

IMPRESSIONIST & MODERN WORKS ON PAPER SALE

24 June 2015

London



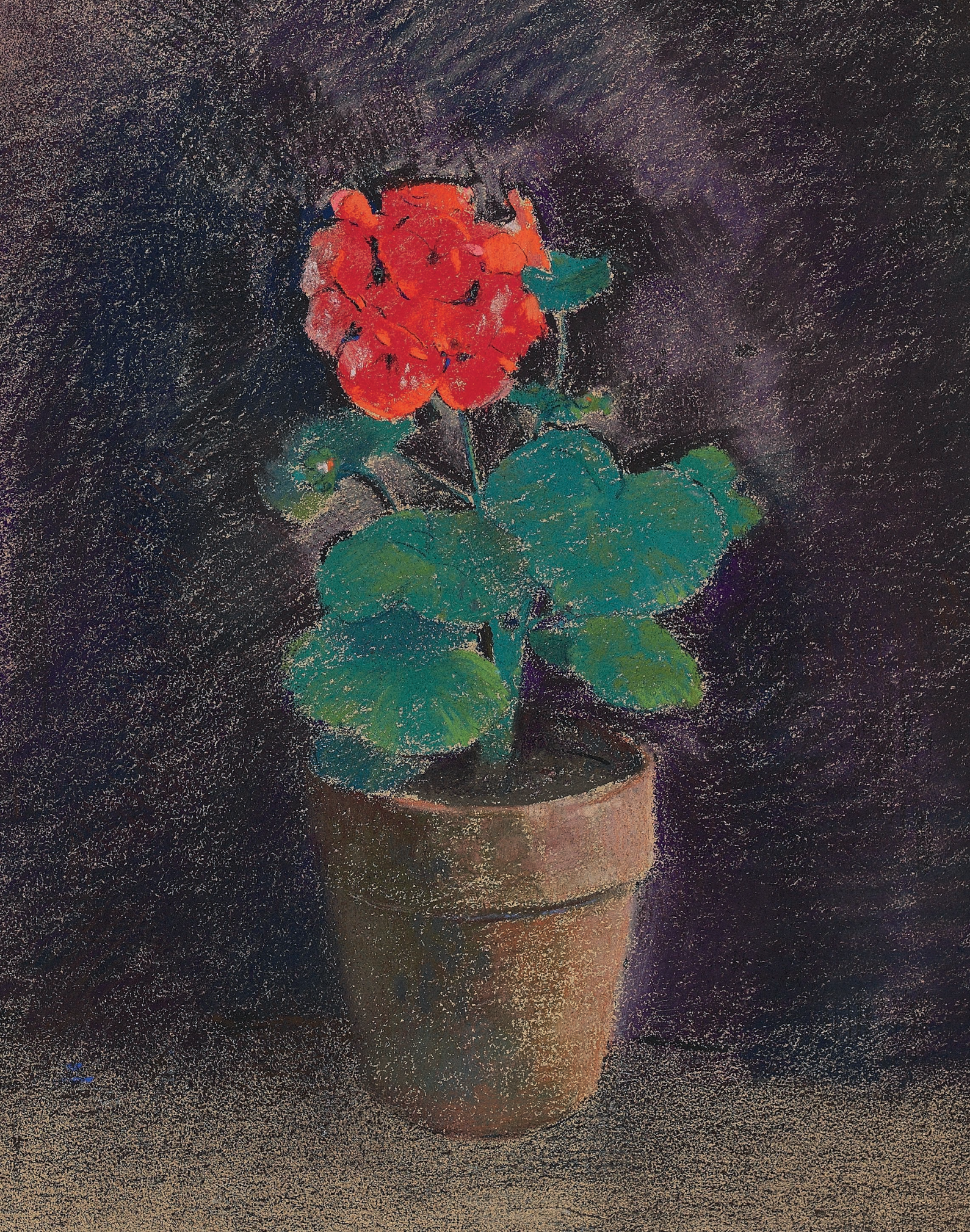
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INTERNATIONAL IMPRESSIONIST, 20TH CENTURY, MODERN BRITISH AND CONTEMPORARY ART AUCTIONS

AUCTION CALENDAR 2015

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

2 & 3 JUNE

**ART D'APRÈS-GUERRE ET
CONTEMPORAIN**
PARIS

9 JUNE

MODERN ART
AMSTERDAM

23 JUNE

**IMPRESSIONIST & MODERN ART
EVENING AUCTION**
LONDON, KING STREET

24 JUNE

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER AUCTION**
LONDON, KING STREET

24 JUNE

**IMPRESSIONIST & MODERN ART
DAY AUCTION**
LONDON, KING STREET

25 JUNE

PICASSO CERAMICS
LONDON, SOUTH KENSINGTON

25 JUNE

**MODERN BRITISH & IRISH ART EVENING
AUCTION**
LONDON, KING STREET

26 JUNE

IMPRESSIONIST & MODERN ART
LONDON, SOUTH KENSINGTON

26 JUNE

**MODERN BRITISH & IRISH ART DAY
AUCTION**
LONDON, SOUTH KENSINGTON

30 JUNE

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**
LONDON, KING STREET

1 JULY

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**
LONDON, KING STREET

15 JULY

MODERN BRITISH & IRISH ART
LONDON, SOUTH KENSINGTON

18 SEPTEMBER-2 OCTOBER

SMALL IS BEAUTIFUL
ONLINE, LONDON, SOUTH KENSINGTON

15 OCTOBER

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**
LONDON, KING STREET

15 OCTOBER

THE ITALIAN SALE
LONDON, KING STREET

16 OCTOBER

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**
LONDON, KING STREET

22 & 23 OCTOBER

IMPRESSIONIST & MODERN ART
PARIS

23 OCTOBER

SHANGHAI SALES
SHANGHAI

23 OCTOBER

FIRST OPEN
LONDON, SOUTH KENSINGTON

3 NOVEMBER

**IMPRESSIONIST & MODERN ART
EVENING AUCTION**
NEW YORK

4 NOVEMBER

**IMPRESSIONIST & MODERN
WORKS ON PAPER AUCTION**
NEW YORK

4 NOVEMBER

**IMPRESSIONIST & MODERN ART
DAY AUCTION**
NEW YORK

25 NOVEMBER

**MODERN BRITISH & IRISH ART EVENING
AUCTION**
LONDON, KING STREET

26 NOVEMBER

**MODERN BRITISH & IRISH ART DAY
AUCTION**
LONDON, KING STREET

7 DECEMBER

SWISS ART
ZURICH

8 DECEMBER

MODERN ART
AMSTERDAM

8 & 9 DECEMBER

**ART D'APRÈS-GUERRE ET
CONTEMPORAIN**
PARIS

10 DECEMBER

**OLD MASTER, MODERN &
CONTEMPORARY PRINTS**
LONDON, SOUTH KENSINGTON

11 DECEMBER

MODERN BRITISH & IRISH ART
LONDON, SOUTH KENSINGTON

IMPRESSIONIST & MODERN WORKS ON PAPER SALE

WEDNESDAY 24 JUNE 2015

PROPERTIES FROM

THE TRITON COLLECTION
FOUNDATION

THE COLLECTION OF DESMOND
MORRIS

AUCTION

Wednesday 24 June 2015

at 10.30 am (lots 101-198)

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

VIEWING

Friday	19 June	9.00am - 4.30pm
Saturday	20 June	12.00 noon - 5.00pm
Sunday	21 June	12.00 noon - 5.00pm
Monday	22 June	9.00am - 4.30pm
Tuesday	23 June	9.00am - 3.30pm

AUCTIONEER

Andreas Rumbler

A complimentary shuttle service between our King Street and South Kensington salerooms will run between Friday 19 and Thursday 25 June.

Our South Kensington auctions include Picasso Ceramics (25 June), Impressionist & Modern Art (26 June) and Modern British & Irish Art Day Sale (26 June).

Please contact the department for details.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JERICO-10379**

AUCTION RESULTS

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US: +1 212 703 8080

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CONDITIONS OF SALE

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

[30]



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Pour Charles et Pierrette
Marc Chagall

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Lot 133
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INSIDE FRONT AND PAGE ONE:
Lots 158 and 122

INSIDE BACK COVER:
Lot 116

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Exceptional
Works on Paper
from the
Triton Collection
Foundation

Christie's is honored to be entrusted with the sale of a unique selection of rare works on paper from the renowned Triton Collection Foundation, spanning over three centuries of art history and representing the most important avant-garde movements of the 19th and 20th Century. Forty nine of the works were offered in the single owner evening sale *Exceptional Works on Paper from the Triton Collection Foundation* in March 2015 in Paris, where they achieved a 100% sell-through rate, and a further selection of works will be offered across auctions in Paris and London throughout 2015 and early 2016.

The privately owned Triton Collection Foundation holds one of the most important collections of the 19th and 20th Century avant-garde art in private hands worldwide. It comprises a few hundred works from three centuries of global art from Claude Monet, Pablo Picasso, Georges Braque and Vincent Van Gogh to Yves Klein, Gerhard Richter, Ellsworth Kelly, Marina Abramovich, and Ai Weiwei. The founders of the Triton Collection Foundation make their collection accessible to the public by lending works to public institutions. A continuing programme of loans to over seventy museums worldwide as diverse as the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum in Madrid, the Seoul Museum of Art and the Cleveland Museum of Art have ensured that a global audience has the chance to enjoy outstanding works from the collection.

'Although the core of the Triton Collection Foundation's collection will remain intact, we don't part easily from these carefully selected works. However, no living art collection is ever static, moreover it needs to be able to adapt to on-going artistic development and innovation. Triton intends to use its new acquisitions to remain at the forefront of European collections and a home for the avant-garde, which we shall continue to share with the public in its widest form' explain the Cordia Family, the founders of the Triton Collection Foundation.





101

CAMILLE PISSARRO (1830-1903)

Ladbroke Road, London

stamped with the initials 'C.P.' (lower right; L613b);
inscribed 'Ladbroke road London' (lower left; sic)
watercolour and pencil on paper
7 x 5½ in. (17.9 x 13 cm.)
Executed circa 1890-1892

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Galerie Brame & Lorenceau, Paris.
Anonymous sale, Hôtel Drouot, Paris, 29 November 1984, lot 61.
Galerie Hopkins Thomas Custot, Paris.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Milwaukee, Museum of Art, *Impressionism, Pastels, Watercolours, Drawings*,
October 2011 - January 2012, p. 171 (illustrated pl. 83); this exhibition later
travelled to Vienna, Albertina Museum.

LITERATURE:

S. van Heugten, *Avant-gardes, 1870 to the present, the Collection of the
Triton Foundation*, Brussels, 2012, p. 559 (illustrated p. 34).

Dr. Joachim Pissarro will include this work in his forthcoming
Catalogue raisonné of Drawings by Camille Pissarro.





Exceptional
Works on Paper
from the
Triton Collection
Foundation

102

EDOUARD MANET (1832-1883)

Lettre à Bracquemond

signed and inscribed 'Bellevue, Merci, mon cher Bracquemond, cela va très bien faire dans notre salon absolument vide d'oeuvres d'art, Amitiés et à vous.E.Manet' (upper centre)
watercolour on paper
8 x 4⁷/₈ in. (20.2 x 12.3 cm.)
Executed in Bellevue in October 1880

£150,000-200,000

\$240,000-310,000

€210,000-280,000

PROVENANCE:

Félix Bracquemond, Paris, a gift from the artist in October 1880.

Paul Cassirer, Amsterdam.

Franz Koenigs, Amsterdam, by whom acquired from the above by 1938 (on loan to the Stedelijk Museum 1938-1949), and thence by descent; sale, Christie's, London, 8 February 2007, lot 516.

Acquired from the above sale by the present owner.

EXHIBITED:

Amsterdam, Paul Cassirer, *Fransche Meesters uit de XIXe eeuw*, July - August 1938, no. 83, p. 21.

Stedelijk Museum, Amsterdam, 1938-1949 (on loan).

Amsterdam, Stedelijk Museum, *Teekeningen van Fransche Meesters 1800-1900*, February - March 1946, no. 131.

Paris, Institut Néerlandais, *Le dessin français de Claude à Cézanne dans les collections hollandaises*, May - June 1964, no. 179 (illustrated pl. 141); this exhibition later travelled to Amsterdam, Rijksmuseum.

Milwaukee, Museum of Art, *Impressionism, Pastels, Watercolors, Drawings*, October 2011 - January 2012, p. 170 (illustrated pl. 54); this exhibition later travelled to Vienna, Albertina Museum.

LITERATURE:

J. Guiffrey, *Lettres illustrées d'Edouard Manet*, Paris, 1929 (illustrated pl. XXI).

A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 394.

A. de Leiris, *The Drawings of Edouard Manet*, Berkeley & Los Angeles, 1969, no. 557.

D. Rouart & D. Wildenstein, *Edouard Manet, Catalogue raisonné, pastels, aquarelles et dessins*, vol. II, Geneva, 1975, no. 582 (illustrated p. 209).

Archinto (ed.), *Edouard Manet, Lettere da Bellevue*, Milan, 2003, p. 66 (illustrated p. 67).

S. van Heugten, *Avant-gardes, 1870 to the present, The Collection of the Triton Foundation*, Brussels, 2012, p. 552 (illustrated p. 67).

Lettre à Bracquemond is a letter that Edouard Manet wrote from his home in Bellevue, to his friend, the painter and printmaker Félix Bracquemond in October 1880. Underneath the message, in which Manet is thanking Bracquemond for sending him a work of art to decorate his room, the artist has painted a watering can, surrounded by vegetation, with the just visible head of a black and white cat in the left corner.

Manet and his wife spent the summer of 1880 in Bellevue, a small suburb of Paris, in a rented house surrounded by a garden. At this time, Manet was recuperating from various ailments, and passed much of his time writing to his friends in Paris, often embellishing his letters with small watercolours that were inspired by motifs of the countryside, including flowers, fruits, and animals.

Manet clearly delighted in painting these small vignettes, and they resonate with a simplicity and charm. Painted with spontaneity and a simple economy of means, the image in *Lettre à Bracquemond*, *L'arrosoir*, exudes a lightness and delicacy. The motif of a watering can reappeared in a number of oil paintings of the same year, including *L'arrosoir*, 1880 (Wildenstein 348; Private collection) and *Jeune fille dans un jardin*, 1880 (Wildenstein 344; Private collection), a painting that depicts his daughter Julie in the garden.



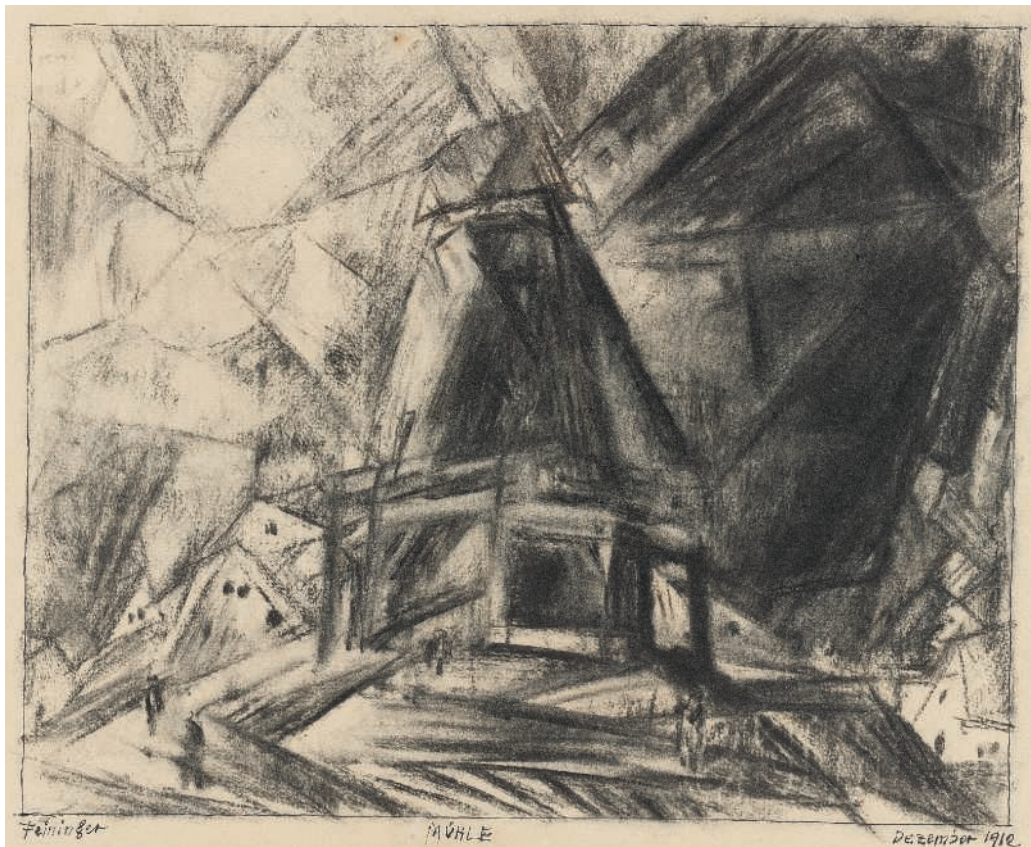
Bellecove

merci, mon cher Bayemong
cela va très bien faire dans
notre salon absolument
vidé - J'espère d'art - amitiés
et à vous
J. Maunet





Exceptional
Works on Paper
from the
Triton Collection
Foundation



103

LYONEL FEININGER (1871-1956)

Mühle

signed, dated and inscribed 'Feininger Mühle Dezember 1912'
(in the lower sheet margin)

charcoal on paper

image: 7 $\frac{7}{8}$ x 10 in. (20 x 25.2 cm.)

sheet: 9 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in. (23.7 x 32.1 cm.)

Drawn in December 1912

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Bineth Gallery of Fine Art, Jerusalem.

Anonymous sale, Sotheby's, New York, 12 May 1993, lot 202.

Achim Moeller Fine Art, New York.

Private collection, New Jersey, by whom acquired from the above in 1994;
sale; Christie's, New York, 9 November 2000, lot 429.

Acquired by the present owner in 2000.

EXHIBITED:

New York, Achim Moeller Fine Art, *Lyonel Feininger's Windmills, 1901-1921*, November 1993 - January 1994, no. 13.

R. März (ed.), *Lyonel Feininger, Von Gelmeroda nach Manhattan, Retrospektive der Gemälde*, Berlin, 1998, p. 110 (illustrated).

New York, The Pierpont Morgan Library, *New York Collects, Drawings and Watercolors 1900-1950*, May - August 1999, no. 101, pp. 232-233 (illustrated).

LITERATURE:

S. van Heugten, *Avant-gardes, 1870 to the Present, The Collection of the Triton Foundation*, Brussels, 2012, p. 546 (illustrated p. 185).

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. 1328-04-14-15.

This drawing is related to the oil *Die Mühle*, 1918 (Hess 188; Muzeum Sztuki, Lodz). Although the oil was painted in 1918, this drawing is one of a group of related works on paper executed in 1911-1912, predating the oil by some years: Moeller records two further drawings, one of which is in the collection of the Harvard Art Museums, and an etching (Prasse E42). Feininger also executed a related woodcut in 1919 (Prasse W187).





λ104

JEAN PUGNY (1892-1956)

Rue Petrozavodskaya à Petrograd

brush and India ink and wash on paper

12 ½ x 9 ½ in. (31.6 x 23.9 cm.)

Executed in St. Petersburg in 1914-1915

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

The artist's estate.

Madame X. Pougny, Paris, by descent from the above.

Madame M. Sadeler, Herblay, by 1972.

Anonymous sale, Hôtel Drouot, Paris, 8 April 1994, lot 79.

Anonymous sale, Christie's, London, 28 June 2001, lot 458.

Acquired at the above sale by the present owner.

EXHIBITED:

Petrograd, Galerie Dobitchine, *Exposition de dessins*, 1918, no. 141.

Berlin, Galerie Der Sturm, *Iwan Puni*, 1921, no. 64.

Paris, Galerie Barbazanges, *Exposition des oeuvres de Pougny et des aquarelles de Xana Bougouslavskaya*, 1925, no. 55.

Paris, Musée nationale d'art moderne, *Rétrospective Pougny*, 1958, no. 133.

Zurich, Kunsthau, *Jean Pougny*, April - May 1960, no. 178.

Nice, Galerie des Ponchettes, *Rétrospective Pougny*, 1961, no. 127.

Amsterdam, Stedelijk Museum, *Rétrospective Pougny*, October 1961, no. 347.

Paris, Galerie Charpentier, *Rétrospective Pougny*, 1961 - 1962, no. 183.

Turin, Galleria Civica d'Arte Moderna, *Rétrospective Pougny*, November 1962 - January 1963, no. 211.

Geneva, Galerie Krugier & Cie, *Pougny*, 1964, no. 105.

The Hague, Gemeentemuseum, *Bolsjewieks, ultra-modernen bontkleurig, Russische kunst uit de Triton Foundation*, March - May 2005, p. 17.

LITERATURE:

H. Berninger & J. A. Cartier, *Jean Pougny (Iwan Puni) 1892-1956, Catalogue de l'oeuvre*, vol. I, *Les Années d'avant-garde, Russie-Berlin, 1910-1923*, Zurich, 1972, no. 158 (illustrated p. 210).

S. van Heugten, *Avant-gardes, 1970 to the Present, The Collection of the Triton Foundation*, Brussels, 2012, p. 559 (illustrated p. 251).





Exceptional
Works on Paper
from the
Triton Collection
Foundation

λ105

MARC CHAGALL (1887-1985)

L'inspiration de l'artiste

signed 'Chagall' (lower right)
gouache, brush and India ink and wash on paper
25 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (65.2 x 50.3 cm.)
Executed *circa* 1980

£220,000-280,000

\$340,000-430,000

€310,000-390,000

PROVENANCE:

Anonymous sale, Christie's, New York, 8 November 1995, lot 303.
Anonymous sale, Gaston & Sheehan Auctioneers, Texas, 27 April 2010, lot 1.
Acquired at the above sale by the present owner.

EXHIBITED:

Seoul, Museum of Art, *Chagall*, December 2010 – March 2011, p. 72
(illustrated p. 73).
Amsterdam, Jewish Historical Museum, *Marc Chagall*, March - September 2012.

LITERATURE:

S. van Heugten, *Avant-gardes, 1870 to the Present, The Collection of the Triton Foundation*, Brussels, 2012, p. 541 (illustrated p. 334).

This work is sold with a photo-certificate from the Comité Marc Chagall.

Executed *circa* 1980, *L'inspiration de l'artiste* appears as a proclamation of Marc Chagall's identity as an artist, and a celebration of the central themes, subjects and unique iconography of his long and prolific career. Though not titled a self-portrait, the numerous references to Chagall's life and his art in *L'inspiration de l'artiste*, suggest that the artist at work is the figure of Chagall himself. Seated on a chair in front of an easel, the artist is being touched by a winged figure, depicting the moment of artistic inspiration, as he paints a bright bouquet of flowers, one of his quintessential subjects, which symbolised romantic love.

Behind the artist, underneath a vibrant azure sky, stretches a vista of Vitebsk, with a just visible green dome of a Russian church in the background. A rooster and peasant are pictured in the foreground of the image, symbols of the artist's rural life in the small Russian town, while a donkey floats in the sky playing a violin, an invocation of music that fills so many of Chagall's works. This dreamlike image is steeped in Chagall's memories, a poignant reflection of the artist's career; Jackie Wullschlager has written of these final years, '[Chagall's] late decades are moving for the energy of the survivor, the fidelity to his childhood and to the Jewish theme, the optimism and the protean ability to reinvent those themes' (J. Wullschlager, *Chagall: Love and Exile*, London, 2008 p. 508).







Exceptional
Works on Paper
from the
Triton Collection
Foundation



λ106

HANS BELLMER (1902-1975)

Etude préparatoire au Portrait d'Unica avec l'oeil-sexe

pencil on paper
8 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (21.9 x 16.8 cm.)
Drawn circa 1961-1962

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Galerie 1900-2000, Paris.

Acquired from the above by the present owner in 2008.

LITERATURE:

S. van Heugten, *Avant-gardes, 1870 to the Present, The Collection of the Triton Foundation*, Brussels, 2012, p. 538 (illustrated p. 326).

This drawing is a study for the drawing *Portrait d'Unica avec l'oeil-sexe*, 1961.





λ107

HANS BELLMER (1902-1975)

Sans titre

dated 'mars 1962' (lower right)

pencil on paper

8¾ x 6⅝ in. (22.1 x 16.7 cm.)

Drawn in March 1962

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

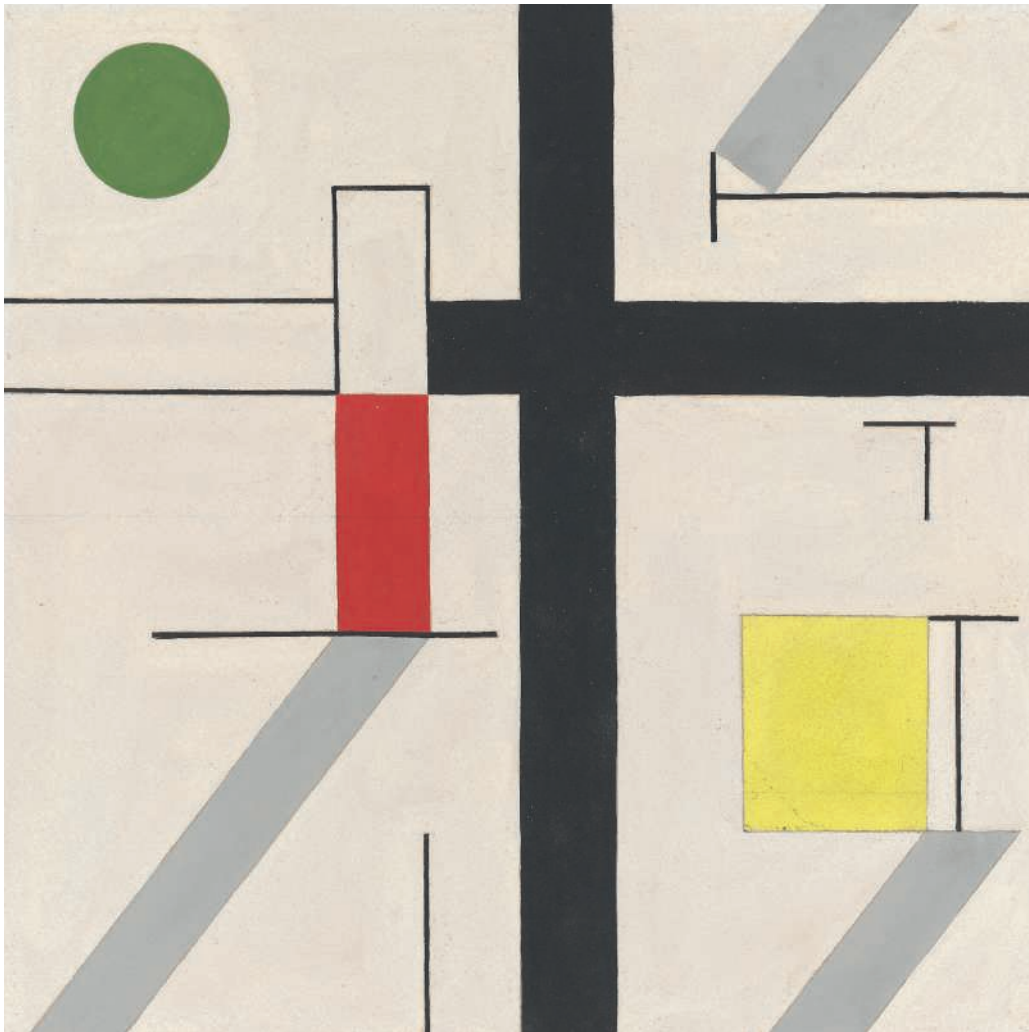
Galerie 1900-2000, Paris.

Acquired from the above by the present owner in 2008.

LITERATURE:

S. van Heugten, *Avant-gardes, 1870 to the Present, The Collection of the Triton Foundation*, Brussels, 2012, p. 538 (illustrated p. 327).





THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

108

SOPHIE TAEUBER-ARP (1889-1943)

Quatres espaces irréguliers

signed and dated 'SH Taeuber Arp 1932' (on the reverse)

gouache on paper

sheet: 11⅞ x 11½ in. (28.7 x 29 cm.)

Executed in 1932

£6,000-8,000

\$9,300-12,000

€8,300-11,000

PROVENANCE:

Private collection, Basel, by 1964.

