exhibitions, which would be supported by both active and non-active members. In this way the practising artists of *Die Brücke* were able to form a network of artists, critics and, crucially, collectors who, in return for a portfolio of prints would support their endeavours in a variety of ways. This support was primarily financial, but of equal importance was the access to contemporary European paintings they granted *Die Brücke* members. Key patrons and cultural figures, including Count Harry Kessler and Karl Ernst Osthaus, were amongst the first serious buyers of post-Impressionism in Germany, and in particular the works of Van Gogh, and through their engagement with *Die Brücke* movement had a profound effect on the development of Expressionism in Germany. The first Van Gogh to enter a public collection in Germany was *The Wheatfield behind St. Paul's Hospital*, which was displayed in the Folkwang Museum in Hagen in 1902, and interest in the artist grew rapidly amongst the *cognoscenti* in Germany and Austria. A major turning point was the exhibition of fifty or so of Van Gogh's paintings organised by Paul Cassirer at the Galerie Ernst Arnold in November 1905. According to Fritz Schmacher, a tutor at the Dresden Technische Hochschule that Kirchner was enrolled in, the Brücke artists 'went wild' when they saw their first Van Goghs in person.

Kirchner's encounter with Van Gogh's work was to have a lasting effect on his painting style, introducing him to a way of using heavily impastoed brushwork and violently bright colour tones, though he was swift to insist on his independence from any single post-Impressionist prototype. According to Donald

Fig. 1, Ernst Ludwig Kirchner, *Doris mit Halskrause*, 1906, oil on board, Museo Thyssen-Bornemisza, Madrid

Fig. 2, Henri Matisse, *La raie verte*, 1905, oil on canvas, Statens Museum for Kunst, Copenhagen

Fig. 3, Georg Baselitz, *Nachtessen in Dresden*, 1983, oil on canvas, Kunsthaus, Zurich



Fig. 3

E. Gordon, 'Kirchner's 1906 paintings gradually fuse elements from varying neo-Impressionist sources into a personal style. He had been impressed as early as 1903-4 winter with paintings by all the French neo-impressionist masters and undoubtedly saw others, in original or in reproduction, in 1905 and 1906. His interest in significant examples of Van Gogh's Provence style in November 1905 was followed in February 1906 by exposure to important paintings by Munch from the previous few years. A tendency towards *fin-de-siècle* symbolism, evidenced by the inclusion of sunflowers in several paintings from the outset of 1906, was momentarily reinforced by Munch's influence' (D. E. Gordon, *op. cit*., p. 48). However, it is clear that by the late Summer of 1906 Kirchner had established a style of his own, one that placed its greatest emphasis on expressive qualities rather than the more decorative sensibilities that had previously concerned him, and as Gordon states in reference to the present composition: 'the sense of a maturing style is even more compelling in *Girl on a Divan*, where the centrifugal force of the dark, dashed strokes within and around the reclining figure literally overpowers the more patterned background, in spite of the boldness of intense primary colors employed there' (*ibid*., p. 50).

Kirchner's rapid development of a truly modern style of painting, as clearly evidenced in *Mädchen auf dem Diwan,* was due to a powerful combination of awareness of his immediate predecessors' and contemporaries' works and his own fiercely independent and highly innovative nature. The percussive brushwork in *Mädchen auf dem Diwan* owes as much to the neo-Impressionist's 'pointillist' taches as is does to the rhythmic flow of Van Gogh's. Though, as Peter Vergo noted, 'like many of his German contemporaries, Kirchner was less interested in the scientific theories underlying Neo-Impressionism than in the expressive potential of pure, unmixed colour applied directly to canvas. As in Kandinsky's works of the same period, the Divisionist dot or point characteristic of the art of Seurat or Signac is transformed in his early Dresden paintings into broad, flowing brushstrokes, often widely separated' (P. Vergo, *The Thyssen-Bornemisza Collection: Twentieth-Century Painting*, London, 1992, p. 188).

In Gordon's discussion of the early years in Dresden and the development of Kirchner's style, he touches upon the often remarked similarities between the Fauve painters and the founding members of *Die Brücke*. In his striking use of greens and blues to paint the features of the sitter in the present work and Doris 'Dodo' Grosse in the Museo Thyssen-Bornemisza (fig. 1), Kirchner's palette seems remarkably in tune with that of Matisse and Derain, who were painting on the Mediterranean coast at approximately the same time. Gordon compares Kirchner's works to Matisse's *La raie verte* from late 1905 (fig. 2), writing that 'this parallel indicates not Kirchner's debt to the fauves (whose work he only discovered a year or two later), but the fact that both he and the fauves drew similar conclusions concerning arbitrary colour usage from earlier Van Gogh and neo-impressionist paintings. This is all the more notable because Kirchner lacked the stimuli of works by Moreau, Gauguin and Cézanne, which had helped confirm the new French generation in this direction' (*ibid*., p. 52). The firework palette and exuberant execution of *Mädchen auf dem Diwan* marks it as one of the artist's most sophisticated early works, and a landmark in the evolution of German Expressionist painting. Kirchner and his contemporaries' early achievements had a profound effect on subsequent generations, not least in their native Germany, where artists such as Georg Baselitz looked to their example in the post-War era (fig. 3). The intellectual and social freedoms sought by Kirchner and his friends also represented an historical basis for the counterculture that developed in the 1960s, and their frenzied, richly coloured style became the artistic embodiment of those liberties.

BAUHAUS
100 YEARS

100 years ago the doors opened at what would become the most formative and influential school of avant-garde art in the twentieth century. From its foundation in Weimar, Germany in 1919, the Bauhaus set out to promote a new form of collective artistic endeavour, eventually initiating a revolutionary cultural movement that pioneered a modern approach to the practice of art encompassing architecture, design, visual art and photography. In establishing a curriculum, delivered by some of the leading visual artists and theorists of the time, the school was at the forefront of contemporary dialogues regarding the role and nature of art in the modern age. The core objective of the Bauhaus program was conceived from the outset as a reimagining of the material world that would reflect unity in all the arts as a response to the rapid modernisation of life. With this, the Bauhaus set itself against the practice of the established Academies, instead demanding an integrated approach to design based on the aesthetic of modernity.

Following their immersion in Bauhaus theory, all students were subject to a variety of specialised workshops taught by the leading artists of the day. The German-American painter Lyonel Feininger was appointed to the faculty of the Bauhaus in its inaugural year of 1919. The following year German painter, sculptor and designer Oskar Schlemmer was appointed to run the sculpture and mural-painting department and with the subsequent addition of Wassily Kandinsky and László Moholy-Nagy, by 1923 the school was redefining the parameters of artistic investigation. Kandinsky brought with him links to the Russian schools of Vkhutemas and Constructivism, which combined with Maholoy-Nagy's ambition to create art in new mediums, reinforced the integration of design and industrialisation within the curriculum and helped establish the modernist Bauhaus style.

Following the rise of the National Socialist party in Germany, immense pressure was put on the Bauhaus to close. Considered by the party to be left-leaning and responsible for the spread of Communist theories, in 1925 the Bauhaus had to relocate from Weimar to Dessau, and was ultimately forced to shut its doors in 1933. During the Second World War many key figures of the Bauhaus emigrated to the United States, spreading their work and teaching philosophies to a generation of young artists, architects and designers. The transformative effect and impact of the school and the Bauhaus aesthetic, which became the bedrock of the international modernist style, extended far beyond the German campuses of the 1920s and 1930s. On the centenary of the opening of the Bauhaus in 1919 the impact of its ideological and theoretical innovations continues to resound throughout the worlds of art, design and architecture, generating a lasting legacy that has profoundly shaped our visual world.

Opposite: The Bauhaus in Dessau, 1929


Bauhaus

BAUHAUS
100 YEARS

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

LOT 11

Sotheby's is delighted to offer for sale the collection of Dr Erika Pohl-Ströher – a scientist, geologist, collector, museum patron and businesswoman – which includes several notable German Expressionist and Bauhaus works. Erika Pohl-Ströher was born in Wurzen near Leipzig and grew up in Rothenkirchen in Vogtland. She was the granddaughter of Franz and Marie Ströher, founders of the German hair care and cosmetics giant Wella AG. After the Second World War, the Ströhers fled Russian-occupied Saxony, settling in Hünfeld in Hessen, where Erika's father, Karl Ströher, reestablished the Wella factory.

Successfully building Wella into an internationally known brand, Karl Ströher (1890-1977) was renowned not only for his business acumen, but also for his eclectic collecting tendencies, which proved influential to the contemporary art scene at the time. Ströher's lifelong passion for art is evident from his impressive and diverse collection, spanning a forty-year period that brought together 19th Century Art, Bauhaus, École de Paris, Brücke and American Pop Art. Ströher also owned the Beuys Block, the largest complex of works by Joseph Beuys. An active and influential patron of the arts, he met the likes of Oskar Kokoschka, Marc Chagall, Fernand Léger, Max Ernst and Andy Warhol. A key influence on the development of his taste was Willi Baumeister, with whom Ströher enjoyed a close friendship. He also acquired an outstanding collection of works by the Bauhaus artist Oskar Schlemmer, born from a friendship he struck with the artist's widow Tut.



Oskar Schlemmer, *Drei Blonde schräg (Three blondes Diagonally)*, 1928, watercolour and pencil on paper. To be offered in the Impressionist & Modern Art Day Sale, London, 27 February 2019

Continuing a family tradition of artistic patronage, Erika Pohl-Ströher inherited a number of pictures and objects from her father, and was also an active collector in her own right. She began collecting at a young age, amassing arguably the most valuable private collection of gems and minerals in the world. She also displayed a keen interest in folk art, a passion derived from a deep nostalgia she felt for her hometown in Saxony.

Further works of Modern art from the collection of Dr Erika Pohl-Ströher will be offered in the Impressionist & Modern Art Day Sale in London on 27th February; miniatures from the collection will be offered at Sotheby's London in May and July 2019.

Opposite: Karl Ströher at the exhibition of his collection at the Kunstverein, Hamburg, 1968


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11

OSKAR SCHLEMMER

(1888 - 1943)

Tischgesellschaft (Group at Table)

oil and lacquer on canvas

64 by 102cm.; 25⅛ by 40⅛in.

Painted in 1923.

‡ £ 1,000,000-1,500,000
€ 1,120,000-1,670,000 US$ 1,260,000-1,890,000

PROVENANCE

Ida Bienert, Dresden & Munich (acquired from the artist in 1927)

Dr Ludwig Grote, Nuremberg

Karl Ströher, Darmstadt (acquired in 1952)

Thence by descent to the present owner

EXHIBITED

Stuttgart, Kunstgebäude, *Ausstellung neuer Deutscher Kunst*, 1924, no. 174 (titled *Am Tisch*)

Berlin, Landesausstellungsgebäude am Lehrter Bahnhof, *Juryfreie Kunstschau*, 1924, no. 1314

Mannheim, Städtische Kunsthalle, *Wege und Richtungen der abstrakten Malerei in Europa*, 1927, no. 281

Dresden, Stadthalle Nordplatz, *Allgemeine Deutsche Kunstausstellung*, 1946 (titled *Am Tisch*)

Bern, Kunsthalle, *Moderne Deutsche Kunst*, 1947, no. 238

Munich, Haus der Kunst; Düsseldorf, Städtische Kunstsammlungen & Berlin, Amt für Kunst des Magistrats von Groß-Berlin Schloss Charlottenburg, *Die Maler am Bauhaus*, 1950, no. 219, illustrated in the catalogue

Stuttgart, Württembergischer Kunstverein & Munich, Haus der Kunst, *Oskar Schlemmer, Gedächtnisausstellung zum 10-jährigen Todestag*, 1953, no. 42 (in Stuttgart); no. 35 (in Munich), illustrated in the catalogue

Lucerne, Kunstmuseum, *Deutsche Kunst, Meisterwerke des 20. Jahrhunderts*, 1953, no. 292, illustrated in the catalogue

Darmstadt, Hessisches Landesmuseum, *Kunst unserer Zeit, Privatsammlung Karl Ströher, Darmstadt*, 1954, no. 156, illustrated in the catalogue

Venice, *XXVII Esposizione Biennale Internazionale d'Arte*, 1954, no. 61

Amsterdam, Stedelijk Museum, *Oskar Schlemmer*, 1954-55, no. 21

Basel, Kunsthalle, *Henry Moore, Oskar Schlemmer*, 1955, no. 19

Kassel, Museum Fridericianum, *Documenta I, Kunst des 20. Jahrhunderts*, 1955, no. 570

Wolfsburg, Stadthalle/Volkswagenwerk, *Deutsche Malerei, Ausgewählte Meister seit Caspar David Friedrich*, 1956, no. 142 (as dating from 1936)

Amsterdam, Stedelijk Museum, *De Renaissance der XXe eeuw*, 1958, no. 115

Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher Darmstadt. 2: Gemälde, Aquarelle, Zeichnungen*, 1965-66, no. 116, illustrated in colour in the catalogue

Mannheim, Kunstverein, *Oskar Schlemmer, Gemälde 1909 bis 1942*, 1967, no. 14, illustrated in the catalogue

Stuttgart, Württembergischer Kunstverein, *50 Jahre Bauhaus*, 1968, no. 249

Darmstadt, Hessisches Landsmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, 1970, illustrated in the catalogue

Stuttgart, Württembergischer Kunstverein & Hamburg, Kunstverein, *Oskar Schlemmer. Der Maler, Der Wandgestalter, Der Plastiker, Der Zeichner, Der Graphiker, Der Bühnengestalter, Der Lehrer*, 1977, no. 43, illustrated in colour in the catalogue

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OSKAR SCHLEMMER

TISCHGESELLSCHAFT (GROUP AT TABLE)

‘My themes – the human figure in space, its moving and stationary functions, sitting, lying, walking, standing – are as simple as they are universally valid.’

