

**IMPRESSIONIST & MODERN ART**

Thursday 4 February 2016

**Bonhams**

LONDON











# IMPRESSIONIST & MODERN ART

Thursday 4 February 2016 at 17.00

New Bond Street, London

## VIEWING

Friday 29 January, 9.00 - 17.00  
Saturday 30 January, 11.00 - 16.00  
Sunday 31 January, 11.00 - 16.00  
Monday 1 February, 9.00 - 19.00  
Tuesday 2 February, 9.00 - 17.00  
Wednesday 3 February, 9.00 - 17.00  
Thursday 4 February, 9.00 - 15.00

## SALE NUMBER

23173

## CATALOGUE

£22.00

## ILLUSTRATIONS

Front cover: Lot 25  
Inside front cover: Lot 9  
Inside back cover: Lot 2  
Back cover: Lot 10

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

## Telephone bidding

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed. Telephone bidding will only be accepted on lots with a lower estimate in excess of £1,000.

## Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service.

## ENQUIRIES

India Phillips  
Head of Department  
+44 (0) 20 7468 8328  
[india.phillips@bonhams.com](mailto:india.phillips@bonhams.com)

Hannah Foster  
Senior Specialist  
+44 (0) 20 7468 5814  
[hannah.foster@bonhams.com](mailto:hannah.foster@bonhams.com)

Thérénce de Matharel  
Specialist  
+44 (0) 20 7468 8263  
[therence.dematharel@bonhams.com](mailto:therence.dematharel@bonhams.com)

Benedetta Alpini  
Junior Specialist  
+44 (0) 20 7468 5815  
[benedetta.alpini@bonhams.com](mailto:benedetta.alpini@bonhams.com)

## Condition Reports

Christiane Gorzalka  
+44 (0) 20 7468 8276  
[christiane.gorzalka@bonhams.com](mailto:christiane.gorzalka@bonhams.com)

## New York

William O'Reilly  
+1 212 644 9135  
[william.oreilly@bonhams.com](mailto:william.oreilly@bonhams.com)

Elena Ratcheva  
+1 212 206 1617  
[elena.ratcheva@bonhams.com](mailto:elena.ratcheva@bonhams.com)

Anneliese Mondschein  
+1 917 206 1603  
[anneliese.mondschein@bonhams.com](mailto:anneliese.mondschein@bonhams.com)

## INTERNATIONAL ENQUIRIES

### Amsterdam

Koen Samson  
+31 20 670 9701  
[koen.samson@bonhams.com](mailto:koen.samson@bonhams.com)

### Brussels

Blanca Despriet  
+32 2736 5076  
[blanca.despriet@bonhams.com](mailto:blanca.despriet@bonhams.com)

## Cologne

Katharina Schmid  
+49 221 2779 9650  
[katharina.schmid@bonhams.com](mailto:katharina.schmid@bonhams.com)

## Geneva

Victoria Rey-de Rudder  
+41 22 300 3160  
[victoria.reyderudder@bonhams.com](mailto:victoria.reyderudder@bonhams.com)

## Hong Kong

Magnus Renfrew  
+852 3607 0028  
[magnus.renfrew@bonhams.com](mailto:magnus.renfrew@bonhams.com)

## Los Angeles

Alexis Chompaisal  
+1 323 436 5469  
[alexis.chompaisal@bonhams.com](mailto:alexis.chompaisal@bonhams.com)

## Milan

Luca Curradi  
+39 02 4953 9020  
[luca.curradi@bonhams.com](mailto:luca.curradi@bonhams.com)

## Munich

Thomas Kamm  
+49 892 420 5812  
[thomas.kamm@bonhams.com](mailto:thomas.kamm@bonhams.com)

## Paris

Catherine Yaiche  
+33 1 42 61 10 10  
[catherine.yaiche@bonhams.com](mailto:catherine.yaiche@bonhams.com)

## Rome

Emma Dalla Libera  
+39 06 485 900  
[emma.dallalibera@bonhams.com](mailto:emma.dallalibera@bonhams.com)

## San Francisco

Sarah Nelson  
+1 415 503 3311  
[sarah.nelson@bonhams.com](mailto:sarah.nelson@bonhams.com)

## Tokyo

Akiko Tsuchida  
+81 3 5532 8636  
[akiko@bonhams.com](mailto:akiko@bonhams.com)

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 14 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

## CUSTOMER SERVICES

Monday to Friday 8.30 to 6.00  
+44 (0) 20 7447 7447

Please see page 2 for bidder information including after-sale collection and shipment.

## IMPORTANT INFORMATION

**The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.**

## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

## Bonhams 1793 Ltd Directors

Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Patrick Meade Group Vice Chairman,  
Geoffrey Davies, James Knight,  
Caroline Oliphant.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Jonathan Baddeley, Antony Bennett, Matthew Bradbury, Lucinda Bredin, Simon Cottle, Andrew Currie, Paul Davidson, Jean Ghika, Charles Graham-Campbell, Miranda Leslie, Richard Harvey, Robin Hereford, Asaph Hyman, David Johnson, Charles Lanning,

Gordon McFarlan, Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill, Charlie O'Brien, Giles Peppiatt, Peter Rees, Iain Rushbrook, John Sandon, Tim Schofield, Veronique Scorer, James Stratton, Roger Tappin, Ralph Taylor, Shahin Virani, David Williams, Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION

## **Bids**

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
[www.bonhams.com](http://www.bonhams.com)

## **Payments**

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## **Sellers**

Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## **Valuations, taxation & heritage**

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
[valuations@bonhams.com](mailto:valuations@bonhams.com)

## **Catalogue subscriptions**

To obtain any Bonhams  
catalogue  
or to take out an annual  
subscription:  
Subscriptions Department  
+44 (0) 1666 502200  
+44 (0) 1666 505107 fax  
[subscriptions@bonhams.com](mailto:subscriptions@bonhams.com)

## **Shipping**

For information and estimates  
on domestic and international  
shipping as well as export  
licenses please contact  
Bonhams Shipping  
Department on:  
+44 (0) 20 8963 2849  
+44 (0) 20 8963 2850  
+44 (0) 20 7629 9673 fax  
[shipping@bonhams.com](mailto:shipping@bonhams.com)

## **Collection & shipment**

Sold lots marked with a 'W' will  
be transferred to the warehouse  
at Park Royal from 9.30am  
Friday 5 February 2016 and  
will be available for collection  
from 9.30am Monday 8  
February 2016.

All other sold lots will remain at  
Bonhams New Bond Street  
without charge until 5.30pm  
Friday 19 February 2016. After  
this date all uncollected sold lots  
will be returned to the  
department storage charges may  
apply.

## **Payment in advance**

Tel: +44 (0) 20 7447 7447  
to ascertain amount due by:  
cash, cheque with banker's card,  
credit card, bank draft or  
traveller's cheque.

Payment at time of collection  
By credit card / debit card

## **Important Notice**

A surcharge of 2% is applicable  
when using Mastercard, Visa and  
overseas debit cards.

The following symbol † is used to  
denote that VAT is due at 20% on  
hammer price and buyer's  
premium.

## **CITES REGULATIONS**

Please be aware that all Lots  
marked with the symbol Y are  
subject to CITES regulations  
when exporting these items  
outside the EU. The regulations  
may be found at [www.ukcites.gov.uk](http://www.ukcites.gov.uk) or may be requested  
from:

UK CITES Management Authority  
Zone 117  
Temple Quay House  
2 The Square  
Temple Quay  
BRISTOL BS1 6EB

# SPECIALISTS FOR THIS AUCTION

## EUROPE & ASIA



**INDIA PHILLIPS**  
Head of Department  
Impressionist & Modern Art  
London



**HANNAH FOSTER**  
Senior Specialist  
Impressionist & Modern Art  
London



**THERENCE DE MATHAREL**  
Specialist  
Impressionist & Modern Art  
London



**BENEDETTA ALPINI**  
Junior Specialist  
Impressionist & Modern Art  
London



**CHRISTIANE GORZALKA**  
Junior Cataloguer  
Impressionist & Modern Art  
London



**RYO WAKABAYASHI**  
Senior Specialist  
Modern & Contemporary Art  
Tokyo

## NORTH AMERICA



**WILLIAM O'REILLY**  
Head of Department  
Impressionist & Modern Art  
New York



**ELENA RATCHEVA**  
Specialist  
Impressionist & Modern Art  
New York



**ANNELIESE MONDSCHIEIN**  
Business Manager  
Impressionist & Modern Art  
New York



**SARAH NELSON**  
Specialist  
Impressionist & Modern Art  
San Francisco



**KATHY WONG**  
Specialist  
Impressionist & Modern Art  
Los Angeles



**ALEXIS CHOMPAISSAL**  
Specialist  
Modern & Contemporary Art  
Los Angeles

1

**ALBERT MARQUET (1875-1947)**

*La plage des Sables-d'Olonne*

signed 'marquet' (lower left)

oil on canvasboard

15.7 x 21.2cm (6 3/16 x 8 3/8in).

Painted in 1933

**£8,000 - 12,000**

**€11,000 - 16,000**

**US\$12,000 - 18,000**

This work will be included in the forthcoming critical catalogue of the work of Albert Marquet being prepared by the Wildenstein Institute.

**Provenance**

Galerie Druet, Paris, no. 13050.

Arthur Tooth & Sons Ltd., London.

Major Jacobs Collection, London (acquired from the above).

Thence by descent to the present owner.



2

**GUSTAVE LOISEAU (1865-1935)**

*Notre-Dame de Paris, vue du pont de la Tournelle*

signed and dated 'G Loiseau 1911' (lower right)

oil on canvas

46.3 x 55.3cm (18 1/4 x 21 3/4in).

Painted in 1911

**£20,000 - 30,000**

**€27,000 - 41,000**

**US\$30,000 - 45,000**

The authenticity of this work has kindly been confirmed by Monsieur Didier Imbert. This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared.

**Provenance**

Durand-Ruel, Paris, no. 9718.

Arthur Tooth & Sons Ltd., London.

Private collection, UK, (acquired from the above in 1967).

Thence by descent to the present owners.



3<sup>AR</sup>

**JEAN DUFY (1888-1964)**

*Port de Honfleur*

signed 'Jean Dufy' (lower right)

oil on canvas

22 x 60cm (8 11/16 x 23 5/8in).

Painted circa 1946 - 1947

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

**Provenance**

Anon. sale, Sotheby's, New York, 12 May 1994, lot 445.

Private collection, New York.

