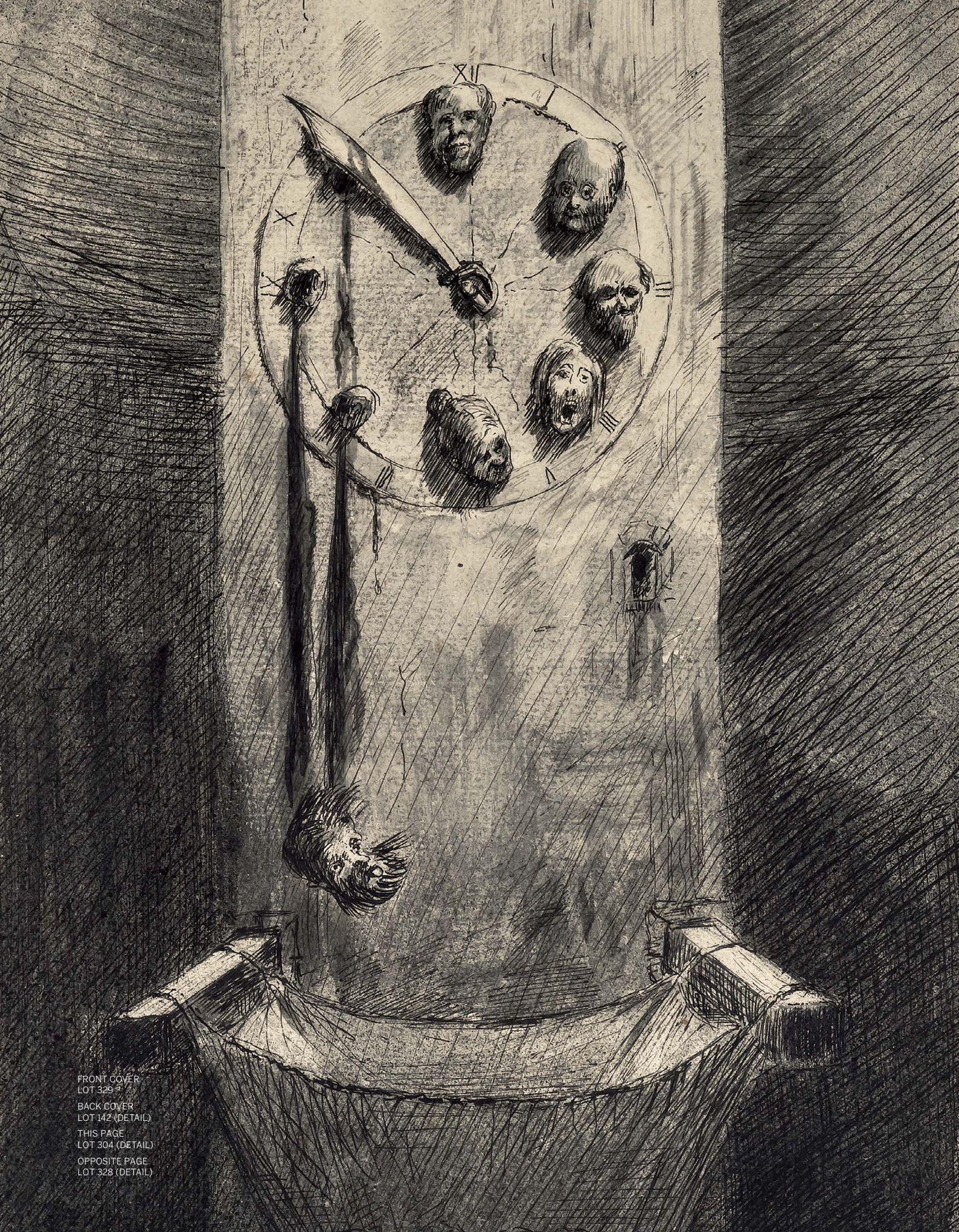


IMPRESSIONIST
& MODERN ART
DAY SALE

LONDON | 20 JUNE 2019



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LOT 328 (DETAIL)



IMPRESSIONIST
& MODERN ART
DAY SALE







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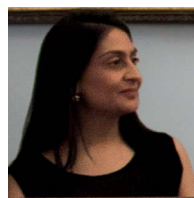
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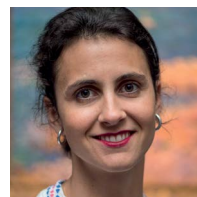
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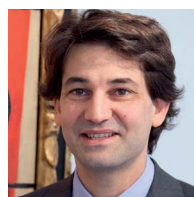
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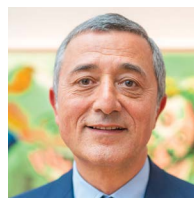
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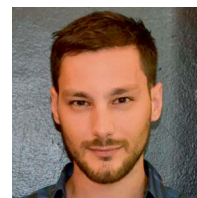
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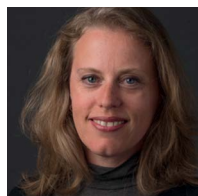
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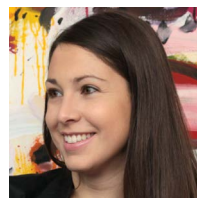
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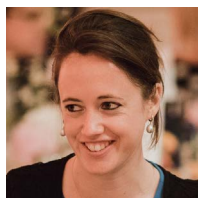


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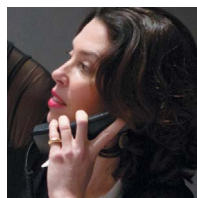
NORTH AMERICA



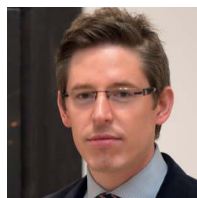
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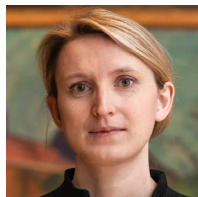
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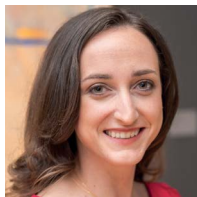
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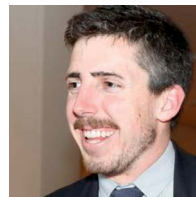
BROOKE LAMPLEY



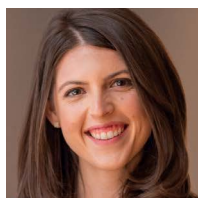
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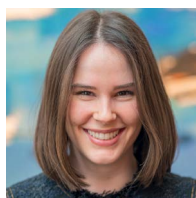
SIMON SHAW



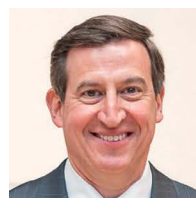
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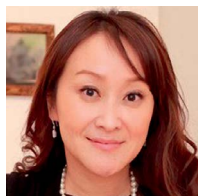
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An impressionist painting of a river scene. In the foreground, there are tall, green reeds. A small boat with two figures is on the water. The background features a large, leafy tree on the right and a smaller, more distant tree on the left. The sky is a mix of blue and white, suggesting a bright day. The overall style is loose and painterly, with visible brushstrokes.

SESSION ONE

LONDON
THURSDAY
20 JUNE 2019
10.30 AM

LOTS 101-223



101

PROPERTY FROM A PRIVATE COLLECTION

PAUL SIGNAC

1863 - 1935

Paris, Le Pont des Saints-Pères

signed *P. Signac* (lower left)
watercolour and pencil on paper
29 by 41.2cm., 11½ by 16¼in.

PROVENANCE

Sale: Starožitnosti, Královská st.,
Prague (circa 1950)
Private Collection, Prague (purchased at the
above sale)
Thence by descent to the present owner in
1954

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



102

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

PAUL SIGNAC

1863 - 1935

Rade de Bréhat

signed *P Signac* and titled (lower left)
watercolour and charcoal on paper
27.5 by 43.5cm., 10¾ by 17½in.

Executed *circa* 1925.

The authenticity of this work has been
confirmed by Marina Ferretti.

PROVENANCE

Private Collection, United Kingdom
Thence by descent to the present owner in
2009

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200

PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

HENRI EDMOND CROSS

1856 - 1910

Étude pour Le Cap Nègre

signed *Henri Edmond Cross* (lower left)
watercolour and pencil on paper
17 by 24.5cm., 6⅞ by 9⅝in.

Executed *circa* 1906.

This work will be included in the forthcoming
Catalogue raisonné of Henri Edmond Cross
being prepared by Patrick Offenstadt.

PROVENANCE

Jean Bouin-Luce, Paris
Private Collection, France (by descent from
the above; Sale: Artcurial, Paris, 30th May
2012, lot 1)
Purchased at the above sale by the present
owner

± £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

This work is a study for the painting *Le Cap Nègre, La Baie de Pramouquier*, 1906, which formerly belonged in the collection of esteemed painter Théo Van Rysselberghe. The study depicts a characteristic subject from Cross's later years, *Le Cap Nègre* situated on the coast of the Midi, between Toulon and St Tropez. Two miles from the artist's home in St Clair, *Le Cap Nègre* represents a freedom and ebullience, complimented by regular *Taches*, which are quintessential to the artist's painterly technique. The present work was first in the collection of Jean Bouin-Luce, the esteemed art historian and author of the Maximilien Luce *catalogue raisonné*.

"Harmony implies sacrifices. We always proceed from an impression of nature. Well, relative to nature one cannot put everything on a canvas, and it isn't so much that one can't put everything, but that one can put only very little. These few things become everything - the work of the man"

Cross to Van Rysselberghe, quoted in John Rewald, *Post-Impressionism from Van Gogh to Gauguin*, New York, 1962, p. 130



Henri-Edmond Cross, *Le Cap Nègre, La Baie de Pramouquier*, 1906, oil on canvas,
sold: Christie's, London, 24th June 1998 for £276,500





104

PROPERTY FROM A PRIVATE COLLECTION

PAUL SIGNAC

1863 - 1935

Lomalo

signed *P. Signac* and titled (lower left)
watercolour and black crayon on paper
31 by 44cm., 12¼ by 17¼in.

Executed *circa* 1924.

The authenticity of this work has been
confirmed by Marina Ferretti.

PROVENANCE

Juan Bernhardt (sale: Sotheby's, London,
29th April 1964, lot 2)

Private Collection, London (purchased at the
above sale)

Private Collection, London (by descent from
the above; sale: Sotheby's, London,
24th June 2014, lot 161)

Purchased at the above sale by the present
owner

£ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700



105

PROPERTY FROM A PRIVATE COLLECTION,
SWITZERLAND

BERNARD BUFFET

1928 - 1999

Saint-Tropez

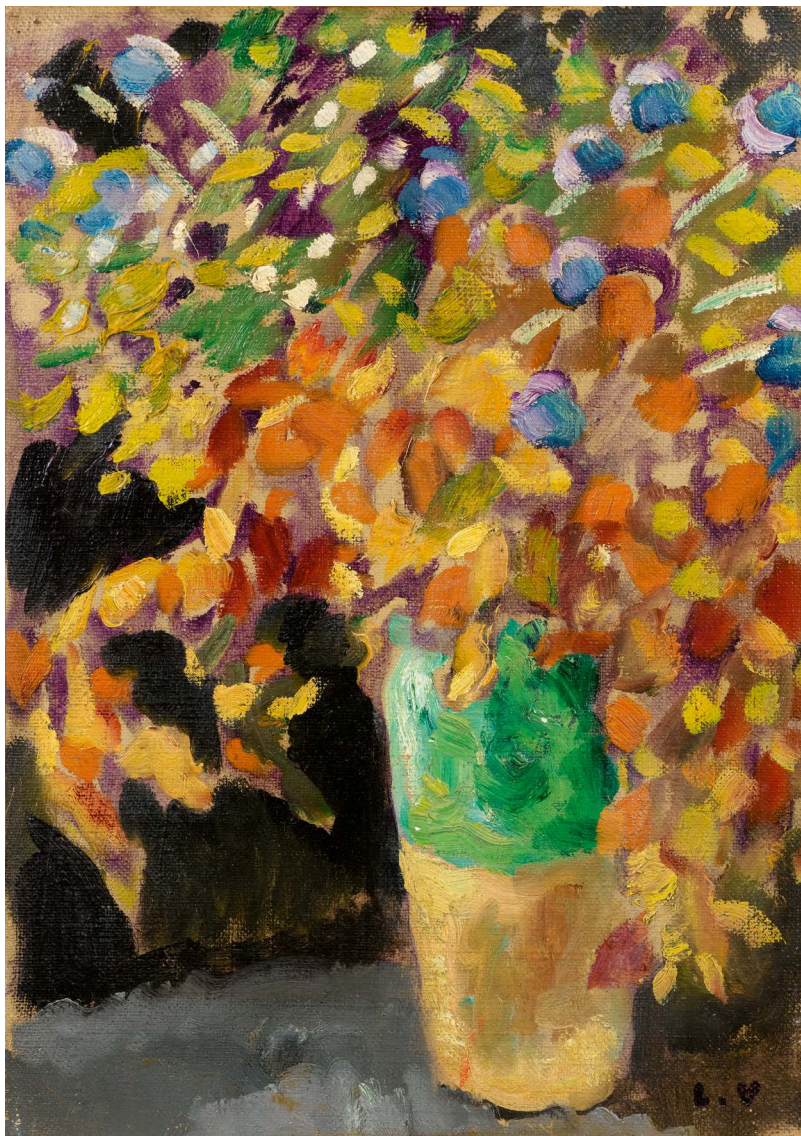
signed *Bernard Buffet* and dated 78 (upper
left); inscribed *St Tropez* (lower centre)
gouache and ink on paper
32.4 by 49.7cm., 12¾ by 19½in.

Executed in 1978.

PROVENANCE

Les Salles du Palais, Geneva
Private Collection, Switzerland
(acquired from the above after 2008)
Thence by descent to the present owner

£ 12,000-18,000
€ 13,700-20,600 US\$ 15,300-23,000



106

PROPERTY FROM A PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Fleurs dans un vase vert

signed L.V (lower right)

oil on canvas

34.5 by 24cm., 13⁵/₈ by 9¹/₂in.

Painted *circa* 1915.

This work is recorded in the archives of
l'Association Les amis de Louis Valtat.

PROVENANCE

Hilde Gerst Gallery, New York

Edgardo Acosta Gallery, Beverly Hills (sale:
Sotheby's, New York, 10th April 1980, lot 69)

Purchased at the above sale by the present
owner

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



107

PROPERTY FROM A PRIVATE COLLECTION

ANDRÉ LHOTE

1885 - 1962

Forêt ou Paysage fauve

oil on paper
63 by 53.5cm., 24 $\frac{7}{8}$ by 21 $\frac{1}{4}$ in.

Painted in 1907.

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

PROVENANCE

Galerie Cardo, Paris
Private Collection, France (acquired from the
above; sale: Sotheby's, Paris, 1st June 2016,
lot 118)

Purchased at the above sale by the present
owner

⊕ £ 30,000-40,000

€ 34,300-45,700 US\$ 38,300-51,000

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

HENRI MATISSE

1869 - 1954

Étude pour 'Le Bonheur de vivre'

signed with the artist's initials *HM* (lower left)
watercolour on paper
24.8 by 31.8 cm., 9¾ by 12½ in.

Executed in 1905.

The authenticity of this work has been
confirmed by Wanda de Guébriant.

PROVENANCE

Sale: Christie's, New York, 6th November,
1991, lot 118
Henry & Marianne Reed, Montclair, New
Jersey (acquired at the above sale)
Thence by descent to the present owner

EXHIBITED

Brisbane, Queensland Art Gallery; Canberra,
National Gallery of Australia & Melbourne,
National Gallery of Victoria, *Matisse*, 1995,
no. 31, illustrated in colour in the catalogue
New York, Hollis Taggart Galleries, *The Color
of Modernism: The American Fauves*, 1997,
no. 46
Cateau-Cambrésis, Musée Matisse & Céret,
Musée départemental d'art moderne,
Matisse-Derain, Collioure 1905, un été fauve,
2005-06, no. 86, illustrated in colour in the
catalogue

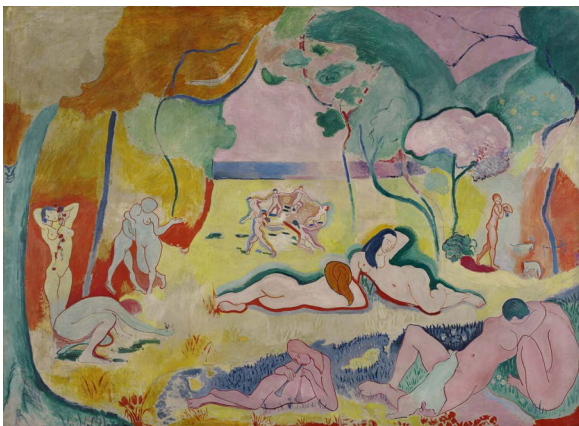
± £ 50,000-70,000
€ 57,500-80,000 US\$ 64,000-89,500

Étude pour 'Le Bonheur de vivre', executed
in 1905, dates from the very pinnacle of
Matisse's first experiments in Fauvism. The
present work is a study for the monumental
painting *Le Bonheur de vivre*, which was first
exhibited at the Salon des Indépendants of
1906. It's huge scale and shocking colours
faced mixed reviews among contemporary
critics, but the Arcadian landscape, filled
with a vibrant forest, meadow, sky and sea,
populated by nude figures both at rest and in
motion, is widely regarded as one of the pillars
of early Modernism.

Inspired by the lush vegetation and intense
light of the untouched landscape of the south
of France, Matisse created a succession
of pictures in which he honed his intensely
vivid and energetic style. *Étude pour 'Le
Bonheur de vivre'* provides a wonderful
insight into Matisse's artistic approach.
Abandoning the controlled pointillist style of
Neo-Impressionism which had dominated
his paintings in recent years, he employed
dynamic and expressive brushstrokes,
executed in an explosive palette of
complimentary colours; the combination of
yellow, purple, red, green, orange and blue
translates the light and atmosphere of the
landscape onto canvas.

"Working before a soul-stirring landscape,
all I thought of was making my colours
sing, without paying any heed to rules
and regulations"

Henri Matisse quoted in P. Schneider, *Matisse*, London, 1984, p. 203



Henri Matisse, *le Bonheur de vivre*, 1905-06, oil on canvas, Barnes Foundation,
Philadelphia



PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Joueur, danseur et buveurdated 11.3.57. (upper left); signed *Picasso* on the reversepainted and partially glazed ceramic;
rectangular tile

25.4 by 30.7cm., 10 by 12in.

Executed on 11th March 1957. This work is unique.

PROVENANCE

Galerie Louise Leiris, Paris

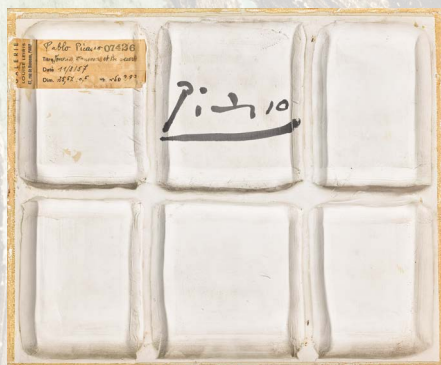
Irving Galleries, Palm Beach

Private Collection, U.S.A. (sale: Sotheby's
New York, 7th February 1996, lot 89)Private Collection, U.S.A. (purchased at the
above sale)Private Collection, U.S.A. (sale: Sotheby's
New York, 9th May 2007, lot 307)Private Collection, Switzerland (purchased
at the above sale)Opera Gallery, New York (acquired from the
above in 2008)Acquired from the above by the present
owner in 2008**LITERATURE**Georges Ramié, *Céramique de Picasso*, Paris,
1974, no. 477, illustrated p. 189

⊕ £ 70,000-90,000

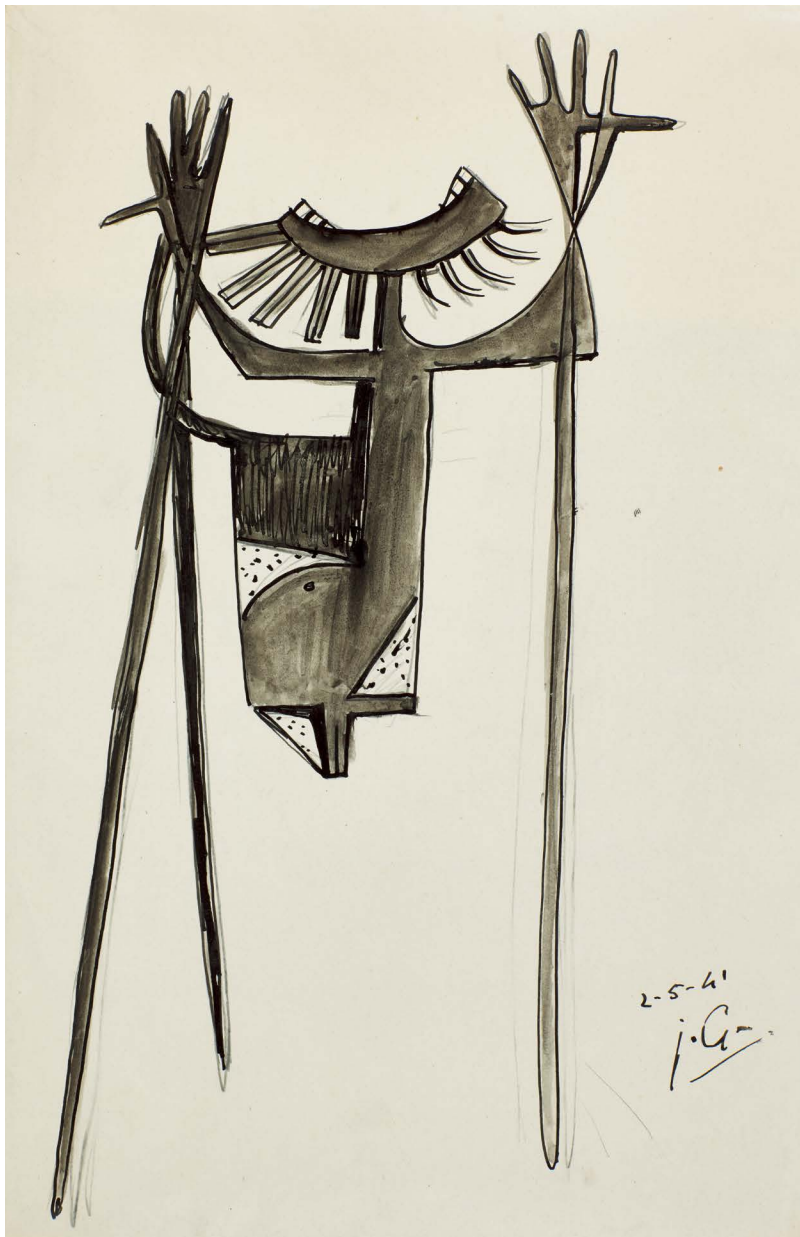
€ 80,000-103,000 US\$ 89,500-115,000

Picasso's relentless creative impulses are perhaps nowhere better exhibited than in his work with ceramics. Picasso's approach to ceramics was characterised by a remarkable sense of freedom and innovation. Around 1955, Picasso began working with industrial tiles and studying the large and impressive collection of Spanish ceramics at the Palais Miramar in Cannes. The present work reveals the revolutionary influence of his first hand inspection of the collection, displaying the Islamic roots of Spanish ceramics and the stirred sense of identity with the artistic ceramic traditions of his native country.



Verso





110

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Personnage inquiétant

signed J.G. and dated 2-5-41 (lower right)
pen and ink, wash and pencil on paper
31 by 20.1cm., 12¼ by 7⅞in.

Executed on 2nd May 1941.

PROVENANCE

Estate of the Artist
Acquired from the above by the present
owner

LITERATURE

Josette Gibert, *Julio González, Dessins, projets pour sculptures: figures*, Paris, 1975, n.n., illustrated p. 141

£ 12,000-18,000
€ 13,700-20,600 US\$ 15,300-23,000



111

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Nu féminin assis, from Carnet No. 67

pen and ink on paper
26 by 35cm., 10¼ by 13¾in.

Executed in 1923.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the Artist
Marina Picasso (the artist's granddaughter,
by descent from the above; sale: Sotheby's,
New York, 18th May 2017, lot 48)
Purchased at the above sale by the present
owner

EXHIBITED

Munich, Haus der Kunst München, *Pablo
Picasso, Sammlung Marina Picasso*, 1981,
no. 138-5, illustrated in the catalogue
New York, Jan Krugier Gallery, *Picasso,
Cubist Works from the Marina Picasso
Collection*, 1987, no. 8792

LITERATURE

Arnold Glimcher & Mark Glimcher, (eds.),
*Je Suis Le Cahier - The Sketchbooks of
Picasso*, New York & Boston, 1985, no. 81

£ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



112

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Nu

black crayon on paper
49.9 by 32.8cm., 19½ by 12⅞in.

Executed circa 1914-18.

PROVENANCE

Estate of the Artist
Acquired from the above by the present owner

LITERATURE

Josette Gibert, *Julio González, Dessins, projets pour sculptures: figures*, Paris, 1975, n.n., illustrated p. 41
Tomàs Llorens Serra, *Julio González, 1900-1918*, Valencia, 2007, vol. I, no. 692, illustrated p. 601

± £ 800-1,200
€ 950-1,400 US\$ 1,050-1,550



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PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Maternité

signed with the artist's initials J.G. and dated
23-1-41 (lower right)
pen and ink and wash on paper
25 by 13.5cm., 9 $\frac{7}{8}$ by 5 $\frac{3}{8}$ in.

Executed on 23rd January 1941.

PROVENANCE

Sale: Sotheby's, Madrid, 28th November
1991, lot 5
Private Collection, Switzerland (sale:
Sotheby's, London, 30th June 1993, lot 9)
Sale: Binoche & Godeau, Paris, 27th
November 1994, lot 17
Galerie Marwan Hoss, Paris
Acquired by the present owner in Italy circa
2005

EXHIBITED

Yverdon, Hotel de Ville, *Sette pionieri della
scultura moderna*, 1954, n.n.

Zurich, Kunsthhaus, *Berguender der
Mondernan Plastik*, 1954, n.n.
Bern, Kunsthalle, *Julio González*, 1955,
no. 0710
Amsterdam, Stedelijk Museum, *Julio
González*, 1955, n.n.

LITERATURE

Josette Gibert, *Julio González, Catalogue
raisonné des dessins*, Paris, 1975, illustrated
p. 81

£ 10,000-15,000
€ 11,500-17,200 US\$ 12,800-19,200

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

GEORGES BRAQUE

1882 - 1963

Nature morte

gouache and pencil on board
14.1 by 25.3cm., 5½ by 9 in.

Executed in 1920.

PROVENANCE

Léonce Rosenberg (Galerie L'Effort
Moderne), Paris
Mary Hutchinson, London (probably
acquired from the above in the 1930s)
Thence by descent from the above to the late
owner

⊕ £ 70,000-100,000

€ 80,000-115,000 US\$ 89,500-128,000



Georges Braque, *Guéridon jaune, avec clarinette, partition et guitare*, circa 1918-20, gouache and pencil on gessoed board, Private Collection, sold: Sotheby's, New York, 17th November 2017 for \$471,000

“Still life has always been the speciality of Braque's genius. Seldom has painting been used to confer so much enchantment on such ordinary things. Like Chardin before him, Braque takes us into the salon, the kitchen, the bedroom, the dining room, even into his own studio in pursuit of reality: nothing is too humble to find a place in one of his pictures... So, from the lowliest objects Braque extracts a new poetry as he paints, and our experience of the world becomes fuller and more exciting. If we will look, Braque will teach us to see, and this, after all, is the highest function of the true artist.”

D. Cooper as quoted in G. Braque, London 1956, pp. 14-15

115 no lot



PROPERTY OF A PRIVATE COLLECTOR

PABLO PICASSO

1881 - 1973

Nature morte avec guitare et compotier

signed *Picasso* and dated *11-3-21* (lower left)
pastel and pencil on paper
32.1 by 25.1cm., 12½ by 9⅞in.

Executed on 11th March 1921.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Galerie Simon, Paris
Buchholz Gallery (Curt Valentin), New York
Mr. & Mrs. Joseph Pulitzer Jr., St. Louis
Mr. & Mrs. Perry Rathbone, Cambridge, Massachusetts (a wedding gift from the above in 1945)
Thence by descent to the present owner

£ 120,000-180,000
€ 137,000-206,000 US\$ 153,000-230,000



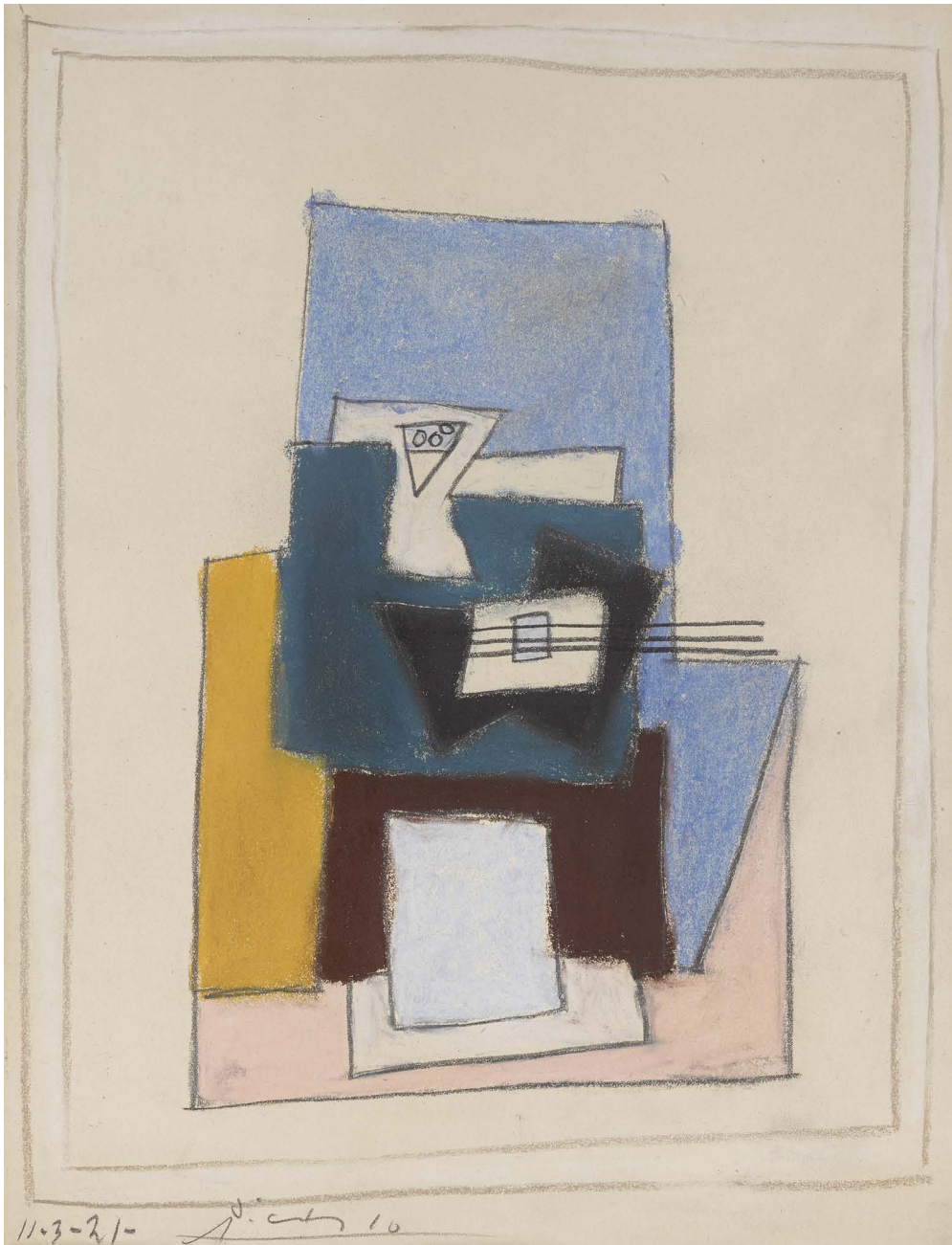
Pablo Picasso, *Figure debout*, 1908, oil on canvas, Museum of Fine Arts, Boston

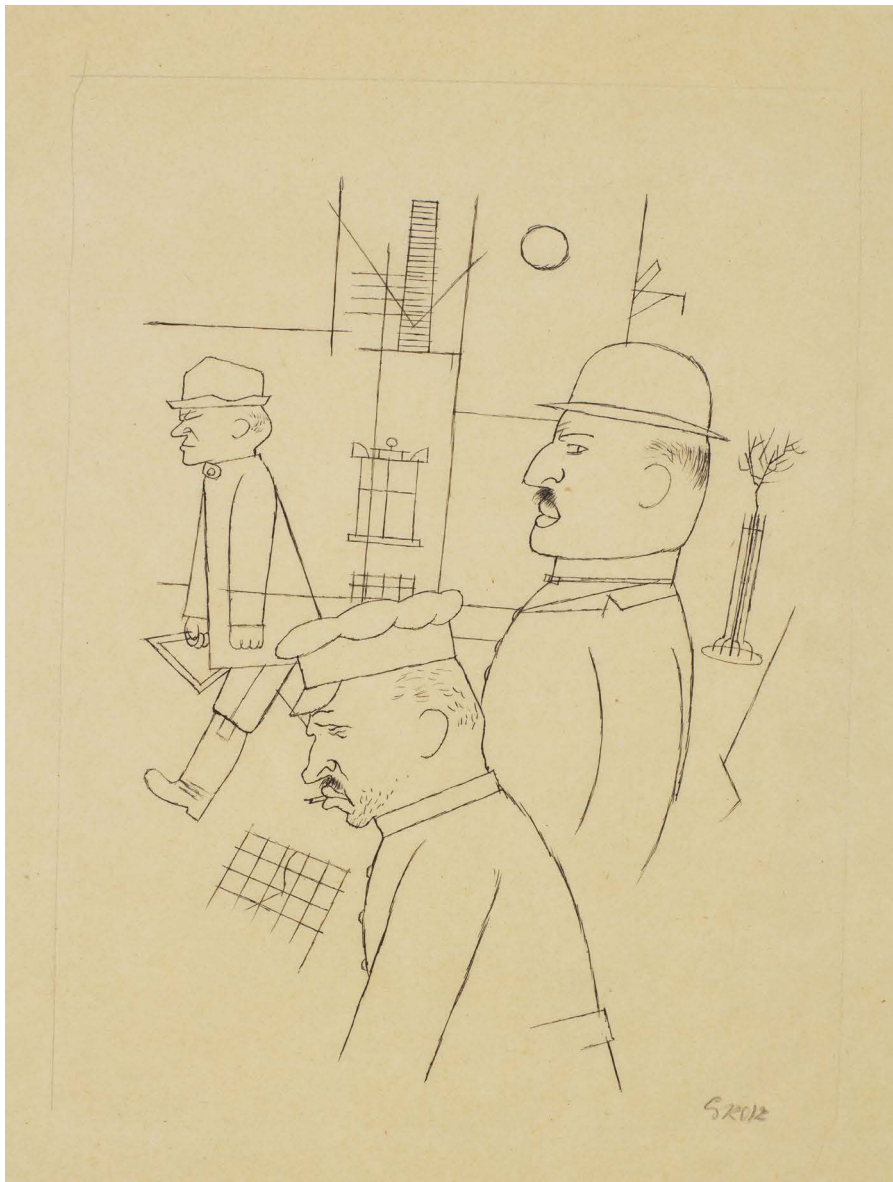
Nature morte avec guitare et compotier, executed in 1921, dates from a dynamic period in Picasso's career in which he alternated between a variety of artistic styles, creating Cubist compositions, Neo-Classical statuesque nudes, as well as naturalistic line drawings. The present work belongs to a long and varied series of still lifes that Picasso painted in 1919-1921, in which the artist assembled still life elements on an ornate pedestal table (*guéridon*) in front of a window. Although the motif is reminiscent of his studies for the curtain drop of the Ballet Russes production *Le Tricorne* (1919), Picasso did not in fact begin to explore the plastic potential of the *guéridon* series until the late summer of 1919 when he was staying at Saint-Raphaël on the French Riviera with his wife Olga Khoklova. No doubt inspired by the beauty of his surroundings, the *guéridon* series also began as an intellectually and artistically reflective exercise, as Brigitte Léal explains: 'The theme of the window itself belongs to a long tradition of pictorial theory - painting as metaphor for window, window as metaphor for painting. Window frame echoes painting frame; reflective glazing in either case allows interaction of images inside and out; while curtains suggest a theater stage, and so on. These references to the artifice of art allow a philosophic-aesthetic stand: "windows" permit linkage of two antithetical worlds, linkage of reality and décor [...] By leading us into the spiraling labyrinth of images in his open window series, Picasso not only poses the problem of status of the image and autonomy of the sign but also takes a measure of his own activity at the time' (*Picasso & Things* (exhibition catalogue), Cleveland Museum of Art, 1992, pp. 32-36).

The *guéridon* as a motif allowed the artist to create dynamically structured compositions which tested the bounds and mechanics of space, a concept that had absorbed him since his early Cubist experiments. Some of Picasso's most familiar still life elements, the guitar and the fruit bowl, are biomorphically arranged on a table amidst a background of horizontal shapes and interlocking two-dimensional forms. The

result is a tightly constructed composition adorned with pockets of colour that imbue the work with a new sense of order and balance. Executed during the interwar period, the composition displays Picasso's mastery of Synthetic Cubism, which embodies an aesthetic of Classicism and unity that reacts staunchly against the catastrophic chaos and devastation wrought by the First World War. As John Richardson notes, 'The development of this last great period of Synthetic Cubism can easily be followed through the '*Guéridons*' [...] No longer did Picasso feel obligated to investigate the intricate formal and spatial problems that preoccupied him ten years before. Instead he felt free to relax and exploit his Cubist discoveries in a decorative manner that delights the eye [...] Never again did the artist's style recapture the air of magisterial calm that is such a feature of this last great phase of Cubism' (John Richardson, *Picasso, An American Tribute*, New York, 1962, p. 52).

This characterful Cubist work on paper was a gift from Mr. & Mrs. Joseph Pulitzer Jr. to Mr. & Mrs. Perry Rathbone on the occasion of their marriage in 1945. Joseph Pulitzer Jr. was the grandson of the crusading newspaper publisher and congressman after whom the world-renowned journalism prize is named. Joseph Pulitzer Jr. chaired the board responsible for awarding the Pulitzer Prize for over thirty years and was a champion of Modern art in his hometown of Saint Louis, where he was reunited with Perry Townsend Rathbone (1911-2000), another devotee of the period; the two had initially met while attending Harvard University in the 1930s. Rathbone was appointed director of the Saint Louis Art Museum in 1940 aged only 29, making him the youngest museum director in the country at that time. He was instrumental in securing a teaching post for Max Beckmann at Washington University in Saint Louis and arranged the German painter's landmark retrospective exhibition in the city. Rathbone became director of the Museum of Fine Arts, Boston in 1955 where he built up their collection of Modern and Contemporary art. Among his acquisitions was the museum's first oil by Picasso, *Figure debout*.





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PROPERTY FROM A PRIVATE COLLECTION

GEORGE GROSZ

1893 - 1959

Strassenzene (Street Scene)

signed Grosz (lower right)
pen and ink on paper
37.1 by 26.8cm., 14½ by 10½in.

Executed *circa* 1919.
The authenticity of this work has been
confirmed by Ralph Jentsch.

PROVENANCE

Private Collection, Germany
Sale: Grisebach, Berlin, 7th June 2002,
lot 1642
Purchased at the above sale by the present
owner

£ 10,000-15,000
€ 11,500-17,200 US\$ 12,800-19,200



118

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

LYONEL FEININGER

1871 - 1956

Umpferstedt

signed *Feininger* and titled (lower left) and
dated 11.7.30 (lower right)
watercolour and pen and ink on paper
29.7 by 23.4cm., 11¼ by 9½in.

Executed on 11th July 1930.

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. 1261-04-15-14.

PROVENANCE

Galerie Serge Sabarsky, New York
Private Collection (acquired from the above
between the late 1970s/early 1980s)
Private Collection, Rhineland (sale:
Lempertz, Cologne, 30th May 2014, lot 380)
Purchased at the above sale by the present
owner

EXHIBITED

New York, Serge Sabarsky Gallery, *Lyonel
Feininger: Drawings and Watercolours*, 1979,
no. 31, illustrated in the catalogue n.p.

£ 18,000-25,000

€ 20,600-28,600 US\$ 23,000-31,900

PROPERTY FROM A PRIVATE COLLECTION,
GERMANY

PAUL KLEE

1879 - 1940

Heisser Abend im Hafen (Hot Evening in the Harbour)

signed *Klee* (upper left); dated 1925, titled
and numbered *n. 1.* on the artist's mount
watercolour and *Spritztechnik* on paper laid
down on the artist's mount
image size: 18.1 by 25.5cm., 7¼ by 9⅞in.
mount size: 28 by 39cm., 11 by 15¼in.

Executed in 1925.

PROVENANCE

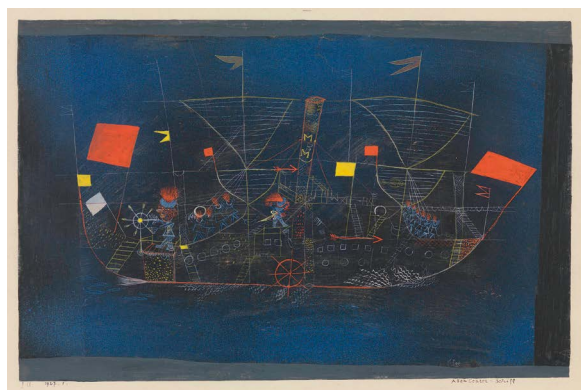
Mali Latzko, Vienna (acquired by 1925)
Private Collection, Germany (sale:
Hauswedell & Nolte, Hamburg, 7th June
1969, lot 665)
Purchased at the above sale by the present
owner

LITERATURE

Paul Klee Foundation (ed.), *Paul Klee*.
Catalogue raisonné 1923-1926, Bern, 2000,
vol. 4, no. 3722, illustrated p. 299

£ 80,000-120,000

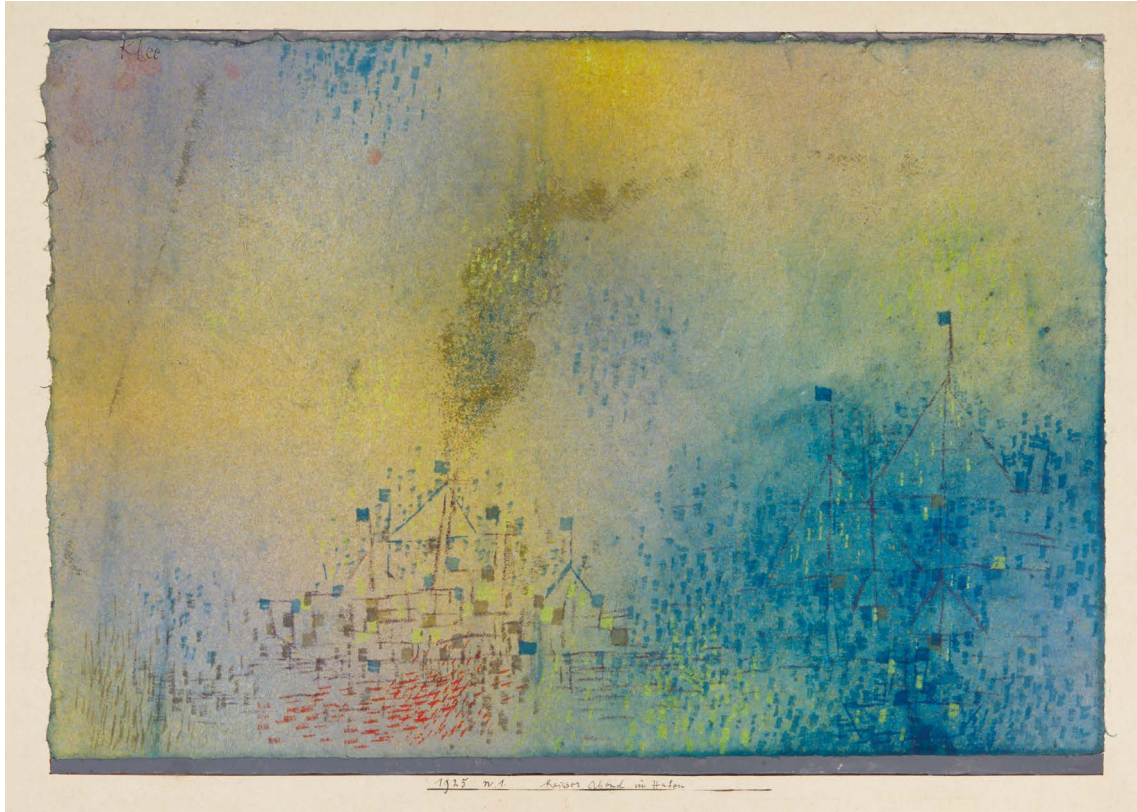
€ 91,500-137,000 US\$ 102,000-153,000



Paul Klee, *Das Abenteuerschiff* (*The Adventure Ship*), 1927, watercolour, gouache,
black primer on paper, Neue Pinakothek, Munich

“Only abstraction of the transitory
remained. The world was my subject, even
though it was not the visible world.
Polyphonic painting is superior to music in
that, here, the time element becomes the
spatial element”

Paul Klee, *On Modern Art*, London & Boston, 1979, n.p.



PROPERTY FROM THE COLLECTION OF HERBERT
TANNENBAUM

OTTO MUELLER

1874 - 1930

Akt unter Bäumen (Nude under Trees)

signed *Otto Mueller* (lower right)
watercolour, coloured crayon and pencil on
paper
67 by 51.1cm., 26³/₈ by 20¹/₈ in.

Executed *circa* 1923.

The authenticity of this work has been
confirmed by Dr. Tanja Pirsig-Marshall and it
will be included in her forthcoming *Catalogue
raisonné* under number 1923/20 (838).

PROVENANCE

Herbert Tannenbaum, Mannheim
Private Collection, New York (by descent
from the above in 1958)
Thence by descent to the present owner

£ 100,000-150,000
€ 115,000-172,000 US\$ 128,000-192,000

EXHIBITED

Columbus (Ohio), Columbus Gallery of Fine
Arts & Pasadena (California), Pasadena
Art Museum, *German Expressionism*, 1961,
no. 78, illustrated in the catalogue (titled *Girl
in a Landscape*)

LITERATURE

*Für die Kunst! Herbert Tannenbaum und
sein Kunsthaus, Ein Galerist - seine Künstler,
seine Kunden, sein Konzept* (exhibition
catalogue), Mannheim, Reiss-Museum, 1994-
95, illustrated in colour, p. 79
Mario-Andreas von Lüttichau & Tanja Pirsig,
*Otto Mueller, Werkverzeichnis der Gemälde
und Zeichnungen*, Essen, 2007, CD-ROM,
no. 838

Akt unter Bäumen is an important example
of a theme that is central to Otto Mueller's
œuvre: the nude in a landscape. Executed
circa 1923, a slender bather with cropped
blonde hair is depicted standing on the
banks of a tranquil blue lake, drying herself
in the dappled shade of myriad trees. The
atmosphere and overall tone is one of lyrical
timelessness, echoing the grand tradition of
19th-Century figure painting with its ideal of
a return to nature but in a wholly radical new
way; here, primacy is given to raw colour,
simplified form and immediacy of observation.

One of the only members of the *Die Brücke*
group to have any formal training as a painter,
Mueller joined the movement in 1910 when
he was thirty-six years old. The previous
year, he had exhibited a bathing scene at
the first exhibition of the *Neue Sezession* in
Berlin, attracting the attention of Erich Heckel
and Ernst Ludwig Kirchner who admired its
faux-naïve qualities. In the summer of 1911, a
collective trip to the lakes of Moritzburg would
prove definitive. There, living and painting
together in nature, they forged a group
style founded on spontaneously created
images made in direct response to their
natural environment. *Akt unter Bäumen's*
pervasive sense of vitality reflects the *plein-air*
immediacy of the group's origins and their
pursuit of a unique and integrated vision of
man and nature.

Mueller's own stated objective was to refine
his works into pure idealised form. He once
said: 'my main aim is to express my response
to landscape and people with the utmost
simplicity. My model was, and still is, the art
of the ancient Egyptians, including its purely
technical aspect' (Otto Mueller, *Entartete
Kunst Bildersturm vor 25 Jahren*, Munich,
1926, n.p.). Characteristically flattened to
echo the linearity of ancient Egyptian figure
painting, the woman's two-dimensional pose
in *Akt unter Bäumen* conveys a primitive
elegance. Outlined in blue, her expressive
angular body blends harmoniously with
the surrounding foliage. Mueller uses blues
and greens in rapid, jagged broad strokes
that echo the technique of his woodcuts
and establishes a compositional rhythm
throughout the watercolour.

A melodious symbiosis of form, style and
subject matter, which serves as an eloquent
embodiment of Mueller's idyllic Arcadian
vision, *Akt unter Bäumen* comes from the
esteemed collection of Herbert Tannenbaum.
A prominent gallery owner and patron of
European Modern art, Tannenbaum counted
several contemporary artists among his
friends, notably Otto Mueller and Max
Beckmann. Tannenbaum began his career
in Mannheim, Germany, opening a gallery
named 'Das Kunsthaus' in 1925. In 1937,
he was forced to flee Nazi persecution and
escaped to Amsterdam where Beckmann
was also in exile. The dealer and painter often
met up with one another during this time;
Beckmann mentions many visits by Herbert
Tannenbaum in his diary. Once the war was
over, Tannenbaum moved on to New York
where he was able to establish a new gallery.
In 1947, to mark the occasion, Beckmann
painted a celebrated portrait of Tannenbaum
entitled *Tannenbaum goes to America* that
now belongs to the Kunsthalle Mannheim.
Tannenbaum died in 1958 whilst on a trip
home to Germany.



Photograph of Herbert Tannenbaum (1892-1958),
Otto Mueller (1874-1930) and Karl Nierendorf
(1889-1947), in Berlin in 1929. Jewish Museum
Berlin, gift of Beatrice Newman



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

WASSILY KANDINSKY

1866 - 1944

Ohne Titel (671) (Untitled (671))

signed *K/* and dated *40* (lower left)
gouache on tan paper
47 by 32.5cm., 18½ by 12¾in.

Executed in 1940.

PROVENANCE

Galleria del Naviglio, Milan
Guglielmina Malabarba, Milan (acquired by
1951)
Galleria Gissi, Turin (acquired from the above
by 1971)
Private Collection, Milan (acquired from the
above by 1972)
Thence by descent to the present owner

EXHIBITED

New York, Sidney Janis Gallery, *Kandinsky*,
1949
Rome, Galleria dell'Obelisco, *Wassily
Kandinsky*, 1951, no. 21
Milan, Galleria del Naviglio, 1951, n.n.
Turin, Galleria Civica d'Arte Moderna, *Il
Cavaliere Azzurro - Der Blaue Reiter*, 1971,
illustrated in the catalogue
Turin, Galleria Gissi, *Astrattismo Geometrico*,
1972, illustrated in the catalogue

LITERATURE

The Artist's Handlist of Watercolours, listed
as: *1940, 671 (g.s. brun)*
Giuseppe Marchiori, *La Pittura straniera nelle
collezioni italiane*, Turin, 1960, illustrated in
colour
*Enciclopedia Universale SEDA della pittura
moderna*, Milan, 1969, vol. 3, illustrated in
colour p. 1418
Vivian Endicott Barnett, *Kandinsky
Watercolours Catalogue Raisonné, 1922-1944*,
London, 1994, vol. II, no. 1306, illustrated in
colour p. 498

£ 180,000-250,000

€ 206,000-286,000 US\$ 230,000-319,000

“Art is subordinate to cosmic laws
revealed by the intuition of the artist.”

Wassily Kandinsky, quoted in Armin Szweite, 'Free the Line for the
Inner Sound' in Kandinsky, *Watercolours and Drawings* (exhibition
catalogue), Kunstsammlung Nordrhein-Westfalen, Düsseldorf,
1992, p. 22



K
40

Executed in 1940, *Ohne Titel* (671) is an elegant gouache infused with the vibrancy and musicality characteristic of Kandinsky's mature Parisian period. Escaping the great uncertainty and austerity which had riddled Paris throughout the Second World War, the artist immersed himself in the spiritual reassurances of the visual form. The only evidence of the artist's tribulations is the work's medium, a coloured cardboard, replacing canvases which were extremely scarce at the time. Amidst the psychological pressures on a 'degenerate artist', particularly one with intimate connections to both Russia and Germany, Kandinsky found legitimacy in the realm of the imagination through a compelling logic of radical creativity – one which broke through the limits of materiality.

In his 1911 essay, *Du Spirituel dans l'art et dans la peinture en particulier*, the artist presents his works as belonging to three genres: Impressions, Improvisations and Compositions. The present work belongs to the last, characterised by a conscious and intentional efficacy that still ultimately gives way to the spiritual and the emotional. As

such, while the artist examines the effects of forces and abstractions on lines and colour, *Ohne Titel* (671) illustrates his desire to divest from the physical and concrete quality of art, instead choosing to transform the inner sounds and vibrations of the psyche in a symphony of form and line, division and colour, ciphers and signs. In this interchange of colour and form, the artist plays with the sonority of geometrical elements to create a pictorial manifestation of the phenomenal figurative reality of painting. In his belief that all painting in its essence is abstract, his surface manifestations reveal a fundamental truth: 'Art is subordinate to cosmic laws revealed by the intuition of the artist' (Wassily Kandinsky quoted in Armin Szewitz, 'Free the Line for the Inner Sound' in *Kandinsky, Watercolours and Drawings* (exhibition catalogue), Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 1992, p. 22).

He tackles this inventive pictorial language in a two-fold manner. Primarily with the view that colour itself cannot stand alone but must rely on geometry. In his *Cahiers d'Art* (1935), Kandinsky wrote 'In my view a geometric boundary allows a colour a much greater

possibility of arousing a pure vibration than the boundaries of any object whatsoever' (quoted in Wassily Kandinsky, *Cahiers d'Art*, 10, no. 1-4, p. 54). In *Ohne Titel* (671), he thus chooses to abandon the identifiable object, freely interrogating the possibilities of geometrical elements. Secondly, the artist fascinates himself with theories surrounding colour stimulus, not experimentally and scientifically as psychologists had done at the end of the nineteenth century, but through an introspective and phenomenological lens. In his own words, 'To this end, form, movement, colour, natural and imaginary objects must be divorced from any narrative intent' (quoted in 'Theory' in *Du Spirituel dans l'art*, p. 71).

Through this masterful synthesis of form, Kandinsky produces a stunning and radically creative work, which in its lyricism and tonality bring to life the internal vibrational frequencies of the artist's colour and lines. The work is thus a presentation of the artist's desire for communion between the artist and the viewer, in which through his art, the artist himself can gift the viewer with a synesthetic experience where one can hear and feel the pictorial language.





The Artist in his studio

PROPERTY FROM A PRIVATE COLLECTION

AUGUSTE RODIN

1840 - 1917

Le Baiser, réduction no. 3

inscribed *Rodin* and with the foundry mark
F. Barbedienne. Fondateur.

bronze

height: 39.4cm., 15½in.

Conceived in 1886 and cast in bronze by the
 Barbedienne Foundry, Paris in an edition of
 105 between 1898 and 1919.

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
 2001-773B.

PROVENANCE

Victor Grossi, Chile (acquired directly from
 the artist)

Private Collection, Chile (acquired from the
 above in 1995; sale: Sotheby's, London, 6th
 February 2001, lot 106)

Purchased at the above sale by the present
 owner

± £ 200,000-300,000

€ 229,000-343,000 US\$ 255,000-383,000

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*,
 Paris, 1927, no. 148, illustration of the marble
 version p. 59

Albert E. Elsen, *Rodin*, New York, 1962,
 illustration of the larger cast p. 63

Ionel Jianou & Cécile Goldscheider, *Rodin*,
 Paris, 1967, nos. 54 & 55, illustration of the
 marble version n.p.

Robert Descharnes & Jean-François
 Chabrun, *Auguste Rodin*, Paris, 1967,
 illustration of the marble version p. 131

John L. Tannock, *The Sculpture of Auguste
 Rodin*, Philadelphia, 1976, illustration of the
 marble version p. 77

Rodin sculpteur, Œuvres méconnues
 (exhibition catalogue), Paris, 1992-93, no.
 131, illustration of another cast p. 155

Antoinette Le Normand-Romain, *Le Baiser
 de Rodin*, Paris, 1995, no. 42, illustration of
 another cast n.p.

John L. Tancock, *Rodin en México: Colección
 de escultura europea de los siglos XIX y XX*,
 Mexico, 1997, no. 47, illustration of another
 cast n.p.

Antoinette Le Normand-Romain, *The
 Bronzes of Rodin. Catalogue of Works in the
 Musée Rodin*, Paris, 2007, vol. I, no. S.2061,
 illustration of another cast p. 161; the present
 cast listed p. 161

Robert Bowman, *Rodin in Private Hands*,
 London, 2014, n.n., illustration of another
 cast p. 67

One of the most celebrated sculptures in
 Western art, Auguste Rodin's *Le Baiser
 réduction, no. 3* shows the ill-fated lovers
 from the fifth canto of Dante's *Inferno* - Paolo
 and Francesca - who were banished for their
 adulterous passion and doomed to spend
 eternity in an embrace. The viewer becomes
 immersed in the spiralling rhythms of the
 entwined bodies and the sensuous finish of
 smooth limbs against pitted rock. Among all
 the love stories in Dante's *Divine Comedy*,
 this forbidden liaison, so reminiscent of

courtly love, had the greatest resonance for
 a late nineteenth century audience and was
 reinterpreted by many artists including Jean-
 Auguste-Dominique Ingres, Eugène Delacroix
 and Alexandre Cabanel. Depicting the lovers
 in the throes of a passionate kiss, *Le Baiser* is
 unlike the more austere, contemporaneous
 variations of the subject, enhanced by the
 subtle tenderness of the couple's position.

Rodin had intended to include this work in
 his monumental Gates of Hell, the high-relief
 sculptural doors that would be covered with
 figures from Dante's *Divine Comedy* but he
 decided to remove the pair of lovers as he
 felt that it lacked the tragic mood the project
 required. Instead, he chose to exhibit the
 sculpture separately at the Galeries Georges
 Petit and the *Exposition Générale des Beaux-
 Arts* in Brussels, which ensured its success as
 one of Rodin's signature works. The French
 government commissioned a marble version
 in 1888 and after the work was exhibited at
 the Paris Salon that same year to glowing
 reviews, the Barbedienne foundry cast bronze
 editions in four different sizes between 1898
 and 1918, the largest being 71.4cm.

One of the most recognisable sculptures
 in the history of art, the work's pertinence
 to Rodin's contemporaries was immediate
 and its continued relevance in today's visual
 culture has solidified the sculpture's legacy.
Le Baiser transcends preceding imagery,
 elevating the work to masterpiece status. The
 poet Rainer Maria Rilke wrote so eloquently of
 the work in 1903: 'The spell of the great group
 of the girl and the man that is named 'The
 Kiss' lies in this understanding distribution
 of life. In this group waves flow through
 the bodies, a shuddering ripple, a thrill of
 strength, and a presaging of beauty. This is
 the reason why one beholds everywhere on
 these bodies the ecstasy of this kiss. It is like
 a sun that rises and floods all with its light'
 (Rainer Maria Rilke, *Rodin*, London, 1946,
 p. 26).



EDOUARD VUILLARD

1868 - 1940

Anémones

signed *E. Vuillard* and dated 07 (lower right)
peinture à la colle on board laid down on
 cradled panel
 56.8 by 57.2cm., 22³/₈ by 22¹/₂in.

Executed in 1907.

PROVENANCE

Jos Hessel, Paris (acquired directly from the
 artist)
 Gaston Bernheim de Villers, Paris
 Raphaël Gérard, Paris
 Sam Salz, New York
 Donald & Jean Stralem Collection, New York
 (acquired from the above on 22nd March
 1949; sale: Sotheby's, New York, 8th May
 1995, lot 44)
 Private Collection, Paris (purchased at the
 above sale)
 Acquired by the present owner in 2018

EXHIBITED

New York, The Metropolitan Museum of Art,
Summer Loan Exhibition, 1949, n.n.
 Cleveland, The Cleveland Museum of Art &
 New York, Museum of Modern Art, *Edouard
 Vuillard*, 1954, n.n.
 New York, The Metropolitan Museum of Art,
Summer Loan Exhibition, 1968, no. 235
 New York, The Metropolitan Museum of Art,
 1990 & 1991, n.n.

LITERATURE

Antoine Salomon & Guy Cogeval, *The
 Inexhaustible Glance, Critical Catalogue of
 Paintings and Pastels*, Milan, 2003, vol. II,
 no. VII-498, illustrated in colour p. 788

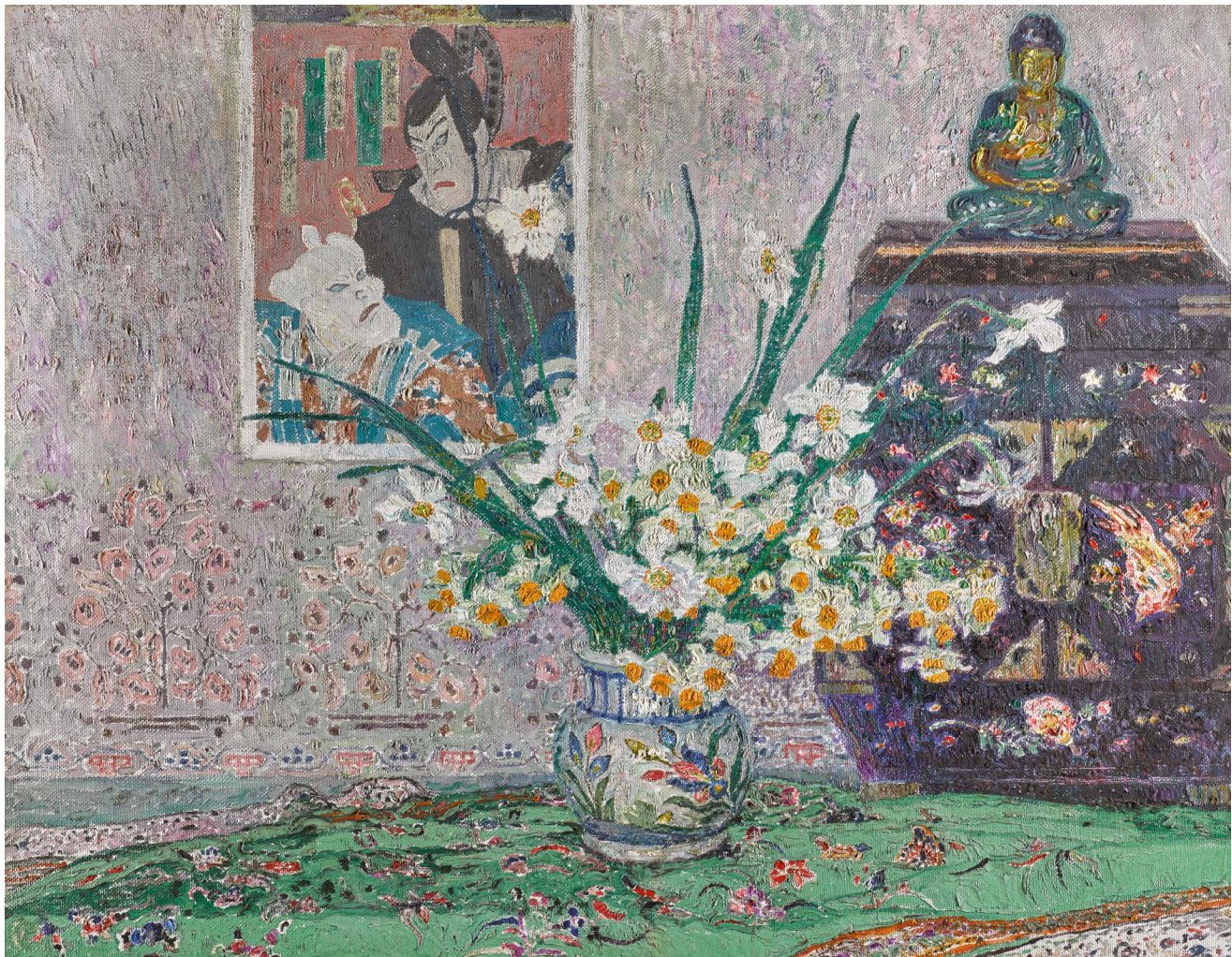
£ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

“We perceive of nature only
 through our senses, which gives
 us images of forms and colours,
 sound [...] a form, a colour exists
 only in relation to another”

Édouard Vuillard, quoted in Belinda Thompson, *Vuillard*,
 Oxford, 1988, p. 12





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PROPERTY FROM A PRIVATE COLLECTION

LÉON DE SMET

1881 - 1966

Nature morte à l'estampe japonaise

inscribed *L. De Smet* by another hand
(on the tacking edge)

oil on canvas

71.7 by 91.7cm., 28¼ by 36½in.

Painted in 1920.

To be included in the forthcoming *Gustave De Smet Catalogue raisonnée* being prepared by Piet Boyens.

PROVENANCE

Private Collection, France (sale: Sotheby's, London, 20th June 2013, lot 445)

Purchased at the above sale by the present owner

⊕ £ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



125

PROPERTY FROM A PRIVATE BELGIAN
COLLECTION

GEORGES LEMMEN

1865 - 1916

La Sieste

oil on canvas
56 by 70cm., 22 by 27½in.