Oskar Schlemmer

LITERATURE

Bauhaus-Sonderheft der Zeitschrift *Offset, Buch und Werbekunst*, Leipzig, 1926, vol. 7, illustrated in colour p. 409

Hannes Meyer (ed.), *Bauhaus, Vierteljahr-Zeitschrift für Gestaltung*, Dessau, October-December 1929, vol. III, no. 4, illustrated p. 6

Hans Hildebrandt, *Die Kunst des 19. und 20. Jahrhunderts, Handbuch der Kunstwissenschaft*, Potsdam, 1924-31, no. 436, illustrated p. 404

Will Grohmann, ‘Sammlung Ida Bienert Dresden’, in *Museum der Gegenwart*, Berlin, 1932, vol. III, no. 2.3, mentioned p. 65

Will Grohmann, *Die Sammlung Ida Bienert Dresden*, Potsdam, no. 78, 1933, illustrated

Laszlo Moholy-Nagy, *Vision in Motion*, Chicago, 1947 & 1969, fig. 420, illustrated p. 330

Wilfried Daim, ‘Unbewusstes Verständnis Moderner Kunst, Zu Schlemmers *Tischgesellschaft*’, in *Wissenschaft und Weltbild*, Vienna, May 1951, vol. 4, no. 5, pp. 152-161

Hans Hildebrandt (ed.), *Oskar Schlemmer*, Munich, 1952, no. 103, fig. 19, illustrated p. 70

Erich Wiese, ‘Die Sammlung Karl Ströher in Darmstadt’, in *Das Kunstwerk*, Baden-Baden, November-December 1957, vol. XI, no. 5/6, illustrated in colour before p. 41

John Anthony Thwaites, *Ich hasse die moderne Kunst*, Krefeld & Baden-Baden, 1957, no. 21, illustrated p. 51

Oskar Schlemmer, Briefe und Tagebücher, Munich, 1958, mentioned p. 220

Hans M. Wingler, *Das Bauhaus 1919-1933, Weimar, Dessau, Berlin*, Bramsche, 1962, illustrated p. 234

Eberhard Roters, *Maler am Bauhaus*, Berlin, 1965, no. 29, illustrated p. 79 (with incorrect measurements)

Oskar Schlemmer, Ausstellung zum 80. Geburtstag (exhibition catalogue), Staatsgalerie, Stuttgart, 1968, mentioned p. 66

Karin von Maur, ‘Music of the Spheres, and Cubes’, in *Artnews*, vol. 68, no. 7, New York, November 1969, illustrated p. 63

Paul Vogt, *Geschichte der deutschen Malerei im 20. Jahrhundert*, Cologne, 1972, no. 174, illustrated

Hans Martin Schmidt, ‘Das Werk im Blickpunkt (zu Oskar Schlemmers Gemälde *Tischgesellschaft*)’, in *Lebendiges Darmstadt*, 1973, no. 1/2, illustrated p. 3

Karin von Maur, *Oskar Schlemmer, Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, vol. I, no. G124, pl. 18, illustrated in colour p. 118 and fig. 121, illustrated p. 152; vol. II, no. G124, illustrated p. 57

Erika Pohl, Ursula Ströher & Gerhard Pohl, *Karl Ströher, Sammler und Sammlung*, Stuttgart, 1982, no. 508, illustrated in colour p. 201

Museum für Moderne Kunst und Sammlung Ströher, Frankfurt, 1991, fig. 7, illustrated in colour p. 65; fig. 11, illustrated in a photograph of the Ströher residence in Darmstadt p. 66

In 1920 Oskar Schlemmer, alongside Paul Klee, was invited by Walter Gropius to join the Bauhaus school. During his years at the Bauhaus, first in Weimar and later in Dessau, Schlemmer worked as the 'master' of mural, wood and metal workshops and was also passionate about architecture and dance. Fascinated by the synthesis of art and architecture, in his paintings he focused on positioning figures within a pictorial space, which he formed by opposing horizontal, vertical and diagonal planes. According to Karin von Maur, *Tischgesellschft* is Schlemmer's first painting showing a group of people in perspectival space (K. von Maur in *Oskar Schlemmer. Der Maler, Der Wandgestalter, Der Plastiker, Der Zeichner, Der Graphiker, Der Bühnengestalter, Der Lehrer* (exhibition catalogue), *op. cit.*, p. 52). Here, the pictorial space is defined simply by the vertical line in the top of the composition, denoting the corner of a room, which is dominated by the dramatically foreshortened table, which in turn is defined by the horizontal and diagonal lines taking the viewer's eye into the far distance of the room. The figures are rendered in solid, gently curved shapes that evoke a sense of classical harmony and give the composition a meditative quality.

Karin von Maur wrote that from the early days of his career Schlemmer 'began vigorously to restrict the basic means of his painting to two-dimensional surfaces with vertical, horizontal or diagonal coordinates, and to the elementary shapes such as line, point, triangle, circle, ellipse, square. [...] Schlemmer felt that man should not be represented as a psychic being agitated by feelings and emotions, marked by the "stigmata" of civilization, but that the figure could be conceived as an ideal Gestalt, purified of all individual or temporary features – as an eidetic image in Plato's sense, as a harmonic shape with perfect proportions, as it was seen by the Egyptians and Greeks, by Leonardo and Dürer [...] By containing the human shape in regular, linear, geometric patterns, he wanted to raise it to the sphere of the idol' (K. von Maur, *op. cit.*, 1969, p. 63).

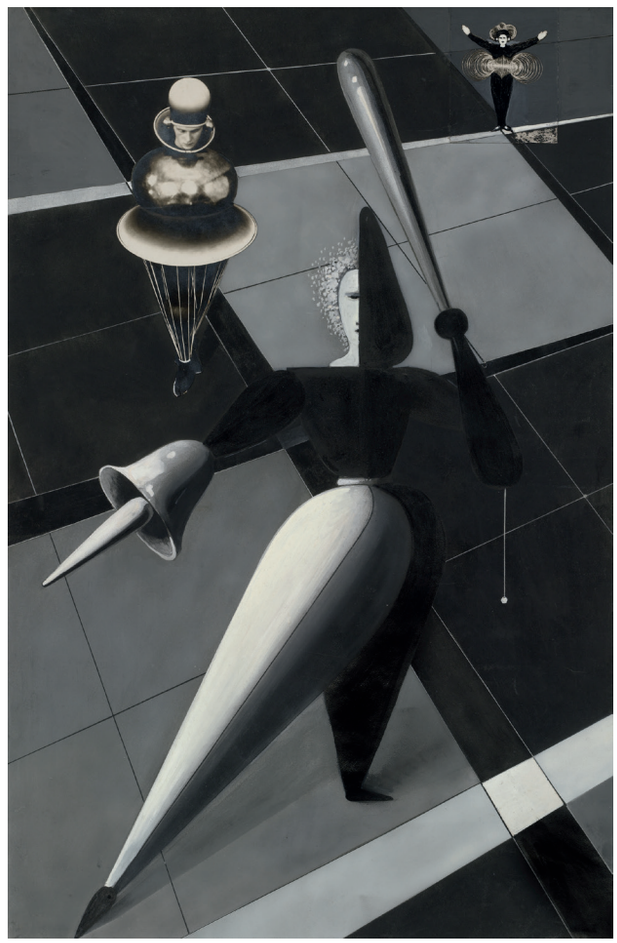


Fig. 2



Fig. 1

Fig. 1, Oskar Schlemmer, *Tischgesellschaft*, 1923, watercolour over pencil on paper, Staatsgalerie, Stuttgart

Fig. 2, Oskar Schlemmer, *Figurinen im Raum, mis-en-scène für Das Triadische Ballett, circa* 1924, mixed media on paper, The Museum of Modern Art, New York



‘The figure is static,
the space is movement.’

Oskar Schlemmer



Fig. 3

Probably more than any other artist of the Bauhaus, Schlemmer strove to achieve a synthesis of the arts, formulated by the movement’s founder Walter Gropius. Schlemmer’s path towards this synthesis involved combining dance, stage and costume design as well as architecture with the three-dimensional medium of painting. The present work was executed shortly after the creation of Schlemmer’s *Das Triadische Ballett* (‘The Triadic Ballet’), which had its premiere in Stuttgart in September 1922. His work on various aspects of this theatrical production certainly influenced the artist’s view of the relationship between figure and space, a central theme of *Tischgesellschaft* which was painted the following year.

While until this point Schlemmer’s work had strictly emphasised the flatness of the picture plane, with his work on the stage production he started introducing the third dimension into his paintings. Discussing the present work in the context of this change, Karin von Maur wrote: ‘The “magic” tension created in his paintings before 1920 by binding the figures into a two-dimensional system was now produced by abrupt spatial recessions which contradict the expected room dimensions for instance in *Group at the Table*, 1923, the exaggerated dive of the table into the background causes an almost Surreal effect’ (*ibid*., p. 65). The correlation between the present work and Surrealism was previously pointed out by László Moholy-Nagy – the Bauhaus artist, professor and theoretician – who illustrated *Tischgesellschaft* in his discussion of the importance of dream and the language of the subconscious in the art of the Surrealists (L. Moholy-Nagy, *op. cit*., p. 330).

With its sharply receding lines of perspective, the present composition and the related works on paper (fig. 1) bring to mind studies in perspective by the Italian Quattrocento masters. Schlemmer wanted to submit his intuition to rational control, but rejected the theory of pure abstraction developed by Kandinsky and his Bauhaus colleagues, choosing instead to integrate figurative subjects into most of his works. He sought to capture the feeling of space, not by showing the identity or individual gestures of his figures, but by reducing them to simplified forms that become purely a function of the space surrounding them. *Tischgesellschaft* is a superlative visual rendering of Schlemmer’s statement: ‘The figure is static, the space is movement’ (quoted in Werner Haftmann, *Malerei im 20. Jahrhundert*, Munich, 1987, p. 294).

Fig. 3, Oskar Schlemmer, *Bauhaustreppe*, 1932, oil on canvas, The Museum of Modern Art, New York

Opposite: Detail of the present work

°12

LÁSZLÓ MOHOLY-NAGY

(1895 - 1946)

Segments

signed *Moholy-Nagy* and dated *1921* on the reverse; signed *L. Moholy-Nagy*, titled, dated *1921* and inscribed *(Tempera)* on the stretcher

tempera and traces of pencil on canvas

76 by 48.5cm.; 29⅞ by 19⅛in.

Painted in 1921.

£ 300,000-500,000

€ 334,000-560,000 US$ 378,000-630,000

PROVENANCE

Sibyl Moholy-Nagy (the artist's widow)

Helmut G. Franke, Chicago (acquired from the above)

Private Collection, USA (a gift from the above. Sold: Sotheby's, New York, 14th November 1985, lot 242A)

Galerie Beyeler, Basel (purchased at the above sale)

Galerie Gmurzynska, Cologne

Acquired from the above by the present owner in 1986

Buyers are liable to pay the hammer price and buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



LÁSZLÓ MOHOLY-NAGY

SEGMENTS



Fig. 1

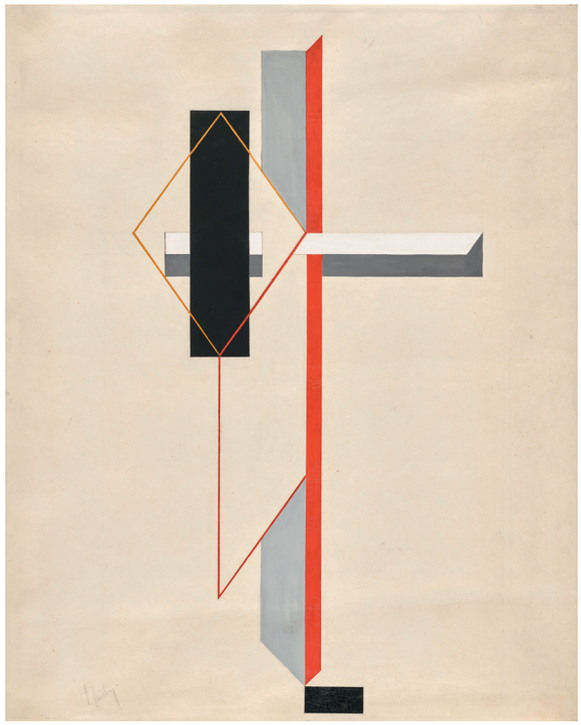


Fig. 2

Dating from 1921, *Segments* was created two years before Walter Gropius, the founder of the Bauhaus, asked Moholy-Nagy to join the academy. The composition displays the artist's characteristic innovative boldness, establishing a dialogue between the elongated black bar and the semi-circular shapes, as well as between these finely painted elements and the coarse appearance of the bare canvas. Moholy-Nagy firmly believed that the art of the present must parallel contemporary reality in order to communicate meaning to its public, surrounded by new technological advancements. He therefore considered traditional, figurative painting obsolete and turned to pure geometric abstraction filtered through the stylistic influence of Russian Constructivists such as Malevich and El Lissitsky (fig. 2). In the present work Moholy-Nagy explored a way of representing light and shadow through the purely abstract vocabulary of the intersecting semi-circular elements.