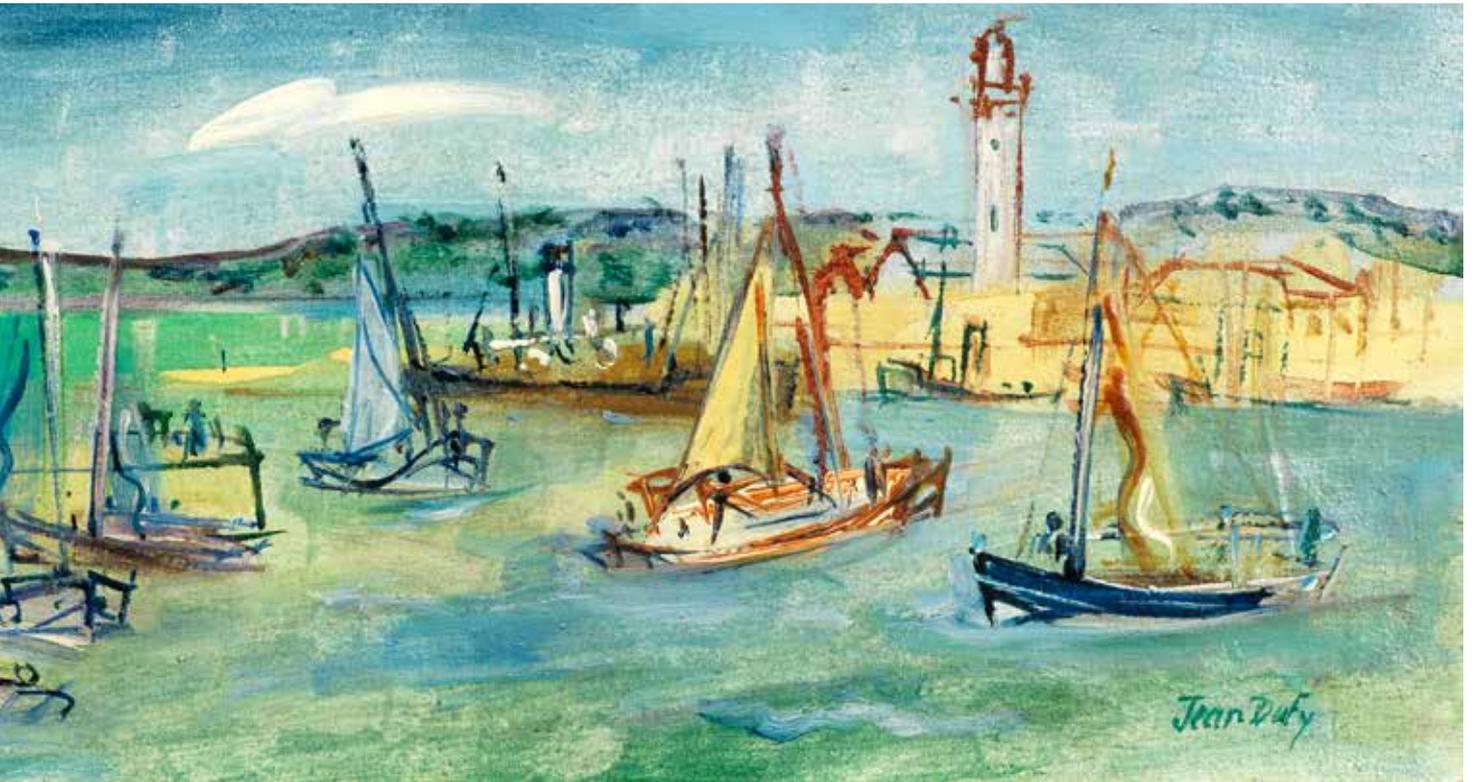
Private collection, Australia; their sale, Bonhams, London, 19 June 2012, lot 13.

Private collection, UK (acquired at the above sale).

**Literature**

J. Bailly, *Jean Dufy, catalogue raisonné de l'oeuvre*, Vol. II, Paris, 2010, no. B.763 (illustrated p. 109).





4<sup>AR</sup>

**HENRI MATISSE (1869-1954)**

*Tête*

signed with the artist's initials 'Hm' (lower right)

pencil on paper

52.8 x 40.5cm (20 13/16 x 15 15/16in).

Executed in Nice in January 1943

**£32,000 - 40,000**

**€44,000 - 55,000**

**US\$48,000 - 60,000**

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

**Provenance**

Marguerite Duthuit Collection (the artist's daughter).

Galerie Rosengart, Lucerne, no. L.2779 (acquired from the above in 1955).

Mel Ferrer Collection, Santa Barbara (acquired from the above in 1959).

Lisa Soukhotine-Ferrer Collection, Santa Barbara (a gift from the above).

Thence by descent to the previous owners; their sale, Christie's, London, 5 February 2014, lot 221.

Acquired at the above sale by the present owner.