Painted in 1906.

PROVENANCE

Estate of the Artist (inventory no. 61; sale:
Galerie Georges Giroux, Brussels,
14th November 1927, lot 135)
Sale: Palais des Beaux-Arts, Brussels,
26th-29th October 1976, lot 555
Sale: Christie's, London, 20th October 1988,
lot 117
Sale: Christie's, London, 8th February 2005,
lot 230

Private Collection, Brussels (purchased at
the above sale)

Thence by descent to the present owner

EXHIBITED

Brussels, Musée d'Ixelles, *Georges Lemmen*,
1997, no. 147, illustrated in the catalogue

£ 50,000-70,000

€ 57,500-80,000 US\$ 64,000-89,500

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

HENRI LE SIDANER

1862-1939

Maisons blanches, le soir, Quimperlé

signed *Le Sidaner* (lower left)
oil on canvas
93.4 by 74cm., 36¾ by 29½in.

Painted in 1919.

PROVENANCE

Galerie Georges Petit, Paris
M. Knoedler & Co., New York (acquired by 1928)
Private Collection (acquired by 1989)
E. & R. Cyzer Gallery, London
Acquired from the above by the present owner in 2003

EXHIBITED

Pont Aven, Musée de Pont-Aven, *Henri Le Sidaner et la Bretagne*, 2002, no. 12, illustrated in colour in the catalogue and on the cover (as dating from 1918-19)

LITERATURE

Camille Mauclair, *Le Sidaner*, Paris, 1928, illustrated p. 91 (titled *Maisons de Quimperlé au clair de lune*)
Le Gaulois Artistique, 8th December 1929
Yann Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Paris, 1989, no. 422, illustrated p. 168

£ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

Maisons blanches, le soir, Quimperlé

wonderfully exhibits Henri Le Sidaner's unique sensitivity to quiet and poetic beauty, an artistic temperament that came to define his *œuvre*. Devoid of figures, the artist captures the exquisite atmosphere of a calm evening in the small town of Quimperlé in Brittany. Le Sidaner first visited Quimperlé in 1918 and returned frequently during the 1920s, painting at least forty-three pictures of the town. Situated at the confluence of three rivers, Quimperlé is known for its criss-crossing bridges and winding canals, making it the ideal subject matter for an artist who delights in painting water, sky and shadow. Le Sidaner sought out vistas that provided artistic inspiration. As the artist's son, Rémy Le Sidaner recalls, 'when my father caught one of these special effects he nodded in my direction and stood there, gazing out towards the horizon, impressing on his mind the scene he had just witnessed' (Yann Farinaux, *Le Sidaner*, Paris, 1989, p. 10). The present work is a prime example of a tranquil idyll being translated onto canvas, reflecting the artist's aim of creating a harmonious balance between the ancient man-made towns of France and their rustic natural surroundings. It exudes a sense of warmth and community,

subtly achieved by the touches of yellow emanating from the windows, implicitly suggesting the life within Quimperlé. His art is based on the philosophy that the silent harmony of a place is enough to evoke the presence of those who live among them. Deserted they may be but never empty.

The present work demonstrates Le Sidaner's virtuoso handling of oil paint and the clever use of complementary yellow highlights and purple shades, made possible through recent developments in colour theory and the manufacture of pigments. Channelling the Impressionist aesthetic, the application of the encompassing green-blue colour reveals the gravitas and mystery that is so particular to Le Sidaner's *œuvre*. His talent certainly did not go unnoticed by his contemporaries, with the eminent art critic Louis Vauxcelles writing in the journal *L'Excelsior* in the same year as this painting was created: 'Monsieur Le Sidaner has for years been pursuing a direction that distinguishes him: a cloudy Impression with strong accents in which the powerful brushwork does no harm to the characteristic magic of his motifs' (quoted in Mössner & Karin Sager, *Henri Le Sidaner: A Magical Impressionist*, Munich, 2009, p. 178).



Quimperlé, France

"The colours become spiritual as they resist the falling darkness to which they will ultimately succumb. The ordinary is transformed into magic by the miracle of the moment and of the silence"

Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 252.



PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

ACHILLE LAUGÉ

1861 - 1944

Route aux amandiers en fleur près de Cailhau (Aude)

signed *A. Laugé* (lower right)
oil on canvas
53.5 by 72.5cm., 21 by 28½in.

Painted *circa* 1910.

This work will be included in the forthcoming
Achille Laugé Catalogue raisonné being
prepared by Nicole Tamburini.

PROVENANCE

Private Collection, France (sale: Sotheby's,
London, 6th February 2008, lot 448)
Purchased at the above sale by the present
owner

£ 80,000-120,000

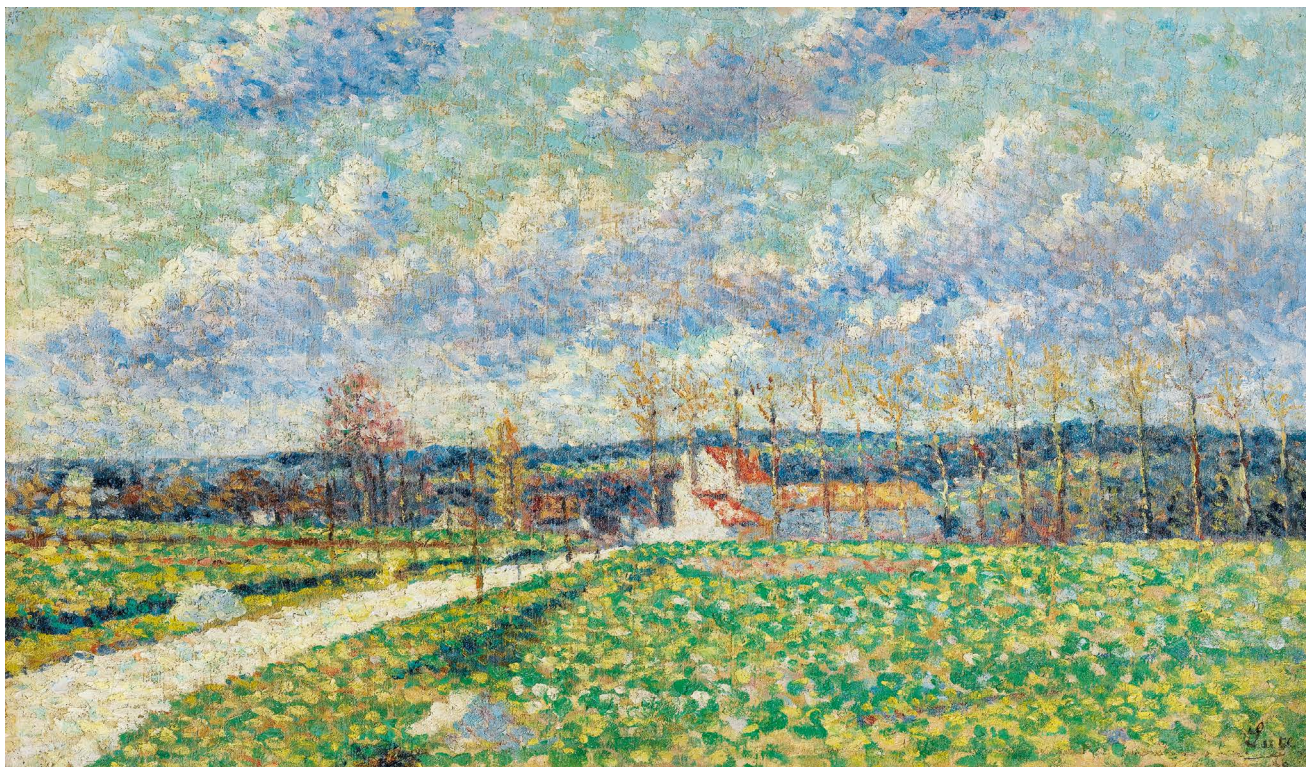
€ 91,500-137,000 US\$ 102,000-153,000

Achille Laugé first developed his distinctive Neo-Impressionist style in Paris in the 1880s, where he attended the last exhibition of the Impressionists and was instantly taken by Georges Seurat's masterpiece, *Un dimanche après-midi à l'Île de la Grande Jatte*, now in the Art Institute of Chicago. However, whereas Seurat painted scenes in and around the bustling metropolis, Laugé revelled in the pointillist technique's scientific and systematic ability to capture the ephemeral flickers of light across the southern landscape. Laugé returned to the south of France after Paris, ultimately residing in Cailhau, near the road from Limoux to Alet-les-Bains where the present work was painted. Here, he translated Seurat's scientific approach into a freer visual language, one that reflects the immediacy of the sensory landscape. Alternating dabs of rich colour infuse the scene with a sense of dynamism, while longer, impasto brushstrokes provide a newfound sense of structure, typical of the Neo-Impressionist sensibility.

“Laugé's art is one of great
sensitivity and controlled
reason; he is a master of light”

Émile-Antoine Bourdelle, quoted in 'Le peintre Achille
Laugé' in *Comoedia*, p. 3, Paris, 23 June 1927.





128

MAXIMILIEN LUCE

1858 - 1941

La Route de Lagny

signed *Luce* and dated 86 (lower right)

oil on canvas

32.9 by 55.7cm., 13 by 22in.

Painted in 1886.

PROVENANCE

Private Collection

Sale: Ader, Paris, 17th November 2017, lot 6

Private Collection, France

Acquired from the above by the present owner in 2018

EXHIBITED

Lagny-sur-Marne, Musée Gatién-Bonnet, *Les-Néo-Impressionnistes-Le Groupe de Lagny*, 1999-2000, n.n., illustrated in the catalogue

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, Paris, 2005, vol. III, no. 234, illustrated p. 94 (erroneously dated 1896)

£ 35,000-45,000

€ 40,000-51,500 US\$ 44,700-57,500



129

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALBERT LEBOURG

1849 - 1928

Les Bords de l'Iton à Hondouville

signed *A. Lebourg.* (lower right)

oil on canvas

50.5 by 73.2cm., 20 by 28 $\frac{7}{8}$ in.

Painted *circa* 1900-05.

The authenticity of this work has been
confirmed by François Lespinasse.

PROVENANCE

Galerie Georges Petit, Paris

Private Collection, Paris

Sale: Loudmer, Paris, 19th June 1996, lot J
Galerie Jacques Bailly, Paris (sale: Sotheby's,
London, 24th March 1998, lot 63)

Private Collection, United Kingdom

(purchased at the above sale)

Thence by descent to the present owners

£ 12,000-18,000

€ 13,700-20,600 US\$ 15,300-23,000

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Panneau de fruits et fleurs

stamped *Renoir* (lower right)
oil on canvas
27.3 by 46cm., 10 $\frac{5}{8}$ by 18 1/8in.

Painted in 1915.

This work is recorded in the archives of the Wildenstein Plattner Institute and will be included in the forthcoming *Renoir Digital Catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Estate of the Artist

Sale: Palais Galliera, Paris, 12th June 1975, lot 98

Galeria Maison Bernard, Caracas

Ruth & Mauricio Kramer, New York (sale: Sotheby's, New York, 16th November 1989, lot 327)

Dianart Fine Arts Establishment, Geneva (purchased at the above sale)

Private Collection, Europe

Galerie Boulakia, Paris

Private Collection, U.S.A. (acquired from the above in September 2003; sale: Sotheby's, New York, 8th November 2007, lot 248)

Purchased at the above sale by the present owner

± £ 250,000-350,000

€ 286,000-400,000 US\$ 319,000-447,000

LITERATURE

Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, San Francisco, 1989, no. 616, illustrated p. 156
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles*, Paris, 2014, vol. V, no. 4058 L., illustrated p. 248

In *Panneau de fruits et fleurs*, Renoir captures the subtle luxury of the traditional *nature morte* while adhering to his impressionist sensibility. By 1915, Renoir's practice had expanded beyond client commissions and dealer expectations, with still lifes accounting for a considerable part of his artistic production. Unlike portraiture, the still life genre allowed for increased subjectivity and improvisation, akin to the grand studies of light and colour executed by Renoir and Monet and showcased at the Impressionist group exhibitions in Paris. Fruit and flower displays provided Renoir with utmost visual autonomy, both over the still life itself and his perception of it. A 1988 retrospective of his work noted: 'For an artist enamoured with colour, still lifes provide a perfect subject - infinitely varied, malleable to any arrangement... Renoir himself said that when painting still lifes he was able to paint more freely and boldly, without the mental effort he made with a model before him.' (*Renoir Retrospective* (exhibition catalogue), Nagoya, Nagoya City Art Museum, 1988, p. 247).

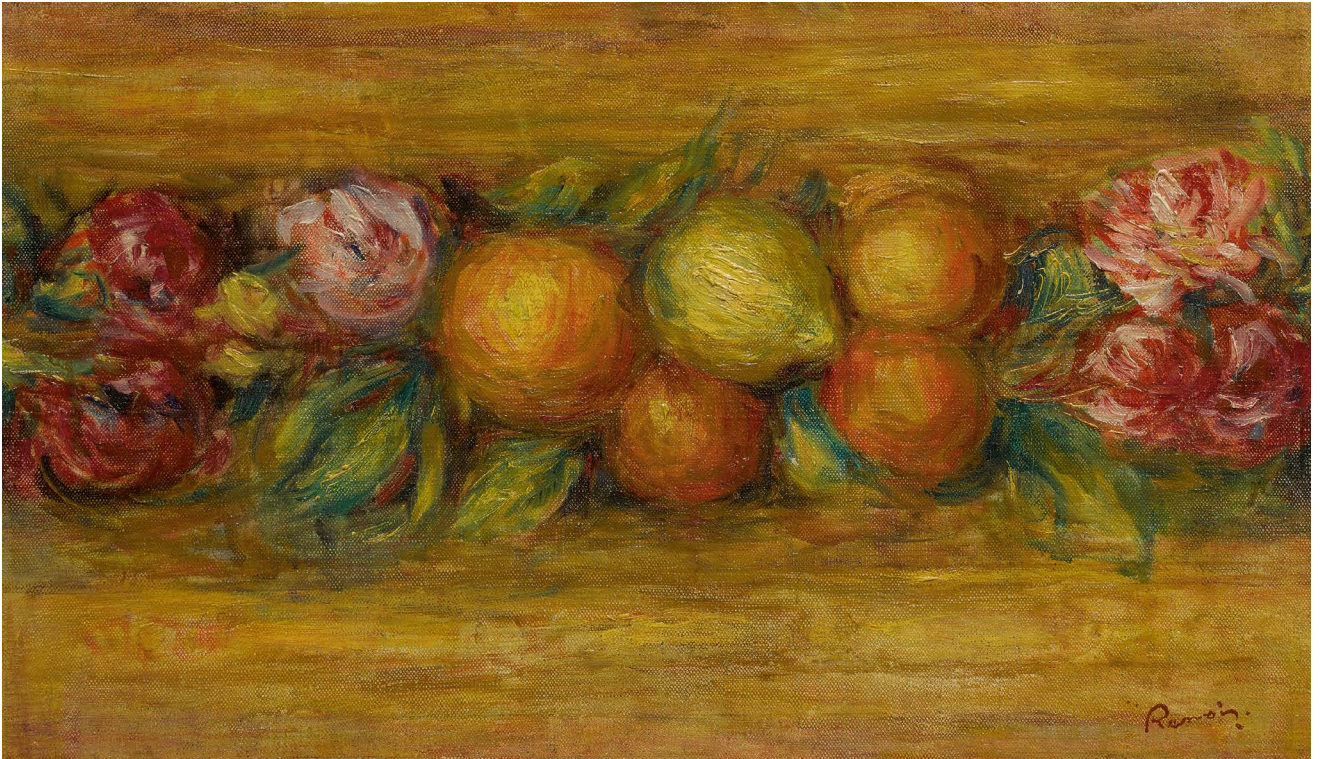
Renoir does not depend upon the *trompe l'œil* tradition to imbue the fruits and flowers of the present work with a convincing realism. Rather, he looks to light and colour to convey the subject's immediacy, be it in the bright yellow of the lemon or the candied orange of the ripened peaches. The effect is furthered by the swift brushwork indicative of the artist's search to render light's transient impression. A tactile application of paint alludes to the three-dimensionality of the weighted and rough lemon, which sits in stark contrast to the rising wisps of leafy green. Feathered flowers and polished wood visually frame the work, a luminous and textural feast for the eyes.

Although rooted in a traditional and allegorical genre, Renoir's still life was the ready answer to a changing artistic climate, one which afforded greater artistic freedom. With regards to the expressive potential of the decorative Impressionist still-life, Renoir stated: 'What seems to me most significant about our movement is that we have freed painting from the importance of the subject. I am at liberty to paint flowers and call them flowers, without needing to tell a story' (quoted in Peter Mitchell, *European Flower Paintings*, London, 1973, pp. 211-12).

Executed in 1915, this work was originally part of a large decoration which Renoir had intended to use as a frame for an important commission: *Portrait de Madame de Galea* (1915) (cf. Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, no. 616, illustrated, p. 156).



Pierre-Auguste Renoir, *Nature morte aux citrons et oranges*, circa 1913, oil on canvas, Barnes Foundation Collection, Philadelphia



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

HENRI FANTIN-LATOURE

1836-1904

Pêches

signed *Fantin* (upper left)
oil on canvas
19.4 by 24.4cm., 7 $\frac{5}{8}$ by 9 $\frac{5}{8}$ in.

Painted *circa* 1903.

This painting will be included in the *Catalogue raisonné of Fantin-Latour's paintings and pastels* by Galerie Brame & Lorenceau now in preparation.

PROVENANCE

Henri Duhem, Douai
John T. Dorrance, Jr. (sale: Sotheby's, New York, *The Collection of John T. Dorrance, Jr.*, 19th October 1989, lot 95)
Purchased at the above sale by the present owner

LITERATURE

Madame Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, no. 2006, p. 214 (titled *Fruits*)
Hardouin-Fugier, *Les peintres de natures mortes en France au XIXe siècle, les éditions de l'amateur*, Paris, 1998, illustrated p. 22

± £ 120,000-180,000
€ 137,000-206,000 US\$ 153,000-230,000

Fantin-Latour's remarkably sharp eye for detail can be attributed to his early years working as a portrait painter. Following a trip to England in 1861, the artist began to move away from portraiture and apply this attention to detail to the traditional subject matter of the still life. Fantin-Latour drew considerable inspiration from the academic paintings of the Old Masters such as J. S. Chardin, whose work he became familiar with during his time spent studying at the Louvre, and he delighted in experimenting with academic ideas surrounding canonical subject matter.

In the present work, the artist's perceptivity translates beautifully into the playful arrangement of the peaches, imbuing the fruit with a three-dimensional anthropomorphous

quality. The precision of his technique allowed Fantin-Latour to capture the texture and varying colours of the fruit in a deceptively life-like manner. Bright orbs of colour nestled in their green foliage, they are testament to the artist's talent for *trompe l'œil*.

The popularity of Henri Fantin-Latour's still lifes can be partly ascribed to the patronage and promotion of artist and collector Mr. Edwin Edwards, whose longstanding faith in the artist allowed him to continue to experiment with the genre and provided him with numerous commissions. *Pêches* is testament to the vivid *nature mortes* that captivated Fantin-Latour's public as he immortalizes the ephemeral nature of the delicate fleshy fruit so frequently depicted.



Gustave Caillebotte, *L'Assiette de pêches*, *circa* 1882, oil on canvas, sold: Christie's, London, 27th February 2019, for £851,250





132

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JEAN LOUIS FORAIN

1852 - 1931

Une nuit chez Maxim's

signed *Forain* and dated 1907 (lower right)
oil on canvas
60 by 73cm., 23¾ by 28¾in.

Painted in 1907.

To be included in the forthcoming *Jean-Louis
Forain Catalogue raisonné* being prepared by
Mme Valdes Forain.

PROVENANCE

Galerie Bernheim-Jeune, Paris
Bruno Scaioli, Italy (sale: Sotheby's, New
York, 23rd May 1985, lot 91)
Emily Kilgore, U.S.A. (purchased at the
above sale; sale: Christie's, New York, 6th
May 1998, lot 157)
Private Collection, Geneva (purchased at the
above sale; sale: Sotheby's, London, 20th
June 2007, lot 306)
Private Collection, United Kingdom
(purchased at the above sale)
Thence by descent to the present owners

EXHIBITED

Paris, Petit Palais, Musée des Beaux Arts de
la Ville de Paris & Memphis, Dixon Gallery &
Gardens, *Jean-Louis Forain (1852-1931), La
Comédie parisienne*, 2011, no. 184, illustrated
in colour in the catalogue (titled *Après souper*)

The history of *Maxim's de Paris* goes all the
way back to 1893 when a little bistro was
opened by Maxime Gaillard. By 1900, in time
for the Universal Exhibition, the bistro had
transformed into an Art Nouveau masterpiece
and became a fashionable locus point for
the Parisian elite. This particular restaurant,
depicted in Jean Louis Forain's *Une nuit chez
Maxim's*, maintained its legendary reputation
throughout the 20th Century and remains an
internationally recognised name today.

£ 30,000-40,000
€ 34,300-45,700 US\$ 38,300-51,000

EDOUARD VUILLARD

1868 - 1940

Le Père de Ker-Xavier Roussel

stamped *E Vuillard* (lower left)

oil on canvas

37.3 by 27.2 cm., 14½ by 10¾in.

Painted *circa* 1890.

PROVENANCE

Estate of the Artist

Georges Maratier, Paris

Georges Renand, Paris (acquired by 1945)

Sale: Drouot-Montaigne, Paris, 4th

December 1998, lot 22

Galerie Bellier, Paris

Acquired from the above *circa* 1999-2001

EXHIBITED

Paris, Musée de l'Orangerie, 1949-1950,
no. 263

LITERATURE

Jacques Salomon 'Propos sur l'amitié de
K.-X. Roussel et Edouard Vuillard' in *Edouard
Vuillard, K.-X. Roussel* (exhibition catalogue),
Haus der Kunst, Munich & Musée de
l'Orangerie, Paris, 1968

Stuart Preston, *Edouard Vuillard*, New York,
1987

Antoine Salomon & Guy Cogeval, *Vuillard,
Catalogue critique des peintures et pastels*,
Skira et Wildenstein Institute, Paris, 2003,
vol. I, no. II-20, illustrated in colour p. 86

In 1884, after his father's death, Vuillard was
awarded a scholarship to the prestigious
Lycée Condorcet, where he met Ker-Xavier
Roussel. The two would eventually co-found
Les Nabis, the brotherhood of artists who
through Paul Gauguin's influence would
create emotionally and spiritually charged
works of art. Roussel and Vuillard formed
a lifelong friendship, further solidified by
Roussel's marriage to Marie Vuillard, the
artist's sister. The present work depicts Ker-
Xavier Roussel's father, Xavier Roussel, a
physician.

£ 65,000-85,000

€ 74,500-97,500 US\$ 83,000-109,000



Ker-Xavier Roussel, Édouard Vuillard, Romain Coolus & Felix Vallotton in 1899



Gustav Klimt, *Portrait of Adele Bloch-Bauer II*, 1912, oil on canvas, Private Collection

134

PROPERTY FROM A PRIVATE COLLECTION

GUSTAV KLIMT

1862 - 1918

Den linken Arm etwas
eingebeugt (Studie für Bildnis
Adele Bloch-Bauer)
(Slightly Bent Left Arm, Study
for the Portrait of Adele Bloch-
Bauer)

pencil on paper
56.5 by 37cm., 22¼ by 14½in.

Executed circa 1910-11.

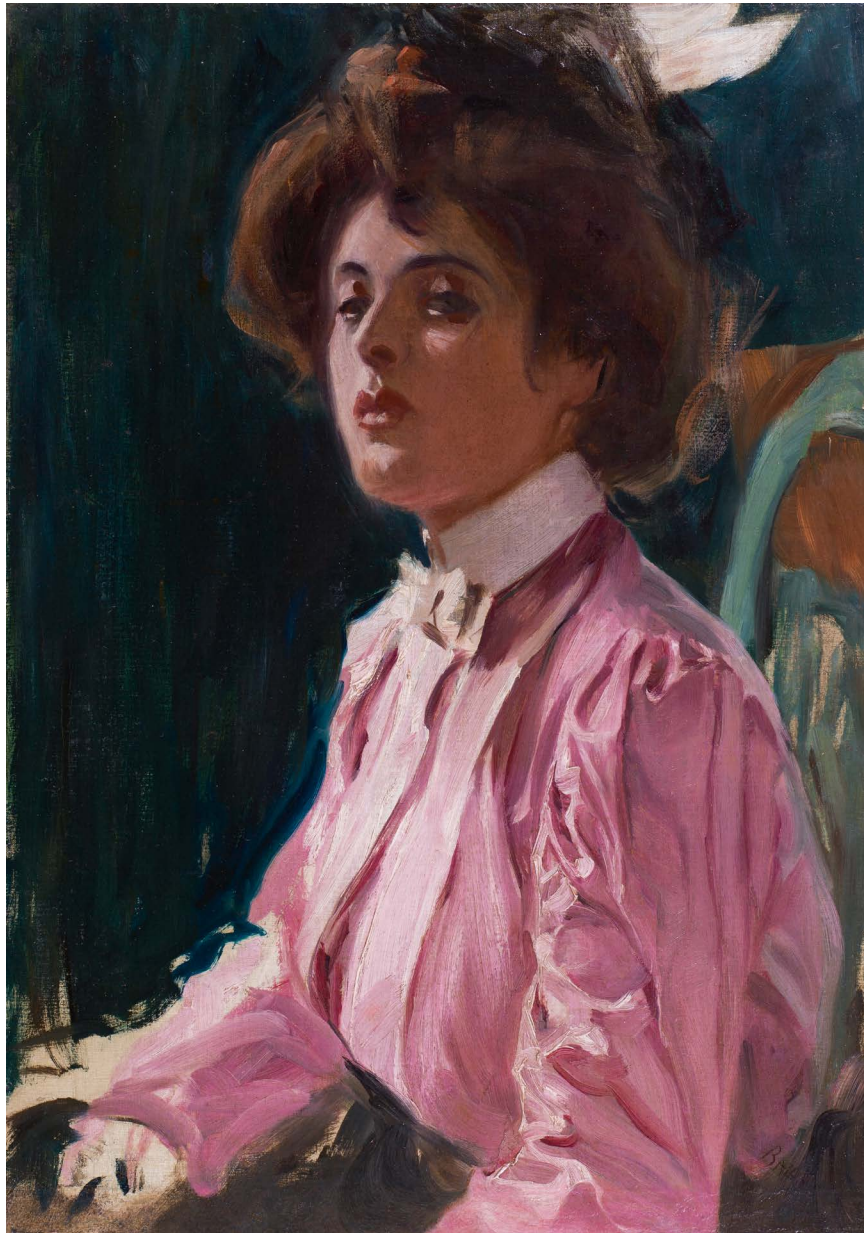
PROVENANCE

Galerie Welz, Salzburg
Kunstverlag Wolfrum, Vienna
Private Collection, Vienna (acquired from the
above in Vienna circa 1985)
Thence by descent to the present owner

LITERATURE

Alice Strobl, Gustav Klimt, *Die Zeichnungen
1904-1912*, Vienna, 1982, vol. II, no. 2079,
illustrated p. 267

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500



135

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

GIACOMO BALLA

1871 - 1958

Ritratto di Donna (Portrait of a Woman)

signed *Balla* (lower right)
oil on canvas
68 by 48cm., 26¾ by 18⅞in.

Painted in 1902.

PROVENANCE

Vanarelli Collection, Rome (acquired by 1970)
Galleria La Barcaccia, Rome
Private Collection, Italy (acquired in 1973)
Thence by descent to the present owner

LITERATURE

Maurizio Fagiolo dell'Arco, *Futur Balla*, Rome, 1970, no. 26, illustrated pl. V
Giovanni Lista, *Balla*, Modena, 1982, no. 64, illustrated p. 118

Giacomo Balla, born in Turin in 1871, is most known for his role as a key signatory of the Futurist manifesto, yet the young Italian artist was greatly influenced by French Impressionism due to a sojourn he made in Paris in 1900, which spurring the production of numerous portraits in his early career.

The present work is a portrait of a lady in a bourgeois interior, elegantly dressed in the fashion of the time, which suggests her social

status. The portrait hints at Balla's lifelong interest in rendering light and its effects. The light that comes in from the left is the pictorial element that enlivens the whole composition; the radiating light beam that catches the woman's right cheekbone and blouse could be from a natural source, but the concerted play of light and shade also suggests the set-up of lights present in a photography studio. The son of a photographer, it is Balla's execution and fascination of light effects that make his portraits so intriguing.

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

PROPERTY FROM A EUROPEAN COLLECTION

PIET MONDRIAN

1872 - 1944

Appels, gemberpot en bord op
een richel
(Apples, Ginger Pot and Plate on
a Ledge)

signed *Piet Mondriaan* and dated '01
(upper left)

watercolour, gouache and charcoal on paper
38 by 56cm., 15 by 22in.

Executed in 1901.

PROVENANCE

William Gazan, Leuven (acquired directly
from the artist)

A.J. Gazan, Leuven (a gift from the above in
1921)

Private Collection, Leuven (by descent from
the above after 1971)

Thence by descent to the present owner

£ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

EXHIBITED

New York, Solomon R. Guggenheim Museum,
Piet Mondrian Centennial Exhibition, 1971,
no. 9, illustrated in the catalogue (titled *Still
Life with Apples and Plate*)

Bern, Berner Kunstmuseum, *Mondrian*, 1972,
no. 11, illustrated in the catalogue (titled
Stilleben mit Äpfeln und Teller)

Tokyo, Tokyo Shimbun, *Mondrian Exhibition*,
1987, n.n., illustrated in colour in the
catalogue

LITERATURE

Maria Grazia Ottolenghi, *L'opera completa
di Mondrian*, Milan, 1974, no. 51, illustrated
p. 90

Robert P. Welsh, *Catalogue Raisonné of the
Naturalistic Works (until early 1911)*, New
York, 1998, vol. I, no. A98, illustrated p. 196



Piet Mondrian, *Still Life with a Ginger Vase II*, 1912,
Solomon R. Guggenheim Museum, New York

137 no lot



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

LOTS 138–141

From a Distinguished Private European Collection, the following four lots represent a beautiful array of works by some of the most celebrated artists of the late nineteenth and early twentieth centuries. Comprising works of the highest quality, Sotheby's is honoured to offer works from this collection for sale, assembled and enjoyed over the years.

Signifying the impeccable eye of a true connoisseur, the group is led by two brilliant Impressionist works, all displaying the prowess of the artists at their peak. *Renoir's Au bord de la rivière (La Seine)*, circa 1890, is a remarkably assured landscape. Abandoning his previous smooth brushstrokes, Renoir returns to the vibrant technique of small touches and creates a serene and evocative vision which embodies the fresh spontaneity of the artist's later *plein-air* painting. In portraying the various facets of the landscape, the artist alters his handling of the brush so that a sinuous single line is enough to represent the graceful sweep of a tree,

while the reeds in the foreground are executed with short staccato strokes of broken colour.

This group also includes a quintessential work on paper of four ballerinas by Edgar Degas, a wonderful example of the artist's charcoal and pastel technique, in which the human form is rendered to convey both movement and stasis, torsion and harmony. The depiction of dancers occupied Degas for most of his artistic life and this subject matter accounts for the most prolific group of works in his *œuvre*. The employment of pastel in *Quatre Danseuses* allowed for greater whim in Degas's application of pigment, pushing him to work in a freer, more instinctive style. A work of the highest quality, *Quatre Danseuses* shows how Degas favoured unusual angles in his composition, drawing the viewer in with innovative perspectives, inspired by Japanese prints. The artist's dramatic cropping produces a cinematic and an almost confounding effect of transience;

by truncating certain areas of the scene, the viewer feels closer to the dancers, creating a thrilling sense that we are a part of their conversation.

The collection also includes a lively work on paper by Maurice Utrillo, conveying the bustling streets of Montmartre. Filled with colour, Utrillo ingeniously adds strokes of yellow to the branches of the trees and the sign on the local wine shop, enlivening this scene of modern Paris. The final work in the collection offered for sale is a tantalising gouache on paper by Raoul Dufy, displaying a group of musicians mid performance. Painted with rich tones of red, yellow and green, it highlights the artist's distinctive use of broad swathes of colour. Like notes on a musical score, the violinists and drummer are depicted in a frenetic flurry of lines, giving a sense of animated movement and dynamism to the painting. The repeated shapes and lines create a melodious rhythm that evokes the cadences and harmonies of music.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN
COLLECTION

EDGAR DEGAS

1834 - 1917

Quatre danseuses

signed *Degas* (upper right)
charcoal and pastel on paper
60.3 by 29.7cm., 23¾ by 11⅞in.

Executed *circa* 1902.

PROVENANCE

Ambroise Vollard, Paris
Martin Fabiani, Paris (acquired by 1984)
Marisa del Re Gallery, Inc., New York
Dr & Mrs Robert Nowinski, New York (sale: Sotheby's,
New York, 11th November 1992, lot 124)
Gloria Gurney, New York (purchased at the above sale)
Private Collection, New York (by descent from the above;
sale: Sotheby's, New York, 8th November 2006, lot 144)
Purchased at the above sale by the present owner

EXHIBITED

Roslyn, Nassau County Museum of Art, *Twentieth
Century Master Watercolors, Drawings and Sculpture:
From the Nowinski Collection*, 1992, n.n., illustrated in
colour in the catalogue

LITERATURE

Paul-André Lemoisne, *Degas et son œuvre, Supplément*,
Paris, 1894, no. 160, illustrated p. 175
Ambroise Vollard, *Quatre-vingt-dix-huit reproductions
signées par Degas*, Paris, 1914, illustrated pl. XL

£ 250,000-350,000

€ 286,000-400,000 US\$ 319,000-447,000

“As in his other studies of the working women of Paris, from laundresses to prostitutes, Degas was evidently committed to making art for his fellow citizens out of the raw material that nourished their luxury and pleasure. At the Opéra, this necessarily involved what Eunice Lipton has called the “demystification of the dance”, a matter-of-fact engagement with long hours in class and rehearsal room, where youthful physiques were tuned for their fleeting roles in the footlights.”

R. Kendall in *Degas and the Dance* (exhibition catalogue), The Detroit Museum of Arts, Detroit, 2003, p. 137





Edgar Degas, *Four Dancers*, oil on canvas, 1899, National Gallery of Art, Washington D. C

After three decades of exploring the motif of dance, danseuses continued to reign supreme in Degas' art at the turn of the twentieth century. It remained his favorite subject and in the public regard continues to stand fast as his signature theme. For Degas, the dancer, not the nude, took its place at the apotheosis of the human figure. The present work is an affirmation of the profound commitment Degas accorded the theme during his lifetime, a vigorous display of the grandeur of the ballet, and perhaps most notably a richly intellectual and physiological composition fraught with social commentary. This briefly glimpsed moment of excitement reveals the fragility of the performers, their essential humanity captivating both the artist and the viewer.

Degas's fascination with dance first developed in the 1860s as he would regularly attend the ballet, opera and the circus. These spectacles of performance provided Degas with an endless source of inspiration and he delighted in sketching the performers as he saw them. By sketching the moving dancers Degas was able to study and immortalize the highly stylized poses of classical ballet. The informal behind-the-scenes world of rehearsals, however, were of equal interest to him and he paid attention to the dancers' actions either side of a performance. In closely capturing the dancers' intimate backstage moments Degas's depictions of ballerinas take on an element of psychological portraiture.

Executed circa 1902, *Quatre danseuses* reflects the stylistic transformation that the artist's work underwent in his later years. Moving away from the linear style of his earlier works Degas began to adopt a looser and more freely applied brushstroke whose spontaneity captured the vibrancy of movement and colour.

In his later decades, the artist's visits to the ballet became less frequent and he began working increasingly from models in his studio on the rue Victor Massé. Whereas visits to the ballet had only afforded Degas fleeting demonstrations of the dancers' choreographed movements, the privacy of the studio presented him with the opportunity to pose a model. It was at this time that he began to work in series, a practice which opened up a wealth of creative possibilities.

Delineating his figures with sweeping black lines the dancers are unaware of the artist's gaze. Each head is captured at a different angle allowing the artist to play with figurative rhythm, an experimentation that was made possible as the artist began to work more with models in his studio during his later years. Gustave Geffroy had remarked at the time of the 1886 Impressionist exhibition that: 'Degas has wanted to represent the woman who doesn't know she is being looked at. As one would see her hidden behind a curtain or through a keyhole' (quoted in R. Thomson, *Degas, The Nudes*, London, 1988, p. 138). Packed tightly together we see the ballerinas in a state either of preparation before a performance, or immediately succeeding it. They are caught in private moments of introversion adjusting their dresses, the pale pink pastel of which stands out alongside the shock of their hair. The cropped and vertical arrangement of *Quatre danseuses* emphasizes the claustrophobic atmosphere of the stage wings, heightening the element of voyeurism. *Quatre Danseuses* is a tender example of Degas's ability to capture snapshots of intimacy outside of the meticulously practiced routine of ballet.



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Au bord de la rivière (La Seine)

signed *Renoir* (lower right)

oil on canvas

33 by 42cm., 13 by 16½in.

Painted *circa* 1890.

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

PROVENANCE

Ambroise Vollard, Paris

M. Knoedler & Co., Inc., New York

Ruth & Harvey Kaplan, Chicago (acquired from the above in 1958; sale: Christie's, New York, 5th May 2005, lot 316)

Richard Green, London

Acquired from the above by the present owner

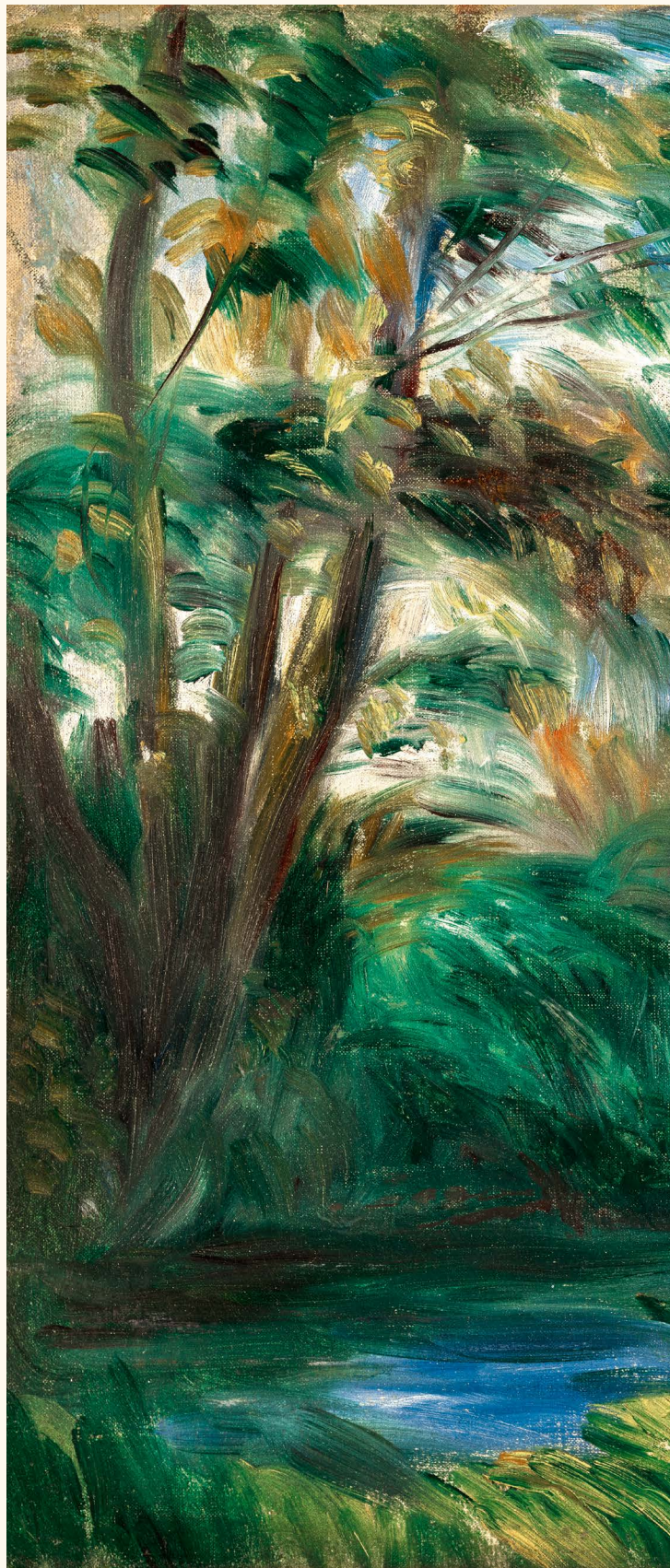
LITERATURE

Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre Auguste Renoir*, Paris, 1918, vol. II, illustrated p. 122

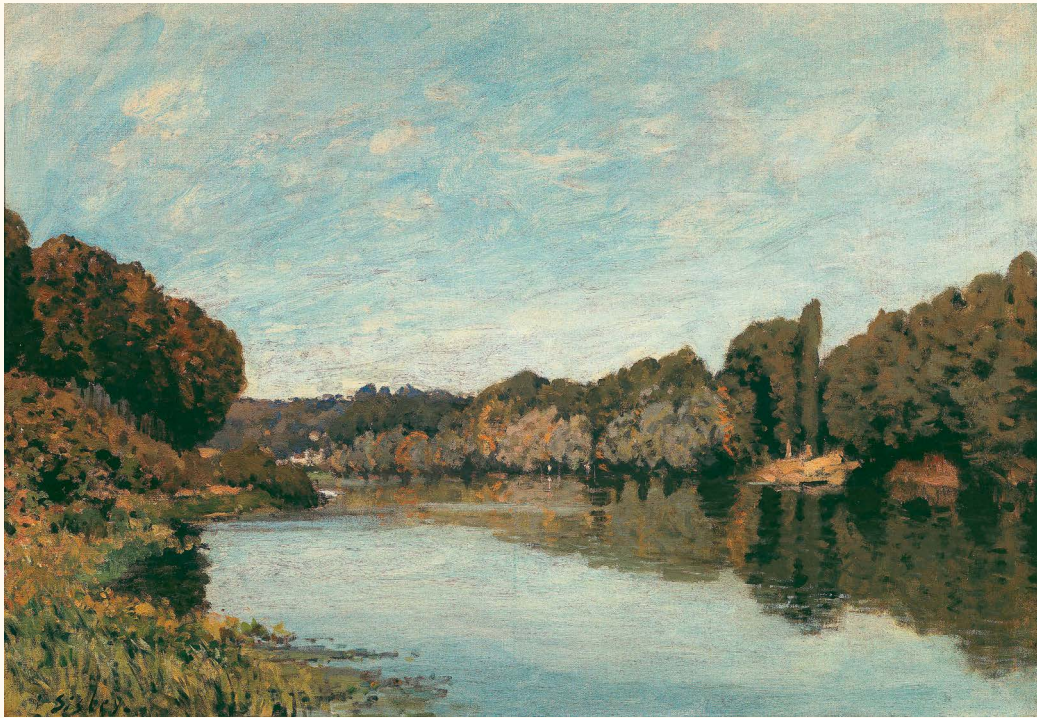
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, no. 837, illustrated p. 91

£ 400,000-600,000

€ 457,000-685,000 US\$ 510,000-765,000







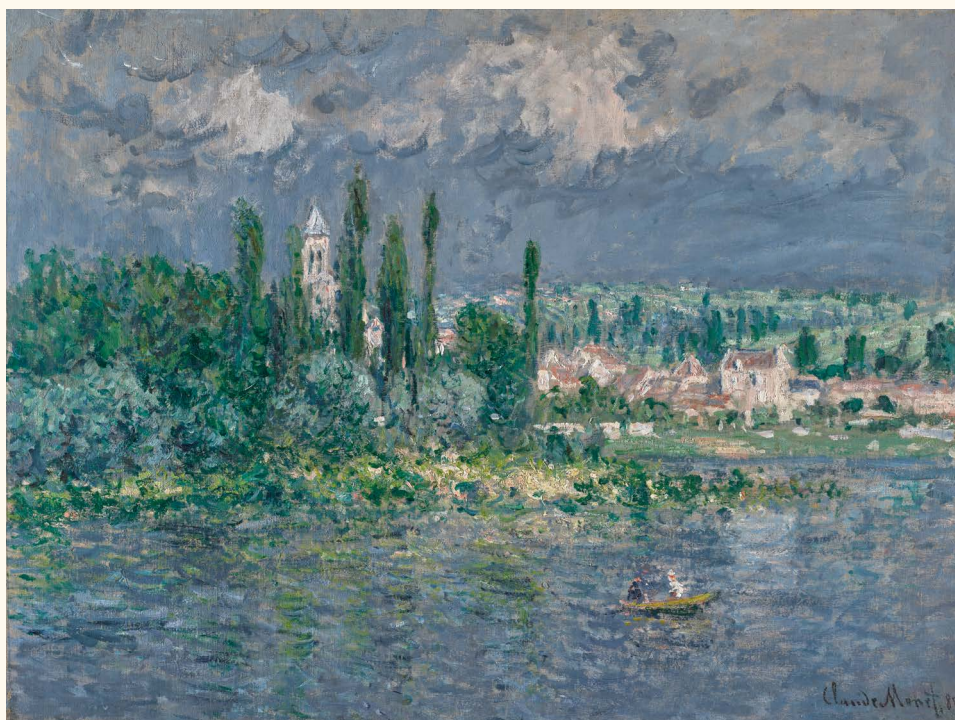
Alfred Sisley, *La Seine à Bougival*, 1872-73, oil on canvas, Musée d'Orsay, Paris

Painted circa 1890, *Au Bord de la rivière* (*La Seine*) is a splendid scene of the banks of the Seine that typifies Pierre-Auguste Renoir's masterful synthesis of figure and landscape through loose and unfettered brushstrokes that surrender themselves to the ever-changing appearance of nature. Characteristic of the artist's later works, John House comments that Renoir's paintings of the early 1890s were notable for their 'softer more supple handling [...] This harmonious interrelation of man and nature became a central theme of Renoir's later works' (*Renoir* (exhibition catalogue), Hayward Gallery, London; Galeries Nationales du Grand Palais, Paris & Museum of Fine Arts, Boston, 1985-86, p. 262). Through a luscious exploration of textures, Renoir experiments with a

delicate palette that balances a serene vision of the *plein air* with a fresh spontaneity that draws out the subtleties of light and colour. 'Renoir's life was a display of fireworks to the end,' wrote his son, Jean Renoir 'Although his palette became more and more austere, the most dazzling colours, the most daring contrasts issued from it. It was as if all Renoir's love of the beauty of this life, which he could no longer enjoy physically, had gushed out of his whole tortured being. He was radiant [...] by which I mean we felt there were rays emanating from his brush, as it caressed the canvas [...] So he strode with giant steps toward that summit where mind and matter become one, knowing full well that no man can attain these heights. Each stroke of his brush [...] declared to the men

of this century, already deep in their task of destruction, the stability of the eternal balance of nature' (*Renoir, My Father*, New York, 1958, p. 421).

The late 19th Century was a particularly prosperous time for the artist, during which he achieved a degree of economic success, which allowed him to paint *en plein air* with greater frequency. Unlike his contemporary Claude Monet, Renoir did not move out of the centre of Paris, although he frequently joined Monet at Argenteuil where the two artists painted together. As John Rewald explains, 'Monet had rented a little house close to the water, and whenever Renoir came to stay with him they again put up their easels in front of the same views, studying the same



Claude Monet, *Vétheuil*, 1880, oil on canvas, sold: Sotheby's, New York, 16th May 2017, for \$5,075,000

motifs. They both now adopted a comma-like brushstroke, even smaller than they had chosen for their works at La Grenouillère, a brushstroke which permitted them to record every nuance they observed. The surfaces of their canvases were thus covered with a vibrating tissue of small dots and strokes, none of which by themselves defines any form. Yet they contribute to recreating the particular features of the chosen motif and especially the sunny air which bathed it, and marked trees, grass, houses, or water with the specific character of the day, if not the hour' (John Rewald, *The History of Impressionism*, New York, 1973, pp. 281-284). The present work can very much be likened to Monet's *Matin sur La Seine, le beau temps* (1897)

housed in the collection of the Metropolitan Museum of Modern Art, New York, revealing a shared aesthetic between both Impressionist Masters.

At a distance, we can glean the presence of a small boat gracefully envisioned through variegated brushworks that harmoniously integrate the figures into an atmospheric setting of dazzling and luminous colours. Capturing the myriad effects of light and shade, *Au Bord de la rivière (La Seine)* draws out patches of violets and pinks that brilliantly convey the fluxes of light filtering through foliage and shimmering resplendently on the magnificent basin of the Seine. Previously belonging to renowned art dealer Ambroise Vollard, whose portrait Renoir painted in

1908, this irresistible works exemplifies the artist's idyllic energy and revolutionary approach to light and colour, which had earned him esteem as one of the foremost Impressionist painters.

This work also belonged to the distinguished collection of Ruth and Harvey Kaplan whose civic, cultural and business contributions defined a generation. Through society architect Samuel Marx who designed and decorated their first home, the Kaplans grow in their appreciation for art, which would result in a very private but world-class collection. During this time, they worked with legendary dealers including Paul Rosenberg to acquire works such as Claude Monet's *Le bassin de Nymphéas* in 1956.



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PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

MAURICE UTRILLO

1883 - 1955

L'Ancien maquis de Montmartre

signed *Maurice, Utrillo, V.* and dated
mars 1925 (lower right) and dedicated *En
hommage à Madame Mauricia Coquiote*
(lower centre)

gouache on paper
18 by 24cm., 7 $\frac{1}{8}$ by 9 $\frac{1}{2}$ in.

Executed in March 1925.

PROVENANCE

Mme Mauricia Coquiote, Paris (a gift from the
artist)

Mr Haïm Rahald, Tel-Aviv

Sale: Christie's, London, 8th February 2007,
lot 563

Purchased at the above sale by the present
owner

LITERATURE

*Paul Pétridès L'œuvre complet de Maurice
Utrillo*, Paris, 1966, vol. IV, no. AG153,
illustrated p. 181

Mauricia Coquiote, née de Thioers, to whom
the present work is dedicated, was a famous
circus character of the *Belle Epoque* between
1904 and 1910. She married the art critic
Gustave Coquiote and it was through him that
she met Auguste Rodin, Raoul Dufy, Pablo
Picasso, Marc Chagall, Moïse Kisling, André
Derain, Pierre Bonnard, Georges Rouault
and Maurice Utrillo, consequently becoming

one of the favourite muses for all these great
painters. Coquiote performed in Paris, New
York, Moscow and Lisbon; her signature
acts were the *Autobolide* where she looped
the loop in a speeding car and somersaulted
on the back of a galloping horse. After her
husband's death, she was elected mayor of
Othis, thus becoming one of the first women
to take up this official position after the
Second World War.

⊕ £ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



141

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

RAOUL DUFY

1877 - 1953

L'Orchestre ou Les Cinq musiciens

stamped *Raoul Dufy* (lower left)
gouache, watercolour, brush and ink on
paper
34.7 by 48.6cm., 13¾ by 19½in.

Executed *circa* 1942.

Fanny Guillon-Laffaille has kindly confirmed
the authenticity of this work which will be
included in her forthcoming supplement to the
*Catalogue raisonné of Watercolors, Gouaches
and Pastels* currently in preparation.

PROVENANCE

Madame Raoul Dufy, Paris (the artist's wife)
Galerie Motte, Geneva (acquired by 1961)
Sale: Tajan, Paris, 29th April 1995, lot 17
Private Collection (purchased at the above
sale; sale: Christie's, London, 8th February
2007, lot 714)
Purchased at the above sale by the present
owner

⊕ £ 50,000-70,000

€ 57,500-80,000 US\$ 64,000-89,500

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MARC CHAGALL

1887 - 1985

Jour et nuit

signed *Chagall Marc* and dated 1945 (lower left)
oil on canvas
61.3 by 46.2cm., 24½ by 18¼in.

Painted in 1945.

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

PROVENANCE

Pierre Matisse Gallery, New York (acquired
by 1946)

James Mac Lane, Los Angeles

Sale: Shinwa Art Auctions, Tokyo

Private Collection, Japan (purchased from
the above)

Sakai Gallery, Toyko

Acquired from the above by the present
owner *circa* 2004

EXHIBITED

New York, Pierre Matisse Gallery, *Marc
Chagall*, 1946, no. 8

LITERATURE

Raïssa Maritain, *Chagall ou l'Orage enchanté*,
1948, illustrated p.184

£ 450,000-650,000

€ 515,000-745,000 US\$ 575,000-830,000





Marc Chagall, *Le Coq*, 1947, oil on canvas, Musée des Beaux-Arts, Lyon

Painted in 1945 during his exile in America, *Jour et nuit* is Chagall's poignant ode to love, loss and longing. While he and his family intended to reside in the Provencal town of Gordes for the duration of the War, the Jewish artist and his family fled war-torn Europe in 1941 for New York with the help of The Museum of Modern Art founding director, Alfred Barr, to escape the encroaching threat of Nazi persecution. Simultaneous with his arrival in America, Russia fell victim to Nazi invasion – an event that would haunt and trouble Chagall. It was also in New York in the fall of 1944 that his beloved wife Bella (see fig. 1) would suddenly and tragically pass away, leaving Chagall to grieve the loss of his life-long love and muse on foreign soil, far from their native Belarus.

Finding some solace spending time with his daughter Ida at her home on Riverside Drive, the spring of 1945 marked the return of the artist to his craft some nine months after Bella's untimely death. Figures from Chagall's famed pictorial iconography populate this sombre, moon-lit scene, yet his enduring motifs appear evolved, absorbing and reflecting the artist's recent loss and continued aching for the past. Person and place unfold across the painting as if a dream: one which teeters between myth and memory. An illuminated cockerel presides over the composition, a frequent reminder of the artist's rural and folkloric upbringing in the town of Vitebsk. A symbolic avatar which

appears often throughout this decade (see figs. 2 & 3), the rooster is 'an expression of the bestiality slumbering in the human soul. In these ... wartime paintings, the rooster, symbol of aggressivity, plays an important part' (Lionel Venturi, *Chagall: The Taste of Our Time*, Geneva, 1956, p. 91). The rooster also suggests Chagall's celebrated work on the costumes, stage sets and curtain for Igor Stravinsky's production of *Firebird* (see fig 4). Intertwined with the bird is the discernible outline of a woman, presumably his beloved Bella who, in her death, now too lives solely in Chagall's fantastic vision. Even decades after her death, she would continue to be his painted bride bearing her bouquet, his *œuvre's* lasting symbol for romantic love. Beneath the anthropomorphic figure, the haunting skyline of the couple's endemic Belarussian village, Vitebsk, fades into the abyssal twilight.

On the right, a disembodied figure hovers before an easel and a blank canvas as the night swirls around him. This figure may be interpreted as the artist himself: so saddled with grief he is in a sense, decapitated. Set in profile, he is the isolated counterpart to the ghostly Bella, wholly immersed in his empty art form – an intense depiction of lost love and its resultant anguish. The artist's inaction before his canvas likely alludes to Chagall's own whimsical rather than personal practice. His work was largely informed by dreams and visions, the result of which is

self-referential in the present composition. When asked to explain his paintings, Chagall remarked: 'I don't understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me,' (quoted in *Marc Chagall* (exhibition catalogue), The Museum of Modern Art, New York, 1946, p. 7).

Even within the context of a subdued twilight, Chagall is a master colourist. The dark sky is a stage set for brilliant flashes of bright colour which subtly yet suddenly shift to animate his inner vision. Chagall scraped and pushed paint across the canvas with a palette knife, revealing complex layers of nuanced colour in his search to consolidate reality and his lyrical dreamscapes into one. While quiet and contemplative, the present work simultaneously swells with energy and colour, announcing the return of the artist to his practice and introduces what would become an enduring, lifelong allegorical practice of immortalising his darling Bella. As Venturi writes, 'His is the gesture of the lost child, gifted with a fertile imagination but powerless to arrest the march of events in an increasingly alien world. To war, massacre and martyrdom his answer is his painting ... Tenderness and hope – all the dearer for being unrealizable – are his weapons against the powers of evil. By losing himself and taking refuge in a world of myth and poetry, he at the same time finds himself' (L. Venturi, *op. cit.*, p. 83).



Marc Chagall working on the opening curtain for the New York City Ballet's production of *The Firebird* by Igor Stravinsky, New York City, 1945

PROPERTY FROM A PRIVATE COLLECTION

BERNARD BUFFET

1928 - 1999

Busardsigned *Bernard Buffet* (upper right) and dated *1995* (upper left)

oil on canvas

73.4 by 54.4cm., 28 $\frac{7}{8}$ by 21 $\frac{3}{8}$ in.

Painted in 1995.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris

Private Collection, France (acquired from the above in 1998)

Thence by descent to the present owner

⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

As early as the 1960s, Buffet had preoccupied himself with the subject of birds through *Les Oiseaux*, seven monumental and densely worked canvases representing large birds straddling naked women. The strangeness of these compositions was rendered even more disquieting by the artist's reluctance to offer any explanation for their meaning.

In these paintings, Buffet's birds take on a scale that is transcends natural proportion such that they appear to be unaware of the female presence and stray onto the canvas seemingly by accident. These bold and bewildering new canvases ignited interest for Buffet, and despite calls by the French paper *Le Figaro* for the exhibition to be closed, the city of Paris, for two months, formed queues that snaked 100 metres along the Avenue Matignon.

Whilst the public attempted to invoke a classical precedence for these works, likening the scene to the legend of Leda and the Swan, the apparent randomness of *Les Oiseaux* forces the viewer to react individually to his paintings rather than be led by the artist's intellectual conclusions. This is coupled by

the artist's declaration that, 'I don't think my *œuvre* is academic paintings. I never think about paintings. I only paint them. I am not the type of person who thinks carefully. I am an emotional and natural human being' (quoted in Nicholas Foulkes, *Bernard Buffet: The Invention of the Modern Mega-Artist*, London, 2016, p. 233).

Nicholas Foulkes further describes the fundamental versatility of Buffet's birds: 'In the works' disturbing sense of menace and their controlled eroticism, it is inevitable that today, like some beautifully painted Rorschach test, they prompt an association with another surreal and frightening work of the 1960s involving menacing winged creatures and an idealised representation of a certain type of sexually desirable woman. *The Birds* of Alfred Hitchcock, starring the archetypal Hitchcock blonde Tippi Hedren, was released three years after *The Birds* of Bernard Buffet.' (*Ibid.*, p. 233).

Painted in 1995, three and a half decades after *Les Oiseaux*, *Busard* is a poignant work that reiterates the enduring importance of birds in Buffet's *œuvre*.





144

PROPERTY FROM A PRIVATE EAST COAST
COLLECTOR

MAURICE UTRILLO

1883 - 1955

Le Moulin de la Galette, Montmartre

signed *Maurice, Utrillo, V.* and dated
Septembre 1934 (lower right) titled (lower left)
gouache on card laid down on panel
22.5 by 35.9cm., 8⁷/₈ by 14¹/₈in.

Executed in 1934.

The authenticity of this work has been
confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Private Collection, Paris
Galerie Félix Vercel, Paris
Private Collection, New York (acquired from
the above in 1983)
Jeanne Frank, New York
Acquired from the above by the present
owner in 1993

LITERATURE

Paul Pétridès, *L'œuvre complet de Maurice
Utrillo*, Paris, 1966, vol. IV. no. 329, illustrated
p. 297

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500



145

ALBERT ANDRÉ

1869 - 1954

Les Autobus, Place Pigalle

signed *Albert André* (lower left)

oil on canvas

65 by 81cm., 25 $\frac{5}{8}$ by 31 $\frac{7}{8}$ in.

Painted in 1920.

This work will be included in the forthcoming critical catalogue of the work of Albert André currently being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

PROVENANCE

Galerie Durand-Ruel, Paris & New York
(acquired directly from the artist in 1921)
Newark Museum, Newark (a gift from the above
in 1928; deaccessioned and sale: Christie's,
New York, 2nd December 2016, lot 4)
Purchased at the above sale by the present
owner

EXHIBITED

New York, Galerie Durand-Ruel, *Albert André*,
1921, no. 12

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500

PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

BERNARD BUFFET

1928 - 1999

Venise, Santa Maria della Salute

signed *Bernard Buffet* and dated 59 (upper
right)
oil on canvas
89 by 116cm., 35 by 45½in.

Painted in 1959.

The authenticity of this work has been
confirmed by Maurice Garnier.

PROVENANCE

Sale: Piasa, Paris, 20th June 2008, lot 26
Purchased at the above sale by the present
owner

± £ 250,000-350,000

€ 286,000-400,000 US\$ 319,000-447,000

Executed only a year after the artist's lover, Pierre Bergé left him for the young fashion designer and Christian Dior's successor, Yves Saint Laurent, this deeply sombre work exudes a nostalgia for Bergé and Buffet's time in the Venice Biennale and the merriment, which accompanied it. In his biography on the artist, Nicholas Foulkes writes, '[Venice] was the perfect environment for Buffet; rigidly figurative, and possessed of an immense artistic culture, he regularly astonished serious art world professionals with the depth of his knowledge and the sheer amount of abstruse art history trivia he was capable of retrieving from inside his angular head' (Nicholas Foulkes, *Bernard Buffet: The Invention of the Modern Mega-Artist*, London, 2016, p. 124). Venice represented a joyful and successful time for the artist. At a time when the Biennale was dominated by French taste (at the expense of visiting nations), Buffet was given the prestigious role of representing France. Buffet and Bergé greatly enjoyed their time in Venice, regularly arranging to meet with the French

delegation of the Venice Biennale in the Piazza San Marco, tables livened with jovial conversation and plenty to drink. This joyous period came to an end in 1958. As Bergé recalls, 'I had un coup de foudre, as we say in French, for Bernard Buffet in 1950, and I had a second coup de foudre for Yves Saint Laurent in 1958. Voilà. And I left, yes, I left' (quoted in *Ibid.*) Painted in 1959, the outlines of the architectural elements of *Venise, Santa Maria della Salute* accentuated with Buffet's famous black lines reflect the solemnity of the artist's own personal circumstances. The work is however bestowed with an expressive and highly individual style. Buffet's lines as described by art historian Alexander Roob, 'fully incorporate the Eastern elements of French modernism, the influence of Egyptian hieroglyphics of the expressionism of Georges Rouault and Alfred Manessier, and line sketching of modern illustration' (Alexander Roob, "Bernard Buffet: Terrain Vague—Dangerous terrain," in *Der Spiegel*, November 30, 1960, translated from German).





147

MAURICE UTRILLO

1883 - 1955

Chemin de Moulin, Sannois (Val d'Oise)

signed *Maurice Utrillo*. (lower right)
oil on card laid down on board
38 by 46cm., 14 $\frac{7}{8}$ by 18 $\frac{1}{8}$ in.

Painted *circa* 1922.

The authenticity of this work has been
confirmed by the late Jean Fabris.

PROVENANCE

Sale: Bismar, Rouen, 28th April 2002, lot 37
Purchased at the above sale by the present
owner

£ 35,000-45,000
€ 40,000-51,500 US\$ 44,700-57,500



148

PROPERTY FROM A PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Place du marché au Vésinet

signed *Maurice, Utrillo, V.* (lower right)

oil on canvas

61 by 50cm., 24 by 19½in.

Painted circa 1940.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Galerie Pétridès, Paris

Galerie Europe, Paris

Mme Michaux, Paris

Private Collection, Italy (acquired in the 1970s)

By descent from the above to the present owner

LITERATURE

Paul Pétridès, *L'Œuvre complet de Maurice*

Utrillo, Paris, 1969, vol. III, no. 1619,

illustrated p. 129

⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

MAURICE DE VLAMINCK

1876 - 1958

L'Étang

signed *Vlaminck* (lower right)

oil on canvas

65.4 by 81cm., 25¾ by 31⅞in.

This work is recorded in the archives of the Wildenstein Institute, and it will be included in the forthcoming Vlaminck digital database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

The Jones Foundation, U.S.A.

Knoedler & Co., New York

Sale: Galerie Koller, Zurich, 28 - 29th May 1976, lot 5240

Sale: Galerie Koller, Zurich, 13 - 14th May 1982, lot 5103

Private Collection, Germany (purchased at the above sale; sale: Sotheby's, London, 8th February 2006, lot 476)

Purchased at the above sale by the present owner

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, 1971 (on loan)

⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

'It seems to me that the water, sky, clouds and trees were aware of the happiness they gave me. I, a young man of seventeen, painted poems to life as one writes, at that age, to the woman one will never know.'

Maurice de Vlaminck in Maïthé Vallès-Bled, *Vlaminck, Critical Catalogue of Fauve Paintings and Ceramics*, Paris, 2008, p.20





PROPERTY FROM A PRIVATE COLLECTION

CHAIM SOUTINE

1893 - 1943

Paysage avec maisonsoil on canvas
53.7 by 65cm., 21¼ by 25½in.Painted *circa* 1918.

This work will be included in the forthcoming third volume of the *Chaim Soutine Catalogue raisonné* being prepared by Maurice Tuchman and Esti Dunow.