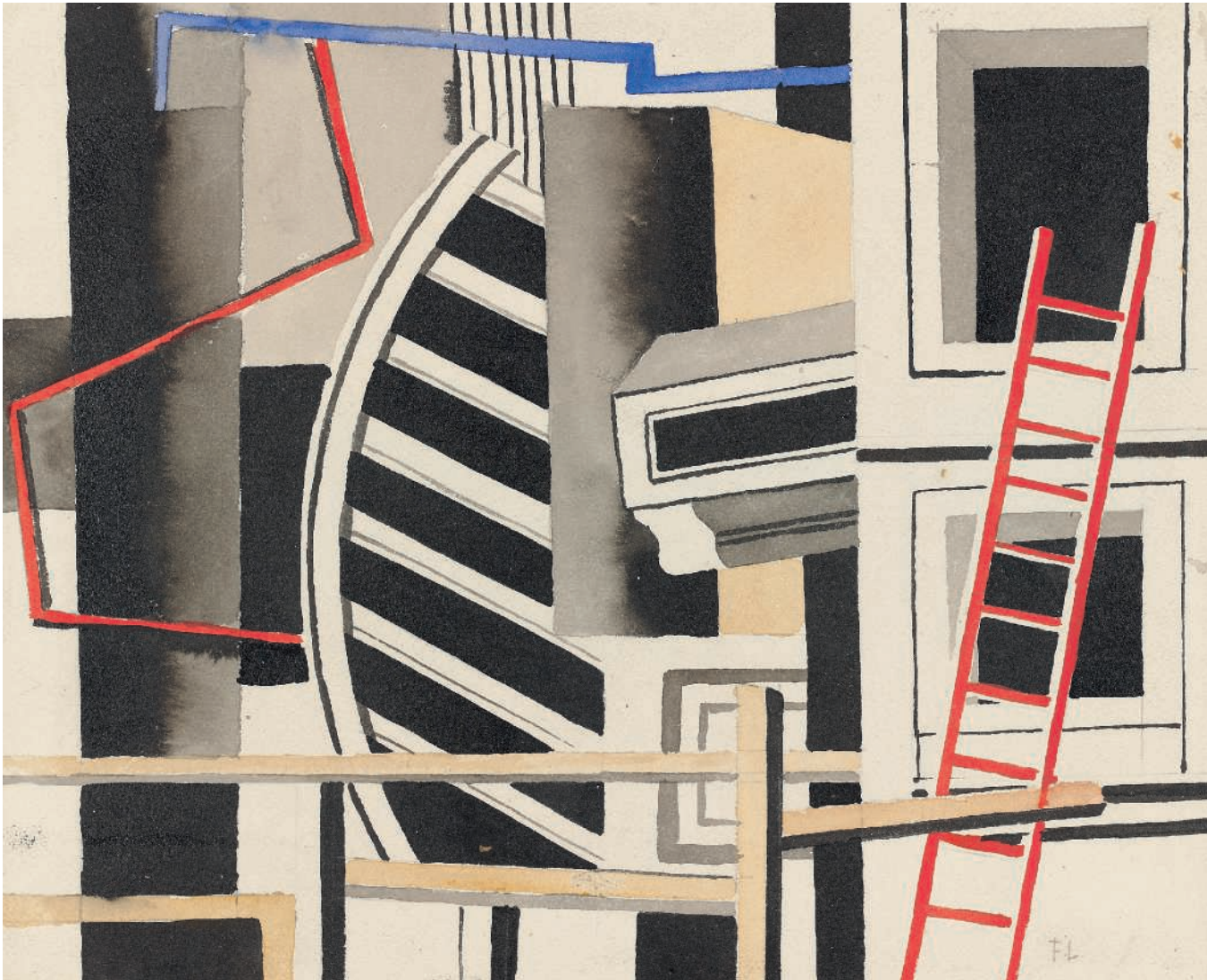
Galerie Bel'Art, Stockholm.

Acquired from the above by the present owner in the 1980s.

EXHIBITED:

Paris, Musée national d'art moderne, *Sophie Taeuber-Arp*, April - June 1964, no. 79.

Bottrop, Quadrat Moderne Galerie, *Sophie Taeuber-Arp*, June - August 1983, no. 38, p. 54.



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

109

FERNAND LÉGER (1881-1955)

Composition avec architecture

signed with the initials 'F.L.' (lower right)
gouache, watercolour and brush and India ink on paper
10½ x 12½ in. (26.4 x 31.5 cm.)
Executed in the 1920s

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Svensk-Franska Konstgalleriet, Stockholm.
Acquired from the above by the present owner before 1952.

EXHIBITED:

Sweden, Riksförbundet för bildande konst, *Léger och nordisk postkubism*, 1952; travelling exhibition.
Stockholm, Moderna Museet, *Léger*, October - November 1964, no. 105.



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

110

SOPHIE TAEUBER-ARP (1889-1943)

Composition à cercles et demi-cercles

signed and dated 'S.H.Taeuber-Arp 1938' (on the reverse)

gouache on paper

10¼ x 13⅞ in. (26 x 35 cm.)

Executed in 1938

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Galerie Bel'Art, Stockholm.

Acquired from the above by the present owner in the 1980s.

EXHIBITED:

Mjellby, Konstmuseum, Halmstadsgruppens Museum, *Otto G. Carlsund och konkretistfiaskot i Stockholm 1930*, June - August 2004, p. 133 (illustrated).



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

111

SOPHIE TAEUBER-ARP (1889-1943)

2nd composition

signed and dated 'SHTaeuber Arp 1932' (on the reverse)

gouache on paper

10¼ x 13⅞ in. (26 x 34.9 cm.)

Executed in 1932

PROVENANCE:

Galerie Bel'Art, Stockholm.

Acquired from the above by the present owner in the 1980s.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

*112

FERNAND LÉGER (1881-1955)

Personnages dans la ville

pen and green ink on paper

8⅞ x 10⅞ in. (20.5 x 27 cm.)

Drawn circa 1924

£100,000-150,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Lucien Lefebvre-Foinet, Paris.

Amaury Taittinger Gallery, New York.

Thomas Sullivan, New York; his sale, Christie's, New York,
11 November 1987, lot 136.

Anonymous sale, Sotheby's, London, 4 April 1990, lot 147.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Artcurial, *Méditerranée, sources et formes du XXe siècle*,
May - July 1988, p. 44 (illustrated).

LITERATURE:

J. Cassou & J. Leymarie, *Fernand Léger, Dessins et gouaches*, Paris, 1972,
no. 111 (illustrated p. 84).

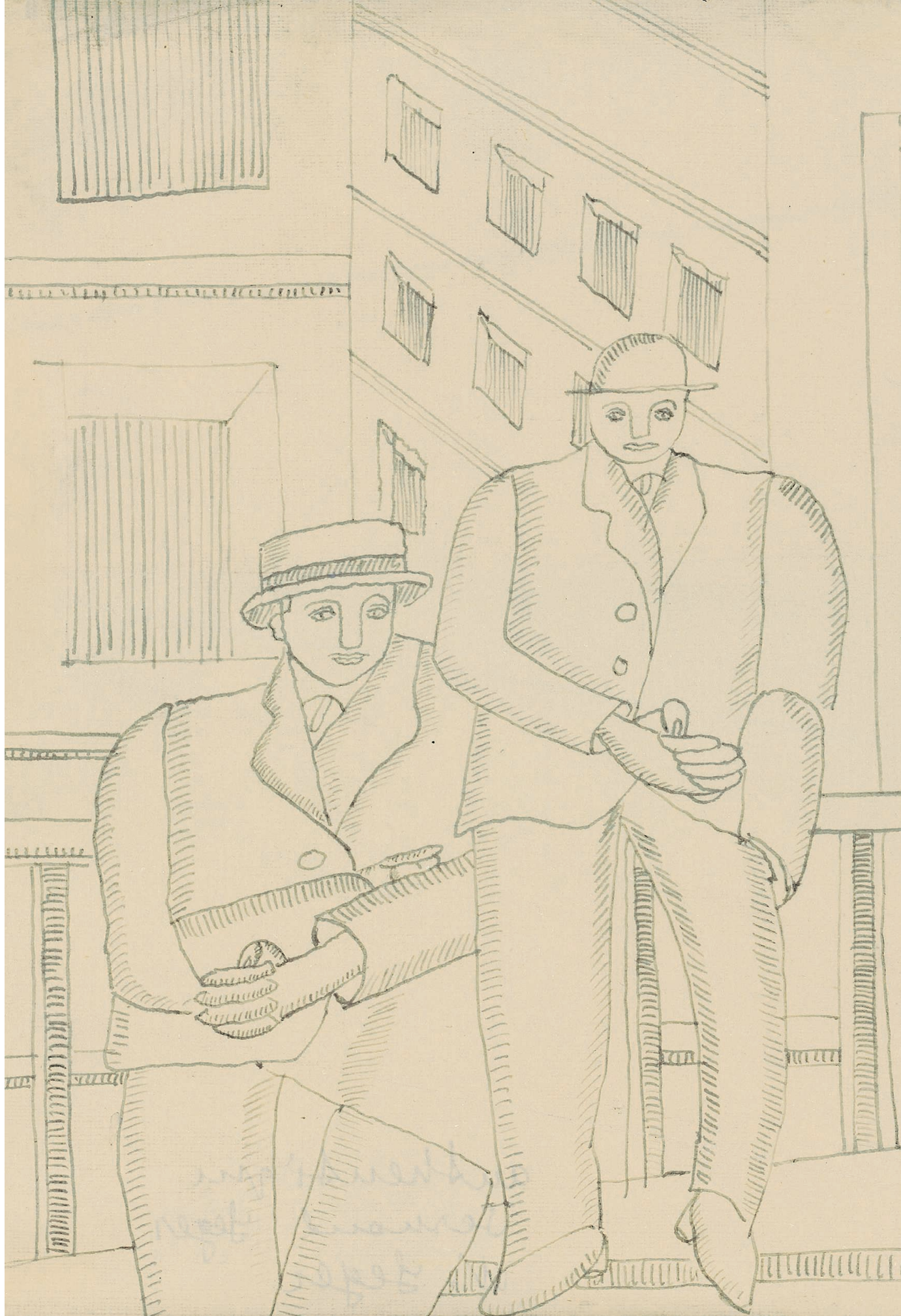
Deux hommes dans la ville belongs to a small series of drawings of men within an urban landscape that Fernand Léger completed circa 1924. The two men in *Deux hommes dans la ville* are said to be Léger and his dealer of the time, Léonce Rosenberg. In the summer of 1924, Léger and Rosenberg travelled extensively around Italy. On his return to France in the autumn, Léger turned to the theme of the city, executing a number of drawings and paintings that incorporate male figures into a cityscape.

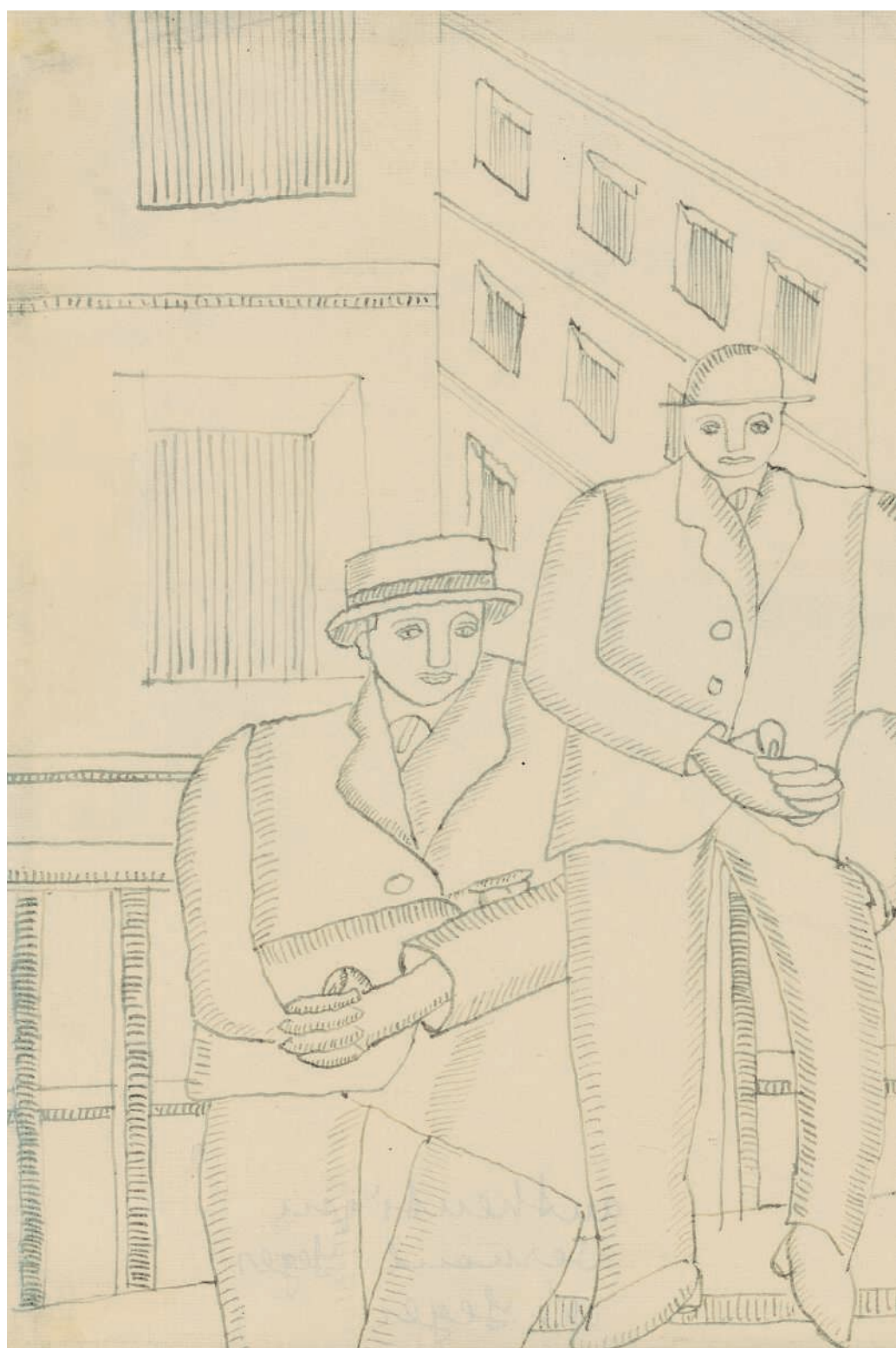
Clasping their hands together and wearing suits and hats, the two men in *Deux hommes dans la ville* are composed of large tubular forms. From around 1920, Léger began to introduce figures into his work, increasingly imbuing his compositions with a sense of stability and clarity, a reflection of the 'call to order' that was prevalent in the Parisian avant-garde at this time. The renewal of classicism within the avant-garde was particularly propagated by Léonce Rosenberg whose stable of artists included Léger as well as Gino Severini, Juan Gris and Georges Braque among others.

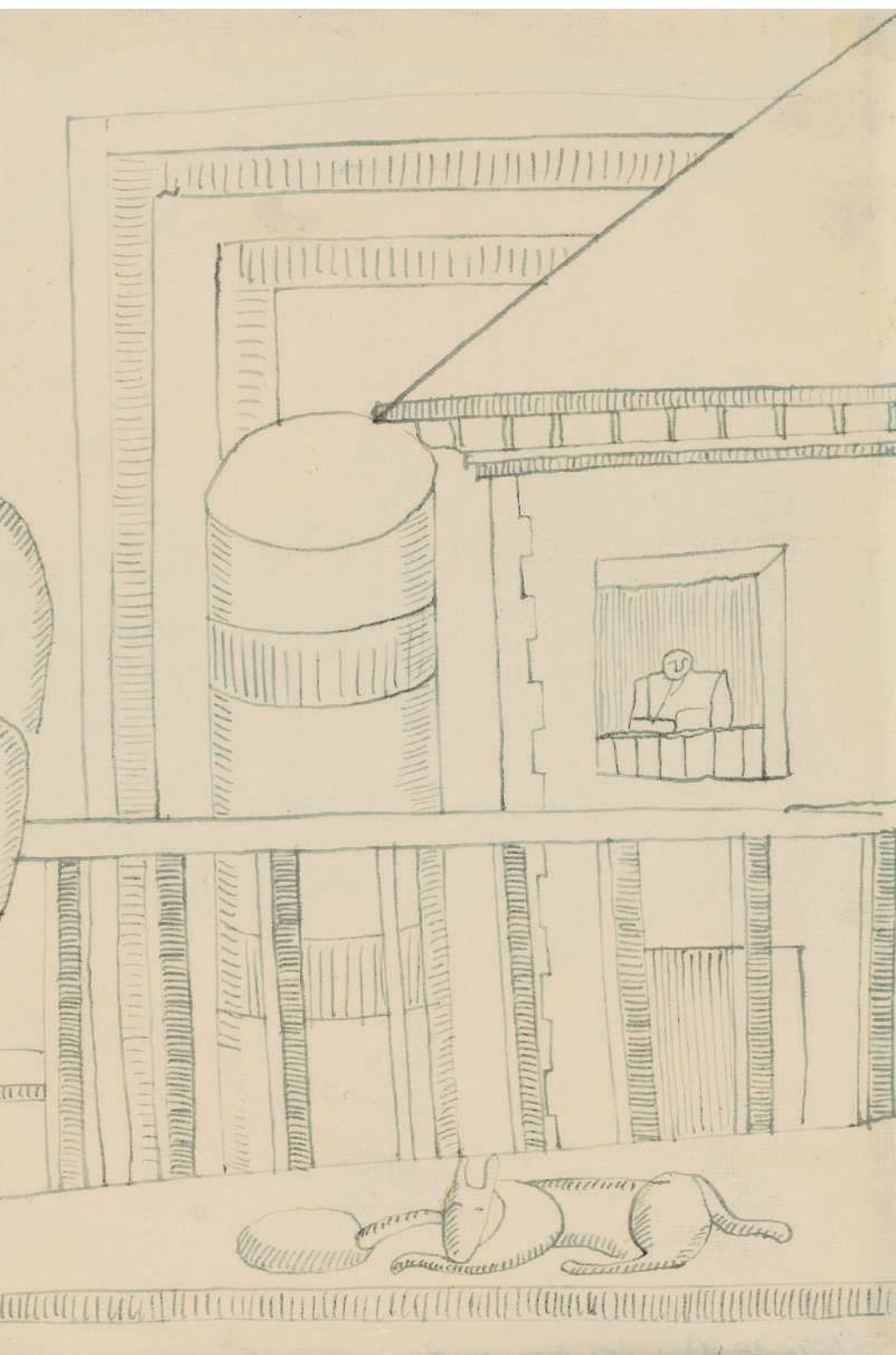
Behind the men, Léger has rendered the architecture of the city with a simplified geometric grid of horizontal and vertical lines. This grid structure reflects Léger's keen interest in architecture, which had been encouraged at this time by his friendship with Le Corbusier, one of the leaders of the Purist movement. The precise lines and rhythmic geometry of the present work reflect the dominant Purist aesthetic, while the interaction between man and architecture in an ordered world was the basis of Le Corbusier's Purist architectural vision.

I had broken down the human body, so I set about putting it together again and rediscovering the human face... I wanted a rest, a breathing space. After the dynamism of the mechanical period, I felt a need for the staticity of large figures.

(F. Léger, quoted in C. Lanchner, *Fernand Léger*, exh. cat., New York, 1998, p. 188)







PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*113

KEES VAN DONGEN (1877-1968)

Femme au grand chapeau

signed 'van Dongen.' (lower left)
gouache and brush and ink on paper
15⅞ x 21½ in. (39.2 x 54.5 cm.)
Executed *circa* 1907-1910

£150,000-250,000

\$240,000-390,000

€210,000-340,000

PROVENANCE:

Galerie Cazeau-Béraudière, Paris.

Acquired from the above by the present owner in 2005.

Jacques Chalom des Cordes will include this work in his forthcoming Van Dongen *catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

Femme au chapeau depicts an elegant woman with the eponymous hat; she has wide eyes, a round face and slightly parted lips - in short, she is the quintessential Van Dongen muse. Employing an intriguing chiaroscuro, the drawing revels in contrasts between light and darkness. At first glance, this appears to imply that his legendary Fauve palette might have been dispelled, that the explosive colours of some of his earlier works have been tamed. However, on closer inspection it becomes clear that Van Dongen has used the darkness in order to conceal a more discreet Fauvism. There are flashes of red in the outline of the face, as well as in the vivid lips; meanwhile, Van Dongen has also used swathes of green in order to give a sense of shadow, for instance in the area around the chin, nose the neck. In this, he recalls one of the great icons of Fauvism, the portrait painted by Henri Matisse of his wife nick-named *La raie verte*, or 'The Green Stripe', 1905 (Statens Museum for Kunst, Copenhagen), because of its emphatic use of the same device.

Even before Van Dongen had developed his Fauve palette in the early part of the Twentieth Century, he appears to have been fascinated by the compositional value of depicting women crested with impressive millinery such as that in evidence in *Femme au chapeau*.

In the form of the pompon hat and the palette dominated by black and ochre, the work most closely relates to the oil *Stella au chapeau fleuri*, *circa* 1907 (National Gallery of Art, Dublin). His *Parisienne de Montmartre* of around 1908, now in the Musée des Beaux-Arts, Le Havre, also provides an intriguing comparison for *Femme au chapeau*, with its dark background, pale face and burst of colour at the top, in the form of flowers on the hat. By contrast, *La dame au chapeau noir* of around 1911, formerly in the collection of Ivan Morozov and now in the State Hermitage Museum, St. Petersburg, presents an entirely darker composition, the hat serving as a large, rakishly-tipped mass of black paint.

In common with all of these works, the shadowed underside of the hat frames the pale face like a dark halo, thrusting the features into bold relief. In this way, Van Dongen manages to convey a sense of this picture being painted at night, perhaps by electric light rather than lamps or candles, lending it the vivid contrast by which the skin tones sing out against the backdrop.



*114

PAUL GAUGUIN (1848-1903)

Croquis de femmes martiniquaises

watercolour, black crayon and pencil on paper

8 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (21.7 x 22 cm.)

Executed circa 1887

£50,000-80,000

\$78,000-120,000

€69,000-110,000

PROVENANCE:

Acquired by the father of the present owner in France in 1949, and thence by descent.

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

After his first visit to Pont-Aven, Paul Gauguin's journey to the Antilles represented a major turning point in his life and work. From June until November 1887, Gauguin went to 'live in the wild' with his friend Charles Laval, setting out to discover another culture while escaping a European society in the throes of industrialisation (letter from Gauguin to his wife, quoted in D. Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, catalogue de l'oeuvre peint*, Paris, 2001, vol. II, p. 317). Desperately in search of nature in its purest form - a paradise lost - he produced several major compositions depicting indigenous characters against a lush, tropical backdrop of vegetation, including *Au bord de la rivière* and *La cueillette des fruits* (Van Gogh Museum, Amsterdam). Meanwhile, the artist also built up a collection of illustrated notes depicting the indigenous people and local wildlife, a few motifs from which appear in the Martinique paintings.

'At present, I am driven to produce sketch after sketch so that I can delve into their character before asking them to pose', he explained to his friend Claude-Emile Schuffenecker at the beginning of 2 July (letter from Gauguin to Claude-Emile Schuffenecker, quoted in D. Wildenstein, *ibid.*, p. 319). It reveals the new processes that the inventive Gauguin had become fond of using in his preparatory work at this time and which were applied to his montage and inversion techniques. In fact, he often reused and reworked these silhouettes or isolated elements for different compositions, freely combining bodies and faces and/or inverting them (he probably examined his own drawings on transparent film). These new tools gave the artist a newfound freedom in using the figures that he transcribed into his notebooks and sketches.

Gauguin's stay in Martinique gave him new impetus in his creative work as well as in his technique and, through the graphic work he produced, allowed him to create a personal vocabulary of motifs from which he could draw from at will. Confiding in Charles Morice during this pivotal period of his artistic evolution, Gauguin said: 'The experience I had in Martinique... changed my life. Only there did I feel like myself, and anyone wishing to understand who I am must look for me in the work that I brought back from there, more than what I produced in Brittany' (quoted in C. Morice, *Paul Gauguin*, Paris, 1919, p. 81).



PROPERTY FROM A PRIVATE SWISS COLLECTION

*115

PAUL CÉZANNE (1839-1906)

Deux arbres

watercolour and pencil on paper

8¼ x 10⅝ in. (21 x 26.4 cm.)

Executed *circa* 1890

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Paul Cézanne *fils*, Paris.

Paul Guillaume, Paris.

Adrien Chappuis, Tresserve, by whom acquired from the above in 1933, and thence by descent; sale [Property from the Chappuis-Barut Collection], Christie's, London, 26 June 2003, lot 342.

Acquired at the above sale by the present owner.

LITERATURE:

L. Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936, p. 313

('Page LXXXIV. Deux arbres').

J. Rewald, *Paul Cézanne, The Watercolours, A Catalogue Raisonné*,

Boston, 1983, no. 358, p. 171 (illustrated n.p.).

W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings of Paul Cézanne*,

An Online Catalogue Raisonné (www.cezannecatalogue.com).

This sheet was page LXXXIV from the Chappuis IV sketchbook. Rewald dates this watercolour *circa* 1890 (*op. cit.*) while Venturi, in his notes for the revised edition of his unpublished 1936 catalogue, proposed a later date of *circa* 1900.

Cézanne admired the densely wooded landscapes of Gustave Courbet, and in his own drawings and paintings often depicts a corner of a forest close up, with limited depth of field. In *Deux arbres*, lines representing the contours of a few tree trunks serve as a vertical armature that orients the viewer amid the undulating curves of the rocky hillsides and crevices. Cézanne has reduced the landscape to its essential rhythmic arabesques, contrasting line with hatched shaded areas to create depth.

As he wrote, 'Drawing is a relationship of contrasts or simply the relationship between two tones, black and white' (quoted in A. Chappuis, *The Drawings of Paul Cézanne*, London, 1973, vol. 1, p. 13). A few carefully placed washes of watercolor indicate where blue patches of sky show through the dense foliage of the trees. Although the artist has not lingered anywhere on individual details, he nonetheless evokes the full richness and complexity of the scene.

In exploring its subject for its formal contrasts, while showing less interest in its conventional picturesque qualities, *Deux arbres* shows Cézanne moving towards the more disembodied and floating appearance that is characteristic of many of his late landscape watercolours: forms have been suggested rather than defined. Cézanne would continue to analyze the spatial relationships between elements in the landscape from direct visual observation, however he would increasingly rely upon a more deeply intuitive understanding of the fundamental forms that he witnessed in nature, resulting in the creation of a pictorial reality that parallels rather than describes nature.



*116

PIERRE-AUGUSTE RENOIR (1841-1919)

Etude pour le jugement de Pâris

signed 'Renoir.' (lower right)
sanguine, pastel, charcoal and pencil on paper
19¾ x 24 in. (50 x 61 cm.)
Drawn circa 1910

£200,000-300,000

\$310,000-460,000

€280,000-410,000

PROVENANCE:

Galerie Charpentier, Paris.
Collection Reveillaud, Paris.
Anonymous sale, Hôtel Drouot, Paris, 21 November 1997, lot 127.

EXHIBITED:

Paris, Galerie Charpentier, *Figures nues d'Ecole française*, 1953, no. 176.

LITERATURE:

G.-P. & M. Dauberville, *Catalogue raisonné des tableaux, pastels, dessins, et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 3584 (illustrated p. 540).

Drawn circa 1910, Pierre-Auguste Renoir's *Etude pour le jugement de Pâris* takes as its subject the mythological tale of the Judgement of Paris. This subject captivated Renoir and he painted the scene on two occasions: the first in 1908 and again in 1913, creating a wealth of drawings and studies at the same time. The story of Paris – the son of the King of Troy, who had to decide which of the three goddesses, Hera, Athena or Aphrodite, was the most beautiful – had fascinated artists since the Renaissance. In the present work, Renoir has depicted Paris making his choice, and giving the golden apple to Aphrodite, whom he had picked as the most fair.

At the time that Renoir drew *Etude pour le jugement de Pâris*, he was living in the South of France in his estate called Les Collettes. For Renoir,

the Mediterranean coast had a distinctly classical allure, conjuring impressions of mythological subjects. It was here that Renoir began to create his own Arcadian idyll, painting voluptuous nudes within the landscape. Renoir was said to have told a visitor while he was working on one of the versions of *Le jugement de Pâris*, 'What a lovely and amusing religion the Greeks had. When their gods were bored, they could come and enjoy themselves on earth', and on another occasion, 'What admirable beings the Greeks were. Their existence was so happy that they imagined that the gods came down to earth to find their paradise and to make love. Yes, the earth was the paradise of the gods... That is what I want to paint' (P-A. Renoir, quoted in J. House, 'Renoir: Between Modernity and Tradition' in M. Lucy & J. House (eds.), *Renoir in the Barnes Foundation*, New Haven & London, 2012, p. 16).

With loosely flowing, sensuous lines *Etude pour le jugement de Pâris* demonstrates Renoir's unique handling of the female form. The three nude goddesses stand in a range of poses, allowing Renoir to explore the voluptuous forms of the female body. Using sanguine – a red chalk that was favoured by the artist due to the delicate tonal qualities it could convey – as well as charcoal and pastel, Renoir has conveyed the softly undulating curves of the women's bodies, depicting subtle nuances of form and line.





117

MAXIMILIEN LUCE (1858-1941)

Le cordonnier

signed 'Luce' (lower left)
Conté crayon on paper
12¼ x 9⅞ in. (31 x 24.5 cm.)
Drawn in 1884

£4,000-6,000

\$6,200-9,200

€5,600-8,300

This work is sold with a photo-certificate from Denise Bazetoux.



THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

*118

AUGUSTE RODIN (1840-1917)

Enguerrande dans la cabane du pêcheur

signed 'A Rodin' (lower left)
pen and ink on paper
8 $\frac{5}{8}$ x 6 in. (22 x 15.2 cm.)
Drawn in 1884

£50,000-70,000

\$78,000-110,000

€69,000-96,000

PROVENANCE:

Emile Bergerat, by whom acquired directly from the artist in 1884.
Private collection, France.