Moholy-Nagy's vision of a non-representational art, consisting of colour, texture, light and balance of forms, was a constant throughout his career. He attempted to define an objective science of essential forms, colours, and materials, which would promote a more unified social environment. In his book *Vision in Motion*, he sought to explain his underlying beliefs on the function of art: 'Art is the most complex, vitalising and civilising of human actions. Thus it is of biological necessity. Art sensitizes man to the best that is immanent in him through an intensified expression involving many layers of experience. Out of them art forms a unified manifestation, like dreams which are composed of the most diverse source material subconsciously crystallized. It tries to produce a balance of the social, intellectual and emotional existence; a synthesis of attitudes and opinions, fears and hopes' (L. Moholy-Nagy, *Vision in Motion*, Chicago, 1947, p. 28).

Fig. 1, László Moholy-Nagy, *Circle Segments*, 1921, tempera on canvas, Museo Nacional Thyssen-Bornemisza, Madrid

Fig. 2, El Lissitzky, *Proun Composition, circa* 1922, gouache and ink on paper, The Museum of Modern Art, New York

Fig. 3, Moholy-Nagy at the entrance to his 'Master's House' in Bauhaus, Dessau, 1926. Photograph by Lucia Moholy



13

WASSILY KANDINSKY

(1866 - 1944)

Vertiefte Regung (Deepened Impulse)

signed with the monogram (lower left); titled, dated *1928*, inscribed with the measurements and numbered *424* on the reverse

oil on canvas

100 by 76cm.; 39⅜ by 29⅞in.

Painted in February 1928.

‡ £ 5,500,000-7,500,000

€ 6,120,000-8,350,000 US$ 6,930,000-9,450,000

PROVENANCE

Otto Ralfs, Braunschweig (acquired from the artist)

Salomón Hale, Mexico City (acquired from the above in December 1931)

Private Collection (acquired from the above)

Private Collection, New York (by descent from the above. Sold: Sotheby's, New York, 5th May 2010, lot 20)

Private Collection, USA (purchased at the above sale. Sold: Sotheby's, New York, 5th November 2015, lot 23)

Purchased at the above sale by the present owner

EXHIBITED

Düsseldorf, *Deutsche Kunstausstellung*, 1928, no. 477

LITERATURE

The Artist's Handlist IV, no. 424

Will Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 424, catalogued p. 337, fig. 284, illustrated p. 373

Hans K. Roethel & Jean K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil Paintings*, London, 1984, vol. II, no. 867, illustrated p. 801

Klee & Kandinsky: Neighbors, Friends, Rivals (exhibition catalogue), Paul Klee Zentrum, Bern & Städtische Galerie im Lenbachhaus und Kunstbau, Munich, 2015-16, illustrated in a photograph of Kandinsky's Dessau apartment p. 284

'The circle is the synthesis of the greatest oppositions. It combines the concentric and the excentric in a single form, and in equilibrium... It points most clearly to the fourth dimension.'

Wassily Kandinsky

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WASSILY KANDINSKY

VERTIEFTE REGUNG (DEEPENED IMPULSE)

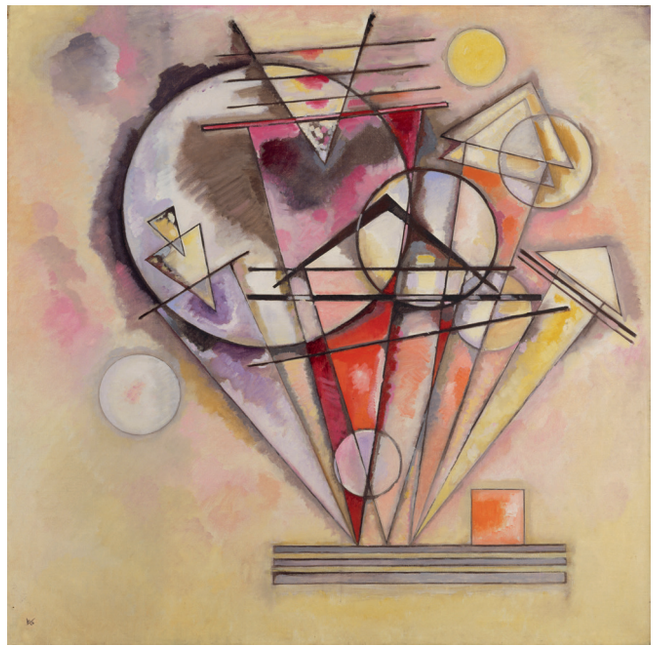


Fig. 1

Vertiefte Regung (Deepened Impulse) is Kandinsky's resonant meditation on the essential beauty of circles. Painted in February 1928 while he taught at the Bauhaus design school in Dessau, the picture embodies the aesthetic principles that Kandinsky promoted to his students. Circles dominated his most meaningful compositions of this intellectually sophisticated period of his career, and he expounded upon their incomparable aesthetic values in his writing. In response to why this form was so significant in his art, he could readily enumerate the reasons. The circle, he believed, was '1. the most modest form, but asserts itself unconditionally, 2. a precise but inexhaustible variable, 3. simultaneously stable and unstable. 4. simultaneously loud and soft, 5. a single tension that carries countless tensions within it. The circle is the synthesis of the greatest oppositions' (quoted in Jelena Hahl-Koch, *Kandinsky*, London, 1993, pp. 284 & 289).

Vertiefte Regung carries on the artistic philosophies that the artist professed so passionately in his 1911 treatise *Concerning the Spiritual in Art*. Kandinsky was interested in Eastern mysticism and Theosophy, and his ideas about art and its resonant connection to the soul were integral to his practice. While his descriptive language may sound ecstatic, his resulting canvases were no less visually spectacular: 'Technically, every work of art comes into being in the same way as the cosmos - by means of catastrophes, which ultimately create out of the cacophony of the various instruments that symphony we call the music of the spheres. The creation of the work of art is the creation of the world.'

At the heart of the present composition is a great explosion into darkness, rendered with an abrupt transition from the primarily white background into the effervescent blue and blackness of the centre. It is as if the artist is attempting to 'annihilate' the background, ripping it open to reveal infinity beyond the canvas and creating a pictorial 'black hole'. The circles, which had become his favourite form during the Bauhaus years, appear to be floating in space, like stars eclipsing and colliding with one another in their perpetual motion through the cosmos.

Both the present composition and *Einige Kreise (Several Circles)*, in the collection of The Solomon R. Guggenheim Museum (fig. 3), are clear manifestations of Kandinsky's documented fascination with astronomy. Writing about the Guggenheim picture, Jelena Hahl-Koch has pointed out: 'There is a strong association with planets and stars in this and all the pictures of

Fig. 1, Wassily Kandinsky, *Auf Spitzen (On Points)*, 1928, oil on canvas, Musée National d'Art Moderne, Paris

Fig. 2 (opposite), A photograph showing the present work in the living room of Kandinsky's house in Bauhaus, Dessau, *circa* 1928, Bibliothèque Kandinsky, Centre Georges Pompidou, Paris





Fig. 3

circles, especially those painted on dark backgrounds. The links between artistic creation and the "creation of the world," bound by the laws of nature, come easily to mind' (J. Hahl-Koch, *op. cit.*, p. 284). Hahl-Koch recounts that in the early twentieth century, Kandinsky and Gabriele Münter would often invite an astronomer friend to their home on clear nights to guide them through the starry sky with a telescope. The artist's instruction in astronomy proved highly influential to his painting, particularly the compositions he created at the Bauhaus, where the harmony and interplay of circles was his favourite motif.

Once the Weimar Bauhaus was closed by the National Socialists in April 1925, the school was moved to Dessau, where Walter Gropius designed a housing estate for the Bauhaus masters, with one of the houses shared by Kandinsky and Klee. Once he completed *Vertiefte Regung* in 1928, Kandinsky evidently deemed it an important work, as it hung in his exotically coloured living room with walls painted gold, pale pink and ivory, and ceiling painted grey (fig. 2).

The first owner of this painting was Otto Ralfs (1892-1955), a businessman and art collector based in Braunschweig. Ralfs was instrumental in supporting the careers of several emerging artists at the time, including the Mexican muralist Diego Rivera, and founded the Kandinsky Gesellschaft and Klee Gesellschaft in 1925. These organisations ensured that each artist received a monthly stipend from contributing private collectors in Germany and Switzerland. In exchange, the collectors were eligible for discounts on works of art and received a drawing or painting as a New Year's gift. Like so many of his generation, Ralfs went bankrupt in the 1930s and sold his collection.

Ralfs sold *Vertiefte Regung* to Salomón Hale, a private collector of Polish origin, based in Mexico City. The sale was organised with the assistance of Rivera, who had wanted to purchase the painting for himself but was unable to afford it. The collector and dealer Galka Scheyer was also Mexico in the autumn of 1931, and she probably facilitated the transaction for her friends Kandinsky and Ralfs. An early patron of modern Mexican art, Hale assembled a collection that included works by Rivera, Frida Kahlo and Rufino Tamayo, among others, as well as a number of work by European artists including Picasso, Miró and Kandinsky. He was an important patron of the Galería de Arte Mexicano, and purchased works both from the gallery and directly from friends.

Fig. 3, Wassily Kandinsky, *Einige Kreise (Several Circles)*, 1926, oil on canvas, The Solomon R. Guggenheim Museum, New York

Opposite: Detail of the present work



14

LYONEL FEININGER

(1871 - 1956)

Brücke II (Bridge II)

signed *Feininger* (lower right); titled and dated *Winter 1914-15* on the canvas overlap

oil on canvas

81.4 by 101cm.; 32 by 39¾in.

Painted in the winter 1914-15.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin, has confirmed the authenticity of this work, which is registered under no. 1246-12-23-13. The work is included in *Lyonel Feininger The Catalogue Raisonné of Paintings* by Achim Moeller under no. 140.

Additional information for this entry was provided by The Lyonel Feininger Project, New York – Berlin.

‡ £ 4,000,000-6,000,000

€ 4,460,000-6,680,000 US$ 5,040,000-7,560,000

PROVENANCE

Estate of the artist, New York

Julia Feininger, New York

Estate of Julia Feininger, New York

Marlborough-Gerson Gallery, New York / Marlborough Fine Art, London

Private Collection (acquired in 1971)

Private Collection, Switzerland

A Charitable Foundation, Switzerland (sold: Christie's, London, 4th February 2014, lot 36)

Purchased at the above sale by the present owner

EXHIBITED

Munich, Galerie Neue Kunst Hans Goltz, *48. Ausstellung: Lyonel Feininger*, 1918, no. 12, illustrated in the catalogue

Hagen, Folkwang-Museum, *Lyonel Feininger*, 1919

Dresden, Galerie Emil Richter, *Lyonel Feininger: Sonder-Ausstellung seiner Gemälde, Aquarelle, Zeichnungen und Holzschnitte*, 1919, no. 26

Hanover, Kestner-Gesellschaft, *Paul Klee, Lyonel Feininger: Gemälde, Graphik, XXIX. Sonder-Ausstellung*, 1919-20, no. 147 (as dating from 1914)

Cologne, Galerie Goyert, *Neue Kunst*, 1920, no. 26

Weimar, Galerie Kunst der Lebenden, Schlossmuseum (on loan *circa* 1923-1930)

Breslau, Gesellschaft der Kunstfreunde Breslau, Schlesisches Museum der Bildenden Künste, *Lyonel Feininger, Erich Heckel: Gemälde, Aquarelle, Zeichnungen*, 1929, no. 6

Essen, Museum Folkwang, *Lyonel Feininger*, 1931

Berlin, Nationalgalerie, Kronenprinzenpalais, *Lyonel Feininger*, 1931-32, no. 31 (as dating from 1913)

Hannover, Kestner-Gesellschaft, *Lyonel Feininger*, 1932, no. 12 (as dating from 1913)

New York, Buchholz Gallery; New York, Willard Gallery & Grosse Pointe, The Russel A. Alger House, Detroit Institute of Arts, *Lyonel Feininger*, 1941, no. 3 (as dating from 1912)

Pasadena, Pasadena Art Museum, *German Expressionism*, 1961, no. 10 (as dating from 1914)

New York, Whitney Museum of American Art; St. Louis, City Art Museum; Cleveland, The Cleveland Museum of Art; Philadelphia, The Pennsylvania Academy of the Fine Arts; Chicago, the Art Institute of Chicago & Buffalo, Albright-Knox Art Gallery, *The Decade of the Armory Show: New Directions in American Art 1910-1920*, 1963-64, no. 39