PROVENANCE

Private Collection, France (sale: Sotheby's, Paris, 9th December 2009, lot 65)
Purchased at the above sale by the present owner

EXHIBITED

Munich, Galerie Thomas, *Chaim Soutine: The Passion of Painting*, 2009, n.n., illustrated p. 64

£ 250,000-350,000

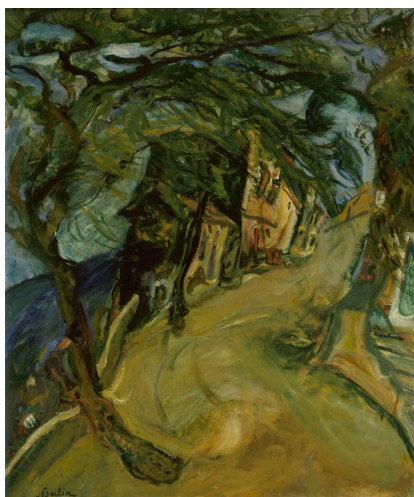
€ 286,000-400,000 US\$ 319,000-447,000

Painted *circa* 1918 and characterised by powerful strokes of bold colour, the present work exemplifies Chaim Soutine's expressive potential as a landscape artist. Depicting the outskirts of Paris, it is one of the earliest landscapes by Soutine bearing the hallmark of the dynamic, feverish style for which the artist would become celebrated.

Soutine arrived in Paris in 1913 and lived in the artists' residence, *La Ruche*, where he met and became friends with Chagall, Lipchitz and Zadkine. Later, he moved to the *Cité Falguière*, where he shared his studio with Modigliani. Aside from his many portraits and still lifes, he was interested in the depiction of nature in its rawest state. Thus he began to depict Falguière, the streets of Clamart where he visited his friend Kikoïne, and other surrounding landscapes. The beauty of the neighbouring countryside gave him the opportunity to develop a powerful naturalism where nature at its most glorious take centre stage. In the present work, nature seems to overtake man. Though we glimpse some mysterious ochre-red buildings at the background of the composition signalling human interaction, these are not the subject of the painting; Soutine rather focuses on the greenery of the foliage which occupies the whole of the foreground and the two trees which cut the composition into two distinct parts.

Cézanne's art had a profound influence on Soutine, wonderfully demonstrated in the present work: 'The way in which Cézanne rigorously cropped and fragmented the space surrounding his forms, this crushing of "solids into flat planes" became more than a mere pictorial technique for Soutine. The artist transformed this visual construction into an extremely personal metaphor: it became a way of expressing this inevitable fusion of forms and subjects, this personification of forms, flesh and pigments, fundamental in his landscapes, his still lifes and portraits' (*Chaim Soutine*, exhibition catalogue, Galerie Thomas, Munich, 2009, p. 65).

While the foliage of the trees and the verticality of their trunks dominate and enliven the canvas, the tall grasses, rushes and clumps serve as the bedrock of the composition. Aside from this structure and the classic framing – remaining faithful to the view that is before his eyes – Soutine's rich painting style thickens, his palette lightens, the colours diversify and absorb the surface of the canvas, heralding the explosion of tones that would appear in the Mediterranean pictures just a few weeks later. Soutine's pictures, known for their textural bravura and emotional presence, astounded his contemporaries and are still relevant to art and artists today.



Chaim Soutine, *La Route de la colline (Vence)*, *circa* 1924, oil on canvas, The Tate Collection, London





151

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

LÉOPOLD SURVAGE

1879 - 1968

Paysage

signed *Survage.* and dated 25. (lower right)
oil on canvas
89 by 116cm., 35 by 45³/₄in.

Painted in 1925.

The authenticity of this work has been
confirmed by Anne-Marie Divieto.

PROVENANCE

Purchased by the present owner before 1991

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



152

GEER VAN VELDE

1898 - 1977

Composition

signed with the artist's initials GvV (lower right); signed *Geer van Velde* on the reverse
oil on canvas

100 by 100cm., 39¼ by 39¼in.

Painted circa 1966.

PROVENANCE

Private Collection, Paris

Private Collection, Amsterdam (sale:
Sotheby's, Amsterdam, 7th December 2005,
lot 68)

Purchased at the above sale by the present
owner

This work, which is recorded by Monsieur Pierre François Moget in the Archives Geer van Velde under number 118067, will be included in the forthcoming *Catalogue raisonné* prepared by himself.

The Dutch painter Geer van Velde was part of the post-war Parisian art scene. Up until 1938, his canvases were primarily influenced by Fauvism, filled with bright, vivid colours but around 1946, the artist turned to Cubism veering towards abstraction. Van Velde, however, did not fully relinquish representation but seized those elements of abstraction that suited his art. By executing pure geometric shapes, juxtaposing colourful forms and abolishing perspective,

he ultimately created free and spirited compositions, as illustrated by the present work. *Composition* reflects van Velde's flair for depicting reality while simultaneously breaking it down, reminiscent of his elder compatriot, Piet Mondrian, who walked a similar tightrope between figuration and abstraction, before totally embracing the latter. In *Composition*, the colour palette of subtle and neutral tones imbues a sense of extraordinary calm and tenderness. Van Velde's art of the 1950s was influenced by his many trips to the Netherlands where he drew inspiration from the rigorous structures and agricultural delineations carved in the fields of his homeland's landscapes.

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

BALTASAR LOBO

1910 - 1993

Le Rêve, Grand

signed *Lobo*, numbered 6/8 and inscribed
with the foundry mark *Susse Frères Paris*
bronze
height: 74cm., 29½in.

Conceived in 1989 and cast in bronze by
Susse Frères Foundry, Paris in a numbered
edition of 8, plus 4 artist's proofs. The present
work was cast in 1990.

PROVENANCE

Leandro Navarro Gallery, Madrid
Acquired from the above by the present
owner in 1991

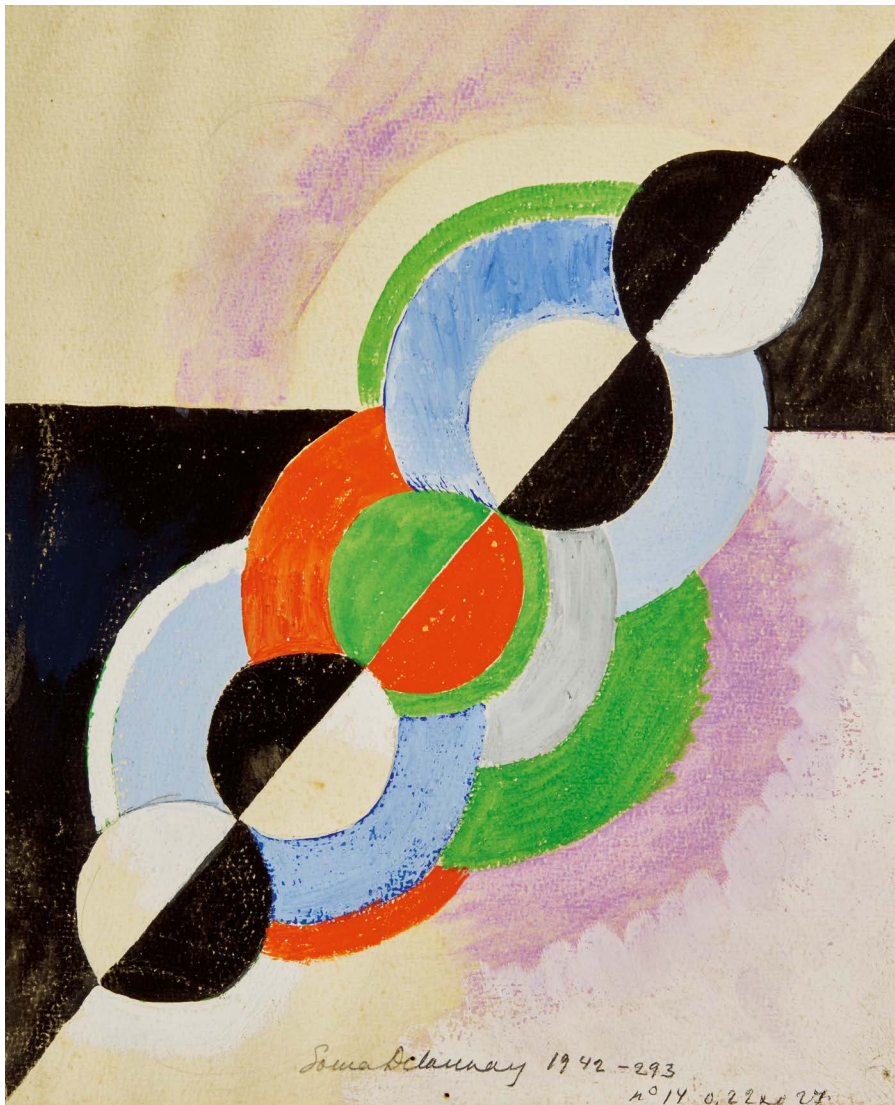
LITERATURE

Lobo (exhibition catalogue), Museo de Arte
Contemporaneo, Caracas, 1989, no. 79,
illustration of another cast
30 artistas (exhibition catalogue), Galeria
Freites, Caracas, 1990, no. 18, illustration of
another cast n.p.
Escultura Contemporanea (exhibition
catalogue), Galeria Freites, Caracas, 1990,
no. 18, illustration of another cast n.p.
Lobo. Skulpturen, Zeichnungen (exhibition
catalogue), Neue Galerie der Stadt Linz &
Kunsthalle Tübingen, 1992, illustration of
another cast p. 75
*Baltasar Lobo, La Perennidad de la Escultura:
un problema primordial* (exhibition
catalogue), Galeria Freites, 2005, no. 18,
illustration of another cast p. 105

⊕ £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000





154

PROPERTY FROM A PRIVATE COLLECTION

SONIA DELAUNAY-TERK

1885 - 1979

Rythme coloré

signed *Sonia Delaunay*, dated 1942 and inscribed -293 (lower centre) and inscribed n°19 0, 22 00 27 (lower right)
gouache on paper
27 by 22cm., 10⅞ by 8⅞in.

Executed in Grasse in 1942.

The authenticity of this work has been confirmed by Richard Riss.

PROVENANCE

Nora Wilensky, Jerusalem (acquired directly from the artist)
Private Collection, Jerusalem (by descent from the above)
Acquired from the above by the present owner in 2009

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500



155

LE CORBUSIER

1887 - 1965

Couple enlacé

signed with the artist's initials L-C and dated
44 (lower left)
gouache on paper
27 by 20.5cm., 10⅞ by 8⅛in.

Executed in 1944.

The authenticity of this work has been
confirmed by Eric Mouchet.

PROVENANCE

Dalmau Gallery, Barcelona
Acquired from the above by the present
owner in 2009

EXHIBITED

Barcelona, Dalmau Gallery, *Le Corbusier*,
2009, n.n., illustrated on the cover of the
catalogue

⊕ £ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A PRIVATE COLLECTION

HENRI MATISSE

1869 - 1954

**Portrait d'une femme
(Annelies Nelck)**signed *H. Matisse* and dated 46 (lower left);
inscribed C 6 (lower right)

pencil on paper

52.6 by 40.6cm., 20¾ by 16in.

Drawn in Vence in 1946.

The authenticity of this work has been
confirmed by Wanda de Guébriant.

The subject of the present work is Annelies Nelck, a French painter and sculptor in her own right who was a frequent model for Matisse. Her figurative and abstract paintings as well as her masterful tapestries were exhibited widely throughout France during her lifetime, and her work is held in the collections of Pushkin Museum, Moscow as well as Musée de l'Art Brut, Lausanne. Her work was collected by many respected artists, including Jean Dubuffet and Henri Laurens.

PROVENANCE

Estate of the Artist

Jean Matisse (son of the artist, by descent
from the above)Mme Jean Matisse (by descent from the
above)

Galerie Schröder & Leisewitz, Bremen

Mme Adler (acquired *circa* 1975)

Galerie Luzan, Berlin

Sale: Villa Grisebach, Berlin, 1st December
2006, lot 67

Purchased at the above sale by the present owner

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000



Photograph of Annelies Nelck, Nice, 1953, photographer
unknown



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

CHAÏM SOUTINE

1893 - 1943

La Femme au col rouge

signed *Soutine* (lower right)
oil on canvas
51.6 by 45.8cm., 20³/₈ by 18in.

Painted *circa* 1929.

PROVENANCE

Knoedler Galleries, New York (acquired by 1972)
Private Collection, London (acquired in 1998)
Acquired from the above by the present
owner in 2007

LITERATURE

Pierre Courthion, *Soutine, Peintre du
déchirant*, Lausanne, 1972, illustrated p. 265
(titled *Portrait de femme aux bras croisés*
and as dating from 1928)
Maurice Tuchman, Esti Dunow & Klaus Perls,
Chaïm Soutine. Catalogue raisonné, Cologne,
1993, vol. II, no. 133, illustrated in colour p. 706

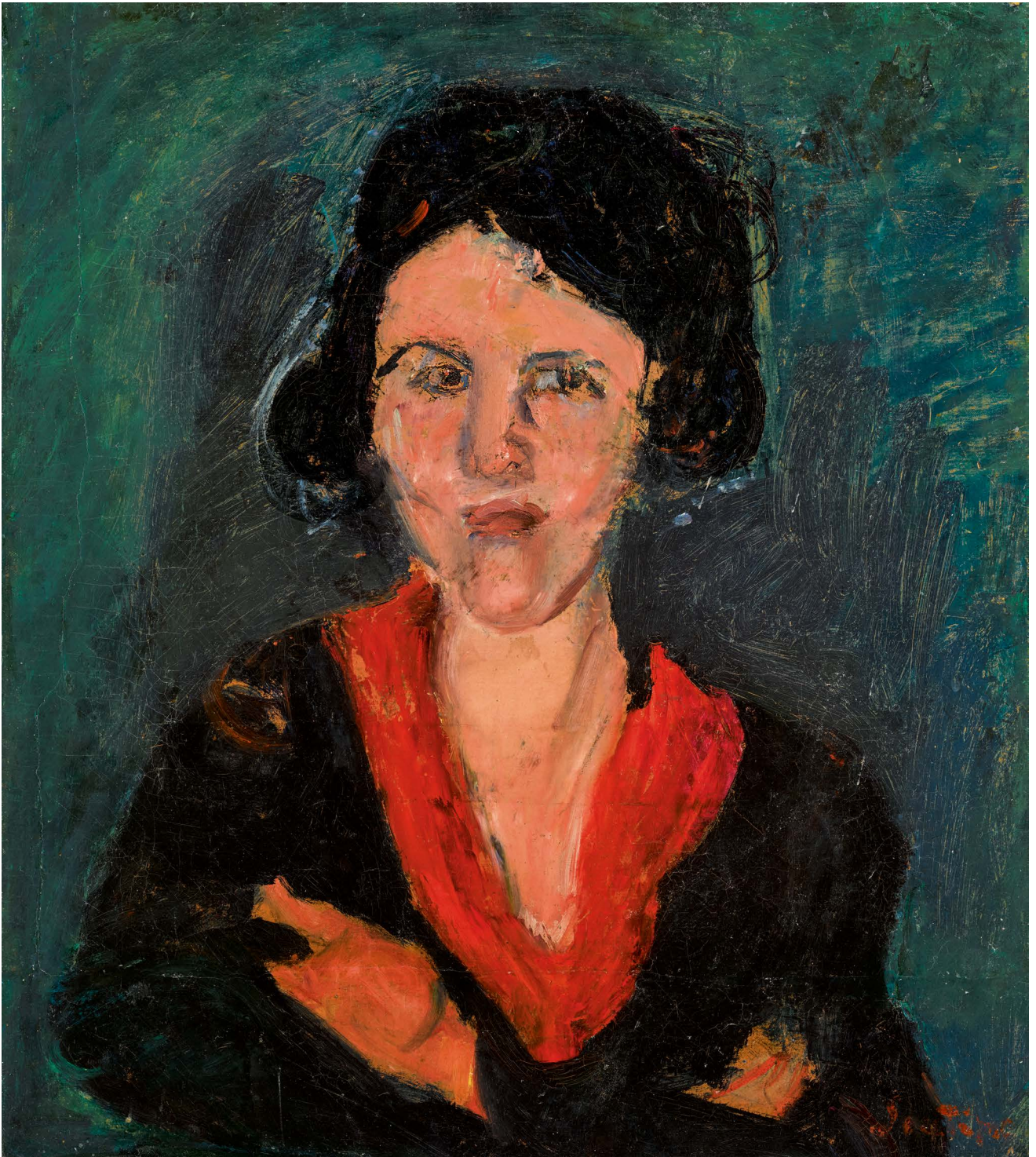
£ 700,000-1,000,000

€ 800,000-1,150,000

US\$ 895,000-1,280,000

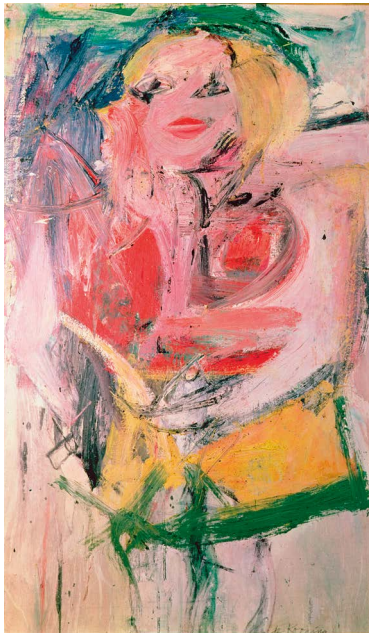
'Like Caravaggio, who painted some of the most
disturbing and beautiful pictures in the world,
and whom these portraits call to mind, Soutine
was interested in the agencies of the flesh. In the
snarl of paint on the canvas, you can feel his hand
on the brush'

Cynthia Zarin, 'The Time Travelling Portraits of Chaïm Soutine'
in *The New Yorker*, 21st March 2018, n.p.

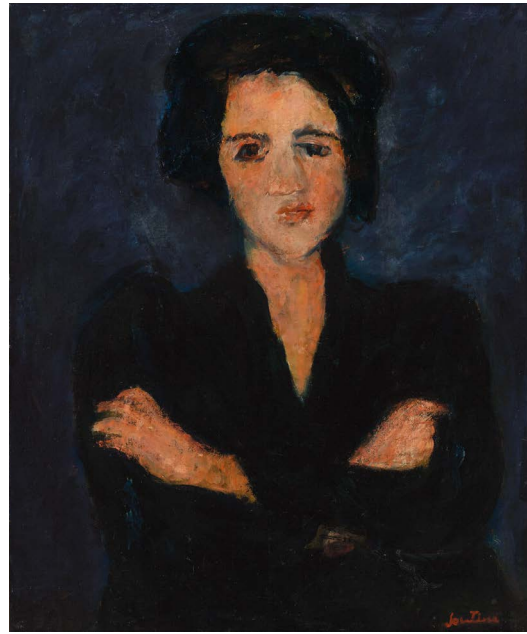




Soutine at the Ferme du Blanc, in 1925-26



Willem de Kooning, *Marilyn Monroe*, 1954, oil on canvas, Collection of R.R. Neuberger, New York



Chaïm Soutine, *Éva*, 1928, oil on canvas, sold: Sotheby's, New York, 7th May 2013 for \$1,805,000

La Femme au col rouge exemplifies the extraordinary talents of Chaïm Soutine, one of the most innovative portraitists of the early twentieth century. Rather than seeking glamorous models of high social status, Soutine instead turned to everyday people as a source of inspiration for his most successful works. In his wildly expressive and oftentimes eccentric depictions of these figures, Soutine is able to transform the appearance of his models from the commonplace to the truly extraordinary. Painted *circa* 1929, the present work epitomizes Soutine's portraiture of the middle- and late- 1920s which is characterized by expressiveness of pose, rhythmically charged brushstrokes and strong colour contrasts.

After Soutine returned to Paris from Cagnes in the South of France in 1925, he was far from the destitute Lithuanian émigré who had arrived in Paris in 1913. Having long suffered with poverty and crippling anxiety, Soutine's life was transformed in December of 1922 when the American Alfred Barnes purchased 52 of his canvases for his famed collection.

With success and financial security came unbridled access to the most fashionable characters of Paris, whom Soutine doggedly chose not to portray. Instead, he often turned to those that served the rich including patisseries, bellhops, maids, concierges, and various other service personnel. Through

these depictions, Soutine challenged himself to capture the individual behind the type. Soutine felt an overwhelming intensity in all of his relationships and rarely painted his friends, or indeed himself at this period. His friend Jacques Lipchitz even reported that the sensations Soutine felt when depicting his peers were 'so intense that he, on occasion, was found unconscious beside his painting' (quoted in *The Impact of Chaïm Soutine* (exhibition catalogue), Galerie Gmurzynska, Cologne, 2002, p. 81). Regardless of their age, social status, or the artist's personal involvement with the sitter, Soutine's portraits from this period are indelibly imbued with a strong physical presence, as well as a pervasive individuality.

Soutine's portraits reveal a deep investigation of the human type, typified in *La Femme au col rouge*. The anonymous woman depicted in the present work conveys an air of psychological anguish as her narrowed gaze meets the viewer, her lips pursed. As noted by the journalist Cynthia Zarín: 'Like Caravaggio, who painted some of the most disturbing and beautiful pictures in the world, and whom these portraits call to mind, Soutine was interested in the agencies of the flesh. In the snarl of paint on the canvas, you can feel his hand on the brush' (Cynthia Zarín, 'The Time Travelling Portraits of Chaïm Soutine' in *The New Yorker*, 21st March 2018, n.p.). In the case of the present work, this is perhaps

most notable in the use of sumptuous flecks of lavender, enlivening the sitter's puckered gnarl, her expressive arms crossed with an apparent and somewhat defensive disdain for the world around her.

Soutine yearned to deliver not just the likeness of his subject, but the more meaningful ethos of the sitter before him. As the authors of the catalogue raisonné of Soutine's work have commented: 'While his portraits do convey inner realities and make spiritual statements, they are primarily rooted in concrete perception. Though Soutine may project his inner turbulence and most personal feelings onto his subjects, the viewer never loses sight of a particular physical entity being carefully observed and experienced. Even the distortions and exaggerations of facial features and the shiftings and dislocations of body parts do not destroy the essential recognition in each painting of a certain person and a reality specific to him or her' (Maurice Tuchman, Esti Dunow & Klaus Perls, *op. cit.*, p. 509).

Soutine's *œuvre* astounded his contemporaries in their textural bravura and focus on the sensual beauty of unusual subjects. Cited by Willem de Kooning as his favorite artist and widely attributed as the father of Abstract Expressionism, Soutine was able to invest vernacular subjects with a raw beauty that set ultimately him apart from the rest of the Parisian *avant-garde*.

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

PABLO PICASSO

1881 - 1973

Le poète Alberto Lozano

signed *P. Ruiz Picasso* (upper right)
charcoal and pastel on paper
21.9 by 14.3cm., 8⅝ by 5⅞in.

Executed in Madrid in 1901.

PROVENANCE

Sebastian Junyer-Vidal, Barcelona
Private Collection, Barcelona
Private Collection, London
Sidney & Esther Rabb, Boston
Helene Rabb Cahners (by descent from the above; sale: Sotheby's, New York, 7th May, 2003, lot 186)
Purchased at the above sale by the present owner

£ 80,000-120,000
€ 91,500-137,000 US\$ 102,000-153,000

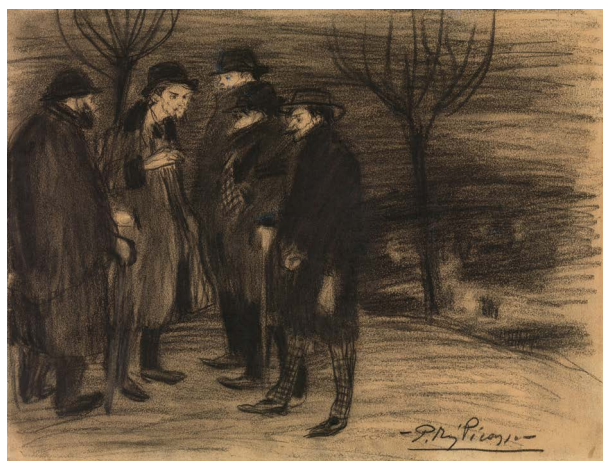
EXHIBITED

New York, Sidney Janis Gallery; London, O'Hana Gallery; Warwickshire, Stoneleigh Abbey & Geneva, Galerie Motte, *Picasso, His Blue Period, Pastels, Watercolours and Drawings from the Junyer Vidal Collection, Barcelona*, 1960, no. 18 (as dating from 1900)

LITERATURE

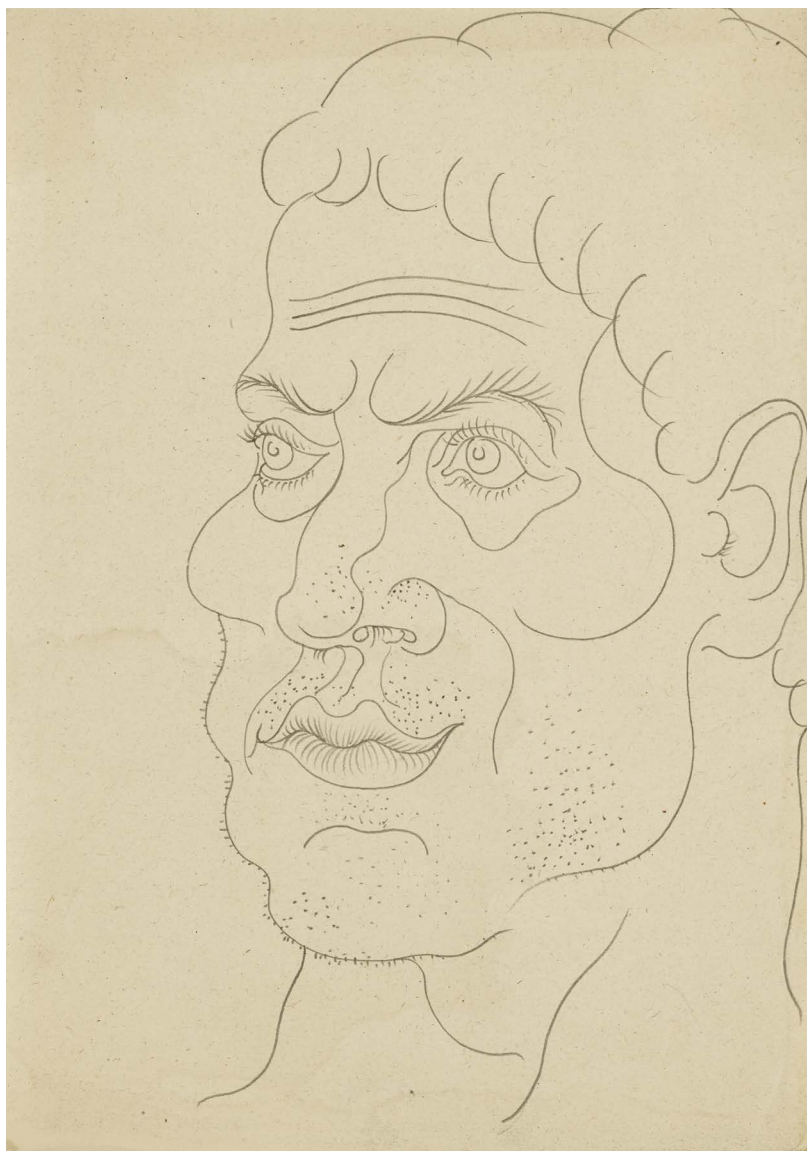
Sir Anthony Blunt & Phoebe Pool, *Picasso, The Formative Years*, London, 1962, no. 54
Pierre Daix & Georges Boudaille, *Picasso, The Blue and Rose Periods, A Catalogue Raisonné of the Paintings, 1900-06*, Greenwich, 1967, no. D.III.6, illustrated p. 137
Christian Zervos, *Pablo Picasso, Œuvres de 1892 à 1902*, Paris, 1969, vol. 21, no. 184, illustrated pl. 72
Josep Palau i Fabre, *Picasso, The Early Years, 1881-1907*, New York, 1981, no. 533, illustrated p. 218
John Richardson, *A Life of Picasso*, London, 1991, vol. I, n.n., illustrated p. 185
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. Turn of the Century, 1900-1901*, San Francisco, 2010, no. 1901-054, illustrated p. 112

Executed in 1901, soon after Picasso arrived in Madrid, the present work is a portrait of the poet Alberto Lozano - one of the very first people the artist met in the Spanish capital. Alberto contributed frequently to the *avant-garde* review, *Arte Joven*, that Picasso founded in Madrid together with his Catalan friend Francesc d'Asís Soler with whom he had associated at Els Quatre Gats in Barcelona. Youthful and revolutionary in spirit, *Arte Joven* was socially conscious and reflected the bohemian lifestyle of its creators. It was printed almost exclusively in black and white and the illustrations and portraits that Picasso created for the review, such as the present work, were therefore predominantly executed in ink and charcoal for a maximum of tonal contrast and expression. Another work from the series depicts Picasso, flanked by Soler and Lozano together with their collaborators.



Pablo Picasso, *Les Bohèmes de Madrid*, 1901, charcoal on paper, Museo Picasso, Barcelona





159

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Visage d'homme vers la gauche

pencil on paper
27.3 by 19cm., 10¾ by 7½in.

Drawn in Avignon in 1914.
Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the Artist
Marina Picasso (the artist's granddaughter,
by descent from the above; sale: Sotheby's,
New York, 18th May 2018, lot 93)
Purchased at the above sale by the present
owner

EXHIBITED

Jerusalem, The Israel Museum, *Picasso the
Draughtsman, 103 Works from the Marina
Picasso Collection*, 1993, no. 24

LITERATURE

Josep Palau i Fabre, *Picasso, Cubisme 1907-
1914*, Paris, 1990, no. 1170, illustrated p. 397

£ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



160

PROPERTY FROM A PRIVATE SWISS COLLECTION

HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Au cirque: dans les coulisses

pencil on paper
22.5 by 17.4cm., 8¾ by 6¾in.

Drawn in 1888.

PROVENANCE

Estate of the Artist
Alphonse de Toulouse-Lautrec (the artist's father, by descent from the above)
Comte Robert de Toulouse-Lautrec (the artist's cousin, by descent from the above in 1930; until 1963)
Dr Tomasini, Paris
Galerie Motte, Geneva
Acquired from the above by the present owner in 1973

EXHIBITED

Rennes, Musée des Beaux-Arts, *Toulouse-Lautrec et son milieu familial*, 1963, no. 66, illustrated in the catalogue

LITERATURE

Madeleine Grillaert Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. V, no. 3.056, illustrated p. 497

£ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Clown et écuyère au cirque bleu

stamped *Marc Chagall* (lower left)
oil and tempera on board
22 by 16cm., 8⁵/₈ by 6³/₈in.

Painted *circa* 1972.

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

PROVENANCE

Estate of the Artist

Private Collection

Acquired from the above by the present
owner in 1996

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

Painted *circa* 1972, *Clown et écuyère au cirque bleu* portrays a lively circus scene, a recurrent motif in Marc Chagall's *œuvre* and one that dates back to the artist's first steps into what would become an extraordinary and prolific career. The painting, an explosion of colour and movement, is rendered in Chagall's iconic shades of blue. Its palette evokes a cheerful vivacity that envelops the viewer despite the painting's intimate scale. A timeless theme in the artist's personal visual language, the circus brings to life some of Chagall's fondest childhood memories, including the wonder experienced upon seeing acrobats flooding the streets of his Belarusian hometown. Chagall's fascination with this subject continued during his years in Paris, when he attended live performances and attempted to capture the spectacle in sketches and drawings.

Clown et écuyère au cirque bleu embodies both the excitement and perceived pandemonium of the circus in its densely animated composition dominated by rich hues and soft, curved lines. The scene is lit

by a silvery light reminiscent more of the delicate tones of moonlight than the artificial glare of theatre lights, further contributing to the dreamy, ethereal atmosphere. Depicted in the foreground are the protagonists of this joyous display, a horseback rider in a pink dress and a clown holding a flower bouquet – a recurrent symbol of love in Chagall's *œuvre*. Arranged in a rhythmic pattern of arches behind them, the background consists of a multitude of spectators conveyed with loose, quick brushstrokes that intensify the scene's boisterous dynamism. The result is further amplified by the bird's-eye view and the artist's choice of melding his signature blue pigment with hints of bright green and the fiery tones of the clown's flamboyant costume.

Clown et écuyère au cirque bleu exemplifies Chagall's inclination towards the fantastical, veering away from realism into a dreamlike and expressive territory. Chagall enlivens and transforms the dullness of everyday life, leaving the viewer with a lasting sense of delight.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

MARC CHAGALL

1887 - 1985

L'Ane au violoncelle ou Cirque au soleil ou
Variante du "Cirque sur fond noir" - *recto*
Esquisse non retenue pour la Commedia
dell'Arte - *verso*

signed *Chagall Marc* (lower right); titled on the *verso*
gouache, tempera, pastel, brush and ink and pencil on
paper - *recto*

gouache on paper - *verso*
49.5 by 64.7cm., 19½ by 25½in.

Executed in 1969. - *recto*

Executed in 1958. - *verso*

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

PROVENANCE

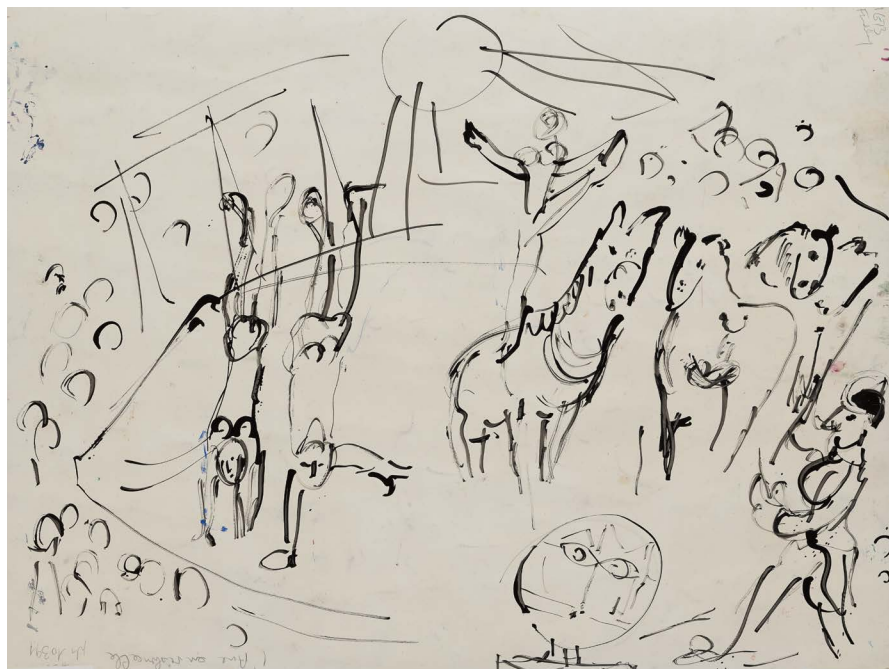
Wally Findlay Galleries, New York

Private Collection, New Jersey (acquired from the above
in 1978)

Thence by descent to the present owner

± £ 400,000-600,000

€ 457,000-685,000 US\$ 510,000-765,000



Verso



Recto



Marc Chagall, *La Violoncelliste*, 1939, oil on canvas, sold: Sotheby's, London, 5th February 2014, for \$7,026,500

"These clowns, bareback riders and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colours and make-up, I dream of painting new psychic distortions."

Marc Chagall, quoted in Jacob-Baal-Teshuva (ed.), *Chagall: A Retrospective*, 1995, p. 196

Ever since his childhood, when Marc Chagall witnessed the acrobats in the streets of the Russian town of Vitebsk, the artist was fascinated by the circus and its theatrical performance. When he moved to Paris in the 1920s, he frequented the *Cirque d'hiver* with art dealer Ambroise Vollard, a circus enthusiast who had his own private loge. With a sustained exuberance and energy, Chagall went on to depict jugglers and acrobats, circuses and clowns throughout his career; brilliantly and brightly invading the regular pace of everyday life, they are a vivid metaphor for the life he had decided to lead.

The present work is a cacophony of colour, filled with Chagall's most emblematic characters, each contending for the attention of the viewer. While a goat plays a cello, a fish leaps upwards, it's curved shape contorted in mid-air; an over-sized red and orange cockerel makes its way onto the stage, overshadowing a miniature bird in the corner, all the while trapeze artists defy gravity, gymnasts handstand and dancers twirl. Audience members are softly denoted in

the background as mute observers. By contrast, the vibrancy of the circus floor is rendered in light brushstrokes and a bold palette that sees hues of red, green, blue and yellow fluently combine.

For Chagall, the circus was the captivating conduit between the tangible world that encircled him and the hyper-reality of his pictorial world. The breath-taking colours, style and energy of the circus compelled and inspired him. He observed: 'These clowns, bareback riders and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colours and make-up, I dream of painting new psychic distortions' (quoted in Jacob-Baal-Teshuva (ed.), *Chagall: A Retrospective*, 1995, p. 196). On the verso of the present work is a sketch for one of Chagall's largest and most important works, *La Commedia dell Arte*, from 1958.



PROPERTY FROM A PRIVATE SWISS COLLECTION

PABLO PICASSO

1881 - 1973

La Parade

signed *Picasso* and dated 5.2.70. (upper left)
pencil on paper
52.4 by 64.7cm., 20⁵/₈ by 25¹/₂in.

Drawn in Mougins on 5th February 1970.

PROVENANCE

Haaken Christensen, Oslo
Private Collection, Norway (by descent from the above; sale: Sotheby's, London, 26th June 2008, lot 135)
Waddington Galleries, London (purchased at the above sale)
Acquired from the above by the present owner in 2010

EXHIBITED

Oslo, Galleri Haaken, *Picasso: Peintures - Sculptures - Dessins*, 2004, illustrated in colour in the catalogue n.p.

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1970*, Paris, 1977, vol. XXXII, no. 38, illustrated pl. 24

£ 350,000-450,000

€ 400,000-515,000 US\$ 447,000-575,000

Picasso's inspiration for itinerant figures, costumes, and masked characters in his *œuvre* can be traced back to his Spanish childhood and his familiarity with Cervantes' *Don Quixote*. Performers signified for the artist the golden age of painting and allowed him to escape the limitations of contemporary subject matter. The subject of a parade harks back to the courtly performers of the Renaissance and Picasso brilliantly resurrected this leitmotif for a 20th century audience.

Picasso completed *La Parade* when he was in his eighties. Virulent and light-hearted, the playful vitality of the present work paradoxically reflects the artist's waning youth and vigour. Picasso produced an astonishing number of paintings and drawings in his final years, assuming a sense of urgency, almost as if he was trying to beat the passage of time. Commenting on the artist's late style, Marie-Laure Bernadac wrote: 'The desire to lose control, to take fewer and fewer decisions ('I don't choose any more'), is characteristic of Picasso's late style [...]. Picasso expresses this mental wanderlust, this refusal to stay put or to regard anything as definitive, in a maxim: "To finish an object means to finish it, to destroy it, to rob it of its soul"' (quoted in Marie-Laure Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso: Paintings, sculpture, drawings, prints 1953-1972* (exhibition catalogue), The Tate Gallery, London, 1988, pp. 87-88). The freedom and spontaneity of *La Parade*, together with the recourse to archetypal figures and symbols, reflects a growing awareness of his own mortality and a final reconsideration of his past. A burst of creativity, it demonstrates how Picasso

allowed himself total liberty in style and subject matter. 'I have less and less time and I have more and more to say' commented Picasso in his last decade (quoted in Klaus Gallwitz, *Picasso Laureatus*, Lausanne & Paris, 1971, p. 166).

During 1917-24, Picasso collaborated with the Ballet Russes, an itinerant ballet company, conceived by Sergei Diaghilev, which was widely regarded as the most influential ballet company of the 20th century. As he collaborated on several productions, his theatre years caused him to travel to Rome, Barcelona, Madrid and London. His most iconic work for the Ballet relates to the 1917 production of *Parade*, the subject of the present work, for which Picasso produced elements in two distinctive styles: a magnificent Cubist stage and a neoclassical curtain. The idea behind the ballet *Parade* derived from Jean Cocteau, the plot centered around a parade of circus artists who quirkily tried to attract the audience members into entering an indoor performance. Upon the opening of *Parade*, Picasso's cubist costumes created a notable scandal but also attained brilliant success. Newly married to the ballet dancer Olga Koklova, this phase of Picasso's life was undoubtedly the most enjoyable of his early life, and it ensured him to revisit the theme throughout his career. Executed in pencil, Picasso creates a strange cast of extravagantly thespian characters, giving *La Parade* a striking individuality; it has the spontaneity of a whimsical drawing but is coupled with a rare breadth of decorative vision.

The present drawing has distinguished provenance having been in the personal collection of Haaken Andreas Christensen, one of the preeminent figures of the Norwegian art world, whose collection was offered in a memorable sale at Sotheby's London in 2008, to fund the French medical charity *Medecins Sans Frontieres*. Christensen pioneered a highly influential gallery which thrived at the centre of the Oslo cultural art scene for more than forty years. Christensen graduated from the University of Oslo with a master's degree in art history and his choice of thesis on Gustave Courbet brought him to Paris where he befriended the legendary dealer Daniel Henry Kahnweiler and encountered works by Picasso. *La Parade* exemplifies Picasso's extraordinary skill at capturing an imaginative and amusing narrative on paper.



Pablo Picasso, Theatre Curtain for *Parade*, 1931





164

JEAN DUFY

1888 - 1964

Les Trapézistes

signed *Jean Dufy* (towards lower right)

watercolour and gouache on paper laid down
on canvas

61 by 47cm., 24 by 18½in.

This work will be included in the forthcoming
third volume of the catalogue raisonné being
prepared by Jacques Bailly.

PROVENANCE

Galerie Juarez, Los Angeles

Sale: Christie's, New York, 13th June 2017,
lot 18

Purchased at the above sale by the present
owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



165

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JEAN DUFY

1888 - 1964

Place de la Concorde

signed *Jean Dufy* (lower right)

oil on canvas

38 by 46.6cm., 15 by 18½in.

Painted *circa* 1952-55.

PROVENANCE

Sale: Christie's, London, 24th June 2009,

lot 258

Purchased at the above sale by the present
owner

LITERATURE

Jacques Bailly, *Jean Dufy. Catalogue raisonné
de l'œuvre*, Paris, 2010, vol. II, no. B.1090,
illustrated in colour p. 216

⊕ £ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000

RAOUL DUFY

1877 - 1953

L'Estacade au Havre

signed *Raoul Dufy* (towards lower left)
oil on canvas
65.1 by 81cm., 25½ by 31⅞in.

Painted *circa* 1924-5.
Fanny Guillon-Laffaille has kindly confirmed that this work will be included second supplement of the *Catalogue raisonné de l'œuvre peint de Raoul Dufy* currently in preparation.

PROVENANCE

Sale: Thierry de Maigret, Paris,
5th December 2003, lot 97
Galerie Druet, Paris
Sale: Sotheby's, New York, 5th November
2004, lot 234
Private Collection, London
Acquired from the above by the present
owner in 2007

± £ 150,000-200,000
€ 172,000-229,000 US\$ 192,000-255,000

Painted *circa* 1924-25, the present work is a superb example of one of Dufy's most cherished subjects, the raised wooden walkway or *estacade* that sits along the coast of his native Le Havre. Bathers mingle merrily with smartly dressed townsfolk who have stopped off to admire the view from the jetty mid-promenade or to enjoy the sunshine and clear skies of a warm summers day on the pebbled beach. Their gestures and attitudes are recorded by the artist with great spontaneity, their outlines captured in a series of fluid, loose brushstrokes of pure colour. Dufy's free handling of paint imbues their elegant forms with a gentle sense of movement, creating the impression of a delicate sea breeze.

The landscape of this seaside town proved to be of enduring inspiration to the artist. In 1905, while many of his Fauve colleagues opted to go south for the season (Matisse to Collioure, for example, and Derain to L'Estaque), Dufy chose to remain on the Normandy coast, painting alongside Albert Marquet in Le Havre, Trouville, Honfleur, Dieppe and Fécamp. The footbridge or

estacade in Le Havre proved a favourite motif of both artists during these years, serving as a two-dimensional space where land meets sky and sea through which they could explore the quality of light, shadow and colour. When he returned to the same motif in the 1920s, as in the present work, the influence of Fauvism can still be readily detected in both the intensity of Dufy's palette and in the loose application of paint.

In Dufy's mature style, he combines simplified dark contours with quick washes of paint. The luminous palette adeptly conveys the climate of the Normandy coast, in particular through the use of Prussian blue, a characteristic choice of the artist. In a 1951 interview with Pierre Courthion, Dufy gives a deeper explanation for his preference for this colour: "Blue is the only color which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, it isn't red any more, but another color: pink" (quoted in P. Courthion, *Raoul Dufy*, Geneva, 1951, p. 52).



Albert Marquet, *La Plage de Sainte-Adresse*, *circa* 1906, oil on canvas,
sold: Sotheby's, London, 25th June 2008, for £1,217,250 (Artist's Record)



PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

BERNARD BUFFET

1928 - 1999

Nature morte au crabe

signed *Bernard Buffet* (upper right) and
dated 1989 (upper left)
oil on canvas
73 by 91.7cm., 28¾ by 36in.

Painted in 1989.

The authenticity of this work has been
confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Sale: Christie's, London, 7th February 2007,
lot 365
Purchased at the above sale by the present
owner

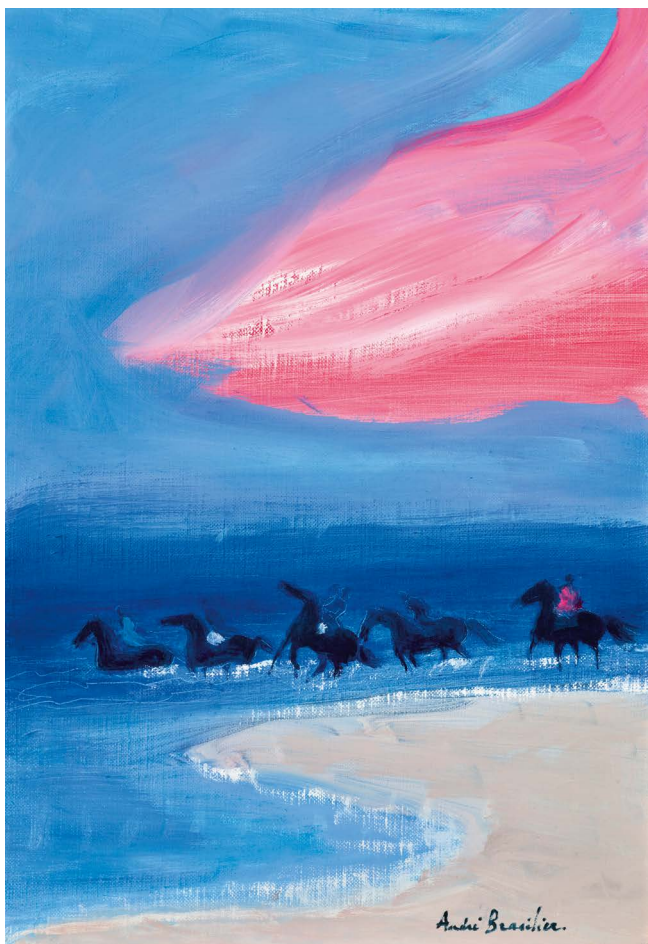
£ 100,000-150,000
€ 115,000-172,000 US\$ 128,000-192,000

“For me, the notion of realism
corresponds to the recognition of
objects, of nature. Realist painting for
me is concreteness... realism consists
in the representation of things”

Bernard Buffet, quoted in N. Adamson, 'The Last Big Artist in Paris,
Bernard Buffet', in *Art Journal of the National Gallery of Victoria*, no.
44, 2004, n.p.







168

ANDRÉ BRASILIER

b.1929

Rivage

signed *André Brasilier.* (lower right)

oil on canvas

55 by 38cm., 21⁵/₈ by 15in.

Painted in 2000.

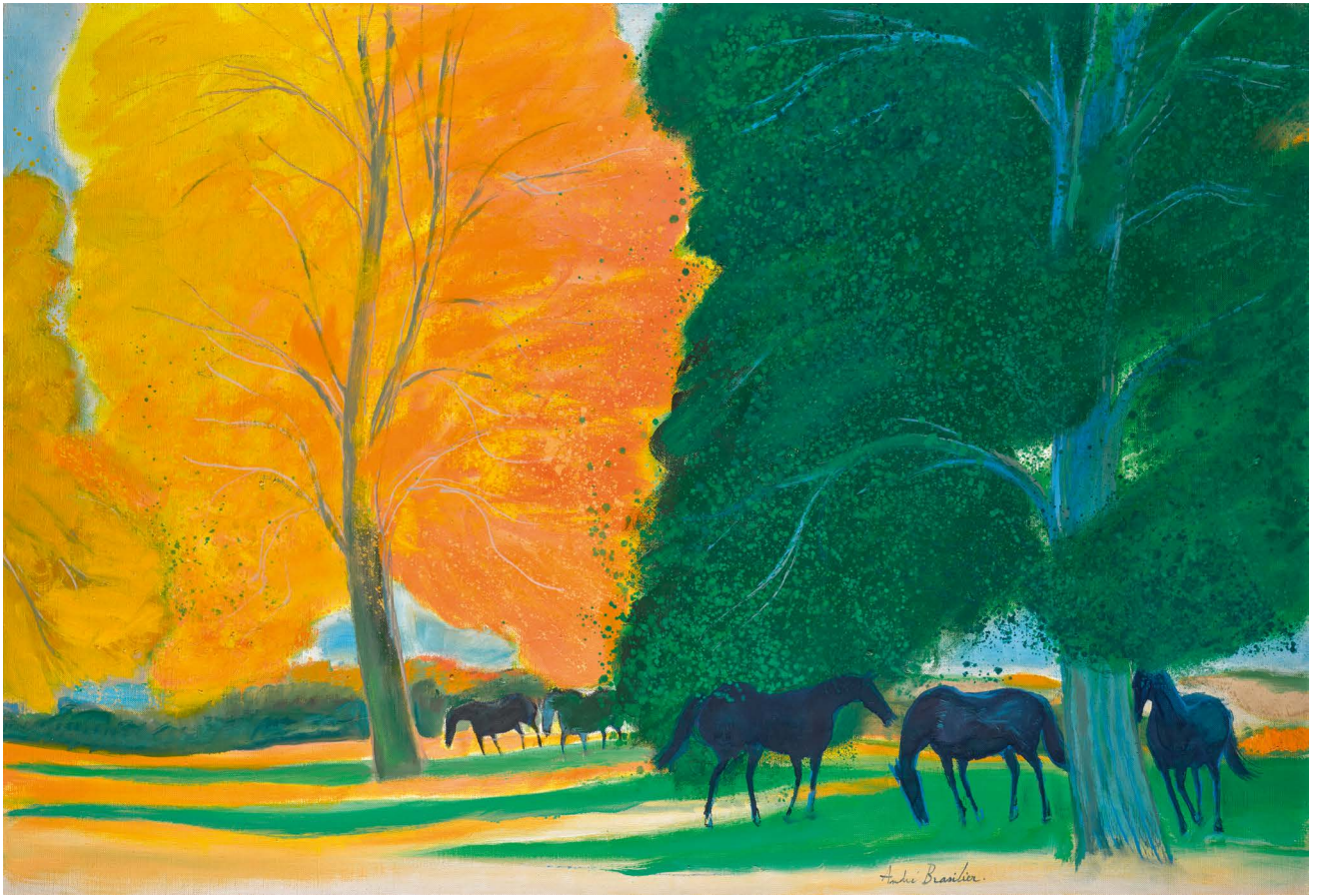
Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Acquired by the present owner in Japan *circa* 2010

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



169

ANDRÉ BRASILIER

b.1929

Automne

signed *André Brasilier* (towards lower right);
signed with the artist's initials *A.B.* and titled
on the reverse
oil on canvas
89 by 130cm., 35 by 51½in.

Painted in 1988.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Acquired by the present owner in Japan circa
2000

£ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

ALBERT MARQUET

1875 - 1947

Remorqueur sur la Seine à
Méricourt

signed *Marquet* (lower left)
oil on canvas
65 by 81cm., 25⁵/₈ by 31⁷/₈in.

Painted in 1937.

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

PROVENANCE

Madame Marcelle Marquet, Paris (the artist's wife)

Private Collection, Paris (acquired in the mid-1960s)

Sale: Sotheby's, London, 1st July 1998, lot 220

Purchased at the above sale by the present owner

± £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

"No artist has the same relationship with light as Marquet. It is as if he owned it. He possesses the secret of a pure and intense light which fills all the sky with its uniform and colourless glow. Above the mud, the stagnant waters, the glistening stones, the smoke of railroad stations, an immense sky stretches with no blue, no azure, but how luminous! Luminous as daylight itself and so transparent that a painting by Marquet gives the impression of a large window being opened onto the outside..."

Marcel Sembat, *Marquet* (exhibition catalogue), Le Plessis, 1985, p. 6





171

SUZANNE VALADON

1865 - 1938

Fleurs, dans un verre, devant une glace

signed *Suzanne Valadon* and dated 1928
(lower left)
oil on canvas
46.7 by 38.1cm., 18 3/8 by 15in.

Painted in 1928.

The authenticity of this work has been
confirmed by the Comité Utrillo-Valadon.

PROVENANCE

M. Bonaglia, Paris
Private Collection, France
Acquired from the above by the present
owner in 2018

LITERATURE

Paul Pétridès, *L'Œuvre complet de Suzanne
Valadon*, Paris, 1971, no. P 349, illustrated
n.p.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



172

PROPERTY FROM A PRIVATE SWISS COLLECTION

LOUIS VALTAT

1869 - 1952

Barques au bois de Boulogne

signed *L. Valtat* (lower right)

oil on panel

34.5 by 54cm., 13½ by 21¼in.

Painted in 1921.

This work is recorded in the archives of
l'Association Les amis de Louis Valtat.

PROVENANCE

Galerie Félix Vercel, Paris & New York
Private Collection, The Netherlands (by
descent from the above; sale: Sotheby's,
London, 4th February 2004, lot 238)
Purchased at the above sale by the present
owner

LITERATURE

Jean Valtat, *Louis Valtat: Catalogue de
L'œuvre Peint, 1869-1952*, Paris, 1977, vol. I,
no. 1466, illustrated p. 163

⊕ £ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Voiliers au port, port en bessin

signed with the artist's initials *L.V.* (lower left)
oil on canvas
46 by 55cm., 18 $\frac{1}{8}$ by 21 $\frac{5}{8}$ in.

Painted circa 1907.

This work is recorded in the archives of
l'Association Les amis de Louis Valtat.

PROVENANCE

René Domergue, France (brother of Jean-Gabriel Domergue)
Musée des Beaux-Arts, Bordeaux (a gift from the above in 1993; sale: Hôtel Drouot, Paris, *Collection R. Domergue*, 21st June, 2007, lot 54)
Private Collection (purchased at the above sale; sale: Christie's, London, 5th February, 2008, lot 226)
Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie Romanet, *Réalité et Poésie ou La Joie de peindre*
Paris, *Cinquantenaire du Salon d'Automne*, 1953, n.n.
Paris, Musée Galliéra, *Louis Valtat*, 1956, no. 62, n.p.
Paris, Galerie Charpentier, *Les Fauves*, 1962, no. 109
Bordeaux, Galerie des Beaux-Arts, *Louis Valtat (1869-1952), Exposition rétrospective*, 1995, no. 64, illustrated in the catalogue
Turin, Palazzo Bricherasio & Lodève, Musée de Lodève, *Les Fauves et la critique*, 1999, no. 32, illustrated in the catalogue
Barcelona, Centre Cultural Caixa Catalunya, *Els anys fauves, 1904-1908*, 2000-01, no. 51, illustrated in the catalogue

LITERATURE

Gaston Diehl, *Les Fauves*, Paris, 1971, illustrated p. 140

£ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

The present work, painted in 1905, was executed in the same year Louis Valtat exhibited alongside Matisse, Marquet, Camoin, Manguin, Vlaminck, Derain, Dufy and van Dongen at the famous *Salon d'Automne* – the ground-breaking and seminal exposition, which would introduce the public to the art of the *Fauves*. Valtat's vivid and intense tones of red, blue and yellow are complimented by the expressive use of thick brushstrokes, while his care in portraying everyday subject matters and the play of light and movement show an unwavering debt to the Impressionists. Areas of the canvas are painted with Pointillist delicacy and restraint, but these are overtaken by the broader more emphatic strokes that recall Vincent van Gogh, whose art Valtat had seen in Paris.

As Sarah Whitfield further observes, 'Louis Valtat, whose colour appears to float on the surface of the canvas, is another painter somewhat loosely bracketed with the Fauves. Both Valtat, who like Matisse was born in 1869, and Seyssaud, who was two years older, belonged to the generation of painters who understood the picture surface to be primarily a flat piece of canvas covered with areas of paint' (Sarah Whitfield, *Fauvism*, London, 1991, p. 28). However, in spite of the sweeping scale and bold execution of the present composition, Valtat's *Voiliers au port* belie an inherent quietness, which Raymond Cogniat identifies as an underlying quality of the artist's oeuvre: 'Valtat was in his own way, an

intimiste, not only when he painted interiors or flowers or still lifes in his warm tones, but also when he turned his *joie de vivre* to the landscapes that indicated his constant preoccupation with the representation of nature as he saw it, bathed in peace and sunlight. His canvases are suffused with light like that of a golden summer's day' (Raymond Cogniat, *Louis Valtat*, Paris, 1963, p. 30).

Absorbing the chief tenants of Impressionism and Pointilism, Valtat employs a bold use of colour envisioned through thick layers of pigment and brushstrokes underpinned by a simplicity and poignancy that reposition him as one of the forerunners of *Fauvism*. This was re-affirmed in the late 1960s when several retrospectives and re-appraisals by art historians rightfully reassessed and elevated Louis Valtat's position within the canon of Impressionist and Post-Impressionist Art. 'Today, when the history of the development of painting is seen in its proper perspective, these lesser-known artists are regaining the status they deserve. Among them, Louis Valtat is one of the most outstanding, and it is astonishing that, in his lifetime, he attracted only the attention of *connoisseurs* rather than the universal recognition which he should legitimately have shared with his more famous contemporaries' (George Besson, *Valtat et ses amis: Albert André, Charles Camoin, Henri Manguin, Jean Puy* (exhibition catalogue), Musée des Beaux-Arts, Besançon, 1964, p. 20).





174

MARCEL DYF

1899 - 1985

La Plage des Saintes Maries de la Mer (Camargue)

signed *Dyf* (lower left)

oil on canvas

65 by 81cm., 25⁵/₈ by 31⁷/₈in.

Painted *circa* 1930-5.

This work is recorded in the Marcel Dyf Archives under number HST SBG.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner in 2019

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



175

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

PIERRE BONNARD

1867 - 1947

Bord de la mer, enfants à la barrière

stamped *Bonnard* (lower right)

oil on canvas

36 by 41cm., 14¼ by 16¼in.

Painted in 1906.

PROVENANCE

Estate of the Artist

Charles Zadok, New York (acquired by 1977)

Crane Kalman Gallery, London

Mr & Mrs W. K. Gibson, United Kingdom

(acquired from the above in 1978)

Private Collection, England

Thence by descent to the present owner in
2006

LITERATURE

Jean & Henry Dauberville, *Bonnard:
Catalogue raisonné de l'œuvre peint, 1940-
1947 et Supplément 1887-1939*, Paris 1972,
vol. IV, no. 01891, illustrated p. 249

£ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A DISTINGUISHED EUROPEAN
PRIVATE COLLECTION

PIERRE BONNARD

1867 - 1947

Aux courses (Longchamp)

signed *Bonnard* (towards lower left)
oil on board laid down on panel
39.3 by 37.2cm., 15½ by 14½in.

Painted circa 1894.

PROVENANCE

Sam Salz, Inc., New York
Léon Delaroche, Paris (acquired from the
above on 22nd November 1938)
Private Collection, Europe (by descent from
the above in 1998)
Private Collection, Europe (sale: Christie's,
New York, 8th November 2006, lot 67)
Purchased at the above sale by the present
owner

LITERATURE

Jean & Henry Dauberville, *Bonnard,
Catalogue raisonné de l'œuvre peint*, Paris,
1992, vol. I, no. 76, illustrated p. 139

£ 100,000-150,000

€ 115,000-172,000 US\$ 128,000-192,000

Painted around 1894, Bonnard's *Aux courses (Longchamp)* imbues a long-standing tradition of equestrian painting with a newfound modernity. The subject frequently graced the canvases of Bonnard's predecessors, from Géricault and Delacroix to Manet and Degas. Their agile equine figures testified to their academic ability to render form in motion against the backdrop of a contemporary scene. Interested in capturing an evolving moment, Bonnard was drawn to this theme and *Aux courses (Longchamp)* epitomises his unique artistic approach to tradition. Vibrant colours and active brushwork capture the frenzied energy and excitement of the crowd, alluding to the moment's transient nature. The artist provides an architectural sense of receding space which guides the viewer's gaze over the flashes of detail which emerge from the chaos of the scene. Critic Roger Marx praised this ability of Bonnard to '[pick] out and quickly [seize] the picturesque in every spectacle' (quoted in *Pierre Bonnard, The Graphic Art* (exhibition catalogue), the Metropolitan Museum of Art, New York, 1989, p. 127).

These glimpses are likely the result of Bonnard's burgeoning interest in photography, one which would inform his ephemeral compositions throughout his

career. 'The camera helped Bonnard capture the fugitive instants of vision and experience — those elusive moments of recognition, perception, and emotion — that he said one must seize and note as quickly as possible' (*ibid.*, p. 177). His practice was, however, equally informed by memory and as such, again differed from the immediate visual perception characteristic of Impressionism. Using a few rapid strokes of pen, Bonnard would capture the passing energy of the scene in his sketchbook before returning to his studio to conceive his colours and compositions from a subjective and sensory memory.

Whereas his predecessors depicted the climactic race, here Bonnard paints the moments before. The figures of the riders and horses in the present work are displaced amongst the fashionable crowd, suggesting that the painting's true subject is in fact not the horse race but rather the social spectacle itself. In juxtaposing the bustling foreground with the verdant greens of the racetrack and rolling hills, Bonnard further captures the exciting spirit of modern life. The viewer joins the crowd of spectators to contemplate and rejoice in the fleeting moments and social theatrics that Bonnard so enjoyed.



Edgar Degas, *Le champ de courses, Jockeys amateurs près d'une voiture*, 1886-87, oil on canvas, Musée d'Orsay, Paris





177

ALBERT ANDRÉ

1869 - 1954

Bouquet de fleurs

signed *Alb. André* (towards lower right)

oil on paper laid down on canvas

57.4 by 39.8cm., 22¾ by 15¾in.

Painted *circa* 1894-95.

This work will be included in the forthcoming critical catalogue of the work of Albert André currently being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



178

**CLAUDE-ÉMILE
SCHUFFENECKER**

1851 - 1934

Falaise à Étretat

signed with the artist's monogram and dated
1912 (lower right)

oil on canvas

54 by 65cm., 21¼ by 25½in.

Painted in 1912.

The authenticity of this work has been
confirmed by Jill-Elyse Grossvogel.

PROVENANCE

Private Collection, France

Acquired from the above by the present
owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300

PROPERTY FROM A PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

La Table devant la fenêtresigned *Le Sidaner* (lower right)

oil on canvas

60.8 by 73cm., 24 by 28¾in.

Painted in Versailles in 1921.

PROVENANCE

Galleries Georges Petit, Paris

Knoedler & Co, Paris

Collection H. van Beek, Rotterdam (acquired by 1933)

Private Collection, United Kingdom

(by descent from the above)

Thence by descent to the present owners

EXHIBITEDParis, Galerie Georges Petit, *Exposition des Douze*, 1921, no. 26Paris, Galerie Georges Petit, *Exposition de Brighton*, 1923, no. 158Amsterdam, Kunsthandel J. Goudstikker, *Het Stilleven*, 1933, no. 88**LITERATURE**Yann Farinaux-Le Sidaner, *Le Sidaner, l'Œuvre peint et gravé*, Paris, 1989, no. 471, illustrated p. 184

£ 180,000-250,000

€ 206,000-286,000 US\$ 230,000-319,000

Imbued with the luminous glow of late afternoon sun, *La Table devant la fenêtre* reveals Henri Le Sidaner's remarkable ability to distil the effects of light and atmosphere within his paintings. An array of still life accoutrements – bottles, a teapot and cups – have been arranged enticingly atop the table, whilst two exquisitely delicate cut flower stems decorate the edge of the cloth. There is a timeless quality to the scene; a moment of tranquil domesticity immortalised on canvas to profound effect.

La Table devant la fenêtre was painted in Versailles, where Le Sidaner had first moved in 1903. The artist and his family spent the winters there, returning to the town of Gerberoy during the summer, where he also owned a property. Versailles soon became the artist's favourite place of residence, providing him with numerous compositional subjects. In his later years, Le Sidaner would focus heavily on depictions of Versailles that 'include intimate views into

and out of his own living quarters, in which draftsmanship and composition increasingly give way to painterly effects and to broader and rougher brushwork' (Yann Farinaux-Le Sidaner, *Le Sidaner: l'Œuvre peint et gravé*, Paris, 1989, p. 178). The invitingly adorned table positioned in front of a window was a favoured theme for the artist, enabling him to communicate a palpable distinction between external and internal light. His son recalls: '[Le Sidaner] frequently represented interiors, in which the sunlight was softened by gently rippling curtains. When my father caught one of these "special effects", he nodded in my direction and stood there, glazing towards the horizon, impressing on his mind the scene he had just witnessed' (*ibid.*, p. 10).

The significance of *La Table devant la fenêtre* was highlighted by its inclusion in an exhibition at Galerie Georges Petit in Paris in 1921, the year of its creation. By 1933 it had passed into a private collection, remaining with the descendants of the same family until the present day.



Henri Le Sidaner, *La Table, Printemps*, 1913, oil on canvas, sold: Sotheby's, London, 4th February 2016, lot 185, for £305,000



PROPERTY FROM A PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Vase de roses, Les trois vases aux fleurs roses

signed *L. Valtat* (lower right)

oil on canvas

72.8 by 92cm., 28 5/8 by 36 1/4in.