# HENRI MATISSE

## Tête

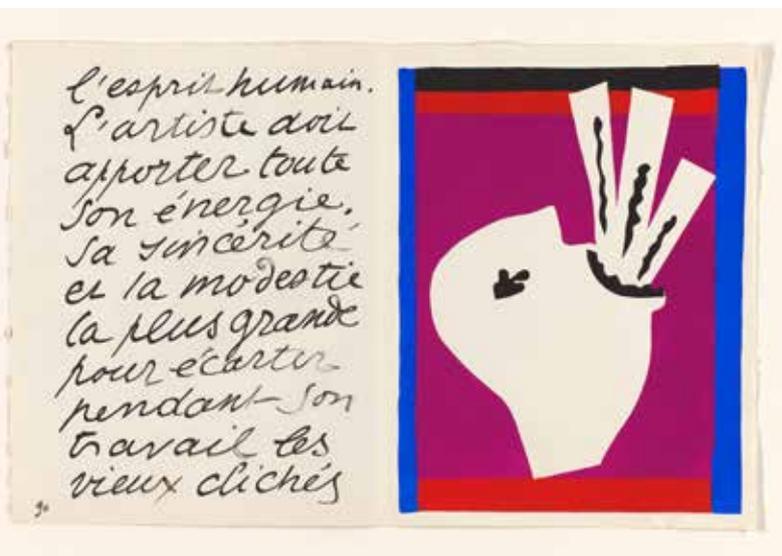
Matisse was truly a master of colour and line, discovering the secrets of simplicity through his explorations of hue and vivacity.

During the first decade of the twentieth century Matisse discovered the radiant colours of the Mediterranean in his depictions of Collioure and Saint-Tropez, when his sparing and bold paint application shocked critics of the time. During this period he painted one of the great masterpieces of Modernism: *Bonheur de vivre* (1905, the Barnes Foundation). The work radiates colour, and solidified Matisse's reputation as one of the leading artists of the time.

Many years later in 1930 when Matisse was commissioned by his biggest American collector, Dr. Albert Barnes of Merion, to create an enormous mural for his home the painter looked back to this early work for inspiration. The challenge of presenting the composition on such a large scale led Matisse to develop a new working method: piecing the figures together using large-scale cut-outs of coloured paper. This allowed Matisse to place the figures easily over a large area. It also afforded a very crucial discovery: the power of line and negative space.

Matisse returned to Europe in the early 1930s, to Nice and the brilliant blues of the Côte d'Azur. Upon his return he had an entirely new preoccupation with line. Using the lessons he took from the cut-outs, this use of negative space and line was explored in a series of works on paper depicting the artist and his model that were daringly simple and sparing in their execution. The artist continued to hone this ability to describe detail and create an impression of beauty using just a single, sensuous line: the early 1940s saw Matisse working on the series *Thèmes et Variations*, a study in simplicity of draughtsmanship. The present work - *Tête* from 1943 - falls exactly in the midst of this journey towards the truly simplified forms of his work in the 1950s. *Tête* was executed at a pivotal moment in Matisse's life, just prior to his move away from Nice up to Vence to escape the Allied bombing. The drawing is startlingly modern and simple, with no detail or pattern to hide behind, yet the confidence of its execution makes the composition's success seem easy. With the beauty of the portrait made so finite, this piece leads us immediately to think of the iconic *Sword Swallower* from Matisse's *Jazz* set of 1947.

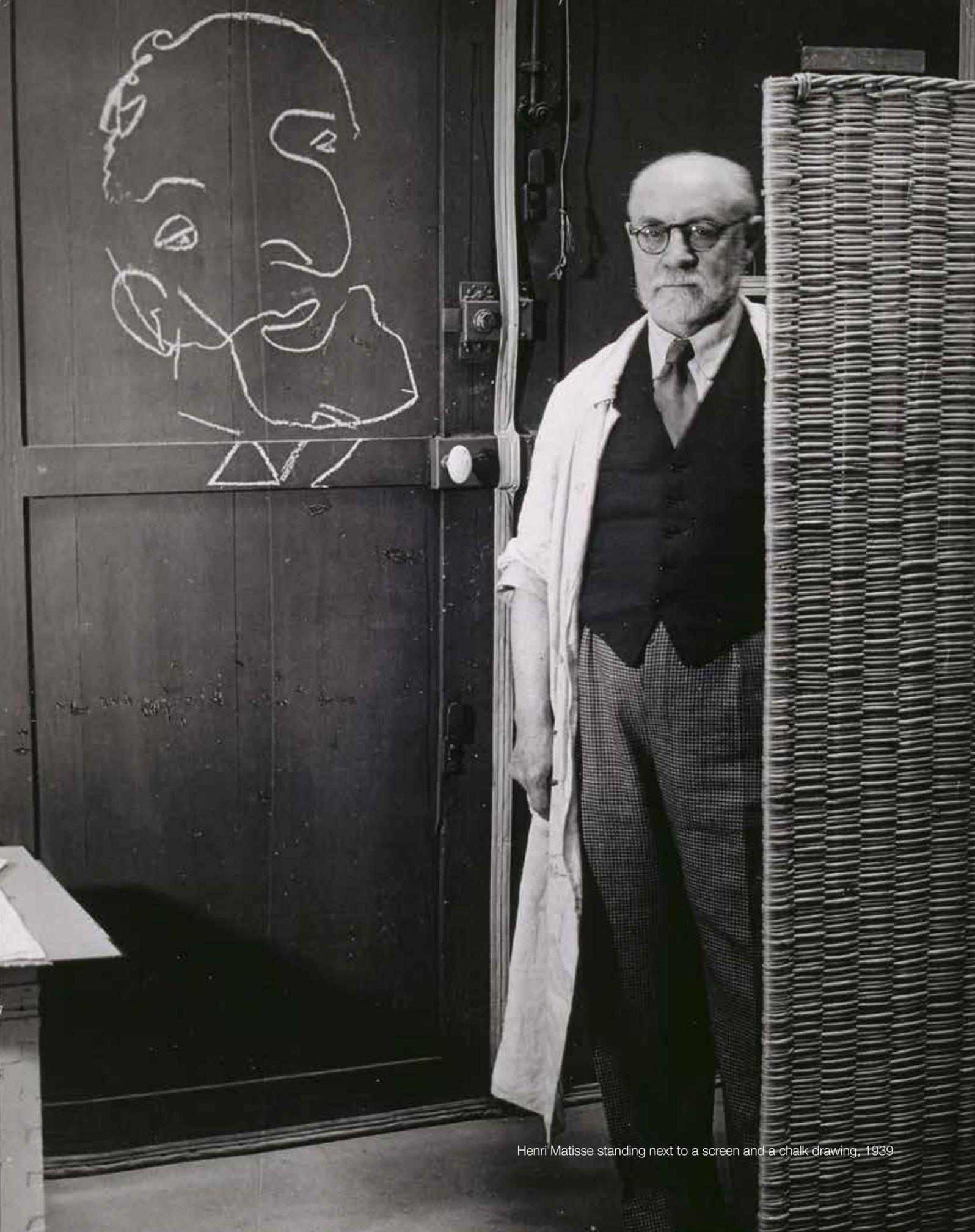
Economy of line became, from the mid-1940s onward, one of the pillars of Matisse's art, and he captured the beauty of his models and his surroundings with captivating ease. Following the War, Matisse would bring his two passions – colour and line – together in his celebrated decorative scheme for the Chapelle du Rosaire de Vence. A testament to spirituality and love, this scheme was borne out of Matisse's gratitude to Monique Bourgeois, a nun from Vence, who had cared for him while he was taken ill during the conflict. Scenes of the Passion are here transposed into minimal lines, and brightly hued symbols. Whether in a delicate and telling portrait or an ambitious decorative scheme, few artists have been more able to capture greater likeness and feeling in so few gestures.