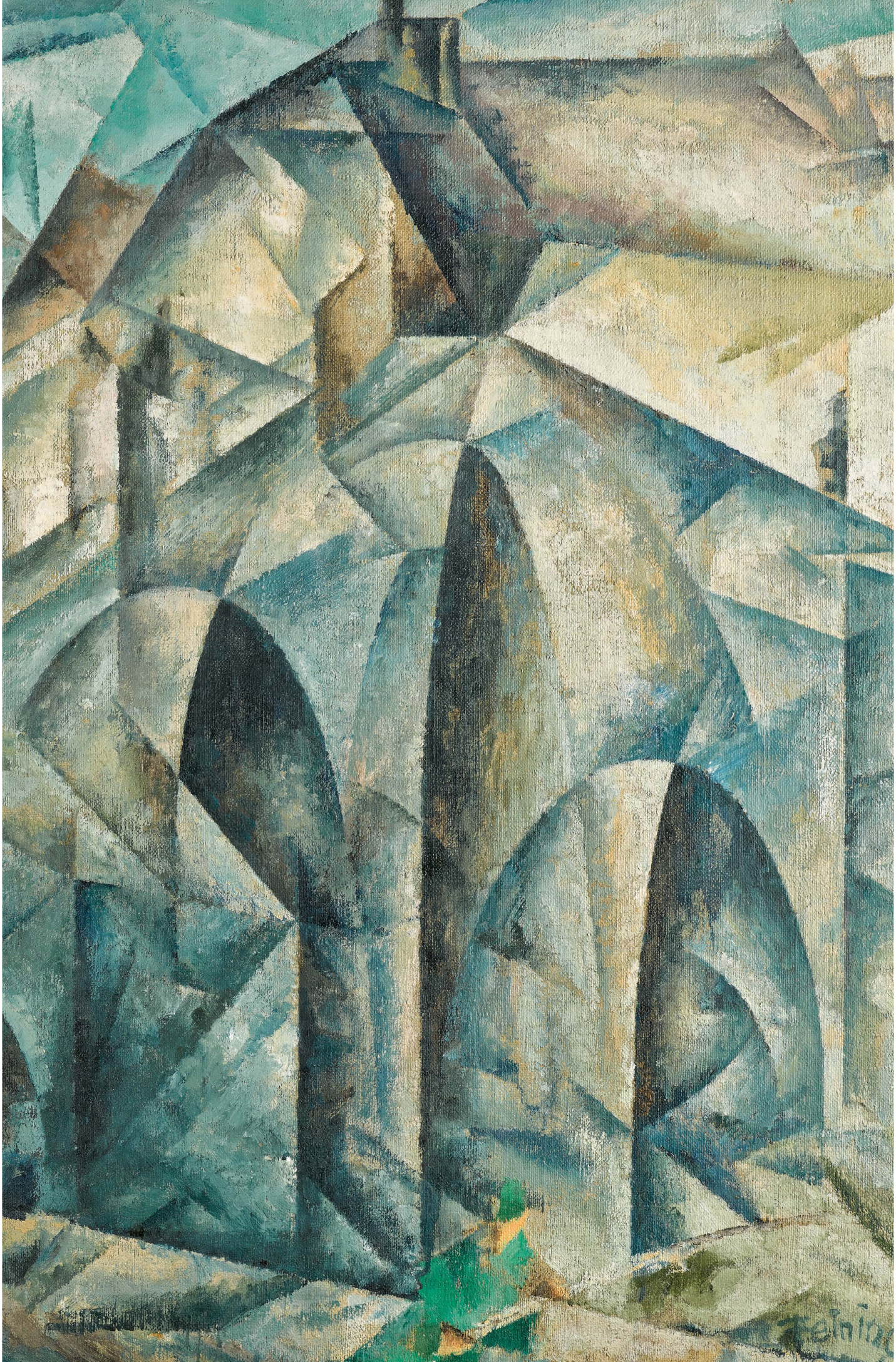
New York, Marlborough-Gerson Gallery, *Lyonel Feininger*, 1969, no. 9, illustrated in the catalogue (as dating from 1914)

Zurich, Galerie Art Focus & Basel, Galerie Art Focus, *Deutscher Expressionismus, Werke von 1905 bis 1930*, 2001, no. 4, illustrated in the catalogue

Zurich, Galerie Art Focus, *Der Sturm: Herwarth Waldens 'Sturm' in Berlin*, 2002, no. 24, illustrated in the catalogue

Rome, Complesso del Vittoriano, *Gli Espressionisti, 1905-1920*, 2002-03, illustrated in the catalogue

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LYONEL FEININGER

BRÜCKE II (BRIDGE II)



Fig. 1

LITERATURE

Willi Wolfradt, 'Lyonel Feininger', in *Junge Kunst*, vol. 47, Leipzig, 1924, illustrated

Hans Hess, *Lyonel Feininger*, London, 1961, no. 127, illustrated p. 259

Angriff auf die Kunst: Der faschistische Bildersturm vor 50 Jahre (exhibition catalogue)Kunstsammlungen zu Weimar, 1988, p. 15

Lyonel Feininger. Städte und Künsten: Aquarelle, Zeichnungen, Druckgraphik (exhibition catalogue), Marburg, 1992, p. 261

Lyonel Feininger. Gelmeroda: Ein Maler und sein Motiv (exhibition catalogue), Staatliche Galerie, Moritzburg & Von der Heydt-Museum, Wuppertal, 1995, p. 18

Florens Deuchler, *Lyonel Feininger. Sein Weg zum Bauhaus-Meister*, Leipzig, 1996, pp. 186 & 222

Lyonel Feininger: von Gelmeroda Nach Manhattan. Retrospektive der Gemälde (exhibition catalogue), 1998, p. 331

Expressionismus in Thüringen. Facetten eines kulturellen Aufbruchs (exhibition catalogue), Galerie am Fischmarkt, Erfurt, 1999, p. 429

Martin Faass, *Lyonel Feininger und der Kubismus*, series XXVIII, vol. 33, Fankfurt, 1999, mentioned p. 64

Lyonel Feininger: Drawings, Watercolours and Related Oil Paintings (exhibition catalogue), Marlborough Fine Art, London, 2002, illustrated

Feininger und das Bauhaus: Weimar, Dessau, New York (exhibition catalogue), Hamburg, 2009, p. 184

Achim Moeller, *Lyonel Feininger: The Catalogue Raisonné of Paintings*, www.feiningerproject.org, no. 140, illustrated in colour

Fig. 1, Lyonel Feininger, *Brücke I*, 1913, oil on canvas,
Mildred Lane Kemper Art Museum, Washington University, St. Louis

Fig. 2, Robert Delaunay, *Tour Eiffel*, 1911, oil on canvas,
The Solomon R. Guggenheim Museum, New York

One of Feininger's most accomplished and striking oils painted in the cubist manner, *Brücke II* was inspired by a small Gothic bridge over the Ilm river near Weimar, a region that provided some of the most iconic motifs in his work, including the churches of Gelmeroda and Vollersroda. During this time Feininger was living in Berlin and often visited Weimar, either alone or accompanied by his wife Julia. This area – which they both called 'the promised land' – offered the artist the tranquility and solitude in which he could focus on his painting. 'In the peace and quiet of Weimar and its surrounding Thuringian villages, untouched by modernity's psychic fragmentation and crisis of faith, Feininger found a subject matter that answered his lifelong yearning for harmony and oneness. Since childhood, churches, mills, bridges, and houses had evoked in him deep feelings of contentment, confirming his faith that everything in the universe was ordered, rational, and infused with Divinity' (Barbara Haskell in *Lyonel Feininger: At the Edge of the World* (exhibition catalogue), Whitney Museum of American Art, New York & The Montreal Museum of Fine Arts, Montreal, 2011-12, p. 50).

Martin Faass recounts that it was Julia Berg, Feininger's second wife, who initially discovered the little bridge. In 1905-06 Julia, herself an artist, spent six months in Weimar for her studies, and during a walk discovered the bridge which connects the town with the suburb Oberweimar. Fascinated by the little Gothic bridge, she told Feininger, who was back in Berlin, so enthusiastically about it, that he wrote to her in anticipation of his first trip to Weimar: "I can't tell you how much I am looking forward to seeing this bridge." Following a visit to Oberweimar the bridge would become one of the artist's favourite motifs from this region and over the following years was the subject of seven oils and several works on paper (M. Faass in *Lyonel Feininger – Von Gelmeroda nach Manhattan* (exhibition catalogue), Neue Nationalgalerie, Berlin & Haus der Kunst, Munich, 1998-99, p. 60).

Painted between 1912 and 1919, Feininger's oils depicting the bridge trace the trajectory from his earliest Cubist-inspired style, which still retains his highly figurative, if stylised manner, to the more abstract, broken-down forms of his later painting. In the present oil, the diagonal of the bridge and its arches are still clearly recognisable, as are the colourful figures of fishermen in the foreground and the more sketchily rendered figures walking across the bridge. On the farther river bank, we glimpse the tree and the buildings of Weimar. In comparison to the 1913 oil *Brücke I* (fig. 1), which displays Feininger's characteristic prismatic rendering of form, the present work – depicting the scene from a higher vantage point – has a more complex and more purely cubist character.

It was in 1912 that Feininger started incorporating lessons of Cubism into his own compositions. In April 1911 Feininger spent several weeks in Paris, where six of his paintings were shown at the *Salon des Indépendants*. It was during this visit that he first encountered the work of Cubist artists, and later recounted in a letter to a friend: 'In the Spring I had gone to Paris and found the world agog with Cubism – a thing I had never heard even mentioned before. [...] I saw the light. "Cubism" – "Form" I should rather say – to which Cubism showed the way. Afterward it was amazing to find that for years I had been on the right road... But only in Paris did I see and hear for the first time that such a thing existed' (quoted in *Lyonel Feininger: At the Edge of the World* (exhibition catalogue), *op. cit*., p. 48).



Fig. 2



Fig. 3

Discussing the impact of Feininger's trip to Paris on his art, Barbara Haskell wrote: 'Not until April 1912, a year after his introduction to Cubism, did Feininger begin to selectively incorporate into his work the style's geometric faceting of forms. Since his earlier paintings had consisted almost entirely of flat silhouettes, his only option for suggesting three-dimensional space had been to layer his forms. Now, in works such as *Angler with Blue Fish II* and *Bathers on the Beach I*, he broke his images into geometric planes seemingly tilted at varying angles to the picture surface. The approach resembled that of the Cubists, particularly Delaunay, whose *Eiffel Tower* [fig. 2] had been declared by the French critic Guillaume Apollinaire the most important entry in the 1911 Salon des Indépendants. Feininger's work differed from Delaunay's in rejecting fragmentation and simultaneity in favor of monumentality' (B. Haskell in *ibid*., p. 48).

This monumentality is certainly present in *Brücke II*, which depicts the scene on a large scale and renders the modest stone bridge with a sense of majestic splendour. The broken down forms of the bridge and its surroundings are at once complex and legible, and in this *Brücke II* displays the strong influence of French Cubism, particularly the landscapes of Georges Braque (fig. 3) perhaps more than any other work from this series. The depiction of fishermen and walking figures adds an emotional and somewhat comical element that recalls Feininger's earlier style, a note that is absent from works of his Cubist colleagues working in Paris.

Discussing *Brücke I*, the composition most closely related to the present oil, Ulrich Luckhardt wrote: '*Bridge I* marks an unmistakable turning point in Feininger's painting, wherein he moved to greater freedom of form. For the first time he succeeded in using the architecture of the arch, the rounded form, which he had so far avoided in the beach and architectural compositions that he had produced since 1912. Energy and rhythm needed to be redefined, new possibilities opened for the interplay of forms and perspectives. Although it was not to be the swinging lines themselves that he would develop consistently, their manner of extending the pictorial space was to become the decisive discovery on which the evolution of his entire œuvre was to be based' (U. Luckhardt, *Lyonel Feininger*, Munich, 1989, p. 80).

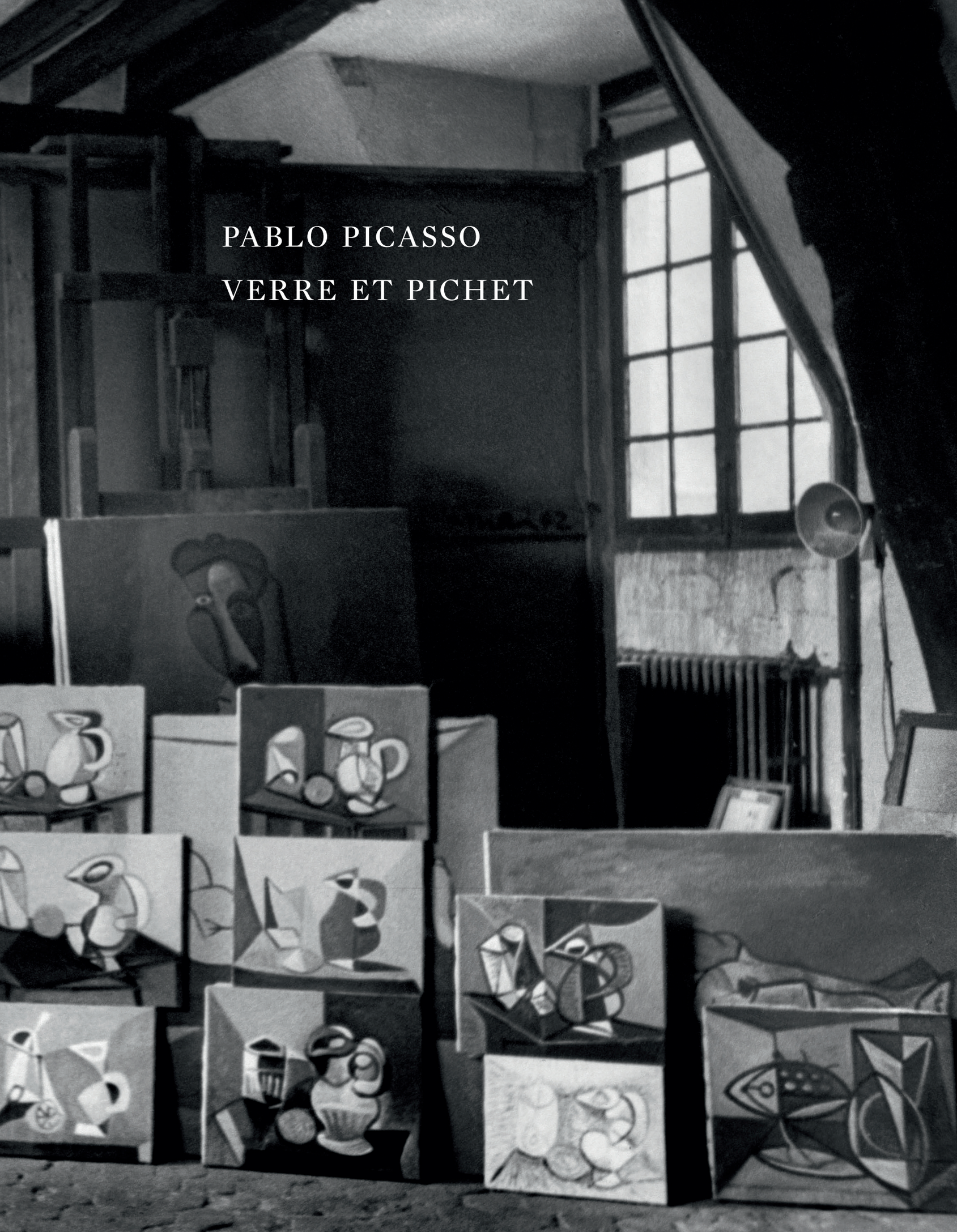
Fig. 3, Georges Braque, *Le parc de Carrières-Saint-Denis*, 1909-10, oil on canvas, Museo Thyssen-Bornemisza, Madrid