Painted in 1930.

This work is recorded in the archives of
l'Association Les amis de Louis Valtat.

PROVENANCE

Private Collection, United Kingdom

Thence by descent to the present owner

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de
l'œuvre peint 1869-1952*, Paris, 1977, vol. I,
no. 2123, illustrated p. 236

⊕ £ 50,000-70,000

€ 57,500-80,000 US\$ 64,000-89,500

“Valtat quenches his thirst for painting through his bouquets of flowers. They punctuate his *œuvre* to such a great degree that towards the end of his life, flowers became the artist's only motif, as if any other subject seemed vain in comparison to the free space offered by this “non-subject”.

Louis Valtat, Exposition retrospective (exhibition catalogue), Galerie des Beaux-Arts, Bordeaux, 1995, p.121



PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

MAXIMILIEN LUCE

1858 - 1941

Montmartre, de la rue Cortot, vue vers Saint-Denis

signed *Luce* (lower left)
oil on canvas
40.6 by 50.2cm., 16 by 19¾in.
Painted *circa* 1900.

PROVENANCE

Galerie Huinck en Scherjon, Amsterdam
Galerie René Drouet, Paris
Private Collection, Beverly Hills (acquired
from the above in 1968)
Private Collection, New York (by descent
from the above; sale: Sotheby's, New York,
5th November 2009, lot 110)
Purchased at the above sale by the present
owner

± £ 180,000-250,000
€ 206,000-286,000 US\$ 230,000-319,000

EXHIBITED

Amsterdam, Galerie Huinck en Scherjon,
Tentoonstelling van schilderijen door Luce,
Radda, Tobeen, 1932, no. 3 (titled *Panorama*
de Paris)
Amsterdam, Galerie Huinck en Scherjon,
Nederlandsche en Fransche Kunst, 1935, no.
20 (titled *Panorama de Paris*)
Amsterdam, Galerie Huinck en Scherjon,
Fransche Kunst (19^e eeuw), 1936, no. 23
(titled *Panorama de Paris*)
Amsterdam, Galerie Huinck en Scherjon,
Nederlandsche en Fransche Kunst, 1938, no. 43

LITERATURE

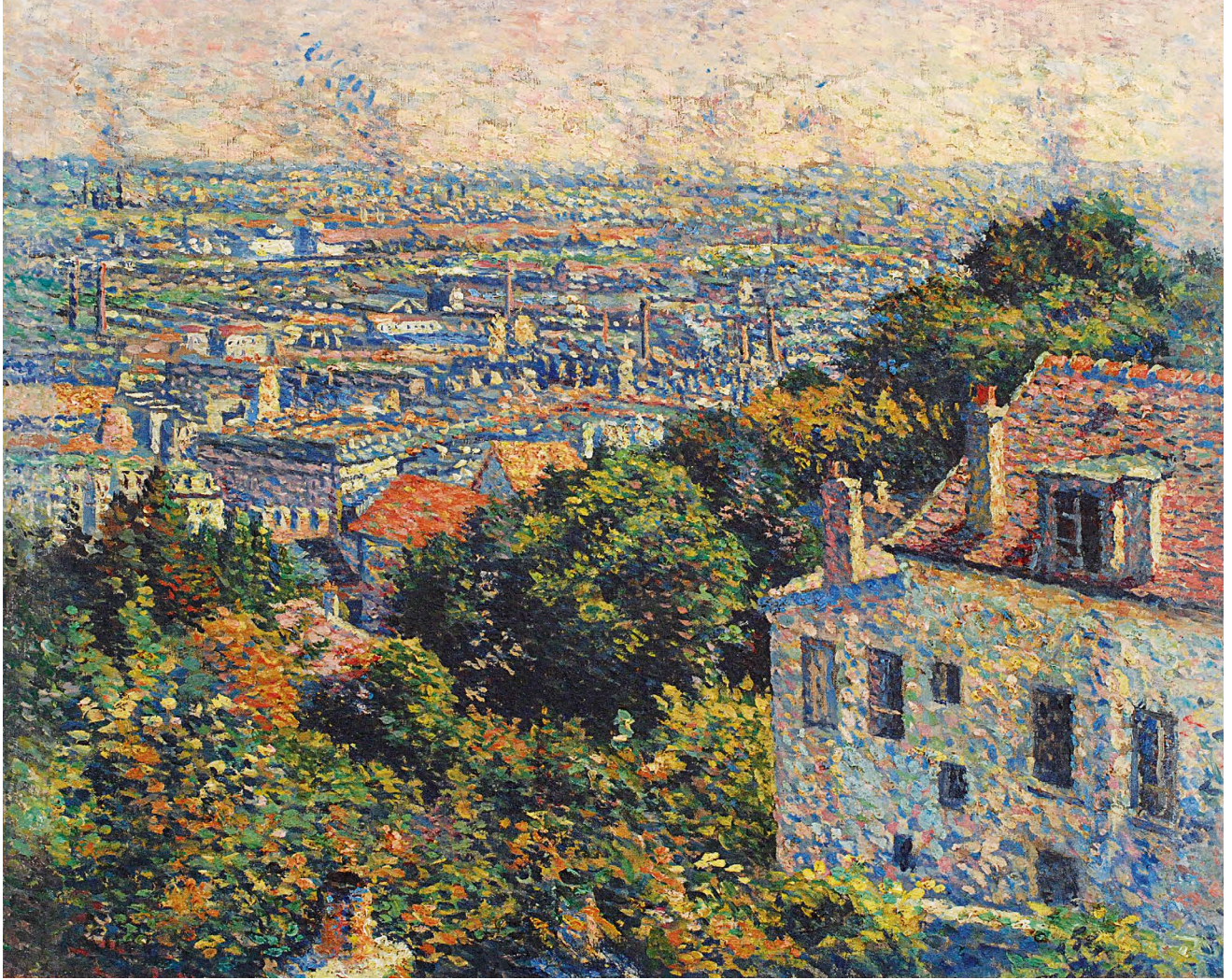
Philippe Cazeau, *Maximilien Luce*, Paris,
1982, n.n., illustrated p. 40
Jean Bouin-Luce & Denise Bazetoux,
Maximilien Luce, Catalogue de l'œuvre peint,
Paris, 1986, vol. II, no. 163, illustrated p. 47

In 1887, Camille Pissarro introduced
Maximilien Luce to the Neo-Impressionist
painters Georges Seurat, Paul Signac
and Henri Edmond Cross, which had a
tremendous impact on Luce's painting. An
early practitioner of 'pointillism', of which pure
pigments are placed directly on the canvas
with short brushstrokes, Luce was less bound
by the theoretical dictum of optical fusion
than other members of his circle, favouring a
more instinctive approach, demonstrated by
the present landscape of *Montmartre, de la*
Rue Corot, Vue vers Saint Denis. Luce, along
with Camille Pissarro, broke away from the
stark, unoccupied compositions of his peers,
preferring to depict the dynamics of urban life
instead. Luce moved to Montmartre in 1887
where he began to exhibit annually with the
Neo-Impressionists at the *Salon des Artistes*
Independents, and in 1889 and 1892, by
invitation, at the *Salon des Vingt* in Brussels.

Luce relished the sweeping views from the
rooftops and chimneys of Montmartre, where
he could capture the light as it bounced off the
canopies of the trees and the red tiled roofs
of the sprawling buildings. The present work
includes a beautiful house on the right, in
which the viewer appreciates the panoramic
vision the owner would have experienced. The
house was lived by Suzanne Valadon, the first
woman painter to be admitted to the Société
Nationale des Beaux-Arts; she was also the
mother of artist Maurice Utrillo.



Maximilien Luce, *Montmartre, La Maison de Suzanne Valadon*, 1895.
oil on canvas, sold: Sotheby's, New York, 6th May 2010, for \$530,500





182

VICTOR VIGNON

1847-1909

La Rue du village

signed *Victor Vignon*. (lower left)

oil on canvas

54.5 by 66cm., 21½ by 26in.

This work will be included in the forthcoming *Vignon Catalogue raisonné* being prepared by Stéphane Kempa.

PROVENANCE

Sale: Beaussant & Lefevre, Paris, 20th June 2018, lot 28

Purchased at the above sale by the present owner

£ 5,000-7,000

€ 5,800-8,000 US\$ 6,400-9,000



183

PROPERTY FROM A PRIVATE COLLECTION

ALBERT LEBOURG

1849 - 1928

Le Bac de la Bouille

signed *A. Lebourg* and inscribed *la Bouille*
(lower right)

oil on canvas

60.2 by 103.7cm., 23¾ by 40¾in.

Painted in 1907-08.

The authenticity of this work has been
confirmed by François Lespinasse.

PROVENANCE

M. Holzschuch

Galleries Georges Petit, Paris

Gilles Perrault, Paris

Galerie Dominique Hurtebize, Cannes

Private Collection (acquired from the above)

Acquired from the above by the present
owner in 2011

EXHIBITED

Paris, Galleries Georges Petit, *Albert Lebourg*,
1918 & 1928, n.n.

LITERATURE

Françoise Lespinasse, *Journal de l'école de
Rouen 1877-1945*, 2006, illustrated p. 209

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300

PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

GUSTAVE LOISEAU

1865 - 1935

L'Entree d'un village en automne

signed *G Loiseau* and dated 1908 (lower left)
oil on canvas
65.3 by 54cm., 25¾ by 21¼in.

Painted in 1908.

This work will be included in the forthcoming
Catalogue raisonné being prepared by
Didier Imbert.

PROVENANCE

Private Collection, London (sale: Sotheby's,
London, 30th November 1967, lot 41)
Hammer Galleries, New York
Galería Maison Bernard, Caracas
Private Collection (acquired from the above
in November 1978)
Sale: Christie's, New York, 15th May 2015,
lot 1314
Purchased at the above sale by the present owner

± £ 60,000-80,000
€ 68,500-91,500 US\$ 76,500-102,000

'Throughout his career, he works to capture on canvas the impressions created by the vibrations of light, air and water, thus uniting the arms of his predecessors while adding a new element: solidity, a balancing of the masses, a sense of construction. In first, Loiseau does not try to seize a fleeting anecdotal moment but rather to define its exterior aspect, to recreate it on canvas in order to profoundly penetrate the viewer's perception of it.'

Didier Imbert, *Gustave Loiseau* (exhibition catalogue), Didier Imbert Fine Art, Paris, 1985, n.p.



PROPERTY FROM A DISTINGUISHED EUROPEAN
PRIVATE COLLECTION

EDOUARD VUILLARD

1868 - 1940

Square Berlioz (La Place Vintimille)

signed *E. Vuillard* (lower right)

peinture à la colle on canvas laid down on
cradled panel

45 by 75.9cm., 17¾ by 30in.

Painted in 1915.

PROVENANCE

Paul Rosenberg, Paris (acquired by *circa* 1938)

Captain Richard A. Peto, Bembridge

M. Knoedler & Co., Inc., New York (stock
no. A3617; acquired from the above on 17th
January 1947)

Gilbert Kahn, New York & Sam Salz, Inc., New
York (acquired from the above in June 1949)

Private Collection, New York (by descent
from the above)

Sale: Christie's, New York, 5th May 2004,
lot 250 Private Collection (purchased at the
above sale; sale: Christie's, London, 18th
June 2007, lot 33)

Purchased at the above sale by the present owner

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard:
The Inexhaustible Glance, Critical Catalogue
of Paintings and Pastels*, 2003, Paris, vol. III
no. X-107, illustrated p. 1228

The view of *Square Berlioz* was a theme
that Vuillard held close to his heart as it was
situated right outside his apartment at 26,
rue de Calais in Paris. He moved to the area
around the Places des Batignolles in 1908
and immediately felt at home. He resided in
his fifth floor apartment for the next eighteen
years and enjoyed observing from his balcony
the daily activities of the square (named after
the French romantic composer Louis-Hector
Berlioz).

± £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000







186

EGON SCHIELE

1890 - 1918

Frauenporträt (Portrait of a Woman)

signed *Schiele* (upper right); stamped with the *Nachlass* mark on the verso
brown and red crayon on paper
53 by 34cm., 21 by 13³/₈in.

Executed in 1907.

The authenticity of this work has been confirmed by Jane Kallir and it has been assigned the provisional number 96 for inclusion in the digital update of her *Catalogue raisonné Egon Schiele: The Complete Works*.

PROVENANCE

Private Collection, Tulln (acquired by 1968)

Sale: Dorotheum, London, 17th May 1989,
lot 195

Acquired by the present owner in Austria in 1989

LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works*,
London, 1998, no. 96*, illustrated p. 358

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



187

ART/IDENTITY/MIGRATION: PROPERTY FROM
BEN URI GALLERY AND MUSEUM

LESSER URY

1861 - 1931

Flusslandschaft, Thüringen (Landscape with Stream, Thüringen)

signed L. Ury (lower left)

pastel on paper laid down on board
35.5 by 50.2cm., 14 by 19¾in.

This work will be included in the forthcoming
Ury Catalogue raisonné being prepared by Dr.
Sibylle Gross.

PROVENANCE

Mathieson Gallery, London
Acquired from the above by the present
owner in 1946

EXHIBITED

London, Ben Uri Collection, *Recent Additions
to the Ben Uri Permanent Collection of Works
of Art*, 1946

(Possibly) London, Ben Uri Collection,
Selections from the Ben Uri Collection, 1946
(titled *Landscape*)

(Possibly) London, Ben Uri Collection,
Coronation Exhibition, 1953, (titled *Italian
Landscape*)

London, Ben Uri Collection, *Max Liebermann,
Isidor Kaufmann, Lesser Ury, E. M. Lilien,
Hermann Struck, Jacob Steinhardt*, 1968,
(titled *Landscape*)

(Possibly) London, Ben Uri Collection,
September 1981, *Permanent Collection Exhibition*
London, Ben Uri Collection, *Homeless and Hidden*
1, 2008, no. 22, illustrated in the catalogue

LITERATURE

Ben Uri Collection, *Ben Uri Art Society
Permanent Collection Catalogue*, London,
1959, no. 207

Walter Schwab & Julia Weiner, *Jewish Artists:
The Ben Uri Collection: Paintings, Drawings,
Prints and Sculpture*, London, 1994, no. 418,
illustrated p. 104

Sold as part of the museum's 2019 Strategic
Plan to fund further collection acquisitions
within the focus of the Ben Uri Research
Unit for the study and digital resource of the
Jewish and immigrant contribution to British
visual culture since 1900.

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,800-19,200



188

GUSTAV KLIMT

1862 - 1918

Mit gestreckten Beinen nach
links sitzender Halbakt
(Seated Nude with Legs
Stretched Facing Left)

stamped with the *Nachlass mark* (upper left)
red pencil on paper
37.1 by 56cm., 14½ by 22½in.

Executed in 1910.

PROVENANCE

Rudolf Staechlin Collection, Basel
Galerie Würthle, Vienna (acquired by 1978)
Sale: Wiener Kunstauktionen, Vienna, 11th
June 1996, lot 132
Private Collection, Austria
Acquired from the above by the current
owner Wienerroither & Kohlbacher, Vienna

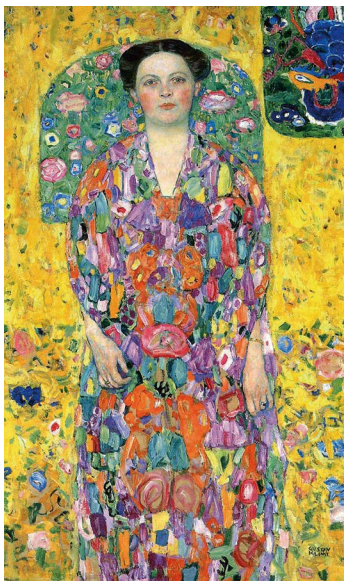
EXHIBITED

Vienna, Galerie Würthle, *Gustav Klimt
Zeichnungen*, 1978, no. 81
Vienna, Wienerroither & Kohlbacher, *Gustav
Klimt. Egon Schiele*, 2008, no. 13, illustrated
in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt: Die Zeichnungen,
1904-12*, Salzburg, 1982, vol. II, no. 1964,
illustrated p. 235
Marian Bisanz-Prakken, *Gustav Klimt.
Drawings*, Vienna, 2018, no. 47, illustrated
n.p.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500



Gustav Klimt, *Eugenia Primavesi*, circa 1914, oil on canvas, Toyota Municipal Museum of Art, Japan

189

PROPERTY FROM A PRIVATE COLLECTION

GUSTAV KLIMT

1862 - 1918

Sitzend von vorne
(Studie zu Eugenia Primavesi)
(Seated Figure Head-On
(Study for Eugenia Primavesi))

pen and ink on paper
56.4 by 36.5cm., 22¼ by 14¾in.

Executed circa 1912-13.

PROVENANCE

Galerie Gunzenhauser, Munich (acquired by 1970)
Sale: Dorotheum, Vienna, 17th March 1976, lot 478
Galerie Welz, Salzburg
Private Collection
Kunstverlag Wolfrum, Vienna
Private Collection, Vienna (acquired in Vienna circa 1985)
Thence by descent to the present owner

EXHIBITED

Darmstadt, Mathildenhöhe, 3. Internationale der Zeichnung: Sonderausstellung Gustav Klimt und Henri Matisse, 1970, no. 139, illustrated in the catalogue (titled *Sitzende Dame*)
Munich, Galerie Pabst, Katalog 7, 1974, no. 34, illustrated in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1904-1912*, Vienna, 1982, no. 2142, illustrated p. 283

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,800-19,200

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

EGON SCHIELE

1890 - 1918

Profilansicht eines stehenden Aktes (Ohne Kopf) (Standing Nude in Profile (without head))

signed *Egon Schiele* and dated 1918 (lower
right); stamped with the *Nachlass* mark on
the verso

black crayon on paper

46.5 by 29.5cm., 18¼ by 11½in.

Executed in 1918.

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

PROVENANCE

Estate of the Artist

Melanie Schiele Schuster (the artist's sister),
Vienna

Rudolf Leopold, Vienna

Galerie Welz, Salzburg

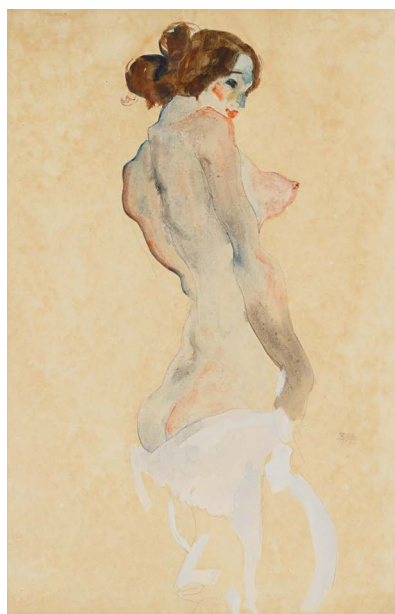
Private Collection, Salzburg

Thence by descent to the present owner

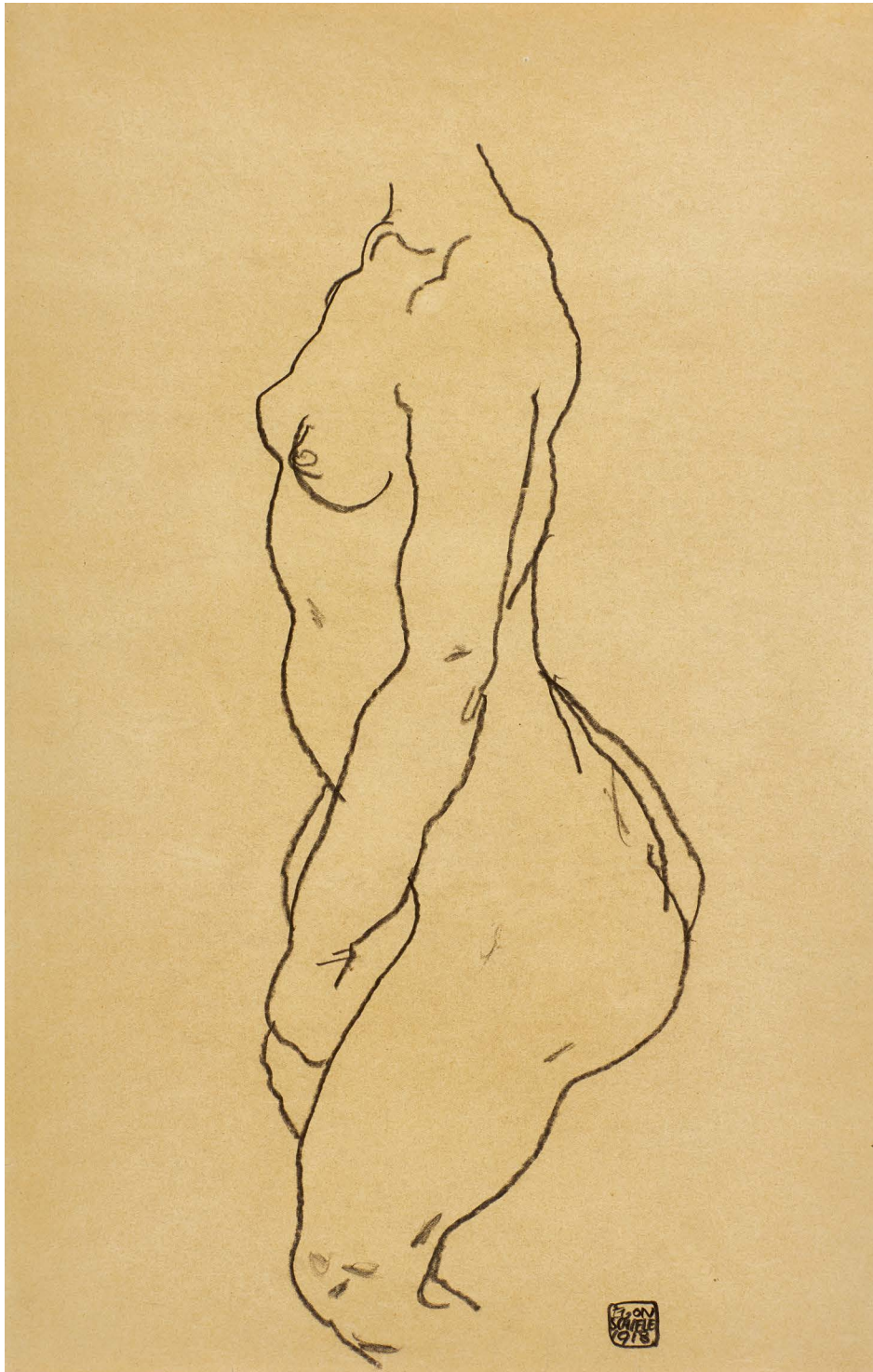
LITERATURE

Jane Kallir, *Egon Schiele, The Complete
Works*, London, 1998, no. 2289, illustrated
p. 616

Profilansicht eines stehenden Aktes was
executed during the last year of Egon
Schiele's life in 1918. At the age of twenty-
eight, Schiele died, consumed by the Spanish
flu that ravished Vienna that winter. On his
deathbed, he muttered: 'Now the war is over
and I must go' (quoted in Jane Kallir, *Egon
Schiele: Drawings and Watercolours*, London,
2003, p. 447). Drawings such as the present
work have an added poignancy, showing
that the artist disappeared at the height of
his artistic power. By then, Vienna had also
learnt to respect and celebrate his art; at the
Secession exhibition that year Schiele was
given a central place, following in Gustav
Klimt's steps as the city's leading artist.



Egon Schiele, *Stehender akt mit weissen tuch*
(*Standing Nude with White Drapery*), 1912,
gouache and watercolour over pencil on paper,
sold: Sotheby's, New York, 5th November 2015,
lot 129, for \$1,390,000





191

PROPERTY FROM A PRIVATE SWISS COLLECTION

OSKAR KOKOSCHKA

1886 - 1980

Sitzender Akt (Seated Nude)

signed with the artist's initials OK (lower right), signed O Kokoschka, dated 1938 and dedicated *für den lieben Herrn Dr. Kamil Novotný in liebster Dankbarkeit freundschaftlich* (upper left)
coloured pencil on paper
43.5 by 35cm., 17 $\frac{1}{8}$ by 13 $\frac{3}{4}$ in.

Executed in 1938.

The authenticity of this work has been confirmed by Dr Alfred Weidinger.

PROVENANCE

Dr Kamil Novotný, Prague (a gift from the artist)
Sale: Galerie Kornfeld, Bern, 19th June 2003, lot 566
Private Collection, Switzerland
Thence by descent to the present owner

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,200-15,300

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

GEORG KOLBE

1877 - 1947

Bewegungsskizze, kleiner Ruf der Erde (Motion Sketch, Small Call of the Earth)

inscribed GK, numbered 8 and stamped with
the foundry mark *H. Noack, Berlin*

bronze

length: 28cm., 11in.

Conceived in 1925 and cast in bronze after
1939 by the Hans Noack Foundry, Berlin in an
edition of over 25.

We are grateful to Dr. Ursel Berger for her
assistance in the cataloguing of this work.

PROVENANCE

Jacob Weintraub Gallery, New York
Private Collection, Switzerland (acquired
from the above; sale: Sotheby's, London,
27th June 2001, lot 188)
Purchased at the above sale by the present
owner

LITERATURE

Richard Biedrzyński, 'Der Bildhauer George
Kolbe' in *Rundschau*, Frankfurt, 1925, no. 43,
illustration of another cast p. 5
Der Kunstwart, Munich, May 1927, n.n.,
illustration of another cast n.p.
Ursel Berger, *Georg Kolbe, Leben und Werk*,
Berlin, 1990, no. 75, illustration of another
cast. pp. 279-80

The present work is a study for the larger
sculpture *Ruf der Erde* executed in 1932.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



PROPERTY FROM A PRIVATE COLLECTION,
GERMANY

KARL HOFER

1878 - 1955

Mädchen mit Laute (Girl with Lute)

signed *CH* and dated 46 (lower left)
oil on canvas
101 by 60cm., 39¾ by 23⅝in.

Painted in 1946.

PROVENANCE

Private Collection, Hamburg
Private Collection, Schleswig-Holstein (by
descent from the above in 1981)
Thence by descent to the present owner

± £ 180,000-250,000

€ 206,000-286,000 US\$ 230,000-319,000

EXHIBITED

Dresden, Stadthalle Nordplatz, *Allgemeine deutsche Kunstausstellung*, 1946, n.n.
Heidelberg, Kunstverein, *Karl Hofer*, 1947, n.n.
Kassel, Hessische Sezession und Landesmuseum, *Kollektivausstellung Karl Hofer zu Ehren des Siebzigjährigen*, 1948, no. 38
Schleswig-Holstein, Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, 1982 - 2019 (on loan)

LITERATURE

'Carl Hofer', in *Badische Neuste Nachrichten*, Karlsruhe, 29th November 1947, no. 142
Karl Bernhard Wohlerl & Markus Eisenbeis, *Karl Hofer, Werkverzeichnis der Gemälde*, Cologne, 2008, vol. III, no. 1925(B), illustrated p. 9 (with erroneous measurements)

Painted one year after the end of World War II, *Mädchen mit Laute* is a tender example of Hofer's contribution to Expressionist portraiture. Inspired by, although never directly associated to, the *Die Brücke* movement Hofer was impressed by their use of simplified forms and non-representational colours designed to provoke emotional responses. *Mädchen mit Laute* emblemizes this naïve style to invoke a childish hope and tranquility for the years ahead.

Hofer had undergone a period of anxiety and uncertainty during the war. In 1934, he was dismissed from his teaching post at the Kunstschule in Berlin-Charlottenburg and in 1937 his works were removed from German museums with several selected to be exhibited in the *Entarte Kunst (Degenerate Art)* exhibition in Munich. Hofer had been banned from painting, restricted from exhibiting and in 1943 a copious amount of his artistic output was destroyed during an air raid on Berlin.

Mädchen mit Laute, therefore, is testament to the artist's resilience and 1946 marks the beginning of a period of revival and recovery. Hofer had recently become the director of the Berlin Academy of Fine Arts and was beginning to regain his artistic prestige within Germany. The colours in the present work are subtly optimistic. There is a splash of yellow in the thin material of the girl's skirt and a bright stripe of pink and white peeking out from behind her instrument. The orange of the lute stands out against the dark background focusing the viewer's eye. The son of a military musician, musical instruments feature frequently throughout the artist's oeuvre whilst alluding to the academic portraiture of the Old Masters.



Franz Hals, *Portrait of a Jester with a Lute*, 1623, oil on canvas, Musée de Louvre, Paris





194

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

MAX PECHSTEIN

1881 - 1955

Sitzender Akt (Seated Nude)

signed with the initials *HMP* and dated *1914*
(lower right) and numbered *104* (lower left)
pencil and wash on paper
49.2 by 33.5cm., 19³/₈ by 13¹/₈in.

Executed in 1914.

We are grateful for the assistance of Mrs Julia
Pechstein in researching this work.

PROVENANCE

Serge Sabarsky Gallery, New York
Sale: Villa Grisebach, Berlin, 21st-22nd
November 1986, lot 110
Anton C. R. Dreesmann, Laren (purchased at
the above sale; sale: Christie's, London, 9th
April 2002, lot 142)
Private Collection (purchased at the above sale;
sale: Christie's, Amsterdam, 29th May 2013, lot 6)
Purchased at the above sale by the present owner

LITERATURE

Walther Heymann, *Max Pechstein*, Munich,
1916, illustrated p. 51

⊕ £ 12,000-18,000

€ 13,700-20,600 US\$ 15,300-23,000



195

GEORGE GROSZ

1893 - 1959

Havana Cigars

signed Grosz (lower right)
pen and ink on paper
48 by 63cm., 18 $\frac{7}{8}$ by 24 $\frac{3}{4}$ in.

Executed in 1955.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

The Estate of the Artist
Sale: Skinner, Boston, 29th May 2014, lot 373
Purchased at the above sale by the present owner

⊕ £ 12,000-18,000
€ 13,700-20,600 US\$ 15,300-23,000



196

196

ANDRÉ BRASILIER

b. 1929

Cavalier dans les flots

signed *André Brasilier.* (towards lower right);
titled and with the artist's initials on the
reverse

oil on canvas

33 by 55cm., 13 by 21¾in.

Painted in 1988.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Galerie Etienne Sassi, Paris

Acquired from the above by the present
owner in 1988.

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,800-19,200

197

ANDRÉ BRASILIER

b. 1929

Champ de course

signed *André Brasilier* (lower right)

oil on canvas

92 by 64.7cm., 36¼ by 25½in.

Painted in 1987.

Alexis Brasilier has confirmed the authenticity
of this work.

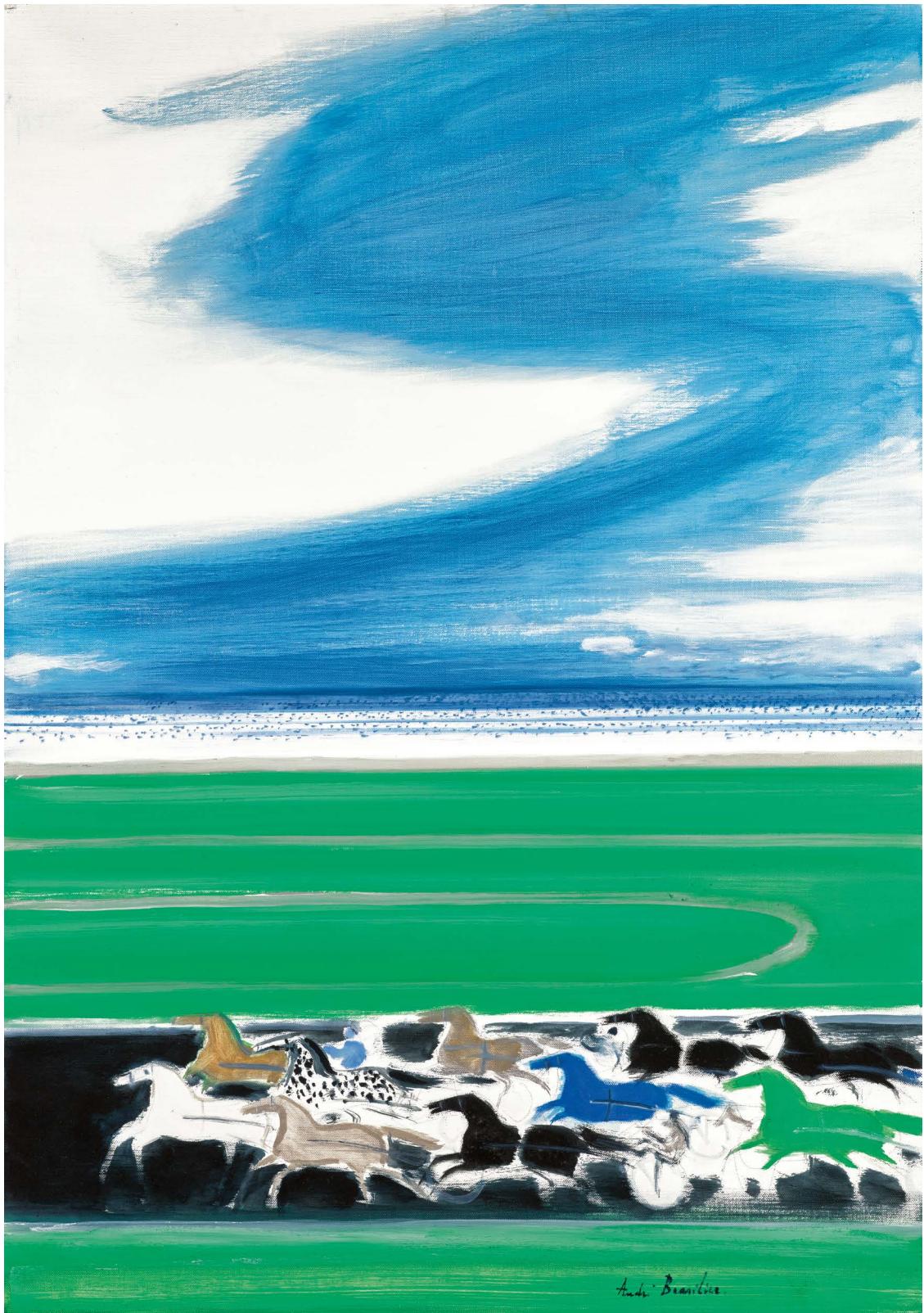
PROVENANCE

Galerie Etienne Sassi, Paris

Acquired from the above by the present
owner in 1987

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



228



198

198

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

MOÏSE KISLING

1891 - 1953

Vase de tulipes

signed *Kisling* (lower right)
oil on canvas
41 by 33cm., 16½ by 13in.

Painted circa 1922.

To be included in *Volume IV et Additifs aux Tomes I, II et III* of the *Catalogue raisonné* of Moïse Kisling currently in preparation by Marc Ottavi.

PROVENANCE

Private Collection, Germany (acquired in the 1940s)
Thence by descent to the present owner

⊕ £ 18,000-25,000
€ 20,600-28,600 US\$ 23,000-31,900

199

ANDRÉ BRASILIER

b.1929

Femme à la fenêtre

signed *André Brasilier* (lower left)
oil on canvas
81 by 60cm., 31¾ by 23¾in.

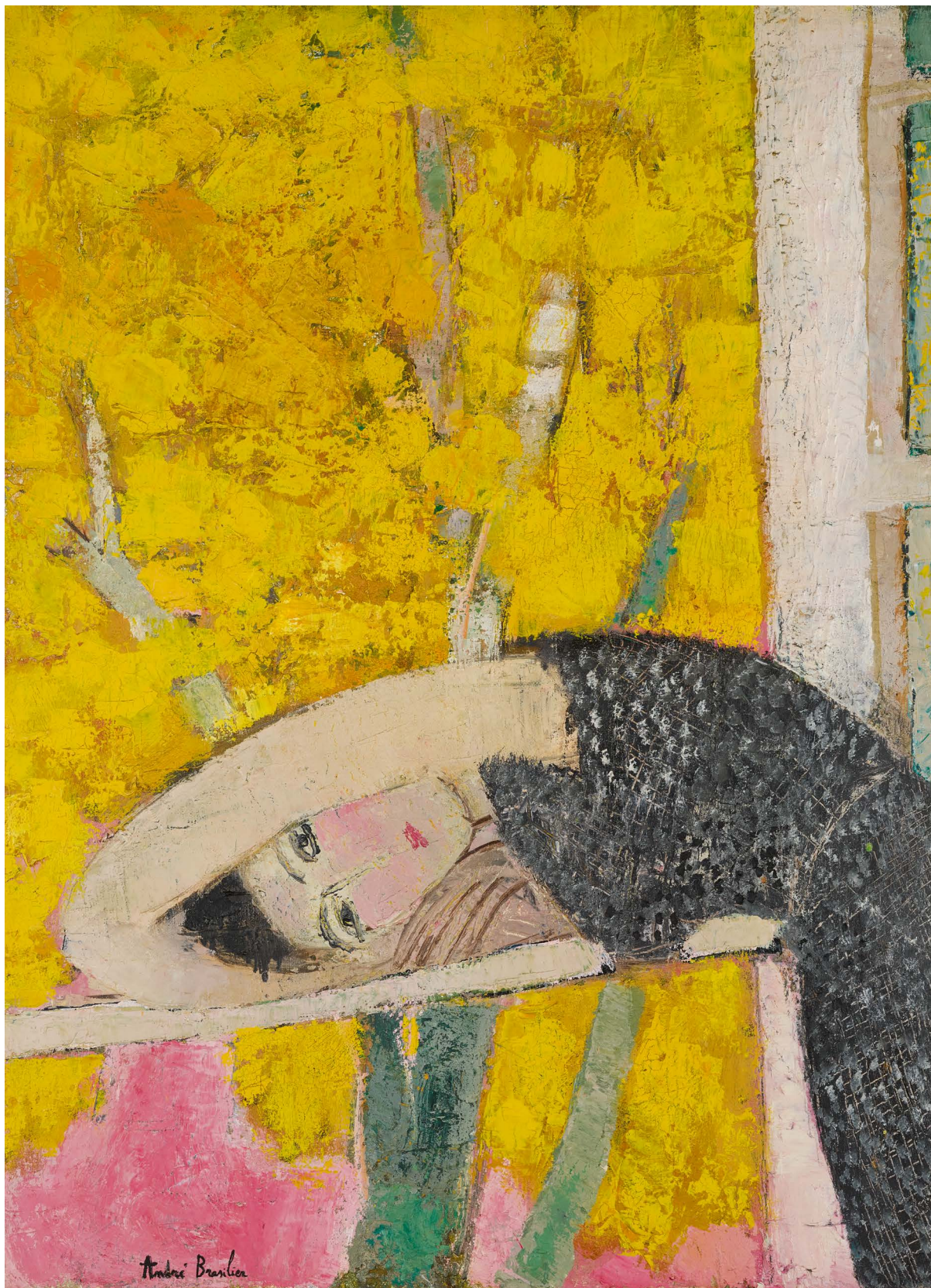
Painted in 1963.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Galerie Frammond, Paris
Sale: Christie's, New York, 12th November
1996, lot 140
Purchased at the above sale by the present
owner

‡ ⊕ £ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



André Breton

PROPERTY FROM A PRIVATE COLLECTION

KEES VAN DONGEN

1877 - 1968

Les Cavaliers

signed *Van Dongen* (lower right)
oil on paper laid down on canvas
35.2 by 24.1cm., 13⁷/₈ by 9¹/₂in.

Painted *circa* 1925.

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

PROVENANCE

M. Panos Petalaz (acquired *circa* 1959)
Stéphanie Darnétal, Paris
Thence by descent to the present owner in 2001

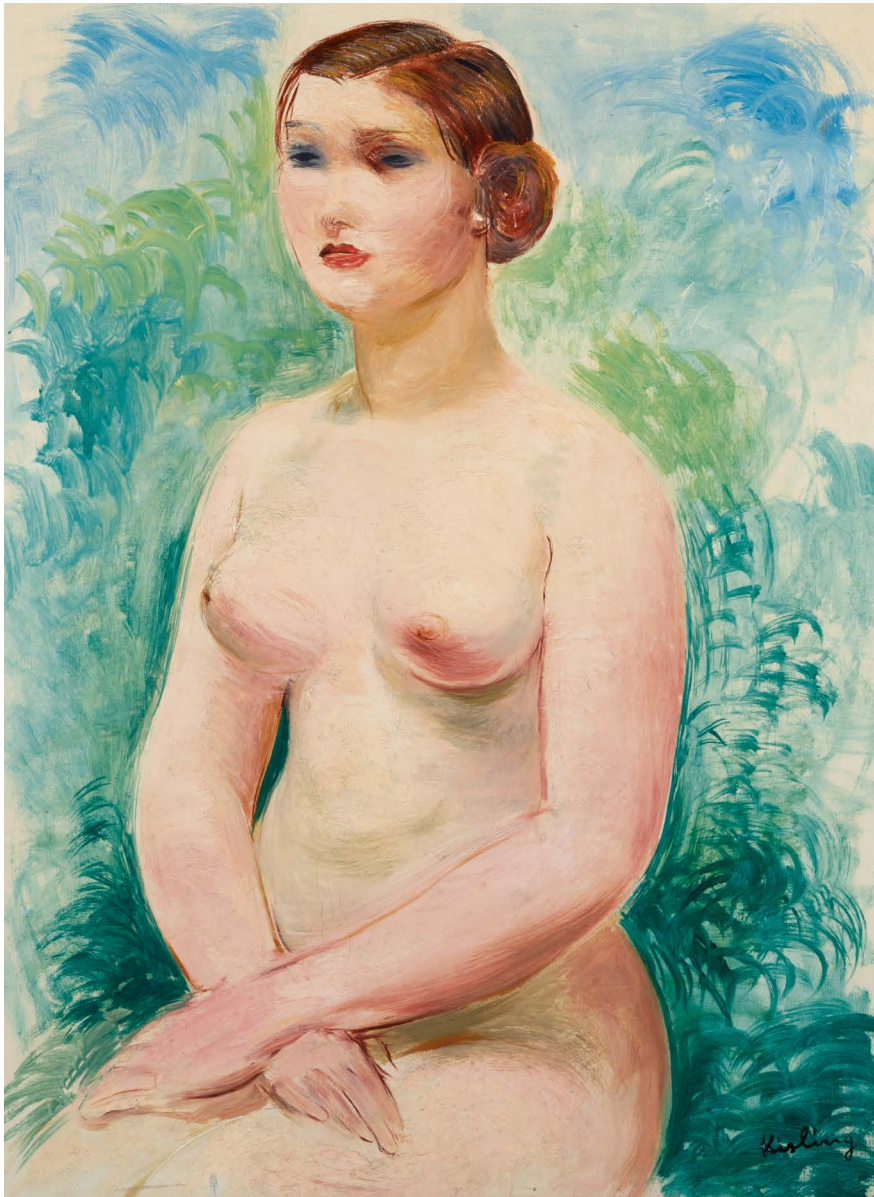
⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

Painted *circa* 1925, *Les Cavaliers* portrays the
leisure activities of the Parisian elite, a subject
that captivated Kees van Dongen in the 1920s.
Swept into this world of luxury by his friend
Léa Jacob, Van Dongen became immersed in
the extravagant activities of the bourgeoisie,
his sumptuous palette reflecting his pleasure.
Les Cavaliers is a vibrant example of the
artist's ability to liberate colour, using it to
enhance perspective and instill within the
painting a warm and uplifting tone.

Van Dongen 'rid his palette of all constraint
and gave free rein to that creative joy in light
and color. The basic principle of Van Dongen's
art can be summed up in his freedom of
imagination; when he painted, the colours
flowed from his brush like many-hued ribbons
guided completely by his natural resources'
(W. E. Steadman & Denys Sutton, *Cornelis
Theodorus Marie van Dongen* (exhibition
catalogue), The University of Arizona Museum
of Art, Tucson, 1971, p. 10).





201

MOÏSE KISLING

1891 - 1953

Femme nue assise

signed *Kisling* (lower right)

oil on canvas

41.5 by 33.5cm., 16³/₈ by 13¹/₈in.

Painted in 1938.

PROVENANCE

Private Collection, U.S.A.

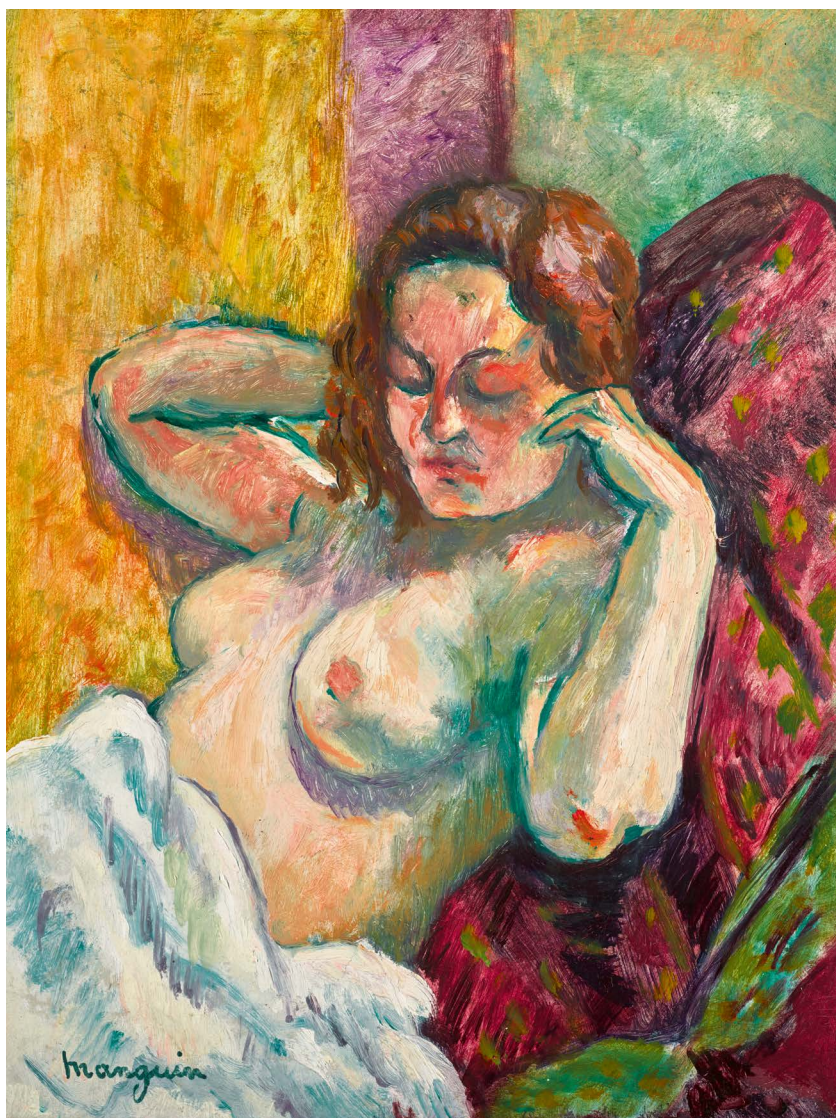
Acquired by the present owner *circa* 1992

LITERATURE

Jean Kisling (ed.), *Kisling*, Catalogue raisonné, Paris, 1995, vol. III, no. 96, illustrated p. 385

£ 30,000-40,000

€ 34,300-45,700 US\$ 38,300-51,000



202

PROPERTY FROM A PRIVATE COLLECTION

HENRI CHARLES MANGUIN

1874 - 1949

Torse de Vanina

signed *Manguin* (lower left)
oil on panel
35 by 26.5cm., 13⁷/₈ by 10¹/₂in.

Painted in 1945.

PROVENANCE

Private Collection, Paris (acquired directly
from the artist in April 1946)

Private Collection, France (acquired *circa*
1959)

Serret & Fabiani, Paris (acquired by 1979)

Louis Heimann, Geneva (acquired by
December 1979)

M. & Mme. François (acquired from the
above in July 1980; sale: Christie's, London,
22nd June 2011, lot 368)

Purchased at the above sale by the present
owner

LITERATURE

Marie Caroline Sainsaulieu, *Henri Manguin*,
Catalogue raisonné, Neuchâtel, 1980, no.
1252, illustrated p. 384

⊕ £ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700



203

MARIE LAURENCIN

1885 - 1956

Autoportrait au col rose

signed *Marie Laurencin* (upper right)

oil on canvas

45.7 by 38.1cm., 18 by 15in.

Painted *circa* 1924.

PROVENANCE

Private Collection, Sweden (sale: Sotheby's, London, 4th December 1985, lot 223)

Sale: Sotheby's, London, 29th June 1988, lot 214

Private Collection, Geneva (purchased at the above sale)

Sale: Hôtel des ventes, Versailles, 25th June 1989

Galerie Marcel Bernheim, Paris (sale: Sotheby's, New York, 16th November 1989, lot 409)

Private Collection, Tokyo (purchased at the above sale)

Sale: Christie's, New York, 15th May 1997, lot 377

Purchased at the above sale by the present owner

LITERATURE

Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre*, Japan, 1999, vol. II, no. 1377, illustrated p. 161

£ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



204

PROPERTY FROM A PRIVATE SWISS COLLECTION

LÉONARD FOUJITA

1886 - 1968

Mère et enfant, à Mexico

signed *Foujita* and *Tsuguharu* in Japanese
and dated *Mexico 1933* (towards upper left)

watercolour and ink on paper
46 by 37cm., 18 $\frac{1}{8}$ by 14 $\frac{1}{2}$ in.

Executed in Mexico in 1933.

PROVENANCE

Private Collection, Mexico
Private Collection, Switzerland
Thence by descent to the present owner

LITERATURE

Sylvie Buisson, *Léonard-Tsuguharu Foujita*,
Paris, 2001, vol. II, no. 33.41, illustrated p. 335

£ 40,000-60,000
€ 45,700-68,500 US\$ 51,000-76,500

PROPERTY FROM A PRIVATE AUSTRALIAN
COLLECTION

MARC CHAGALL

1887 - 1985

Moïse avec les Tables de la Loi et l'artiste

signed *Marc Chagall* (lower left)
brush and ink, watercolour, charcoal and
gouache on paper
74.5 by 52.9cm., 29³/₈ by 20³/₄in.

Executed in 1950.

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

PROVENANCE

Galerie Rosengart, Lucerne
Private Collection, Melbourne (acquired from
the above in 1951)
Thence by descent to the present owner

EXHIBITED

Berne, Kunsthalle Bern, *Marc Chagall*, 1951,
no. 107

£ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

Growing up in Vitebsk, the poetic nature of Biblical narratives had surrounded Chagall since childhood. In 1930 he happily accepted commissions for painted scenes from the Old Testament from the art dealer and writer, Ambroise Vollard. Painted *circa* 1949-50, the present work echoes Chagall's continued search for profound reflection in life and in art, which he especially revisited from the mid-1950s until 1966 through a series of large paintings, which comprised his Biblical Message. In the artist's own words: 'I was born, one might say, between heaven and earth, that the world is for me a great desert in which my soul wanders like a torch, I did these paintings in unison with this distant dream.' (in 'The Biblical Message' in *Chagall: A Retrospective* (exhibition catalogue), The Museum of Modern Art, New York, 1995, p. 295).

While Chagall's paintings often incorporated religious iconography, he daringly re-appropriated these images for his own pictorial narratives, changing their significance and breathing new life into these age-old motifs. In *Moïse tenant les Tables de la Loi, et l'artiste*, Chagall interrogates the metaphysical potential of paint by intrinsically aligning the extraordinary with the mundane, the self-portrait with the prophet. He consequently aligns his own artistic message with a biblical message, one that is infused with poetic and religious insight. Chagall writes, 'It has always seemed to me and still seems today the greatest source of poetry of all time. Ever since then, I have searched for its reflection in life and in Art. The Bible is like an echo of nature and this is the secret I have tried to convey' (quoted in 'The Biblical Message', 1973, in Barbara Harshav (ed.), *Marc Chagall on Art and Culture*, Stanford, 2003, p. 172).





206

AUGUSTE RODIN

1840 - 1917

Femme tenant son vêtement

gouache, pen and ink and pencil on paper
17.5 by 10.8cm., 6⅞ by 4¼in.

Executed *circa* 1890-95.

This work will be included in the forthcoming *Catalogue raisonné des dessins et peintures d'Auguste Rodin (1840-1917)* being prepared by Christina Buley-Urbe under number 160606.

PROVENANCE

Private Collection, Paris
Private Collection, Paris (by descent from the above; sale: Drouot Richelieu, Paris, 31st March 2016, lot 178)
Purchased at the above sale by the present owner

Dated *circa* 1890-95, the present work is part of a series of drawings executed by Auguste Rodin which he named *de transition*. Relating to several works in the collection of the Musée Rodin, the figure's garment is simplified to a geometric and minimal sack-like form. During this decade, Rodin used laid letter paper, often English in origin, which was sold pre-folded; Rodin would cut the paper at the fold and only use half of the leaf.

£ 10,000-15,000
€ 11,500-17,200 US\$ 12,800-19,200



207

PROPERTY FROM A PRIVATE COLLECTION

RIK WOUTERS

1882 - 1916

Nel se coiffant - recto

Nel lisant - verso

inscribed by the artist's wife (lower right)
watercolour and brush and ink on paper
42.5 by 50.5cm., 16¾ by 19⅞in.

Executed in 1914-16.

The authenticity of this work has been confirmed by Olivier Bertrand and it will be included in the *Catalogue raisonné des Œuvres sur papier de Rik Wouters*.

PROVENANCE

Private Collection, London (acquired before 1994)

EXHIBITED

Ostende, Musée d'Art Moderne & Venlo,
Musée Van Bommel, *Rik Wouters*, 1994-1995,
no. 38-IV

£ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Deux bouquets et couple (étude)

stamped *Marc Chagall* (lower right)

oil and tempera on panel

24 by 19cm., 9½ by 7½in.

Painted in 1975.

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

PROVENANCE

Estate of the Artist

Private Collection

Acquired from the above by the present owner in 1996

£ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000

“When he was younger, Chagall disliked being told that his art was literary or even poetic, he wanted to suppress narration in favour of expression...through his paintings Chagall introduces human beings, who may be arranged in an illogical manner, but who are constant reminders that art is above all a celebration of humanity”

Chagall, exh. cat., Royal Academy of Art, London, 1985, p. 242





209

LÉONARD FOJITA

1886 - 1968

Portrait de jeune femme en manteau

signed *Foujita* (towards lower centre)

charcoal on paper

36 by 26cm., 14¹/₈ by 10¹/₄in.

Executed *circa* 1955.

This work will be included in the forthcoming
Catalogue raisonné by Sylvie Buisson.

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



210

PROPERTY FROM AN IMPORTANT SWISS PRIVATE
COLLECTION

PABLO PICASSO

1881 - 1973

Deux têtes de profil

dated 22.8.59. (lower right)
pen and brush and ink on paper
21 by 29.6cm., 8¼ by 11½in.

Executed on the 22nd August 1959.

PROVENANCE

Private Collection, Switzerland (a gift from
the artist)

Acquired from the above by the present
owner

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres
de 1959 à 1961*, Paris 1968 vol. XIX, no. 45,
illustrated p. 10

£ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000



210A

MARINO MARINI

1901 - 1980

Giocolieri e Cavallo (Jugglers and Horse)

signed *Marino*, dated 1945 (lower left) and
dated 1945 (lower right)

pencil on paper

37.5 by 33.7cm., 14 $\frac{3}{8}$ by 13 $\frac{1}{4}$ in.

Drawn in 1945.

The authenticity of this work has been
confirmed by the Fondazione Marino Marini.

PROVENANCE

Galleria Ca Vegia, Lecco

Private Collection, Italy

Thence by descent to present owner

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



211

BERNARD BUFFET

1928 - 1999

Fleurs dans une potiche

signed *Bernard Buffet* and dated 67
(centre right)

watercolour on paper

65.4 by 50.2cm., 25¾ by 19¾in.

Executed in 1967.

The authenticity of this work has been
confirmed by Maurice Garnier.

PROVENANCE

Sale: Beaussant Lefèvre, Paris, 19th

December 2012, lot 125

Private Collection, France (purchased at the
above sale; sale: Sotheby's, New York,
8th May 2013, lot 564)

Purchased at the above sale by the present
owner

⊕ £ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700



212

**PIERRE EUGÈNE
MONTEZIN**

1874 - 1946

Paysage de campagne

signed *Montezin* (lower right)

oil on board

54 by 64.5cm., 21¼ by 25¾in.

This work will be included in the forthcoming
Catalogue raisonné being prepared by
Monsieur Cyril Klein Montézin.

PROVENANCE

Sale: Aguttes, Paris, 7th June 2018, lot 70

Purchased at the above sale by the present
owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



213

PROPERTY FROM A PRIVATE COLLECTION

GUSTAVE CARIOT

1872 - 1950

Meules

signed *G. Cariot* and dated *1911* (lower left)

oil on canvas

33 by 41cm., 13 by 16¼in.

Painted in 1911.

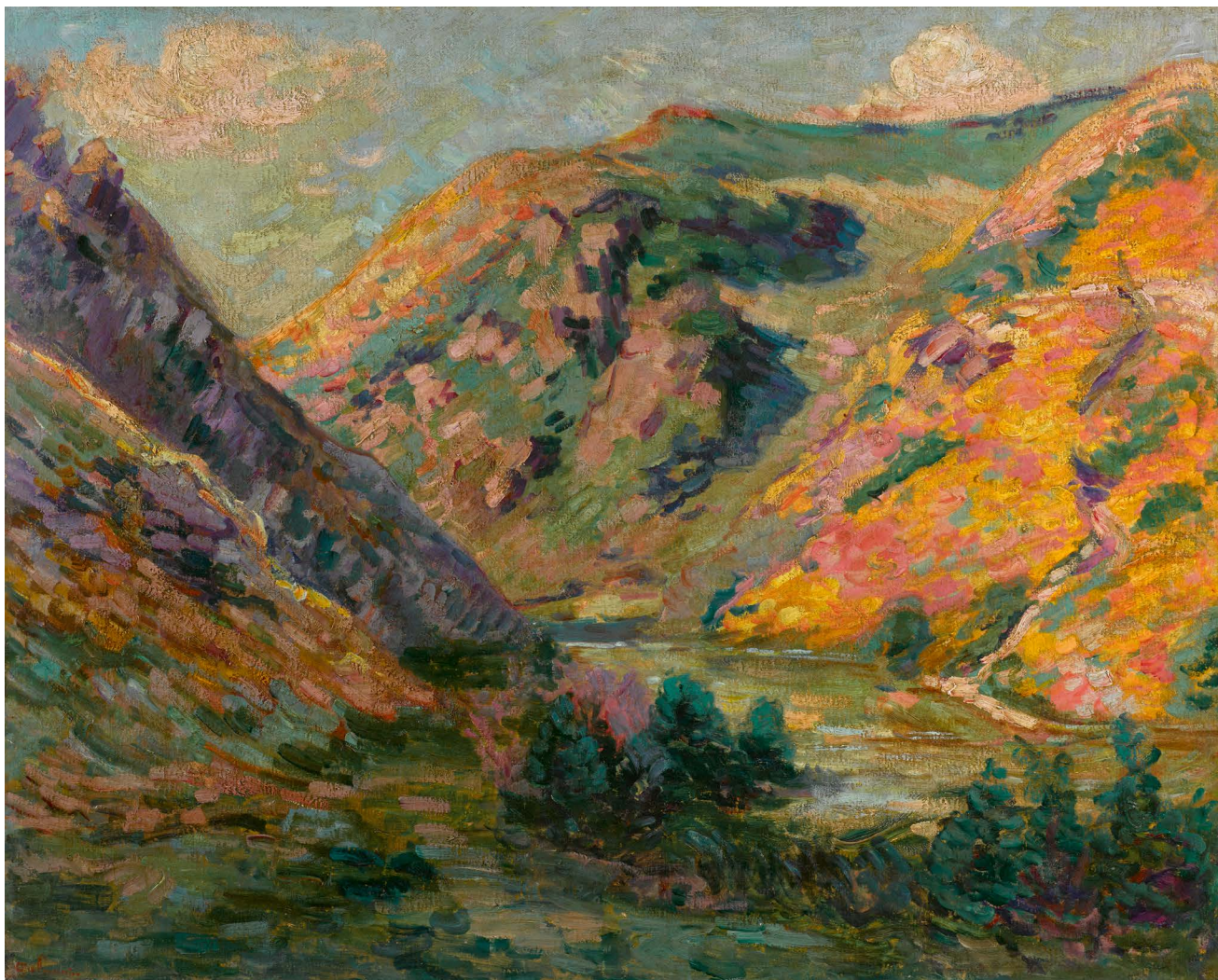
PROVENANCE

Sale: Villanfray, Paris, 7th April 2017, lot 7
Gladwell Paterson, London

Acquired from the above by the present
owner

⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



214

PROPERTY FROM A PRIVATE COLLECTION

ARMAND GUILLAUMIN

1841 - 1927

Les Carolles, Vallée de la Lude

signed *Guillaumin* (lower left)

oil on canvas

65.2 by 81.5cm., 25⁵/₈ by 32¹/₈in.

Painted in September 1902.

This work will be included in Volume II of the *Catalogue raisonné Guillaumin* being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Nichido Gallery, Japan

Private Collection, Japan (acquired from the above; sale: Sotheby's, New York, 7th November 2013, lot 103)

Purchased at the above sale by the present owner

£ 30,000-40,000

€ 34,300-45,700 US\$ 38,300-51,000



215

ARMAND GUILLAUMIN

1841 - 1927

Le Village de St Sauves

signed *Guillaumin* (lower left); inscribed *Saint Sauves* and dated *février 1900*
(on the stretcher)

oil on canvas

54.4 by 65.2cm., 21 $\frac{3}{8}$ by 25 $\frac{5}{8}$ in.

Painted *circa* 1900.

This work will be included in Volume II of the *Catalogue raisonné Guillaumin* being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Sale: Marc-Arthur Kohn, Paris, 8th August 1997, lot 248

Galerie Vildrac, Paris

Acquired by the present owner in 2018

£ 35,000-45,000

€ 40,000-51,500 US\$ 44,700-57,500



216

GUSTAVE CARIOT

1872 - 1950

Rue de village

signed *G. Cariot* and dated 1903 (lower right)

oil on canvas

55 by 46cm., 21 $\frac{5}{8}$ by 18in.

Painted in 1903.

PROVENANCE

Sale: Villanfray, Paris, 18th June 2018, lot 134

Purchased at the above sale by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



217

GUSTAVE CARIOT

1872 - 1950

Arbres sur la rivière

signed G. Cariot and dated 1912 (lower right)

oil on canvas

46 by 55cm., 18 $\frac{1}{8}$ by 21 $\frac{1}{8}$ in.

Painted in Perigny 1912.

PROVENANCE

Sale: Villanfray, Paris, 7th April 2017, lot 9

Private Collection, Europe

Acquired from the above by the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



218

PROPERTY FROM A PRIVATE COLLECTION

ROBERT ANTOINE PINCHON

1886 - 1943

Bord de Seine

signed *Robert A Pinchon* (lower left)
oil on canvas
60 by 81cm., 23½ by 31¾in.

Painted in 1935.

This work will be included in the forthcoming
Pinchon Catalogue raisonné being prepared
by Anne-Marie Letailleur.

PROVENANCE

Galerie Dominique Hurtebize, Cannes
Acquired from the above by the present
owner in 2012

EXHIBITED

Louviers, Musée de Louviers, *Robert Antoine
Pinchon*, 1997, no. 52, p. 38

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



219

PROPERTY FROM A PRIVATE COLLECTION

MAXIME MAUFRA

1861 - 1918

Impression du soir

signed *Maufra* (lower right)
oil on canvas
81.1 by 90.5cm., 32 by 35⁵/₈in.

Painted in 1884.

This work will be included in the forthcoming
Catalogue raisonné being prepared by
Madame Caroline Durand-Ruel Godfroy.

PROVENANCE

Galerie Durand-Ruel, Paris (acquired directly
from the artist in 1895)

Madame d'Alayer, Paris (acquired from the
above in 1949)

Private Collection, France (sale: Sotheby's,
London, 30th November 1967, lot 42)

Private Collection, Malta (purchased at the
above sale; sale: Sotheby's, London,
4th February 2015, lot 441)

Purchased at the above sale by the present
owner

EXHIBITED

Paris, Grand Palais, *Les Premiers
Indépendants 1884-94*, 1965, no. 123

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



220

GUSTAVE CARIOT

1872 - 1950

Meules de foin dans la vallée

signed G. Cariot and dated 1925 (lower left)

oil on canvas

65 by 81cm., 25⁵/₈ by 32in.

Painted in 1925.

PROVENANCE

Private Collection, Europe

Acquired from the above by the present owner

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



221

HENRI CHARLES MANGUIN

1874 - 1949

Les Oliviers à Sanary

signed *Manguin* (lower right)

oil on canvas

65.5 by 81.3cm., 25¾ by 32in.

Painted in 1911.