Henri Matisse, *L'Avaleur de sabres*,  
Plate XIII of the illustrated book "Jazz", 1947

‘What I am  
after, above all,  
is expression’

- H. Matisse



Henri Matisse standing next to a screen and a chalk drawing, 1939

5

**AUGUSTE RODIN (1840-1917)**

*Homme vu en contre-plongée*

signed 'Aug Rodin' (lower left) and inscribed 'bas' (lower centre)

pencil on paper

22.8 x 31.7cm (9 x 12 1/2in).

Executed *circa* 1900

**£5,000 - 7,000**

**€6,900 - 9,600**

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

The authenticity of this work has kindly been confirmed by Madame Christina Buley-Urbe. This work will be included in the forthcoming Auguste Rodin *catalogue raisonné* currently being prepared.

**Provenance**

Private collection, France (a gift from the artist, Meudon, 11 July 1904).  
Thence by descent to the previous owner.



## PROPERTY FROM A PRIVATE FRENCH COLLECTION

6

### AUGUSTE RODIN (1840-1917)

*L'un des Bourgeois de Calais, Pierre de Wissant, étude sans tête ni bras, réduction*

signed and inscribed 'A. Rodin N°6' (lower right), inscribed again with the foundry mark 'Georges.Rudier.Fondeur.Paris.' (on the left rim of the base) and stamped '© by musée Rodin 1971' (on the right of the rim)  
bronze with black patina

63.4 x 33.3 x 20.6cm (24 15/16 x 13 1/8 x 8 1/8in) .

Conceived in 1886, this version executed in this size circa 1906, the present work cast in 1971

£50,000 - 70,000

€69,000 - 96,000

US\$75,000 - 110,000

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under archive number 2015-4817B.

### Provenance

Musée Rodin, Paris, by 1971.

M. Celier Collection, Haute Savoie (acquired from the above in April 1972).

Private collection, France.

### Literature

A. Le Normand-Romain, *The Bronzes of Rodin, catalogue of works in the Musée Rodin*, Vol. I, Paris, 2007, no. S.427 (another cast illustrated p. 236).



The sculpture of *Les Bourgeois de Calais*, marble version, at the Exposition Universelle, Paris, 1900



7<sup>AR</sup>

**ALBERTO GIACOMETTI (1901-1966)**

*Annette assise au canapé*

pencil on paper

49.5 x 33cm (19 1/2 x 13in).

£60,000 - 80,000

€82,000 - 110,000

US\$90,000 - 120,000

The authenticity of this work has kindly been confirmed by the  
Fondation Alberto et Annette Giacometti.

**Provenance**

W. H. Sprenger Collection, Essen.

Hirschl & Adler Galleries, New York, no. L-735, by 1988.

Claude Bernard Gallery Ltd., New York, by 1990.

Private collection, Lisbon (acquired from the above).

Private collection, Belgium (acquired from the above by 2012).

**Exhibited**

New York, Claude Bernard Gallery Ltd., *Alberto Giacometti, drawings*,  
12 April - 14 May 1988, no. 41.

Paris, Galerie Claude Bernard, *Alberto Giacometti, dessins*,  
14 December 2012 - 16 February 2013, no. 46.