Opposite: Detail of the present work





Picasso's studio at Rue des Grands Augustins, Paris, 1944. Photograph by Henri Cartier-Bresson



PABLO PICASSO
VERRE ET PICHET

15

PABLO PICASSO

(1881 - 1973)

Verre et pichet

signed *Picasso* (upper left); dated *23-14-Juillet 44* on the reverse

oil on canvas

33 by 41cm.; 13 by 16⅛in.

Painted between 14th-23rd July 1944.

⊕ £ 1,800,000-2,500,000

€ 2,010,000-2,790,000 US$ 2,270,000-3,150,000

PROVENANCE

Private Collection, France

Galerie Beyeler, Basel (acquired from the above in June 1966)

Jane Wade, Ltd., New York (acquired from the above in October 1966)

Private Collection, New York (acquired from the above in 1966. Sold: Christie's, New York, 6th November 2007, lot 71)

Richard Green Fine Art, London (purchased at the above sale)

Private Collection, Europe (acquired from the above in March 2008. Sold: Sotheby's, New York, 4th November 2014, lot 11)

Purchased at the above sale by the present owner

EXHIBITED

Basel, Galerie Beyeler, *Picasso, Werke von 1932-1965*, 1967, no. 26, illustrated in colour in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1944 à 1946*, Paris, 1963, vol. 14, no. 5, illustrated pl. 3

Carsten-Peter Warncke, *Pablo Picasso*, Cologne, 1994, vol. II, illustrated in colour p. 462

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Picasso



PABLO PICASSO

VERRE ET PICHET



Fig. 1

Fig. 1, Pablo Picasso, *Plant de tomates*, 6th-9th August 1944, oil on canvas. Sold: Sotheby's, London, 1st March 2017

Fig. 2 (opposite), Picasso's studio at Rue des Grands Augustins, Paris, 1944, photograph by Henri Cartier-Bresson. The present work is visible in the top left.

Painted under cover of darkness in his studio on the Rue des Grands-Augustins, this work is one of Picasso's finest nocturnal still-lifes from the war years. Because of the confining circumstances of occupied Paris, Picasso made a habit of painting at night or behind heavily shaded windows, and the chromatic severity of his pictures from this time conveys the ambiance under these conditions. *Verre et pichet* belongs to a series of oils that Picasso completed in July 1944, when the end the occupation was in sight, and was painted only several weeks before the celebrated series of the tomato plant, now considered Picasso's ultimate symbol of the spirit of hope and resilience that characterised this time (fig. 1). The present work, which the artist began on Bastille Day, is a particularly vibrant example with a pitcher of lemonade, and it is more structured and polished than many others in this series. The elements of the composition are linked through a series of diagonal lines, with pitcher, window, lemon and table all rendered in adjoining triangles.

In the years following the war, Picasso was criticised by some of his contemporaries for the lack of open political engagement in his art. Rather than a vehicle for documenting the destructive reality that surrounded him, painting was for him a world of creativity into which he could escape, and his works of this period certainly express Picasso's state of mind in his own artistic language. 'It is not time for the creative man to fail, to shrink, to stop working', Picasso told Sidney and Harry Janis of his experience in occupied Paris. 'There is nothing else to do but work seriously and devotedly, struggle for food, see friends quietly and look forward to freedom' (P. Picasso quoted in Marilyn McCully (ed.), *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton, 1997, p. 224).

Frances Morris wrote about the symbolism of Picasso's still-lifes of the early 1940s: 'Above all it was the still-life genre that Picasso developed into a tool capable of evoking the most complex blend of pathos and defiance, of despair to hope, balancing personal and universal experience in an expression of extraordinary emotional power. The hardship of daily life, the fragility of human existence and the threat of death are themes that haunt Picasso's still-life paintings of the war and Liberation periods' (F. Morris in *Paris Post War, Art and Existentialism 1945-1955* (exhibition catalogue), Tate Gallery, London, 1993, p. 155).



16

ALEXEJ VON JAWLENSKY

(1864 - 1941)

Stilleben mit Früchten, Figur und Flasche
(Still-Life with Fruit, Figure and Bottle)

signed *A. Jawlensky* (lower left)

oil on linen-finish paper laid down on board

52.5 by 57.6cm.; 20⅝ by 22⅝in.

Painted in 1907.

‡ £ 800,000-1,200,000
€ 895,000-1,340,000 US$ 1,010,000-1,520,000

PROVENANCE

Dr Max Kugel, Wiesbaden

Sale: Lempertz, Cologne, 1967, lot 376

Roman Norbert Ketterer, Campione d'Italia

Private Collection, Switzerland

Sale: Christie's, London, 28th November 1989, lot 340

Galerie Thomas, Munich

Private Collection, Germany (sold: Christie's, London, 18th June 2007, lot 15)

Purchased at the above sale by the present owner

EXHIBITED

Frankfurt, Kunstkabinett & Munich, Kunstkabinett Klihm, *Alexej von Jawlensky*, 1954, no. 7

Wiesbaden, Neues Museum, *Alexej von Jawlensky*, 1954, no. 9

Campione d'Italia, Roman Norbert Ketterer, *Moderne Kunst V*, 1968, no. 48, illustrated in colour in the catalogue

Munich, Galerie Thomas, *Alexej Jawlensky: Eine Ausstellung zum 50. Todesjahr*, 1990-91, no. 19, illustrated in colour in the catalogue

LITERATURE

Clemens Weiler, *Alexej Jawlensky*, Cologne, 1959, no. 716, illustrated p. 278 (titled *Mit Flasche*)

Clemens Weiler, *Jawlensky: Heads, Faces, Meditations*, London, 1970, no. 1303, listed p. 135 (titled *With Bottle*)

Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, London, 1991, vol. I, no. 190, illustrated in colour p. 173

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a. lawlenicky



ALEXEJ VON JAWLENSKY

STILLEBEN MIT FRÜCHTEN, FIGUR UND FLASCHE (STILL-LIFE WITH FRUIT, FIGURE AND BOTTLE)



Fig. 1

Painted in 1907, *Stilleben mit Früchten, Figur und Flasche* displays the vibrant palette that Jawlensky was formulating during the early years of Expressionism and that would eventually characterise his entire œuvre. Made up of patches of strong, bright colours delineated with blue contours, the composition presents an arrangement of objects on a table top, its dynamic stemming from the juxtaposition of the flat, monochromatically painted planes of the table cloth and the wall with the diverse shapes of the objects displayed. Strongly reminiscent of numerous still-lifes by Paul Cézanne (fig. 1), the cloth in the centre bridges the gap between the space of the viewer and that of the painting, drawing one's eye towards the centre of the canvas.

In the autumn of 1907 Jawlensky travelled to Paris with his family to see the retrospective of Cézanne's work at the *Salon d'Autumne*, an experience that proved pivotal to his development as a painter. In the present work, the choice of a still-life motif, the short brushstrokes and the contrast of brighter and cooler tones all reflect the influence of Cézanne, whose canvases would have been fresh in his memory. 'He delineated his areas of colour with dark contours and thus managed to turn the whole composition into planes. He not only reduced landscapes in this way, but also still-lifes, simplifying his forms ever more powerfully and limiting them to a few boldly contrasting colours. In this way Jawlensky made the change to

Fig. 1, Paul Cézanne, *La corbeille de pommes*, *circa* 1893, oil on canvas, The Art Institute of Chicago

Fig. 2, Henri Matisse, *Nature morte au pot d'étain et statuette rose*, 1910, oil on canvas, The State Hermitage Museum, St. Petersburg

strict composition, like the French Fauves – and in particular Derain, as a result of the major Cézanne exhibition in Paris in 1907 – a tendency that had in France grown out of Analytical Cubism. Jawlensky thus constructed his paintings with the help of Cézanne and placed his colours against each other in the manner of Gauguin. What he added, however, was a heavy Russian saturation of colours. Colour is never used decoratively by him; rather, it is always invested with feeling, it has inner meaning' (C. Weiler, *op. cit*., 1959, p. 67, translated from German).

Jawlensky's reliance upon colour as means of visual expression also derived from the examples of the Fauve painters working in France during this period. Jawlensky first met these artists, including Matisse and Van Dongen, shortly after the Fauves' seminal exhibition at the *Salon d'Automne* of 1905 and was inspired by their wild colouration and expressive brushwork. Matisse, who famously remarked: 'I used color as means of expressing my emotion and not as a transcription of nature' (quoted in Jacqueline & Maurice Guillaud, *Matisse: Rhythm and Line*, New York, 1987, p. 24), explored the expressive power of colour in many of his still-lifes, both those painted during the Fauve period, such as the *Nature morte au pot d'étain et statuette rose* of 1910 (fig. 2), and later in his career. Similarly, Jawlensky believed that colour communicated his own emotional state, a notion that he started developing in early still-lifes and that would reach its pinnacle in later landscapes and portraits.

Besides Cézanne and the Fauve artists, Jawlensky was first and foremost inspired by paintings by Van Gogh, as well as by Gauguin, to whom he was introduced by is friend, the painter Verkade. A synthesis of various influences which would eventually help Jawlensky to formulate his own unique style, *Stilleben mit Früchten, Figur und Flasche* heralds the breakthrough that would occur in the following year, when he spent his first summer in the Bavarian town of Murnau painting alongside Kandinsky, Gabriele Münter and Marianne von Werefkin. It was in Murnau, where the group fostered an atmosphere of freedom and stimulating artistic exchange, that both Jawlensky and Kandinsky created some of their most innovative and daring compositions, pushing the boundaries of painting along a path that eventually led to abstraction.



Fig. 2

17

WASSILY KANDINSKY

(1866 - 1944)

Sans titre

signed with the monogram and dated *41* (lower left); dated *1941* and inscribed *No. 75* on the reverse

watercolour and ink on paper

22 by 50.6cm.; 8⅝ by 19⅞in.

Executed in 1941.

‡ £ 450,000-550,000

€ 505,000-615,000 US$ 570,000-695,000

PROVENANCE

Galerie Jeanne Bucher, Paris (acquired from the artist in January 1942)

Van der Clip (acquired in 1944)

Private Collection, Paris

Sold: Sotheby's, London, 2nd July 1975, lot 263

Private Collection, New York (acquired by 1994)

Eykyn Maclean, New York & London

Acquired from the above by the present owner in April 2006

EXHIBITED

Paris, Galerie L'Esquisse, *Etapes de l'œuvre de Wassily Kandinsky*, 1944

LITERATURE

The artist's handlist: listed as *1941, 710 (Aq.s. blanc)*

Vivian Endicott Barnett, *Kandinsky Watercolours, Catalogue Raisonné*, London, 1994, vol. II, no. 1345, illustrated in colour p. 477; illustrated p. 519

Painted in 1941, the present work belongs to the last great period of abstraction in Kandinsky's art. In 1933 the artist and his wife moved to Paris, in response to the political situation in Germany, with the intention of staying there for a year. However they remained in France for eleven years, until Kandinsky's death in 1944. They settled in Neuilly-sur-Seine, on the outskirts of Paris, and the years spent there were among the artist's most productive and fruitful ones. This new environment gave a fresh impetus to Kandinsky's art, as Jean-Louis Prat has commented: 'the work he created in the studio at Neuilly bear witness to a change in style and theme. To the severe geometric construction which characterised the works of his final Bauhaus years, he superimposes a repertoire of stylised and biomorphic shapes that seem to have been borrowed from the realm of molecular biology' (J.-L. Prat, *Kandinsky, Retrospective* (exhibition catalogue), Fondation Maeght, Saint-Paul-de-Vence, 2001, p. 196).