PROVENANCE

Galerie E. Druet, Paris (acquired directly
from the artist in November 1911)

Private Collection, Finland

Thence by descent to the present owner in
2018

EXHIBITED

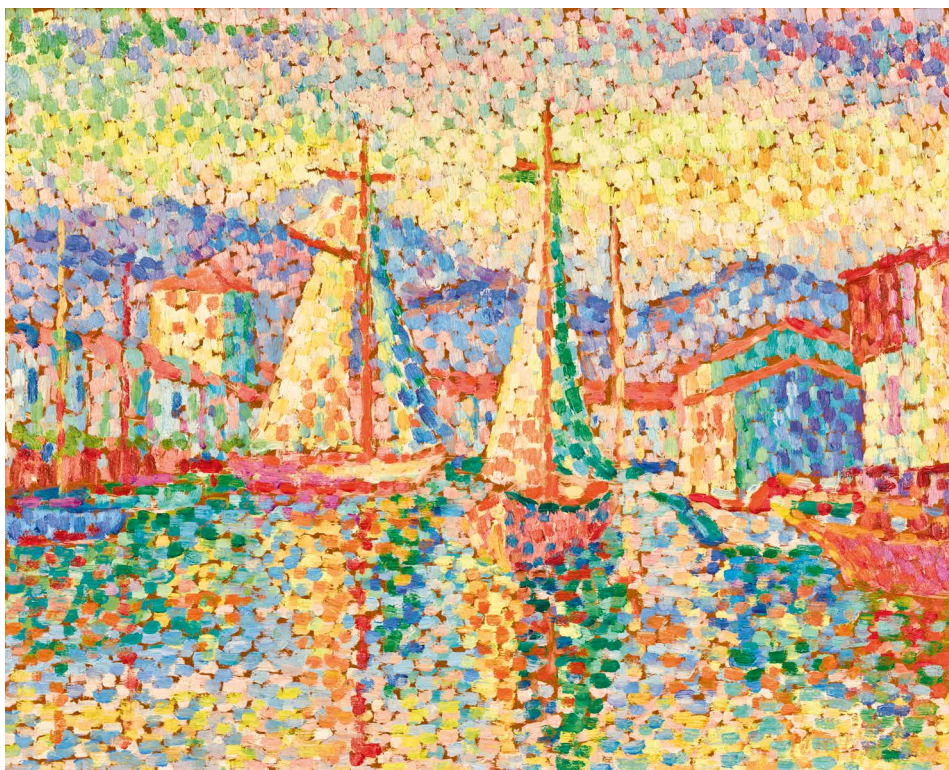
Paris, Galerie E. Druet, *Exposition Manguin*,
1913, no. 8

LITERATURE

Marie Caroline Sainsaulieu, *Henri Manguin*,
Catalogue raisonné, Neuchâtel, 1980, no. 396,
illustrated p. 160

⊕ £ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700



222

SERGE MENDJISKY

1929 - 2017

Port Grimaud, le Grand Canal

titled on the reverse

oil on board

33 by 41cm., 13 by 16¼in.

Painted in 1972.

Patricia Mendjisky has kindly confirmed the authenticity of this work.

PROVENANCE

Acquired by the present owner in Paris in 2018

⊕ £ 5,000-7,000

€ 5,800-8,000 US\$ 6,400-9,000



223

ACHILLE LAUGÉ

1861 - 1944

Composition de fleurs, capucines et dahlias

signed A. Laugé and dated 1924 (lower right)
oil on canvas
40.4 by 80.2cm., 15 $\frac{7}{8}$ by 31 $\frac{1}{2}$ in.

Painted in 1924.

This work will be included in the forthcoming
Achille Laugé Catalogue raisonné being
prepared by Nicole Tamburini.

PROVENANCE

Sale: Chassaing Marambat S.A.R.L.,
Toulouse, 8th November 2012, lot 510
Private Collection, France
Acquired from the above by the present
owner

£ 5,000-7,000

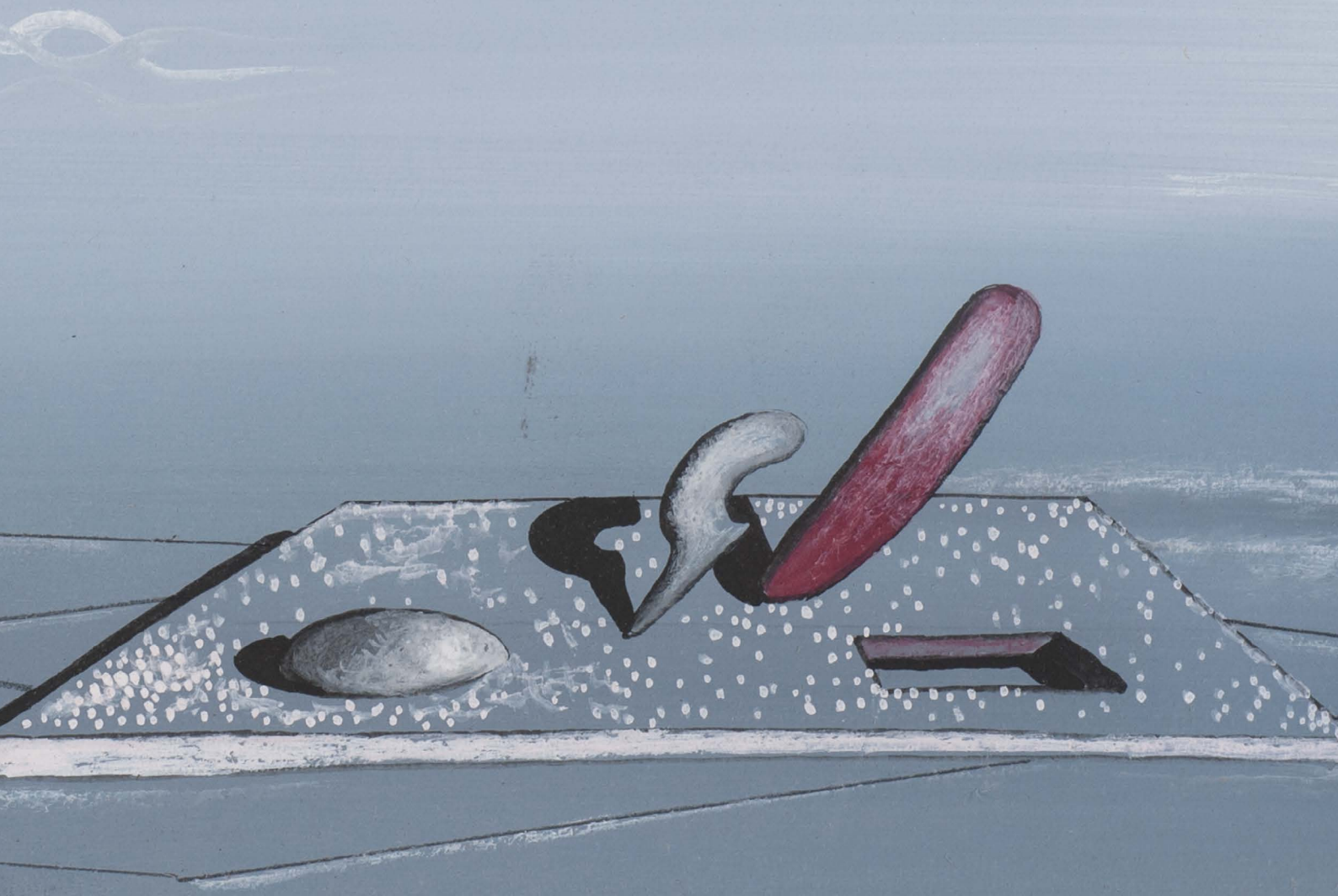
€ 5,800-8,000 US\$ 6,400-9,000



SESSION TWO

LONDON
THURSDAY
20 JUNE 2019
2.30 PM

LOTS 302-414



ALFRED KUBIN, DARKNESS AND LIGHT: PROPERTY RESTITUTED TO THE HEIRS OF MAX AND HERTHA MORGENSTERN

LOTS 302–316

Sotheby's is honoured to present for sale an exceptional group of 16 early works on paper by Alfred Kubin – including *Epidemie* – arguably the most significant collection of his works ever to come to auction. Executed in the early years of the 20th century, they belong to the artist's most iconic and creative period, during which he explored the subconscious and the surreal. Formerly in the collection of Max Morgenstern, Kubin's great patron and supporter, their illustrious provenance is further testament to their superb quality. The intensity of Kubin's imagery delves into a world of emotion, darkness and light expressed through visual metaphor and wit, which continues to challenge and move the viewer to this day.

Max Morgenstern was a lifelong friend of Alfred Kubin and his first major patron. Kubin's first exhibition

in 1937 of 300 works were shown at the Albertina in Vienna, which included 64 works from the collection of Max Morgenstern alone, among them 12 of these 16 works. Their relationship was one of mutual admiration and understanding and Max became one of Kubin's most important and influential mentors. Alluding to Morgenstern's patronage, Kubin would often depict him in the guise of St Martin, evoking the tale of the Roman soldier who shared his cloak with a beggar. Born in 1883 in Moravia, then part of the Austro-Hungarian Empire, Morgenstern made his fortune by building up his father's textile mill in Bielsko-Biala, Poland, to become an award-winning and world-renowned manufacturer of high-quality worsted cloth. In the early 1900s he began collecting works by Kubin, and compiling a magnificent library of over

1,500 rare books, many of which were bound by the famous Wiener Werkstätte. In 1922, he married Hertha Israel from Berlin and together they established their family home in Wattmannngasse in Vienna. On the occasion of their engagement Kubin sent a hand-drawn card, once again portraying Max Morgenstern as St. Martin, against the backdrop of Cupid's arrow piercing a red heart. Carrying a folder entitled *Kubin Sammlung (Kubin Collection)* and a bunch of flowers, he is depicted approaching the boudoir of his beloved Hertha.

Morgenstern's business continued to prosper in Bielsko; their two sons were sent to England for their education and at the house in Wattmannngasse, the Morgensterns loved to entertain members of the Viennese intelligentsia and artistic circles. Their art collection, which included works by Viennese

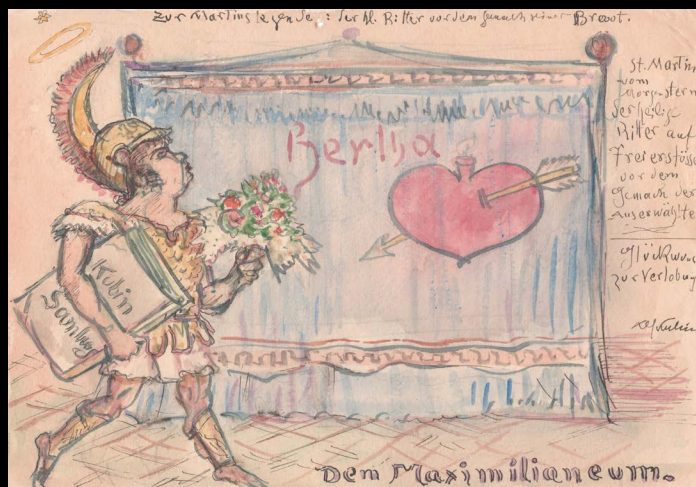


Max Morgenstern

Secession artists as well as beautiful Wiener Werkstätte furniture, would have served as an impressive backdrop. In 1938, with the *Anschluss*, their former life came to an abrupt end. With Max in Poland and the Nazi authorities pressing, Hertha was forced to sell at low value a group of 20 works on paper by Kubin to the German collector Kurt Otte. This was much lamented by Max Morgenstern who especially mourned the loss of their original drawings for the so-called *Weber Mappe* (lots 302, 304 and 305, as well as *Epidemie* to be offered in the Impressionist & Modern Art Evening Sale in London on 19th June). Shortly after, Hertha and Max separately escaped, first Hertha from Vienna and a month later Max from Poland. They managed to join their sons in England and eventually settled in Bradford, Yorkshire. While some of their possessions followed them to England, most were seized by the Nazis and they never saw their mill nor their apartments and many of the contents again.

Kurt Otte was an avid collector of Kubin's work. Over decades he meticulously collected not only every original work he could possibly lay his hands on but also newspaper articles and reproductions. Otte was in direct contact with Alfred Kubin and became a friend to the artist and his wife. As early as 1926, he referred to his collection as the *Kubin Archiv*. This was evidently encouraged by the artist himself, who designed the archive's *ex libris*. In 1971, the city of Munich acquired Otte's archive for the Lenbachhaus, thus combining its contents with the existing documents and original works from the estates of Gabriele Münter and Wassily Kandinsky.

In 2019 these sixteen works were restituted to the heirs of Max and Hertha Morgenstern, and now a new generation of collectors will have the opportunity to share the legacy of Max Morgenstern. Further works from this collection will be offered in the Impressionist & Modern Art Day sale, to be held in London on 20th June.



Alfred Kubin, *St Martin vom Morgenstern vor dem Boudoir der Auserwählten* (St Martin Morgenstern outside the boudoir of his bride), 1923



Hertha Morgenstern

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Nach der Schlacht (After the Battle)

signed *Kubin* (lower left) and again faintly
AKubin (lower right) and titled (lower left);
with the *Max Morgenstern Collection Stamp*
on the verso

pen and ink, wash and *Spritztechnik* on
Kataster paper

image: 14.1 by 20.8cm., 5½ by 8¼in.

sheet: 19.7 by 31.3cm., 7¾ by 12¾in.

Executed circa 1902-03.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 194.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 34
Baden-Baden, Staatliche Kunsthalle; Munich,
Bayerische Akademie der Schönen Künste
& Vienna, Graphische Sammlung Albertina,
*Alfred Kubin, Das zeichnerische Frühwerk bis
1904*, 1977, no. 68
Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959*, 1990-91, no. 63, illustrated
in the catalogue (as dating from 1901)

Leipzig, Museum der bildenden Künste
& Hamburg, Kunsthalle Hamburg, *Eine
Liebe. Max Klinger und die Folgen*, Bielefeld,
2007-08, no. 68, illustrated in colour in the
catalogue

Munich, Lenbachhaus & Vienna, Albertina
Wien, *Der Blaue Reiter, Tanz der Farben,
Aquarelle, Zeichnungen und Druckgraphik
aus dem Lenbachhaus*, 2010-11, no. 135,
illustrated in colour in the catalogue (as
dating from circa 1900-01)

LITERATURE

Hans von Weber (ed.), *Faksimiledrucke nach
Kunstblättern von Alfred Kubin*, Munich,
1903, illustration of the portfolio version pl. 10
Ferdinand Avenarius, *Traum Bildnerlei. Das
Kunstwart*, 1903, p. 595

Edgar Alfred Regener, 'Die Kunst unserer
Tage, VI Alfred Kubin' in *Deutsche Zeitschrift,
5th Edition, issue 11*, 1903

Alfred Kubin zum 125. Geburtstag (exhibition
catalogue), Pinzgau, Badhaus zu Leogang,
2002, n.n., illustration of the portfolio
version n.p.

*Phantastisch! Alfred Kubin und der Blaue
Reiter* (exhibition catalogue), Munich,
Lenbachhaus, 2018, illustration of the
portfolio version p. 218

One of the greatest draughtsman of the late
19th and early 20th centuries, Alfred Kubin's
narratives continue to fascinate viewers today
as they did when they were first conceived.

A founding member of *Der Blaue Reiter*, he
shared the group's endeavour to elevate art
to a spiritual plane. He was close friends with
Paul Klee and corresponded with artists and
philosophers of his day, yet always he followed
his own artistic path. A visionary who expressed
modernity's spiritual toll, Kubin excelled in
conveying the sense of twilight and the feeling
of lurking fate.

In his autobiography, writing about his
engagement with Schopenhauer's philosophy,
Kubin states: 'In my desperate mood I found
his pessimistic *Weltanschauung* the only
correct one, and I revelled in his ideas – with
the consequence that my universal discontent

only grew greater' (A. Kubin, *The Life and Art
of Alfred Kubin*, 1917, p. 13). Like the Symbolist
artists Odilon Redon, Max Klinger and Félicien
Rops, Kubin was inspired by the philosophy
of Nietzsche and Schopenhauer and the
literature of Dostoyevsky and Poe, which offered
countless points of departure for artists who
agonized over the human condition. These
characteristic drawings are some of the
most esteemed of Kubin's entire *œuvre*; they
demonstrate his mastery over the medium of
ink, which powerfully reflect the realms of his
subconscious and nightmarish visions of doom,
darkness and destiny.

In 1901 Alfred Kubin met the publisher Hans
von Weber in Munich who immediately
expressed admiration for Kubin's work and
in subsequent years became an important
supporter. The Hans von Weber portfolio, also
known as the *Weber-Mappe*, reproduced 15
works on paper in an edition of 1,000, which
allowed a wider distribution of Kubin's work,
ultimately resulting in his artistic breakthrough.
Two further portfolios, one on the topic of
women, the other on church and state, were
envisioned but never realised as the material
was deemed too controversial and provocative.
The present work, *Nach der Schlacht* is part of
this infamous *Weber-Mappe*. Using black and
white contrasts as well as the softening effect
of *Spritztechnik* to the greatest possible effect
Kubin presents a chilling scene - a flock of
vultures descending on a deserted battlefield.

In his own biography *Daemons and Night
Faces*, published in 1959, Kubin recalls how
coming face to face with Max Klinger's narrative
sequence of etchings *Paraphrase on the Finding
of a Glove* at the Graphische Sammlung, Munich
in 1899, greatly inspired him. The surreal clarity
of Klinger's detailed illustrations, inspired by
the literature and art of his contemporary
romantics, came as a revelation to the young
artist and brought on visions of black-and-white
images from which he derived the peculiar
expressive vocabulary of his nightmarish-
fantastic early work. Other influences include
the work of Francisco de Goya whose work *The
Sleep of Reason Produces Monsters* from his
Caprichos series immediately comes to mind,
evoking the rise of mysterious and monstrous
forces at the expense of reason. The present
work is a beautiful example for how Kubin
tried to replicate in drawing the effects of
printmaking: *Spritztechnik* achieved an effect
similar to aquatint etching, the ink border
reminiscent of the plate edge. Meticulously
executed ink drawings became Kubin's
medium of choice to examine contemporary
social issues as well as scenes from his own
imagination. The medium was perfectly suited
to explore his subjective view of the world, the
dark side of life.



Max Klinger, *Anguish*, from a series of ten plates from *Paraphrase on the Discovery of a
Glove*, 1881, pen and ink and wash, on loan to the Hamburg Kunsthalle, Germany



Max/M. Joch. 1887.

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Die Pest (The Plague)

signed *AKubin* (lower right) and titled (lower left); with the *Max Morgenstern Collection Stamp* on the verso

brush and ink and wash, black crayon and gouache on *Kataster* paper

image: 20.3 by 32.5cm., 8 by 12¾in.

sheet: 31.3 by 40.4cm., 12¼ by 15⅞in.

Executed *circa* 1903-04.

This work is registered in the Kubin Archiv at the Lenbachhaus, Munich under no. 190.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern, Vienna (acquired directly from the artist)

Dr. Kurt Otte, Hamburg (acquired from the above in June 1938)

Städtische Galerie im Lenbachhaus, Munich (acquired from the above in 1971)

Restituted by the above to the heirs of Max & Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,*

Handzeichnungen, Aquarelle und

druckgraphische Arbeiten, 1937, no. 8

Baden-Baden, Staatliche Kunsthalle; Munich,

Bayerische Akademie der Schönen Künste

& Vienna, Graphische Sammlung Albertina,

Alfred Kubin, Das zeichnerische Frühwerk bis

1904, 1977, no. 63

New York, Galerie St. Etienne, *Alfred Kubin:*

visions from the other side, 1983, illustrated

on the cover

Paris, Centre Georges Pompidou, *Vienne*

1990-1938, L'Apocalypse joyeuse, 1986, n.n.,

illustrated in the catalogue (as dating from 1901)

Munich, Städtische Galerie im Lenbachhaus

& Hamburg, Hamburger Kunsthalle, *Alfred*

Kubin 1877-1959, 1990-91, no. 82, illustrated

in the catalogue

LITERATURE

Die Kunst für Alle, 18th Edition, Issue 7, 1903, n.p.

⊕ £ 50,000-70,000

€ 57,500-80,000 US\$ 64,000-89,500

"Just as Goya appeared a unique phenomenon in his time, Alfred Kubin has become an artistic philosopher on the basis of his own unique world view, making him an extremely pessimistic caricaturist of our time and its excesses. Kubin's works represent the sharpest, most poisonous epigrams on the condition of the State, the Church, Life, Love and Death, Fame and Honour."

quoted in *Alfred Kubin. Aus Meinem Reich. Meisterblättern aus dem Leopold Museum, Wien* (exhibition catalogue), Leopold Museum, Vienna, 2002-03, p. 30



Stuck

Die Pest.

The Clock

*The Clock, calm evil god, that makes us shiver,
With threatening finger warns us each apart:
"Remember! Soon the vibrant woes will quiver,
Like arrows in a target, in your heart.*

*To the horizon Pleasure will take flight
As flits a vaporous sylphide to the wings.
Each instant gnaws a crumb of the delight
That for his season every mortal brings.*

*Three thousand times and more, each hour,
the second*

*Whispers "Remember!" Like an insect shrill
The present chirps, "With Nevermore I'm reckoned,
I've pumped your lifeblood with my loathsome bill."*

Remember! Souviens-toi I Esto Memor!

*My brazen windpipe speaks in every tongue.
Each moment, foolish mortal, is like ore
From which the precious metal must be wrung.*

Remember. *Time the gamester (it's the law)
Wins always, without cheating. Daylight wanes.
Night deepens. The abyss with gulfy maw
Thirsts on unsated, while the hour-glass drains.*

Sooner or later, *now, the time must be
When Hazard, Virtue (your still-virgin mate),
Repentance, (your last refuge), or all three —
Will tell you, 'Die, old Coward. It's too late!'*

*Charles Baudelaire, 'The Clock' in Les Fleurs
du Mal, 1857, translated by Roy Campbell,
Poems of Baudelaire, New York, 1952*

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Die Todesstunde (The Hour of Death)

signed *AKubin* (upper left) and again faintly
AKubin (lower right) and titled (lower centre);
with the *Max Morgenstern Collection Stamp*
on the verso
pen and ink, wash and *Spritztechnik* on
Kataster paper
image: 28.4 by 15cm., 11¼ by 6in.
sheet: 37 by 24cm., 14½ by 9½in.

Executed in 1900.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 185.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

⊕ £ 100,000-150,000
€ 115,000-172,000 US\$ 128,000-192,000

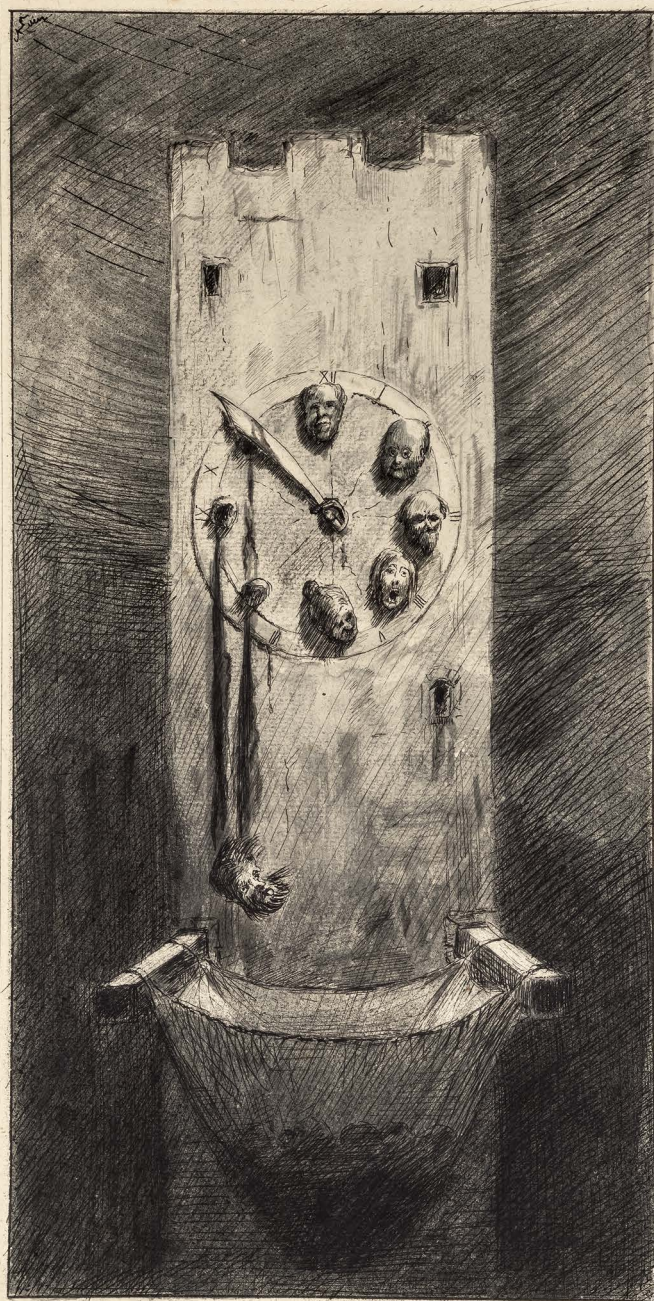
EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 12
Baden-Baden, Staatliche Kunsthalle; Munich,
Bayerische Akademie der Schönen Künste
& Vienna, Graphische Sammlung Albertina,
*Alfred Kubin, Das zeichnerische Frühwerk bis
1904*, 1977, no. 27
Hamburg, Hamburger Kunsthalle,
Experiment Weltuntergang, Wien um 1900,
1981, no. 253
Paris, Centre Georges Pompidou, *Vienne
1990-1938, L'Apocalypse joyeuse*, 1986, n.n.,

illustrated in the catalogue
Passau, Festspiele Europäische Woche,
Kubin und die phantastische Kunst, 1987,
no. 1
Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959*, 1990-91, no. 39, illustrated
in the catalogue
New York, Neue Galerie, *Alfred Kubin: 1897-
1909*, 2008-09, no. 6, illustrated in colour in
the catalogue
Hamburg, Hamburger Kunsthalle, *Picasso,
Beckmann, Nolde und die Moderne.
Meisterwerke aus frühen Privatsammlungen
in Hamburg*, 2001, no. 77, illustrated in colour
in the catalogue
Munich, Lenbachhaus & Vienna, Albertina
Wien, *Der Blaue Reiter, Tanz der Farben,
Aquarelle, Zeichnungen und Druckgraphik
aus dem Lenbachhaus*, 2010-11, no. 132,
illustrated in colour in the catalogue
Nottingham, Nottingham Contemporary,
Alfred Kubin. The Other Side, 2012, no. 5,
illustrated in colour in the catalogue

LITERATURE

Hans von Weber (ed.), *Facsimiledrucke nach
Kunstblättern von Alfred Kubin*, Munich,
1903, illustration of the portfolio version pl.
13
Hermann Esswein, *Alfred Kubin, Der Künstler
und sein Werk*, Munich, 1911, p. 22
H. Boulboulé, *Menschen darstellungen in
der deutschen Kunst des beginnenden 20.
Jahrhunderts* (phd dissertation), Gottingen,
1948, p. 99
Alfred Kubin zum 125. Geburtstag (exhibition
catalogue), Pinzgau, Badhaus zu Leogang,
2002, illustration of the portfolio version n.p.
*L'Ange du Bizarre, Le Romantisme noir de
Goya à Max Ernst* (exhibition catalogue),
Paris, Musée d'Orsay, 2013, illustration of
the portfolio version n.n.
*Phantastisch! Alfred Kubin und der Blaue
Reiter* (exhibition catalogue), Munich,
Lenbachhaus, 2018, illustration of the
portfolio version p. 219



Die Todesstunde.

Arten

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Des Menschen Schicksal III (The Fate of Mankind III)

signed *AKubin* (lower right), titled (lower left) and inscribed *spätere Fassung für Morgenstern* by another hand (probably by Kurt Otte; lower centre); with the *Max Morgenstern Collection Stamp* on the verso
pen and ink, wash, *Spritztechnik* and coloured crayons on *Kataster* paper
image: 23.2 by 28.2cm., 9¼ by 11in.
sheet: 31 by 37.8cm., 12¼ by 14⅞in.

Executed *circa* 1902-03.

This work is recorded in the Kubin Archiv at the Lenbachhaus, Munich under no. 193.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern, Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the above in June 1938)
Städtische Galerie im Lenbachhaus, Munich (acquired from the above in 1971)
Restituted by the above to the heirs of Max & Hertha Morgenstern in 2019

⊕ £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

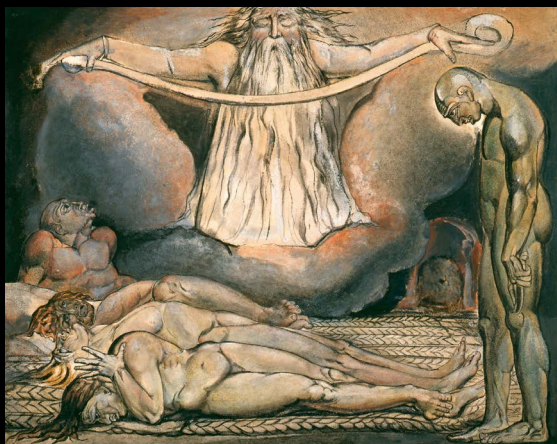
EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin, Handzeichnungen, Aquarelle und druckgraphische Arbeiten*, 1937, no. 10
Baden-Baden, Staatliche Kunsthalle; Munich, Bayerische Akademie der Schönen Künste & Vienna, Graphische Sammlung Albertina, *Alfred Kubin, Das zeichnerische Frühwerk bis 1904*, 1977, no. 65.2
Hamburg, Hamburger Kunsthalle, *Experiment Weltuntergang, Wien um 1900*, 1981, no. 251
Paris, Centre Georges Pompidou, *Vienne 1990-1938, L'Apocalypse joyeuse*, 1986, n.n., illustrated in the catalogue
Passau, Festspiele Europäische Woche, *Kubin und die phantastische Kunst*, 1987, no. 3
Munich, Städtische Galerie im Lenbachhaus & Hamburg, Hamburger Kunsthalle, *Alfred Kubin 1877-1959*, 1990-91, no. 62, illustrated in the catalogue (as dating from 1901-03)
New York, Neue Galerie, *Alfred Kubin: 1897-1909*, 2008-09, no. 55, illustrated in colour in the catalogue
Munich, Lenbachhaus & Vienna, Albertina Wien, *Der Blaue Reiter, Tanz der Farben, Aquarelle, Zeichnungen und Druckgraphik aus dem Lenbachhaus*, 2010-11, no. 134, illustrated in colour in the catalogue (as dating from *circa* 1901-03)

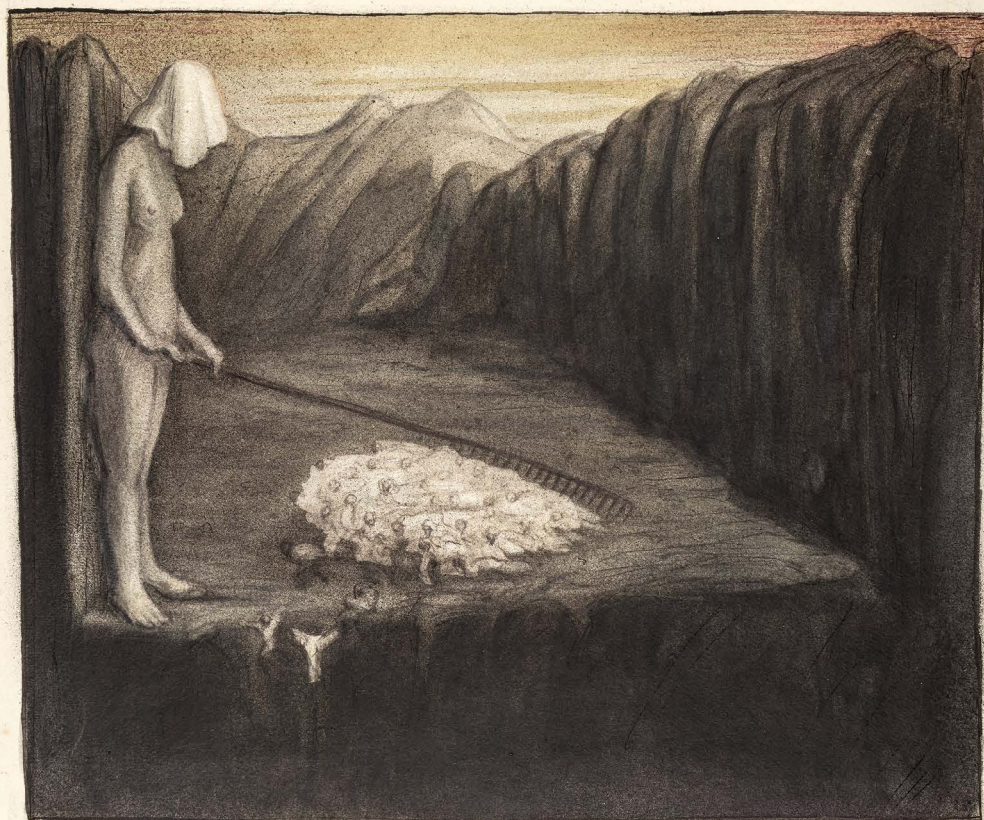
LITERATURE

Hans von Weber (ed.), *Facsimiledrucke nach Kunstblättern von Alfred Kubin*, Munich, 1903, illustration of the portfolio version pl. 1
Alfred Kubin zum 125. Geburtstag (exhibition catalogue), Pinzgau, Badhaus zu Leogang, 2002, n.n., illustration of the portfolio version n.p.
Phantastisch! Alfred Kubin und der Blaue Reiter (exhibition catalogue), Munich, Lenbachhaus, 2018, illustration of the portfolio version p. 216

Des Menschen Schicksal III (*The Fate of Mankind III*) illustrates Kubin's preoccupation with the Symbolist woman as a femme fatale. After losing his beloved mother during childhood, he had a sexual experience with a pregnant woman while he was still just a boy. This incident and his existential angst towards female figures are prominently evoked in the present work in which a faceless woman, completely lacking sensuousness, rakes a pile of men off a cliff. As described by the Austrian art-historian Klaus Albrecht Schröde, (In Kubin's drawings, it is usually the man who is the victim. The woman embodies the potential to destroy man and life in general... Death gives birth to the life that leads in the end back to death, because the death of the first cell was a failure. Not coincidentally, death is a woman. Around 1900 the fictitious body of the femme fatale became symbolic of the difference between man and woman. With the integration of women into the processes of production, new images of the feminine emerged...the femme fatale derived her horrifying or lascivious appeal from her strangeness. This fundamentally different nature is the precondition of her existence and lent itself to depictions of death as the epitome of the alien and fascinating. The man discovers his own mortality in the woman... This can only be understood as the product of the male fantasy that attributes an exotic special status to woman as an alien being and at the same time denies her civil rights... Sexuality for Kubin was the epitome of the irrational and animalistic... Man and woman never meet as equals. Kubin knows no dominance-free zone between the sexes. Anxiety and depression are fundamental to their relationship.' (Klaus Albrecht Schröde, 'Alfred Kubin: or, the Cruelty of Images' in *Alfred Kubin: Drawings 1897-1909* (exhibition catalogue), 2008, p. 51-52). Much of the themes in the work of Rops, Redon, Von Stuck and Moreau, for example, were deeply rooted in the idea of the woman luring the man through deception and sensuality - a mix of both fear and fascination for the independent woman - indicative of the turn of the century ideas of gender relationships. Woman is not just idolised as a passive figure, portrayed through ideals of beauty, but acts as a central trope of life givers and takers for these turn-of-the-century artists.



William Blake, *The House of Death*, c 1795, black chalk, watercolour and brush and ink. The Fitzwilliam Museum, Cambridge



Des Menschen-Schicksal. III. quaterne Fassung für Morgenstern.



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PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Parkcasino (Park Casino)

signed *Kubin* (lower right); with the *Max
Morgenstern Collection Stamp* on the verso
pen and ink, watercolour and pencil on
Kataster paper

image: 23.9 by 32.8cm., 9³/₈ by 13in.

sheet: 31.5 by 39.2cm., 12³/₈ by 15³/₈in.

Executed *circa* 1913.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 207.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)

Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)

Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971) Restituted
by the above to the heirs of Max & Hertha
Morgenstern in 2019

EXHIBITED

New York, Galerie St. Etienne, *Alfred Kubin,
visions from the other side*, 1983, no. 5

Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959*, 1990-91, no. 151, illustrated
in the catalogue

Munich, Lenbachhaus & Vienna, Albertina
Wien, *Der Blaue Reiter, Tanz der Farben,
Aquarelle, Zeichnungen und Druckgraphik
aus dem Lenbachhaus*, 2010-11, no. 150,
illustrated in colour in the catalogue

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500



Walpurgisnacht (Tanz)

307

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Walpurgisnacht (Tanz) (Walpurgis Night (Dance))

signed *Kubin* (lower right) and titled (lower
left); with the *Max Morgenstern Collection*
Stamp on the verso
pen and ink, watercolour, wash, coloured
crayon and pencil on *kataster* paper
image: 25 by 34cm., 9 $\frac{7}{8}$ by 13 $\frac{3}{8}$ in.
sheet: 30.8 by 39cm., 12 $\frac{1}{8}$ by 15 $\frac{3}{8}$ in.

Executed in 1923.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 392.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 278
Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959*, 1990-91, no. 193, illustrated
in colour in the catalogue

⊕ £ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500



Der Lebensbaum

1911

308

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Der Lebensbaum (The Tree of Life)

signed *Kubin* (lower right), dated probably by
the artist *1911* (lower centre) and titled (lower
left); with the *Max Morgenstern Collection*
Stamp on the verso

pen and ink, wash and pencil on *Kataster* paper
image: 34.5 by 26.7cm., 13⁵/₈ by 10¹/₂in.
sheet: 39.3 by 31.5cm., 15¹/₂ by 12¹/₄in.

Executed in 1910-11.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 596.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 163

LITERATURE

Paul Raabe (ed.), *Alfred Kubin, Leben Werk
Wirkung*, Hamburg, 1957, illustrated n.p.
Alfred Kubin, *The Life and Art of Alfred Kubin*,
New York, 2017, illustrated p. 42

⊕ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,100-7,700



309

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Kamelhengst (Bull Camel)

signed *Kubin* (lower right) and titled (lower
left); with the *Max Morgenstern Collection*
Stamp on the verso

pen and ink, watercolour, wash, coloured
crayons and pencil on *Kataster* paper
image: 24.1 by 34.1cm., 9½ by 13⅜in.
sheet: 32 by 39.5cm., 12⅝ by 15½in.

Executed in 1923.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 394.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)

Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)

Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959*, 1990-91, no. 196, illustrated
in the catalogue

⊕ £ 10,000-15,000
€ 11,500-17,200 US\$ 12,800-19,200

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Vogel im Walde (Bird in a Forest)

signed *AKubin* (lower centre); titled and with
the *Max Morgenstern Collection Stamp* on
the verso

brush and pen and ink and paste-paint
(gouache and watercolour) on paper
25.4 by 36.2cm., 10 $\frac{1}{8}$ by 14 $\frac{1}{4}$ in.

Executed *circa* 1905.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 285.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)

Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)

Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)

Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,*
Handzeichnungen, Aquarelle und

druckgraphische Arbeiten, 1937, no. 56

Vienna, Österreichische Landesbank & Linz,

Österreichisches Landesmuseum, *Alfred*

Kubin, Das Leben ein Abgrund, 1985-86, no. 63

Munich, Lenbachhaus, 2008 (on view as part
of the Museum's *Blaue Reiter* showcase)

LITERATURE

Annegret Hoberg (ed.), *Alfred Kubin 1877 -*

1959, Munich, 1990, no. 92, illustrated p. 262

⊕ £ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000



Francisco Goya, *Los Désastres de la Guerra: Plate 76: El buitre carnívoro* (*The carnivorous vulture*), 1810-5, lithograph





311

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Authentische Ansicht von Perle,
der Haupt- und Residenzstadt
des Traumreichs (Authentic
View of Perle, the Capital and
Residenzstadt of the Dreamland)

signed *AKubin* (lower right) and titled (upper
right); with the *Max Morgenstern Collection*
Stamp on the verso

pen and ink on paper

35.4 by 26.3cm., 13 $\frac{7}{8}$ by 10 $\frac{3}{8}$ in.

Executed in 1909.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 592.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,

Vienna (acquired directly from the artist)

Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)

Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)

Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,*

Handzeichnungen, Aquarelle und

druckgraphische Arbeiten, 1937, no. 78

New York, Neue Galerie, *Alfred Kubin: 1897-
1909*, 2008-09, no. 93, illustrated in colour in
the catalogue (as dating from 1908)

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



312

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Kanalmündung II (Canal Terminus II)

signed *AKubin* (lower right) and titled (lower
left); with the *Max Morgenstern Collection*
Stamp on the verso
pen and ink on paper
image: 30.1 by 22.3cm., by 11 $\frac{7}{8}$ by 8 $\frac{3}{4}$ in.
sheet: 35.8 by 26.3cm., 14 $\frac{1}{8}$ by 10 $\frac{3}{8}$ in.

Executed in 1911.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 430.

PROVENANCE

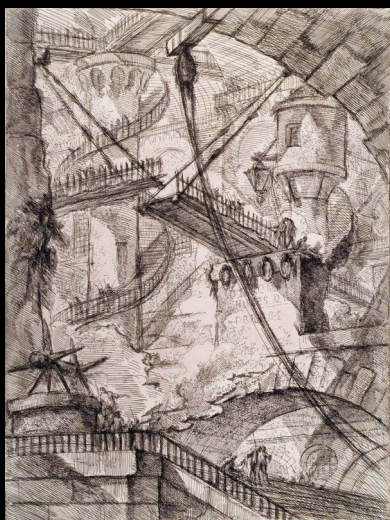
Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 168

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,850



Giovanni Battista Piranesi, *The Drawbridge* from
the series *Prisons*, 1749-50, etching, engraving and
scratching, National Gallery of Art, Washington DC



313

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Auf dem Lande (In the Countryside)

signed twice *Kubin* (lower right) and titled
(lower left); with the *Max Morgenstern*
Collection Stamp on the verso
pen and ink and watercolour on *kataster* paper
image: 25.7 by 28.1cm., 10 by 11in.
sheet: 31.6 by 36cm., 12½ by 14½in.

Executed in 1921.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 381.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Munich, Städtische Galerie im Lenbachhaus
& Hamburg, Hamburger Kunsthalle, *Alfred
Kubin 1877-1959, 1990-91*, no. 182, illustrated
in colour in the catalogue

Hamburg, Hamburger Kunsthalle, *Picasso,
Beckmann, Nolde und die Moderne.
Meisterwerke aus frühen Privatsammlungen
in Hamburg*, 2001, no. 87, illustrated in colour
in the catalogue

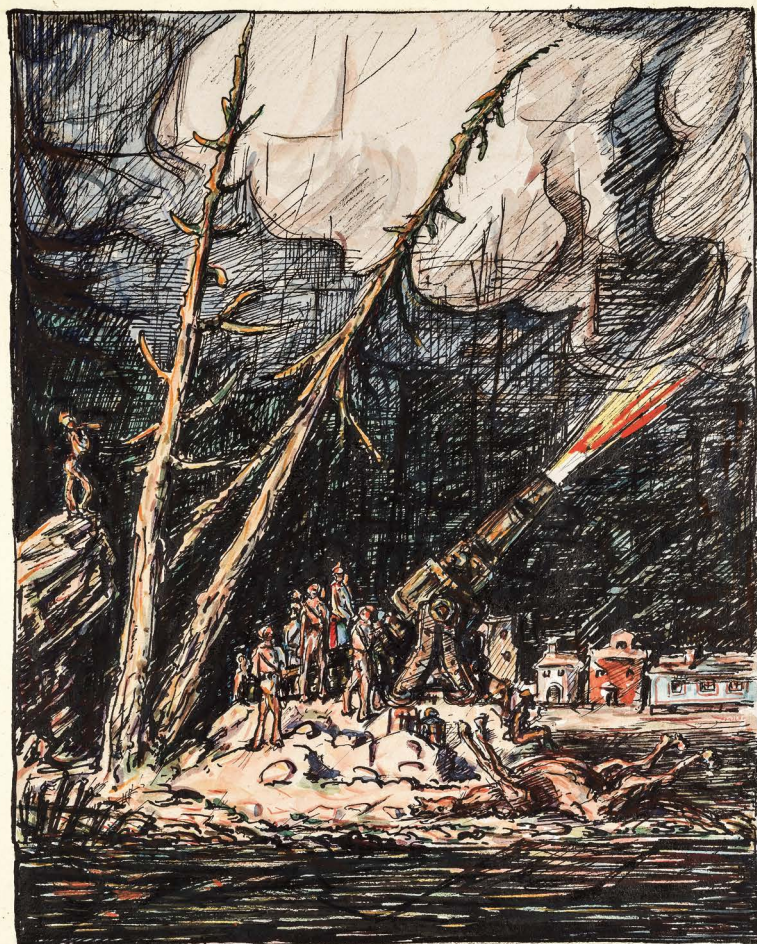
LITERATURE

Paul Raabe (ed.), *Alfred Kubin, Leben Werk
Wirkung*, Hamburg, 1957, illustrated n.p.

⊕ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,100-7,700

'The gigantic organisation of the war machinery, the awful acts of destruction, the heroic bravery of the individuals, impressed and rattled me.....'

Alfred Kubin, quoted in *Alfred Kubin, Handzeichnungen, Aquarelle und druckgraphische Arbeiten* (exhibition catalogue), Vienna, Albertina Wien, 1937, p. 18



Kubin

314

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Mörser (Mortar)

signed *Kubin* (lower right) and faintly titled (lower left); with the *Max Morgenstern Collection Stamp* on the verso
pen and brush and ink, watercolour and gouache on *Kataster* paper
image: 31.3 by 25.2cm., 12¼ by 9⅞in.
sheet: 39.8 by 31.5cm., 115⅝ by 12⅜in.

Executed in 1914.

This work is recorded in the Kubin Archiv at the Lenbachhaus, Munich under no. 209.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern, Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the above in June 1938)
Städtische Galerie im Lenbachhaus, Munich (acquired from the above in 1971)
Restituted by the above to the heirs of Max & Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin, Handzeichnungen, Aquarelle und druckgraphische Arbeiten*, 1937, no. 149

Munich, Städtische Galerie im Lenbachhaus & Hamburg, Hamburger Kunsthalle, *Alfred Kubin 1877-1959*, 1990-91, no. 152, illustrated in colour in the catalogue
Munich, Lenbachhaus, 2008 (on view as part of the Museum's *Blaue Reiter* showcase)
Munich, Lenbachhaus & Vienna, Albertina Wien, *Der Blaue Reiter, Tanz der Farben, Aquarelle, Zeichnungen und Druckgraphik aus dem Lenbachhaus*, 2010-11, no. 152, illustrated in colour in the catalogue

⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



Kubin

Kopf eines Kranken

315

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

**Kopf eines Kranken
(Head of Sick Man)**

signed *Kubin* (lower right) and titled (lower
left); with the *Max Morgenstern Collection*
Stamp on the verso

brush and pen and ink, wash and pencil on paper
image: 21.8 by 16.8cm., 8½ by 6⅝in.
sheet: 35.7 by 27cm., 14 by 10⅞in.

Executed in 1921.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 378.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 7

⊕ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,100-7,700



316

PROPERTY RESTITUTED TO THE HEIRS OF MAX
AND HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Siesta

signed *Kubin* (lower right); titled and with the *Max
Morgenstern Collection Stamp* on the verso
paste-paint (watercolour and gouache),
brush and ink and wash on paper
image: 32.4 by 24.7cm., 12¾ by 9¾in.
sheet: 32 by 24.7cm., 12⅝ by 9½in.

Executed in 1905.

This work is recorded in the Kubin Archiv at
the Lenbachhaus, Munich under no. 588.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired directly from the artist)
Dr. Kurt Otte, Hamburg (acquired from the
above in June 1938)
Städtische Galerie im Lenbachhaus, Munich
(acquired from the above in 1971)
Restituted by the above to the heirs of Max &
Hertha Morgenstern in 2019

⊕ £ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,850



317

317

PROPERTY OF A EUROPEAN PRINCELY FAMILY

ALFRED KUBIN

1877 - 1959

Der verlorene Kopf (The Lost Head)

signed *Kubin* (lower right) and titled by
another hand (lower left)
pen and ink on *Kataster* paper
39 by 30.5cm., 15½ by 12in.

Executed *circa* 1935.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Roland Graf von Faber-Castell, Stein
Thence by descent to the present owner in 1978

EXHIBITED

Vienna, Albertina Wien, *Alfred Kubin,
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, n. 270

LITERATURE

Der Turm, April 1946, n.n., illustrated p. 255

⊕ £ 3,000-5,000

€ 3,450-5,800 US\$ 3,850-6,400



318

318

PROPERTY OF A EUROPEAN PRINCELY FAMILY

ALFRED KUBIN

1877 - 1959

Madonna mit Kind (Madonna and Child)

signed *AKubin* (towards lower right)
pen and ink and wash on paper
33 by 27cm., 13 by 10½in.

Executed *circa* 1950.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Roland Graf von Faber-Castell, Stein
Thence by descent to the present owner in 1978

⊕ £ 3,000-5,000

€ 3,450-5,800 US\$ 3,850-6,400



319

PROPERTY OF A EUROPEAN PRINCELY FAMILY

ALFRED KUBIN

1877 - 1959

Der Kardinal (The Cardinal)

signed *AKubin* (towards lower right), dated
1913 (lower right), titled and inscribed 26
(lower left)
watercolour and pen and ink on *Kataster* paper
39.5 by 31cm., 15½ by 12¼in.

Executed in 1913.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Dr. Joseph Haubrich, Cologne
Roland Graf von Faber-Castell, Stein
Thence by descent to the present owner in 1978

⊕ £ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000



320

**EMILE ANTOINE
BOURDELLE**

1861 - 1929

Tête d'Apollon sur base carré

inscribed *EMILE ANTOINE BOURDELLE*,
dated 1900 and inscribed REPRODUCTION
INTERDITE; inscribed with the foundry mark
ALEXIS RUDIER FONDEUR. PARIS.

bronze

height 68cm., 26 $\frac{7}{8}$ in.

Originally conceived in 1898-1909 and cast in
bronze by the Alexis Rudier Foundry, Paris at
a later date.

PROVENANCE

Sale: Sotheby's, Monaco, 25th November
1979, lot 55

Purchased at the above sale by the present
owner

£ 40,000-50,000

€ 45,700-57,500 US\$ 51,000-64,000

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

GIACOMO MANZÙ

1908 - 1991

Cardinale Seduto (Seated Cardinal)

stamped *Manzù* and with the foundry mark
NFMM

bronze; this work is unique

height: 40cm., 15¾ in.

Cast in bronze by the Nuova Fonderia in 1960.

The Fondazione Giacomo Manzù has kindly
confirmed the authenticity of this work.

PROVENANCE

Galerie Chalette International, New York

Sale: Christie's, London, 10th December

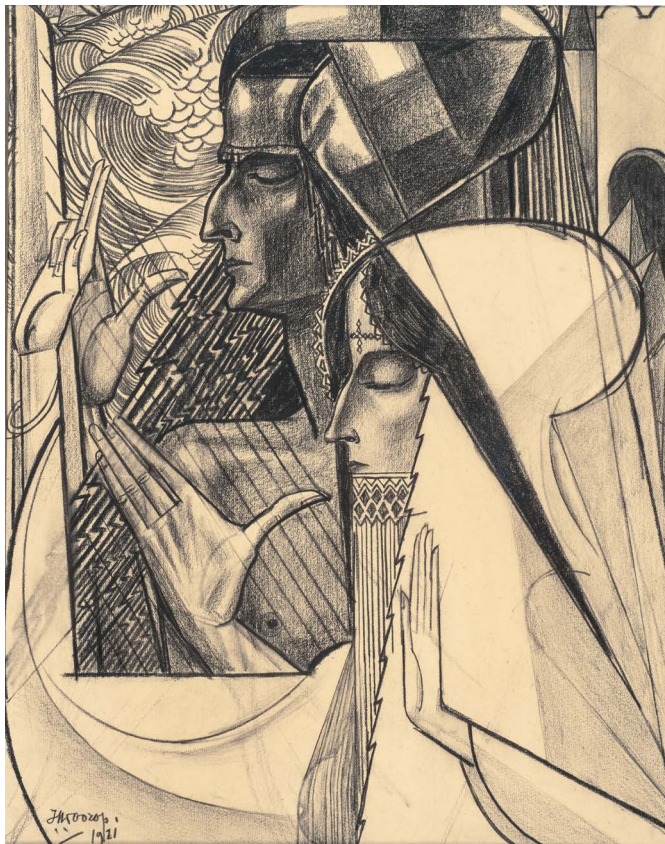
1997, lot 345

Purchased at the above sale by the present
owner

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500





322

322

JAN TOOROP

1858 - 1928

Meditatie (Meditation)

signed *J. Toorop* and dated 1921 (lower left)
black chalk on paper
30 by 22cm., 11 $\frac{3}{8}$ by 8 $\frac{5}{8}$ in.

Executed in 1921.

The authenticity of this work was confirmed
by G.W.C. Van Wezel in 2013.

PROVENANCE

Private Collection, Netherlands (sale:
Sotheby's, Amsterdam, 26th May 2005,
lot 325)
Purchased at the above sale by the present
owner

£ 7,000-10,000

€ 8,000-11,500 US\$ 9,000-12,800

323

JAN TOOROP

1858 - 1928

Zwei nonnen (Two Nuns)

signed *J. Toorop* and dated 1921 (lower right)
coloured pencil and pencil on paper
13.8 by 21.8cm., 5 $\frac{1}{2}$ by 8 $\frac{1}{2}$ in.

Executed in 1921.

The authenticity of this work was confirmed
by G.W.C. Van Wezel in 2013.

PROVENANCE

Piccadilly Gallery, London
Private Collection, Germany
Sale: Galerie Bassenge, Berlin, 31st May
2013, lot 6534
Purchased at the above sale by the present
owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



323



324

LÉON SPILLIAERT

1881 - 1946

L'Ermite dans le désert, vol d'oiseaux

signed *L. Spilliaert* (lower left)
pen and brush and ink, wash, watercolour,
crayon and pencil on paper
22.6 by 30.4cm., 8⁷/₈ by 12 in.

Executed in 1915.

This work will be included in the forthcoming
Catalogue raisonné by Dr. Anne Adriaens-Pannier.

PROVENANCE

Mr & Mrs Heyndrickx, Oostende
Galerie Philippe & Linde Seghers, Rogierlaan
(acquired by July 2008)
Sale: Kunstgalerij De Vuyst, Lokeren,
Belgium, 11th October 2008, lot 431
Purchased at the above sale by the present
owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



325

325

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

DOROTHEA TANNING

1910 -2012

Montagnardes toutes les deux

signed *Dorothea Tanning* and dated 68 (lower
right); signed *Dorothea Tanning* and titled on
the reverse

oil on canvas

18 by 14cm., 7 by 5½in.

Painted in 1968.

We are grateful to The Dorothea Tanning
Foundation for their assistance in cataloguing
this work.

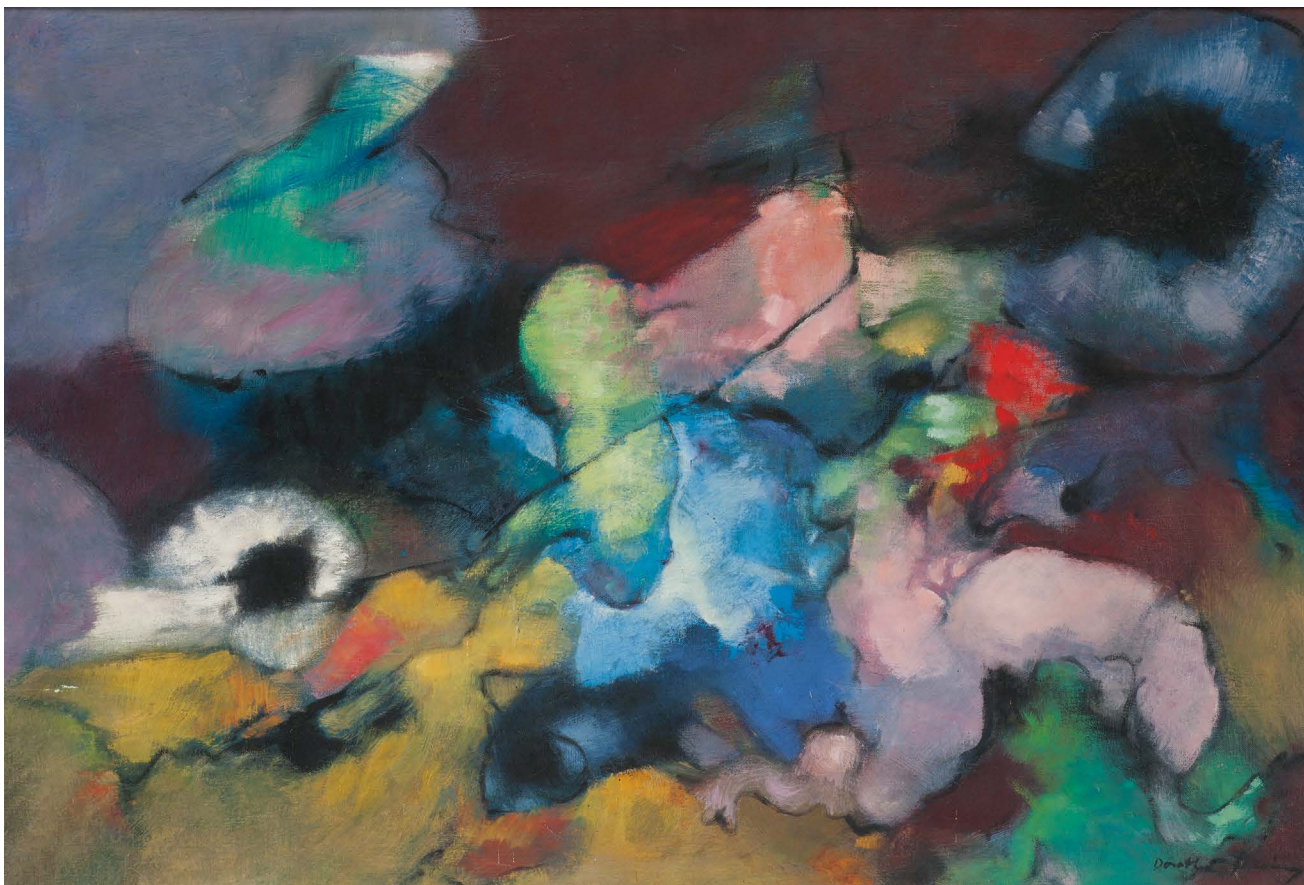
PROVENANCE

Private Collection, United Kingdom (probably
acquired in Paris in the 1970s)

Thence by descent to the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



326

326

DOROTHEA TANNING

1910 -2012

Untitled

signed *Dorothea Tanning* (lower right)

oil on board

51 by 74.5cm., 20 $\frac{1}{8}$ by 29 $\frac{1}{4}$ in.

Painted *circa* 1966.

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

PROVENANCE

(Probably) Galerie Nidrecourt, Paris

Private Collection, Belgium

Thence by descent to the present owner

In 1966 Dorothea Tanning was part of a group of artists who took part in a ground-breaking exhibition at Galerie Nidrecourt, Paris, titled *Kamagraphies*. The group comprised, amongst others, of her husband Max Ernst, and the Belgian surrealists Marcel Delmotte and René Magritte. The exhibition showcased

a new form of artistic expression which the artists termed *Kamagraphie* – the idea being that, each artist would paint a unique work on board, called the *Kama-Mère*, and from that take a limited edition of prints executed through oil painting directly from the original 'mother' work. The present work, the original *Kama-Mère*, is testament to Tanning's contribution to Surrealism and its artistic evolution.

£ 30,000-50,000

€ 34,300-57,500 US\$ 38,300-64,000

YVES TANGUY

1900 - 1955

Sans titre

signed *Yves Tanguy* and dated 44 (lower right)
gouache and pencil on paper
12 by 26.5cm., 4¾ by 10½in.

Executed in 1944.

It is the present intention of the Tanguy Committee to include this work in the revised *Catalogue raisonné of Tanguy's paintings, gouaches and objects*.

PROVENANCE

Hans & Frida Richter, Southbury, Connecticut (acquired directly from the artist in the early 1950s)
Private Collection, U.S.A. (by descent from the above; sale: Christie's, New York, 8th May 2003, lot 128)
Private Collection, Switzerland (purchased at the above sale; sale: Christie's, London, 8th February 2007, lot 693)
Simon C. Dickinson, London (purchased at the above sale)
Acquired from the above by the present owner

LITERATURE

Pierre Matisse, *Yves Tanguy, Un recueil de ses œuvres*, New York, 1963, no. 336, illustrated p. 154

⊕ £ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

Yves Tanguy's career as a painter began in 1922 after the artist saw an early Surrealist work by Giorgio de Chirico at Paul Guillaume's gallery. The profound impact of de Chirico's landscapes compelled Tanguy to join the Surrealist group in 1925, collaborating with André Breton in *La Révolution Surréaliste*. Tanguy shared with the great 15th century Flemish painter Hieronymus Bosch a taste for the strange and the inexplicable; his symbol-laden imagery, rendered in masterful detail, seem reliant upon objective reality, yet far removed from any specific reference.

It was not until 1927 that Tanguy started painting the dream-like landscapes that would establish him as a major figure of the Surrealist movement. The present work, executed in 1944, contains many of the distinctive qualities that characterise the artist's signature 'mind-scapes'. Key sources of Tanguy's imagery were the summers he spent near Finistère in Brittany as a child. It was during these stays that Tanguy observed prehistoric rock formations and objects floating on water or washed up on the shore, elements which, when subjectively transformed, frequently appear in the dream world of Tanguy's painting.

The haunting imagery of Tanguy's works stem from his experience growing up in Europe during the First World War.

Dilapidated buildings, piles of rubble and the bleak terrain of abandoned battlefields were common sites throughout northern France. These spectacles had a significant effect on Surrealist imagery, particularly for Tanguy, whose landscapes capture 'the sense of empty, abandoned, ghostly wasteland of the war-torn terrain' (Sidra Stich, *Anxious Visions, Surrealist Art* (exhibition catalogue), University Art Museum, University of California at Berkeley, Berkeley, 1990, p. 87).

A slow and scrupulous craftsman, Tanguy loved objects that were beautifully made, and he imparted to the elements in his paintings the same care and convincing presence that a realist painter gives to a still life or landscape. Tanguy depicts the 'in-scapes' of the mind, represented here as a vast landscape of the imagination with indecipherable protozoan inhabitants, seemingly balanced on the brink between order and chaos. Tanguy stated the following: 'The element of surprise in the creation of a work of art is, to me, the most important factor-surprise to the artist himself as well as to others. I work very irregularly and by crises. Should I see the reasons for my painting, I would feel that it would be a self-imprisonment' (quoted in 'The creative process' in *Art Digest*, New York, 15th January 1954, vol. 28, no. 8 p. 14).



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

FRANCIS PICABIA

1879 - 1953

Couple amoureux

signed *Francis Picabia* (lower left)
oil and Ripolin on board
103.8 by 72.5cm., 40 $\frac{7}{8}$ by 28 $\frac{1}{2}$ in.

Painted *circa* 1925-26.

PROVENANCE

Danute Jesaitis Picabia, Paris (the artist's
daughter-in-law)
Private Collection (a gift from the above;
sale: Sotheby's, New York, 23rd February
1984, lot 65)
Private Collection (purchased at the above
sale; sale: Sotheby's, London, 4th December
2000, lot 36)
Mr & Mrs George Lindemann, U.S.A.
(purchased at the above sale)
Sale: Sotheby's, New York, 3rd May 2006, lot 51
Private Collection, Geneva (purchased at the
above sale; sale: Sotheby's, Paris, 3rd June
2010, lot 53)
Purchased at the above sale by the present owner

† ⊕ £ 400,000-600,000

€ 457,000-685,000 US\$ 510,000-765,000

EXHIBITED

Paris, Musée d'Art Moderne de la Ville de
Paris, *Francis Picabia, Singulier idéal*, 2002-
03, n.n., illustrated in colour in the catalogue
(erroneously catalogued as *oil on canvas*)

LITERATURE

William A. Camfield, Beverley Calté, Candace
Clements, Arnauld Pierre & Pierre Calté,
*Francis Picabia, Catalogue Raisonné, 1915-
1927*, vol. II, New Haven & London, 2016, no.
918, illustrated in colour p. 405



Apocalyptic Lamb, *circa* 1123, fresco, Museu Nacional d'Art
de Catalunya, Barcelona

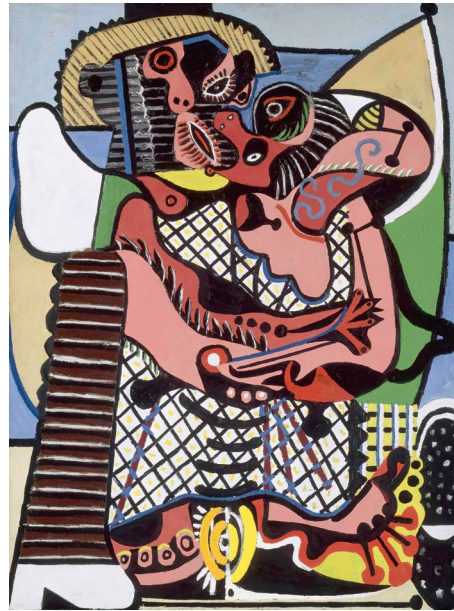
'the systematic distortion of the faces into
grotesque masks, with pointed noses and
immense almond shaped eyes, the
exaggerated simplification of the
anatomical lines, the persistent presence
of a decorative vocabulary turned on its
head, broken lines, areas of shading,
points, and spirals which arrest the gaze
with multiple focal points in every part of
the work's surface'

Arnauld Pierre in *Francis Picabia, singulier idéal* (exhibition catalogue), p. 279,
translated from the French.