# ALBERTO GIACOMETTI

## *Annette assise au canapé*

Alberto Giacometti met Annette Arm in Geneva in 1943, during the height of the Second World War. Already celebrated as one of Europe's leading sculptors for his matchbox-sized embodiments of existentialism, Giacometti returned to Paris after the War and began a new phase of artistic experiment in the company of his young wife. The couple lived together in Giacometti's Paris studio at 46 rue Hippolyte-Maindron, where conditions were famously harsh: Simone de Beauvoir observed in a letter, 'having spent the day as his secretary, [Annette] goes back to their desperate lodgings, she does not have a winter coat and she wears worn-out shoes' (quoted in M. Peppiat, *Alberto Giacometti in Postwar Paris*, (exh. cat.), New Haven, 2001, p. 10). Seemingly accepting of the hardship of their surroundings, Annette would become one of Giacometti's most constant muses. Along with his brother Diego, Annette would appear in countless drawings, paintings and sculptures until the artist's death in 1966.



Alberto Giacometti, *Annette assise*, circa 1951 - 1952, Collection Fondation Alberto et Annette Giacometti, Paris

Annette would sit for her husband every day, during what were described as gruelling sessions where she would remain in an uncompromisingly straight position, isolated and scrutinised. Often depicted in this state, Annette is recognisable as the elongated subject of one of Giacometti's most famous series of sculptures, *Femme de Venise*. The regular sessions conducted in the Paris studio are somewhat different from those featuring Annette and Giacometti's mother that were undertaken at the artist's home in Strada, Switzerland. Here we see the sitters in a more domestic setting, at ease and in comfort. The present work, *Annette assise au canapé*, appears to sit among these more forgiving scenes of domestic intimacy. The artist's wife relaxes in an armchair, seemingly seated across a table from her husband. Objects lie on the table and Annette's pose is striking in its casualness. In stark contrast to the rigid isolation of the Paris studies, here she sits almost side on to the artist, nevertheless engaging him directly. Although she is depicted in the most ephemeral manner - a gauze-like transparency pervades the surface of the work - her gaze is present and unwavering.

The process by which Giacometti worked is greatly documented: working up in layers, only to un-do or eliminate, the work (whether in pencil, oil or plaster) is slowly revealed with no fixed destination in mind other than to capture the true essence of the sitter. The 'transparent construction' described by Herbert C. Lust (in *Alberto Giacometti, The Complete Graphics*, San Francisco, 1991, p. 207) is clearly evident in *Annette assise au canapé*. The depiction of form and weight within space is created by tightly working up specific areas of the composition: the sitter's face has been constructed using layer upon layer of tightly wrought pencil strokes, bringing the viewer's attention directly to her likeness. The focus remains firmly upon Annette's face, as is the case in so much of Giacometti's portraiture. Often the body is constructed using just a few pencil or brushstrokes, while the background - as we see here in *Annette assise au canapé* - shows only a ghostly architectural framework. The face remains the focal point of Giacometti's intent, and we are shown not a realistic representation of her physiognomy, but a portrait of her essence, her spirit. These lines tremble and reverberate with feeling, as Giacometti's drawing conveys the emotions felt between artist and model.

Although he is perhaps most celebrated for his sculptures, one cannot underestimate the importance of draughtsmanship in Giacometti's work. It was through drawing that Giacometti sought to capture the aforementioned 'essence' of the human condition, and the significance and import of the interaction between two people. Giacometti did not view it as a mere preparatory stage in the creation of a painting or sculpture, but as an art-form to be practised and perfected: 'whether or not sculpture or painting are involved, drawing is the only thing that counts'... 'One should be concerned only, exclusively, with drawing. If one could master drawing, everything else would be possible' (A. Giacometti, quoted in Y. Bonnefoy, *Alberto Giacometti: A Biography of His Works*, Paris, 1991, p. 85). The pursuit of understanding his sitters through mastering the drawing and sketch, resulted in an outstanding body of work, among which we find *Annette assise au canapé*, a tender and intimate portrait of one of the most important figures in Giacometti's life and art.



Alberto Giacometti painting Annette in his studio, Paris, 1954

8<sup>AR</sup>

**ANDRÉ DERAIN (1880-1954)**

*Quatre femmes nues dans un paysage*

signed 'a derain' (lower right)

pencil and blue pastel on paper

44 x 56cm (17 5/16 x 22 1/16in).

Executed circa 1906 - 1907

£4,000 - 6,000

€5,500 - 8,200

US\$6,000 - 9,000

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

**Provenance**

G. & L. Bollag Collection, Zurich.

Anon. sale, Christie's, London, 27 June 1978, lot 129.

Grosvenor Gallery, London (acquired at the above sale).

Anon. sale, Christie's, New York, 20 September 2011, lot 10.