Following his move to the French capital, Kandinsky increasingly came into contact with works by Surrealist artists such as Joan Miró and Jean Arp, and under the influence of their style he moved away from the hard-edged geometrical abstraction that had dominated his œuvre throughout the 1920s. He found a new, more organic abstract idiom, reflected in the biomorphic shape of the present work. Coupled with a vibrant palette, this organic affinity imbues the composition with a wonderfully playful and optimistic character. Here, a variety of forms – both geometric and organic – is scattered across the surface of the paper, set against a neutral monochrome background. Combining his poetic sensitivity with a bright palette as well as with his theoretical principles, *Sans titre* brings together all the elements Kandinsky deemed essential for the fruition of abstraction: 'in order to devote oneself fully to it, one must be a good draftsman, have great sensitivity for composition and for colours and, most importantly, be an authentic poet' (quoted in *ibid*., p. 206).

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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

18

EGON SCHIELE

(1890 - 1918)

Sitzende, Rückenakt
(Seated Nude, Back View)

signed with the initial *S.* and dated *1911* (lower right)

gouache and pencil on paper

44.5 by 30.8cm.; 17½ by 12⅛in.

Executed in 1911.

‡ £ 1,000,000-1,500,000

€ 1,120,000-1,670,000 US$ 1,260,000-1,890,000

PROVENANCE

Dr Otto Brill, Vienna & London

Lea Bondi Jaray, London

Sale: Stuttgarter Kunstkabinett, Stuttgart, 26th & 27th November 1957, lot 943

Kiswitt Collection (purchased at the above sale)

Private Collection, USA

Acquired from the above from the present owner in 2015

LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works*, London, 1998, no. 810, illustrated p. 440 (illustration cropped)

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SITZENDE, RÜCKENAKT (SEATED NUDE, BACK VIEW)



Fig. 1

> 'This "body halo" naturally intensifies the psychological impact of the subject, and [...] it has the effect of augmenting the contrast between figure and ground.'
>
> Jane Kallir, *Egon Schiele: The Complete Works*, London, 1998, p. 433

Schiele's drawings of women are rightly celebrated as among the twentieth century's most powerful depictions of the human form; their honesty and vigour outraged many of his contemporaries but they have come to be seen as canonical works as illustrated by their enormous influence on subsequent generations of artists.

Sitzende, Rückenakt can be tentatively dated to the beginning of 1911; the bold tones of black, white and orange and the white gouache marking the outlines of the body are characteristic of Schiele's work in 1910 and the first months of 1911. During this period, as throughout his short career, both his painting and drawing was characterised by a hugely inventive approach to composition and technique.

In *Sitzende, Rückenakt* Schiele depicts his model seated with her back to both artist and viewer. She is seen slightly from above – an approach that Schiele pioneered, often working from atop a ladder to achieve an unexpected and unconventional viewpoint. As Jane Kallir notes, these compositional innovations were matched in his handling of the medium: 'Equally unorthodox is Schiele's continued reliance on white gouache, which a purist [...] would have banished from his palette [...] since about mid-1910 the artist has been in the habit of using white gouache to outline his figures. This "body halo" naturally intensifies the psychological impact of the subject, and, when used on the brownish *Packpapier* favoured by Schiele in 1910, it has the effect of augmenting the contrast between figure and ground' (J. Kallir, *op. cit.*, p. 433).

There is evidence in *Sitzende, Rückenakt* of what Kallir notes as the growing influence of Schiele's work with watercolour; there is a deft fluidity in his handling of the paint where he uses the natural flow of the medium to dictate texture and add weight to form. This in turn intensifies the expressive

Fig. 1, Egon Schiele, *Hockender weiblicher Akt*, 1910, gouache, chalk and heightening on paper, Leopold Museum, Vienna



Fig. 2

physiognomy of his subject. Kallir suggests that emotional force of these works is inextricably linked to Schiele's own psychology and sense of identity: 'In a sense, Schiele himself is the true subject of all his 1911 nudes, of both genders. Unmediated by any mollifying aesthetic conventions, these drawings record his immediate responses almost seismographically. [...] He feared not only succumbing to his own powerful impulses, but confrontation with an unfathomable female "other". Loss of control, loss of autonomy, and loss of identity all threatened to engulf him. At a time when the boundary between civilisation and chaos was held to lie in sexual restraint, Schiele wilfully stepped over the edge by acknowledging his own arousal and complicity with his female models' (J. Kallir, *Egon Schiele. Drawings and Watercolours*, London, 2006, p. 141).



Fig. 3

Fig. 2, Tracey Emin, *The Last Thing I Said to You is Don't Leave Me Here II*, 2000, digital print on paper, Tate Modern, London

Fig. 3, Egon Schiele, 1914. Photograph by Anton Josef Trcka

○ ə 19

EDGAR DEGAS

(1834 - 1917)

Cheval au galop sur le pied droit

inscribed *Degas*, numbered *47/J* and stamped with the foundry mark *AA Hébrard cire perdue*

bronze

length: 46cm.; 18⅛in.

Original wax model executed *circa* 1880s and cast in bronze from 1919 in an edition of 25 known casts. The present example was cast by 1923.

‡ £ 1,500,000-2,500,000

€ 1,670,000-2,790,000 US$ 1,890,000-3,150,000

PROVENANCE

Walther Halvorsen, London (acquired on 3rd March 1923)

Private Collection, California (sold: Christie, Manson & Woods, Ltd., London, 25th July 1958, lot 13)

Frank Partridge, London (purchased at the above sale)

Private Collection, United Kingdom

Richard Nathanson, London

Private Collection, Switzerland

Sold: Sotheby's, New York, 8th November 1995, lot 34

Private Collection (purchased at the above sale. Sold: Christie's, New York, 5th November 2014, lot 8)

Purchased at the above sale by the present owner

LITERATURE

John Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, no. VI, another cast illustrated p. 41

John Rewald, *Degas Sculpture. The Complete Works*, London, 1957, no. VI, another cast illustrated pls. 3-5

Franco Russoli & Fiorella Minervino, *L'opera completa di Degas*, Milan, 1970, no. S41, original wax model illustrated p. 143

Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, no. 60, original wax model illustrated

John Rewald, *Degas's Complete Sculpture: A Catalogue Raisonné*, *New Edition*, San Francisco, 1990, no. VI, original wax model illustrated p. 54; another cast illustrated p. 55

Anne Pingeot & Frank Horvat, *Degas Sculptures*, Paris, 1991, no. 41, another cast illustrated pp. 92, 93 & 172; original wax model illustrated and the present cast listed p. 173

Sara Campbell, 'Degas, The Sculptures: A Catalogue Raisonné', in *Apollo*, vol. CXLII, no. 402, August 1995, no. 47, another cast illustrated pp. 2 & 33, fig. 45; the present cast listed p. 33

Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 47, another cast illustrated in colour p. 212; another cast and original wax model illustrated p. 213; the present cast listed p. 213

Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, no. 43, original wax model and another cast illustrated pp. 262-265; the present cast listed p. 537

Suzanne Glover Lindsay, Daphne S. Barbour & Shelley G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, no. 13, original wax model illustrated pp. 103, 104 & 361

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CHEVAL AU GALOP SUR LE PIED DROIT

Fig. 1, Eadweard Muybridge, *'Bouquet' Galloping*, 1887, photograph, from *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movements*

Fig. 2, Edgar Degas, *The Jockey, circa* 1889, pastel and charcoal on paper, Philadelphia Museum of Art, Philadelphia

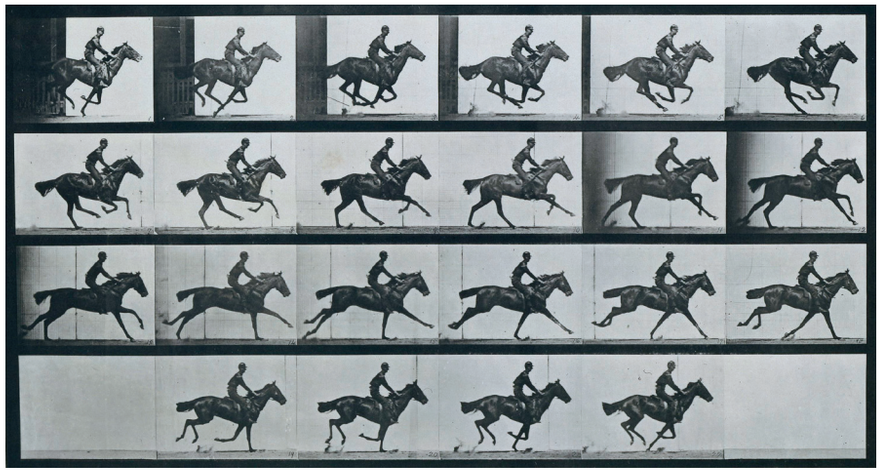


Fig. 1

Cheval au galop sur le pied droit is the largest and most thrilling of all Degas' equestrian sculptures. Degas' two engrossing passions, horseracing and ballet, provided him with a rich and exciting social life and the artistic inspiration for the greatest part of his œuvre. As a member of the prestigious Jockey Club, Degas was an habitué of the racecourses at Deauville and Longchamps, where he could study the beauty of thoroughbred horses at close quarters. The present model shows the horse moving at its fastest pace, a position known as a racing gallop on a right lead. The powerful physiognomy and musculature of the animal are beautifully rendered, and discussing the *Cheval au galop sur le pied droit* Shelley Sturman writes: 'Degas took great care in modelling the original wax, now in the National Gallery of Art, Washington. He elegantly portrayed the horse's delicate ears, flaring nostrils, bulging jowls, and parted lips, which translated beautifully into bronze. A crosshatched or chevron pattern simulating a textile imprint or blanket is present on both flanks and across the top. All of these are skilfully captured in the bronze cast, and none of the horse's energy is lost in translation from wax to bronze' (S. Sturman in *Degas in the Norton Simon Museum*, *op. cit.*, 2009, pp. 262-265).

Famous for his outstanding visual memory, Degas nonetheless saw the advantage of photographs upon which the artist could rely when without a model to hand. The remarkable photographic studies by Eadweard Muybridge taken during the 1880s provided Degas with a unique insight into the mechanics of movement for both sculptures and pastels of equine subjects. Writing on the original wax model Suzanne Glover Lindsay suggests that 'though linked repeatedly to specific photographs of galloping Thoroughbreds by Muybridge, this wax has affinities with several simultaneously, particularly [...] the 1887 studies of "Bouquet" [fig. 1], also on a right lead, with a similar angle to the hind legs, more extended neck, and especially the forward-turned ears' (S. G. Lindsay in *Edgar Degas Sculpture*, *op. cit.*, 2010, p. 105). The particular pose was also the basis for *Le Jockey* (The Philadelphia Museum of Art, Philadelphia; fig. 2), a pastel from the same period as *Cheval au galop sur le pied droit*, which highlights the role Muybridge's photographs played in these highly important developments in Degas' work.



Fig. 2

20

PABLO PICASSO

(1881 - 1973)

Fleurs dans un vase

signed *Picasso* (lower right)

oil on canvas

65.7 by 46.5cm.; 25⅞ by 18¼in.

Painted in Paris in 1901.

‡ ⊕ £ 1,600,000-2,400,000

€ 1,790,000-2,680,000 US$ 2,020,000-3,030,000

PROVENANCE

J. D. Barlow, London

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London

Mary Innes-Ker, 8th Duchess of Roxburghe, United Kingdom (acquired by 1932)

Guy Innes-Ker, 10th Duke of Roxburghe, United Kingdom (by descent from the above. Sold: Christie's, London, 27th June 1988, lot 23)

Purchased at the above sale by the present owner

EXHIBITED

London, Knoedler Gallery, *Exhibition of Flower Pictures (1568 to 1927)*, 1927, no. 54 (as dating from *circa* 1905)

Paris, Galerie Georges Petit & Zurich, Kunsthaus, *Picasso*, 1932, no. 22 (in Paris); no. 23 (in Zurich) (titled *Vase de fleurs* and as dating from 1904)

London, Helly Nahmad Gallery, *Picasso, Artist of the Century*, 1998, no. 6, illustrated in colour in the catalogue (titled *Vase de fleurs* and as dating from 1901-04)

Zurich, Kunsthaus, *Picasso: His First Museum Exhibition 1932*, 2010-11, no. 9, illustrated in colour in the catalogue (titled *Vase of Flowers* and as dating from 1901-04)

Florence, Palazzo Strozzi, *Picasso, Miró, Dalí. Angry Young Men: The Birth of Modernity*, 2011, no. 4.10, illustrated in colour in the catalogue (titled *Vase de fleurs*)

Monaco, Grimaldi Forum, *Picasso dans la Collection Nahmad*, 2013, no. 34, illustrated in colour in the catalogue (titled *Vase de fleurs*)

LITERATURE

Cahiers d'Art, no. 5-6, Paris, 1928, illustrated

'The Puzzle of Picasso: "Two Voices are There..."', in *The Illustrated London News*, 19th January 1946, no. 5, illustrated p. 76 (titled *Flowers on a Blue Background* and as dating from 1903)

Christian Zervos, *Pablo Picasso, œuvres de 1895 à 1906*, Paris, 1957, vol. I, no. 242, illustrated pl. 108 (as dating from 1904)

Pierre Daix & Georges Boudaille, *Picasso 1900-1906. Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1966, no. V.26, illustrated p. 169

Picasso 1932 – Love Fame Tragedy (exhibition catalogue), Tate Modern, London, 2018, illustrated in a photograph of the 1932 exhibition at Galerie Georges Petit, Paris p. 121

'1901 was undoubtedly a seminal year for Picasso, and his bold entrance into the Paris art world – "the Spanish invasion" as one critic had it – set the tone for his future practice.'