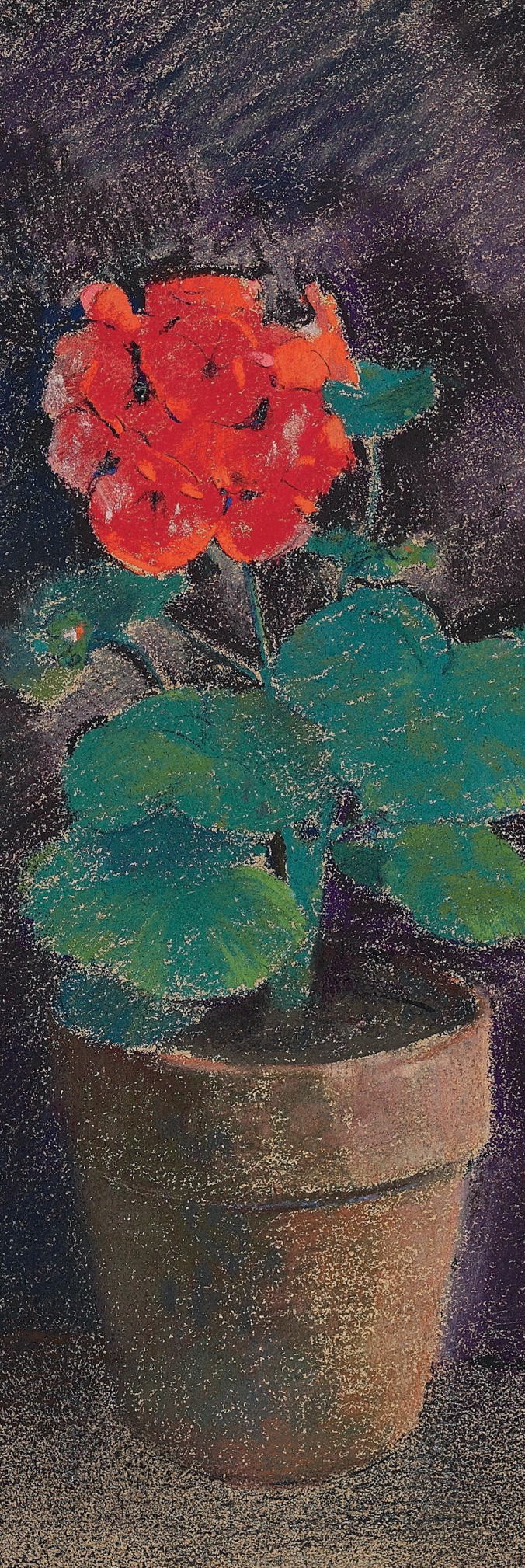
Anonymous sale, Sotheby's, New York, 5 November 2009, lot 229.
Acquired at the above sale by the present owner.

LITERATURE:

V. Thorson, *Rodin Graphics, A Catalogue Raisonné of Drypoints and Book Illustrations*, San Francisco, 1975, pp. 79-80.

Christina Buley-Urbe will include this work in her forthcoming *Catalogue raisonné* of Auguste Rodin's drawings and paintings, under no. 90502.

This drawing is a preparation for Rodin's illustration for the publication of Emile Bergerat's play, *Enguerrande, poème dramatique* (Paris, 1884).



*119

ODILON REDON (1840-1916)

Pot de géranium

pastel on paper
19 x 16½ in. (48.2 x 41.7 cm.)

£120,000-180,000

\$190,000-280,000

€170,000-250,000

PROVENANCE:

Galerie Druet, Paris (no. 4766).

Isaac de Camondo, Paris, by whom acquired from the above in 1908.

Jacques Dubourg, Paris.

Anonymous sale, Hôtel Drouot, Paris, 24 June 1963, lot 37.

Anonymous sale, Galerie Motte, Geneva, 17 June 1966, lot 31.

Galerie Jean-Pierre Durand, Geneva.

Albert Loeb & Krugier Gallery, New York.

Alice Tully, New York; her sale, Christie's, New York, 10 November 1994, lot 132.

Acquired at the above sale by the present owner.

EXHIBITED:

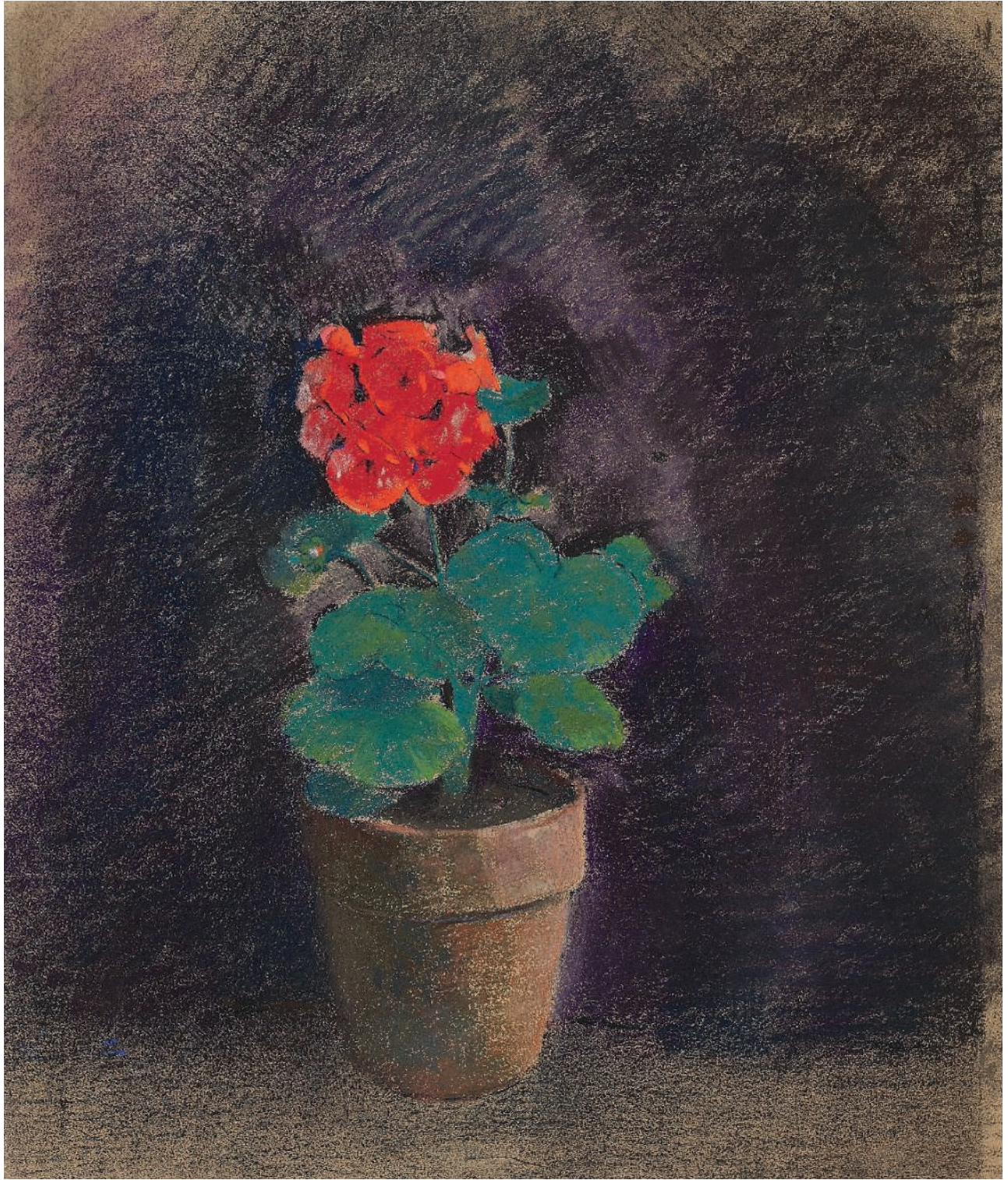
Paris, Galerie Druet, *Peintures, pastels, dessins, lithographies par Odilon Redon*, November 1908, no. 38.

Geneva, Musée de L'Athénée, *De Cézanne à Picasso*, July - September 1967, no. 274.

LITERATURE:

World Collectors Annuary, vol. XVIII, 1966, no. 3555.

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, vol. III, *Fleurs et paysages*, Paris, 1996, no. 1394, p. 40 (illustrated pp. 40 & 41).





*120

PIET MONDRIAN (1872-1944)

Farmyard with Laundry and Logs

signed and dated 'Pieter Mondriaan '95' (lower left)

gouache and watercolour on paper

11½ x 17¾ in. (28.7 x 45 cm.)

Executed in 1895

£70,000-90,000

\$110,000-140,000

€97,000-120,000

PROVENANCE:

Private collection, Prince George, British Columbia, by circa 1969.

Private collection, The Netherlands; sale, Sotheby's, Amsterdam, 8 June 2004, lot 6.

Acquired at the above sale on behalf of the present owner.

EXHIBITED:

The Hague, Gallery Pieter van Voorst van Beest, *Mondriaan, 1872-1944*, 1988, no. 22 (illustrated n.p.).

's-Hertogenbosch, Boordbrabants Museum, *Piet Mondriaan, Een jaar in Brabant 1904-1905*, November 1989 - January 1990, no. 6 (illustrated p. 41).

LITERATURE:

R. P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Leiden, 1998, no. A32 (illustrated pp. 23 & 166).

According to Robert Welsh, the farm buildings depicted in this watercolour appear to relate to other earlier representations of rural settings in the Amsterdam region.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

121

MAURICE UTRILLO (1883-1955)

Le Moulin de la Galette

signed 'Maurice, Utrillo, V.' (lower right); inscribed 'Montmartre,' (lower left)

gouache on card

19 x 24 $\frac{7}{8}$ in. (48.1 x 63.2 cm.)

Executed circa 1931

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

Galerie Paul Pétridès, Paris.

Acquired from the above by the family of the present owner in the 1980s.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG247, p. 246 (illustrated p. 247).

Jean Fabris and Cédric Paillet have confirmed the authenticity of this work.

λ*122

MARC CHAGALL (1887-1985)

Les fiancés, esquisse

signed 'Marc Chagall' (lower left)
gouache and watercolour on paper
13 x 7⁷/₈ in. (32.9 x 19.5 cm.)
Executed *circa* 1927

£200,000-300,000

\$310,000-460,000

€280,000-410,000

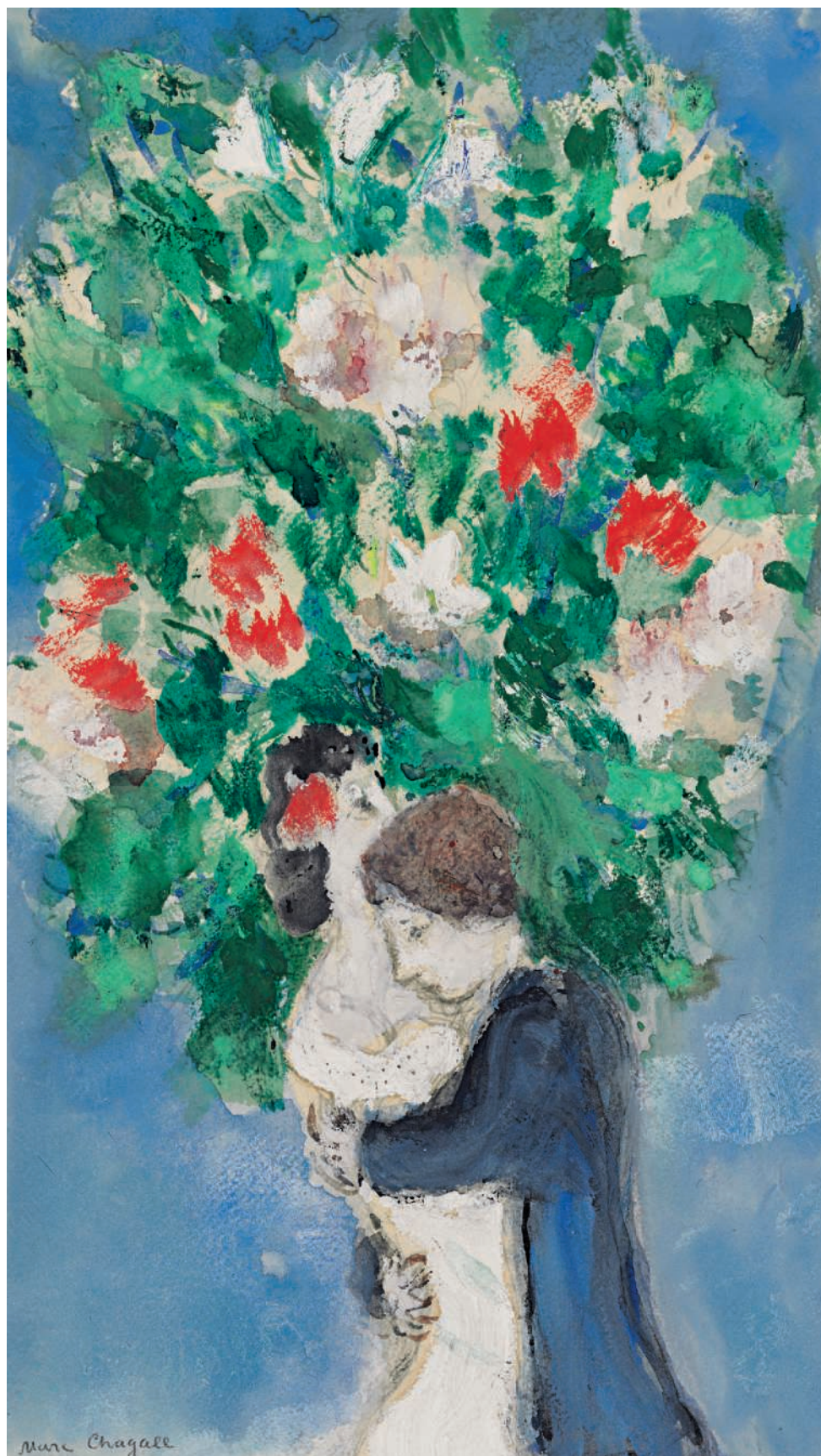
PROVENANCE:

Private collection, by whom acquired in the 1950s, and thence by descent;
sale, Sotheby's, London, 29 November 1989, lot 507.
Acquired at the above sale by the present owner.

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

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

(quoted in A. Verdet, *Chagall's World, Reflections from the Mediterranean*, New York, 1984, p. 60)





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ123

LEONARD TSUGUHARU FOUJITA
(1886-1968)

Proverbes en vitrines

signed 'Foujita' (lower right)
gouache and watercolour on paper
21⁷/₈ x 12¹/₂ in. (55.5 x 31.8 cm.)
Executed circa 1957

PROVENANCE:

Galerie Paul Pétridès, Paris.

Acquired from the above by the family of the present owner in the 1980s.

This work is sold with a photo-certificate from Sylvie Buisson.

£15,000-20,000

\$24,000-31,000

€21,000-28,000



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ124

MARIE LAURENCIN (1883-1956)

Deux jeunes filles, mantille et noeud rouge

signed 'Marie Laurencin' (lower right)
watercolour and pen and India ink on paper
17¾ x 14½ in. (45 x 36.5 cm.)

PROVENANCE:

Galerie Paul Pétridès, Paris.

Acquired from the above by the family of the present owner in the 1980s.

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROPERTY FROM A PRIVATE COLLECTION

λ125

LEONARD TSUGUHARU FOUJITA (1886-1968)

Mère et enfant

signed 'T.Foujita' and signed again in Japanese (lower left and on the reverse)

gouache, gold leaf, watercolour and pen and ink on paper

16⅞ x 12¼ in. (41.4 x 31 cm.)

Executed *circa* 1918

£60,000-80,000

\$93,000-120,000

€83,000-110,000

PROVENANCE:

Galerie Daniel Malingue, Paris.

Acquired from the above by the family of the present owner in the early 1980s, and thence by descent.

EXHIBITED:

Minneapolis, Institute of Arts, March - September 1926 (on loan).

Paris, Galerie Daniel Malingue, *Maîtres impressionistes et modernes*,

November - December 1980, no. 14 (illustrated n.p.).

LITERATURE:

S. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, vol. I, Paris, 1987, no. 18.06, p. 348 (illustrated pp. 74 & 348).

Léonard Tsuguharu Foujita was born and educated in Japan before he moved to Paris in 1913. There he lived and worked in Montmartre amongst the other non-French artists working in Paris before the First World War, who formed the *Ecole de Paris*.

Mère et enfant belongs to a small series of gouaches that Foujita executed over gold leaf starting in 1918. He had learned the ancient technique during his studies at the Tokyo School of Fine Arts, however the direct impetus to applying the technique to western subjects is likely to have been his recent visit to the Vatican.

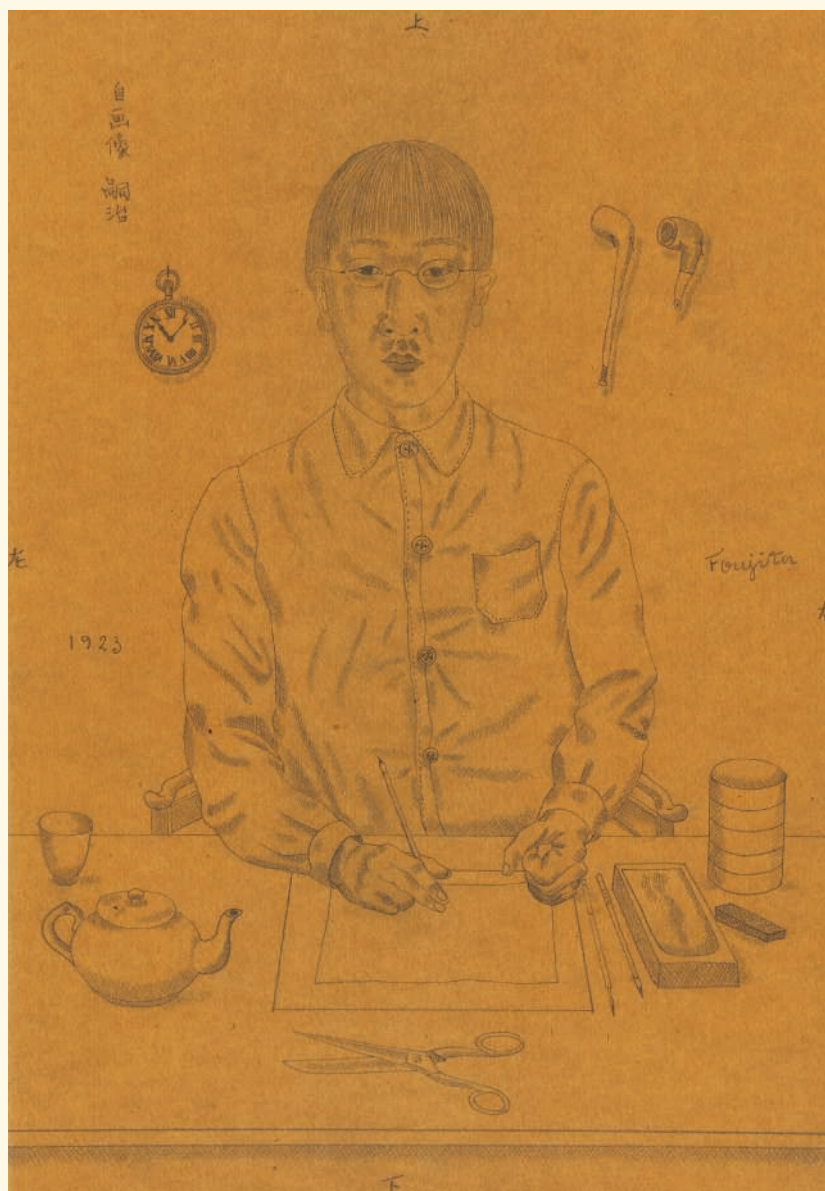
Through his patron, Henri Seeholzer, the French ambassador to the Holy See, Foujita had been granted an audience with Pope Benedict XV. The Pope commissioned a portrait from the artist and also invited him to study the art treasures of the Vatican.

Pope Benedict XV died before Foujita could execute his portrait, however the influence of this trip and the study of these works, including works by Giotto and Fra Angelico's decorations for the Chapel of Nicholas V, is materially evident not only in the gold leaf but in the rich, jewel-like colours and stylized figures of the present work.

Whilst adopting certain compositions and figures from these religious paintings, however, the subject of the work, the mother and child, remains secular, if decidedly mystical. This is typical of Foujita's series of gold-leaf gouaches, which feature angels, sirens, graces and even dancers, but avoid any narrative or definitively religious subject. Indeed it was only much later, when the artist returned to France in 1950 after leaving for Japan in 1931, and when he finally took French nationality and converted to Catholicism, that Foujita would develop full-fledged religious imagery.



晶子
T. Fuyita



PROPERTY FROM A PRIVATE COLLECTION

λ126

LÉONARD TSUGUHARU FOIJITA
(1886-1968)

Autoportrait dans l'atelier

signed 'Foujita' (centre right); signed in Japanese and dated '1923' (centre left)
pencil on tracing paper
15½ x 10¾ in. (39.4 x 27.4 cm.)
Drawn in Paris in 1923

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired by the family of the present owner in the 1920s,
and thence by descent.

This work is sold with a photo-certificate from Sylvie Buisson.

This drawing is a preparation for the etching published by Ambroise Vollard in 1923 (Buisson 23.22), evidenced in the cross-hatching technique reminiscent of the technique used for etchings.

According to Sylvie Buisson, the portrait incorporates symbolic references: the clock represents time and space, and the scissors represent Foujita's exile from Japan.



PROPERTY FROM A PRIVATE COLLECTION

λ127

LÉONARD TSUGUHARU FOUJITA
(1886-1968)

Jeune couple et animaux

signed 'T Foujita' and signed in Japanese (lower left)

watercolour and pen and ink on paper

12¾ x 18⅞ in. (32.2 x 48 cm.)

Executed in Paris in 1917

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

Acquired by the family of the present owner in the 1920s,
and thence by descent.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 17.114
(illustrated p. 160).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ128

MARC CHAGALL (1887-1985)

Flours dans un vase bleu

signed 'Chagall Marc' (lower right)
gouache and watercolour on paper
27 x 20¾ in. (68.4 x 52.7 cm.)
Executed in 1936

£130,000-180,000

\$210,000-280,000

€180,000-250,000

PROVENANCE:

Marcel Mabille, Brussels, by 1947.

Acquired by the family of the present owner by 1957, and thence by descent.

EXHIBITED:

Brussels, Galerie Georges Giroux, *Exposition d'art français contemporain*,
February 1947.

Charleroi, Salon des Beaux-Arts, *Retrospective Tytgat et Dufy*,
March - April 1957.

This work is sold with a photo-certificate from the Comité Marc Chagall.

With its virtual explosion of brightly-hued blossoms emanating from an impossibly small vase, the present work presents a traditional still life subject injected with emotion and nostalgia. The theme of flowers in a vase was one to which Chagall returned time and again throughout his career, though his pursuit of the subject became particularly fervent in the mid-1920s. Following a four year residence in Paris from 1910 to 1914, Chagall spent the troubled years of the First World War in his native Russia and returned to work in France in 1923 with a renewed sense of wonder at that country's natural beauty.

As James Johnson Sweeney has noted, 'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia...He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate color combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more' (*Marc Chagall*, New York, 1946, p. 56).

Chagall had married Bella Rosenfeld in 1915 upon his return to Russia, and a pronounced sense of romance pervaded his *oeuvre* from that moment onward. This new sensibility is apparent at the lower centre, where an impossibly elongated violinist floats past a smaller figure resting against the vase. These characters, subtly rendered, may be a thinly veiled reference to the painter's affection for his beloved wife and fervent belief that their bond would be eternal. Following Bella's untimely death in 1944, poignant images of her would continue to appear in Chagall's paintings and gouaches, serving as imagined reunions between the two lovers.

Although Chagall insisted throughout his career that it was not his intention to create paintings which were symbolic in nature, the autobiographical lexicon inherent in his works is certainly hard to ignore. Painted at a time when Chagall had achieved happiness in his romantic life, and was enjoying professional success as well, this joyful exuberance is readily apparent in the present gouache.





PROPERTY FROM A PRIVATE COLLECTION

λ129

OSSIP ZADKINE (1890-1967)

Le café

signed and dated 'Zadkine 1921' (lower left)

gouache and watercolour on card

image: 13¾ x 19¾ in. (35 x 50 cm.)

sheet: 16¾ x 20¾ in. (41.6 x 52.6 cm.)

Executed in 1921

PROVENANCE:

Margaret Krebs, Brussels.

Acquired from the above by the family of the present owner in the 1960s-1970s, and thence by descent.

£8,000-12,000

\$13,000-18,000

€12,000-17,000



λ*130

PABLO PICASSO (1881-1973)

Courses de taureaux

signed at a later date 'Picasso' (lower right)
pen and ink and coloured crayon on the back of an advertising card
5¼ x 3½ (13.5 x 9 cm.)
Executed in Barcelona in 1901

£60,000-80,000

\$93,000-120,000

€83,000-110,000

PROVENANCE:

Sebastian Junyer-Vidal, Barcelona.
Perls Galleries, New York (no. 12793).
Anonymous sale, Christie's, London, 30 June 1987, lot 348.
Acquired at the above sale by the present owner.

LITERATURE:

A. Cirici-Pellicer, *Picasso avant Picasso*, Geneva, 1950, no. 176, p. 208 (illustrated n.p.).
C. Zervos, *Pablo Picasso*, vol. I, *Oeuvres de 1895 à 1906*, Paris, 1957, no. 90 (illustrated pl. 44; the illustration shows a signature by another hand. Maya Widmaier-Picasso has confirmed that this signature was subsequently removed, and Picasso signed the drawing at a later date).

λ*131

MARC CHAGALL (1887-1985)

Grand nu à la fenêtre

signed and dated '1954.Marc Chagall' (lower right)
brush and India ink on paper
25¾ x 19¾ in. (65.4 x 50.1 cm.)
Executed in 1954

£100,000-150,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

The artist's estate (no. D729).

Alex Maguy, Paris.

Anonymous sale, Shinwa Art Auction, Tokyo, 3 November 2007, lot 119.

Acquired at the above sale by the present owner.

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

*I had only to open my bedroom window, and blue air, love, and flowers
entered with her.*

(Chagall, quoted in M. Chagall, *My Life*, London, 2003)



1954. MARC Chagale

PROPERTY FROM A PRIVATE PORTUGUESE COLLECTION

λ132

PABLO PICASSO (1881-1973)

La famille de Piero Crommelynck

dated '19.9.70.' (upper left)

pencil on paper

20 x 13 in. (50.8 x 32.9 cm.)

Drawn on 19 September 1970

£250,000-350,000

\$390,000-540,000

€350,000-480,000

PROVENANCE:

Galerie Louise Leiris, Paris (nos. 17842 & 64986).

Waddington Galleries, London (no. B31698).

Acquired from the above by the father of the present owner in 2004, and thence by descent.

EXHIBITED:

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Picassos Welt der Kinder*, September - December 1995, no. 179 (illustrated); this exhibition later travelled to Stuttgart, Staatsgalerie.

London, Waddington Galleries, *Picasso, Matisse, Works on Paper*, June - July 1997, no. 12 (illustrated).

LITERATURE:

W. Spies (ed.), *Picasso's World of Children*, Munich & New York, 1996, no. 179, p. 255 (illustrated p. 225).

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

Claude Picasso has confirmed the authenticity of this work.

An amusing and affectionate group portrait, *La famille de Piero Crommelynck* displays the humorous inventiveness and graphic virtuosity that characterised Picasso's final feat as a draughtsman.

Drawn entirely in pencil, the sheet illustrates the prodigious versatility and playful expressivity of Picasso's line, able to equally describe the Baroque trappings of an elegant lady and the playful candor of a small girl; the striking profile of a man and the inquisitive muzzle of a dog. Although inherent to Picasso's approach to drawing at the time, such diversification of trait may have been further encouraged in *La famille de Piero Crommelynck* by the artist's desire to capture the salient features of each of the people he portrayed. The drawing depicts in fact the wife and daughter of the printmaker and printer Piero Crommelynck, himself appearing in the scene carrying a prints portfolio in hand.

Picasso had met Crommelynck in the atelier of the printmaker Roger Lacourière, with whom the artist had worked decades earlier on the *Suite Vollard*. In the 1960s, Crommelynck had settled in Mougins, in the proximity of Picasso's villa Notre-Dame-de-Vie. Until the master's death, Crommelynck, and his brother Aldo, would provide Picasso with new copper plates to etch and artist proofs of the ones he had worked on. Thanks to the brothers' ready and technical support, Picasso was able to complete the *Trois cent quarante-sept gravures*, *La Célestine* and the final *Cent cinquante-six gravures* graphic series. Piero's profile and characteristic goatee must have appeared particularly interesting to Picasso, for the artist portrayed his friend and collaborator on a number of other occasions, in drawings, prints and paintings.

19.9.70.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ133

PABLO PICASSO (1881-1973)

Tête d'homme

dated and numbered '31.3.66. I' (upper left)

pastel and wax crayon on card

12¼ x 9⅞ in. (31 x 23.7 cm.)

Executed in Mougins on 31 March 1966

£250,000-350,000

\$390,000-540,000

€350,000-480,000

PROVENANCE:

The artist's estate.

Marina Picasso, by descent from the above.

Galerie Jan Krugier, Ditesheim & Cie, Geneva.

Rex Irwin Gallery, Sydney.

Private collection, Australia, by whom acquired from the above; sale,

Christie's, London, 9 December 1998, lot 601.

Acquired at the above sale; sale, Christie's, New York, 5 May 2011, lot 133.

Acquired at the above sale by the present owner.