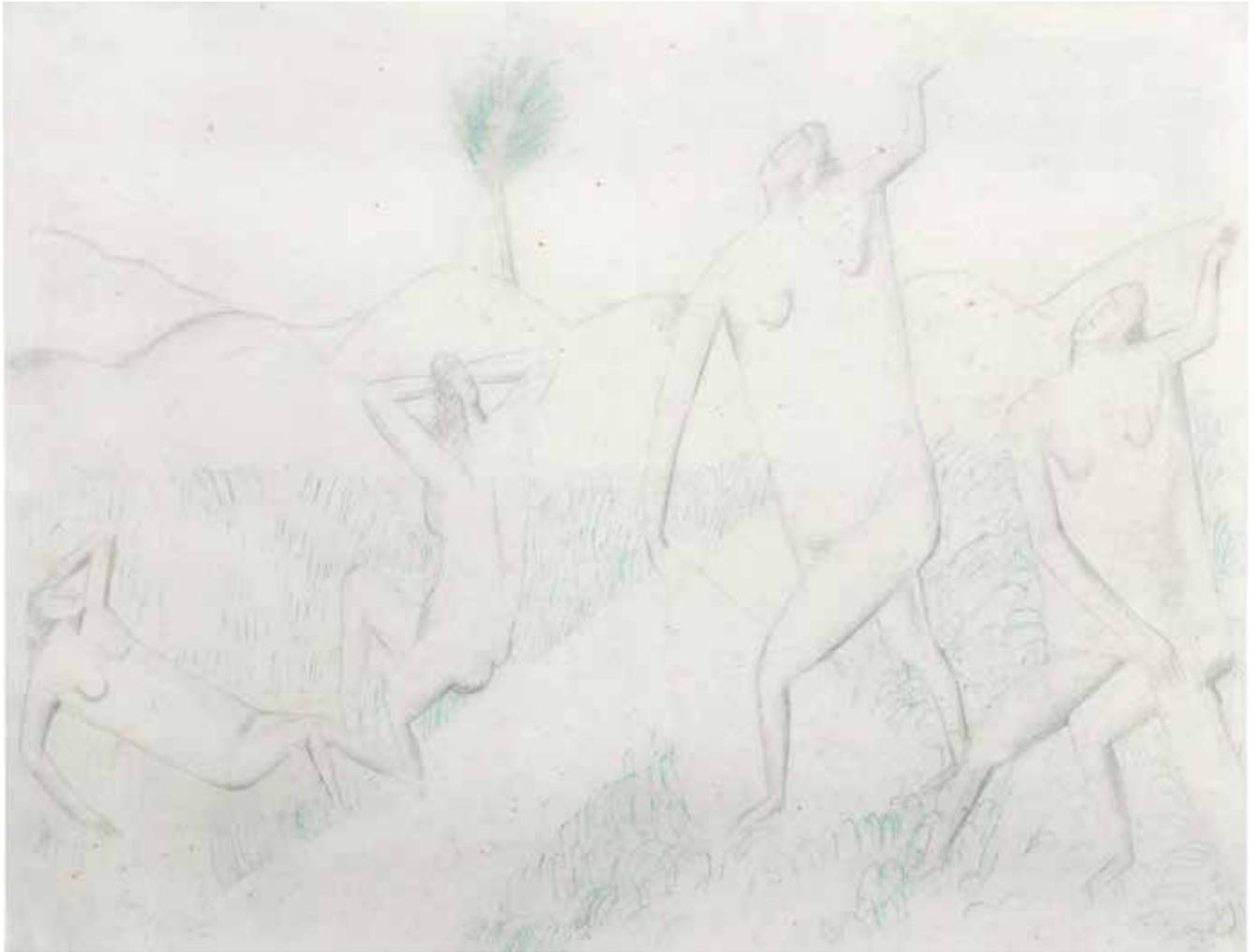
Private collection, London (acquired at the above sale).

**Exhibited**

London, Grosvenor Gallery, *Seurat to Chagall, a selection of European Master Drawings, 1884 - 1930*, 2 - 25 June 1999, no. 4.



André Derain, *Les baigneuses*, circa 1908, Narodni Galerie, Prague



## PROPERTY FROM THE KESSLER FAMILY COLLECTION

9\*

### **RAOUL DUFY (1877-1953)**

*Le séchage des voiles*

signed, dated and inscribed 'Deauville Raoul Dufy 1935'

(lower left and centre)

oil on canvas

60 x 73cm (23 5/8 x 28 3/4in).

Painted in Deauville in 1935

£100,000 - 150,000

€140,000 - 210,000

US\$150,000 - 230,000

### **Provenance**

Alex Reid & Lefevre Gallery, London, by 1936.

The Anne Stoop Kessler Collection, London & Leicestershire

(acquired from the above).

Thence by descent to the present owner.

### **Exhibited**

London, Alex Reid & Lefevre Gallery, *Oil paintings and watercolours*

"*The Chateaux of the Loire*" by Raoul Dufy, May 1938, no. 13.

London, Wildenstein & Co Ltd., *The Kessler Collection*, October - November 1948, no. 7.

### **Literature**

M. Laffaille, *Raoul Dufy, catalogue raisonné de l'oeuvre peint*, Vol. II, Geneva, 1973, no. 835 (illustrated p. 332).



Anne Stoop Kessler with Cézanne's *Grands Arbres* (1902 - 1904) from her collection, now in the National Gallery of Scotland, Edinburgh



# RAOUL DUFY

## *Le séchage des voiles*

*Le séchage des voiles*, or the drying of the sails, depicts one of Raoul Dufy's favoured subjects - a maritime scene. Indeed the artist, who was born in Le Havre and grew up on the shores of Normandy, had a great passion for the seaside and painted numerous seascapes, boats and beach scenes. Dufy was not alone in his love of this subject which has been cherished by painters throughout time, but he stands alongside many artists of the early twentieth century who championed painting *en plein air* to better capture the transient effects of nature, most supremely observed in the flux of the sea and its environs. In fact, Dufy found that he was able to draw such inspiration and strength from the subject, that he once said: 'Les artistes naissent exclusivement dans les climats maritimes' (R. Dufy quoted in E. Trichon-Milsani, *Dufy, Les chefs d'oeuvre*, Farigliano, 1993, p. 52).