Francis Picabia, *Idylle*, 1927, oil on card, Musée de Grenoble



Pablo Picasso, *Le Baiser*, 1925, oil on canvas, Musée Picasso de Paris

Executed circa 1925-26, *Couple amoureux* belongs to one of the most celebrated series of works in Francis Picabia's œuvre: the *Monstres*. Dubbed the 'Monster' paintings by Marcel Duchamp, the series is notable for Picabia's preoccupation with rhythm and symbols which are given precedence over and above any other pictorial element, including line, mass and colour. Unrestrained by the rules of human and animal anatomy, the fantastical deformations and distortion of features in the works that ensued were utterly unlike anything that came before.

The 'Monster' series also marked an important return to the medium of painting for Picabia. Having broken off from the official Surrealist movement, Picabia left Paris in 1925 and moved to the Midi, where he built the Château de Mai. Here, he abandoned the experiments with various media and techniques that had characterised his Dada years and spent his days in the château's vast studio painting with great verve in both oil and Ripolin. Taking inspiration from themes that abounded in popular imagery at the time, Picabia reimagined romantic motifs into more subversive and often provocative compositions that arrest the gaze. The present work belongs to a group of 'Couples', highly stylised depictions of men and women, often embracing, that, as Maria Lluïsa Borràs notes, resemble stills advertisements from contemporary films: 'This protracted series of couples transformed into notable examples of signic automatism may have had its origin in the film and play reviews that filled so many pages of *Comoedia*, which were nearly always illustrated by photographs of the two leading characters in the work under review – almost invariably represented with

their heads very close together' (Maria Lluïsa Borràs, *Picabia*, London, 1985, p. 290). Other influences include Old Master paintings that Picabia returned to at this time as well as ancient frescoes, such as those displayed in the collections at the Museo Nacional d'Art de Catalunya (fig. 2). No doubt fascinated by the distortions that resulted to figures depicted in flattened planes and the rhythm of the compositions that were unrestricted by the rules of naturalistic representation, Picabia seems to have sought to emulate their exaggerated features, notably the recurrent sign of an eye.

In the present work, the artist uses warm pink tones to emphasise the couple's passionate aura whilst behind them, an intricate pattern of lines and shapes—in greens, blues and yellows—blend subtly with other graphic elements, situating the elegant silhouettes within a pastoral landscape. The simplified forms and lines painted in black and white and surrounded by bright colours are used to signify various elements of the composition, a style that came to be known as signic automatism. Freeing his hand from all control by reason, Picabia submitted himself to the rhythm of line, mass and colour. The multiple contours that emanate from the couple's heads further resemble representations of an "exteriorisation of sensibility", which Picabia likely encountered thanks to his contemporary Marcel Duchamp's fascination with the illustrated drawings of occult researcher Albert de Rochas. Although Picabia continued to work in the field of automatism, however, most recent critics, including Bernard Noël warn against any anachronistic Surrealist reading of Picabia's experimental lines. Instead, he

argues, Picabia's work of this period was distinguished by its associative-destructive practise, which differs to the Surrealists' aims in that 'automatism aims to translate the workings of the mind and thereby benefits from a deliberate mental orientation, while Picabia's works abandon themselves to incoherence, surrendering themselves to destiny to provoke the unconscious.' (quoted in Andrew Rothwell, "'Je détruis les tiroirs du cervau'": Reading Incoherence in Picabia and Automatic Writing' in *Dada and Beyond*, New York, 2015, vol. I, p. 226, translated from the French).

Picabia's highly revolutionary and radical practice had an immediate and profound effect on Pablo Picasso who had spent much of the summer of 1925 with Picabia and his family. During this summer, Picasso instantly adopted Picabia's use of crude paints such as Ripolin enamel, and applied the figurative assemblage-like language of the *Monstres* to some of his most celebrated works, including *Les Trois danseuses* (1925) and *Le Baiser* (1925). Maria Lluïsa Borràs emphasises Picabia's influence on Picasso's own visual and aesthetic ideas: 'The critic writing for *Cahiers d'Arts*, a review very close to Picasso, who revealed the influence of the latter on Picabia, could not see that our painter was in fact fifteen years ahead of the creator of the *Demoiselles d'Avignon*, who would later take inspiration from works by Cranach, Altdorfer, Poussin and Courbet. He was indeed ahead of Picasso, who—in the 1950s—went on to transform works by El Greco, Delacroix, Velázquez and Manet using a process that was not fundamentally different from the one employed by Picabia in the 1920s' (Maria Lluïsa Borràs, *Picabia*, Paris, 1985, pp. 292-93).



Postcard ('PC Paris 2501'), 1928, Archives Picabia, Paris;

PROPERTY FROM A PRIVATE SWISS COLLECTION

PABLO PICASSO

1881 - 1973

Le Peintre. Buste de profil

dated 4.5.67. and numbered *III* on the reverse
oil on canvas
91.4 by 73.4cm., 36 $\frac{1}{8}$ by 28 $\frac{3}{4}$ in.

Painted on 4th May 1967.

PROVENANCE

Estate of the Artist
Gagosian Gallery, New York
Acquired from the above by the present
owner in 2011

EXHIBITED

Münster, Graphikmuseum Pablo Picasso,
Pablo Picasso: Im Atelier des Künstler, 2010,
illustrated in colour in the catalogue (titled
Le Peintre (Velásquez))

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de
1965 à 1967*, Paris, 1972, vol. XXV, no. 357,
illustrated pl. 155

£ 1,000,000-1,500,000
€ 1,150,000-1,720,000
US\$ 1,280,000-1,920,000

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

Quoted in *Picasso: Tradition and Avant-garde* (exhibition catalogue), Museo del Prado,
Madrid, 2006, p. 340.





El Greco, *Portrait of the Artist's Son Jorge Manuel Theotokópoulos*, circa 1603, oil on canvas, Museo de Bellas Artes, Seville

This intimate depiction of a handsomely-bearded gentleman painted in 1967 is from the dashing musketeer series that Picasso undertook in the 1960s. Symbolising his own waning energy, the iconography of the musketeer is indicative of Picasso's enlightened self-awareness in his later years, forging an alter-ego whose virility and stature would persevere through his art. His works of the 1960s reflect a mature and seasoned protagonist. Gone are the veiled references to the artist as a victorious gladiator or centaur, instead bringing to the forefront the representation of the musketeer, a consummate choice of avatar, which offers a spectrum of interpretations.

Picasso devoted a considerable amount of time during the 1960s to the reinterpretation of the old masters, which was a pointed affirmation of his deserved place in the revered lineage of the great figures within the art historical canon. The figure of the musketeer has a long history in visual art, represented in works by Frans Hals, Rembrandt van Rijn, El Greco, Diego

Velázquez and Francisco Goya. The musketeer allowed Picasso to escape the limitations of contemporary subject matter and fully explore the spirit of a past age. The genesis of the musketeer in Picasso's *œuvre* stems from when the artist was recuperating after surgery in late 1965, in his home in Notre-Dame-de-Vie in Mougins. He immersed himself in classical literature, devouring the works of Shakespeare and novelists such as Alexandre Dumas, Charles Dickens and Honoré de Balzac.

Le Peintre. Buste de profil's iconography of the artist, equipped with his brushes, evokes Picasso's Spanish heritage, while reconciling his role as a painter. As Marie-Laure Bernadac has observed: 'If woman was depicted in all her aspects in Picasso's art, man always appeared in disguise or in a specific role, the painter at work or the musketeer. In 1966, a new and final character emerged in Picasso's iconography and dominated his last period to the point of becoming its emblem. This was the Golden Age gentleman, a half-Spanish, half-Dutch musketeer dressed in richly

adorned clothing complete with ruffs, a cape, boots, and a big plumed hat...All of these musketeers are men in disguise, romantic gentlemen, virile and arrogant soldiers, vainglorious and ridiculous despite their haughtiness. Dressed, armed, and helmeted, this man is always seen in action; sometimes the musketeer even takes up a brush and becomes the painter' (M.-L. Bernadac in Brigitte Léal, Christine Piot & Marie-Laure Bernadac, *The Ultimate Picasso*, New York, 2000, p. 455).

The artist's own explanations of his musketeers provide a tantalising insight into his personality and shows how he employed a contemporary style and sense of humour entirely of his own. The critic and art historian Hélène Parmelin recalled how Picasso would play games in front of the canvases with her and her husband, the painter and sculptor, Edouard Pignon. Picasso would point to various musketeers and remark: 'with this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one,



Picasso in Mougins, 1965. Courtesy of the Cecil Beaton Studio Archive at Sotheby's





Pablo Picasso, *Mousquetaire*, 1967, oil on canvas, sold: Sotheby's, New York, 14th May 2018, for \$4,500,000



Detail from Diego Velázquez, *Las Meninas*, 1658, oil on canvas, Museo del Prado, Madrid

look how sad he is, the poor guy. He must be a painter' (quoted in *Picasso: Tradition and Avant-garde* (exhibition catalogue), Museo del Prado, Madrid, 2006, p. 340).

Picasso's male figures are the embodiment of masculine power, always rendered with an intensity which convey the bravura of the artist himself. Having gone through numerous phases of stylistic and technical experimentation, the present work illustrates how Picasso utilises a modern, pared down style. Painting in quick, spontaneous brushstrokes, he almost mimics the technique of the Abstract Expressionists who were working at the same time. The energy and complexity which results from this synthesis ultimately reflects Picasso's ceaseless creativity and unwavering work ethic. As the Catalan poet and Picasso's friend, Jaime Sabartés observed: 'Picasso's art is the repeated exemplification of his desire, of his need to explore. To him, the results attained, and even the goal set, count for less than the effort expended. He is never deterred by difficulties, no matter how enigmatic the riddle he has set himself to solve. Work, to him, is always adventure. Picasso's state

of mind is continually changing with the light, the place and the perspective.' (Jaime Sabartés, *Variations on Velázquez' Painting of 'The Maids of Honor' and Other Recent Works*, New York, 1959, n.p.)

Brimming with painterly verve and stylish invention, the paint in *Le Peintre. Buste de profil* is manipulated in order to wonderfully present a person with a startlingly vivid presence. While conveying the spirited character of a musketeer, the work simultaneously conveys the personality of the artist due to the key paraphernalia of the brush and the palette. Conveyed in his chosen disguise via liberated brushstrokes, *Le Peintre. Buste de profil* reflects the complexity of Picasso's sentiments regarding his role as an artist. Devoid of a female model which previously accounted for a large part of his creative output, Picasso is entirely focussing on himself and his artistic practice. The process of creating a picture was more important for him than the finished result: 'I am down to the stage when the movement of my thought is of more interest to me than the thought itself' (quoted in K. Gallwitz, *Picasso Laureatus*, Paris, 1971, p. 166).

Le Peintre. Buste de profil constitutes a brilliant exercise of journeying through time, one that followed a route from Picasso's Mougins studio in the late 20th century to Dumas' novel, *The Three Musketeers*, in the mid-19th century and further back to the Baroque old masters in the 17th century. *Le Peintre. Buste de profil* does not relinquish his vital identity as a painter but creates an inner world without boundaries, time or place, a direct reaction to his old age, where physical delight in the real world was sadly diminishing. The attributes of the musketeer - his charming curled moustache and wavy hair - comprise his chosen mask that he held up most frequently to the world during the remaining years of his life. Through his exceptional talent, Picasso created a channel of exploration into his identity, presenting the geniuses of many centuries, but most importantly, the ingenuity of himself. A vital and immediate power emanates from this combined personality of artist and musketeer; it is a manifestation of Picasso's thirst for life and his desire to paint without restraint, thought or impairment.



330

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Étude pour Lysistrata

inscribed *Paris* and dated *18 Decembre XXXIII- (I)* on the verso

pencil on paper

20.1 by 26.9cm., 7⁷/₈ by 10¹/₂in.

Executed in Paris on 18th December 1933.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the Artist

Marina Picasso (the artist's granddaughter, by descent from the above; sale: Sotheby's, New York, 18th May 2017, lot 99)

Purchased at the above sale by the present owner

EXHIBITED

Jerusalem, The Israel Museum, *Picasso the Draughtsman, 103 Works from the Marina Picasso Collection*, 1993, no. 64

In 1934, Picasso was commissioned by George Macey, founder of the Limited Editions Club, to illustrate a special edition of Aristophanes' comedy *Lysistrata*. The Greek play centres around a group of women who pledge to withhold sex from their husbands in a bid to end the Peloponnesian War.

Picasso's clarity of form and line, combined with the expressive sensuality of his drawings, complement the ancient classical text and offer a prescient backdrop to the artist's later anti-war works.

Picasso's *Étude pour Lysistrata* portrays a poignant tableau through the artful division of the composition. The left half of the work depicts the men of Sparta armed and at council whilst the right half portrays the heroine Lysistrata rallying support from the women. These opposing methods of combat are juxtaposed to capture the drama's comedic crux. The women's raised arms powerfully counter the pointed and suggestively phallic weaponry of the men.

The completed illustrated book for which the study was intended comprises of six original etchings and thirty-four block reproductions after Picasso's drawings.

£ 35,000-45,000

€ 40,000-51,500 US\$ 44,700-57,500



331

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

SALVADOR DALÍ

1904 - 1989

Œdipe et le sphinx

signed *Dalí* and dated 1964 (lower left)
brush and ink, pen and ink, ballpoint pen, ink
wash and pencil on paper
62.8 by 47.9cm., 24¾ by 18⅞in.

Executed in 1964.
Nicolas and Olivier Descharnes have kindly
confirmed the authenticity of this work.

PROVENANCE

Acquired by the present owner in Belgium
circa 2000

LITERATURE

Retrospective Salvador Dalí (exhibition
catalogue), Isetan Museum of Art, Tokyo,
1982, no. 66-13, illustration of the lithograph
n.p.

The present work is the original illustration for
a series of prints to illustrate *La Mythologie*
published by Pierre Argillet, a friend of the
artist.

⊕ £ 25,000-35,000
€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

An artist in her own right, Penny studied Technical Drawing at the Norwich Art School, Fine Arts at the Camberwell School of Art, and Theatre Design at the Central School of Art. It was through her studies at Central that she struck a friendship with artists like Henry Moore, who she later went on to collect. In 1958, she married Australian airline pilot Richard Patrick Allen who between his busy life as one of the first ever Concorde

pilots was himself a keen collector of works by important Australian artists, including Brett Whiteley, John Olsen and Ian Fairweather. Penny, on the other hand, principally collected Modern British Art, which was furthered by her friendship with British painter and sculptor Maggi Hambling CBE. Maggi and Penny would hold regular painting weekends at Pat and Penny's house on the River Orwell in Suffolk. Instrumental in creating the

Friends of Tate with her uncle Sir Robert Adeane the family of Pat and Penny Allen now hope that others will be able to enjoy the collection as much as they had done. Further works from the Collection will be offered in London in the Modern and Post-War British Art Sales in June, the Made in Britain sale in September as well as the Contemporary Art Curated and European Art online sales in November. Please refer to our website for further details.



Pat and Penny Allen, circa 1980, photograph by Peter Heath



332

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

HUGÓ SCHEIBER

1873 - 1950

Clown's Face

signed *H Scheiber* (lower right)
gouache on paper
60 by 43.5cm., 23½ by 17¼in.

Executed *circa* 1930-35.

The authenticity of this work has been
confirmed by Peter Molnos.

PROVENANCE

Whitford Fine Art, London
Acquired from the above by the late owners
in 1986

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

MAX ERNST

1891 - 1976

Ohne Titel (Untitled)

signed *Max Ernst* and dedicated à *Robert
Delaunay cordialement* (lower left)
oil on paper laid down on card
25 by 36cm., 9 $\frac{7}{8}$ by 14 $\frac{1}{8}$ in.

Painted in 1928.

PROVENANCE

Robert Delaunay (a gift from the artist)
Sonia Delaunay, Paris (by descent from the
above)
Hanover Gallery, London (acquired from the
above)
Acquired from the above by the late owners
in 1968

LITERATURE

Werner Spies, *Max Ernst, Œuvre-Katalog,
Werke 1925-1929*, Cologne, 1976, no. 1275,
illustrated p. 249

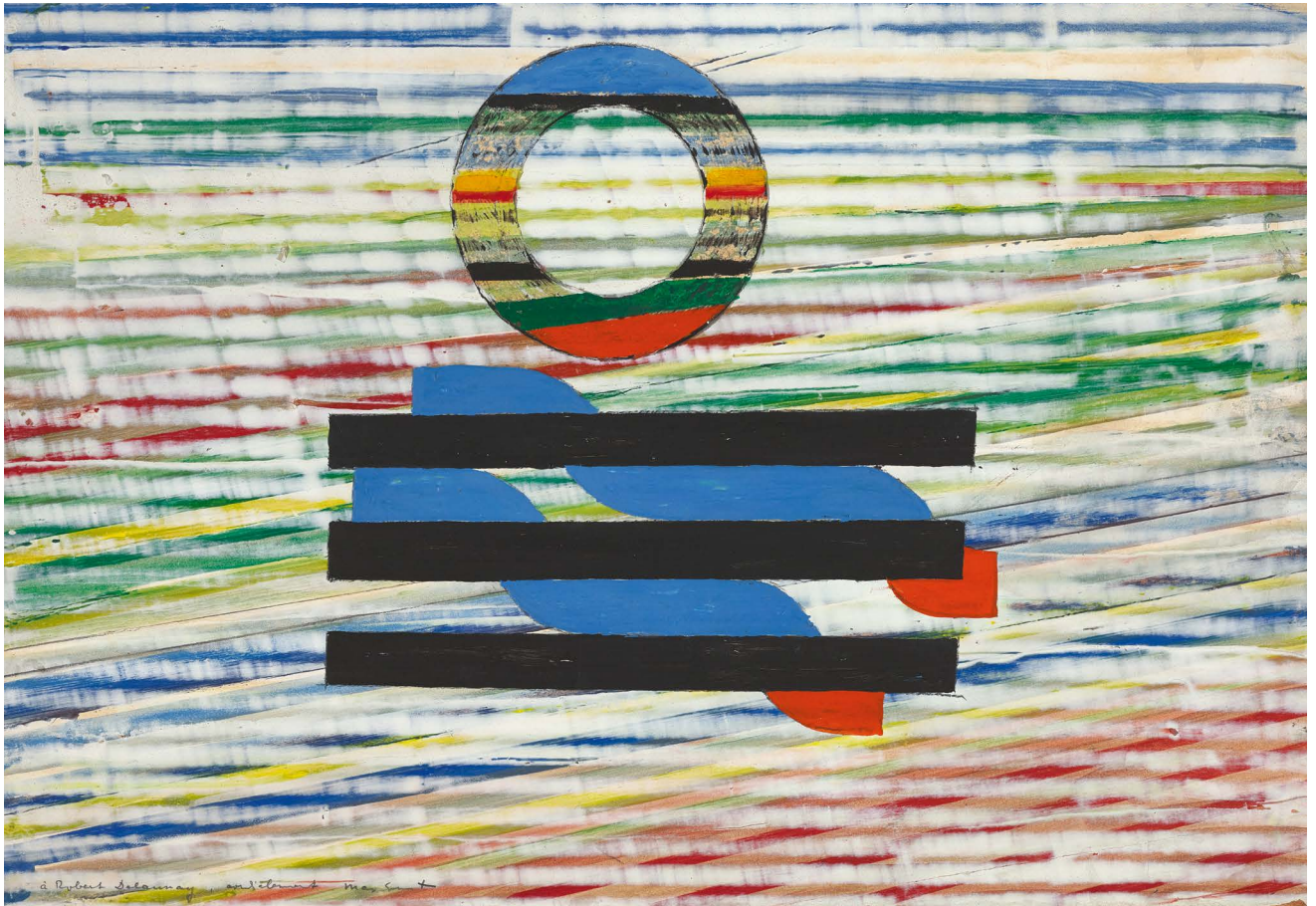
⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

Shortly after finishing his studies at the University of Bonn, Ernst came to know the 'Young Rhineland' group of Franz Marc and August Macke, both celebrated avant-garde painters who would die tragically young whilst fighting in the First World War. It was through this meeting that Ernst had the fortune of encountering the French artist Robert Delaunay. In January 1913, Delaunay travelled to Berlin along with the poet Apollinaire for an exhibition of his work at Galerie Der Sturm. On their way back to Paris, the two Frenchmen stayed with Macke who subsequently introduced them to Ernst. Ernst's encounter with Delaunay and Apollinaire buoyed his desire to move to Paris and in 1914 he traveled to the French capital. Although his trip was interrupted by the onset of the First World War, Ernst would maintain a kinship with Delaunay throughout the following years, engaging with the latter's *œuvre* through his own works, including his 1916 *Türme* (*Towers*) held in the National Galleries of Scotland which is likened to Robert Delaunay's celebrated depictions of the Eiffel Tower.



Robert Delaunay, *Rythme*, 1934, oil on canvas, Musée National d'Art Moderne, Musée National d'Art Moderne, Centre Pompidou, Paris



PROPERTY FROM A PRIVATE GERMAN
COLLECTION

WALTER DEXEL

1890 - 1973

Figuration senkrecht rot (Figuration Vertical Red)

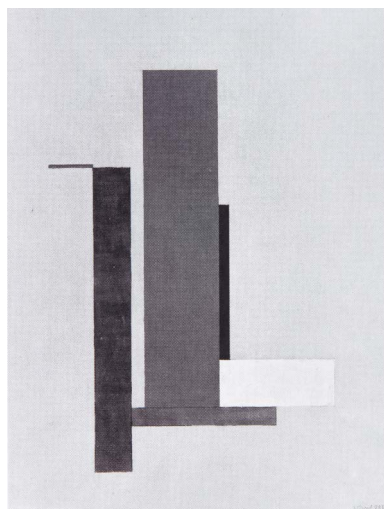
signed *W Dixel* (lower right); signed *W Dixel*,
dated 23/65 and titled on the reverse; dated
1965 and inscribed *FZ 1923 XV Neufassung*
on the stretcher
oil on canvas
72.5 by 54.7cm., 28½ by 21½in.

Painted in 1965 after *Rote Senkrecht* (23 XV)
from 1923.

PROVENANCE

Grete Dixel (the artist's wife)
Private Collection
Sale: Lempertz, Cologne, 6th June 1989,
lot 161
Sale: Villa Grisebach, Berlin, 24th November
1990, lot 283
Galerie Valentien, Stuttgart (purchased at
the above sale)
Acquired from the above by the present
owner

⊕ £ 70,000-100,000
€ 80,000-115,000 US\$ 89,500-128,000



Walter Dixel, 23 XV or *Rote Senkrechte*, 1923.
watercolour and pencil, Wilhelm-Lehmbruck-Museum,
Duisburg

EXHIBITED

Braunschweig, Kunstverein, *Walter Dixel*,
1970, no. 24
Galerie Loehr, Frankfurt am Main, *Walter
Dixel, Bilder und Grafiken 1923-1970*, 1970,
n.n.
Paris, Deutsches Kulturzentrum Goethe
Institut, *Walter Dixel*, 1972, no. 18
Ulm, Ulmer Museum & Münster,
Westfälisches Landesmuseum für Kunst
und Kulturegeschichte, *Walter Dixel:
Bilder, Aquarelle, Collagen, Leuchtreklame,
Typografie*, 1979, no. 92

LITERATURE

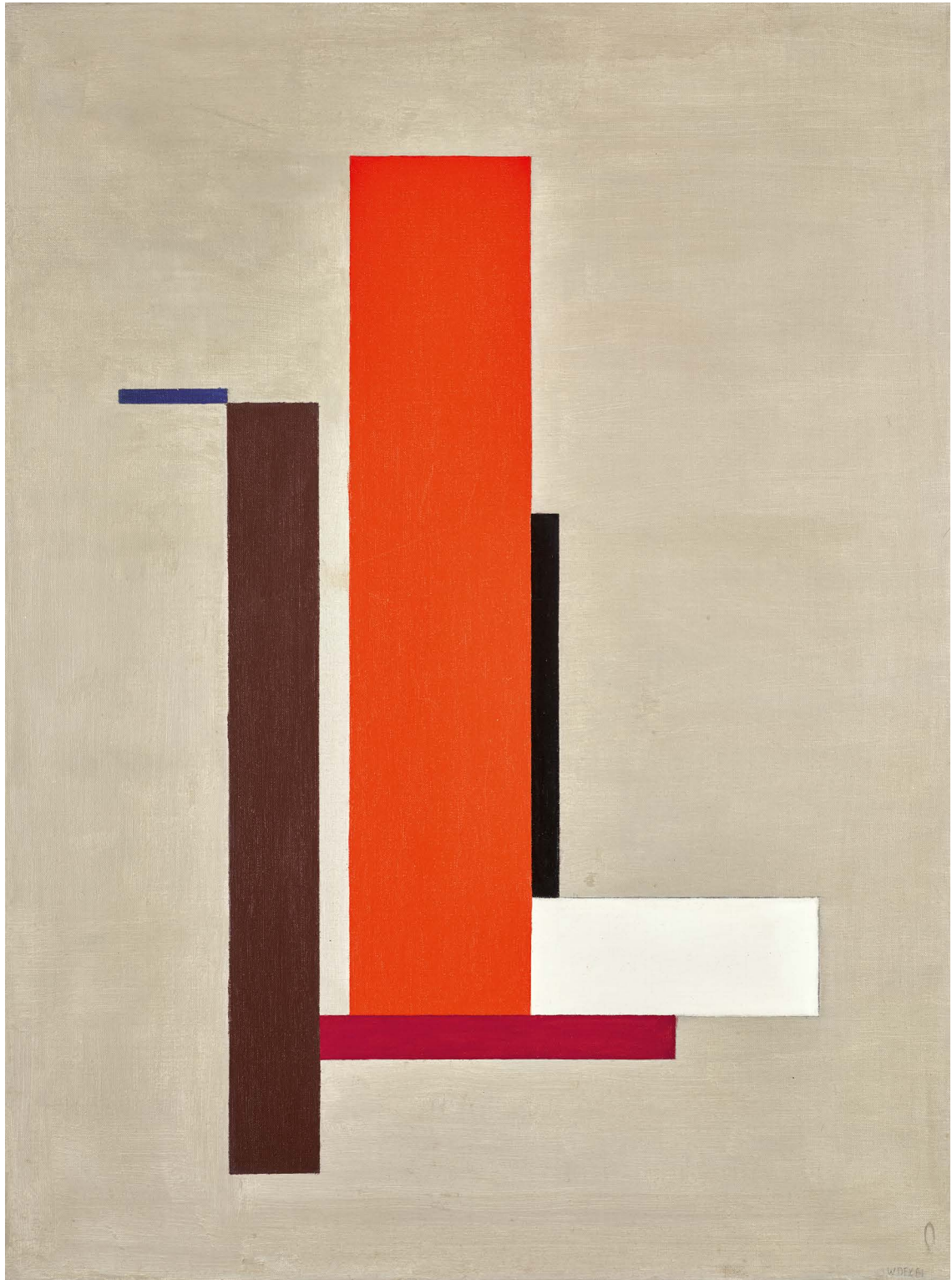
Ruth Wöbkemeier, Walter Vitt, Walter
Dixel & Werner Hofmann, *Walter Dixel
Werkverzeichnis*, Heidelberg, 1995, no. 447,
illustrated p. 298

A self-taught painter from Munich, Walter
Dixel was one of the personalities of
Constructivism. He was first introduced to
the movement in the 1920s and it became
the all-encompassing style for his painterly
corpus. He studied art history in Munich from
1910 to 1914 during which time he attended
drawing classes to refine his technique. Dixel
was particularly influenced by the Bauhaus
artist Lyonel Feininger, prompting him to
paint simple compositions that were based
on geometric elements and forms. He was,
however, a man of numerous interests,
ensuring the multi-faceted career he then
forged, which included work as a typographer,
advertising designer and social activist,
dedicated to finding solutions to the problems
of modern living.

Informing his constructivist leanings was
Dixel's close and long-lasting friendship with
Dutch De-Stijl artist Theo van Doesburg,

which started in 1921. Borrowing ideas
from Cubism, Suprematism and Futurism,
Constructivism was an invention of the
Russian avant-garde that found adherents
across the continent. Dixel abolished the
traditional artistic concern with composition
and replaced it with 'construction.' The
present work is a powerful example of how
Constructivist art is marked by a commitment
to total abstraction and a wholehearted
acceptance of modernity. Dixel's execution of
mathematical lines and pure blocks of colour
are methodical yet, almost paradoxically,
experimental, conveying the idea that
objective forms have universal meaning and
should be valued over the subjective but
recognising its status as a new and uncharted
approach. Imbuing the notion of reduction
as well, the present work encapsulates the
form's most basic elements, reflecting the
aim of the Constructivists, which was to
achieve an art of order which would lead to
a world of unity and peace in the wake of the
First World War.

From 1928 to 1935, Dixel lectured on
graphic design at the Kunstgewerbeschule
in Magdeburg but the National Socialists
dismissed him from his post in 1935 and
he gave up painting in the same year. The
Second World War had a huge impact on
Dixel's self-worth and sense of purpose
but the 1960s witnessed his artistic return.
In the 1960s, Dixel orientated his artistic
presence by re-visiting his themes from the
1920s, including the present work which is
based on the work *Rote Senkrechte* of 1923.
Dixel's vertical compositions from 1923 are
undoubtedly some of the most important
works of his *œuvre*, which explains why the
artist turned to them when re-entering the
artistic fray.





335

PROPERTY FROM AN IMPORTANT PRIVATE
ITALIAN COLLECTION

VICTOR BRAUNER

1903 - 1966

Carte de vœux

signed with the artist's initials V.B. and dated
1950 (lower right); dated 1951 and inscribed
*Bonne et heureuse année Jacqueline et Victor
Brauner* (on the inside of the card)
watercolour and pencil on paper
visible: 10.3 by 13.9cm., 4 by 5½in.

Executed in 1950.

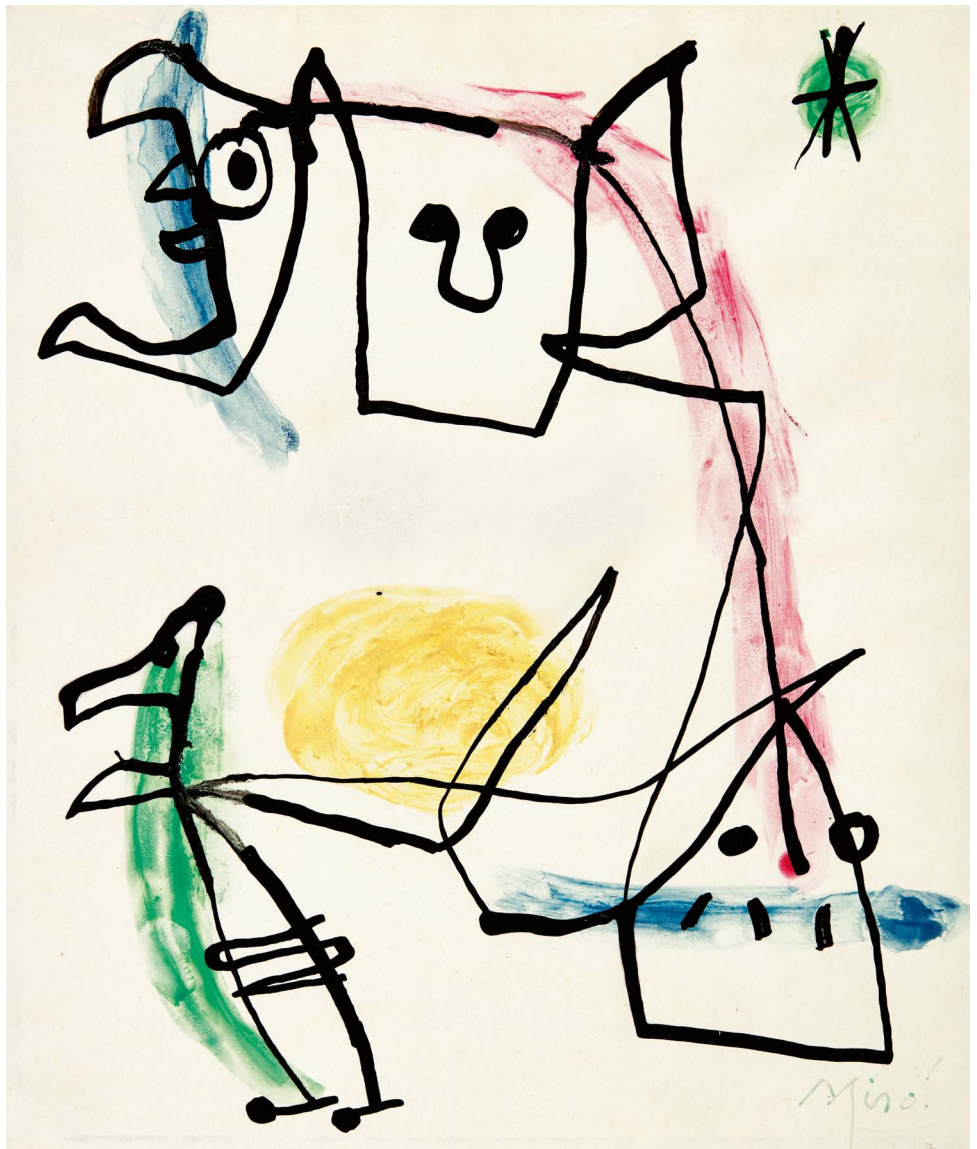
The authenticity of this work has been
confirmed by Samy Kinge.

PROVENANCE

Fosca Puccini Leonardi Crespi, Milan
Thence by descent to the present owner

⊕ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,850



336

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JOAN MIRÓ

1893 - 1983

Sans titre

signed *Miró*. (lower right)
pen and ink and watercolour on paper
23 by 19.5cm., 9¼ by 7¾in.

Executed in 1956.

PROVENANCE

Galerie Di Meo, Paris
Oriol Galeria d'Art, Barcelona
Private Collection
Sale: Cornette de Saint Cyr, Paris, 18th
September 1999, lot 14
Private Collection (purchased at the above
sale)
Acquired from the above by the present
owner

LITERATURE

Jacques Dupin & Ariane Lelong Mainaud,
Joan Miró, Catalogue Raisonné, Drawings,
Paris, 2010, vol. II, no. 1525, illustrated in
colour p. 328

⊕ £ 25,000-35,000
€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

JOAN MIRÓ

1893 - 1983

Tête

signed *Miró* (lower right); dated 23/III/71 26/
III/71, titled and numbered VI on the verso
gouache and wax crayon on paper
63 by 93cm., 24⁷/₈ by 36⁵/₈in.

Executed on 23rd & 26th March 1971.

PROVENANCE

Doña Pilar Miró Juncosa, Palma de Mallorca
(the artist's wife; sale: Sotheby's, Madrid,
9th December, 1986, lot 23)
Helly Nahmad Gallery, London
Sale: Sotheby's, New York, 6th May 2009,
lot 214
Purchased at the above sale by the present
owner

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud,
*Joan Miró, Catalogue raisonné. Drawings
1960-1972*, Paris, 2012, vol. III, no. 2297,
illustrated in colour p. 296

± £ 180,000-250,000
€ 206,000-286,000 US\$ 230,000-319,000

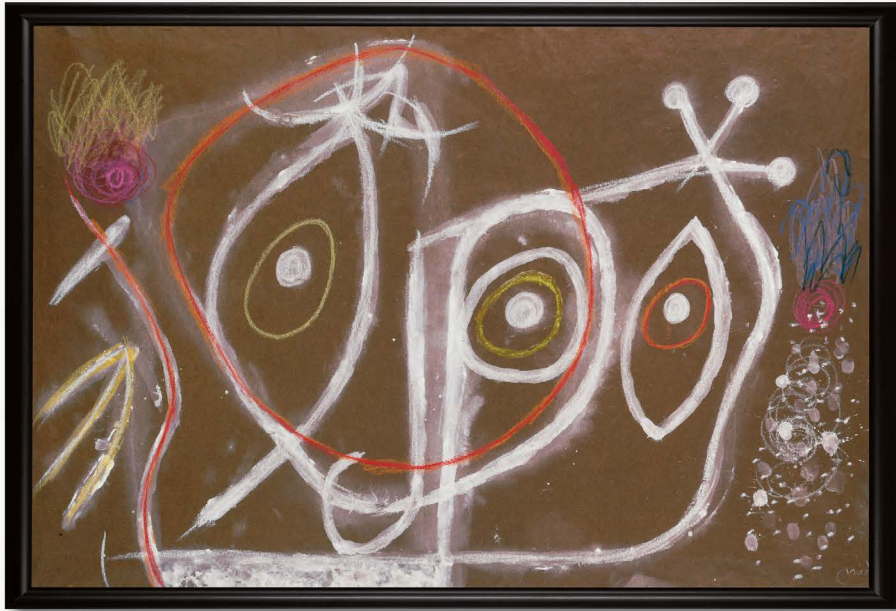
Painted in 1971, Miró's *Tête* is the playful and poised result of decades of experimentation with both motif and medium. The archetypal figures of a woman and bird first emerged in the artist's representational work of 1917. It was not, however, until the completion of his 1941 *Constellation* series that the symbols were absorbed into his enduring visual lexicon. Here, a singular white line defines the two intrinsically intertwined figures, the woman on the right and the bird to her left. A pulsing, red circle strings the figures together once more to declare them the work's mutual protagonist.

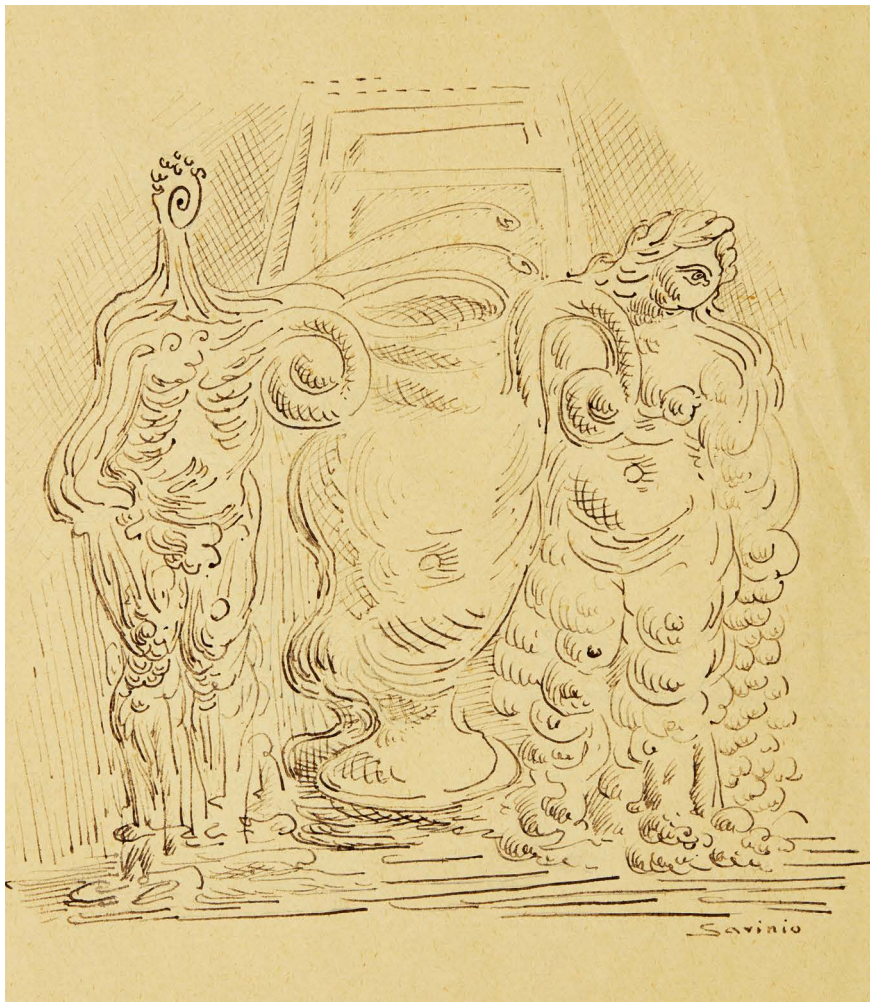
The motif and composition are first accessed through the title, *Tête*, referencing the multitude of figurations that begin to emerge. Although the symbols that account for Miró's iconography are undoubtedly abstract, for him they represented immediate manifestations of his perceived reality or subjects. With reference to the signs and symbols embedded in his work, Miró remarked: 'It might be a dog, a woman, or whatever. I don't really care. Of course, while I am painting, I see a woman or a bird in my mind, indeed, very tangibly a woman or a bird. Afterward, it's up to you' (Joan Miró & Georges Raillard, *Ceci est la couleur de mes rêves*, Paris, 1977, p. 128).

Tête exemplifies Miró's continued confidence in the potential of his line while simultaneously espousing his later experimentations with other expressive forms of mark-making. The work sits at the intersection of control

and spontaneity, where experimental and emotive flecks of pure white paint and pastel embrace the linear figures. These drippings of white paint pierce through their hazy, brown background, evocative of the stars against the night sky – another of the artist's favored motifs.

On finding a balance between the spontaneous and deliberate, Miró stated: 'I provoke accidents – a form, a splotch of color. Any accident is good enough. I let the *matière* decide. Then I prepare a ground by, for example, wiping my brushes on the canvas. Letting fall some drops of turpentine on it would do just as well. If I want to make a drawing I crumple the sheet of paper or I wet it; the flowing water traces a line and this line may suggest what is to come next' (Joan Miró & Jacques Lassaigue, *Miró*, New York, 1963, p. 46). *Tête* is an excellent example of this complex equilibrium, as Miró first crumpled the paper before embarking on the composition. The effect is furthered by the choice of support – a richly toned brown Japanese paper – as the textured and antiqued background offsets the crisp, bright abstract forms. The paper is yet another of Miró's many experiments during the 1960s and 1970s, where he worked with a range of mediums, from canvas fragments to burned masonite. The final result is a dynamic and poetic composition, one which oscillates between abstraction and figuration, spontaneity and intent, and innovation and tradition





338

PROPERTY FROM AN IMPORTANT PRIVATE
ITALIAN COLLECTION

ALBERTO SAVINIO

1891 - 1952

Figure davanti un'urna (Figures in Front of an Urn)

signed *Savinio* (lower right)
pen and ink on paper
29.5 by 23cm., 11⁵/₈ by 9in.

The authenticity of this work has been
confirmed by Ruggero Savinio.

PROVENANCE

Leonardi Collection, Milan
Thence by descent to the present owner

⊕ £ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,850

GIORGIO DE CHIRICO

1888 - 1978

Guerriero Frigio col Suo Cavallo e Un Tempietto (Phrygian Warrior with his Horse and a Small Temple)

signed G. de Chirico (lower right)
gouache on paper laid down on card
33 by 21.5cm., 13 by 8½in.

Executed *circa* 1935.

The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico.

PROVENANCE

Private Collection, Washington, D.C.
(acquired *circa* 1965)

Private Collection, Washington, D.C.
(by descent from the above)

Sale: Sotheby's, New York, 11th November
1999, lot 416

Purchased at the above sale by the present
owner

Giorgio de Chirico's Italian parents moved to Volos, Greece when his father, an engineer, found work there. The exposure to the antique world and the influence of his father's passion and profession would deeply influence the artist's style. Classical mythology, history and architecture provided endless sources of inspiration for the young artist, and de Chirico regularly combined such subjects with contemporary settings and anecdotes. De Chirico spent much of his adolescence wandering through museums and studying the great Italian artistic traditions, particularly the Baroque period, which greatly informed his painterly style.

In the 1920s, de Chirico abandoned his unique early Surrealist style, which had had a great influence on the group of artists gathered around André Breton, and in turning to the Classical world as a new source of inspiration, he embraced the *avant-garde* trend led by Pablo Picasso's Neo-Classical period.

Guerriero Frigio col Suo Cavallo e Un Tempietto is a splendid example of the subject of animals in an enigmatic locale, which was to become one of the most iconic mythological subjects in de Chirico's oeuvre. He would return to this theme frequently, surrounding his equine figures with antique ruins and classical human figures as seen in the present work.

† ⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



GIORGIO DE CHIRICO

1888 - 1978

Cavallo in riva al mare
(Horse by the seashore)

signed *G de Chirico* and inscribed at a later
date 1971 (lower left)

oil on canvas

49.5 by 40cm., 19½ by 15¾in.

Painted in 1970.

PROVENANCE

Private Collection, Europe (acquired directly
from the artist *circa* 1971-2)

Private Collection, Europe (by descent from
the above; sale: Sotheby's, London,
26th June 1996, lot 280)

Purchased at the above sale by the present
owner

LITERATURE

Claudio Bruni Sakraischik, *Giorgio de Chirico,*
catalogo generale, opera dal 1951 al 1974,
Milan, 1974, vol. V, no. 744, illustrated n.p.

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000



PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

SALVADOR DALÍ

1904 - 1989

Pluie du printemps, projet pour
un tissu imprimé de la collection
Stimulus pour Schiffer Prints
Division de Mil-Art Company

signed *Dalí* and dated 1949 (lower right)
gouache, ink and pencil on card
71 by 64cm., 28 by 25½in.

Executed in 1949.

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

PROVENANCE

Gallery Art, Florida
Private Collection, Greece
Thence by descent to the present owner

LITERATURE

Surreal Things, Surrealism & Design
(exhibition catalogue), Victoria & Albert
Museum, London, Museum Boijmans Van
Beuningen, Rotterdam & Guggenheim
Museum, Bilbao, 2007-8, no. 15-7, illustration
in colour of the scarf p. 241

Established in 1945 by textile mogul Milton
Schiffer, Schiffer Prints was a division of
Mil-Art Company Inc., and a new initiative
which sought to revitalise the company's
fortunes after the war. The Stimulus
Collection, produced in 1949 brought together
eminent architects, designers and painters
to create designs for printed fabrics, and
later wallpapers. Selected because of 'his
famed gifts of colour and craftsmanship',
Salvador Dalí's hand is clearly evident in the
design's unique vivid tones and geometric
shapes. Consequently, his designs were
met with great success, such that The New
York Times on the 22nd June 1949 declared,
'Unquestionably it is the most brilliant single
collection of all modern prints introduced
since the war.'

"Unquestionably it is the most
brilliant single collection of all
modern prints introduced since
the war."

⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 89,500-115,000





342

JOAN MIRÓ

1893 - 1983

Sobreteixim

textile assemblage
61 by 61cm., 24 by 24in.

Executed in 1960. This work is unique.
The authenticity of this work has been
confirmed by Jacques Dupin.

PROVENANCE

Miguel Samaranch, Spain (a gift from the
artist)

Thence by descent to the present owner

EXHIBITED

Sant Cugat del Vallès, Museu de Sant
Cugat, *Escola Catalana de Tapís: El tapís
contemporani català*, 2009, illustrated in
colour in the catalogue

⊕ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,200-25,500

Executed in the 1960s, at a time when
Barcelona and the surrounding area became
an important centre for the production of
textiles, the present work was commissioned
by Miguel Samaranch, a successful business
man and patron of the arts, who founded
Escola Catalana de Tapís. Samaranch chose
to collaborate with his fellow Catalan friend,
Joan Miró to execute a series of unique
tapestries. This work forms part of this
extraordinary commission and is further
evidence of Miró's celebrated exploration of,
and experimentation with, atypical mediums.



The Artist with Miguel Samaranch



343

PROPERTY FROM A PRIVATE COLLECTION,
BULGARIA

GEORGES PAPAZOFF

1894 - 1972

Les Éclaireurs

signed *Papazoff*. (lower left)
oil on canvas
145.5 by 96.8cm., 57¼ by 38in.

Painted in 1925.

PROVENANCE

Madame O'Revel
Private Collection, France (sale: Sotheby's,
Paris, 8th December 2010, lot 70)
Purchased at the above sale by the present
owner

LITERATURE

André B. Nakov, *Papazoff, franc-tireur du
surréalisme*, Brussels, 1973, illustrated p. 83

⊕ £ 18,000-25,000
€ 20,600-28,600 US\$ 23,000-31,900

PROPERTY FROM THE COLLECTION OF ENRICO DONATI

LOTS 344–345

A towering figure of the Surrealist movement in America, Enrico Donati's legacy as an artist and cultural figurehead has been enriched by his activities as a collector. In line with many of his Surrealist colleagues and friends, such as André Breton, Max Ernst and William N. Copley, Donati built an exceptionally eclectic collection of art and artefacts from across the globe. In May 2010 Sotheby's had the privilege of offering for sale important American Indian, African, Oceanic and other works of art from the Studio of Enrico Donati. Of particular note was a cache of Hopi Kachina dolls that Donati collected over many years. Incredibly, some carvings were acquired as early as 1934, when the then-young artist travelled to the American Southwest and Pacific Northwest.

In 2006, I was invited to Mr Donati's studio after we had met at a lunch organised by a mutual friend and collector, John Todd Figi. I was fascinated by the colorful anecdotes told by Mr Donati regarding his friendship with Marcel Duchamp and other artists who were exiled in America between 1939 and 1945. After lunch, we ventured to Mr Donati's Fifth Avenue apartment and viewed his collection of African and Oceanic Art. The idea of living with African and Oceanic Art in conjunction with Modern Art was of great art historical importance, as well as of aesthetic appeal. Like Breton, who also collected Kachina dolls (it has been said that he even sold some Kachinas

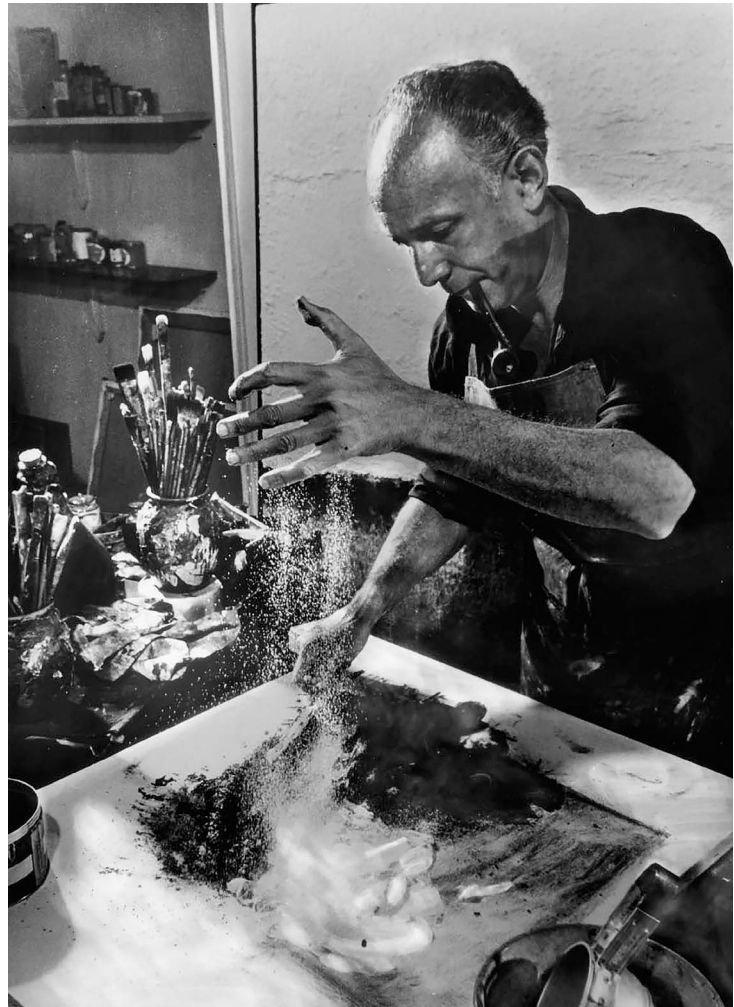
to Donati), many of the Surrealists were keen to collect this 'pure' form of expression as a means of inspiration for their own art.

A pioneer in many ways, in leaving his native Italy for the United States, Donati was one of the first to take a route followed by many of his contemporaries, including fellow Surrealists Marcel Duchamp, Max Ernst and Yves Tanguy. His radical approach to painting and his tireless promotion of Surrealism in America is part of an important chapter in the history of Modern Art that saw a particularly rich collaboration and

exchange of ideas between Europe and the United States. The art that Donati collected is an important part of this story and illustrates the power of art to transcend cultural borders. As one of Matisse's finest late still-lives, *Vase d'anémones* is the perfect illustration of Mr Donati's sophisticated taste and celebrates one of the era's greatest masters.

August Uribe

Vice Chairman, Sotheby's, Americas
Head of Department, Impressionist & Modern Art, New York



Enrico Donati in his studio, circa 1954



344

PROPERTY FROM THE COLLECTION OF ENRICO
DONATI, NEW YORK

HENRY MOORE

1898 - 1986

Sheet of Studies

signed *Moore* and dated 40. (lower right)
watercolour, coloured crayon and pencil on
paper
42.5 by 25.4cm.; 16¾ by 10in.

Executed in 1940.

PROVENANCE

Gimpel Fils, London
Enrico Donati, New York (acquired from the
above)
Thence by descent to the present owner

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,200-25,500

345

PROPERTY FROM THE COLLECTION OF ENRICO
DONATI, NEW YORK

VICTOR BRAUNER

1903 - 1966

Verité

signed *Victor Brauner* and dated *26.IV.1946*
(upper right); titled (centre right); signed
Victor Brauner (lower centre) and dedicated
à mon ami Donati cet arc-en-ciel de notre
rencontre du 27 juin 1946 (lower left)
encaustic on board
33 by 24.1cm., 13 by 9¾in.

Executed on 26th April 1946.

The authenticity of this work has been
confirmed by Samy Kinge.

PROVENANCE

Enrico Donati, New York (a gift from the
artist in 1946)

Thence by descent to the present owner

± £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



"Pour moi peindre c'est la vie, la vraie vie, MA VIE."

Victor Brauner's epitaph

PROPERTY FROM A PRIVATE COLLECTION, U.S.A.

HENRY MOORE

1898 - 1986

Reclining Figures

inscribed *lithograph reclining lead figures*
(upper centre)
wax crayon, watercolour and wash and pencil
on paper
29.5 by 24cm., 11½ by 9½in.

Executed in 1947-49.

PROVENANCE

Mrs R. S. El-Khalidi, Cambridge,
Massachusetts (acquired directly from the
artist in 1953)
Acquired from the above by the present
owner in 2019

LITERATURE

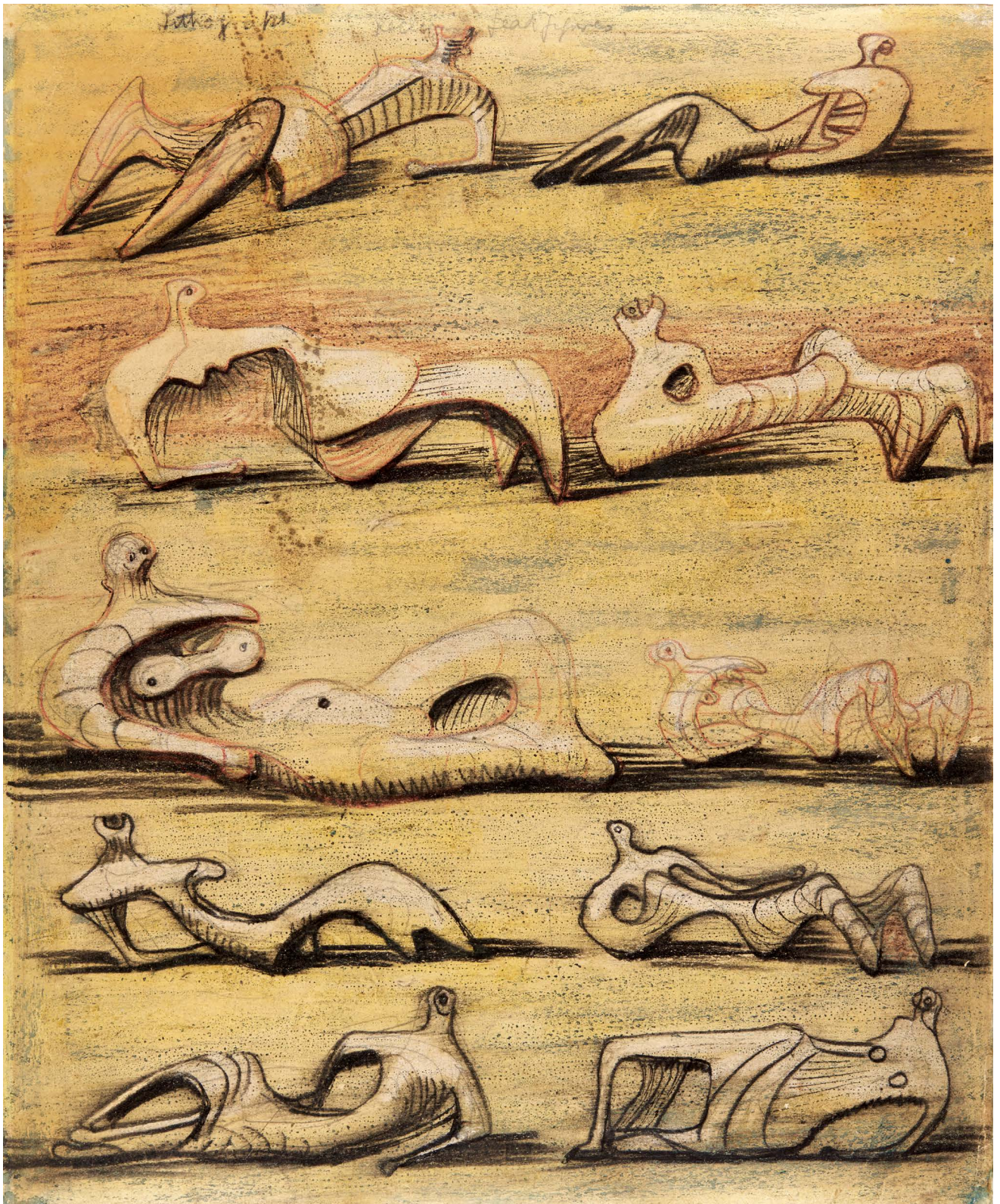
Robert Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, no. 386, illustrated n.p.
Ann Garrould (ed.), *Henry Moore, Complete Drawings 1940-49*, London, 2001, vol. III, no. AG 47-49.36/HMF2427, illustrated p. 267
John Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, n.n., illustrated p. 117

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

“There are three fundamental poses of the human figure. One is standing, the other is seated, and the third is lying down... But of all the three poses, the reclining figure gives me the most freedom compositionally and spatially”

Henry Moore





346A

HENRY MOORE

1898 - 1986

Woman Seated at a Small Table

signed *Moore* and dated *80* (lower right)
charcoal, chalk, watercolour and wash on
paper
26.7 by 33.5cm., 10½ by 13¼in.

Executed in 1980.

PROVENANCE

The Lefevre Gallery, London
Private Collection, Germany
Acquired from the above by the present
owner in 1994

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete
Drawings 1977-81*, London, 2003, vol. V, no.
AG 80.181, illustrated p. 120

⊕ £ 8,000-12,000
€ 9,200-13,700 US\$ 10,200-15,300

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

HENRY MOORE

1898 - 1986

Reclining Figure: Fragmentinscribed *Moore* and numbered 6/9
bronze

15 by 9 by 9cm., 5⅞ by 3½ by 3½in.

Conceived in 1952 and cast in bronze by the
Noack Foundry, Berlin in 1969 in an edition
of 9.This work is recorded in the archives of the
Henry Moore Foundation.**PROVENANCE**

Galería Theo, Barcelona

Acquired from the above by the present
owner in 1980**LITERATURE***Small Bronzes and Drawings by Henry Moore*
(exhibition catalogue), The Lefevre Gallery,
London, 1972, no. 24, illustration of another
cast p. 55*Mostra di Henry Moore* (exhibition
catalogue), Forte di Belvedere, Florence,
1972, no. 75, illustration of another cast p. 148
Henry Moore: Sculptures, Drawings, Graphics
1921-1981 (exhibition catalogue), Palaciode Velazquez, Madrid; Palacio de Cristal,
Madrid; Parque de El Retiro, Madrid, 1981,
no. 135, p. 28Alan Bowness (ed.), *Henry Moore, Sculpture*
and Drawings, 1949-54, London, 1986, vol. II,
no. 331a, illustration of another cast p. 43John Hedgecoe, *Henry Moore: A Monumental*
Vision, Cologne, 2005, no. 304, illustration of
another cast p. 217

⊕ £ 45,000-65,000

€ 51,500-74,500 US\$ 57,500-83,000



ALBERTO & DIEGO GIACOMETTI

Demonstrating Alberto and Diego Giacometti's mastery in the decorative arts, Sotheby's is delighted to offer the following five lots. Brother to the prodigious artist, Alberto Giacometti, Diego was a talented sculptor in his own right and subsequently became celebrated in his later years for his bronze furniture. So different were Diego and Alberto, that their brotherly relationship was complex. They were both devoted to each other in varying ways; sharing studio spaces, Diego spent forty years of his life working as Alberto's technical assistant, while Alberto

protectively looked after his reserved younger brother and encouraged him to pursue his artistic endeavours. Born one year apart, Alberto and Diego were an interesting pair - artist and artisan, intellectual and everyman - yet the present works (lots 348 - 352) powerfully highlight how their relationship was far more than simply that of artist and assistant.

In a bizarre turn of events, it was an early, self-inflicted injury to Diego's right hand that caused him to develop a high degree of dexterity in his fingers. Diego supposedly became so hypnotised

by the blades of a threshing machine that he could not resist putting his hand inside. Understandably his family were horrified and this incident explains why Alberto felt the need to protect his brother. Under Alberto's influence, Diego first trained as a caster and acquired such a high level of skill that when the Surrealist artist Joan Miró asked him to cast a plum tart it was executed without a flaw.

Following his introduction to the dealer and designer Jean-Michel Frank in 1929, Alberto Giacometti increasingly turned his artistic mind to design objects,

including vases, chandeliers and lights. To him, these works were inextricably linked to his sculpture. Alberto and Frank became close friends and worked together until the war, which subjected the artist to Frank's clients, the great writers and collectors of the time: Paul Éluard, Charles et Marie-Laure de Noailles, Elsa Schiaparelli and Nelson Rockefeller.

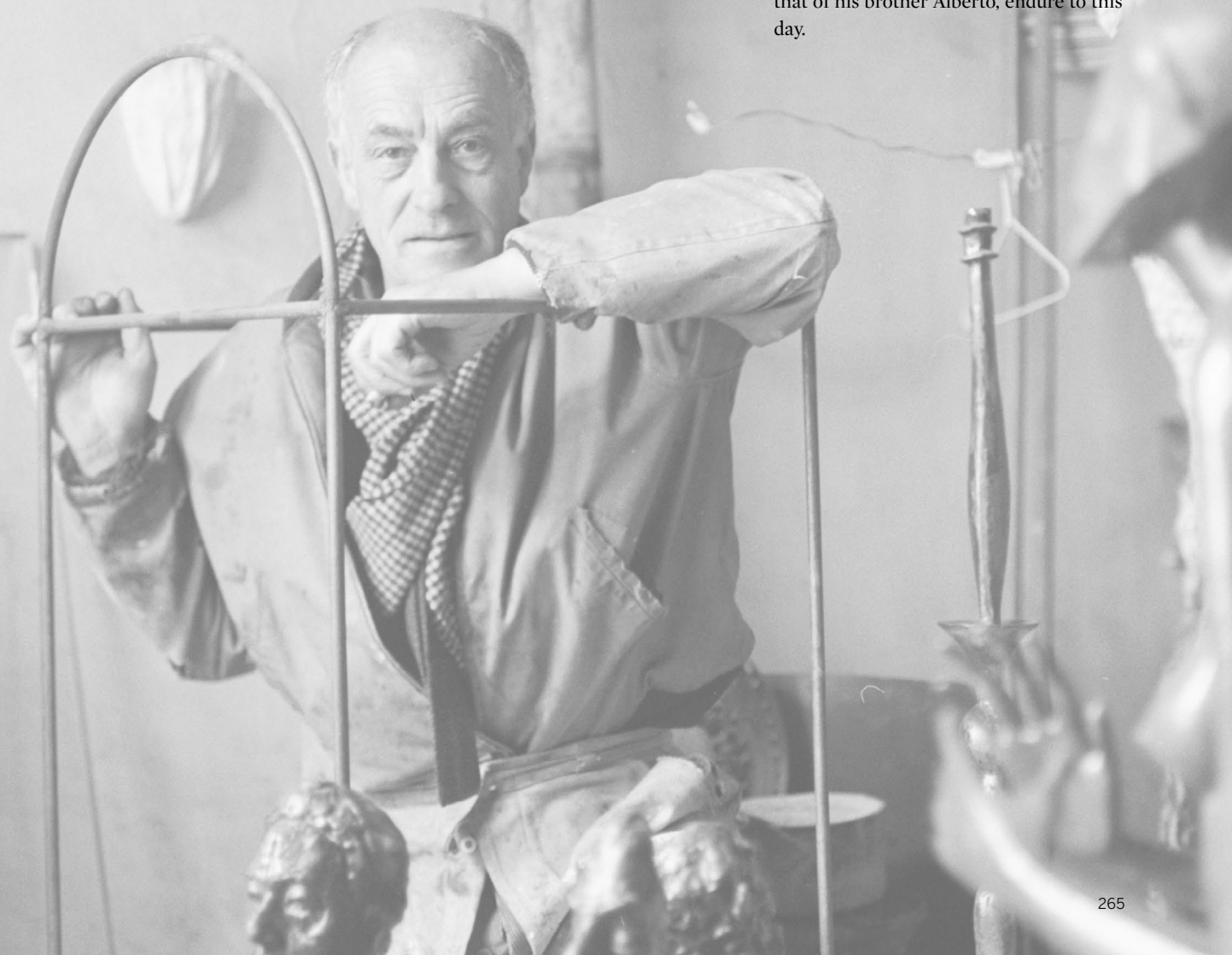
Diego Giacometti adopted Frank's aesthetic of the anonymity and 'modest luxury'. The objects produced were not meant to be functional, but to stand out as a visual statement in Frank's minimalist interiors, reminiscent of a lost civilization. In 1936, the critic Waldemar George wrote that Giacometti's objects look like 'excavated objects. Giacometti has the antique under his skin' (Waldemar George, "Jean-Michel Frank," in *Art*

et décoration, March 1936, p. 91). Jean Leymarie further described him as an 'artisan-poet'.