Barnaby Wright in *Becoming Picasso: Paris 1901* (exhibition catalogue), The Courtauld Gallery, London, 2013, p. 13

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Picasso

PABLO PICASSO

FLEURS DANS UN VASE



Fig. 1



Fig. 2

Painted in the Spring of 1901, *Fleurs dans un vase* is a rare early still-life from a pivotal moment in Picasso's art. It was created in the year of his now-legendary first exhibition in Paris organised by Ambroise Vollard, which propelled the young Spaniard into the limelight of the European avant-garde. Arriving in Paris in May 1901, he moved into the studio at 130ter Boulevard de Clichy. Picasso shared the studio with his first dealer Pere Mañach, occupying the larger of the two rooms, which served as both his bedroom and a studio. It was through Mañach's efforts that Vollard organised the first Paris exhibition of Picasso's works, due to open at the end of June 1901.

The first few weeks of Picasso's stay in Paris were spent in a frantic artistic activity in preparation for the show. The dynamic and varied life of the metropolis, with its busy boulevards, nightclubs, cafés and public gardens, offered him a rich source of inspiration, and he executed scenes from everyday life, several floral still-lifes (figs. 1 & 2), some of which are now in museum collections, as well as a number of portraits of people he came into contact with, including society outcasts. Following the critical success of the exhibition, Picasso would be recognised as a major force among an emerging new generation of artists in Paris.

Painted when he was nineteen years old, *Fleurs dans un vase* reflects the influences that were at play on Picasso's art during this period, when he was soaking up the myriad sources of inspiration that surrounded him in the metropolis. Around this time, the painter Odilon Redon was exhibiting his work at the Galerie Durand-Ruel in Paris, and Redon's floral compositions were wildly popular among the public. Picasso certainly saw these pictures, as well as those of the post-Impressionist Van Gogh, on his rounds to the Parisian galleries, and their aesthetic had a strong impact on his painting. Whilst the present work is a resonant example of this artistic distillation, the use of a blue tone for the background anticipates Picasso's celebrated Blue period.

In 1932, while in the collection of the Duchess of Roxburghe, *Fleurs dans un vase* was selected by Picasso to feature in the now celebrated retrospective exhibition of his work, held in Paris and Zurich from June to November of that year. Picasso was closely



Fig. 3

involved in selecting works for the exhibition, and chose to hang his most recent portraits of Marie-Thérèse alongside works from all periods of his career. At the Galerie Georges Petit, the present work was hung in the Salle Carrée, with some of his most celebrated Blue and Rose period paintings as well as several neo-Classical compositions (fig. 3). The opening evening on 16th June was an elegant affair and a highlight of the Parisian social season, attended by ministers, writers, artists and society figures.

Writing about this milestone exhibition in the catalogue of the Tate's recent and highly acclaimed show *Picasso 1932 – Love Fame Tragedy*, Alma Mikulinsky describes the room at Galerie George Petit: 'at the very centre of Salle Carrée the artist positioned, on two identical pedestals, the 1927 sculpture *Woman's Head* – a construction of diverse iron objects (springs, nails, colander) that were welded to form a female face – and the potted philodendron, which due to its unusual height probably had to be tied to the sculpture to stay erect [...]. Picasso surrounded the plant-sculpture with forty-four paintings dating from 1901 to 1923. His non-linear display was arranged to emphasise themes and compositional connections in such a way that despite the works' stylistic variation there remained a cohesive quality to the hang. [...] The majority of works on display depicted one or two figures, with a few exceptions such as four multi-figured paintings and one still life [the present work]' (A. Mikulinsky in *Picasso 1932 – Love Fame Tragedy* (exhibition catalogue), *op. cit*., p. 122).

Whilst some critics at the time seemed bewildered by Picasso's unorthodox ideas, this historic exhibition is now widely perceived as an important turning point in both his personal and professional life. 'By staging his art in conflicting and meandering ways and by avoiding clear narratives and straightforward entry points into his body of work, the artist actually used the occasion of a mid-career retrospective to go against the grain. By actively courting controversy and debate, he reasserted himself as non-establishment – and therefore a continually contemporary artist, and the most famous one at that' (*ibid*., p. 123).

Fig. 1, Pablo Picasso, *Iris jaunes*, 1901, oil on canvas. Sold: Sotheby's, New York, 12th November 2018

Fig. 2, Pablo Picasso, *Chrysanthèmes*, 1901, oil on canvas, The Philadelphia Museum of Art, Philadelphia

Fig. 3, A view of the Picasso retrospective exhibition at the Galerie Georges Petit, Paris in 1932. Kunsthaus Zurich, Collection of Photography, photograph by Margaret Scolari Barr. The present work is visible in the centre, top row.

21

MARC CHAGALL

(1887 - 1985)

Les mariés *or* Les amoureux aux fleurs

signed *Marc Chagall* (lower left); signed *Marc Chagall* on the reverse

oil and ink on canvas

63 by 48cm.; 24¾ by 18⅞in.

Painted in 1959.

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

‡ ⊕ £ 800,000-1,200,000

€ 895,000-1,340,000 US$ 1,010,000-1,520,000

PROVENANCE

E. J. Van Wisselingh & Co., Amsterdam

Private Collection, The Netherlands

Private Collection (by descent from the above)

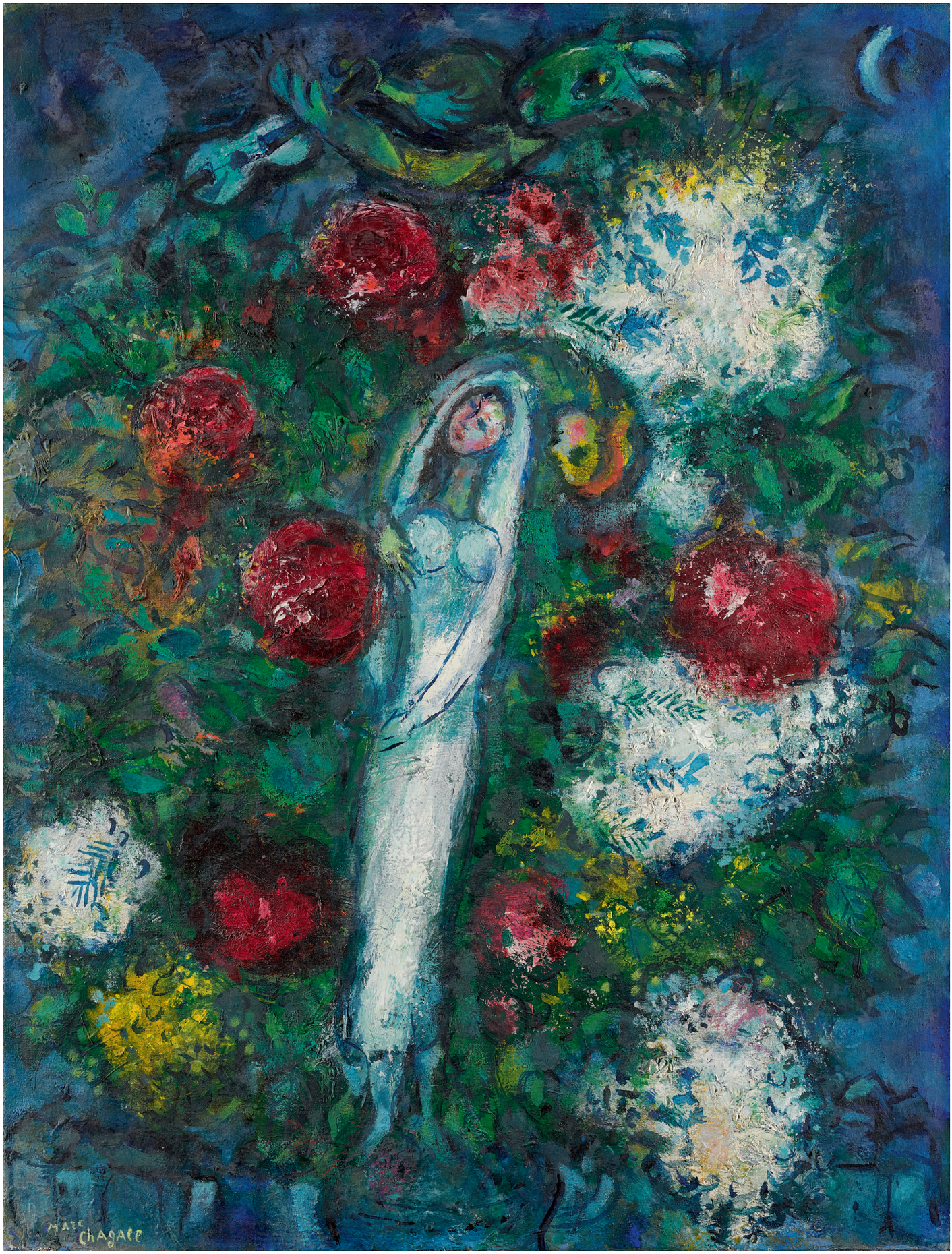
Acquired from the above by the present owner in 2016

Painted in 1959, *La mariée* or *Les amoureux aux fleurs* combines many of Chagall's key motifs in a joyous celebration of life and love. Chagall returned from New York, where he had spent the war years, in 1948 and two years later he acquired a small estate near Vence in the south of France. The paintings produced over the following decade reflect the artist's growing contentment as well as the influence of these new surroundings. Works from his period are infused with the colour and light of the Mediterranean; flowers appear frequently as do the lovers that were often the mainstay of his works in the pre-war period and he adopts an increasingly bold and vivid palette.

As Chagall later recalled: 'As I got nearer to the Côte d'Azur, I experienced a feeling of regeneration, something I hadn't felt since childhood. The smell of flowers, a sort of new energy poured through me [...]. Near to Nice already, I felt that numerous artists had come here, that it was a place where it was possible to establish oneself, to set oneself up. In such a town, you could write music, poetry, paint pictures [...]. It was here I stayed. Perhaps I am feeling the years, but anyway this place has become to me like my hometown Vitebsk. As if I was rejuvenated, and that I was waiting for something. And this flower-filled world coloured my new life' (quoted in *Marc Chagall. Rétrospective 1908-1985* (exhibition catalogue), Musées Royaux des Beaux-Arts de Belgique, Brussels, 2015, p. 48, translated from French).

La mariée embodies this new feeling of optimism. The married couple at the centre of the composition recalls Chagall's great love, his first wife Bella, whilst also alluding to his happy marriage to Valentina 'Vava' Brodsky whom he had met in 1952. They are surrounded by a richly-impastoed wreath of flowers crowned by the artist's symbolic violin-playing goat and set against the deep blue background that the artist so often used to evoke an enigmatic dreamworld. Chagall draws these elements together to create a harmonious and beguiling composition that beautifully captures this mood of regeneration and hope.

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Marc
Chagall

22 CAMILLE PISSARRO

(1830 - 1903)

Jeanne Pissarro dite Minette, assise au jardin, Pontoise

stamped with the initials *C.P.* (lower left)

oil on canvas

73 by 60cm.; 28¾ by 23⅝in.

Painted *circa* 1872.

‡ £ 1,000,000-1,500,000
€ 1,120,000-1,670,000 US$ 1,260,000-1,890,000

PROVENANCE

Julie Pissarro, Paris (the artist's widow; inherited in 1904. Sold: Galerie Georges Petit, Paris, *Collection Camille Pissarro*, 3rd December 1928, lot 42)

Galerie de L'Elysée, Paris (purchased at the above sale; until at least 1948)

Joseph Darmon

Wildenstein & Co., Ltd., London

Dr Max Leonard Slotover, London (acquired from the above on 3rd January 1956. Sold: Sotheby's, London, 5th December 1973, lot 17)

H. Alexander (purchased at the above sale)

Mrs Pola Pasvolsky, Cape Town (sold by her estate: Christie's, London, 29th June 1999, lot 10)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Musée de l'Orangerie des Tuileries, *Exposition du centenaire de la naissance de Camille Pissarro*, 1930, no. 124

Paris, Galerie Marcel Bernheim, *Pissarro et ses fils*, 1934, no. 15

London, Wildenstein & Co., Ltd., *Exhibition of Works by Camille Pissarro*, 1936, no. 1

Paris, Galerie de l'Elysée, *C. Pissarro: tableaux, pastels, dessins*, 1936, no. 3

Paris, Galerie de l'Elysée, *C. Pissarro: des peintures et des pastels, de 1880 à 1900 environ*, 1948

Paris, Galerie André Weil, *Pissarro*, 1950, no. 7

London, Wildenstein & Co., Ltd., *The French Impressionists and some of their contemporaries*, 1963, no. 2, illustrated in the catalogue

London, Roland, Browse & Delbanco, *La Vie intime*, 1966, no. 28

London, Marlborough Fine Art Ltd., *Pissarro in England*, 1968, no. 3, illustrated in the catalogue (titled *Jeanne au jardin, Pontoise*)

Williamstown, Sterling and Francine Clark Art Institute & San Francisco, Legion of Honor, *Pissarro's People*, 2011-12, no. 58, illustrated in colour in the catalogue

London, Royal Academy of Arts, *Painting the Modern Garden: Monet to Matisse*, 2016, no. 15, illustrated in colour in the catalogue

LITERATURE

T. W. Earp, 'An Impressionist Master. Camille Pissarro', in *The Daily Telegraph*, 17th January 1936, mentioned p. 15

H. Granville Fell, 'From Gallery and Mart: A Camille Pissarro Exhibition', in *The Connoisseur*, February 1936, mentioned p. 126

'London Notes', in *The Art News*, 8th February 1936, mentioned p. 13

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro - son art, son œuvre*, Paris, 1939, vol. I, no. 192, catalogued p. 106; vol. II, no. 192, illustrated pl. 38 (titled *Jeanne au jardin, Pontoise*)

Stefano Roffo, *Camille Pissarro*, Paris, 1994, illustrated p. 30

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro. Critical Catalogue of Paintings*, Paris, vol. II, 2005, no. 256, illustrated in colour p. 208

'Pissarro was so smitten [with Jeanne] that he painted her more often in a shorter period than any of his children.'