EXHIBITED:

Auckland, City Art Gallery, *Pablo Picasso, The Artist Before Nature*,

September - November 1989, no. 62 (illustrated p. 125).

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

Claude Picasso has confirmed the authenticity of this work.

313.66.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

134

ALBERTO GIACOMETTI (1901-1966)

Tête d'homme et femme debout

blue ballpoint pen on joined buff paper
5 x 4 in. (12.8 x 10 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Galerie P.Y. Gabus, Geneva.

Private collection, by whom acquired from the above; sale, Christie's,
London, 23 June 2005, lot 458.

Acquired at the above sale by the present owner.

LITERATURE:

The Fondation Alberto et Annette Giacometti Database no. AGD 810.

The Association Alberto et Annette Giacometti Database.



135

ALBERTO GIACOMETTI (1901-1966)

Interior with Nude

signed and dated 'Alberto Giacometti 1951' (lower right)

black crayon on paper

15 1/8 x 22 in. (38.4 x 55.7 cm.)

Drawn in 1951

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Ruth & Hermann Vollmer, New York, by whom acquired in the 1950s.
 Susanne & John Hulme, Watford, by descent from the above in 1982,
 and thence by descent to the present owner in 1999.

EXHIBITED:

New York, The Museum of Modern Art, *Alberto Giacometti*,
 June - October 1965, no. 119, p. 118; this exhibition later travelled to
 Chicago, The Art Institute, Los Angeles, County Museum of Art and
 San Francisco, Museum of Modern Art.

λ*136

PABLO PICASSO (1881-1973)

Nu debout

dated and numbered '26 mai 44 II' (on the reverse)

pencil on paper

20 x 12⁷/₈ in. (50.8 x 32.8 cm.)

Drawn on 26 May 1944

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

André Schoeller, Paris.

Jacques Benador, Geneva, by whom acquired from the above probably in the 1960s.

Acquired from the above by the present owner *circa* 1984.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 13, *Oeuvres de 1943 et 1944*, Paris, 1962, no. 272 (illustrated pl. 134).

The Picasso Project (ed.), *Picasso's Painting, Watercolours, Drawings and Sculpture, Nazi Occupation, 1940-1944*, San Francisco, 1999, no. 44-081 (illustrated p. 345).

On the 26th of May 1944, on two identical sheets of paper, Picasso experimented with the invention of a new female form (Z.13.271-272). Both executed in pencil and later titled *Nu debout*, the two studies toy with the idea of transforming the female form to a pin-figure, able to nevertheless convey a sensuous silhouette. The pair – to which the present work belongs – may have served Picasso as a study for the large canvas *Nu couché et femme se lavant les pieds* (Z.13.273), which he would complete almost three months later.

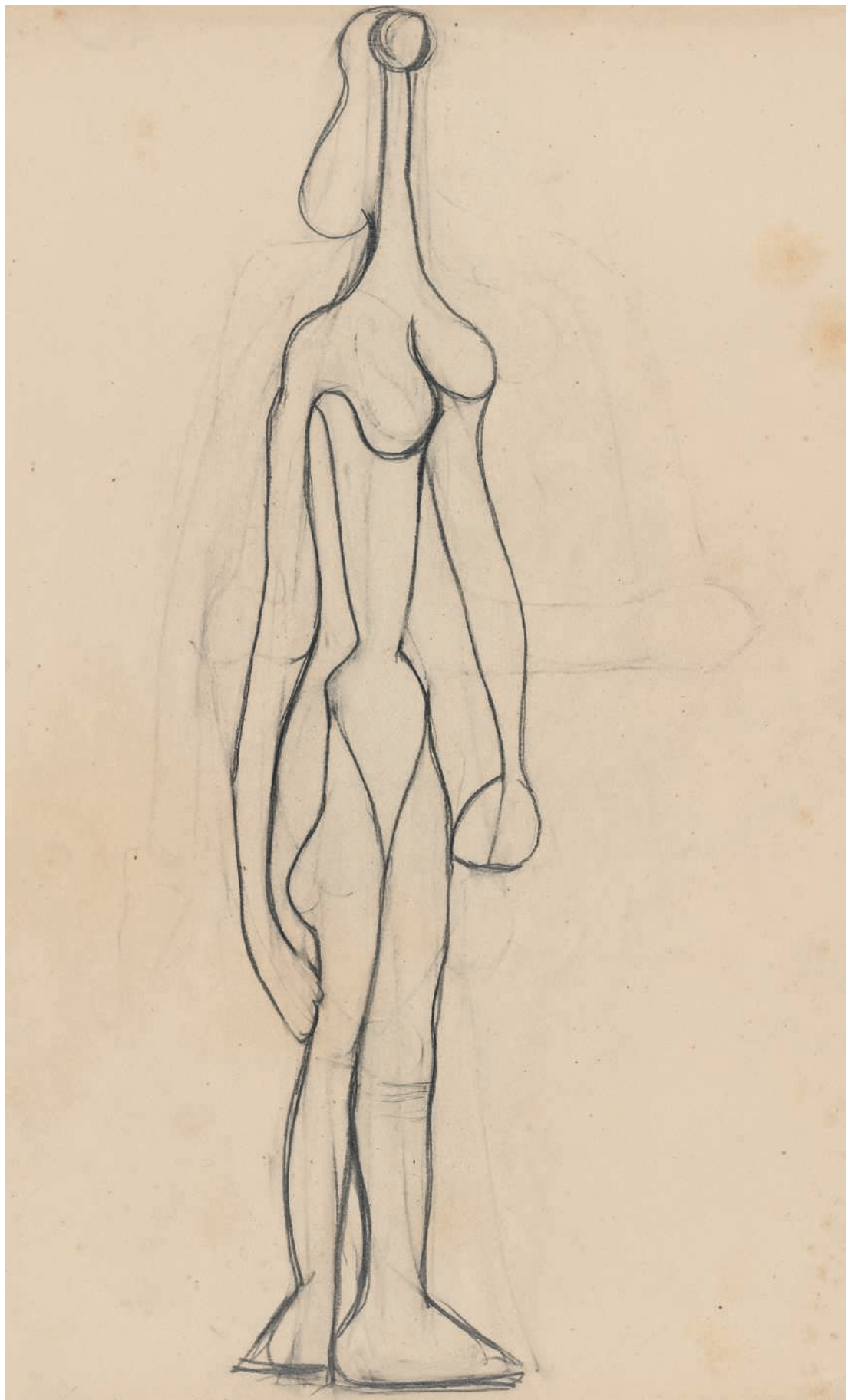
The lying figure in that painting relates, in essence, to the figure in the present drawing: in both works, the head is reduced to a circle, surmounting a long and straight neck, while the breasts seem to hang like heavy fruits from a tree. A month after executing *Nu debout*, Picasso returned to this idea in a series of further drawings (Z.13.320-322, 324 & 325) in which the female profile, emphasised in its vertical élan, is crowned by rotund, generous breasts.

In one drawing of the series in particular (Z.13.325), Picasso combined studies of figures similar to that illustrated in *Nu debout* with a figure washing her feet, suggesting that the artist may have first intended to

include in the painting a standing figure and not a lying one. The idea that had started to emerge in *Nu debout*, however, must have seriously interested Picasso, for at the end of June that year, the artist had begun a painting entirely devoted to it (Z.13.305).

Introducing a new female form in Picasso's work, *Nu debout* may have been related to the entrance, in the artist's life, of a new female figure. In 1943 – a year before the execution of the present drawing – Picasso had met Françoise Gilot. Although still involved with Dora Maar, the artist would grow closer and closer to the young woman, eventually moving in with her in 1946. Like he had done time and time before, Picasso strove to distil the essence of his beloved into some significant, truthful form.

This time, Françoise's round face and flowing hair gave birth to the idea of a flower-woman, an image that would find its most direct expression in the 1946 painting *La femme fleur* (Françoise Gilot Collection). With her feet firmly planted on the ground, hair like a petal and breasts rotund like fruits, *Nu debout* carries the seeds of an idea that, with the arrival of Françoise in his life, would gain more and more prominence in Picasso's art.



In his own words, Desmond Morris - celebrated zoologist, Surreal artist and writer - describes his meeting with Miró in 1964...

Miró was in London for a giant retrospective at the Tate Gallery, but he set aside a day for a visit to the zoo. I had arranged for him to have a grand tour, based on a request he had made to Roland Penrose that, before looking at the 'Congo paintings' [paintings by Congo, the chimpanzee who had learned how to draw and paint under the guidance of Desmond Morris], he would like to see 'serpents, small birds and creatures of the night', which sounded exactly like the title of one of his own, exuberant pictures. He arrived immaculately dressed and looking like diminutive Spanish banker. The tour went well, with Miró taking an almost childlike delight in having a vast python wrapped around his body, and in watching at close quarters as a rattlesnake was made to rattle. Another snake was fed in front of him. As it darted out its neck in a lightning strike at the body of the dead mouse that was offered to it, it came within inches of Miró's face and he jumped back with a gasp. But looking at his face, I realized that it was not a gasp of horror, but of pleasure at the exquisite grace of the snake's swift movement. I recalled a comment Victor Pasmore, the British artist, who had once asked Miró the secret of his vibrant calligraphy. 'Each line,' Miró had replied 'must cut like a knife.' And this somehow explained his admiration for the striking snake, as its body had cut like a knife through the air.

I was careful to select animals that I knew Miró would like, basing my selection on my years of study of his paintings. In the zoo's Bird House, there was a magnificent tame hornbill that he was able to perch on his wrist and feed with a grape. Around the bird's large eye there was a splash of bright colour, exactly as if it were an eye painted by Miró in one of his pictures. I could not speak Spanish to explain why I had chosen this bird, so I simply pointed at the eye. Miró nodded and understood. Lee Miller, Roland's wife, took a photograph of Miró with the hornbill, which has been published many times since.

At the end of the day, we walked across to our small flat near the zoo gate, where Ramona made tea for us. Through Roland Penrose, who was acting as interpreter, Miró thanked me for the tour and then began studying the Congo paintings I had arranged in front of him. He was deeply impressed by them and after he had chosen the one he wanted, got up and started searching through the scraps of paper on my desk. I asked Roland what he wanted and was stunned to learn that he was looking for a suitable piece of paper on which to make a drawing for me, in exchange for the Congo...

Eagerly he started to draw and after some minutes a beautiful sketch emerged. He sat back and Ramona poured him another cup of tea. He must have enjoyed it because he then leant forward and proceeded to dedicate the picture to her...

Miró then got up again and taking one of the many books on his paintings that crowded my shelves, he opened it and completed a second drawing in it which he dedicated to me. In the middle of signing it, he went across to one of my own paintings on the wall and peered intently at my signature in the bottom corner of the canvas. When I looked at the finished dedication, I noticed that when writing my name, he had carefully copied the rolling spiral M that I always used when signing my paintings, in place of the sharp, stabbing M with which he signed his own name. Despite the apparent simplicity of much of Miró's work, nothing, not even a letter in a dedicatory word, is treated casually. Everything is considered with the solemnity a genius child at play.

PROPERTY FROM THE COLLECTION OF DESMOND MORRIS

λ137

JOAN MIRÓ (1893-1983)

Dessin à Desmond

signed, dated and inscribed 'à Desmond Morris en souvenir de cette belle journée Miró. 18/ix/64' (lower right)
felt-tip pen and ball-point pen on the inside front cover of a book
11¾ x 16½ in. (29.7 x 41.5 cm.)
Executed on 18 September 1964

£5,000-7,000

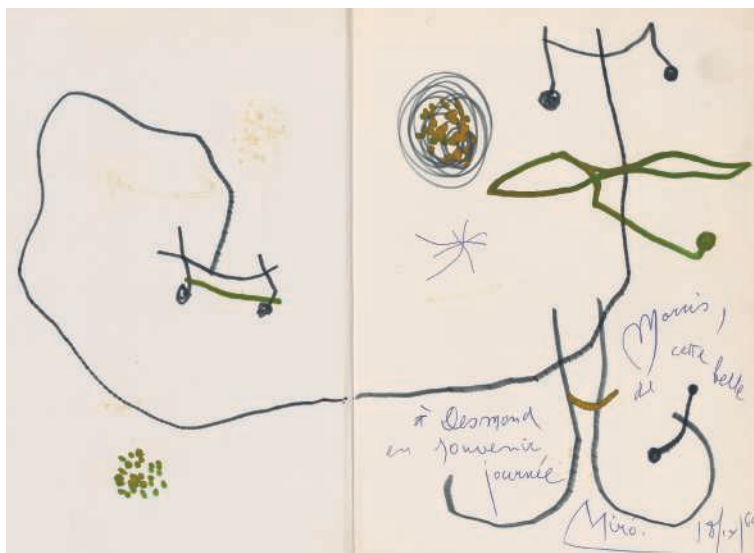
\$7,800-11,000

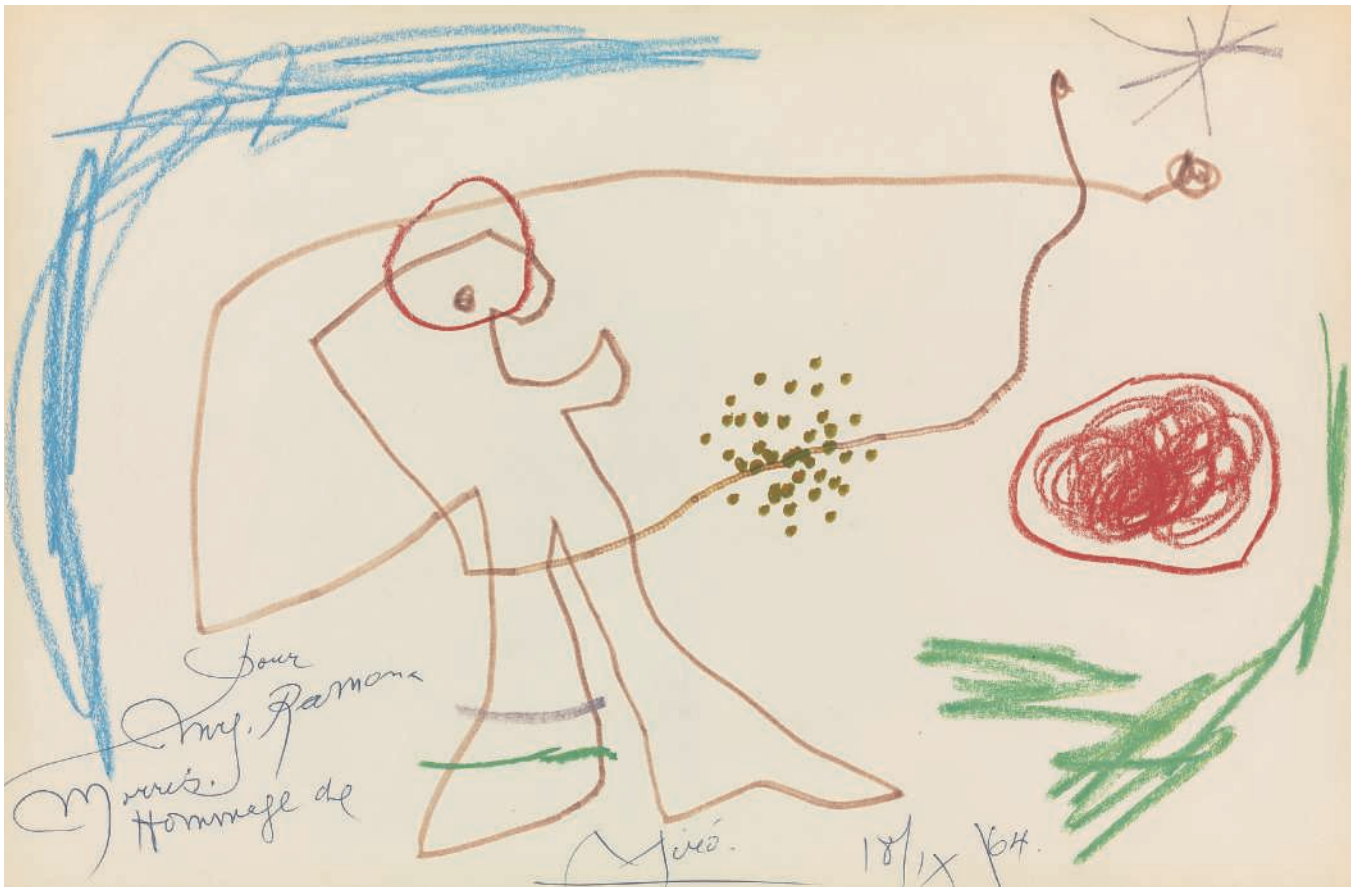
€6,900-9,600

PROVENANCE:

A gift from the artist to the present owner in 1964.

This work is sold with a photo-certificate from ADOM
(Association pour la défense de l'oeuvre de Joan Miró).





PROPERTY FROM THE COLLECTION OF DESMOND MORRIS

λ138

JOAN MIRÓ (1893-1983)

Portrait de Ramona

signed, dated and inscribed 'pour Mrs. Ramona Morris. Hommage de Miró. 18/ix/64' (lower left and centre)
 colour crayon and felt-tip pen on paper
 12 x 18¼ in. (30.5 x 46 cm.)
 Executed on 18 September 1964

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

A gift from the artist to the present owner in 1964.

This work is sold with a photo-certificate from ADOM
 (Association pour la défense de l'oeuvre de Joan Miró).



Joan Miró and Desmond Morris in the reptile house at London Zoo 1964, photographed by Lee Miller
 Courtesy Desmond Morris
 © Lee Miller Archives

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ139

SALVADOR DALÍ (1904-1989)

Arlequin

signed and dated 'Dalí 1968' (upper left)
oil, gouache, watercolour and felt-tip pen on paper
30¾ x 22¼ in. (78 x 56.3 cm.)
Executed in 1968

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*,
November 1996 - March 1997.

Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*,
July - November 1997.

Augsburg, Römisches Museum, Dalí, *Mara e Beppe, Bilder einer
Freundschaft*, September – November 2000.

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





λ140

SALVADOR DALÍ (1904-1989)

Venise

signed and dated 'Dalí 1949' (lower left); titled 'VENISE.' (lower centre)
gouache, watercolour and pen and India ink on paper
23 x 28⁷/₈ in. (58.5 x 73.5 cm.)
Executed in 1949

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

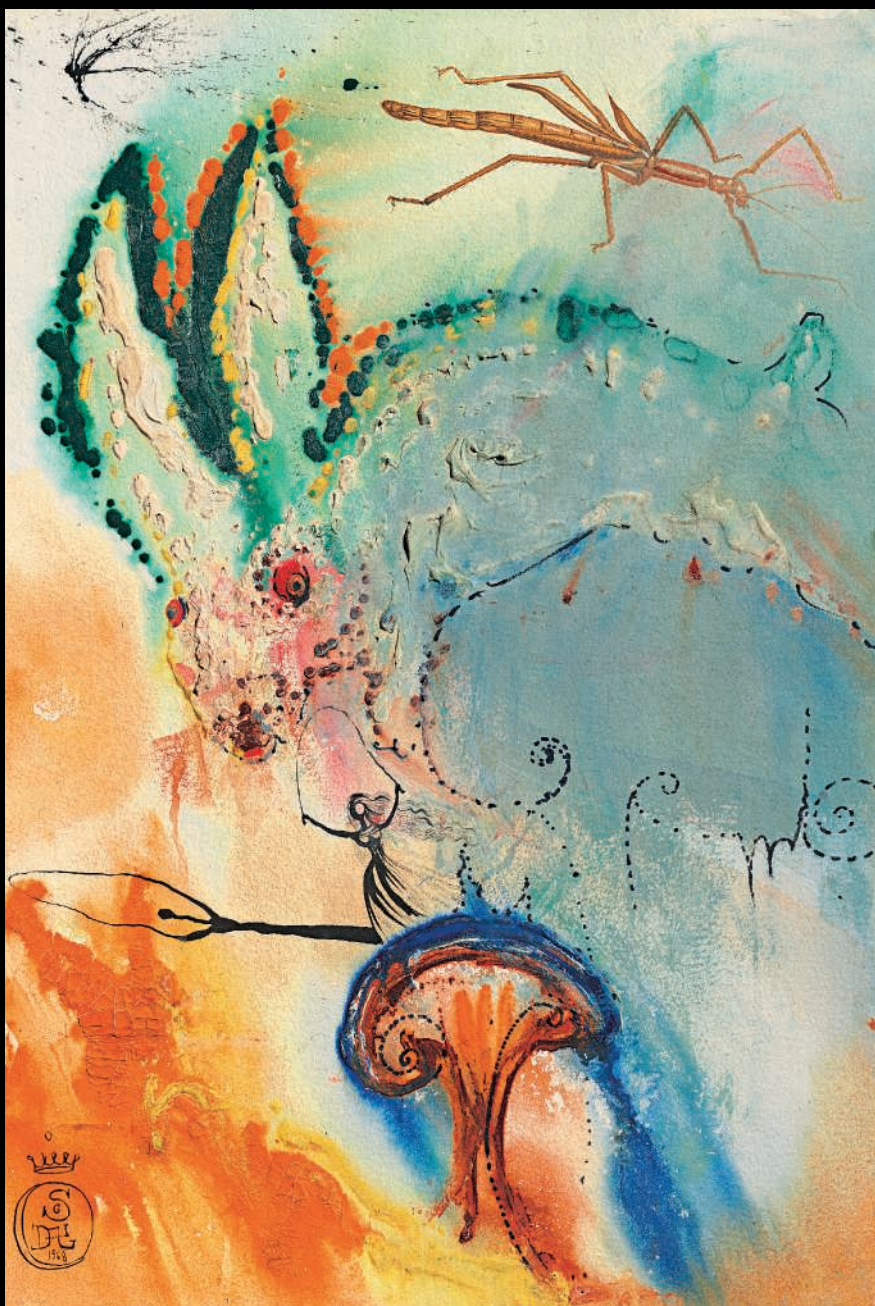
Mr. & Mrs. Albert D. Lasker, New York, by whom commissioned from the artist.

Dr. Robert F. Loeb, New York, a gift from the above, and thence by descent; sale; Christie's, London, 3 December 1996, lot 192.

LITERATURE:

J. Gunther, *Taken at the Flood: The Story of Albert D. Lasker*, New York, 1959, p. 261.

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



λ*141

SALVADOR DALÍ (1904-1989)

Alice au pays des merveilles

signed with the artist's monogram and dated '1968' (lower left)
oil, gouache, brush and India ink and felt-tip pen on paper
22¾ x 15¼ in. (56.9 x 38.7 cm.)
Executed in 1968

£50,000-80,000

\$78,000-120,000

€69,000-110,000

PROVENANCE:

Catherine Perrot-Moore, Cadaqués; her sale, Sotheby's, London,
26 March 1986, lot 410.

Galerie Richard, Zürich.

Acquired from the above by the present owner in May 1986.

EXHIBITED:

Vienna, Palais Auersperg, *La collection Salvador Dalí, Perrot-Moore, 1983*
(illustrated n.p.); travelling exhibition.

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

This gouache is part of the series of illustrations that Dalí executed for
the Maecenas Press 1969 edition of Lewis Carroll's *Alice's Adventures
in Wonderland* (cf. Fornès pp. 144-147).

λ142

JOAN MIRÓ (1893-1983)

Femme dans la nuit

signed 'Miró' (lower left)
brush and India ink and wax crayon on creased paper
32¾ x 27¼ in. (83 x 69 cm.)
Executed on 21 November 1966

£280,000-350,000

\$440,000-540,000

€390,000-480,000

PROVENANCE:

Galerie Maeght, Paris.
Galerie Beyeler, Basel.
Galleria la Bussola, Turin.
Private collection, Italy, by whom acquired from the above circa 1970;
sale, Christie's, London, 21 June 2012, lot 148.
Acquired at the above sale by the present owner.

EXHIBITED:

Ferrara, Gallerie civiche d'arte moderna, *Joan Miró*, March - June 1985,
no. 6 (illustrated p. 103).
Arona, Villa Ponti, *Femme fatale, da Modigliani a Warhol*,
July - November 2004, p. 86 (illustrated p. 87).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 1864, p. 118 (illustrated).

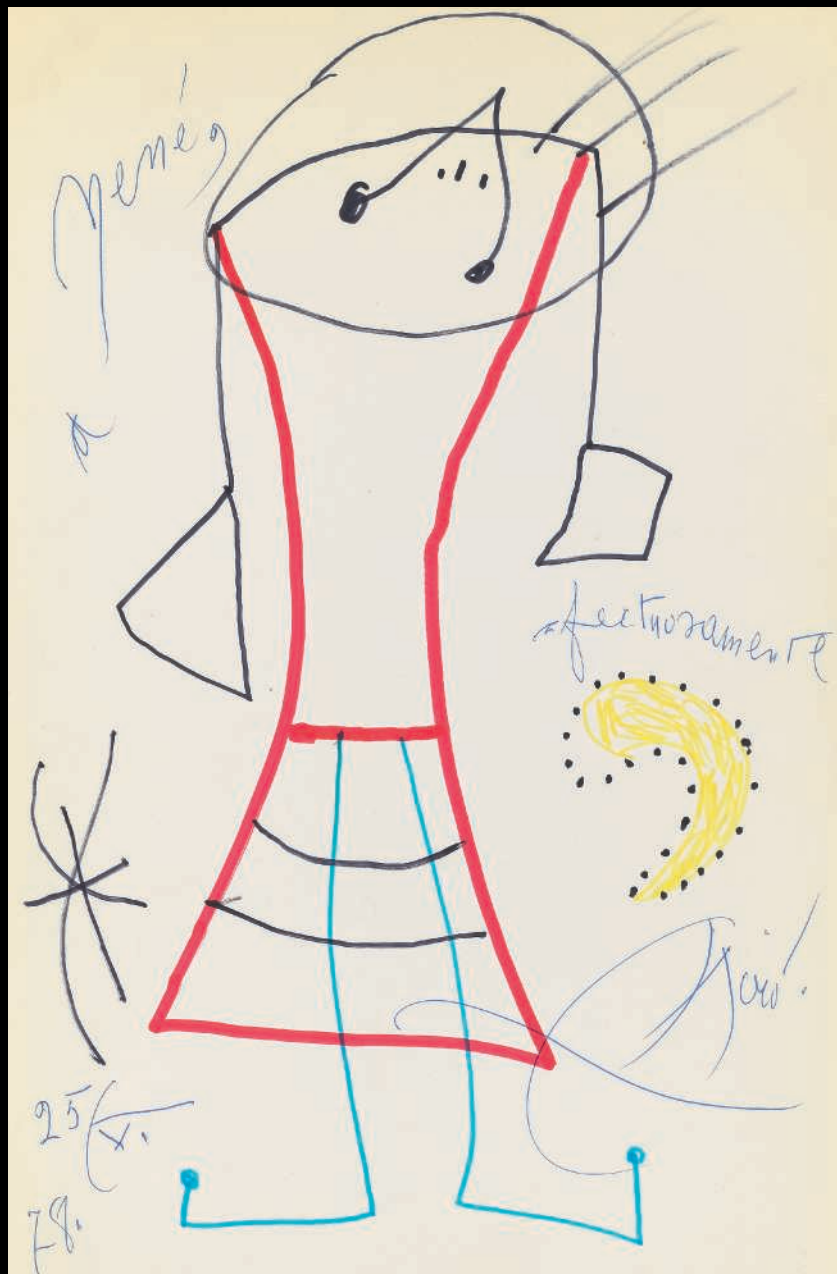
Joan Miró executed *Femme dans la nuit* in 1966, the year of his important retrospective in Japan and a time when he was pursuing the joint influences of recent American painting and Japanese calligraphy. In this large work, the crumpled sheet of brown paper provided an exceptionally rich, varied and tactile surface for the elaboration of a range of geometric patterns, soaring lines, splashes, drips of paints and patches of primary colour. Here, Miró uses the idiosyncratic vocabulary of the many forms he had developed over the course of the previous decades to vigorously depict the stylised figure of woman in a nocturnal setting.

From the late 1930s onwards, the particular materials Miró used assumed an ever more pronounced role within his creative process, serving as points of departure for his fertile imagination. 'I provoke accidents', Miró explained, 'a form, a spot of colour in the beginning, it's a direct thing. It's the material that decides' (Miró, quoted in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 219). This is particularly apparent in *Femme dans la nuit* where the rippling creases and furrows of the wrinkled paper acted as a prompt for the creation of a realm teeming with life and visual

incident, very much illustrative of the artist's core belief that a work of art 'must give birth to a world' (Miró, quoted in *ibid.*, p. 251).

The figure of a woman depicted at night was a perennial theme of Miró's, the woman perhaps personifying the earth's fecundity, with the star and circles emblematic of the cosmos surrounding her. An upward-thrust governs the composition of *Femme dans la nuit* with the schematically rendered woman appearing to emerge from the matrix of a chessboard-like design at the bottom of the sheet. This geometric division or compartmentalisation also features in other important works of the period, most notably in *La leçon de ski*, 1966 (D. & L. M. 1237; Museo de Arte Contemporáneo, Caracas). The relationships of the forms to one another in *Femme dans la nuit* recall the artist's metamorphic understanding of life where, he expounded: 'forms give birth to other forms, constantly changing into something else. They become each other and in this way create the reality of a universe of signs and symbols in which figures pass from one realm to another, their feet touching the roots, becoming roots themselves as they disappear into the flowing hair of the constellations' (Miró, quoted in *ibid.*, p. 240).