Diego's explorations into furniture design began later than that of his brother, after the Second World War. At this time, Alberto was already famous and it was perhaps his elevated status that gave Diego the freedom to escape his brother's shadow. His dedication to making bronze furniture quickly established a loyal clientele, with one of his most enthusiastic patrons being the fashion designer Hubert de Givenchy. As *Table carcasse* demonstrates, a characteristic aspect of Diego's work was his interest in nature. The design of the base structure of the table reflects the southerly Alpine valleys of his childhood in Switzerland. The thin bronze arrangement, methodical yet

organic, echoes the twisted branches of a tree. His furniture pieces became sought after as they are evidently pieces created by an artist whose lifetime study of aesthetics had culminated in a slow embrace of his own creativity in the last quarter of his life. Alberto's and Diego's lamps are evocative of elegant kourous.

When Diego was eighty-years-old, Pablo Picasso commissioned him to design the furniture and lighting for the Musée national Picasso and their presence at the museum today is proof of the artist's timeless appeal. Diego died in 1985 so did not live to see the first retrospective of his work in 1986 at the Musée des Arts Décoratifs, however the show was instrumental in cementing his legacy as the pre-eminent artist within the sphere of furniture and décor. Diego was a superb craftsman with a flair that created beautiful and pure furniture pieces and his creative force, as well as that of his brother Alberto, endure to this day.





348

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

ALBERTO GIACOMETTI

1901 - 1966

Lampe modèle « tête »

signed *Alberto Giacometti*, stamped AG and
numbered 35
bronze
height: 50.5cm., 19 7/8 in.

Conceived by Alberto Giacometti for Jean-
Michel Frank in bronze *circa* 1933-34.
The authenticity of this work has been
confirmed by the Comité Giacometti and it is
recorded in the Alberto Giacometti database
as no. 4094.

PROVENANCE

Private Collection, United Kingdom (acquired
by 1958)
Thence by descent to the present owner

LITERATURE

Michel Butor, *Diego Giacometti*, Paris, 1985,
illustrations of other casts p. 59
'Virtuosity, Reclaiming a Modern Classic in
Connecticut,' *Architectural Digest*, February
1985, illustration of another cast p. 64
Françoise Francisci, *Diego Giacometti*,
Catalogue de l'œuvre, Paris, 1986, vol. I,
illustration of other casts pp. 26-27
Daniel Marchesseau, *Diego Giacometti*,
Catalogue de l'œuvre, Paris, 1986, vol. I,
illustrations of another cast pp. 11 & 35

Leopold Diego Sanchez, *Jean-Michel Frank*,
Adolphe Chanaux, Paris, 1997, illustrations of
plaster version pp. 238 & 244
Pierre Emmanuel Martin-Vivier, *Jean-Michel
Frank, L'étrange luxe du rien*, Paris, 2006,
illustration of plaster version p. 323
Diego Giacometti (exhibition catalogue),
Galerie l'Arc en Seine, Paris, 2003,
illustration of another cast p. 35

£ 30,000-40,000

€ 34,300-45,700 US\$ 38,300-51,000



349

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

ALBERTO GIACOMETTI

1901 - 1966

Lampe modèle « étoile »

stamped AG and numbered 049

bronze

height: 41cm., 16½in.

Conceived in bronze *circa* 1935.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as no. 4095.

PROVENANCE

Private Collection, United Kingdom (acquired by 1958)

Thence by descent to the present owner

LITERATURE

Léopold Diego Sanchez, John David Edwards & Jacques Boulay, *Jean-Michel Frank*, Paris, 1980, illustration of another cast p. 200
Françoise Francisci, *Diego Giacometti*, Paris, 1986, vol. I, illustration of another cast pl. 32
Daniel Marchesseau, *Diego Giacometti, Catalogue de l'œuvre*, Paris, 1986, vol. I, illustration of another cast p. 32
Adolphe Chanaux, *Jean-Michel Frank*, Paris, 1997, illustration of another cast p. 244
François Baudot, *Jean-Michael Frank*, New York, 1999, illustration of another cast p. 76
Diego Giacometti (exhibition catalogue), Galerie l'Arc en Seine, Paris, 2003, illustration of another cast p. 42

£ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

PROPERTY FROM A SWEDISH PRIVATE
COLLECTION

DIEGO GIACOMETTI

1902 - 1985

Table carcasse

stamped *Diego* and with the artist's
monogram *DG*
bronze with a glass table-top
43.7 by 130.5 by 85.4cm., 17¼ by 51⅜ by
33⅝in.

Conceived *circa* 1979-80 and cast before
1985.

PROVENANCE

Diego Giacometti, Paris
Acquired from the above by the late owner in
February 1985

LITERATURE

Michel Butor & Jean Vincent, *Diego
Giacometti*, Paris, 1985, illustration of
another cast p. 116
Françoise Francisci, *Diego Giacometti,
Catalogue de l'œuvre*, Paris, 1986, vol. I,
illustration of another cast n.p.
Daniel Marchesseau, *Diego Giacometti*, New
York, 1987, illustration of another cast p. 109

£ 150,000-200,000
€ 172,000-229,000 US\$ 192,000-255,000



Detail of the present work





351

PROPERTY FROM A SWEDISH PRIVATE
COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Lampadaire modèle « figure »

signed *A. Giacometti*, inscribed *DG* and
stamped *052*

bronze

height: 154cm., 60 $\frac{5}{8}$ in.

Conceived *circa* 1933-34.

The authenticity of this work has been
confirmed by the Comité Giacometti and it is
recorded in the Alberto Giacometti database
as no. 4099.

PROVENANCE

Diego Giacometti, Paris

Acquired from the above by the late owner in
February 1985

LITERATURE

Christian Boutonnet, *Diego Giacometti*, Paris,
2003, illustration of another cast p. 34

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

352

PROPERTY FROM A SWEDISH PRIVATE
COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Lampadaire modèle « figure »

signed A. *Giacometti*, inscribed DG and
stamped 051

bronze

height: 154cm., 60 $\frac{5}{8}$ in.Conceived *circa* 1933-34.The authenticity of this work has been
confirmed by the Comité Giacometti and it is
recorded in the Alberto Giacometti database
as no. 4098.

PROVENANCE

Diego Giacometti, Paris

Acquired from the above by the late owner in
February 1985

LITERATURE

Christian Boutonnet, *Diego Giacometti*, Paris,
2003, illustration of another cast p. 34

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000



PROPERTY FROM A PRIVATE COLLECTION

AFTER FERNAND LÉGER

1881 - 1955

Les Trois femmes

bearing the signature *F. Léger* (lower right)
mosaic

210 by 140cm., 82⁵/₈ by 55¹/₈in.

Commissioned from Heidi Melano and
executed before 1990. This work is unique.

PROVENANCE

Georges Bauquier, France

Simone Bauquier, France (by descent from
the above)

Acquired from the above by the present
owner

LITERATURE

Yvonne Brunhammer, *Fernand Léger, The
Monumental Art*, Milan, 2005, no. 188,
illustration of the version numbered 1/1 in
colour p. 176

£ 180,000-250,000

€ 206,000-286,000 US\$ 230,000-319,000

A great contributor to the theoretical
discourses surrounding Modernism,
Fernand Léger was fundamentally interested
in advancing the conversation around
approaches to form and object in painting and
sculpture. He saw the potential of working in
different mediums early on in his career and
enthusiastically explored working on a large
scale. This is evident in his mammoth murals,
stained-glass and mosaics, which to this day
pay tribute to the artist's legacy.

Executed after a 1927 oil painting, *Trois
femmes sur fond rouge*, which is now
conserved at the Musée d'art moderne et
contemporain de Saint-Étienne Métropole,
the present work displays Léger's passion
for working beyond the studio and his ludic
relationship with scale, colour, light and form.
In his 1949 essay *Comment je conçois la figure
(How I Conceive of the Human Body)*, Léger
wrote: 'Abstract art came as a complete
revelation, and then we were able to consider
the human body as a plastic value, not as a
sentimental value.' It is this philosophy that
designated him as the forerunner to Pop
Art. The present work displays this presage
through bold, brightly-coloured and graphic
representations of objects that would become
hallmarks of the Pop lexicon.

First training as an architect before moving to
Paris and enrolling at the School of Decorative
Arts in 1902, Léger was passionate about
education and expanding his own knowledge.
Alongside his own artistic projects and
commissions, he founded a free school in
1924 with fellow artists Alexandra Exter
and Marie Laurencin. Here, Braque was
introduced to his students Georges Bauquier,
the first owner of this work. Léger would
collaborate with Bauquier over the course of
many years, and together with Léger's widow
Nadia would eventually construct the Musée
National Fernand Léger in Biot.

To continue the spirit of collaborative large-
scale works that Léger had begun before
his untimely death, Bauquier continued
to commission artisans like Roland Brice
and Heidi Melano to realise a select group
of Léger's paintings in a variety of media.
Melano was commissioned to execute the
monumental mosaics that now cover the
exterior of the Musée National Fernand Léger
after designs that the artist had originally
intended for the Olympic Stadium in Hanover.





354

PROPERTY FROM A PRIVATE COLLECTION

AFTER FERNAND LÉGER

1881-1955

Le Tournesol ou Le Soleil

painted and glazed ceramic
height: 118cm., 46½in.

Conceived *circa* 1950 and executed by
Les Ateliers Brice *circa* 1970.

PROVENANCE

Georges & Simone Bauquier, France
Acquired from the above by the present
owner

EXHIBITED

Basel, Galerie Beyeler (on loan; titled
Le Soleil)

£ 35,000-45,000
€ 40,000-51,500 US\$ 44,700-57,500



355

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JEAN ARP

1886 - 1966

Coquille-nuage

wood relief
50.5 by 74.9cm., 19 $\frac{7}{8}$ by 29 $\frac{1}{2}$ in.

Executed in 1950.

PROVENANCE

Ileana Castelli, New York
Galleria d'Arte Narciso, Turin
Acquired from the above by the present
owner

EXHIBITED

Rome, Galleria Nazionale d'Arte Moderna
& Milan, Galleria San Fedele, *Arte astratta
Italiana e Francese*, 1953, no. 2

Geneva, Galerie du Perron, *Hommage à
Jean-Hans Arp*, 1962, no. 12, illustrated in the
catalogue

Turin, Galleria Narciso, *Jean Arp*, 1968, no. 2,
illustrated in the catalogue

Geneva, Banco di Chiavari e della Riviera
Ligure, *Florence Henri aspetti di un percorso
1919-1940*, 1979, n.n.

Zurich, Kunsthaus Zurich, *Reliefs*, 1980, no. 71

LITERATURE

Léon Degand, 'Exposition d'art abstrait
italien et français à Rome' in *Art
d'aujourd'hui*, IV, 1953, no. 5, illustrated p. 12
Bernd Rau & Michel Seuphor, *Hans Arp, Die
Reliefs, Œuvre-Katalog*, Stuttgart, 1981, no.
388, illustrated p. 188

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

GEORGES BRAQUE

1882 - 1963

La Saucière

signed G. Braque (lower left)
oil on canvas
33.6 by 55.1cm., 13¼ by 21½in.

Painted in 1942.

PROVENANCE

Alfred Poyet, Paris
Sam Salz, New York
Alex & Elizabeth Lewyt, New York (acquired from the above in 1952)
Private Collection, New York (by descent from the above; sale: Sotheby's, New York, 7th May 2013, lot 8)
Purchased at the above sale by the present owner

EXHIBITED

Lyon, Musée des Beaux-Arts, 1942
New York, Findlay Galleries, *Art Seldom Seen: Masterpieces from the Private Collection, the first Helen Pratt Philbin Memorial Exhibition*, 1974, n.n.

LITERATURE

Maeght Éditeur (ed.), *Catalogue de l'œuvre de Georges Braque, Peintures, 1942-1947*, Paris, 1960, no. 33, illustrated n.p. (erroneously catalogued as *oil on paper*)

⊕ £ 200,000-300,000

€ 229,000-343,000 US\$ 255,000-383,000

In *La Saucière*, Georges Braque revisits his early fascination with Cubist conceptions surrounding space. A highly texturised and inventive still-life, the present work exemplifies the artist's engagement with the theme of the pedestal table – a leitmotif that occupied his *œuvre* from 1911 to 1952. Painted in 1942, amidst the drama of the Second World War, the present work liberates the purely relational space between mundane objects by juxtaposing them against the surface of a dark table top and muted background; in the process, Braque emphasises his naturalistic view point, which at the time of the war had transformed into a more intimate and ritualistic iconography.

In contrast to Braque's early Cubist still lifes, the present work demonstrates the austerities of life in occupied Paris: the cherries, lemons, glass, sauce boat, potato and fork are sparsely scattered across the table top, illustrating wartime scarcity. Although Braque famously disclaimed all symbolic interpretations of his work, the spatial concerns of his still life are still at the mercy of circumstance, and *La Saucière* contemplatively praises man's ability to endure the daily tribulations of food rationing and shortage during the war. Such scarcity of materials allowed Braque to explore the space between objects, a subject that had preoccupied him throughout his career.

In the artist's own words, 'Objects! For me there are no such things! What counts are relationships. They are infinite [...] People are incredible! They say to me: "You have painted this tin of tobacco and this cup." And what is between the two? [...] It is more important. I started by painting a space and then by furnishing it. The object is a dead thing. It only comes alive when it is activated. That is what poetry is, don't you see? Find the common ground between things. "A swallow pierces the sky like a dagger." The swallow was not what counted. There were thousands in the sky. But it becomes a dagger! You have to subject things to change, to stop living

on automatic' quoted in Nadine Pouillon & Isabelle Monod-Fontaine, *Braque, Œuvres de Georges Braque (1882-1963)*, Musée Nationale d'Art Moderne Centre Georges Pompidou, Paris, 1982, p. 150).

Exploring the poetics of the *space between*, Braque developed a pictorial language of forms which interrogated the object's identity through sinuous and cursive lines, allowing objects to simultaneously and rhythmically dissolve and float across solid surfaces: '...it seems to me just as difficult to paint the spaces between as the things themselves. The space between seems to be as essential an element as what they call the object. The subject matter consists precisely of the relationship between these objects and between the object and the intervening spaces. How can I say what the picture is of when relationships are always things that change? [...] What counts is this transformation' (ibid, pp. 150-154).

Boasting a prestigious provenance, having passed through the hands of gallery owner Alfred Poyet and New York art dealer Sam Salz, *La Saucière* is a masterful example of Braque's wartime still-lives, which typifies the artist's desire to bring to life mundane objects into a spectacular rendering of material that interrogates the two-dimensional surface of painting into a dynamic play on space and fields of vision. This work also previously belonged to Alexander & Elisabeth Lewyt whose exceptional taste, ingenuity and creativity brought about one of the most celebrated collections of late 19th and early 20th century European art. Alexander Lewyt was a visionary, inventor and entrepreneur who famously invented the clip-on bow-tie and his own eponymous vacuum cleaner. Together with his wife Elisabeth, Alexander shared a passion for art, collecting paintings by Cézanne, Degas, Bonnard, Renoir, and most famously *The Man with the Axe* by Paul Gauguin. The philanthropic couple would also donate many paintings to the Metropolitan Museum of Art in New York.



PROPERTY FROM A PRIVATE SWISS COLLECTION

LOUIS VALTAT

1869 - 1952

Grand Bouquet a la cruche vert,
Coquelicots et pivoines blanches à la
cruche verte

signed *L. Valtat* (lower left)

oil on canvas

100 by 81cm., 39 $\frac{3}{8}$ by 31 $\frac{7}{8}$ in.

Painted *circa* 1918.

This work is recorded in the archives of *l'Association*

Les amis de Louis Valtat.

PROVENANCE

Galerie Charles Vildrac, Paris (acquired directly from the artist)

Paul Lanoë, Nantes (acquired from the above in 1922)

Private Collection, France (by descent from the above;

sale: Sotheby's, London, 4th February 2004, lot 243)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Grand Palais, *Salon d'automne*, 1922, no. 2255

LITERATURE

Jean Valtat, *Louis Valtat: Catalogue de L'œuvre Peint, 1869-1952*, Paris, 1977, vol. I, no. 1834, illustrated p. 204 (as dating from 1926)

⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



PROPERTY FROM THE COLLECTION OF PHILIPPE BEMBERG

PIERRE-AUGUSTE RENOIR

1841-1919

Nature morte au melon

signed *Renoir* (lower right)

oil on canvas

22.2 by 37cm., 8¾ by 14½in.

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

The authenticity of this work has kindly been confirmed by Guy-Patrice Dauberville and Floriane Dauberville.

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist by 1919)

Philippe Bemberg, Paris & Lausanne

Thence by descent to the present owner

LITERATURE

Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre Auguste Renoir*, Paris, 1918, vol. II, n.n., illustrated p. 158

Ambroise Vollard, *Pierre-Auguste Renoir, Paintings,*

Pastels and Drawings, Tableaux, Pastels et Dessins, San Francisco, 1989, no. 1588, illustrated p. 326

£ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

"I think of Renoir as a great painter of fruit. It always seems like the journey through the sensuous orchard of the aesthetic sound in Renoir. His flesh is eatable — and his vistas and still lifes so strokable."

Bruce Weber, *The Heart of the Matter, The Still Lifes of Marsden Hartley*, exhibition catalogue., Berry Hill Galleries, New York, 2003, p. 15.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Gerbe d'anémonessigned *Renoir* (lower right)

oil on canvas

32.1 by 41cm., 12⁵/₈ by 16¹/₈in.Painted *circa* 1905.

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

PROVENANCE

Louis Bernard

Galerie Bernheim-Jeune, Paris (acquired from the above in 1916)

Collection Fassett-Arbouin (acquired from the above in 1917)

Bernard Lorenceau, Paris

Gisèle Rueff-Béghin, Neuilly-sur-Seine (acquired from the above in 1956; sale: Sotheby's, London, 29th November 1988, lot 12)

Private Collection, Europe (purchased at the above sale; sale: Sotheby's, New York, 10th November 1992, lot 10)
Purchased at the above sale by the present owner

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, no. 2668, illustrated p. 7

£ 350,000-450,000

€ 400,000-515,000 US\$ 447,000-575,000

In Renoir's *Gerbe d'anémones*, painted *circa* 1905, the artist has demonstrated his painterly talents in the virtuoso rendering of a bunch of multi-coloured anemones. The canvas is exceptional for the free and vigorous handling of the paint, which animates the sensuous profusion of blossoms and conveys the effect of a motif rapidly perceived.

The blooms are voluptuous and enticing, offering a vivid example of the flaming tones that Renoir embraced with such enthusiasm at the beginning of the 1900s. Showing a broad range of red and pink tones, the present work evokes the frailty of the flowers while maintaining a certain immediacy of execution. Renoir was very much aware of the classical tradition of flower painting and works such as *Gerbe d'anémones* constituted a sort of symbolic transposition of the female body for the artist. The sensuous, fleshy petals of the flowers became vehicles for the representation of the female body, a subject that occupied him consistently throughout the 1900s. Renoir confessed to the art dealer Ambroise Vollard that he saw flowers as 'research of flesh tones for a nude' (M. Lucy & J. House, *Renoir in the Barnes Foundation*, New Haven & London, 2012, p. 263). Even more explicitly, he once compared anemones with the female sex (reported in de Butler, *Renoir: Écrits, Entretiens et Lettres sur l'Art*, Paris, 2002, p. 207).

Paintings such as *Gerbe d'anémones* encouraged Renoir to challenge his own technique, pushing him to explore new depths of colour. He once stated: 'Painting flowers rests the brain, I do not bring the same tension to them as I do when I am face to face with a model. When I paint flowers, I place colours and experiment with values boldly, without worrying about wasting a canvas' (quoted in M. Lucy & J. House, *Ibid.*, p. 263).



AN IMPORTANT WORK FROM A PRIVATE
EUROPEAN COLLECTOR

EDGAR DEGAS

1834 - 1917

Danseuse (buste)

stamped *Degas* (lower left); stamped with the *Atelier* mark on the *verso*
charcoal and pastel on joined paper laid
down on the artist's mount
40.5 by 40.5cm., 15 $\frac{7}{8}$ by 15 $\frac{7}{8}$ in.

Executed *circa* 1898.

The authenticity of this work has been
confirmed by Galerie Brame & Lorenceau.

PROVENANCE

Estate of the Artist (sale: Galerie Georges
Petit, Paris, *Atelier Degas, 4ème Vente*,
2nd-4th July 1919, lot 193)
Jens Thiis, Norway (purchased at the above
sale)
Private Collection, Denmark (sale: Sotheby's,
London, 30th April 1969, lot 14)
Purchased at the above sale by the present
owner

EXHIBITED

Martigny, Fondation Pierre Gianadda, *Degas*,
1993, no. 64, illustrated in the catalogue
London, The Courtauld Gallery (on loan)

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

Degas began to work extensively in pastel
in the 1870s and in the following decades it
would become his principal medium. Popular
in the eighteenth century pastel enjoyed
something of a revival in the late nineteenth
century. Pissarro and Monet, for example,
both use pastel to add color to drawings,
but Degas' use of the technique was on an
entirely different level, as is evident in the
present work. Degas found in pastel an ideal
medium: a perfect fusion of colour and line.
Pierre-Auguste Renoir lauded Degas, 'When
one sees his pastels!... To think that with a
medium which is so unpleasant to handle, he
has succeeded in rediscovering the tone of
frescos' (quoted in G. Adriani, *Degas: Pastels*,
Oil Sketches, Drawings, London, 1985, p. 62).





361

PROPERTY FROM A PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Berck, groupe de pêcheuses assises sur la grève

signed *E. Boudin* and dated 75 (lower left)
and inscribed *Berck* (lower right)
oil on paper laid down on panel
19 by 31.1cm., 7½ by 12¼in.

Painted in Berck in 1875.

PROVENANCE

Galerie Allard et Noël, Paris
Cazet, Paris

Galerie Schmit, Paris

Private Collection

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

Private Collection, Europe (sale: Sotheby's,
London, 4th February 2003, lot 8)

Purchased at the above sale by the present
owners

LITERATURE

Robert Schmit, *Eugène Boudin (1824-1898)*,
Premier supplément, Paris, 1984, no. 3711,
illustrated p. 25

£ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500



362

PROPERTY FROM A PRIVATE ENGLISH
COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Deauville, le bassin

signed *E. Boudin* and dated 84 (lower left)

oil on panel

46.8 by 38.1cm., 18½ by 15in.

Painted in 1884.

PROVENANCE

Thomas Agnew & Sons Ltd., London

C. F. Spencer-Nairn, United Kingdom

Private Collection, United Kingdom (by
descent from the above; sale: Christie's,
London, 22nd June 2011, lot 354)

Purchased at the above sale by the present
owner

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*,
Catalogue raisonné de l'œuvre peint, 1973,
Paris, vol. II, no. 1806, illustrated p. 196

£ 50,000-70,000

€ 57,500-80,000 US\$ 64,000-89,500

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

AUGUSTE RODIN

1840 - 1917

Frère et sœur

signed *A. Rodin*, inscribed © by *Musée Rodin 1963* and with the foundry mark *Georges Rudier. Fondateur, Paris.*
bronze
height: 39.5cm., 15½in.

Conceived *circa* 1890, this work cast in 1963 by the Georges Rudier Fondateur, Paris

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 2019-5988B.

PROVENANCE

Musée Rodin, Paris
(Possibly) Dominion Gallery, Montreal
Private Collection, Netherlands (probably acquired from the above *circa* 1965-70)
Thence by descent to the present owners

LITERATURE

Rainer Maria Rilke, *Auguste Rodin*, Leipzig, 1922, no. 35, illustration of another cast n.p.
Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 192, illustration of another cast p. 81
Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, n.n., illustration of another cast p. 104
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 25-2, illustration of another cast p. 223
Clare Vincent, *Rodin at The Metropolitan Museum of Art*, New York, 1981, no. 29, illustration of another cast p. 28
John L. Tancock, *Rodin en México: Colección de escultura europea de los siglos XIX y XX*, Mexico, 1997, no. 36, illustration of another cast p. 44
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, no. S.975, another cast & other versions illustrated pp. 376-377; the present cast listed p. 376

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

FEDERICO ZANDOMENEGHI

Italian

1841 - 1917

The Earthly Paradise

indistinctly stamped with the *Atelier stamp*
(lower left)
oil on canvas
74 by 92.5cm., 29 by 36½in.

PROVENANCE

(Possibly) Estate of the Artist
Private collection, Paris
Luigi Bordoli, Pavia
Edmondo Sacerdoti, Milan
Purchased from the above by the father of
the present owner in the late 1980s

EXHIBITED

Venice, Ca' Pesaro & Milan,
Palazzo Reale, *Zandomeneghi. Un veneziano a Parigi*, 1988, no. 50, illustrated in the
catalogue (as dating from circa 1895)
Milan, Fondazione Mazzotta, *Federico Zandomeneghi. Impressionista veneziano*,
2004, no. 18, illustrated in the catalogue
Castiglione della Pescaia, Centro per l'arte Diego
Martelli, *Dai Macchiaioli agli Impressionisti. Il mondo di Zandomeneghi*, 2004, no. 72,
illustrated in the catalogue
Roma, Chiostro del Bramante, *Federico Zandomeneghi. Un veneziano tra gli Impressionisti*, 2005-06, no. 64, illustrated in
the catalogue

LITERATURE

Enrico Piceni, *Federico Zandomeneghi*, Milan,
1967, no. 706, illustrated
Francesca Dini, *Zandomeneghi, la vita e le opere*, Florence, 1989, no. 177, illustrated fig.
78
Enrico Piceni, *Federico Zandomeneghi*,
Milano, 1991, no. 706
Fondazione Enrico Piceni, *Federico Zandomeneghi, catalogo generale*, Milan,
2006, no. 774, illustrated p. 365 (as dating
from circa 1905-17)

£ 100,000-150,000

€ 115,000-172,000 US\$ 128,000-192,000

The Earthly Paradise occupies a unique position in Zandomeneghi's œuvre. As a late work, it harks back to some of the artist's early compositions and it is revealing of Zandomeneghi both as an artist and as man.

Despite its title, the painting has very little in common with typical representations of the Earthly Paradise, most notably those by the Flemish painters. Verdant hills, resplendent with plants and ripe fruit are here replaced by a dense wooded landscape. With the exception of a small dog running in the distance, no animals are to be seen. Naked men and women engage in sexual acts, drinking or playing music, in a Dionysian frenzy which echoes that of bacchanals populated by nymphs and fauns.

The innovative use of flat fields of colour, the black contour lines and the almost two-dimensional perspective are telling of the artist's friendship with Degas and of the new post-impressionist visual language. Zandomeneghi was no doubt influenced by the Synthetism of Paul Gauguin, whom he profoundly admired, and he was a close friend of Henri de Toulouse-Lautrec, with whom he shared an address in the rue Tourlaque, from 1884 to 1886.

In fact, Zandomeneghi had already experimented with a 'flatter' style, in contrast to his more typical, impressionistic use of

dabs and dashes of paint, in some of his earlier works, including *Le Moulin de la galette*, of 1878. Two preparatory sketches, *Sous-bois* and *Hélène*, and a fan shaped pastel on paper titled *Nymph and Satyre* (showing the same female figure lying on the grass) are an indication of how the present work was the result of a thorough study of figures and landscape.

Notwithstanding Zandomeneghi's success that came with signing a contract with art dealer Paul Durand-Ruel, who sponsored his three solo exhibitions in 1893, 1897 and 1903, the dealer's exacting demands resulted in Zandomeneghi having a breakdown. To convalesce, he retreated to the quiet town of Gif, in the Chevreuse valley, whose landscape might have inspired the present work.

The death of his dear friend Diego Martelli in 1896 and that of his sister aggravated the mental and physical condition of an already sick and lonely man. Although the collaboration with Durand-Ruel remained fruitful, it is tempting to view *The Earthly Paradise* as a rebellion against the dealer's prescriptive commissions and as an outburst of pent up energy and creativity in the artist's final years.

The authenticity of this work has been confirmed by the Archivi Boldini-De Nittis-Zandomeneghi (no. 418275).



PIERRE-AUGUSTE RENOIR

1841 - 1919

Femme nue assise

stamped *Renoir* (lower right)

oil on canvas

29.5 by 21cm., 11 $\frac{5}{8}$ by 8 $\frac{1}{4}$ in.Painted *circa* 1905.

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

PROVENANCE

Estate of the Artist

Monsieur T (sale: Drouot, Paris, 2nd April 1928, lot 37)

Sale: Nouveau Drouot, Paris, 9th April 1987, lot 83

Sale: Christie's, London, 3rd April 1990, lot 283

Purchased at the above sale by the present owner

LITERATURE

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, Paris, 1931,

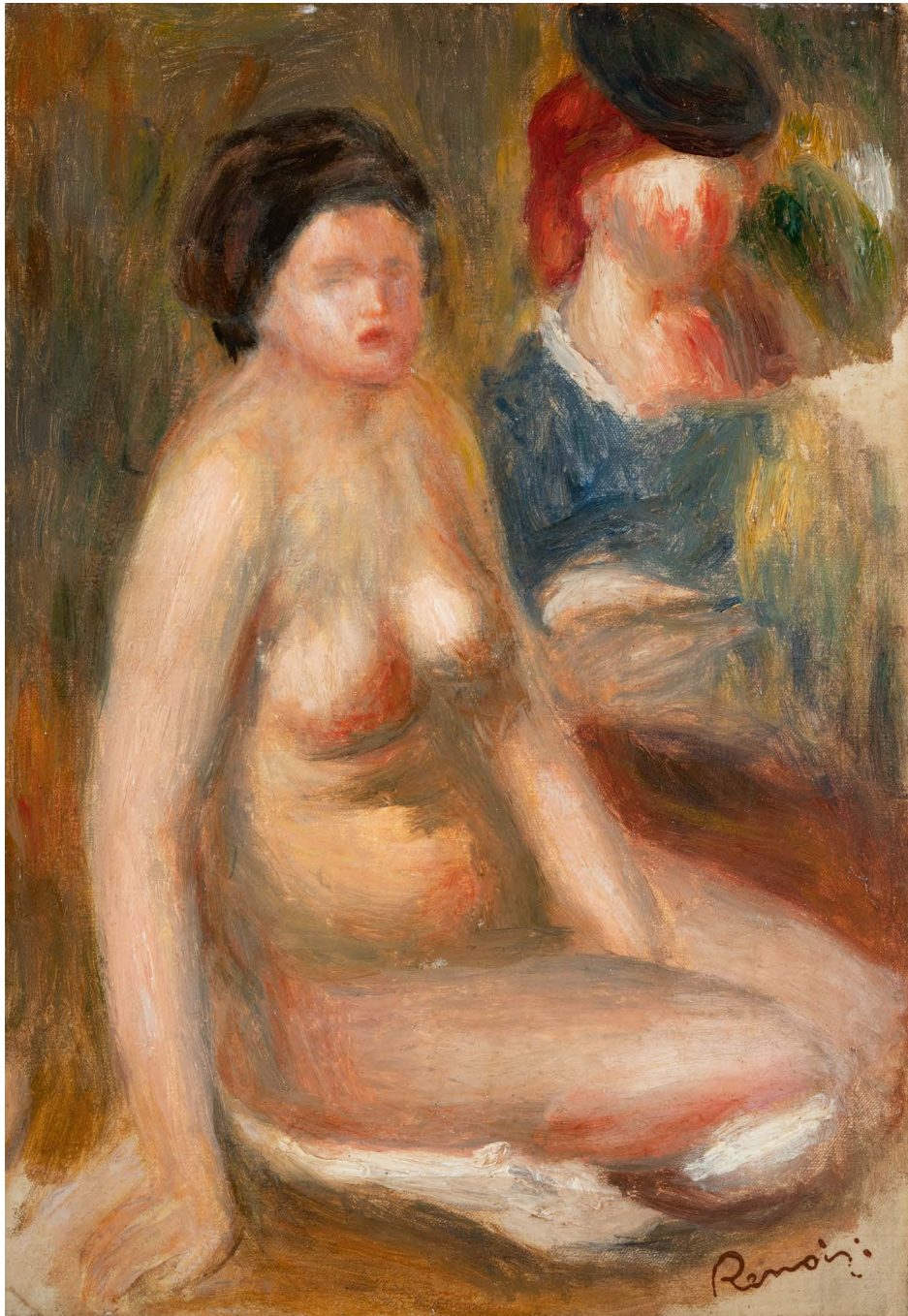
vol. I, no. 310, illustrated pl. 96

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue**raisonné des tableaux, pastels, dessins et aquarelles*

1903-1910, Paris, 2012, vol. IV, no. 3493, illustrated p. 481

± £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000



PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

EDGAR DEGAS

1834 - 1917

Danseuses dans la coulisse

signed *Degas* (lower right)
 pastel and graphite over etching and aquatint on paper
 14.5 by 11cm., 5¾ by 4⅜in.

Executed circa 1878-80.

PROVENANCE

M. Knoedler & Co, New York
 Private Collection (sale: Christie's, London, 25th June
 1976, lot 30)
 Thomas Gibson Fine Art, London (sale: Sotheby's, New
 York, 5th November 2008, lot 147)
 Purchased at the above sale by the present owner

EXHIBITED

New Orleans, Isaac Delgado Museum of Art, *New Orleans
 Collects: Early Masters of Modern Art*, 1968, no. 11

LITERATURE

Loys Delteil, *Le Peintre – Graveur Illustré (XIX et XX
 siècles)*, Tome Neuvième, *Edgar Degas*, Paris, 1919, no.
 26, illustration of other states, n.p.
 Jean Adhémar & Françoise Cachin, *Degas: The Complete
 Etchings, Lithographs and Monotypes*, New York, 1975,
 no. 28, illustration of another state n.p.
 Sue Welsh Reed & Barbara Stern Shapiro, *Edgar
 Degas: The Painter as Printmaker*, Boston, 1984, no. 47,
 illustration of other states, pp. 144-48
 Paul André Lemoisne, *Degas et son œuvre,
 A Supplement*, New York & London, 1984,
 no. 84, illustrated p. 91

‡ £ 80,000-120,000

€ 91,500-137,000 US\$ 102,000-153,000

In the present work, Degas appears to have used a working
 method analogous to his pastel-reworked monotypes. A
 lightly inked impression of the fifth state of the etching
 was abraded to increase the area of glare from the two
 spotlights. Pastel and graphite were then used freely
 to revise the composition. A fifth dancer, whose face
 and arm can be seen in the profile to the right in normal
 impressions of this state, has been covered over with
 pastel; the contour of the flat foreground has been
 extended with graphite into the lower left corner and up to
 a higher level at right; and, among other revisions, a *profil-
 perdu* has been added to the dancer furthest to the right.
 Delteil indicates that this etching is rare in all states.



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

HENRI FANTIN-LATOURE

1836 - 1904

Roses

signed *Fantin.* and dated 81 (upper right)
oil on canvas
21.2 by 24.8cm., 8 $\frac{3}{8}$ by 9 $\frac{3}{4}$ in.

Painted in 1881.

This painting will be included in the *Catalogue raisonné of Fantin-Latour's paintings and pastels* by Galerie Brame & Lorenceau now in preparation.

PROVENANCE

Edwin Edwards, London
Obach & Co, London
F. & J. Tempelaere, Paris
Bonjean, Paris
Sir Wakefield, London (sale: Christie's,
London, 30th June 1911, lot 53)
Etienne Bignou, Paris
E. J. van Wisselingh & Co, Amsterdam
Hirschl & Adler Galleries, New York
Acquavella Galleries, New York (acquired by
1966)
John T. Dorrance, Jr. (sale: Sotheby's, New
York, *The Collection of John T. Dorrance, Jr.*,
19th October 1989, lot 94)
Purchased at the above sale by the present
owner

± £ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

EXHIBITED

New York, Acquavella Galleries, Inc., *Flowers by Fantin-Latour*, 1966, no. 24, illustrated in colour in the catalogue

LITERATURE

Madame Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, no. 1034, p. 107

Selection from the Collection of Hirschl & Adler Galleries (exhibition catalogue), Hirschl & Adler Galleries, New York, 1962-63, vol. IV, no. 60, illustrated in colour p. 40
Detroit Institute of Art, *The Art Quarterly*, Autumn 1962, vol. XXV, n.n., illustrated on inside of cover

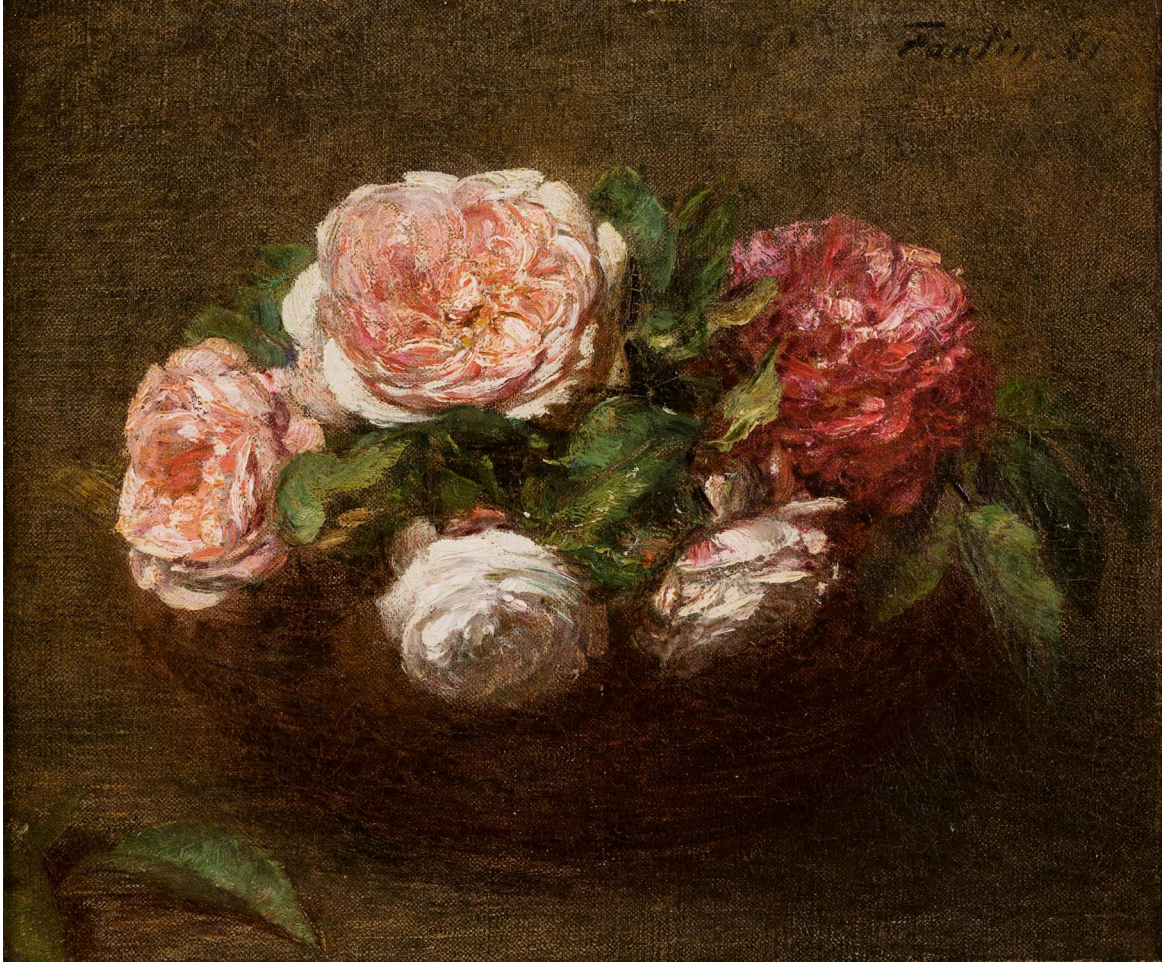
Painted in 1881, *Roses* exemplifies the style of work that garnered critical and financial success for Henri Fantin-Latour. These expertly crafted still lifes, which Fantin-Latour perfected over the three decades preceding his death in 1904, were already highly coveted by the 1870s due to the agency of English collectors Edwin and Ruth Edwards.

This success allowed Fantin-Latour to devote himself fully to the meticulous execution and technique of his works, rather than subject himself to the demands of the market. Such commitment to academic technique was only deepened by the passing of two of the artist's sources of inspiration in early 1875: Jean-François Millet and Jean-Baptiste-Camille Corot. Ultimately, Fantin-Latour's dedication to his craft would produce some of the great examples of *trompe l'œil* painting of the late nineteenth century.

As Edward Lucie-Smith observes, 'He looked at flowers, as he did at faces, with no preconceptions. His belief, academic in origin, that technique in painting was separable from the subject to which the artist applied it, enabled him to see the blooms he painted not as botanical specimens, but as things which, though not necessarily significant in themselves, would generate significant art upon the canvas' (Edward Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, pp. 22-23).



Eva Gonzalès, *Roses dans un verre*, circa 1880-82, oil on canvas, sold: Sotheby's, New York, 15th May 2018, lot 126 for \$615,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

HENRI LE SIDANER

1862 - 1939

La Maison du canal, Verneuil

signed *Le Sidaner* (lower left)

oil on canvas

81 by 100cm., 32 by 39¼in.

Painted in 1922.

PROVENANCE

Georges Bergaud

Sale: Hôtel Drouot, Paris, 3rd June 1968,

lot 11

Galerie Jean Dufresne, Paris

Acquired from the above by the present owner

EXHIBITED

Strasbourg, Galerie Aktuaryus, *H. Martin* -

H. Le Sidaner, 1930, no. 14, illustrated in the catalogue

Brussels, Galerie des Artistes Français,

Le Sidaner, 1931, no. 7

LITERATURE

Le Soir Illustré, 21st November 1931

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Œuvre peint et gravé*, Paris, 1989, no. 477, illustrated p. 187

± £ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

Glowing with a luminous crepuscular light, *La Maison du canal, Verneuil* (1922) is a tender symphony of quiet colours and gentle tonalities, displaying Henri Le Sidaner's masterful ability to distil the effects of light and atmosphere to beautifully capture the time of day. Through a nostalgic and somewhat melancholic pictorial language, Le Sidaner's shimmering waters and warm sunlight suggest an atmosphere of meditative and tranquil calm. As his great grandson, Yann Farinaux-Le Sidaner writes, 'His œuvre displays a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate all human presence from his pictures, as if he feared that the slightest human form might disturb their muffled silence' (Yann Farinaux-Le Sidaner, *Le Sidaner, L'Œuvre peint et gravé*, Paris, 1989, p. 31).

Le Sidaner's landscapes are intimate manifestations of the artist's imaginative psyche, which possess an astonishing luminosity through its subtle harmonies and painterly application of pigment. Delighting in the effect of light, the artist draws out his architectural and domestic environments in an intimate and atmospheric musicality. The artist plays with an earthy muted palette coupled by crisp and controlled brushstrokes, which capture a delicately ethereal moment that is as lively as it is serene. Through a distinct visual language that expresses an understated mystery, Le Sidaner pays tribute to his Symbolist roots, which as Camille Mauclair observes, is intensified by the absence of figures: 'he considered that the silent harmony of things is enough to evoke the presence of those who live among them. Indeed, such presences are felt throughout his works. Deserted they may be but never empty. (Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 12).



PROPERTY OF AN IMPORTANT PRIVATE
COLLECTOR

FERDINAND DU PUIGAUDEAU

1864 - 1930

Pêcheurs à pied au couchant

signed *Ferdinand Puigau* (lower right)
oil on canvas

65 by 50cm., 25⁵/₈ by 19⁵/₈in.

Painted *circa* 1910.

PROVENANCE

Sale: Thierry-lannon, Paris, 10th December
2011, lot 732

Purchased at the above sale by the present
owner

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000

In the beginning of 1907, Ferdinand de Puigau moved to a new home in Kervaudu (Le Croisic) along the peninsula of Guérande, where he painted the landscape before him until the end of his life: his garden, the marshes and mills of Brière, the sunsets over the sea, and the poppy fields. The artist's natural surroundings immediately rekindled his passion for painting, which was further encouraged by the company of other painters including Emile Dezaunay, Alexis de Broca and Donatien Roy. Together with his fellow artists, Puigau would regularly work *en plein air*.

Between 1910 and 1914, he would devote his work to the countryside, endlessly painting sunsets on the sea and windmills. And on Sundays, he would welcome local artists and intellectuals to his home. As Mademoiselle du Puigau, the artist's daughter remembers,

'There were meetings of educated people who tried to break the monotony of a small fishing harbour by creating the cultural diversions it did not offer' (quoted in Antoine Laurentin, *Ferdinand du Puigau (1864-1930)*, Paris, 1989, p. 104).

In the present work, Puigau uses his knowledge of Impressionism to benefit his love for light. He manipulates all the elements of his painting to accentuate the sun, which the artist renders as an almost sacred star that pulls all depicted elements towards it. Serving as the work's vanishing point, the sun exudes a Pointillist aura that captures the eye of the viewer through its unquestionable brilliance. With this resplendent work, Puigau allows us to contemplate the infinite possibilities of nature with the help of his sublime ocean and dazzling sun.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

HENRY MORET

1856 - 1913

Rochers à Belle-Île, Rochers le Pont Donnant

signed *Henry Moret* and dated 1904 (lower right)

oil on canvas

50 by 61cm., 19⁵/₈ by 24in.

Painted in 1904.

This work will be included in the *Catalogue raisonné* being prepared by Jean-Yves Rolland.

PROVENANCE

Sale: Thierry de Maigret, Paris, 22nd June 2012, lot 85

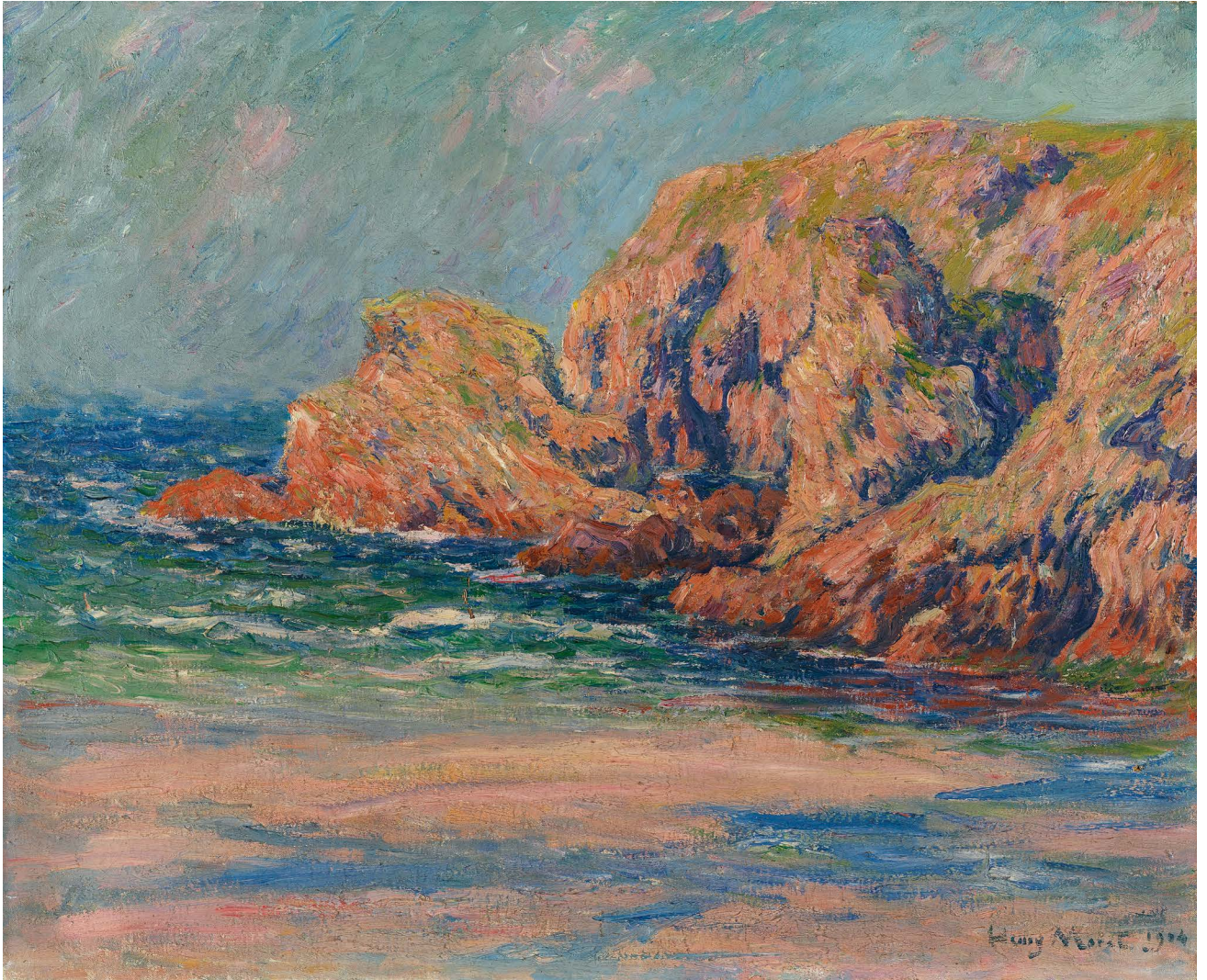
Purchased at the above sale by the present owner

Fascinated by the sea, Henry Moret used deep colours and vigorous brushstrokes to capture its power, matched against the unyielding force of granite outcrops. Combining the aesthetics of Japanese-inspired simplicity with an undeniably Impressionist technique, Moret created landscapes that offer a magical blend of stark Modern compositions and captivating palettes.

The Post-Impressionist painter Émile Bernard wrote of Moret: 'He was a very gentle, likeable character; a peaceable, sincere revolutionary. I lost sight of him when I left Pont-Aven [...] He had turned away from our developments in Synthesis and gone over to the *plein-air* school of Monet [...] So far from weakening his talent he had strengthened it, rejecting theories, keeping in touch with life itself, with nature' (quoted in Wladyslawa Jaworska, *Gauguin and the Pont-Aven School*, London, 1972, p. 183-84.)

± £ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000





371

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

MAURICE DENIS

1870 - 1943

Procession de la Semaine Sainte

stamped with the artist's monogram (lower
right)

oil on board

32 by 25.7cm., 12½ by 10⅞in.

Painted *circa* 1900.

This work will be included in the forthcoming
Maurice Denis Catalogue raisonné being
prepared by Claire Denis and Fabienne Stahl.

PROVENANCE

Estate of the Artist

Elisabeth Denis-Graterolle, Paris (the artist's
wife; by descent from the above)

Sale: Me Martin, Versailles, 2nd April 1960,
lot 78 (titled *Procession du Saint-Sacrement*)

Dominique Denis (purchased at the above sale)

E.J. van Wisselingh & Co, Amsterdam

(acquired by 1961)

Private Collection, London (acquired before
1970)

Thence by descent to the present owner

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,800-19,200

PROPERTY FROM A PRIVATE COLLECTION,
UNITED KINGDOM

MAURICE DENIS

1870 - 1943

Annonciation aux glycines, Orvieto (esquisse)

stamped with the artist's monogram (lower left)
oil on canvasboard
35 by 25cm., 13¾ by 9⅞in.

Painted in 1931.

This work will be included in the forthcoming
Maurice Denis Catalogue raisonné being
prepared by Claire Denis and Fabienne Stahl.

PROVENANCE

Estate of the Artist

Madeleine Follain (the artist's daughter;
by descent from the above)

Galleria del Levante, Milan

Piccadilly Gallery, London

Mrs D.M. Walker (acquired from the above
in 1965)

Thence by descent to the present owner in 1998

Maurice Denis, along with school friends
Pierre Bonnard and Paul Ranson, founded *Les Nabis*, an offshoot of the Symbolist movement
that reacted against the naturalistic
tendencies of Impressionism. The quasi-
mystical attitude of the Nabis was perfectly
suited to Denis' highly religious nature, who as
a child kept a journal to record his admiration
for the colours, candle light and incense of the
ceremonies at the local church.

His travels to Italy further enhanced the
Christian influence on his painting, subjecting
him to the great Italian frescos of the 14th and
15th centuries. *Annonciation aux glycines*,
painted in Oriveto, exudes a warm and
spiritual atmosphere with the lilac wisteria
framing the two figures in the centre. The
colours employed are flat and patterned and
arranged in a certain order, stemming from
the art of Paul Gauguin who Denis revered.
Comprising a mixture of vibrant and subtle
tones, these harmonies demonstrated in the
present work became the hallmarks of the
Nabis style.

In 1890, when Denis was not yet twenty years
old, he wrote in his first published article
'Definition du Néo-traditionnisme' one of the
most famous statements about Modern art:
'Remember that a painting, before it is a war
horse, a female nude or some little genre
scene, is primarily a flat surface covered with
colours arranged in a certain order' (quoted
in Thérèse Barruel, "The New Theories",
Maurice Denis, exhibition catalogue Musée
des Beaux-Arts, Lyon, 1994, p. 116).

£ 18,000-25,000

€ 20,600-28,600 US\$ 23,000-31,900



PROPERTY FROM A DISTINGUISHED EUROPEAN
PRIVATE COLLECTION

PIERRE BONNARD

1867 - 1947

Le Toit rouge

indistinctly stamped *B[onnard]* (lower right)
oil on card laid down on canvas
33 by 50.2cm., 13 by 19¾in.

Painted in 1894.

PROVENANCE

Wildenstein & Co., London

Sale: Christie's, New York, 11th May 1989,
lot 261

Ruth Pruitt Philips, U.S.A. (purchased at the
above sale)

Private Collection, U.S.A. (by descent from
the above; sale: Sotheby's, New York, 8th
November 2006, lot 226)

Purchased at the above sale by the present
owner

LITERATURE

Jean & Henry Dauberville, *Bonnard*,
Catalogue raisonné de l'œuvre peint, Paris,
1992, vol. I, no. 81, illustrated p. 142

± £ 120,000-180,000

€ 137,000-206,000 US\$ 153,000-230,000

Painted in 1894, *Le Toit Rouge*, is a vibrant early example of Bonnard's contribution to the Nabis movement. The son of a senior civil servant, Bonnard lived in an affluent suburb to the south-west of Paris, where he had a classical education and ultimately enrolled to study the law. While still completing his law studies, Bonnard attended painting classes at the Académie Julian in Paris where he met Paul Sérusier, Maurice Denis and Paul-Elie Ranson, artists who later became central figures in the Nabis movement and followers of Paul Gauguin. Bonnard started practising as a barrister once he had graduated but quickly abandoned that career to be an artist.

The word 'nabi', Hebrew for 'prophet', illustrates the self-consciously spiritual identity that the group adopted. The term 'Les Nabis' was coined by the poet Henri Cazalis who drew a parallel between the way the group of painters aimed to revitalize painting (as prophets of Modern art) and the way the ancient prophets had rejuvenated Israel. Considering themselves a creative brotherhood, Les Nabis combined this with other influences - including Japanese printmaking - to create unusual, varied

and otherworldly compositions, infused with mystical or mysterious sub-texts. 'Japonisme', the word used to describe the impact of Japanese printmaking on Western artists, was coined just a few years after the country took a pavilion at the Paris World's Fair of 1867.

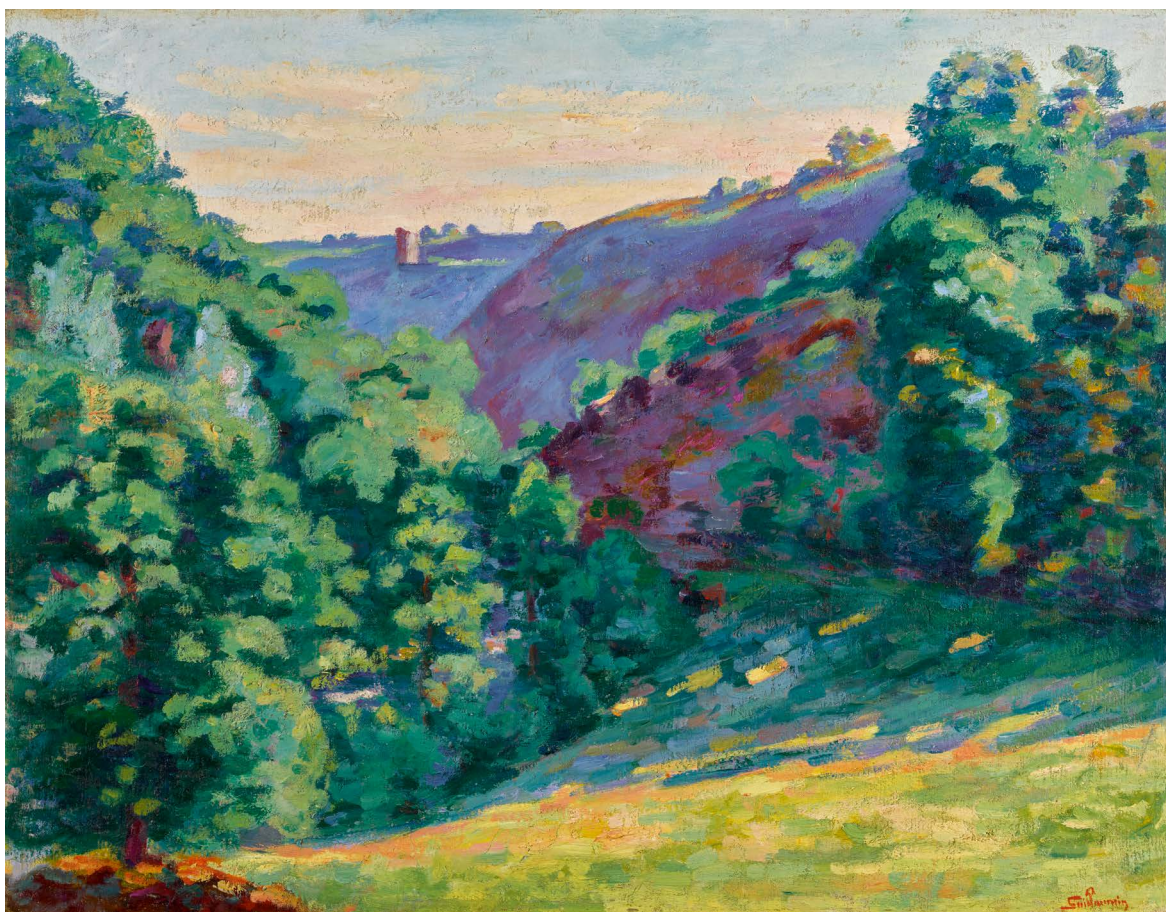
The Nabis movement was characterised by its strong interest in painting *en plein air* combined with the stylistic tendencies for broad, quick-patterned brushstrokes of yellow and green, which in the present work, creates the vegetation and light in the foreground. John Rewald said of Bonnard 'no other painter of his generation was to endow his technique with so much sensual delight, so much feeling for the indefinable texture of paint, so much vibration' (John Renwald, *Pierre Bonnard*, New York, 1965, n.p.).

Le Toit rouge was probably painted close to Côte Saint-André in the province of Dauphine, where the Bonnard family had its family estate Le Grand-Lemps. A region that afforded beautiful landscapes and unique light, it had long been a favourite spot for artists painting throughout the nineteenth century.



Pierre Bonnard, *Le Grand-Lemps*, circa 1892,
oil on canvas, Private Collection





374

PROPERTY FROM A PRIVATE COLLECTION

ARMAND GUILLAUMIN

1841 - 1927

Le Ravin de la folie, vue de Chateau Crozant

signed *Guillaumin* (lower right)

oil on canvas

54 by 69.3cm., 21¼ by 27¾in.

Painted *circa* 1910.

This work will be included in Volume II of the *Catalogue raisonné Guillaumin* being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Galerie Durand-Ruel, Paris

Sale: Christie's, London, 22nd February 1957,
lot 51

Suzanne Adler (purchased at the above sale)

Sale: Bonhams, London, 23rd June 2014,
lot 31

Purchased at the above sale by the present
owner

EXHIBITED

The Hague, Gemeente Museum, 1953,
no. 92-35

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



375

PROPERTY FROM A PRIVATE SWISS COLLECTION

LOUIS VALTAT

1869 - 1952

**Pêcheurs en barque, En pinasse
sur le bassin d'Arcachon**

signed *L. Valtat* (lower left)

oil on canvas

81 by 100.5cm., 31 $\frac{7}{8}$ by 39 $\frac{1}{2}$ in.

Painted in 1895-96.

This work is recorded in the archives of
l'Association Les amis de Louis Valtat.

PROVENANCE

Sale: Piasa, Paris, 21st June 2000, lot 9

Acquired by the present owner after 2000

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500



376

PROPERTY FROM A PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Barques à port en Bessin

signed with the artist's initials *L.V.* (lower right)

oil on canvas

38.3 by 46.3cm., 15 by 18¼in.

Painted *circa* 1907.

This work is recorded in the archives of *l'Association Les amis de Louis Valtat*.

PROVENANCE

Private Collection, Europe

Private Collection, Switzerland (sale:

Sotheby's, Paris, 5th December 2012, lot 34)

Purchased at the above sale by the present owner

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500



377

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

CHARLES CAMOIN

1879 - 1965

Port de Saint Tropez

signed *Ch. Camoin* and dated 1925 (lower
right)

oil on canvas

66 by 81cm., 26 by 32in.

Painted in 1925.

This work is recorded in the Camoin Archives
held by Madame Grammont-Camoin.

PROVENANCE

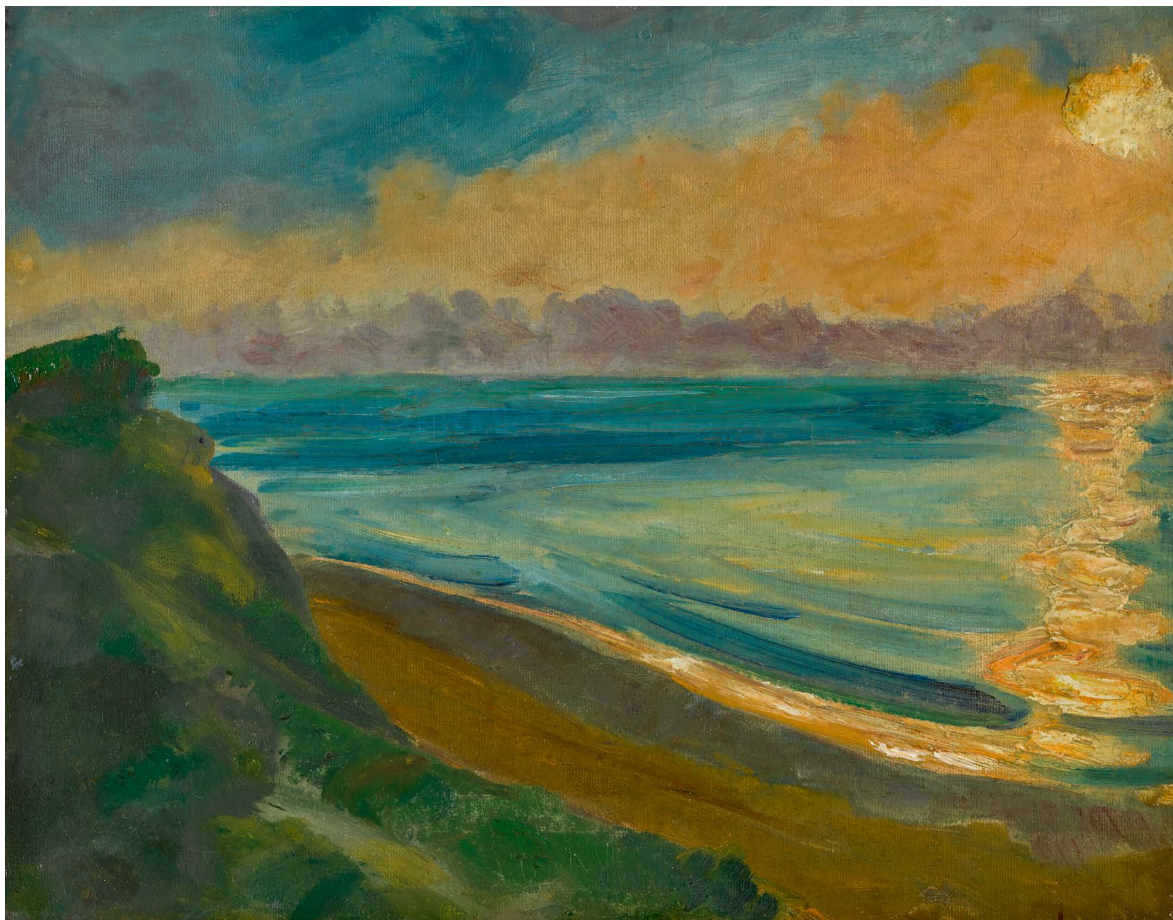
Paul Vallotton, Lausanne

Sale: Briest Scp., Paris, 22nd June 2001, lot 24

Purchased at the above sale by the present
owner

⊕ £ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



378

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAX PECHSTEIN

1881 - 1955

Steilküste und Sonnenspiegelung (Steep Coast and Sun Reflection)

inscribed with the initials *HMP* and dated
1921 by another hand (lower left)
oil on board
37.3 by 48.2cm., 14⁵/₈ by 19in.

Painted circa 1922.