Richard R. Brettell in *Pissarro's People* (exhibition catalogue), Sterling and Francine Clark Art Institute, Williamstown & Legion of Honor, San Francisco, 2011-12, p. 95

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JEANNE PISSARRO DITE MINETTE, ASSISE AU JARDIN, PONTOISE

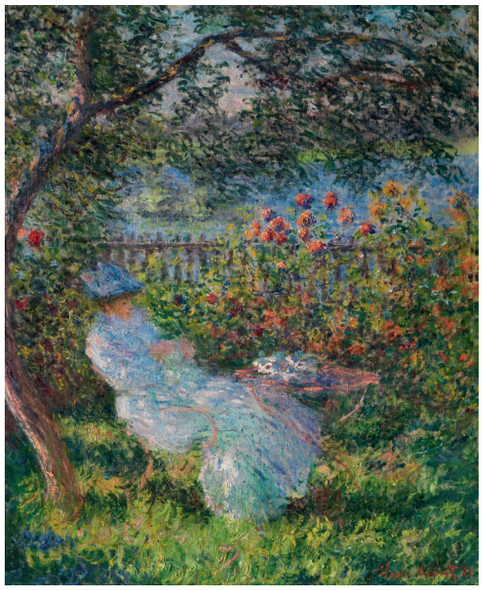


Fig. 1

Painted *circa* 1872, Pissarro's intimately observed depiction of his young daughter illustrates the artist's true mastery of technique and colour. Showing his characteristic elegance, Pissarro builds the painting with deft, individual brushstrokes combining them with a light palette that captures the essence of a warm summer's day. The theme of the domestic garden was important to Pissarro and contemporaries such as Monet, who at this time was working just along the river at Argenteuil, and their technique was particularly suited to rendering the abundance of these surroundings. Several years later Monet would paint a series of similarly intimate portraits of Alice Hoschedé and his children in the lush garden of their home at Vétheuil (fig. 1).

Born in 1865, and the first of his daughters to survive infancy, Jeanne-Rachel – nicknamed Minette – occupied a special place in her father's affection and he painted her frequently during her short life (fig. 2). The first formal portrait of her, painted the same year as the present work, shows the young girl posing stiffly and formally in front of a screen of floral wallpaper. In *Jeanne Pissarro dite Minette, assise au jardin, Pontoise*, however, Pissarro paints the seven-year-old Minette from a distance, as part of a rich garden landscape. Richard Brettell describes the work: 'he painted her sitting on a wooden chair placed on a garden path, as she looks intently at a red-and-white toy or doll that she holds with both hands. It is a study of quiet absorption and, because of its profile pose, outdoor setting, and large scale, it is literally the opposite of her father's tiny, earlier portrait' (R. R. Brettell in *Pissarro's People* (exhibition catalogue), *op. cit.*, p. 95).

In the present work Pissarro is attempting something different to his other more formally posed depictions of 1872, and the relative spontaneity of the composition and the joyful abundance of the setting imbue the painting with a lively energy. In contrast, his later paintings of Minette are clouded by her increasing fragility, which was clearly a matter of concern to her doting father; in October 1873 he wrote to his friend Dr Gachet: 'We have been half dead the last four or five days we are so worried... Jeanne is ill' (quoted in J. Pissarro & C. Durand-Ruel Snollaerts, *op. cit.*, p. 195). Her health would continue to deteriorate and she died in 1874 aged only nine.

Pissarro's portraits of his daughter reflect his deep affection for her and the informal setting and sunny atmosphere of the present work render it, of all the depictions, the most uplifting expression of the artist's paternal love and the great pleasure he took in her company. As with the majority of his portraits of Minette, Pissarro kept the work as part of his personal collection and it remained with his family until after the death of his wife, Julie Pissarro, in 1926.



Fig. 2

Fig. 1, Claude Monet, *Alice Hoschedé au jardin*, 1881, oil on canvas. Sold: Sotheby's, New York, 4th November 2014

Fig. 2, Camille Pissarro, *Jeanne Pissarro dite Minette, au bouquet*, 1872, oil on canvas, Yale University Art Gallery, New Haven



23 PABLO PICASSO

(1881 - 1973)

Trois baigneuses

signed *Picasso* and dated *24* (lower right)

oil on canvas

33 by 41cm.; 13 by 16⅛in.

Painted in Juan-les-Pins in the summer 1924.

⊕ £ 800,000-1,200,000
€ 895,000-1,340,000 US$ 1,010,000-1,520,000

PROVENANCE

Perls Galleries, New York

Acquired from the above by the present owner in 1989

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1923 à 1925*, Paris, 1952, vol. V, no. 273, illustrated pl. 129

Josep Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Barcelona, 1999, no. 1469, illustrated p. 413



Fig. 1, Pablo Picasso's set design for the ballet *Mercure*, 1924, Musée National Picasso, Paris. Photograph by Walery Stanislaus Julian

Depicting three nude bathers on a beach, *Trois baigneuses* was painted at Juan-les-Pins, where Picasso spent the summer of 1924 with his wife Olga and their son Paulo. It belongs to a group of smaller-scale paintings dating from this summer, in which Picasso depicted women in a style that combines his neo-Classical nudes and semi-nudes from the early 1920s with a more recent project that preoccupied him throughout 1923 and the early months of 1924: the ballet *Mercure*, with music by Erik Satie and choreography by Léonide Massine, for which Picasso created stage and costume designs (fig. 1).

Palau i Fabre wrote about this group of works: 'As an echo or prolongation of the ballet *Mercure*, the artist drew a number of figures based on the principles that emerged from the execution of that project [...]. The arabesque, which tends to unite, and the diversity of planes, which tends to fragment, are here combined in both harmony and dissonance. The dynamics inherent to the ballet, on "crashing" against the surface [of] the canvas or the paper, retains all its capricious qualities and attempts to submit to its canons in as unsubmissive a way as possible. This subversive aspect is most visible in *Three Bathers* [the present work]' (J. Palau i Fabre, *op. cit.*, p. 413).

Palau i Fabre writes further about the composition of *Trois baigneuses*: 'The uniform colour fields, either light or dark, accompanying each of the three bodies do not wholly encompass them, thereby creating what our eyes perceive as a kind of fixed mobility and preventing the composition from becoming wholly intelligible. This echoes in a more accentuated way what he achieved with the stage curtain for *Mercure*' (*ibid.*, p. 413).

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24 MARC CHAGALL

(1887 - 1985)

Le peintre à la fête

signed *Marc Chagall* (lower right); signed *Marc Chagall* and dated *1982* on the reverse

oil on canvas

116 by 88.8cm.; 45⅝ by 35in.

Painted in 1982.

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

⊕ £ 1,000,000-1,500,000

€ 1,120,000-1,670,000 US$ 1,260,000-1,890,000

PROVENANCE

Estate of the artist

Acquired from the above by the present owner in 2000

EXHIBITED

Moscow, The Pushkin Museum, *Marc Chagall*, 1987, no. 84

The figure of the artist at work is a motif that recurs frequently in Chagall's œuvre, and he pursued it with vigour in his later years. By the time he painted *Le peintre à la fête*, Chagall had much to reflect on: Russia remained at the forefront of his mind – even more so following his emotional visit during the previous decade after an absence of over fifty years – yet at the same time he had been happily settled in Vence for many years. Widely acclaimed and sought after, he could reflect in comfort on his artistic success, a position consolidated in the 1970s by the opening of the Musée National Message Biblique Marc Chagall in Nice in 1973 and by the presentation of the Grand Cross of the Legion of Honour in 1977.

In *Le peintre à la fête* this self-reflective mood encompasses the many and varied influences on the artist's work. Dominating the top of the composition, we see the familiar landscape of Chagall's native Vitebsk; the life he experienced in this rural region was the subject of his earliest forays into artistic expression and remained a mainstay of his personal symbolism. Performances of music, dance and the circus played an important role in Chagall's universe and provided an infinite source of inspiration for his painting. The present composition evokes street entertainment that was a large part of his early life in rural Russia; the joyous atmosphere and the sense of celebration inherent to this subject certainly appealed to the artist's colourful, life-affirming vision.

Looming large at the centre of the composition, the image of the artist – brush in one hand and palette in the other – is surrounded by a joyful and colourful array of characters including a bride and groom, musicians, circus performers and cheering spectators. Gesturing with his brush, the larger-than-life central figure of the artist also assumes the role of a conductor, setting the rhythm to which the figures around him play and dance. Areas of bright pigment lead the viewer's eye from one part of the canvas to another, highlighting various figures that animate the canvas and generate a palpable sense of energy and movement.

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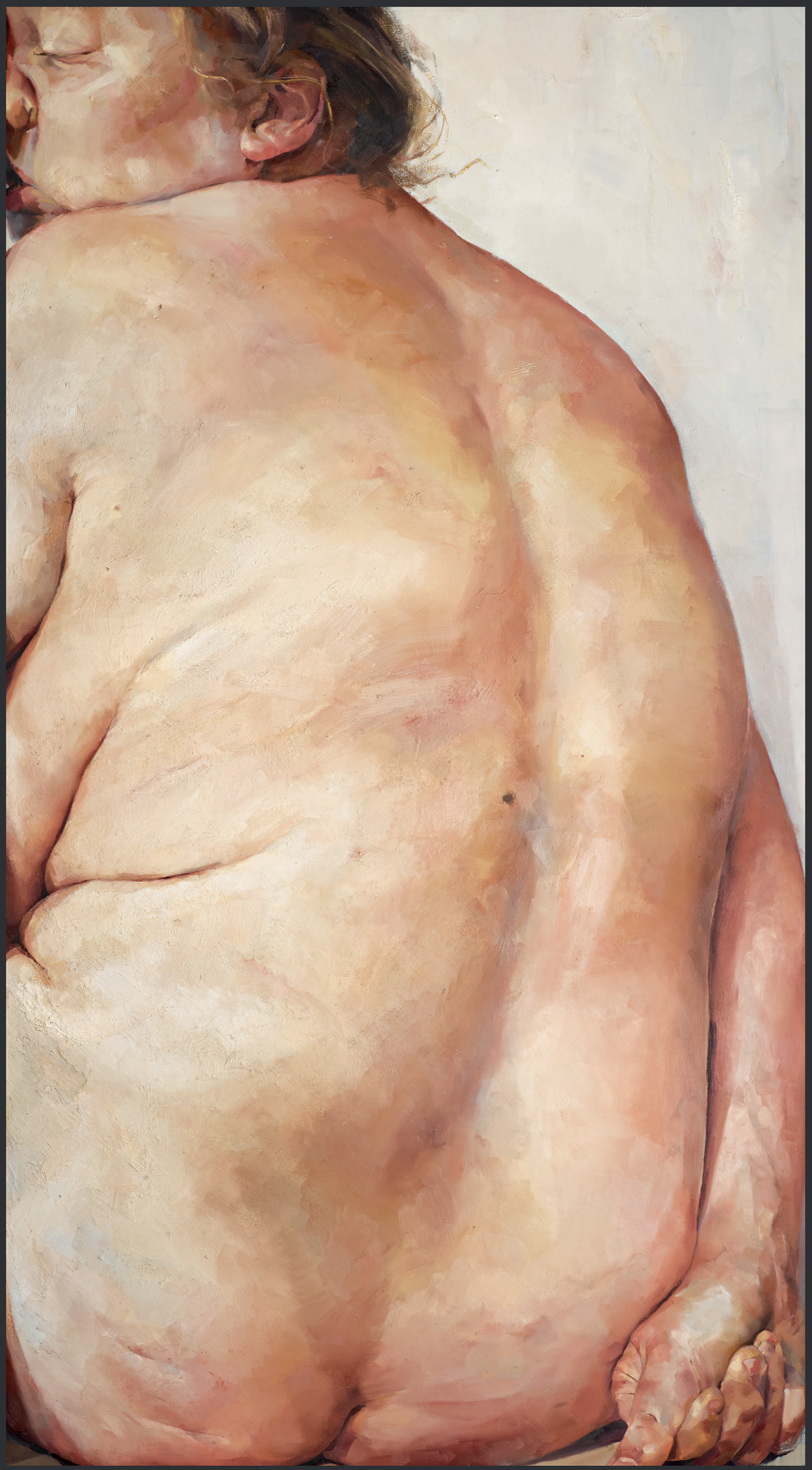
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- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"),

and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have

caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.2599
£1 = €1.1125

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, ɑ or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Nisha Amin in the Impressionist and Modern Art department on 020 7293 6048. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI
In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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David Mountain

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