λ143

JOAN MIRÓ (1893-1983)

Portrait de Nené

signed, dated and inscribed 'a Nené, afectuosamente Miró. 25/X.78.'
(within the composition)

felt-tip pen on paper

11 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (29.5 x 20 cm.)

Executed on 25 October 1978

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

A gift from the artist to the present owner in 1978.

This work is sold with a photo-certificate from ADOM
(Association pour la défense de l'oeuvre de Joan Miró).



λ*144

JOAN MIRÓ (1893-1983)

Maquette for Gaudí XV

with some inscriptions (in the sheet margins and on the reverse)
gouache, pastel, paper collage, pen and India ink over a printed base
15 x 11⁷/₈ in. (38 x 30.1 cm.)
Executed in 1975

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Joan Barbarà, Barcelona, by whom acquired from the artist, and thence by descent; sale, Christie's, London, 8 February 2012, lot 256.
Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from ADOM
(Association pour la défense de l'oeuvre de Joan Miró).

This is a printer's proof for the print *Gaudí XV* (Dupin 1074), published in 1979, which Miró has extensively worked with various media.

λ*145

JOAN MIRÓ (1893-1983)

Tête I

signed 'Miró' (lower right); dated, numbered and inscribed '3/XII/72.I.Tête'
(on the reverse)

brush and India ink and wash, wax crayon and pastel on paper

23¾ x 30⅞ in. (60.3 x 78.5 cm.)

Executed on 3 December 1972

£180,000-250,000

\$280,000-390,000

€250,000-340,000

PROVENANCE:

Galerie Lelong, Paris.

Galerie Michael Haas, Zurich.

Acquired from the above by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. III, 1960-1972, Paris, 2012, no. 2410 (illustrated p. 345).





146

HENRI MICHAUX (1899-1984)

Frottage

signed with the artist's monogram (lower right)
charcoal and *frottage* on paper
13½ x 10¼ in. (34.1 x 25.9 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Galerie Olsson, Stockholm.
Sandler Mergel collection, Stockholm.

EXHIBITED:

Stockholm, Galerie Olsson, *Henri Michaux, oeuvres 1937-1982*,
September 1984, no. 8.

This work will be included in the forthcoming Michaux *Catalogue raisonné* being prepared by Micheline Phankim, Rainer M. Mason and Franck Leibovici.



λ147

MAX ERNST (1891-1976)

La rousse

signed 'Max Ernst' (lower right); inscribed 'La rousse' (lower left)
frottage and red chalk on paper
10⅞ x 5½ in. (27.6 x 13.7 cm.)
Executed in 1966

£7,000-10,000

\$11,000-15,000

€9,700-14,000

PROVENANCE:

Galerie Alphonse Chave, Vence.
Galleria Bussola, Turin.
Anonymous sale, Sotheby's, Milan, 21 May 2009, lot 252.
Acquired at the above sale by the present owner.

EXHIBITED:

Vence, Galerie Alphonse Chave, *Max Ernst, Déchets d'atelier, leurs de génie*, March - May 1968 (illustrated).

LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Oeuvre-katalog, Werke 1964-1969*, Cologne, 2007, no. 4226, p. 193 (illustrated).



λ148

SALVADOR DALÍ (1904-1989)

Cavalier

signed 'Dalí 1950' (lower centre)

pen and red ink on card

24¼ x 26⅞ in. (61.4 x 66.4 cm.)

Drawn in 1950

PROVENANCE:

A gift from the artist to the family of the present owner, and thence by descent.

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

£40,000-60,000

\$62,000-92,000

€56,000-83,000

λ*149

JOAN MIRÓ (1893-1983)

Souvenir du Parc Montsouris

signed 'Miró' (upper right); signed and inscribed
'MIRÓ."Souvenir du Parc Montsouris"' (on the reverse)
gouache and brush and India ink on paper
19¼ x 25¼ in. (50.2 x 65.5 cm.)
Executed in 1937

£150,000-250,000

\$240,000-390,000

€210,000-340,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, New York.
Galerie Michael Haas, Zurich.
Acquired from the above by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*,
vol. I, 1901-1937, Paris, 2008, no. 762, p. 360 (illustrated).

A token of the endearing, childlike imagination that characterises Joan Miró's universe, *Souvenir du Parc Montsouris* illustrates the artist's ability in transforming traces and blots of paint into the coherent elements of a fantastical scene. Exploiting the absorbing property of paper, in *Souvenir du Parc Montsouris* Miró used ink and gouache to create on the surface colour blots, dots and smudges which, together, constitute the very substance and beginning of the artist's inventions. The addition of a small stickman travelling on a thin boat transforms these seemingly casual marks into a moonlit landscape: the boat slides on a lake in which swim two lively creatures amid the yellow reverberations of the moon on the water, while on the green shore the silhouettes of the trees appear as black shadows. The title – *Souvenir du Parc Montsouris* (Memory of the Montsouris Parc) – suggests that the drawing was inspired by Miró's own recollection of a moment spent at the Parc Montsouris in Paris in 1937.

At the time when *Souvenir du Parc Montsouris* was executed, Miró was indeed living in Paris. The city, where the artist had repeatedly lived and worked in the 1920s, was to him like a second home.

Yet, in 1937, Miró's status and relationship with it had dramatically changed: he was no longer an eager young painter wishing to confront himself with the Parisian Avant-garde, but an artist in exile, sensitive to the horrific echoes of the war that was raging in his home country. In 1936, civil war had erupted in Spain. That year, seeking refuge in Paris with his family, the artist settled in a hotel in the Montparnasse area. By 1937, however, Miró had found an apartment on Boulevard Auguste-Blanqui, located just a short walk from the Parc Montsouris. Although not directly involved in the fighting, Miró was certainly affected by the brutality of the conflict. In his art, forms and figures became distorted and tormented; the whimsical universe of his works took a nightmarish turn. Within this context, *Souvenir du Parc Montsouris* seems to commemorate an instance of respite, capturing a fleeting moment of calm Miró might have experienced in nature. The longing for his suffering homeland, however, was never too distant: another drawing, executed in 1937 and titled *Souvenir de Mont-roig* (Dupin, 761), offered a nostalgic counterpart to *Souvenir du Parc Montsouris*.





150
WIFREDO LAM (1902-1982)

Personnage

signed with the monogram and dated '2.5.1980' (lower left)
pastel on paper
11¾ x 16½ in. (29.8 x 42.1 cm.)
Executed on 2 May 1980

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Acquired by the parents of the present owner in the early 1980s,
and thence by descent.

Eskil Lam has confirmed the authenticity of this work.



151
WIFREDO LAM (1902-1982)

Femme, mer

signed with the monogram (lower right)
pastel on paper
20 x 16½ in. (50.7 x 41.6 cm.)

£12,000-18,000

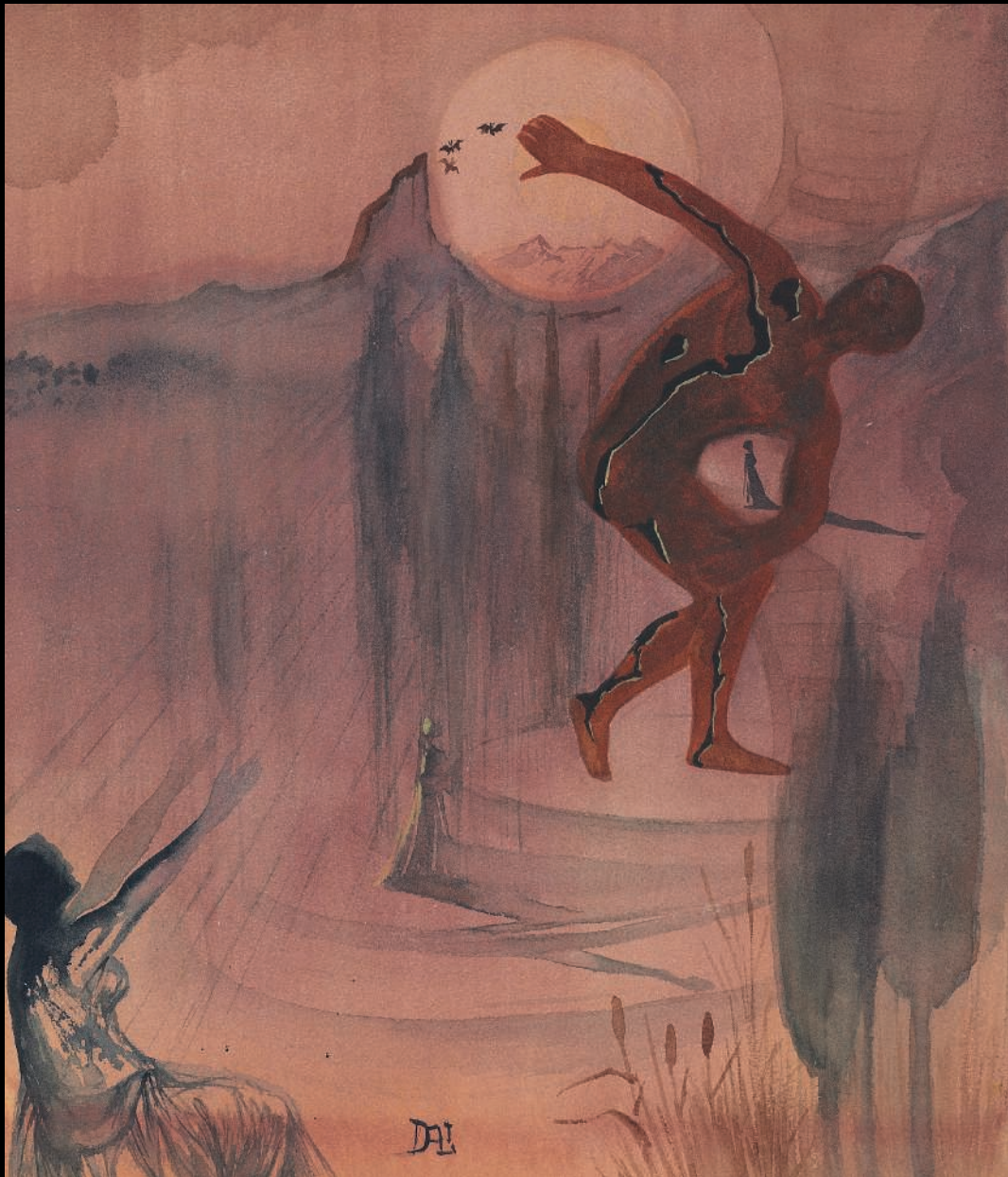
\$19,000-28,000

€17,000-25,000

PROVENANCE:

Acquired by the parents of the present owner in the early 1980s,
and thence by descent.

Eskil Lam has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ152

SALVADOR DALÍ (1904-1989)

Discobole (illustration pour le projet de l'ouvrage d'Homère, L'Odyssée)

signed 'Dalí' (lower centre)
gouache, watercolour and brush and ink on paper
17¾ x 15¼ in. (45 x 38.8 cm.)
Executed circa 1968

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ153

SALVADOR DALÍ (1904-1989)

Biblia Sacra: Nabuchodonosor
(2 Kings 24 & 2 Chronicles 36)

signed and dated 'Dalí 1964' (lower right)
gouache, gold paint and brush and ink on paper
18 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in. (47.3 x 35.5 cm.)
Executed in 1964

£70,000-100,000

\$110,000-150,000

€97,000-140,000

PROVENANCE:

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

EXHIBITED:

Stuttgart, Staatsgalerie, *Salvador Dalí*, May – July 1989, no. 276, p. 364
(illustrated); this exhibition later travelled to Zurich, Kunsthaus.

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.

Bruges, *Stichting Sint-Jan, Salvador Dalí, Doeken & Aquarellen*, July - November 1997, no. 75 (illustrated p. 154).

Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

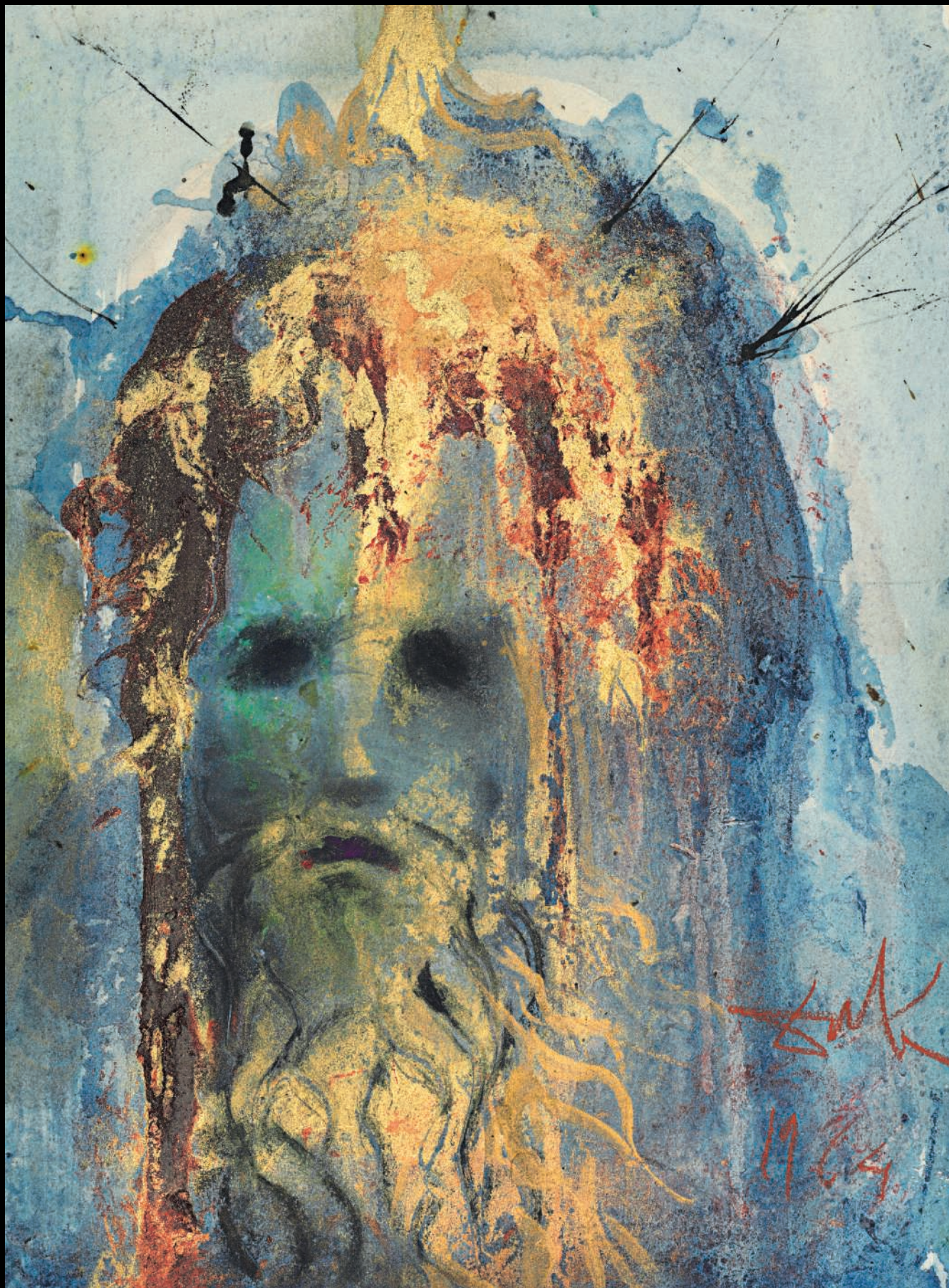
Rizzoli (ed.), *Biblia Sacra vulgatæ editionis*, vol. II, Rome, 1967 (illustrated p. 233).

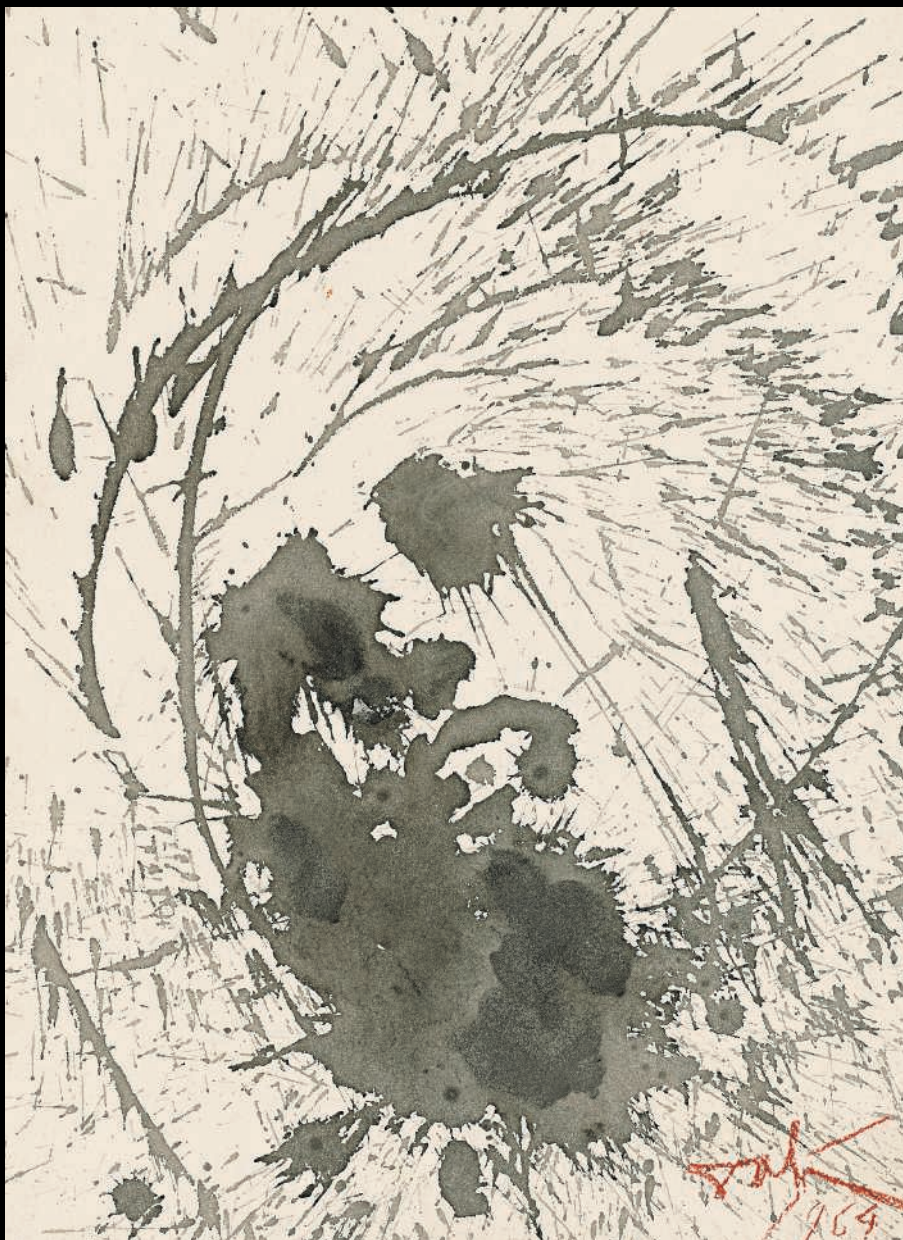
Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

The following five works belong to a unique series of illustrations Salvador Dalí executed in 1964 for *Biblia Sacra*, an illustrated edition of the Bible published by Rizzoli, between 1967 and 1969. Incredibly successful, the illustrations were later re-published in subsequent editions in Barcelona, Paris and Germany.

Drawing from the Bible's mystic dimension and from his own taste for grandiose, impenetrable imagery, Dalí was able to create a series of compelling illustrations which – although inspired by the scriptures – added a number of new images to the artist's personal delirious saga. A Spaniard who had certainly absorbed his country's fervent Catholic faith, Dalí had incorporated Christian iconography in his artistic universe well before the commission for the Bible's illustrations. From the Crucifixion, to the Virgin Mary, Dalí had already re-appropriated the mighty spell of Christian imagery into his paintings, merging the miraculous visions and impenetrable mysteries of Catholicism into the hallucinatory world of his art.

Displaying Dalí's mighty powers as a draughtsman, these illustrations for *Biblia Sacra* are a brilliant rendition of the arresting force of Christianity's sacred text merged with Dalinian pathos and subversion.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ154

SALVADOR DALÍ (1904-1989)

Biblia Sacra: Voici l'homme (John 19:5 & Psalm 21)

signed and dated 'Dalí 1964' (lower right)

watercolour on paper

18¾ x 13¾ in. (47.5 x 34.7 cm.)

Executed in 1964

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997.

Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997, no. 76 (illustrated p. 155).

Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

Rizzoli (ed.), *Biblia Sacra vulgatæ editionis*, vol. III, Rome, 1967 (illustrated p. 89).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ155

SALVADOR DALÍ (1904-1989)

Biblia Sacra: Emmaüs (Luke 24)

signed and dated 'Dalí 1964' (lower right)
watercolour, salt crystal collage and pen and India ink on paper
19¼ x 13¾ in. (50 x 34 cm.)
Executed in 1964

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*,
November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*,
July - November 1997, no.81 (illustrated p. 160).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer
Freundschaft*, September - November 2000.

LITERATURE:

Rizzoli (ed.), *Biblia Sacra vulgatae editionis*, vol. V, Rome, 1967
(illustrated p. 385).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ156

SALVADOR DALÍ (1904-1989)

Biblia Sacra: La Tour de Babel (Genesis 11:1-9)

signed and dated 'Dalí 1964' (lower right)
gouache, watercolour and sanguine on paper
18¾ x 13⅞ in. (47.7 x 35 cm.)
Executed in 1964

£60,000-80,000

\$93,000-120,000

€83,000-110,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*,
November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*,
July - November 1997, no. 72 (illustrated p.151).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer
Freundschaft*, September - November 2000.

LITERATURE:

Rizzoli (ed.), *Biblia Sacra vulgatæ editionis*, vol. I, Rome, 1967 (illustrated p.177).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ157

SALVADOR DALÍ (1904-1989)

Biblia Sacra: Saint Jean le Baptiste (Luke 1 & Matthew 1)

signed and dated 'Dalí 1964' (lower right)

gouache, watercolour, decalcomanie and sanguine on paper

18 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in. (47.3 x 35.2 cm.)

Executed in 1964

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*,
November 1996 - March 1997.

Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*,
July - November 1997, no.80 (illustrated p. 159).

Augsburg, Römishes Museum, Dalí, *Mara e Beppe, Bilder einer Freundschaft*,
September - November 2000.

LITERATURE:

Rizzoli (ed.), *Biblia Sacra vulgatae editionis*, vol. V, Rome, 1967 (illustrated p. 73).

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

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*158

PABLO PICASSO (1881-1973)

Nu, homme à la pipe et amour

signed, dated and numbered '24.1.69.I Picasso' (upper left)

pen and India ink on paper

12¾ x 17½ in. (31.5 x 44.5 cm.)

Drawn on 24 January 1969

£250,000-350,000

\$390,000-540,000

€350,000-480,000

PROVENANCE:

Galerie Louise Leiris, Paris.

Anonymous sale, Farsetti Arte, Milan, 29 November 2014, lot 627.

Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 31, *Oeuvres de 1969*, Paris, 1976, no. 27 (illustrated pl. 10).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III, 1968-1969*, San Francisco, 2003, no. 69-027, p. 95 (illustrated).

Continuing the farcical parade of burlesque, sensual and voyeuristic characters that had invaded Picasso's drawings in the 1960s, *Nu, homme à la pipe et amour* depicts the imaginary encounter between a naked concubine and a complacent bearded musketeer. Comfortably seated in a chair and smoking from a long pipe, the man is approached by a voluptuous woman, behind whom Cupid is hiding, ready to strike with his bow and arrow. Lurking in the dark, a procuress - or perhaps simply a voyeur - looks over the scene.

Although freely reinvented to suit the momentary flights of fantasy of the artist, the subject of *Nu, homme à la pipe et amour* returned to an idea the artist had first explored when working under the inspiration of one the greatest examples of Spanish Literature, *Tragicomedia de Calisto y Malibea (La Celestina)*, published in 1499 by Fernando de Rojas. The novel – set around a series of fatal trickeries and amorous encounters, instigated by a cunning procuress - had fascinated Picasso since the very beginning of his career, when in 1904 he painted *La Celestina*, now held in the Musée National Picasso in Paris. Just a few months before executing *Nu, homme à la pipe et amour*, Picasso had

returned to the novel once again, illustrating de Roja's work in a series of prints. Depicting a scene of temptation, unveiling under the aegis of a voyeuristic procuress, *Nu, homme à la pipe et amour* constitutes one further reinvention of the Spanish novel, shaped to fit what had by then become Picasso's own personal mythology of burlesque figures and erotic encounters.

Combining a Roman god with a prostitute and the vaguely historic figure of the musketeer, the drawing exemplifies the assorted cast of characters Picasso would employ in the 1960s to animate on paper the jaunts of his fervid imagination. Playing in scenes full of humour, lust and voyeurism, figures such as these became the vehicles through which Picasso, at the time approaching his nineties, could express his irreverence and affirm his unwillingness to give in to the inevitable renunciations of old age.

The artist would admit: 'Whenever I meet a friend, my first reaction is to search in my pocket for a pack of Gauloises, in order to offer him one, just as I always used to. Even though I know very well that neither of us smoke anymore. In vain, old age forces us to give up some things; the desire remains. It's the same with love. We can't make love anymore, but the desire is still there. I still reach into my pocket' (quoted in J. Hoffeld, 'Picasso's Endgame', pp. 5-15, in *Picasso: The Late Drawings*, exh. cat., New York, 1988, p. 13).

Depicting a scene of audacious seduction with an impromptu flourishing of lines and curls, *Nu, homme à la pipe et amour* exorcises the artist's farewell to sensuality, while affirming the ever vital, spry gait of his hand of draughtsman.

24.1.69. I Yin



24.1.69. I Yin





λ159

PABLO PICASSO (1881-1973)

Homme et femme nus debout

signed, dated and numbered '31.1.69.II Picasso' (lower right)
wax crayon and pencil on card
13 $\frac{7}{8}$ x 10 in (35.3 x 25.5 cm.)
Executed on 31 January 1969

£200,000-300,000

\$310,000-460,000

€280,000-410,000

PROVENANCE:

Vivian Horan Fine Art, New York.

Private collection, by whom acquired from the above in 1998; sale,
Christie's, New York, 5 November 2003, lot 151.

Anonymous sale, Hôtel Drouot, Paris, 28 June 2010, lot 92.

Private collection, Israel.

Acquired from the above by the present owner in 2013.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 31, *Oeuvres de 1969*, Paris, 1976, no. 45
(illustrated pl. 15).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and
Sculpture, The Sixties III, 1968-1969*, San Francisco, 2003, no. 69-044
(illustrated p. 101).

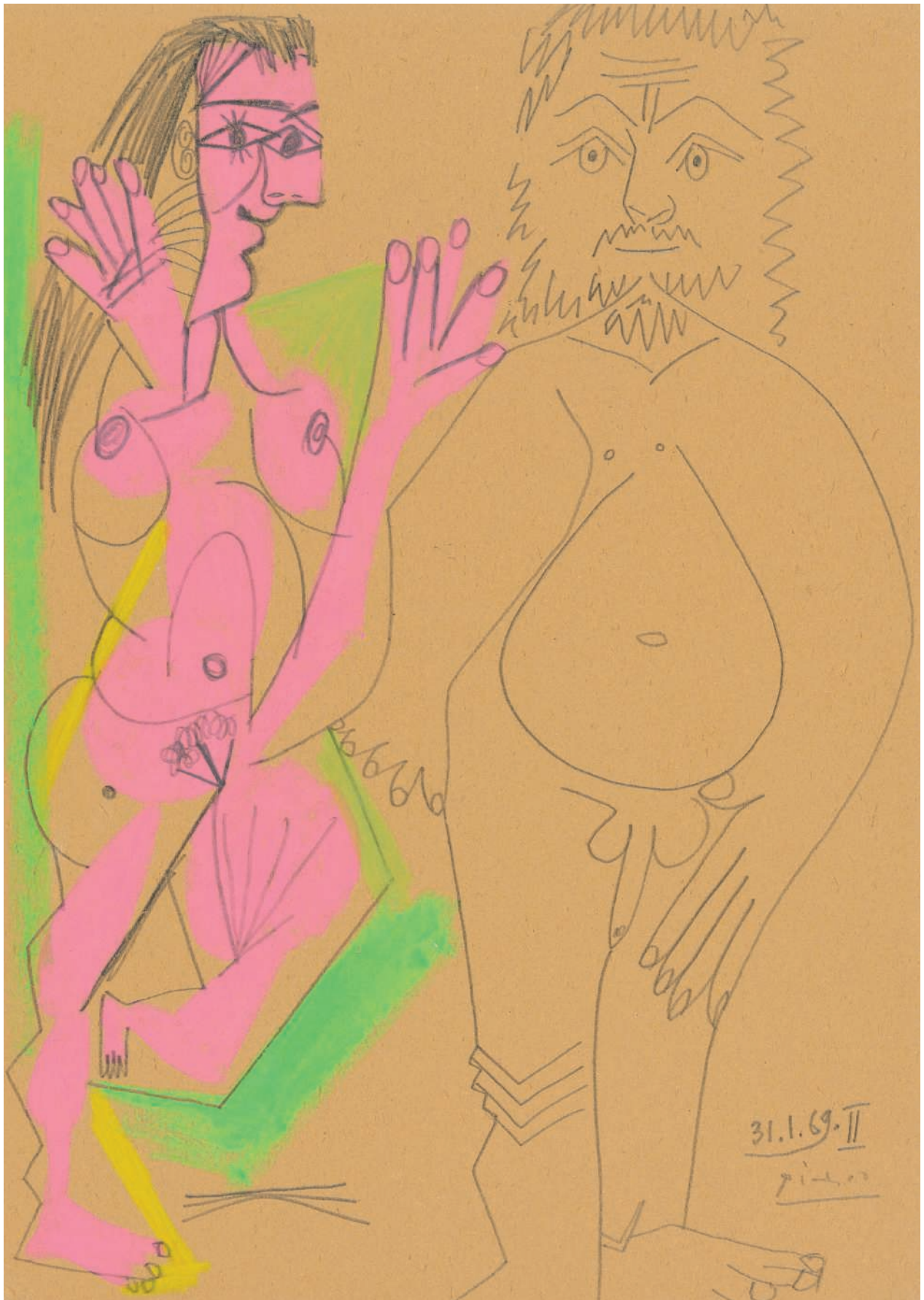
Animated by humorous lust, *Homme et femme* was completed by Picasso on the last day of January 1969, together with another closely related drawing (Z.31.46). In subject-matter and style, the pair continued to explore an idea Picasso had toyed with the previous day (Z.31.42-43): across the series, a voluptuous nude woman stands provocatively close to a man, who at times appear in his trunks and at times – as illustrated in the present drawing – naked.