PROVENANCE

Sale: Auktionshaus Wolff, Karlsruhe, 31st
October 1986, lot 95
Private Collection, Hessen (acquired by 1996)
Sale: Grisebach, Berlin, 2nd December
2006, lot 201
Purchased at the above sale by the present
owner

LITERATURE

Aya Soika, *Max Pechstein: Das
Werkverzeichnis der Ölgemälde*, Munich,
2011, vol. II, no. 1922/50, illustrated in colour
p. 286

£ 30,000-50,000
€ 34,300-57,500 US\$ 38,300-64,000



379

PROPERTY FROM A PRIVATE COLLECTION

MAX SLEVOGT

1868 - 1932

Weiher im Park (Pond in the Park)

signed *Slevogt* and dated 09 (lower right)
oil on canvas
62 by 74.5cm., 24½ by 29¼in.

Painted in Godramstein near Landau in 1909.
We would like to thank Mr Bernhard Geil for
verbal confirmation of authenticity and for his
assistance in the cataloguing of this lot.

PROVENANCE

Private Collection, France (sale: Sotheby's,
London, 9th February 2005, lot 517)
Private Collection, Italy (purchased at the
above sale)
Thence by descent to the present owner

EXHIBITED

Berlin, Galerie Paul Cassirer, 1910

This is one of the earliest works in a series
of landscapes that Slevogt executed in
Godramstein between 1909 and 1913. Peter
Finkler, the artist's father-in-law, owned a
house in Godramstein in South Germany,
surrounded by a verdant landscape of rolling
hills in which Slevogt found inspiration for a
number of paintings. It was during those years
that the artist created his most accomplished
Impressionist paintings and made a vital
contribution to the development of German
Impressionism, alongside such artists as Max
Liebermann and Lovis Corinth.

£ 25,000-35,000

€ 28,600-40,000 US\$ 31,900-44,700

PROPERTY FROM A PRIVATE GERMAN COLLECTION

MAX PECHSTEIN

1881 - 1955

An der Ostsee (By the Baltic Sea)

signed *HMPechstein* and dated 1934 (lower right); signed *HMPechstein*, titled and inscribed *Berlin W.62 Kurfürstenstr. 126* on the reverse

oil on canvas

80 by 99.2cm., 31½ by 39in.

Painted in 1934.

PROVENANCE

Private Collection, Germany (on loan to the

Hessische Landesmuseum, Darmstadt)

Sale: Weinmüller, Munich, October 1966, lot 500

Galerie Thomas, Munich (by 1984-86)

Sale: Hauswedell & Nolte, Hamburg,

8th June 1990, lot 83

Private Collection, New York (until 1991)

Sale: Grisebach, Berlin, 30th November

1991, lot 182

Purchased at the above sale by the present owner

EXHIBITED

Berlin, Preussische Akademie der Künste zu Berlin, 1935, no. 193 (titled *Dünen an der Ostsee*)

Braunschweig, Kunstverein & Kaiserslautern, Pfalzgalerie, *Max Pechstein*, 1982, n.n.

Berlin, Deutscher Kunsthandel im Schloss Charlottenburg, *Orangerie*, 1986, no. 82/3, illustrated in colour in the catalogue

Munich, Gemälde-Cabinett Unger, *Kunst im Dritten Reich, bewundert und verpönt, Gemälde, Aquarelle und Bronzen*, 1987, n.n., illustrated in colour in the catalogue

⊕ £ 250,000-350,000

€ 286,000-400,000 US\$ 319,000-447,000

LITERATURE

Max Pechstein, Sein malerisches Werk (exhibition catalogue), Brücke-Museum, Berlin, Kunsthalle, Tübingen & Kunsthalle, Kiel, 1996-7, no. 153, illustrated in colour n.p. (titled *Dünen an der Ostsee*)

Andrzej Czarnik, *Pomorskie plenery Maxa Pechsteina*, Slupsk, 2003, n.n., illustrated in colour n.p.

Aya Soika, *Max Pechstein, Das Werkverzeichnis der Ölgemälde, 1919-1954*, Munich, 2011, vol. 2, no.1934/1, illustrated in colour p. 448

Aya Soika 'Kunstöffentlichkeit und 'innere Emigration' in: Aya Soika und Meike Hoffmann, *Flucht in die Bilder? Die Künstler der Brücke im Nationalsozialismus*, Munich, 2019, illustrated p. 137

Painted in 1934, Max Pechstein's *An der Ostsee* is a boldly coloured expressionist landscape depicting the Baltic coast. From the early 1920s, Pechstein spent each summer in this rural region of Germany and, equipped with his painting tools, relished the rural escape from the frenzied metropolis of Berlin and the realities of life under the Nazi regime. In the summer of 1934 he stayed in the small picturesque village of Leba, which sparked the artist's imagination. Pechstein's love for the Baltic countryside is powerfully reflected in the present work. The blues, creams and yellows imbue a sense of peace, set in contrast against the verdant meadows. Pechstein employs confident brushwork, bright colours and exaggerated forms that characterise the *Die Brücke* group's approach to painting.

Emanating a vibrancy which triggers the senses, the luminous sun, undulating hills and sea in the distance display nature at its finest. Under the turquoise sky, the landscape comes alive with the broad swathes of paint, immersing the viewer in Pechstein's distinctive vision of the world. The emotional force of the imagery coincides with the German Expressionists' desire to capture the

immediate atmosphere of a scene rather than its formal qualities and exact likeness. Echoing the fundamental tenet of Impressionism, the *Die Brücke* artists adhered to the method of spontaneous painting *en plein air* but, unlike their Impressionist predecessors, their Expressionist works do not dissolve into a maze of details. As Max Osborne states, compared to the Impressionists, Pechstein's 'colourful expression has kept its layered flatness, but it is richer, and more lively in its structure. A stream of atmospheric and luminous elements floods into the landscape and merges with the local colours' (Max Osborne, *Max Pechstein*, Berlin, 1922).

Pechstein could not leave the beauty of the Northern German countryside behind, despite many of his friends leaving for the United States due to the transformation of Germany under Nazi rule. On 13th November 1934, Pechstein wrote in a letter to his Swiss patron Dr Minnich: 'I cannot tear myself from the Pomeranian countryside and its simple folks, to stay and work up there at the water and in the forests is like a fountain of youth for me' His enthusiasm was also expressed in letters to fellow artist George Grosz, which included affirmations such as: 'Yes! This is the Germany which I love fanatically and that is why I could cry' (Bernhard Fulda & Aya Soika, *The Rise and Fall of Expressionism*, Berlin, 2012, p. 318)

Hailed by many as the leader of the German Expressionists, Pechstein's use of clear forms and pure colours instil the scene with a profound feeling of harmony and simplicity. The present work invokes something of the feeling of Pechstein's Palau paintings made after a visit to Papua New Guinea and the South Seas in 1914, and also of Paul Gauguin's famous search for an island paradise. A work that has been in a private collection for almost thirty years, *An der Ostsee* exudes the Expressionist stridency of colour and vision and celebrates the open-air landscape which Pechstein held so close to his heart.





381

381

PROPERTY FROM A PRIVATE COLLECTION

CONRAD FELIXMÜLLER

1897 - 1977

Der Maler Erbach malt im Garten Kirchhoff (The Painter Erbach works in the Kirchhoff Garden)

signed *Felixmüller*, dated *am 2.7.1920* (lower right) and titled (lower centre)

coloured crayons on paper
25.7 by 20.3cm., 10 $\frac{1}{8}$ by 8in.

Executed on 2nd July 1920.

The authenticity of this work has been confirmed by Heinz Spielmann.

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner

The present work depicts the German artist Alois Erbach, working in the garden of the arts patron and collector, Heinrich Kirchhoff. Kirchhoff was based in Wiesbaden where, in 1908, he built a wonderfully situated villa, surrounded by a tropical garden. In 1920, the year this drawing was executed, Kirchhoff invited Conrad Felixmüller to work in Wiesbaden where he painted, amongst other works, a group portrait of the Kirchhoff family, now held in the collection of the Museum Wiesbaden.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,100-7,700



382

382

PROPERTY FROM A PRIVATE COLLECTION

ERNST LUDWIG KIRCHNER

1880 - 1938

Kind mit Kinderwagen (Baby with Carriage)

charcoal on paper
34.2 by 44.5cm., 13 $\frac{1}{2}$ by 17 $\frac{1}{2}$ in.

Executed *circa* 1918.

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

PROVENANCE

Dr Gervais, Zurich & Lyon

B. C. Holland & Co., Chicago

Helen Tarr (acquired from the above)

Private Collection (by descent from the above; sale:

Christie's, New York, 14th September 2006, lot 64)

Purchased at the above sale by the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



383

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MAX PECHSTEIN

1881 - 1955

Südlicher Ort an der Küste (A Place on the Southern Coast)

signed *HMPechstein* and dated 1925 (lower right)
watercolour, brush and ink on paper
57.7 by 73cm., 22¾ by 28¾in.

Executed in 1925.

We are grateful for the assistance of Mrs Julia Pechstein in researching this work.

PROVENANCE

Sale: Grisebach, Berlin, 2nd December 2006, lot 208
Purchased at the above sale by the present owner

£ 15,000-25,000
€ 17,200-28,600 US\$ 19,200-31,900

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

KARL SCHMIDT-ROTTLUFF

1884 - 1976

Haus im Schnee
(House in the Snow) - recto
Bei der Heuernte
(The Hay Harvest) - verso

signed S. Rottluff (upper center)
oil on canvas
86 by 95cm., 33⅞ by 37in.

Painted in 1923 - recto

Painted in 1921-22 - verso

This work is registered in the archives of the Karl und Emy Schmidt-Rottluff Stiftung, Berlin.

PROVENANCE

Gustav Blankenagel, Cologne

Private Collection, Rhineland

Sale: Villa Grisebach, Berlin, 1st December 2006, lot 25

Purchased at the above sale by the present owner

LITERATURE

Will Grohmann, *Karl Schmidt-Rottluff*, Stuttgart, 1956, n.n., illustrated pp. 267 & 294

± £ 250,000-350,000

€ 286,000-400,000 US\$ 319,000-447,000

Alongside Ernst Ludwig Kirchner, Erich Heckel and Fritz Bleyl, Karl Schmidt-Rottluff was one of the four founding members of Dresden based *Die Brücke* group. Along with the *Der Blaue Reiter* artists the group founded the German Expressionist movement. In his early career, Schmidt-Rottluff was strongly influenced by French Fauve artists such as Matisse, Derain and Vlaminck. Whilst in the present work the Fauve elements are still visible in the bright, contrasting coloring and thick, expressive brushstrokes, it exemplifies the artist's move from Post-Impressionist and Fauve influences. This development of a unique visual vocabulary characterised the mature period of his art.

However, Schmidt-Rottluff would develop this into a new form of volumetric art using the tenets of Cubism and the geometric teachings, emanating from Walter Gropius' Bauhaus manifesto. As Magdalena Moller notes, 'In his style during 1914 Schmidt-Rottluff reached a geometric formal vocabulary, an ascetic reduction of form, which leads on from the volumetric style based on its dynamic line that he had used up to that point. Alterations of form, stylisation of form and formal biases, such as those to be found in African sculpture, are taken up by Schmidt-Rottluff and made to fit his own creativity' (Magdalena M. Moeller, (ed.), *Karl Schmidt-Rottluff* (exhibition catalogue), Kunsthalle der Hypo-Kulturstiftung, Munich & Kunsthau, Vienna, 1997, p. 30, translated from the German).

Haus im Schnee and *Bei der Heuernte* is a striking example of this new tendency in Schmidt-Rottluff's painting towards a geometric reduction of form, with its simple angular shapes, bold outlines and schematic rendering of the farmstead. In its freshness and energy of vision, in its breaking through to a new formal vocabulary and its vigorous rendering of an age-old scene of rural life, *Haus im Schnee* and *Bei der Heuernte* is an important and dramatic painting from a highly productive and original period in Schmidt-Rottluff's career.

In the present work, Schmidt-Rottluff infuses a simple farmhouse scene with both drama and expression through his trademark use of raw color. Taking what is a fairly classical snow scene and reducing the colors to a series of simple tones, he creates a powerful image with the minimum of painterly means. In doing so, the physical act of his painting, the action and form of each brushstroke, becomes an integral part of the work. Developed with long, swift and bold brushstrokes, the surface of the canvas is endowed with an energy and vitality that echoes the living nature of the scene. These features endow the whole work with a remarkable sense of freshness and vitality that reinforces the *Brücke* artist's insistence on directness and spontaneity as the key principles of artistic creation: the power of this reductive approach epitomizes his finest work.



Verso

“Concerning myself I know that I have no program, only the inner longing to grasp what I see and feel and to find its purest expression. At this point I only know that these are things I come close to through art, not intellectually nor by means of the word.”

Karl Schmidt-Rottluff



Recto



385

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

ERICH HECKEL

1883 - 1970

Lupinen und Glockenblumen (Lupins and Bell Flowers)

signed *Heckel*, dated 60 and titled (lower right)
watercolour and pencil on paper
65 by 49cm., 25½ by 19¼in.

Executed in 1960.

The authenticity of this work has been
confirmed by Renate Ebner at the Nachlass
Erich Heckel.

PROVENANCE

Estate of the Artist (until 1974)
Sale: Ketterer, Munich, 26th November 1979,
lot 716
Galerie Neher, Essen (acquired by 1982)
Galerie Am Brucher-Kotten, Haan
Private Collection, Germany (acquired from
the above in 1988)
Thence by descent to the present owner

EXHIBITED

Essen, Galerie Neher, *Herbstausstellung*,
1982, no. 2

⊕ £ 6,000-8,000
€ 6,900-9,200 US\$ 7,700-10,200

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

PIET MONDRIAN

1872 - 1944

Gladiolus

inscribed by another hand *Piet Mondrian*
London - Period (lower right)
oil on canvas laid down on board
35.4 by 21.2cm., 13⁷/₈ by 8³/₈in.

Painted in London circa 1930-3.

PROVENANCE

Ernst Leijden, London & Paris (acquired by
1939)

Private Collection (by descent from the
above in 1969)

J. P. Smid, Amsterdam (acquired by 1979)

Sale: Sotheby's, London, 1st July 1981, lot 192
Waddington Galleries, London (purchased at
the above sale; sale: Sotheby's, London, 4th
December 1985, lot 197)

Purchased at the above sale by the present
owner

LITERATURE

Joop M. Joosten, *Piet Mondrian, Catalogue
Raisonné of the Work of 1911-1944*, New York,
1998, vol. II, no. C108, illustrated p. 492

† £ 18,000-25,000

€ 20,600-28,600 US\$ 23,000-31,900



387

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

La Fenêtre (étude)

stamped *Marc Chagall* (lower right)

oil on canvas

24 by 19cm., 9½ by 7½in.

Painted in 1958-59.

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

PROVENANCE

Estate of the Artist

Private Collection

Acquired from the above by the present owner in 1996

£ 60,000-80,000

€ 68,500-91,500 US\$ 76,500-102,000



MARC CHAGALL

1887 - 1985

La Chèvre rouge

signed *Chagall* (lower left); signed *Marc Chagall*, dated 1980 and inscribed *Tempera* on the reverse
tempera and brush and ink on board
46 by 37.8cm., 18½ by 147⁄8in.

Painted in 1980.

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

PROVENANCE

Ida Chagall (the artist's daughter)
Acquavella Galleries, New York
Private Collection, Japan
Acquired from the above by the present owner

£ 180,000-250,000

€ 206,000-286,000 US\$ 230,000-319,000

With its atmospheric use of vibrant blue, phosphorescent white and bright red, *La Chèvre rouge*, painted in 1980, is a quintessential example of the glorious dream-like quality of Chagall's art, capturing the artist's most emblematic motifs. Having spent most of the Second World War in the United States, Chagall settled in Vence in 1948 before moving to 'La Colline' in the nearby hill-top town of Saint-Paul-de-Vence in 1966, with his second wife Vava. The present work celebrates the artist's blissful years living in the Côte d'Azur and illustrates his passion for colour and light.

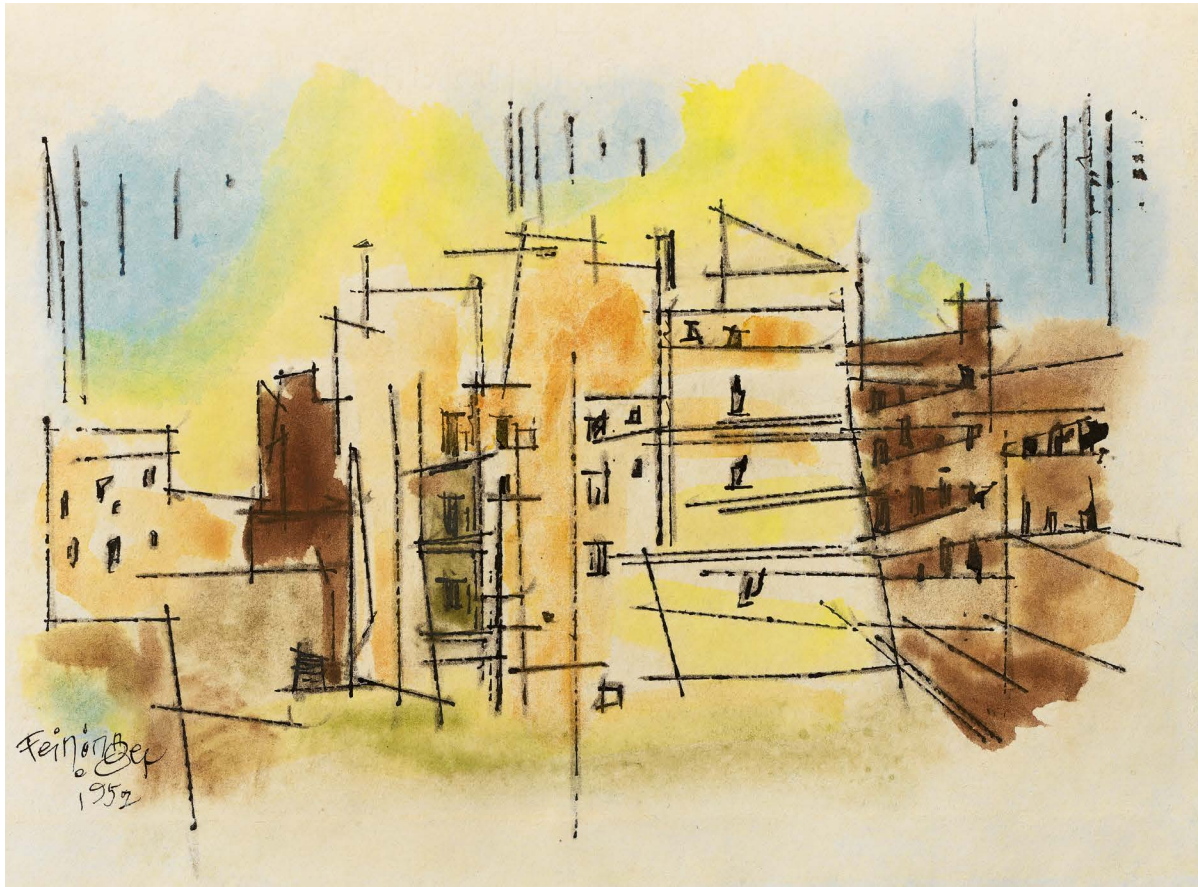
Depicting the medieval town of Saint-Paul-de-Vence in the distance, with its distinctive church steeple, this scene of the French Riviera is host to a floating female figure and head, a whimsical goat and a bouquet of flowers, set against an all-encompassing sapphire-blue background. An ambiguous sun or moon at the top of the composition emanates light and reveals the delicate angel swooping down from above. For Chagall, the essential functions of painting were symbolic not formal, a record of his sensations, memories and moods. Originally from Russia, the artist explains why seemingly incongruous themes, namely the goat motif, assume such prominent roles in his *œuvre*: 'I painted cows, dairies, roosters and the architecture of the Russian provinces as a source of forms because all these subjects are part of a country I come from, and these things have without doubt left in my visual memory a more profound impression than all the others that I may have received' (Charles Sorlier (ed.), *Chagall by Chagall*, New York, 1979, p. 78). Emphasising the point that every painter is from somewhere, Chagall instils

a certain aroma of his native land in each of his paintings by returning to the images of his childhood. This enchanting iconography invites the viewer to experience Chagall's special affinity with painting and dreaming.

La Chèvre rouge reflects Chagall's fascination with the South of France and the beautiful tranquility that the countryside offers. The artist once said that the suspended flowers represent his adopted home country of France. According to Franz Meyer, Chagall's biographer, 'the light, the vegetation, the rhythm of life all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates more and more with the passing years' (Franz Meyer, *Marc Chagall*, London, 1964, p. 519). Chagall's skill in conveying a pervading light was revered; Picasso, who lived near Chagall during his years in Saint-Paul-de-Vence, once spoke to Françoise Gilot of his palette: 'When Matisse dies, Chagall will be the only painter left who understands what colour is [...] His canvases are really painted, not just tossed together. Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has' (quoted in Françoise Gilot, *Life with Picasso*, New York, 1989, p. 289).

With the varying shades of colour that swirl harmoniously across the surface, *La Chèvre rouge* is simplified in its palette yet deceptively complex in its fanciful composition, representing the mystery of dreams. Chagall himself said he was a dreamer who never woke up and *La Chèvre rouge* reflects the artist's warm, romantic, pictorial universe, full of personal metaphor and sentimentality.





389

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

LYONEL FEININGER

1871 - 1956

Cityscape

signed *Feininger* and dated 1952 (lower left)
watercolour, pen and ink and pencil on paper
15.7 by 21.5cm., 6 1/8 by 8 1/2in.

Executed in 1952.

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. 1346-06-02-15.

PROVENANCE

Galerie Alex Vömel, Dusseldorf
Private Collection, North Rhine-Westphalia
Sale: Ketterer Kunst GmbH, Munich, 11th
June 2015, lot 58
Purchased at the above sale by the present
owner

EXHIBITED

Munich, Bayerische Akademie der Künste
& Hannover, Kerstner-Gesellschaft, *Lyonel
Feininger*, 1954, no. 80

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



390

GEER VAN VELDE

1898 - 1977

Composition

signed with artist's initials GvV (lower right);
signed *G Van Velde* on the reverse
oil on canvas
46 by 46cm., 18 by 18 in.

Executed *circa* 1950.

This work is referenced in the archives of Mr. Piet Moget and will be included in the catalogue raisonné of the work of Geer van Velde currently in preparation.

PROVENANCE

Sale: Christie's, Amsterdam, 31st May 2005, lot 307

Purchased at the above sale by the present owner

⊕ £ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



391

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MARCEL DELMOTTE

1901 - 1984

Jeune mineur

signed *M Delmotte* and dated 1958 (lower left)

oil on canvas

239 by 112cm., 94 $\frac{1}{8}$ by 44 $\frac{1}{8}$ in.

Painted in 1958.

PROVENANCE

Goulds International, Belgium

Acquired from the above by the present
owner in 1989

⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



392

CHARLEY TOOROP

1891 - 1955

Rozen en Bladeren (Roses and Leaves)

signed C. Toorop (lower left); signed Charley Toorop, titled, dated Bergen 1936 and inscribed Zomer on the reverse
oil on panel
44.2 by 50cm., 17³/₈ by 19⁵/₈in.

Painted in Bergen in 1936.

PROVENANCE

A. M. Hammacher, Otterlo (acquired directly from the artist)
Thence by descent to the present owner

EXHIBITED

The Hague, Kunsthandel Nieuwenhuizen
Segaar, *Drie generaties Toorop*, 1937, no. 46
The Hague, Kunsthandel Nieuwenhuizen
Segaar, *Eenmanstentoonstelling*, 1939, no. 19
's-Hertogenbosch, Noordbrabants Museum,
C. Toorop, 1961-62, no. 19

LITERATURE

Jan Gerrit van Gelder, *Concept oeuvre-catalogus van Charley Toorop*, manuscript, R.K.D., The Hague, 1936, no. 4
A. M. Hammacher, *Charley Toorop*, Rotterdam 1952, no. 164
Nico J. Brederoo, *Charley Toorop. Leven en Werken*, Dordrecht 1982, no. 356, illustrated p. 308

⊕ £ 20,000-30,000
€ 22,900-34,300 US\$ 25,500-38,300



393

GEORGE GROSZ

1893 - 1959

The Wild West

signed *George Grosz* and dedicate *Für Söhne Peter & Martin zum weitermalen* on the verso
pencil, watercolour and gouache on paper
46 by 59cm., 18 $\frac{1}{8}$ by 23 $\frac{1}{4}$ in.

Executed in 1935.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Private Collection, U.S.A. (a gift directly from the artist)

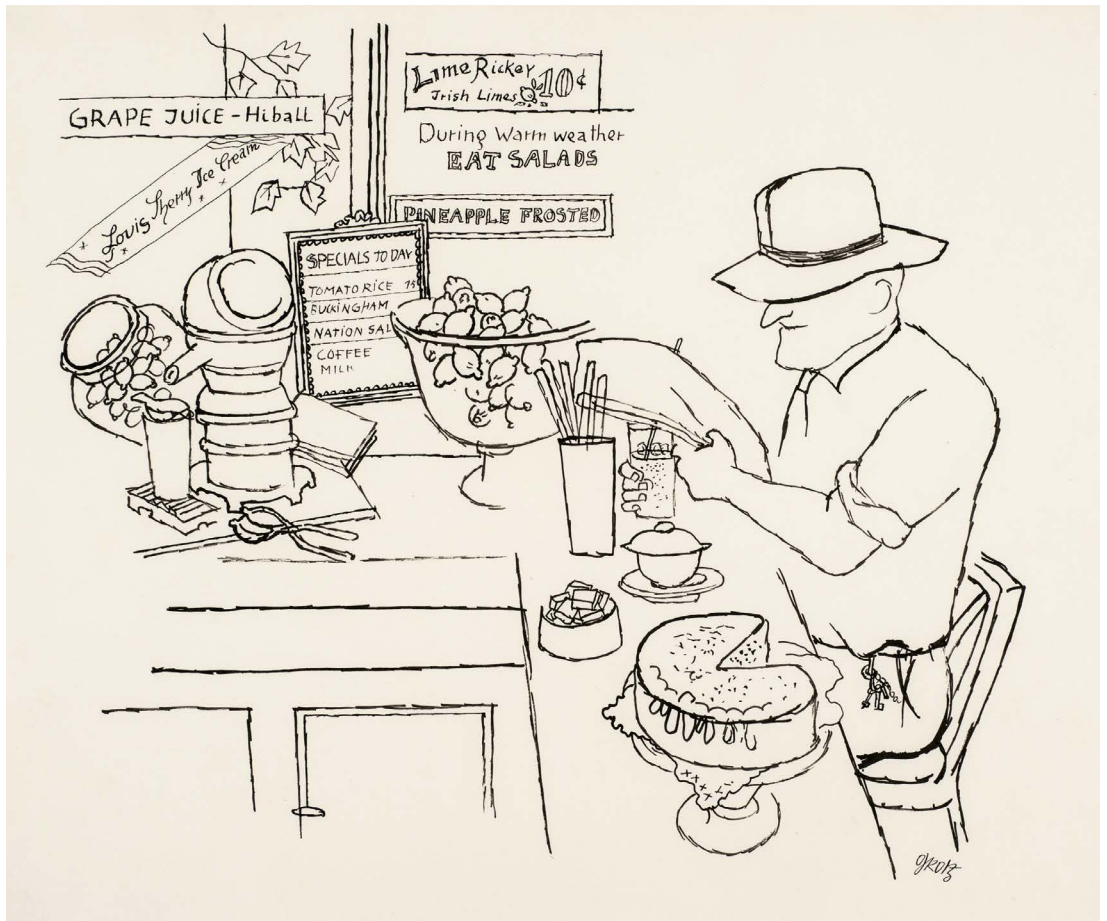
Private Collection, U.S.A.

Sale: Karl & Faber, Munich, 12th June 2017, lot 662

Purchased at the above sale by the present owner

⊕ £ 12,000-18,000

€ 13,700-20,600 US\$ 15,300-23,000



394

GEORGE GROSZ

1893 - 1959

Quick Snack

signed Grosz (lower right)
pen and ink and pencil on paper
36 by 44cm., 14¼ by 17¼in.

Executed circa 1934.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

The Estate of the Artist
Sale: Skinner, Boston, 29th May 2015, lot 379
Purchased at the above sale by the present owner

⊕ £ 5,000-7,000
€ 5,800-8,000 US\$ 6,400-9,000



395

GEORGE GROSZ

1893 - 1959

Weiblicher Halbakt (Female Semi Nude)

stamped with the date 10 Dez 24 (lower right); bearing the *George Grosz Nachlass* stamp and numbered 5 50 7 on the verso
pencil on paper
60.2 by 46.4cm., 23¾ by 18¼in.

Drawn on 10th December 1924.
The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the Artist, Berlin
Ralph Jentsch, Rome
Acquired from the above by the present owner in 2011

EXHIBITED

New York, Peter Deitsch Fine Arts, George

Grosz, 1970, no. 46, illustrated in the catalogue
Hamburg, Hamburger Kunsthalle, *George Grosz, Die Berliner Jahre*, 1986, no. 141, illustrated in the catalogue
Bern & Basel, Galerie Henze & Ketterer (& travelling), *George Grosz Der Akt 1912-1948*, 2006, no. 66, illustrated in the catalogue

⊕ £ 3,000-4,000
€ 3,450-4,600 US\$ 3,850-5,100



396

GEORGE GROSZ

1893 - 1959

Draped Dummy - recto Head of a Young Man - verso

dated 1937 and stamped with the *George Grosz Nachlass* mark on the verso
pen and ink on paper - recto
charcoal on paper - verso
64 by 48.1cm., 25¼ by 19in.

Executed in 1937.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

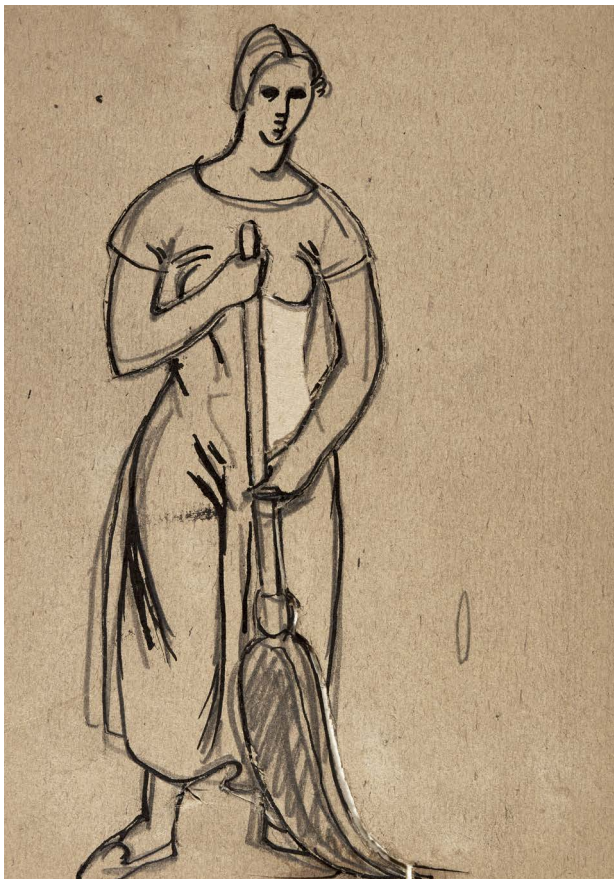
Estate of the Artist
Galleria Arte Centro, Milan (acquired by 1998)
Galleria Martini & Ronchetti, Genoa
Private Collection, Europe
Sale: Dorotheum, Vienna, 31st May 2016, lot 489
Sale: Leclère, Paris, 26th March 2018, Lot 195
Ketterer Kunst, Munich
Acquired from the above by the present owner in 2018

EXHIBITED

Milan, Galleria Arte Centro, *George Grosz, 1912-1950*, 1999, n.n., illustrated in the exhibition catalogue (titled *Studio per Manichino*)
Milan, Galleria Arte Centro, *George Grosz, Opere su carta, 1914-50*, 1999, n.n.

⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



397

397

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Femme au balai

pencil, pen and ink and cut-out on cardboard
24.5 by 18cm., 9 $\frac{5}{8}$ by 7 $\frac{1}{8}$ in.

Executed in 1927.

PROVENANCE

Estate of the Artist

Acquired from the above by the present owner

EXHIBITED

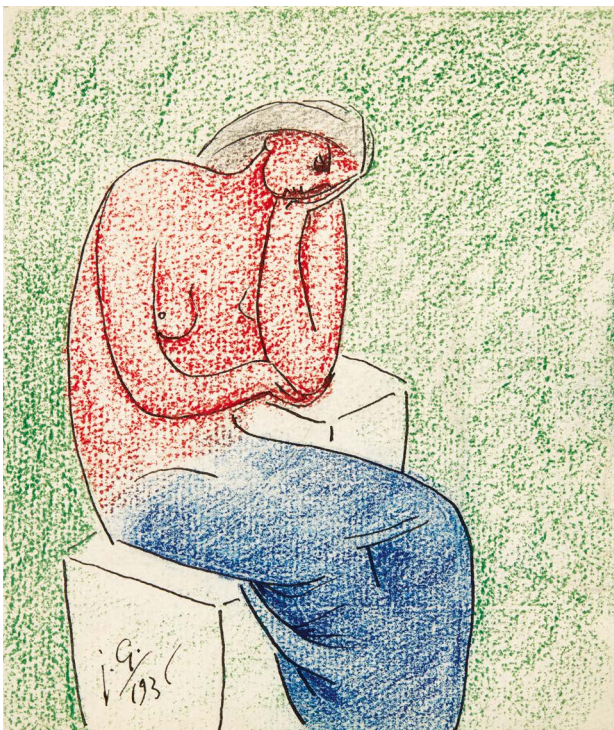
Madrid, Galería Elvira González; London, Faggionato Fine Arts, *Julio González*, 1996, no. 13

LITERATURE

Josette Gibert, *Julio González, Dessins, projets pour sculptures: figures*, Paris, 1975, n.n., illustrated p. 48
Magrit Rowell, *Julio González, A Retrospective*, New York, 1983, no. 90b, illustrated p. 84
Julio González 1876 - 1942 Plastiken, Zeichnungen, Kunstgewerbe (exhibition catalogue), Solomon R. Guggenheim Museum, New York; Städtische Galerie im Städtischen Kunstinstitut, Frankfurt & Akademie der Künste, Berlin, 1983, no. 164, illustrated p. 84

± £ 800-1,200

€ 950-1,400 US\$ 1,050-1,550



398

398

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Femme assise pensive

signed with the artist's initials J.G. and dated 1936
(lower left)
coloured crayons and pen and ink on paper
16 by 13.5cm., 6 $\frac{1}{4}$ by 5 $\frac{1}{4}$ in.

Executed in 1936.

PROVENANCE

Estate of the Artist

Acquired from the above by the present owner

EXHIBITED

Madrid, Galería Elvira González; London, Faggionato Fine Arts, *Julio González*, 1996, no. 79

LITERATURE

Josette Gibert, *Julio González, Dessins, projets pour sculptures: figures*, Paris, 1975, n.n., illustrated p. 101
Magrit Rowell, *Julio González, A Retrospective*, New York, 1983, no. 171, illustrated p. 147

± £ 3,000-5,000

€ 3,450-5,800 US\$ 3,850-6,400



399

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

MARCEL GROMAIRE

1892 - 1971

Homme huant

signed *Gromaire* and dated 1931 (lower right)
watercolour and pen and brush and ink on paper
36 by 47.1cm., 13 by 18½in.

Executed in 1931.

The authenticity of this work has been confirmed by
Madame Françoise Chibret-Plaussy, Galerie de la
Présidence, Paris.

PROVENANCE

Galerie Beyeler, Basel

Sale: Farsetti Arte, Prato, 25th May 2002, lot 439

Acquired by the present owner in Italy *circa* 2005

⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,200-15,300



400

JAN TOOROP

1858 - 1928

Untitled

signed *Toorop* and dated *1880 Delft* (upper centre);
signed *J. Toorop* and inscribed *Mijn naam heb ik op dit
werk geplaatst te Nijmegen in 1910, doch het werk heb ik
te Delft in 1880 vervaardigd. Nijmegen febr. 1910* on the
reverse

oil on cardboard

10.2 by 5.7cm., 4 by 2¼in.

Painted in Delft in 1880.

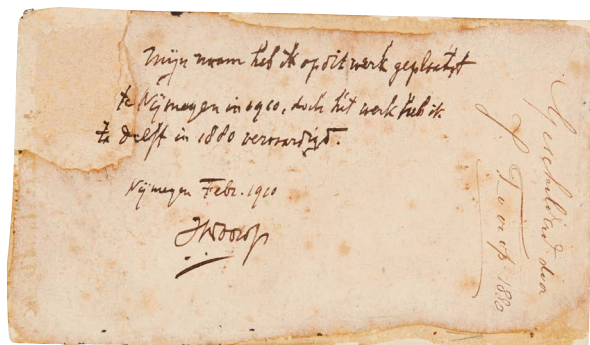
PROVENANCE

Private Collection, Spain

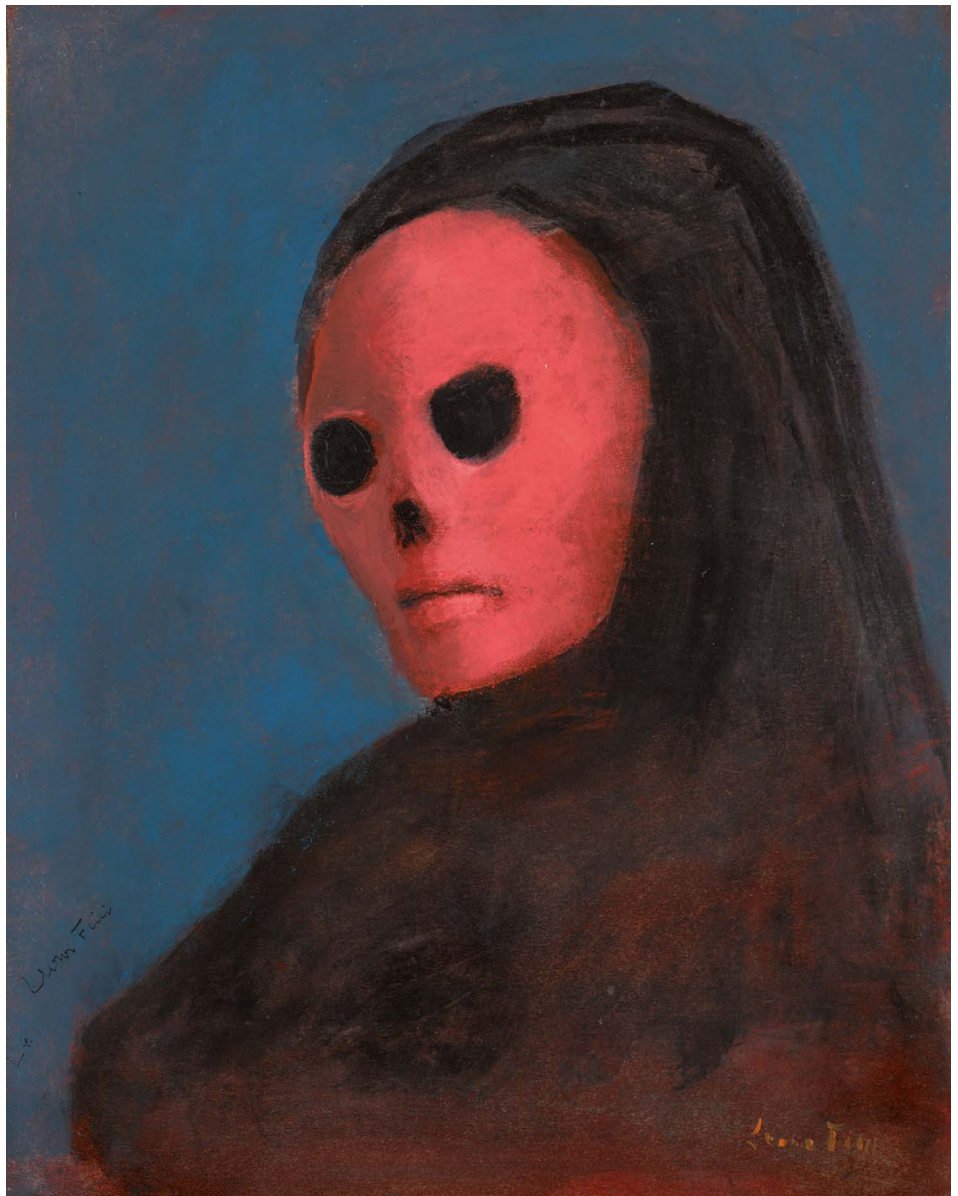
The artist's inscription on the back explains that this work
was painted in Delft in 1880 and was later signed by the
Jan Toorop in Nijmegen in 1910.

£ 3,000-4,000

€ 3,450-4,600 US\$ 3,850-5,100



Verso



401

PROPERTY FROM A PRIVATE FRENCH COLLECTION

LEONOR FINI

1908 - 1996

Le Masque de la mort rouge

signed *Leonor Fini* (lower right) and signed *Leonor Fini* and inscribed *Le* (lower left); signed *L. Fini*, dated 1987 and inscribed *Le Masque rouge pour E. Poe* on the stretcher

oil on paper mounted on canvas
32.5 by 25.7cm., 12½ by 10½in.

Painted in 1987.

The authenticity of this work has been confirmed by Richard Overstreet of the Leonor Fini archives and is recorded as number 0990.

PROVENANCE

Galerie Charpentier, Paris

Adriana Eller Williams (acquired from the above in 1988)

Private Collection (acquired from the above in 2013)

Acquired from the above by the present owner in 2014

LITERATURE

Edgar Allan Poe, *Œuvres complètes, Nouvelles histoires extraordinaires*, Monaco, 1987, vol. II, no. 6, illustrated n.p

⊕ £ 10,000-15,000

€ 11,500-17,200 US\$ 12,800-19,200



402

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Jeune fille avec grappe de raisins

signed *J. González* and dated 1914

embossed bronze

diameter: 30cm., 11¾in.

Executed in 1914.

PROVENANCE

Estate of the Artist

Acquired from the above by the present owner

LITERATURE

Tomàs Llorens Serra, *Julio González, Catálogo general razonado de las pinturas, esculturas y dibujos, 1900-1918*, Valencia, 2007, vol. I, no. 586, illustrated p. 530

± £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



403

THE COLLECTION OF DJAHANGUIR RIAHI

MAURICE DENIS

1870 - 1943

Paysannes de Monte-Cassino

signed *Maurice Denis* and dated 1903

(lower left)

oil on canvas

57.7 by 73.2cm., 22¾ by 28⅞in.

Painted in 1903.

PROVENANCE

Sale: Palais Galliera, Paris, 19th June 1963,
lot 32

Purchased at the above sale by the present
owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300



404

PROPERTY FROM A PRIVATE SWISS COLLECTION

ANDRÉ DERAÏN

1880 - 1954

Fruits et pain

signed *Derain* (lower right)
oil on canvas
20.4 by 26.5cm., 8 by 10³/₈in.
Painted circa 1924.

PROVENANCE

Paul Guillaume, Paris
Private Collection, Milan
Galleria Annunciata, Milan, 1957

Galleria del Milone, Milan, no. 2268
Pollini Collection
Collezione Carorzi, Lerici
Private Collection, Europe
Private Collection, Switzerland (acquired
from the above in the 1980s)

EXHIBITED

Milan, Galleria Annunciata, 1957, n.n.

LITERATURE

Michel Kellermann, *André Derain, Catalogue
raisonné de l'œuvre 1915-1934*, Paris, 1996,
vol. II, no. 715, illustrated p. 88

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,100-7,700



405

RAOUL DUFY

1877 - 1953

La Pintade

signed *Raoul Dufy* (towards lower right)
oil on panel
51 by 59cm., 20 by 23¼in.

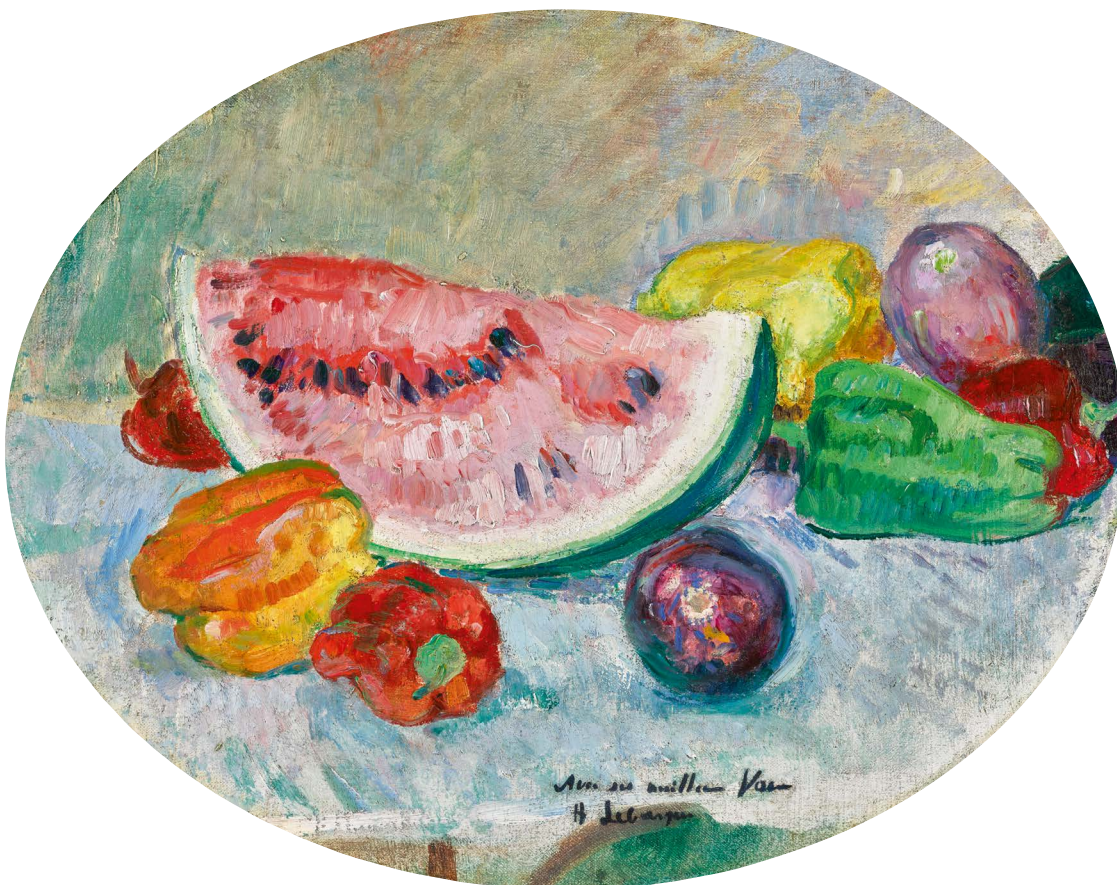
PROVENANCE

Sale: Motte, Geneva, 17th June 1966, lot 46
Private Collection, Israel
Thence by descent to the present owner

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, Geneva, 1976, vol. III, no. 1329, illustrated p. 330

£ 18,000-25,000
€ 20,600-28,600 US\$ 23,000-31,900



406

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

HENRI LEBASQUE

French, 1865 - 1937

Nature morte au melon

signed *H Lebasque* and inscribed *Avec mes
meilleurs vœux* (lower centre)

oil on canvas

40 by 50cm., 15 3/4 by 19 3/4 in.

Madame Maria de la Ville-Fromoit and
Madame Christine Lenoir have kindly
confirmed the authenticity of this work.

PROVENANCE

Sale: Christie's, London, 20th October 1989,
lot 312

Dalia Isaac Benveniste & Natan Saban,
U.S.A. (purchased at the above sale; sale:
Christie's, London, 5th February 2009,
lot 375)

Purchased at the above sale by the present
owner

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue
raisonné*, Neuilly-sur-Marne, 2008, vol. I, no.
898, illustrated p. 236

£ 12,000-18,000

€ 13,700-20,600 US\$ 15,300-23,000



407

**HENRI CHARLES
MANGUIN**

1874 - 1949

Nature morte aux grenades

signed *Manguin* (lower left)

oil on canvas

53.5 by 72.7cm., 25 1/8 by 28 1/2 in.

Painted in 1945.

To be included in the forthcoming supplement to the *Manguin Catalogue raisonné* being prepared by Claude Holstein Manguin and Marie-Caroline du Sainsaulieu.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner *circa* 2000

⊕ £ 35,000-45,000

€ 40,000-51,500 US\$ 44,700-57,500

AUGUSTE HERBIN

1882 - 1960

Nature morte aux raisins

signed *Herbin* (lower right)

oil on canvas

92 by 118.5cm., 36¹/₈ by 46¹/₂in.

Painted in 1924.

PROVENANCE

Private Collection

Léonce Rosenberg, Paris (Galerie L'Effort Moderne)

Sale: Christie's, London, 5th April 1968, lot 154

Private Collection (purchased at the above sale)

Private Collection, Japan (acquired *circa* 2000)

Acquired by the present owner in 2019

LITERATURE

Bulletin de l'Effort Moderne, Paris, November 1925

Geneviève Claisse, *Catalogue raisonné de l'œuvre peint d'Auguste Herbin*, Lausanne, 1993, no. 547, illustrated p. 375

£ 40,000-60,000

€ 45,700-68,500 US\$ 51,000-76,500





409

409

**JEAN-PIERRE
CASSIGNEUL**

b.1935

La Côte de Grace

signed *Cassigneul* (lower left); signed
Cassigneul and titled on the reverse
oil on canvas

60.5 by 81.3cm., 23⁷/₈ by 32in.

Painted *circa* 1980.

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

PROVENANCE

Wally Findlay Galleries, Palm Beach

Sale: Christie's, New York, 12th November
1996, lot 160

Purchased at the above sale by the present
owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300

410

ANDRÉ BRASILIER

b. 1929

La Porte ouverte

signed *André Brasilier*. (lower centre); titled
and with the artist's initials on the reverse
oil on canvas

73 by 54cm., 28³/₄ by 21¹/₄in.

Painted in 1975.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Galerie Etienne Sassi, Paris

Acquired from the above by the present
owner in 1975

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,500-38,300





411

GUSTAVE CARIOT

1872 - 1950

Périgny-sur-Yerres moisson
après orage

signed G. Cariot and dated 1907 (lower left)

oil on canvas

39 by 58cm., 15³/₈ by 22⁷/₈in.

Painted in 1907.

PROVENANCE

M. Cariot, Paris (the artist's son; by descent
from the artist)

Sale: Millon & Associés, Paris, 20th March
2019, lot 69

EXHIBITED

Paris, Grand Palais, *Salon des Indépendants*,
1951

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200



412

GUSTAVE CARIOT

1872 - 1950

Schlangenbad

signed G. Cariot and dated 1929 (lower right)

oil on canvas

66 by 92cm., 26 by 36in.

Painted in 1929.

PROVENANCE

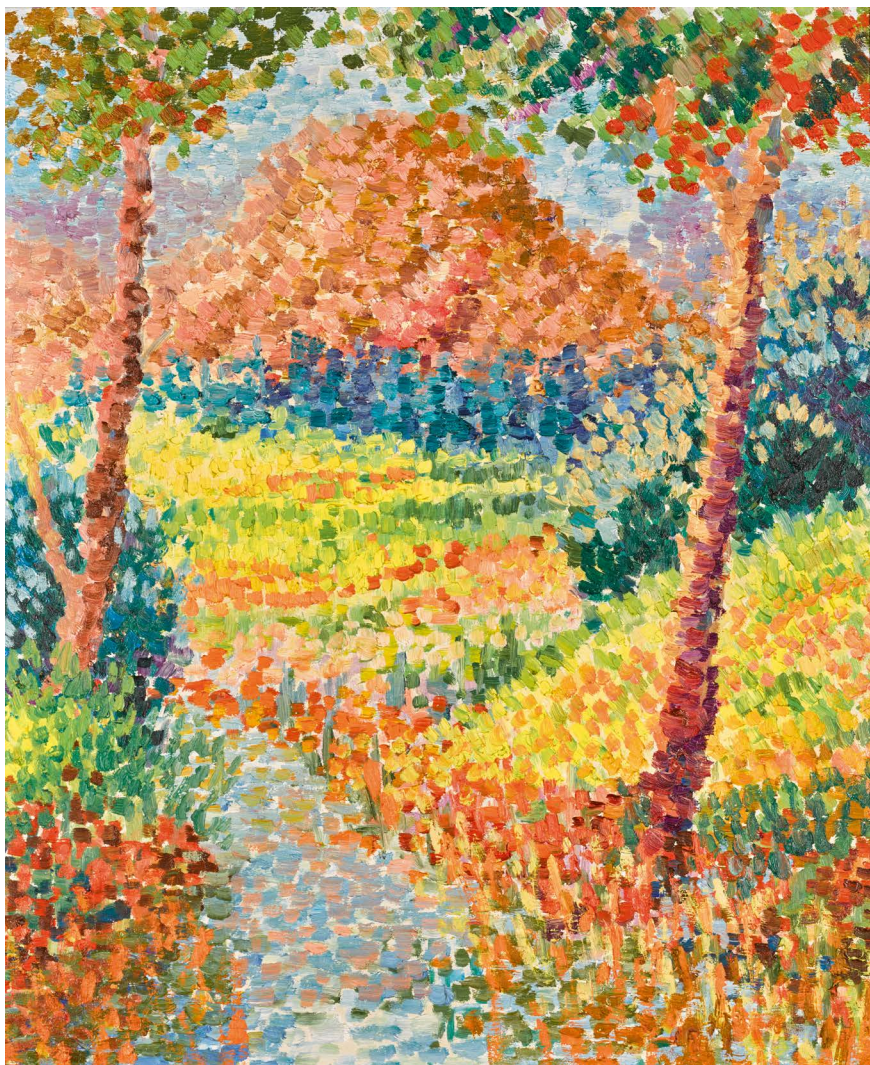
Sale: Villanfray, Paris, 21st March 2016, lot 7

Private Collection, Europe

Acquired from the above by the present owner

£ 10,000-12,000

€ 11,500-13,700 US\$ 12,800-15,300



413

SERGE MENDJISKY

1929 - 2017

La Sainte Victoire

titled on the reverse
oil on board
46 by 38cm., 18½ by 15in.

Painted in 1972.
Patricia Mendjisky has kindly confirmed the
authenticity of this work.

PROVENANCE

Acquired by the present owner in Paris in
2018

⊕ £ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,850



414

GUSTAVE CARIOT

1872 - 1950

La Rue

signed *G. Cariot* and dated 1938 (lower right)

oil on canvas

47 by 61.5cm., 18½ by 24¼in.

Painted in 1938.

PROVENANCE

M. Cariot, Paris (by descent from the artist)

Sale: Millon & Associés, Paris, 20th March

2019, lot 74

Purchased at the above sale by the present owner

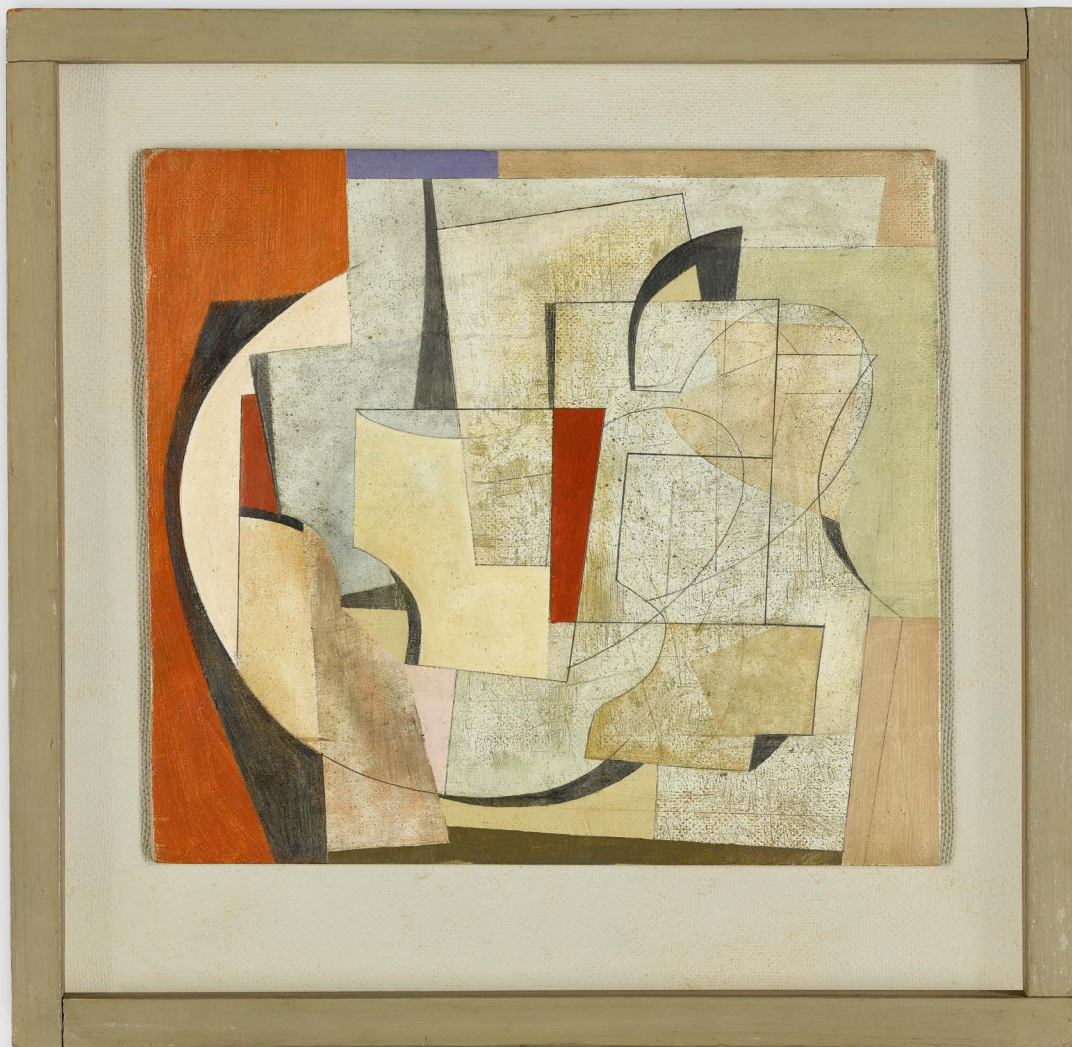
⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 7,700-10,200





BEN NICHOLSON
Still Life (Speckled) March 18 – 49
Estimate £400,000–600,000*



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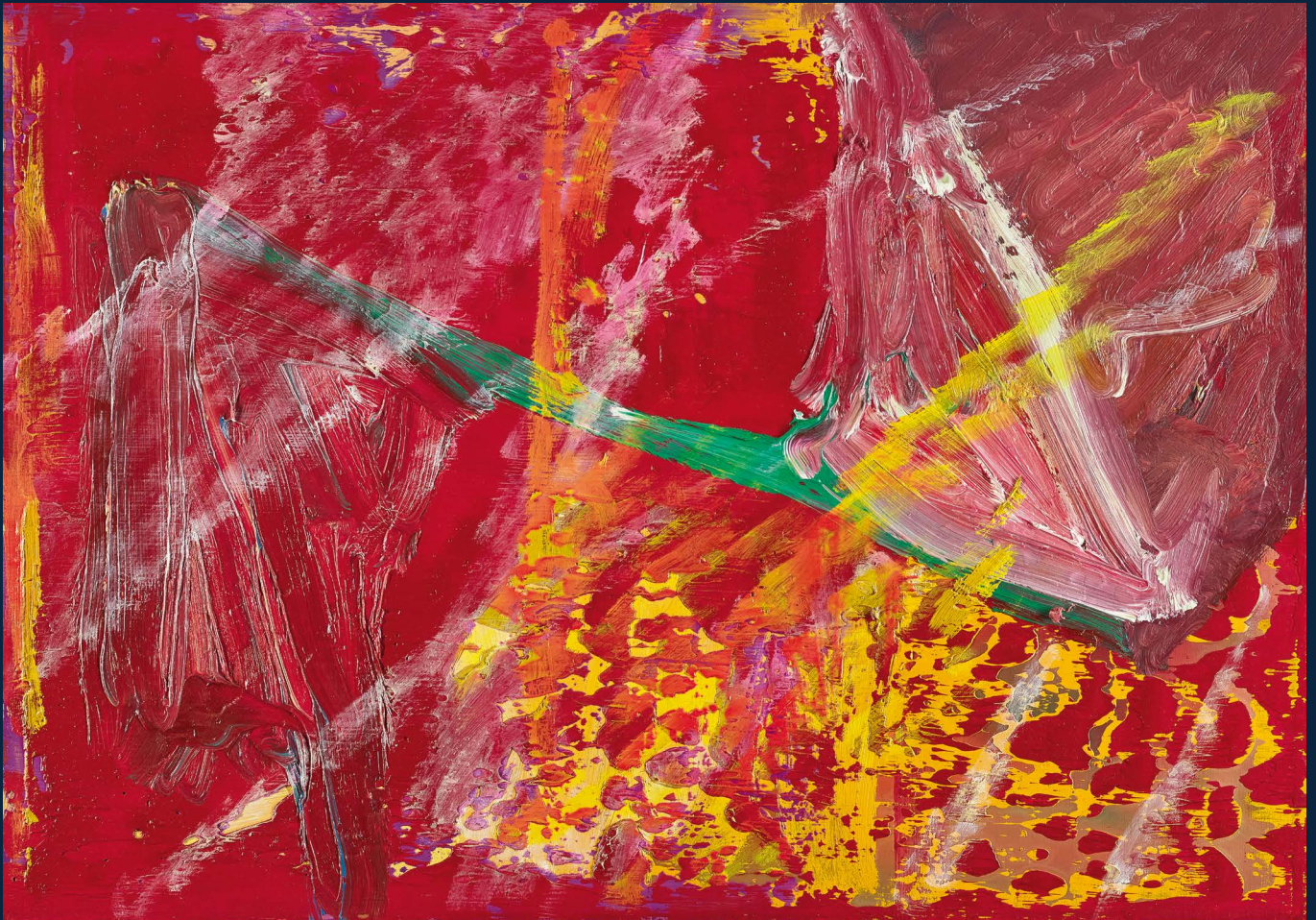
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GERHARD RICHTER
Abstraktes Bild, 1981
Estimate £400,000–600,000*



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HENRI MATISSE

Pont de Seine, 1897

Estimate £120,000–180,000*



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PAUL KLEE,
Häuser an der Düne, 1923
Estimate 200,000–250,000 CHF



Swiss Art/Swiss Made

AUCTION ZURICH 25 JUNE

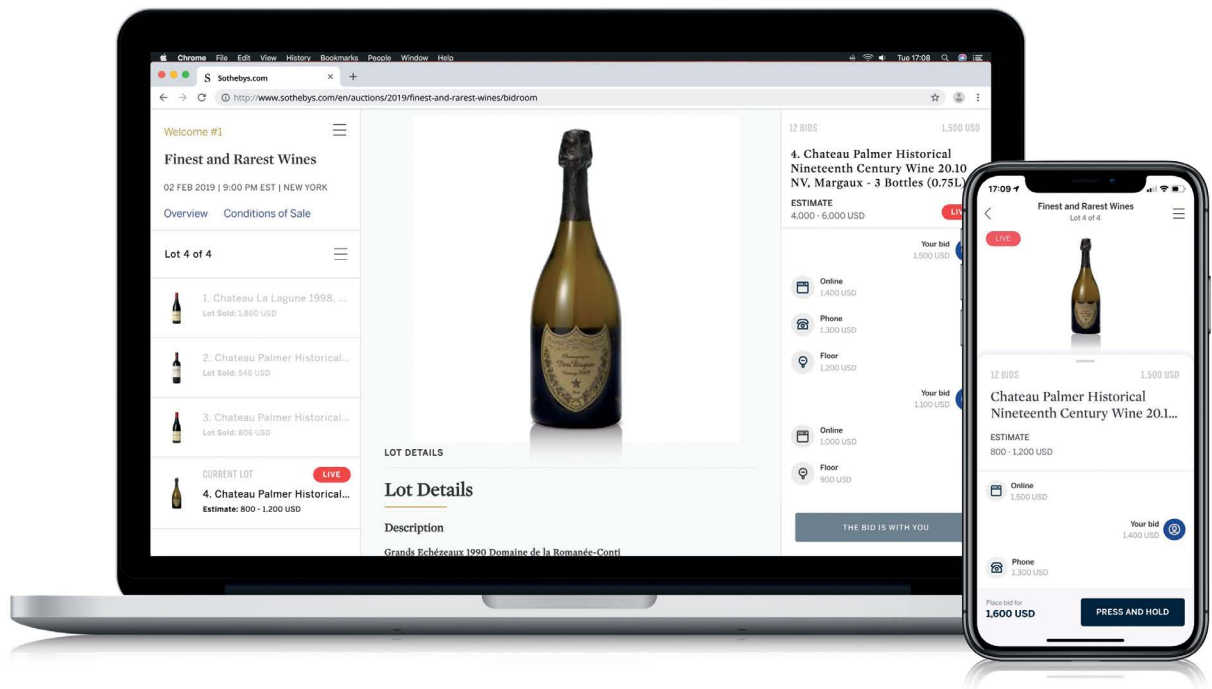
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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your 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.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- 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 11 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 these 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\$1.275

£1 = €1.141

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 †, ‡, α 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 Eliza Chubb in the Impressionist and Modern Art department on 020 7293 6656. 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

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1 GIOVANNI BELLINI

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