In *Homme et femme*, Picasso materialised the erotic force of the female figure through the use of colour: a heated pink, in stark contrast with the paper-tint of the male figure. The graphic style with which the two figures are outlined is characteristic of Picasso's copious drawing production of the late 1960s: expressive, almost caricatural and endowed with inventive directness.

Approaching his nineties at the time, Picasso would only rarely leave his Notre-Dame-de-Vie villa, where he lived with Jacqueline. Drawing thus became an impulsive, liberating medium, in which to pour and exploit fantasies, emotions and impulses the artist was no longer able to realise in his real life.

Like the rest of Picasso's 1960s drawings, *Homme et femme* depicts anonymous, eternal figures, whose universal character the artist could dress up to his liking in order to fit the rambunctious stories of his imagination. Picasso explained: 'I spend hour after hour while I draw (...) observing my creatures and thinking about the mad things they're up to: basically it's my way of writing fiction' (quoted in J. Richardson, 'L'Epoque Jacqueline', in *Late Picasso*, exh. cat., London, 1988, pp. 28-29).

It is not difficult to guess, however, in the broad nose of the man and the distinctive profile of the woman, the presence of Picasso and Jacqueline themselves. Forty-six years his junior, Jacqueline would dominate the artist's last years, providing Picasso with comfort and support, but also with enduring inspiration. At a time when carnal love had become but a pressing memory for the artist, Jacqueline's youth and dedication would inspire Picasso with an ever-flowing imagery of lustful encounters and lascivious adventures. Although exorcising Picasso's melancholic remembrance of sensual passion, works such as *Homme et femme* appears above all as joyful, humorous celebrations of the force and pleasure of youth, while affirming the ever-young creative spirit of a genius at ninety.





λ160

HENRI MATISSE (1869-1954)

Jeune fille souriante

signed 'Henri Matisse' (lower right)

Conté crayon on paper

17¼ x 13⅜ in. (44.8 x 33.7 cm.)

Executed circa 1940

£50,000-70,000

\$78,000-110,000

€69,000-96,000

PROVENANCE:

Galerie Moos, Geneva.

Private collection, by whom acquired from the above; sale,

Sotheby's, London, 25 March 1992, lot 60.

Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



°λ161

HENRI MATISSE (1869-1954)

Deux femmes nues

signed and dated 'Henri Matisse mai 1944' (lower left)

pencil on paper

15% x 20% in. (39 x 52 cm.)

Drawn in May 1944

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Brook Street Gallery, London.

Private collection, by whom acquired by 1986; sale, Christie's, London, 19 June 2013, lot 163.

Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE COLLECTION

162

RAOUL DUFY (1877-1953)

Bouquet de mimosas devant la fenêtre à Céret

signed and dated 'Raoul Dufy 1940' (lower right)

gouache and watercolour on paper

19 $\frac{7}{8}$ x 26 $\frac{1}{4}$ in. (50.4 x 66.5 cm.)

Executed in 1940

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

Galerie Etienne Bignou, Paris.

(probably) Margaret Krebs, Brussels, from whom acquired by the family of the present owner in the 1960s-1970s, and thence by descent.

EXHIBITED:

Brussels, Palais des Beaux-Arts, *Dufy dans les collections belges*, September 1943, no. 73.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1525 (illustrated p. 169).



163

RAOUL DUFY (1877-1953)

Régates à Henley

signed and inscribed 'Henley Raoul Dufy' (lower left)

gouache and watercolour on paper

19 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. (50.5 x 65.7 cm.)

Executed in 1933

£50,000-70,000

\$78,000-110,000

€69,000-96,000

PROVENANCE:

Anonymous sale, Christie's, New York, 13 May 1993, lot 186.

Anonymous sale, Hôtel Drouot, Paris, 19 October 1995, lot 21.

Acquired at the above sale on behalf of the present owner.

EXHIBITED:

Henley, River & Rowing Museum, circa 1995 - 2015 (on loan).

Fanny Guillon-Laffaille has confirmed the authenticity of this work.

THE PROPERTY OF A PRIVATE LONDON COLLECTOR

λ164

MARC CHAGALL (1887-1985)

L'acrobate

signed and inscribed 'Pour Charles et Pierrette Marc Chagall' (lower right);

signed and dated 'Marc Chagall 1969.' (on the reverse)

gouache, watercolour and wax crayon on paper

22 x 17¾ in. (56 x 45 cm.)

Executed in 1969

£70,000-120,000

\$110,000-180,000

€97,000-170,000

PROVENANCE:

Charles & Pierrette Sorlier, Paris, by whom acquired from the artist.

Acquired by the father of the present owner in the early 2000s, and thence by descent.

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

Circus iconography pervades Chagall's work: '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' (M. Chagall, *Chagall:*

A Retrospective, New York and Paris, 1995, p. 197).

Chagall's fascination can be traced back to his childhood and his Hassidic roots, when acrobats and musicians performed for religious ceremonies in the streets of Vitebsk. He was struck by the undercurrent of tragedy in their eyes, 'I have always regarded clowns, acrobats and actors as beings of tragic humanity, to my mind they resemble the figures of certain religious paintings'.

Throughout his oeuvre, Chagall sought to create his own dream-like world of fantasy, where he challenged the laws of gravity and where anything could happen. The circus stage also presented Chagall with the perfect ground for his characters to perform the most extraordinary acts, such as acrobats effortlessly suspended in the air, and the depiction of animals blurring the boundaries between the animal and human worlds.

The subject of the acrobat and the circus was also one that Chagall made wide use of in his graphic oeuvre. From 1950, he worked with the printmaker Charles Sorlier at the Mourlot printers in Paris, and the present work was originally a gift from Chagall to Sorlier and his wife, Pierrette.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ165

ANDRÉ DUNOYER DE SEGONZAC
(1884-1974)

Les cyprès de Grimaud (Provence)

signed 'a. Dunoyer de Segonzac' (lower centre)
gouache, watercolour and pen and India ink on paper
23¼ x 31⅞ in. (58.9 x 79.4 cm.)
Executed in 1964

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Galerie Paul Pétridès, Paris.

Acquired from the above by the family of the present owner
in the 1980s, and thence by descent.

This work is sold with a photo-certificate from Madame
de Varine-Bohan, *ayant-droit* of the artist.



166

HENRI LEBASQUE (1865-1937)

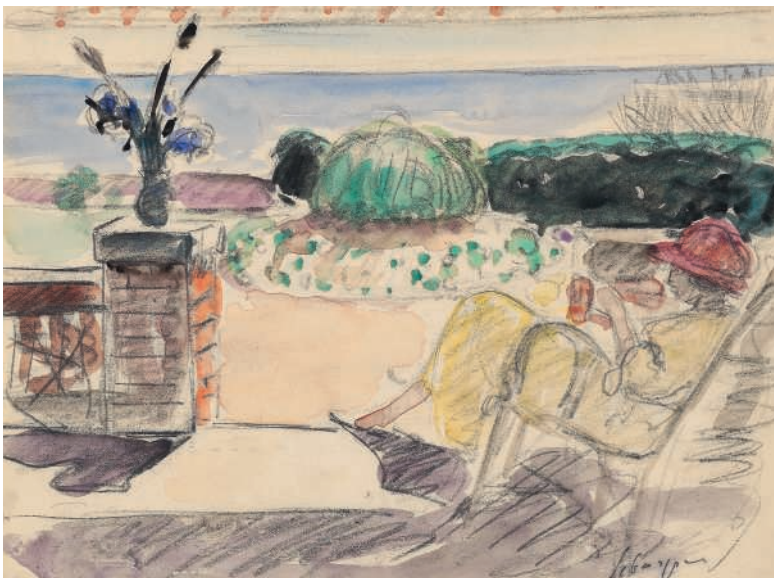
*Sur la plage au Cannet and
Sur la terrasse à Préfailles*

the first signed 'H. Lebasque' (lower right);
the second signed 'Lebasque' (lower right)
both watercolour and pencil on paper
the first: 7½ x 9⅞ in. (12.9 x 24.6 cm.)
the second: 7¾ x 10⅜ in. (19.6 x 26.2 cm.)
two (2) works sold in one lot

£4,000-6,000

\$6,200-9,200

€5,600-8,300



Christine Lenoir and Maria de la Ville Fromoit have
confirmed the authenticity of these works.



*167

RAOUL DUFY (1877-1953)

Paysage de Provence, Le Baou de Saint-Jeannet

signed 'Raoul Dufy' (lower centre)

gouache on paper

19½ x 24 in. (48.6 x 61 cm.)

Executed circa 1924

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Acquired by the family of the present owner in Tokyo in the 1960s, and thence by descent.

Fanny Guillon-Laffaille has confirmed the authenticity of this work.

λ168

MARC CHAGALL (1887-1985)

Le rabbin et la Thora ou Le cheval rouge

signed and dated 'Marc Chagall 1950-56' (lower left)
gouache and watercolour on paper
23 x 17½ in. (58.5 x 44.2 cm.)
Executed in 1950-1956

£220,000-320,000

\$340,000-490,000

€310,000-440,000

PROVENANCE:

Burt Lancaster, Los Angeles.

Mrs. Burt Lancaster, Los Angeles, by descent from the above; her estate sale, Sotheby's, New York, 10 May 1989, lot 229.

Anonymous sale, Me Kohn, Divonne-les-Bains, 28 July 1989, lot 116.

Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles, County Museum of Art, 1963 (on loan).

Nice, Musée National Marc Chagall, *Marc Chagall, Les années*

méditerranéennes 1949-1985, July - October 1994, no. 53, p. 172

(illustrated p. 88).

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

"If I were not a Jew, I wouldn't have been an artist," Chagall once proclaimed, "or I would have been a different artist altogether" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 170). From his earliest work onward, Chagall included subjects drawn from the Jewish culture and folklore into his work, evoking the atmosphere in which he was raised in the Russian town of Vitebsk. During the 1950s and 1960s – after Vitebsk had been almost totally destroyed in the Second World War and after having achieved international acclaim - Chagall returned, even more insistently to the legacy of his *shtetl* upbringing.

During this period, he created a series of tapestries and mosaics on Old Testament themes for the new Knesset building in Jerusalem and he completed seventeen monumental Bible paintings for donation to the French State, which eventually formed the core collection of the Musée national du message biblique in Nice. "His late decades are moving for the energy of the survivor, the fidelity to his childhood and to the

Jewish theme, the optimism and the protean ability to reinvent those themes," Jackie Wullschlager has written (*Chagall: A Biography*, New York, 2008, p. 508).

Painted in the early 1950s, the present gouache, depicts a bearded rabbi, before a shtetl townscape, solemnly holding a Torah. Depicting in a candid style a scene that would have been a common sight in the shtetl at the beginning of the Century, Chagall reinvented his cultural heritage to fit the fable-like atmosphere of his artistic universe. "Chagall's work abounds with imagery," wrote André Malraux in 1972. "So too does that of Rouault, but his subjects were directly inspired by the world of the Bible; those of Chagall are taken from the outer fringes of Judaism. He illustrated the Bible, you will say? Yet everything that he depicts, whether in close-up or at a distance, belongs to a popular Bible that he himself has lovingly invented... Chagall created a world not present in the scriptures - rabbis walking the earth, lovers flying through the air and wandering clocks" (in *Chagall, A Retrospective*, New York, 1995, p. 339).



MARC CHAGALL 1950-56



λ169

HENRI MATISSE (1869-1954)

Femme au boa

signed and dated 'H Matisse 2/44' (lower right)
pen and India ink on paper
14 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in. (36.5 x 49.1 cm.)
Executed in February 1944

£50,000-70,000

\$78,000-110,000

€69,000-96,000

PROVENANCE:

Private collection, United States, 1960s.
Coleman Brancroft LLC, New York.
Acquired from the above by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

°λ*170

HENRI MATISSE (1869-1954)

Colombe

inscribed 'Quand c'est y qu'on part à Grenade? voir la DANSE DU... Tu peux toujours mettre ça à côté de ta colombe!' (on the inscription)
paper cut-out and an inscription on paper, laid down on red paper by another hand
sheet: 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (47.7 x 31.8 cm.)
Executed circa 1946

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

André Rouveyre, Paris, a gift from the artist.
Anonymous sale, Sotheby's, London, 29 November 1989, lot 490.

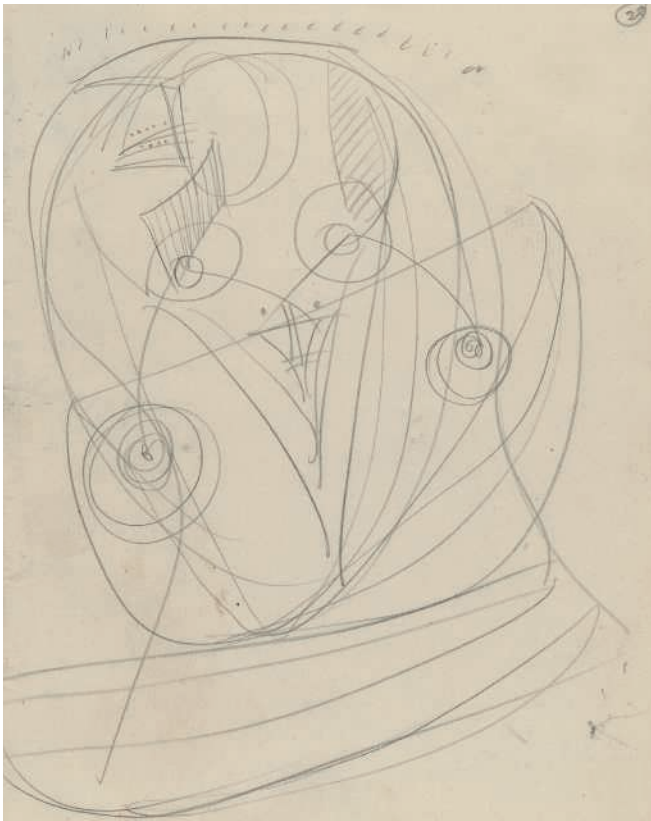
Wanda de Guébriant has confirmed the authenticity of this work.

Quand c'est y qu'on part a-
Grenade? voir la DANSE.
DU



tu peux toujours mettre ça
à côté de la colombe!





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ171

HENRY MOORE (1898-1986)

Textile Design (Sketchbook 1, p. 20)

numbered '20' (upper right)
pencil on paper
8⅞ x 6⅞ in. (20.4 x 16.2 cm.)
Drawn in 1943

£3,000-4,000

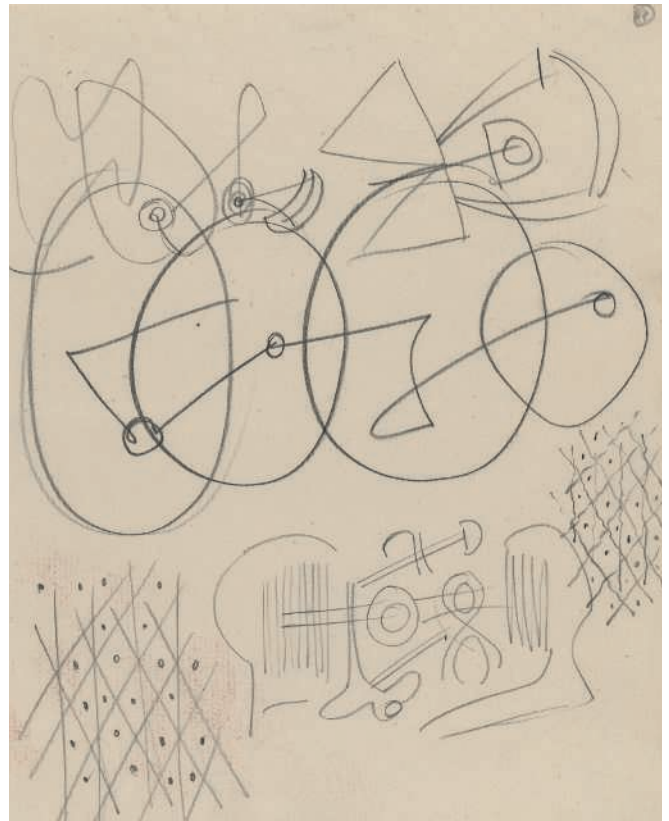
\$4,700-6,200
€4,200-5,500

PROVENANCE:

Zika Ascher, London, by whom acquired from the artist and thence by descent; sale, Christie's, New York, 2 May 2012, lot 184 (part lot).
Acquired at the above sale by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 3, 1940-49, Much Hadham, 2001, no. AG 43.20 (illustrated p. 177).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ172

HENRY MOORE (1898-1986)

Textile Design (Sketchbook 1, p. 19)

numbered '19' (upper right)
pencil on paper
8⅞ x 6⅞ in. (20.4 x 16.2 cm.)
Drawn in 1943

£2,200-2,800

\$3,400-4,300
€3,100-3,900

PROVENANCE:

Zika Ascher, London, by whom acquired from the artist and thence by descent; sale, Christie's, New York, 2 May 2012, lot 184 (part lot).
Acquired at the above sale by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 3, 1940-49, Much Hadham, 2001, no. AG 43.19 (illustrated p. 177).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ173

HENRY MOORE (1898-1986)

Textile Design (Sketchbook 1, p. 22)

inscribed 'different patterns for tryout' (within the composition);

numbered '22' (upper right)

pencil on paper

8½ x 6¾ in. (20.4 x 16.2 cm.)

Drawn in 1943

£2,200-2,800

\$3,400-4,300

€3,100-3,900

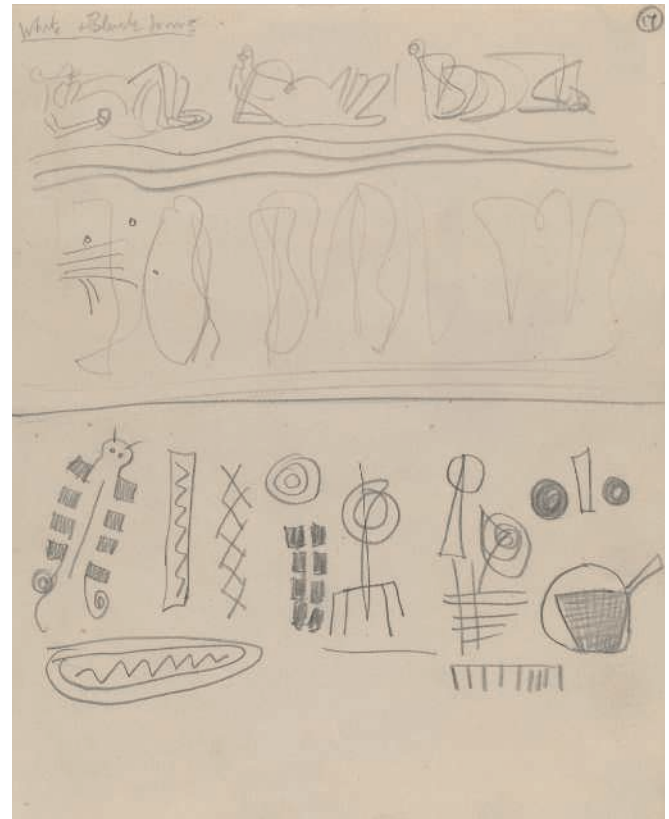
PROVENANCE:

Zika Ascher, London, by whom acquired from the artist and thence by descent; sale, Christie's, New York, 2 May 2012, lot 184 (part lot).

Acquired at the above sale by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 3, 1940-49, Much Hadham, 2001, no. AG 43.22 (illustrated p. 177).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ174

HENRY MOORE (1898-1986)

Textile design (Sketchbook 1, p. 17)

inscribed 'White & Black forms' (upper left); numbered '17' (upper right)

pencil on paper

8½ x 6¾ in. (20.4 x 16.2 cm.)

Drawn in 1943

£2,200-2,800

\$3,400-4,300

€3,100-3,900

PROVENANCE:

Zika Ascher, London, by whom acquired from the artist and thence by descent; sale, Christie's, New York, 2 May 2012, lot 184 (part lot).

Acquired at the above sale by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings*, vol. 3, 1940-49, Much Hadham, 2001, no. AG 43.17 (illustrated p. 176).

The Henry Moore Foundation (ed.), *Henry Moore Textiles*, Hampshire, 2008, p. 100 (illustrated).

THE PROPERTY OF A PALMA DE MALLORCA COLLECTOR

λ175

PABLO PICASSO (1881-1973)

Mousquetaire et courtisane au pendule

signed, dated and numbered '23.2.68.III Picasso' (upper right)

pencil on paper

19½ x 30 in. (49.5 x 76.3 cm.)

Drawn on 23 February 1968

£200,000-300,000

\$310,000-460,000

€280,000-410,000

PROVENANCE:

Sala Gaspar, Barcelona.

Acquired from the above by the present owner in 1969.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 27, *Oeuvres de 1967 et 1968*, Paris, 1973, no. 242 (illustrated pl. 96).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III, 1968-1969*, San Francisco, 2002, no. 68-074 (illustrated p. 22).

From the final day of 1967, through the entire month of January 1968 and well into February, Picasso preoccupied himself with drawings of odalisques in a Turkish bath, inspired by Ingres's *Le bain turc*, 1863 (Musée du Louvre, Paris). In most of the drawings the nude girls lounge about undisturbed, in others a pasha oggles their charms. In one example dated 27 January (Z.27.191) an old crone serving as a chaperone stares at one of her charges.

Then, suddenly, in the third week of February, there was a abrupt change of scene, and Picasso embarked on a new series, taking as his theme the story of Celestina, in which the figure of the old crone assumed a central role.

La Celestina was first published anonymously in Burgos in 1499 in the form of a dramatic dialogue. The book went into many editions, with sections added after 1501 bearing the name of Fernando de Rojas, about whom nothing is known. The anti-hero of the story is the vain cavalier Calisto, who seeks to seduce Melibea, the daughter of a wealthy burgher. When he is rebuffed, his scheming servant Sempronio solicits the aid of Celestina, an old witch and procuress. 'Her wordly wisdom, frankness, wit, learning and deviousness; her

superstition, vanity, and greed; her pagan delight in the pleasures of the flesh make her one of the great figures of all time' (L.B. Simpson, trans. *The Celestina*, Berkeley, 1955, p. vii).

Picasso had been familiar with the Celestina story since he was young man. As early as in March 1904 he painted a portrait of an old, half-blind woman named Carlota Valdivia, whom he met at café-concert in Barcelona. He depicted her wrapped in a black hooded mantle and called her *La Celestine* (Z.1.183). One of the masterworks of his Blue period, Picasso kept this painting until 1938, and he returned to the image of the old woman in his own old age.

The present drawing may refer to Act III, Scene 2, in which Sempronio takes up with the whore Elicia, as Celestina, her mother, looks on. Picasso ended the series of Celestina drawings in early March, but went on to execute numerous etchings and aquatints on this theme later in the spring, which were collected in his celebrated *347 Gravures*, published by Galerie Louise Leiris in 1969. Sixty-six of Picasso's Celestina prints were used to illustrate an edition of *La Celestine*, with de Rojas listed as the author, that was published by Atelier Crommelynck in 1971.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ176

ERICH HECKEL (1883-1970)

Dorfstrasse

signed and dated 'Heckel 07' (lower right)

wax crayon on paper

14 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (36.5 x 46.3 cm.)

Executed in 1907

£18,000-25,000

\$28,000-39,000

€25,000-34,000

PROVENANCE:

R. N. Ketterer, Munich, by whom acquired in 1965.

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

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

EXHIBITED:

Oldenburg, Kunstverein, *Maler der Brücke in Dangast 1907-1912*, June 1957, no. 88, p. 91.

Duisburg, Städtisches Kunstmuseum, *Erich Heckel*, July - September 1957, no. 69.

Essen, Folkwang Museum, *Brücke 1905-1913*, 1958, no. 18, p. 40.

London, Tate Gallery, *Painters of the Brücke*, 1964, no. 21, p. 31.

Campione, R. N. Ketterer, *Erich Heckel*, 1966, no. 52 (illustrated p. 60); this exhibition later travelled to Munich, Galerie Wolfgang Ketterer and Hannover, Kunstverein.

This work is sold with a photo-certificate from Renate Ebner (Erich Heckel Estate, Hemmenhofen, Germany).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ177

HERMANN MAX PECHSTEIN (1881-1955)

Landschaft mit Gewässer, am Himmel Sonne und Mond

signed and dated 'HMPechstein 1922' (lower left)

watercolour on paper

19% x 23% in. (49.2 x 59.3 cm.)

Executed in 1922

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

Private collection, Siegerland, by whom acquired from the artist.

Galerie Alex Vömel, Düsseldorf, by whom acquired from the above.

Acquired from the above by the family of the present owner in 1971, and thence by descent.

This work is sold with a photo-certificate from Alexander Pechstein.

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

*178

PAUL KLEE (1879-1940)

Bewegung der Kamine (Movement of the Chimneys)

signed, dated and numbered 'Klee 1915 33' (upper left); dated and

numbered '1915.33.' (on the artist's mount)

watercolour on paper attached to the artist's mount

sheet: 7 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (20 x 16.5 cm.)

artist's mount: 8 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (22.5 x 18.9 cm.)

Executed in 1915

£200,000-300,000

\$310,000-460,000

€280,000-410,000

PROVENANCE:

Hans Goltz, Munich, by 1920.

Curt Valentin [Bucholz Gallery & Valentin Gallery], Berlin & New York.

Anne Urquhart, New York.

Saidenberg Gallery, New York.

Galerie Tarica, Geneva & Paris, from 1970.

Jacques Benador, Geneva.

Acquired from the above in 1970, and thence by descent to the present owner.

EXHIBITED:

Munich, Galerie Neue Kunst Hans Goltz, *Paul Klee*, May - June 1920, no. 93.

Geneva, Musée Rath & Cabinet des estampes, *Art du 20e siècle, collections genevoises*, June - September 1973, no. 68 (illustrated p. 95).

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 2, 1913-1918, Bern, 2000, no. 1366 (illustrated p. 228).

Bewegung der Kamine (Movement of the Chimneys) is a complex and integrated semi-abstract watercolour-landscape from 1915 that reflects Klee's absorption of important avant-garde influences, and marks the full maturation in his art that took place in the aftermath of his journey to Tunisia in 1914.

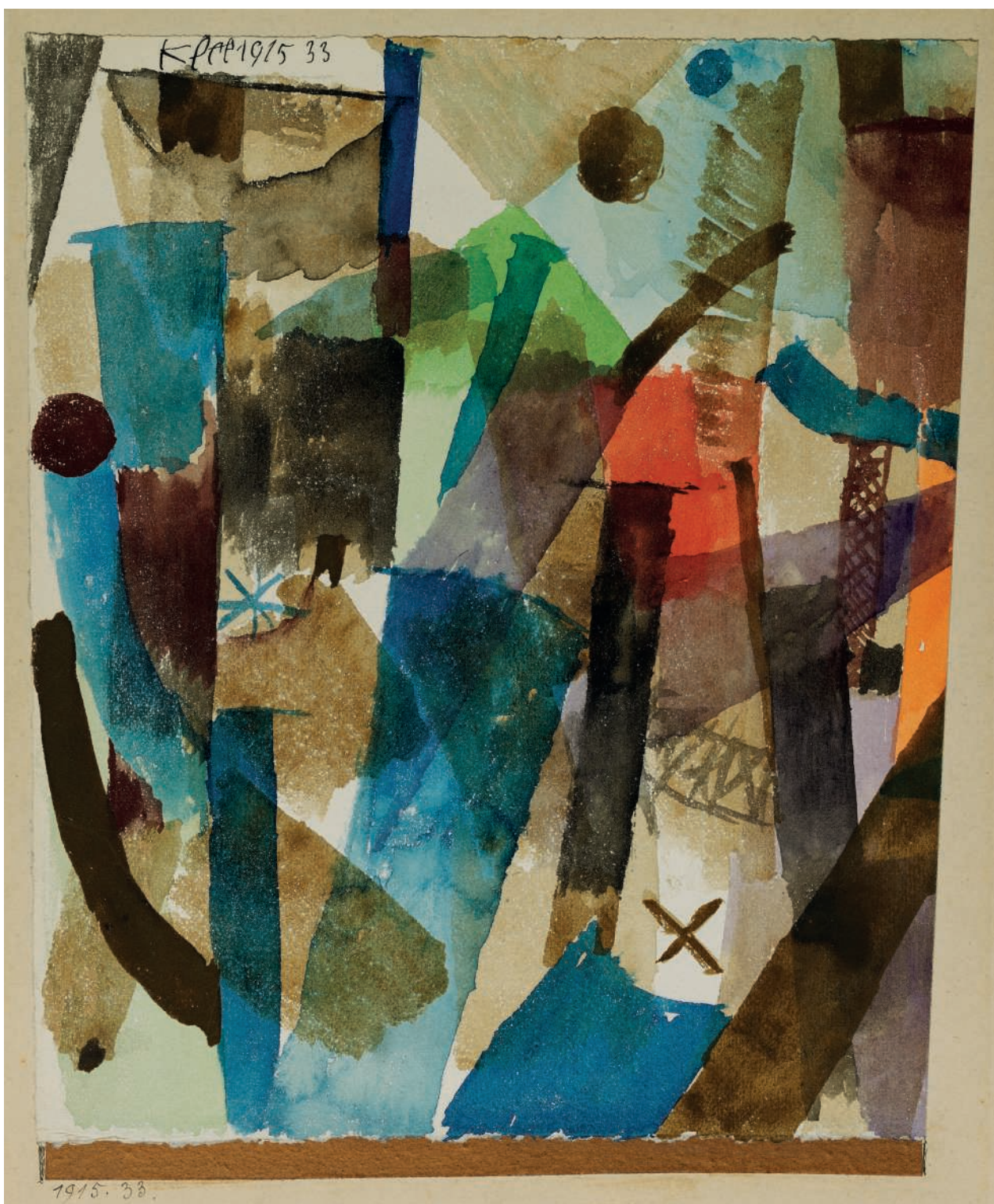
Executed during the second year of the Great War, *Bewegung der Kamine* is a work that, despite the dramatic progress in Klee's art during this period, was painted against an atmosphere of increasing gloom.

The painting's crystalline break-up of form into a series of playful 'magic squares' of 'joyful colour' were, for Klee, elements that reflected a desire to escape from the trauma of the times. As he confided to his diary at this time, 'One deserts the realm of the here and now to transfer one's activity into a realm of the yonder where total affirmation is possible. Abstraction. The cool Romanticism of this style without pathos is unheard of. The more horrible this world (as today, for instance), the more abstract our art, whereas a happy world brings forth an art of the here and now. Today is a transition from yesterday. In the great pit of forms lie broken fragments to some of which we still cling. They provide abstraction with its material' ('Diary Entry no. 951, 1915', F. Klee, ed., *The Diaries of Paul Klee*, London, 1964, p. 313).

In its Cubistic abstraction of the architectural forms of the chimneys of the title, *Bewegung der Kamine* is a work that illustrates how Klee fused the constructive principles of Cubism with the colour theory of Delaunay, to create a new, simple but articulate language representing Nature in abstract terms but without completely departing from the world of objective reality.

As a harmonious tapestry of abstract form and colour *Bewegung der Kamine* can also be seen to correspond to the similar principles of tonal harmony and composition that characterized Klee's beloved Baroque music. Exploring the relationship between art and music, Klee often attempted to create pictorial 'fugues' and famously expressed his desire to be able to 'improvise freely on the keyboard of rows of watercolour cups' ('Diary Entry no. 873', in *ibid.*, p. 244).

KPAP 1915 33





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ179

KARL SCHMIDT-ROTTLUFF (1884-1976)

Mohn

signed 'S Rottluff' (lower left)
watercolour on paper
20 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (51 x 35.7 cm.)

£30,000-50,000

\$47,000-77,000
€42,000-69,000

PROVENANCE:

Alfred & Thekla Hess, Erfurt, and thence by descent; sale, Ketterer, Stuttgart, 20-21 November 1959, lot 864.
Acquired at the above sale by the family of the present owner, and thence by descent.

EXHIBITED:

York, Art Gallery, *The Expressionists, An Exhibition of Works from One Private Collection*, May - June 1953, no. 105.

This work is sold with a photo-certificate from Professor Hermann Gerlinger.



λ180

EMIL NOLDE (1867-1956)

Roter und gelber Mohn

signed 'Nolde.' (lower left)
watercolour on Japan paper
6⅞ x 5⅞ in. (17.4 x 13 cm.)

£35,000-45,000

\$54,000-69,000

€49,000-62,000

PROVENANCE:

Marlborough Gallery, London.

Acquired from the above by the father of the present owner in August 1971,
and thence by descent.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther
of the Nolde Stiftung, Seebüll.



λ181

KURT SCHWITTERS (1887-1948)

Mz 30,34

signed, dated and inscribed 'Kurt Schwitters 1930 Mz 30,34'
(on the artist's mount)

sandpaper and paper collage on paper laid down on the artist's mount
image: 4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (12.1 x 10.5 cm.)

artist's mount: 9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (25 x 16.3 cm.)

Executed in 1930

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

Charlotte Weidler, New York, from 1962 to 1963.

Private collection, Zurich, 2002.

Anonymous sale, Hauswedell & Nolte, Hamburg, 7 December 2002, lot 1033.

Armin Hundertmark, Spain; his sale, Hôtel Drouot, Paris, 8 June 2006, lot 142.

Acquired at the above sale by the present owner.

EXHIBITED:

Pasadena, Art Museum, *Kurt Schwitters*, July 1962 - May 1963, no. 45;
this exhibition later travelled to Manchester, NH, The Currier Gallery of Art,
Washington D.C., The Phillips Collection, Minneapolis, The University of
Minnesota, and Cambridge, MA, Harvard University, Busch-Reisinger Museum.
New York, Galerie Chalette, *Kurt Schwitters*, October - November 1963,
no. 40 (illustrated p. 29).

LITERATURE:

K. Orchard & I. Schulz, *Kurt Schwitters, Catalogue raisonné*, vol. 2,
1923-1926, Hannover, 2003, no. 1697 (illustrated p. 332).



THE PROPERTY OF A PRIVATE MILANESE COLLECTOR

λ182

OTTO DIX (1891-1969)

Weiblicher Akt

signed 'Dix 22' (lower left)
watercolour and pen and ink on paper
19½ x 15¾ in. (49.5 x 39.8 cm.)
Executed in 1922

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

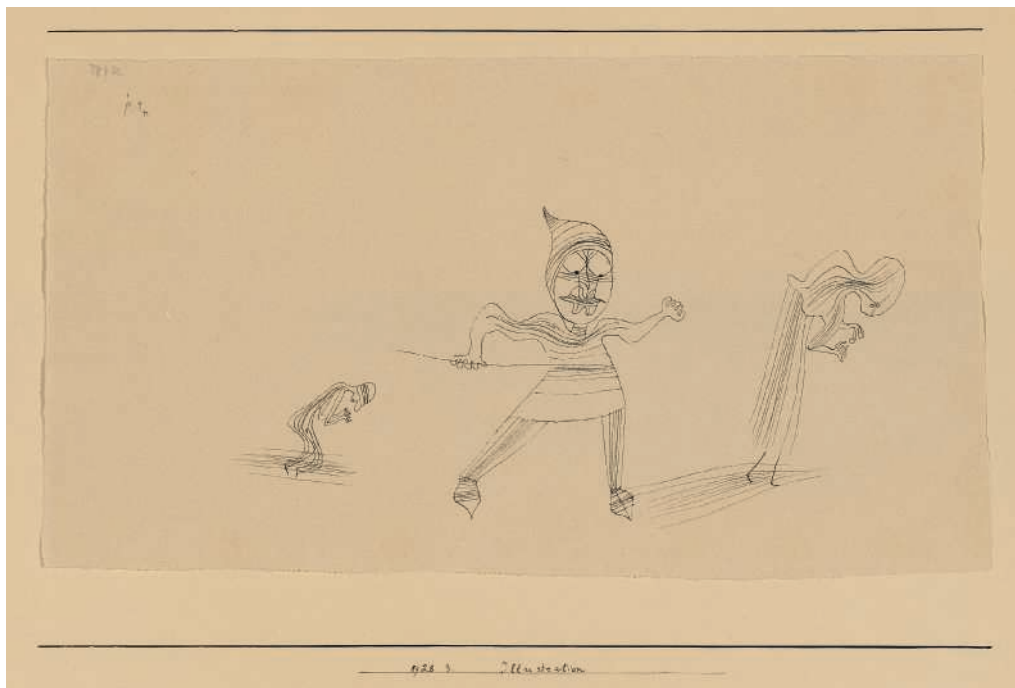
Städtische Kunsthalle Mannheim, by which acquired in 1922 (inv. no. 1942, as 'Frau Dix'); removed as 'entartete Kunst' by the National Socialists in 1937 (as 'Frau mit Schleier' Lfn.46); (probably) Reichsministerium für Volksaufklärung und Propaganda.
Private collection, Milan, by whom acquired in the early 1960s.

EXHIBITED:

Milan, Fondazione Mazzotta, *Otto Dix*, March - June 1997, p. 119 (illustrated).
Hamburg, Bucerius Kunst Forum, *Geisterbahn und Glanzrevue, Otto Dix, Aquarelle und Gouachen*, June - September 2007, no. 87 (illustrated p. 147).

LITERATURE:

S. Pfäffle, *Otto Dix, Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, no. A.1922/93, p. 163 (illustrated).



183

PAUL KLEE (1879-1940)

Illustration

signed 'Klee' (upper left); dated, numbered and inscribed '1928 3. Illustration' (on the artist's mount)

pen and ink on paper

sheet: 6 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (16.1 x 30.1 cm.)

artist's mount: 12 $\frac{3}{4}$ x 17 $\frac{1}{8}$ in. (32.3 x 43.2 cm.)

Drawn in 1928

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Lily Klee, Bern, from 1940 to 1946.

Klee-Gesellschaft, Bern, from 1946 to 1950.

Galerie Rosengart, Luzern.

John Rewald, New York, by 1950.

Ruth & Hermann Vollmer, New York, by whom acquired in the 1950s.

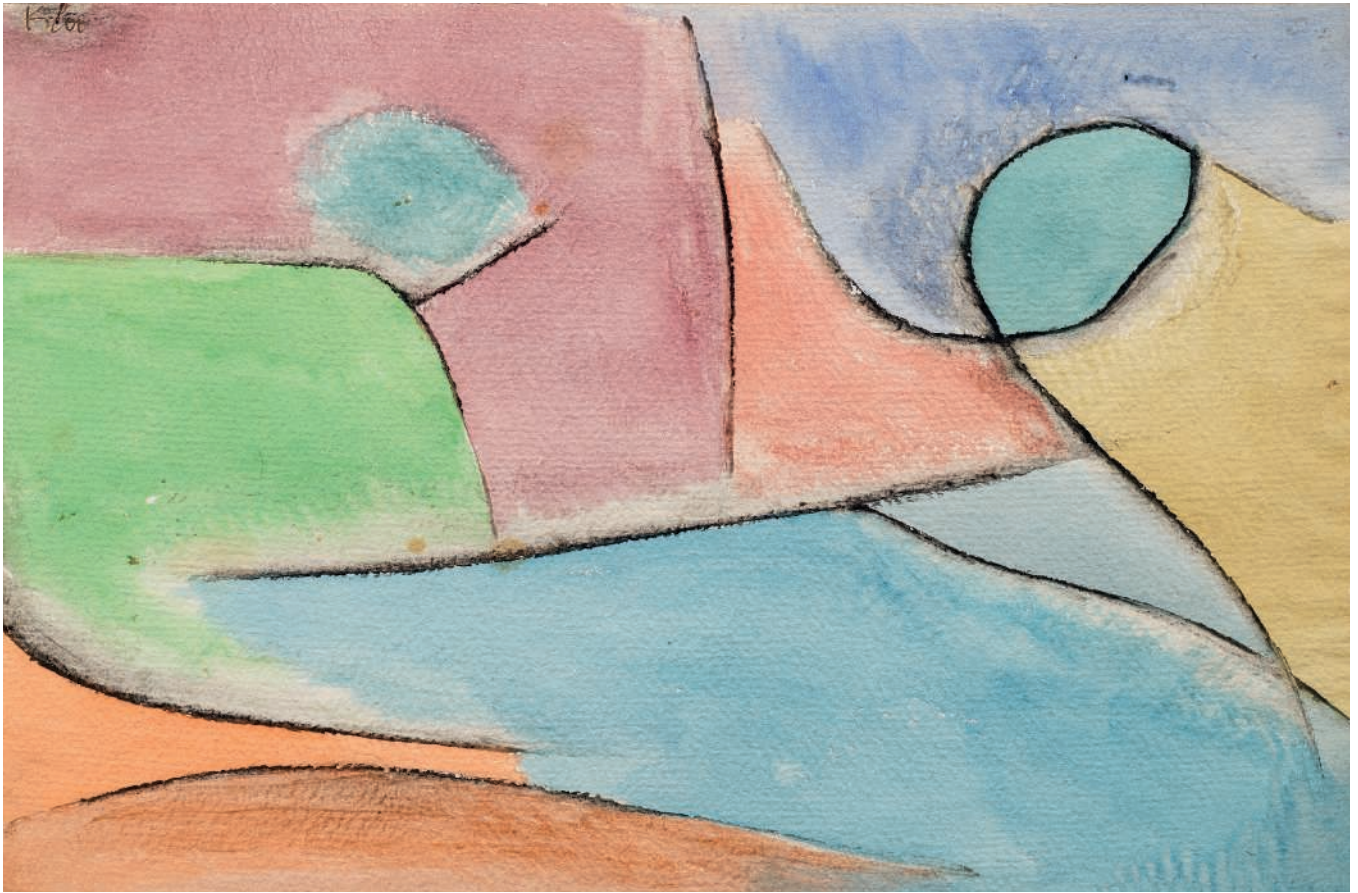
Susanne & John Hulme, Watford, by descent from the above in 1982, and thence by descent to the present owner in 1999.

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen 1921-1930*, Berlin, 1934, no. 3.

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 4544, p. 172.

The Paul-Klee-Stiftung has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

184

PAUL KLEE (1879-1940)

Parklandschaft (Park Landscape)

signed 'Klee' (upper left); dated, numbered and inscribed
'1937 N9 Parklandschaft' (on a label affixed to the mount)
watercolour, charcoal and paste on paper
11¾ x 17¼ in. (30 x 44 cm.)
Executed in 1937

£70,000-100,000

\$110,000-150,000

€97,000-140,000

PROVENANCE:

Karl Nierendorf, Cologne, from 1938.
Lois Orswell, Narragansett.
Israel Ber Neumann (Graphisches Kabinett, New Art Circle, Neumann Gallery),
Berlin & New York.
Saidenberg Gallery, New York, from 1954 to 1958.
Vernon Nikkel, Clovis, from 1958.
Saidenberg Gallery, New York.
Anonymous sale, Sotheby's, New York, 5 December 1962, lot 11.
James Wise, Geneva, New York & Nice.
Grossman, from 1968.
Antonio Spada, Brescia.
Galleria Gian Ferrari, Milan.
Acquired from the above by the present owner in the late 1980s.

EXHIBITED:

Basel, Kunsthalle, *Neue Kunst in der Schweiz*, January - February 1938, no. 97.
Philadelphia, Art Alliance, *Paul Klee, Paintings, Drawings, Prints*,
March - April 1944, no. 45.
New York, Nierendorf Gallery, *Works by Klee*, March - April 1945, no. 1.
Providence, Rhode Island School of Design, *20th Century Abstract Painting
and Sculpture*, 1947.
New York, Saidenberg Gallery, *Paul Klee, Third Bi-annual Exhibition of
Paintings and Drawings*, November - December 1957, no. 43.

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 7,
1934-1938, Bern, 2003, no. 7025 (illustrated p. 245).

λ*185

EMIL NOLDE (1867-1956)

Blumen-aquarell mit Türkenbundlilien und Rudbeckien

signed 'Nolde' (lower left)
watercolour on Japan paper
7½ x 5½ in. (19 x 13.8 cm.)
Executed *circa* 1940-1945

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

Private collection, Germany.

Anonymous sale, Ketterer Kunst, Munich, 8 December 2012, lot 105.

Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll.

186 No lot





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ187

KARL HOFER (1878-1955)

Blumen

signed with the artist's monogram (lower right)
gouache, watercolour and pastel on paper
22¾ x 16¼ in. (57.7 x 41.2 cm.)

£3,000-4,000

\$4,700-6,200

€4,200-5,500

PROVENANCE:

Acquired by the family of the present owner in the 1950s-1960s, and thence by descent.

The Karl Hofer Komitee has confirmed the authenticity of this work, which will be recorded as no. 1149 in their forthcoming *Werkverzeichnis* of Karl Hofer watercolours and drawings.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

188

CHRISTIAN ROHLFS (1849-1938)

Sonnenblume

with the signature and date by another hand (lower right)
gouache and wax crayon on paper
22¼ x 15 in. (56.5 x 38.2 cm.)
Executed in 1931

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

Acquired by the family of the present owner in the 1950s-1960s, and thence by descent.

The Christian Rohlf's Archiv at the Osthaus Museum Hagen has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

189

CHRISTIAN ROHLFS (1849-1938)

Russischer Himmel über Ascona

gouache, watercolour and pastel on paper

23 $\frac{1}{8}$ x 17 $\frac{1}{2}$ in. (58.7 x 44.5 cm.)

Executed in 1934

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

The artist's estate (with the *Nachlass* stamp on the reverse).

Anonymous sale, Ketterer, Stuttgart, 20-21 May 1960, lot 546.

Acquired at the above sale by the family of the present owner, and thence by descent.

LITERATURE:

P. Vogt, *Christian Rohlfs, Aquarelle und Zeichnungen*, Recklinghausen, 1958, no. 1934/11, p. 198.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ190

EMIL NOLDE (1867-1956)

Landschaft mit Korndienen

signed 'Nolde.' (lower right)
watercolour and brush and ink on paper
13 x 18½ in. (33 x 47 cm.)
Executed circa 1907-1910

£10,000-15,000

\$16,000-23,000

€14,000-21,000

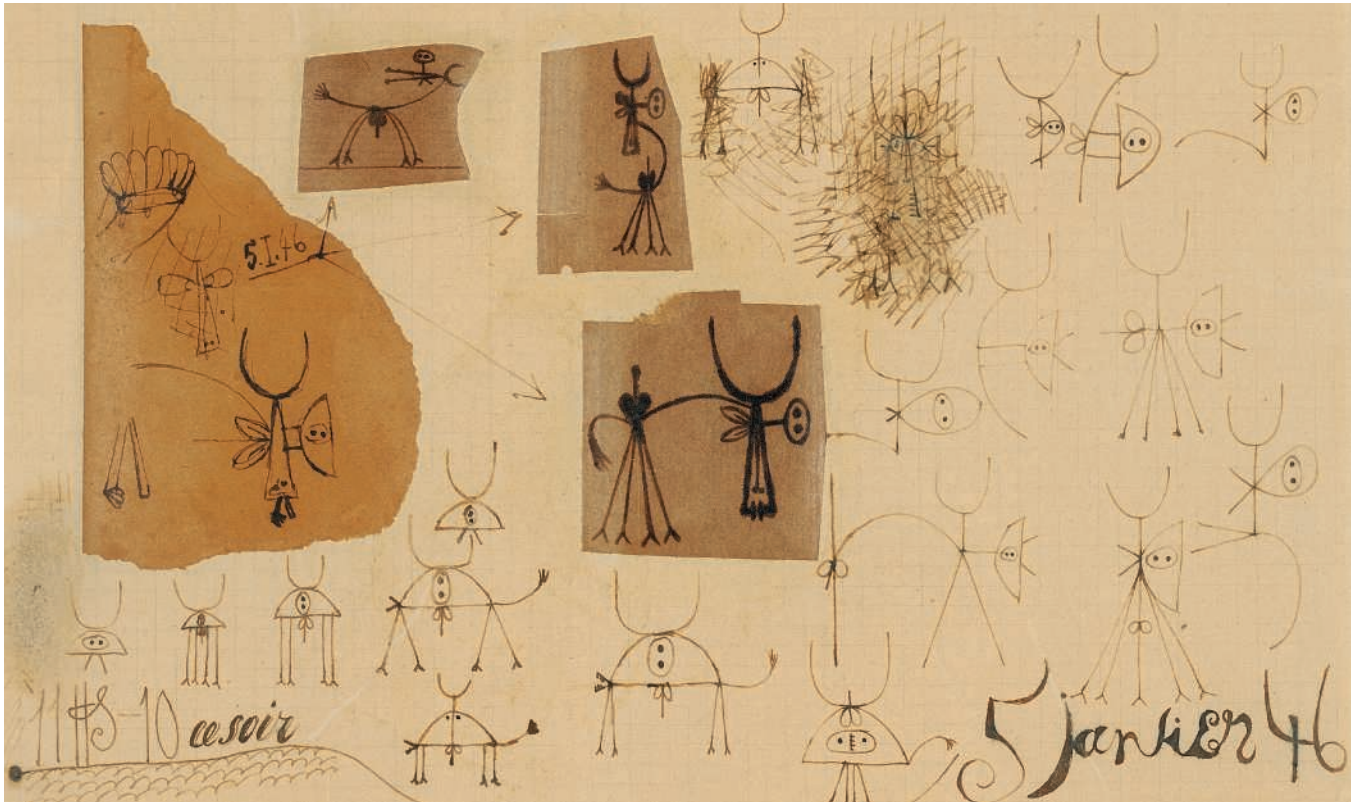
PROVENANCE:

The Estate of Henry Ford II; sale, Sotheby's, New York, 15 February 1991, lot 30.
Galerie W. Roth, Berlin, by whom acquired at the above sale.
Anonymous sale, Sotheby's, London, 9 December 1997, lot 118.
Private collection, by whom acquired at the above sale; sale, Christie's, London, 19 June 2007, lot 207.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Leonard Hutton Galleries, *Fauves and Expressionists*, April - June 1968, no. 85, n.p. (illustrated p. 38).

Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll, has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*191

PABLO PICASSO (1881-1973)

Études

dated '5 janvier 46' (lower right) and again '5.I.46' (within the composition);
inscribed '11HS-10 ce soir' (lower left)
pen and ink and paper collage on squared paper
8½ x 13¾ in. (21.5 x 34.7 cm.)
Executed on 5 January 1946

£35,000-45,000

\$54,000-69,000

€49,000-62,000

PROVENANCE:

Marie-Therese Walter, Paris.

Anonymous sale, Christie's, London, 2 December 1980, lot 195.

Anonymous sale, Sotheby's, London, 23 June 1993, lot 311.

Galleria Toselli, Milan.

Private collection, by whom acquired from the above circa 1995; sale,
Christie's, New York, 8 November 2012, lot 212.

Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Jan Krugier, *Une collection Picasso*, December 1973, no. 94.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 14, *Oeuvres de 1944 à 1946*, Paris, 1963,
no. 132 (illustrated pl. 62).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and
Sculpture, Liberation and Post-War Years 1944-1949*, San Francisco, 2000,
no. 46-003, p. 59 (illustrated).



192

EDGAR DEGAS (1834-1917)

Danseuse rajustant l'épaulette de son corsage

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

charcoal on paper (with a later application of fixative)

24 $\frac{7}{8}$ x 19 in. (63.3 x 48.1 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

The artist's estate, third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 392.

The Zwemmer Gallery, London, by November 1941.

Dr. A. Davis, London, by whom acquired from the above by 1949, and thence by descent to the present owner.

EXHIBITED:

London, Roland, Browse & Delbanco Gallery, *Degas 1834-1917*, May - June 1949, no. 14, p. 4.

193

PIERRE-AUGUSTE RENOIR (1841-1919)

La danseuse Rosita Mauri dans La Korigane

signed with the artist's monogram (lower right)

charcoal on paper

15 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in. (39 x 29.1 cm.)

Drawn circa 1881

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Ambroise Vollard, Paris.

Anonymous sale, Christie's, London, 27 June 1978, lot 125.

Anonymous sale, Sotheby's, New York, 30 September 1999, lot 3.

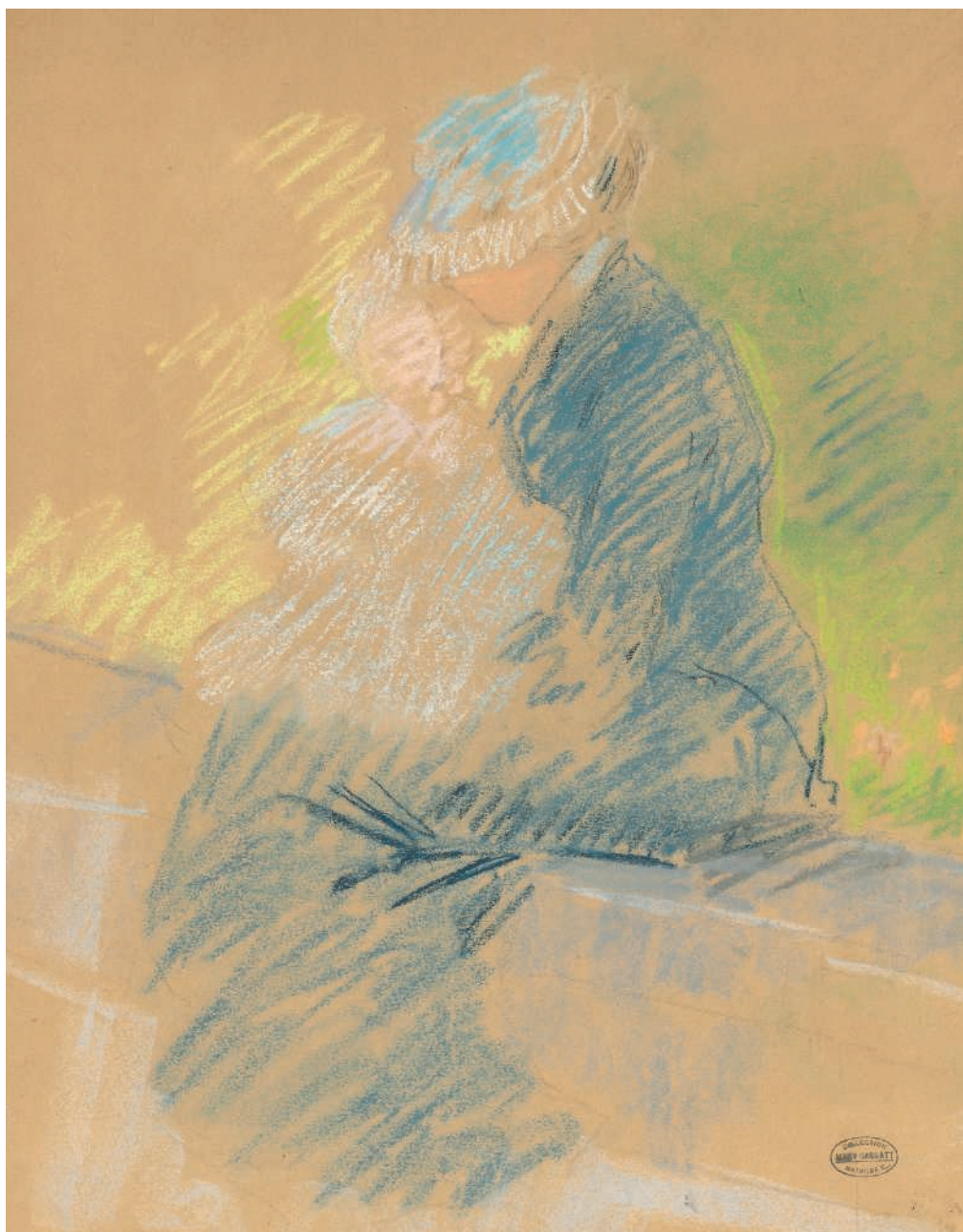
Private collection, France, by whom acquired at the above sale.

LITERATURE:

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, 1911-1919 & 1er Supplément, Paris, 2014, no. 04502 (illustrated p. 540).

Rosita Mauri was one of the most prominent ballerinas at the Paris Opéra in the late 19th Century, and was painted by artists including Manet, Degas and Renoir. The poet François Coppée created the ballet *La Korigane* (The Goblin Maiden) for her. It was first performed in 1880 with music by Charles-Marie Widor and choreography by Louis Mérante.





194

MARY CASSATT (1844-1926)

Slight Sketch of a Young Woman with a Baby on Her Lap

coloured chalk on paper
16 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (42.6 x 32 cm.)
Executed circa 1880

£20,000-30,000

\$31,000-46,000

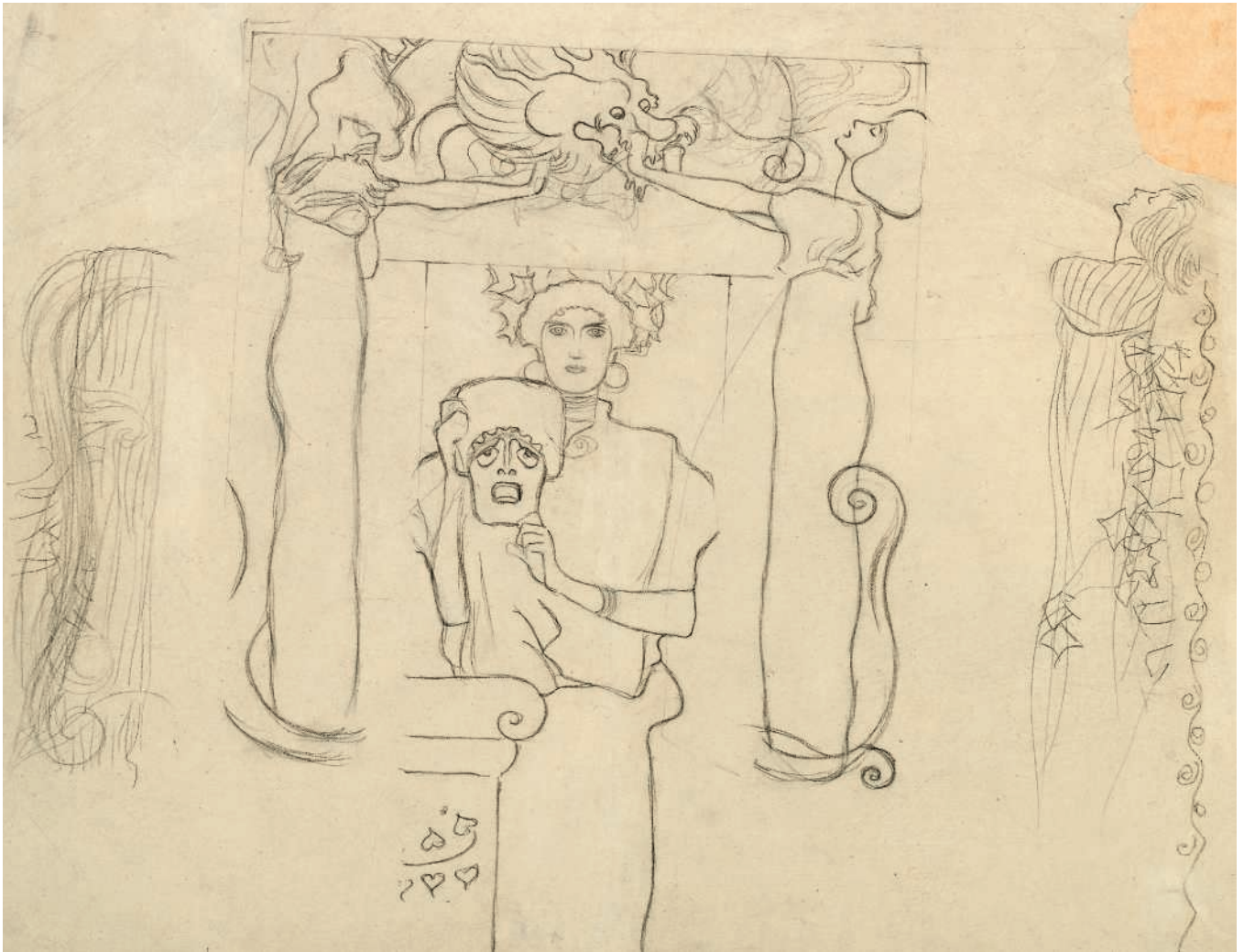
€28,000-41,000

PROVENANCE:

The artist's estate.
Mathilde Valet, Château de Beaufresne, France, by descent from the above
(with her collector's stamp L.2665a; lower right).
Sir V. Naylor-Leyland, London.
Arthur Tooth & Sons Ltd., London (no. 5082).

LITERATURE:

A. Dohme Breeskin, *Mary Cassatt, A Catalogue raisonné of the Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, no. 100 (illustrated p. 64).



AN IMPORTANT PRIVATE COLLECTION OF WORKS ON PAPER

195

GUSTAV KLIMT (1862-1918)

***Pause für die 'Tragödie',
Wiederholung der linken Randfigur (seitenverkehrt)***

pencil on tracing paper
19 x 24½ in. (48.2 x 62.2 cm.)
Drawn in 1897-1898

£25,000-35,000

\$39,000-54,000

€35,000-48,000

PROVENANCE:

The artist's estate (with the *Nachlass* stamp lower right; faded).
Erich Lederer, Geneva, by 1974.
Private collection, Vienna.
Acquired from the above by the present owner circa 1984.

EXHIBITED:

London, Piccadilly Gallery, *Gustav Klimt*, October - November 1973, no. 2 (illustrated); this exhibition later travelled to New York, Spencer A. Samuels & Company Ltd.
Vienna, Galerie Pabst, *Gustav Klimt, Zeichnungen*, 1976 - 1977.
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, Da Klimt a Wols*, April - July 1994, no. 1 (illustrated p. 62).
Kyoto, Museum Eki, *Fashion in Art*, March 1998, no. B-16 (illustrated p. 47).
Milan, Fondazione Antonio Mazzotta, *Gustav Klimt e le origini della Secessione viennese*, February - May 1999, no. II, p. 221 (illustrated p. 98).
Rome, Complesso del Vittoriano, *Klimt, Kokoschka, Schiele, dall'art nouveau all'espressionismo*, October 2001 - February 2002.

LITERATURE:

Connoisseur, October 1974, London, p. 133.
M. Bisanz-Prakken, 'Jan Toorop en Gustav Klimt' in *Nederlands Kunsthistorisch Jaarboek*, 1976, p. 180 (illustrated).
A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. I, 1878-1903, Salzburg, 1980, no. 336, p. 116 (illustrated p. 117).



AN IMPORTANT PRIVATE COLLECTION OF WORKS ON PAPER

196

GUSTAV KLIMT (1862-1918)

Pause für das Plakat 'Theseus und Minotaurus'

pencil on tracing paper
13 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (34 x 76 cm.)
Drawn in 1918

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

The artist's estate (with the *Nachlass* stamp lower right; faded).
Erich Lederer, Geneva, by 1974.
Private collection, Vienna.
Acquired from the above by the present owner *circa* 1984.

EXHIBITED:

London, Piccadilly Gallery, *Gustav Klimt*, October - November 1973,
no. 3 (illustrated); this exhibition later travelled to New York,
Spencer A. Samuels & Company Ltd.
Vienna, Galerie Pabst, *Gustav Klimt*, Zeichnungen, 1976 - 1977.
London, Fischer Fine Art, 1980, no. 31 (illustrated).
Venice, Palazzo Grassi, *Le Arti a Vienna*, May - September 1984 (illustrated p. 104).
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, Da Klimt a
Wols*, April - July 1994, no. 2 (illustrated p. 62).
Milan, Fondazione Antonio Mazzotta, *Gustav Klimt e le origini della
Secessione viennese*, February - May 1999, no. III, p. 221 (illustrated p. 98).

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. I, *Nachtrag, 1878-1903*,
Salzburg, 1980, no. 328, p. 114 (illustrated p. 115).



197

RAOUL DUFY (1877-1953)

Canotiers sur la Marne

signed 'Raoul Dufy' (lower right)
gouache and watercolour on paper
19¼ x 25¾ in. (49 x 64.5 cm.)
Executed in 1925

£40,000-60,000

\$62,000-92,000

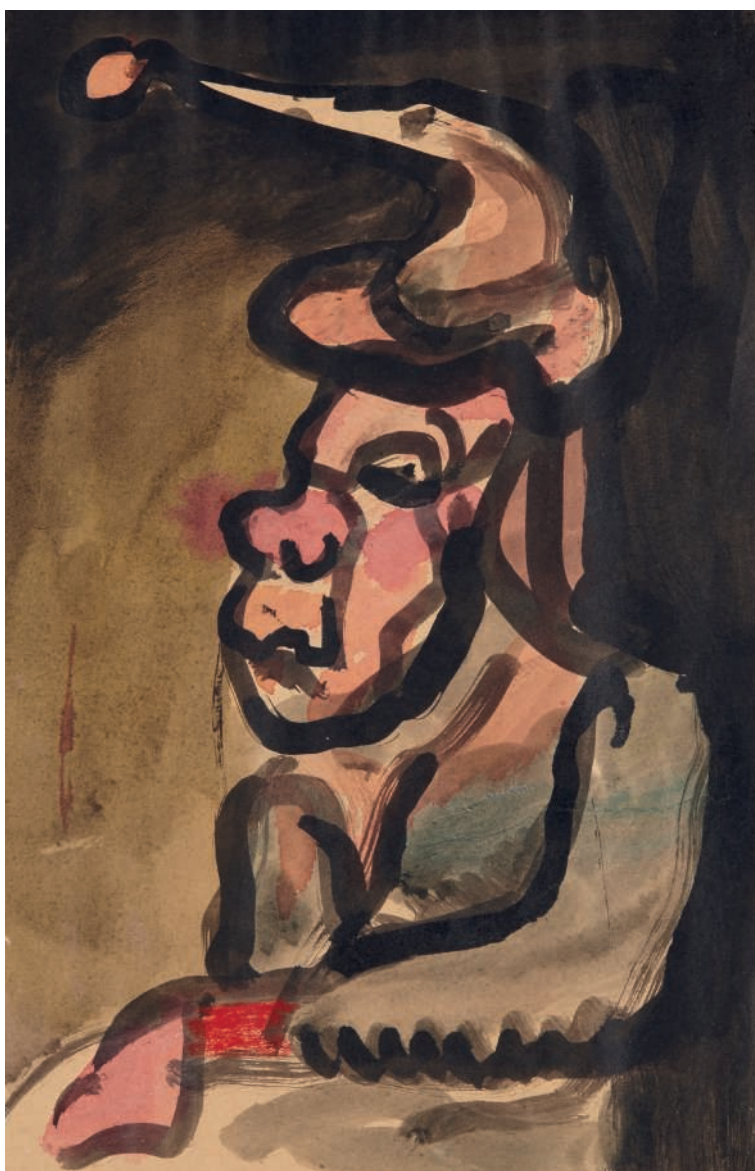
€56,000-83,000

PROVENANCE:

Galerie Jacques Dubourg, Paris.
Private collection, France, and thence by descent to the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1225 (illustrated p. 62).



λ198

GEORGES ROUAULT (1871-1958)

Dame guenon

watercolour and brush and India ink on paper

11 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (30 x 19.7 cm.)

Executed in 1910-1919

£7,000-10,000

PROVENANCE:

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

LITERATURE:

B. Dorival & I. Rouault, *Rouault, l'oeuvre peint*, vol. I, Monte-Carlo, 1988, no. 752 (illustrated p. 216).

\$11,000-15,000

€9,700-14,000

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

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(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, must be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCYT. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

- Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

- Banker's draft

You must make these payable to Christie's and there may be conditions.

- Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

- For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the seventh day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

- we can, at our option, reveal your identity and contact details to the seller;

- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

- If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

- charge you storage fees while the **lot** is still at our saleroom; or

- remove the **lot** at our option to a warehouse and charge you all transport and storage costs

- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ . This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer’s premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer’s premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer’s premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer’s premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC’s rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC’s rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer’s premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC’s rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer’s premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer’s premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer’s premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie’s Shipping Department to arrange your export/shipping.

5. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie’s Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Φ

Lot which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/ inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate lots will be available for collection from the first working day following the day of their removal from King Street,

9.00 am to 5.00 pm Monday to Friday.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection.

Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

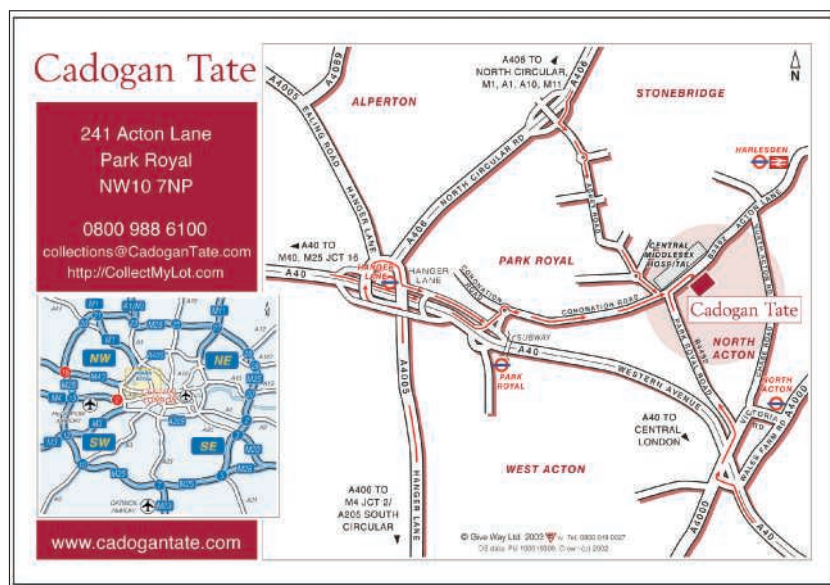
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

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Email: collections@cadogantate.com

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For a complete salerooms & offices listing go to christies.com

EMAIL— info@christies.com

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DEPARTMENTS

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**TWENTIETH CENTURY
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**TWENTIETH CENTURY
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KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

GINO SEVERINI (1883-1966)

Ritratto di madame Paul Fort (Dynamisme d'un chapeau)

signed and dated 'G. Severini MCMXIII' (lower right) · watercolor on card · 29 $\frac{7}{8}$ x 22 in. (76 x 56 cm.) · Executed in 1913

£1,500,000–2,000,000



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London, King Street • 23 June 2015

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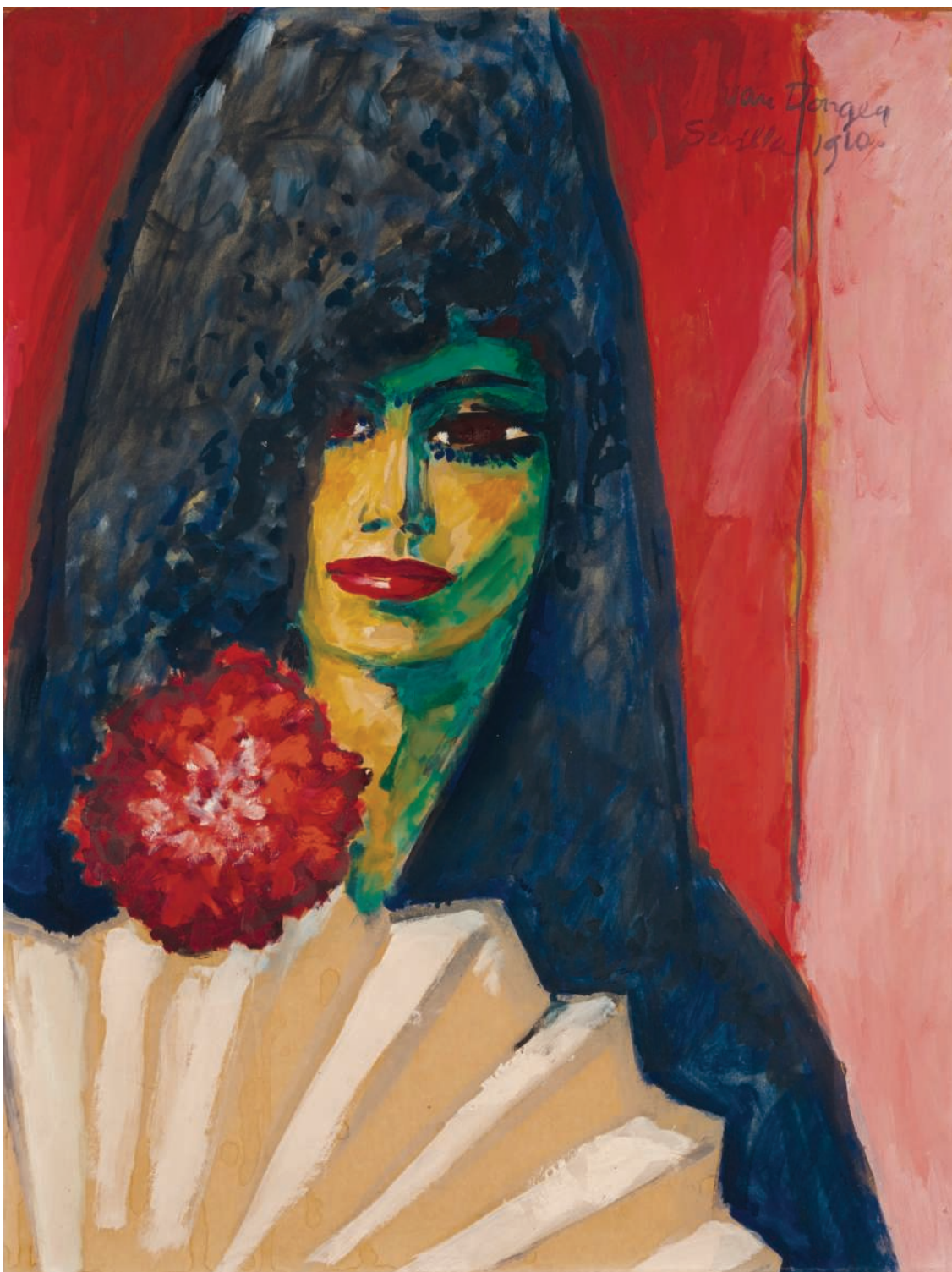
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Paris • October 22nd 2015 Evening sale
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KEES VAN DONGEN (1877-1968)

Espagnole à la Mantille

signed, dated and located 'van Dongen Sevilla 1910'
oil on paper · 24 7/8 x 19 1/8 in. · Painted in Seville in 1910
Price Realized: 673,500€

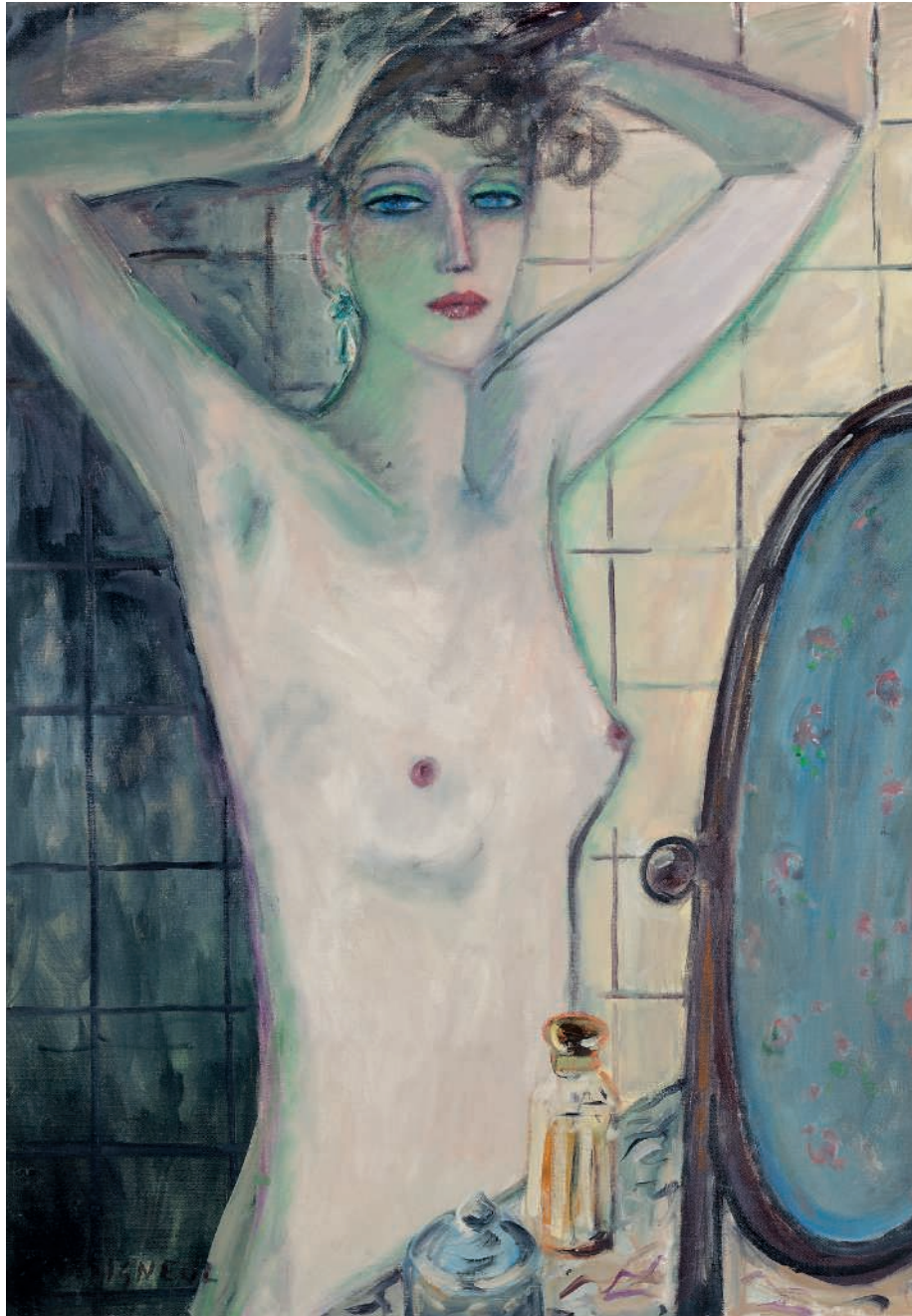
ARTIST: JEAN-PIERRE CASSIGNEUL (b. 1935)

La toilette

signed 'CASSIGNEUL' (lower left); signed and inscribed 'La Toilette Cassigneul' (on the reverse) · oil on canvas

36 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (91.8 x 65 cm.) · Painted in 1984

£30,000–50,000



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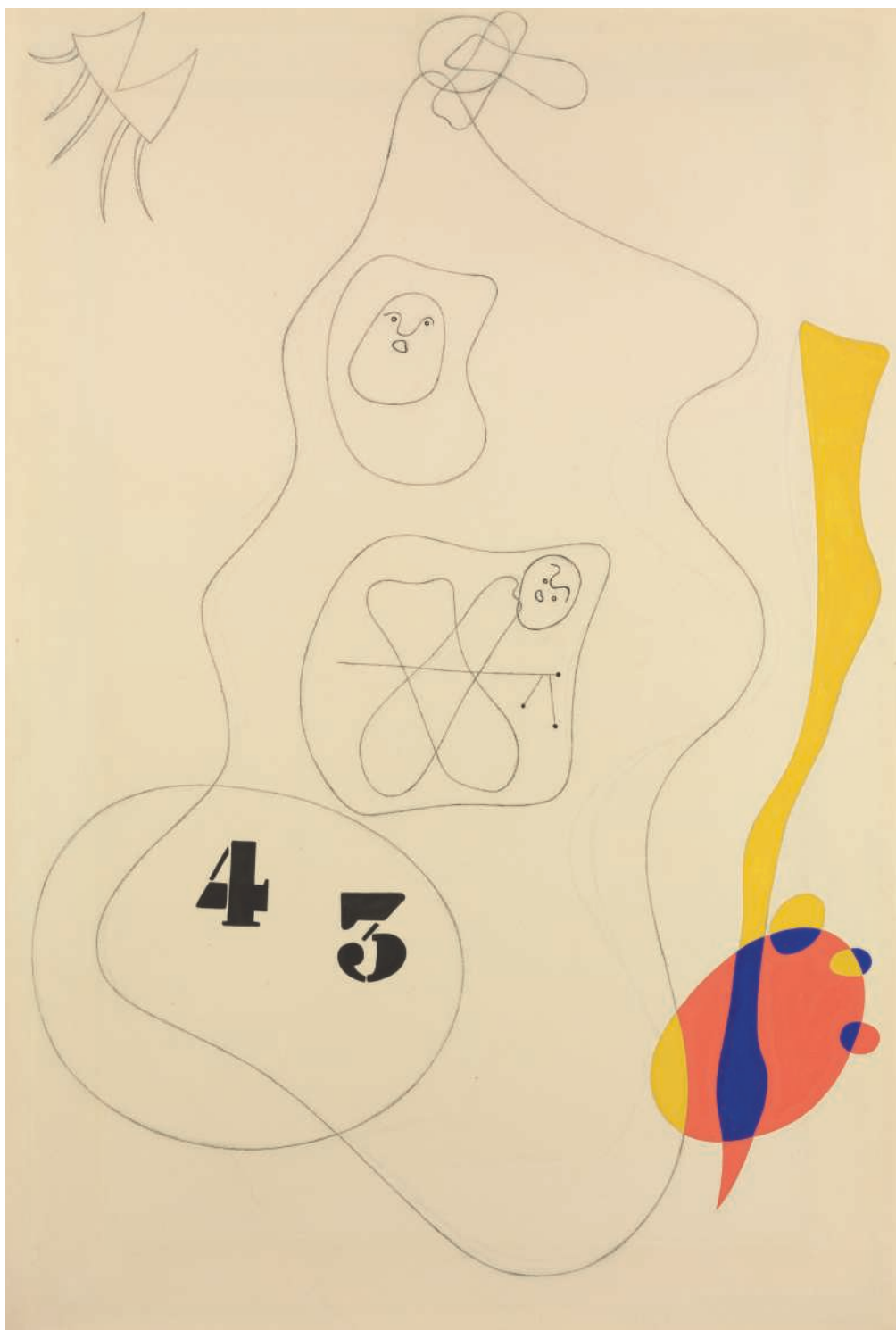
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JOAN MIRÓ (1893-1983)

Gouache-Dessin

signed, dated and titled 'Joan Miró. Août 1934. "Gouache-Dessin"' (on the reverse)
gouache, black Conté crayon and brush and black ink on paper
42½ x 28 in. (107.4 x 71.3 cm.) · Executed in 1934

\$250,000-350,000

A ROYAL LOUIS XVI GILTWOOD BERGERE BY FRANCOIS II FOLIOT, AFTER A DESIGN BY JACQUES GONDONIN, 1780,
THE SCULPTURE PROBABLY BY PIERRE-EDME BABEL OR TOUSSAINT FOLIOT

£300,000–500,000

Delivered as part of an order of eight *bergères* and eight *chaises* to Queen Marie Antoinette for the circular salon of the pavillon Belvédère at the Petit Trianon in 1780, described in a bill of 29 November and delivered in July 1781.

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Jockeys



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UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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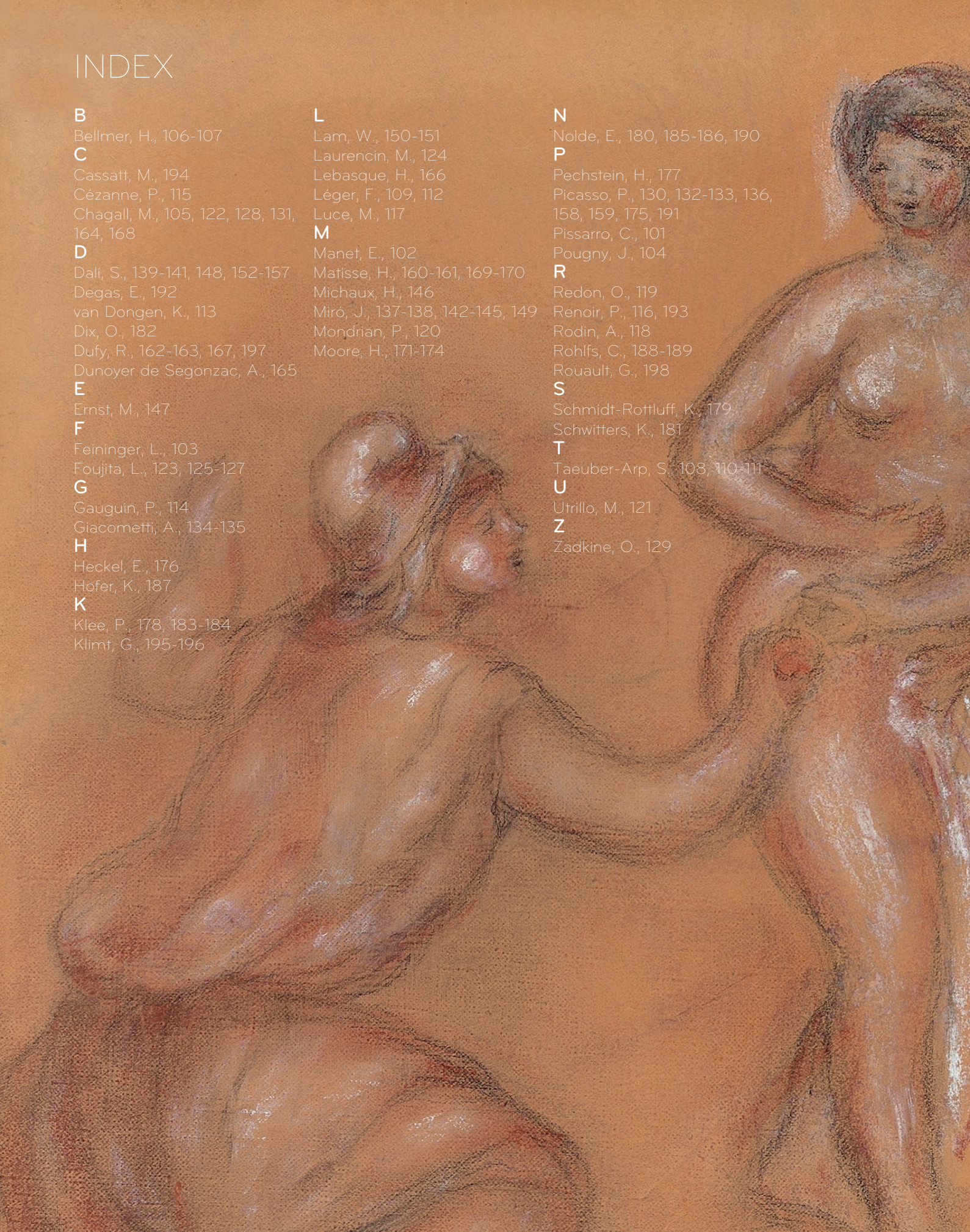
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