At the beginning of the twentieth century Dufy was part of a group of young artists who formed a new movement, one that was to be very short lived but of great impact: Fauvism. The Fauves, or 'The Wild Beasts', revolutionised the handling and application of colour within painting and promoted a freedom of style which foregrounded the sensibility of the artist and eschewed the traditional techniques of academic painting. This startling new aesthetic was achieved through a liberated use of colour and a distillation of form, as Henri Matisse, one of the key founders of the Fauves, explained: 'We move towards serenity through the simplification of ideas and form...Details lessen the purity of lines, they harm the emotional intensity, and we choose to reject them. It is a question of learning – and perhaps relearning the 'handwriting' of lines... Through it, the artist expresses his inner vision' (H. Matisse quoted in Anon. Fauvism – New Possibilities for Color in Art [online] available at [http://www.artfactory.com/art\\_appreciation/art\\_movements/fauvism.htm](http://www.artfactory.com/art_appreciation/art_movements/fauvism.htm) [accessed Dec. 2015]).

Painted in Deauville in 1935, *Le séchage des voiles* perfectly captures the spirit and influence of the Fauves. Here Dufy has produced a large



André Derain, *Le séchage des voiles*, 1905, Pushkin Museum, Moscow

work free from carefully delineated details, choosing instead to employ bold, expressive brush strokes to realise simplified forms. The large boats, moored at the harbour, are placed at the very fore of the work giving the viewer the sensation that they too are within the composition - standing at the quayside ready to handle the drying sails. The colour scheme has also been carefully considered, with a dominance of whites and blues underscoring the tones of his maritime subject and evoking the atmospheric climate of his composition. As Dufy himself emphasised, 'colour captures the light that forms and animates the group as a whole. Every object or group of objects is placed within its own area of light and shade, receiving its share of reflections and being subjected to the arrangement decided by the artist' (R. Dufy quoted in D. Perez-Tibi, *Dufy*, London, 1989, p. 150). The icy blues and muted tones of *Le séchage des voiles* suggest the fading light of a chilly evening, while the white pigment, which was a key colour for Dufy and prevalent within his palette, conveys a moment of calm after a long day at sea. At the same time, through his masterful handling of the brush and delineation of form, Dufy creates the sensation of wind gently billowing through the drying sails, and we can almost hear the rhythmic slap and flap of tarpaulin as it moves with the breeze.

*Le séchage des voiles* is consigned from the family of Jean-Baptiste-Auguste Kessler (1889-1972) and his wife, Anne Stoop Kessler (1889-1983), friends of the artist and among the most prominent collectors of Impressionist and Modern art in London in the interwar period.

The Kesslers married in 1911 and moved from the Netherlands to London in 1919. Both were from families in the oil industry: Kessler's family company, Royal Dutch Petroleum, became part of Shell Group. The desire to collect was probably inspired by Anne's uncle C. Frank Stoop, an early connoisseur of late nineteenth and early twentieth century art whose donation of seventeen paintings to the Tate Gallery form the basis of that institution's European collection. Stoop advised his niece on many of her purchases, and in his memory she in turn donated a significant portion of her collection to the Tate.

Prominent in this donation was Raoul Dufy's large equestrian portrait of the Kesslers and their five daughters (*The Kessler Family on Horseback*, 1932). The Kesslers were keen horse people, and particularly passionate about hunting: Mrs Kessler followed the Cottesmore until the age of 75. As Sir Peter Norton-Griffiths noted in her obituary, she was 'small of stature ... always rode side-saddle and was a splendid-looking figure in the field' (*The Times*, 8 April 1983). The decision to commission the portrait may have come on the advice of the noted French collector Marcel Kapférer, a friend of the family, and arranged through the agency of Alex Reid & Lefevre, London associates of Dufy's Paris dealer Etienne Bignou and the source of the present work. Dufy was the obvious choice for the commission given his affinity for equestrian subjects, seen in the sequence of paintings of race meetings at Ascot, Epsom, Deauville and elsewhere. The artist visited the Kesslers at Congham House near Sandringham in the summer of 1931, staying for several weeks. Mrs Kessler bought many of the preparatory sketches and watercolours made for the project (many still retained by the family), and formed a deep appreciation for the artist's work. She eventually owned several paintings by the artist including the present work and *La Moisson*, acquired from Marcel Kapférer (now London, Tate Gallery).

The Kessler Collection grew to include works by Picasso, Matisse and Degas, as well as Van Gogh's exceptional work on paper *La Moisson en Provence* and Cézanne's *Grands Arbres*, now in the National Gallery of Scotland.



Raoul Dufy in his studio

## PROPERTY FROM A PRIVATE SWISS COLLECTION

10\*

### **ALFRED SISLEY (1839-1899)**

*Le Petit Bougival*

signed 'Sisley.' (lower right)

oil on canvas

27.6 x 40.7cm (10 7/8 x 16in).

Painted in 1874

£300,000 - 500,000

€410,000 - 690,000

US\$450,000 - 750,000

### **Provenance**

J.-B. Faure Collection, Paris.

Mme. Faure Collection, Paris (by descent from the above).

Durand-Ruel, Paris, no. 11957 (acquired from the above on 1 February 1919).

Fernand Buisson Collection, Paris.

Private collection, Switzerland.

### **Exhibited**

Paris, Galeries Georges Petit, *Alfred Sisley*, 14 May - 7 June 1917, no. 44.

### **Literature**

G. Poulain, 'De Courbet à Chagall chez M. et Mme. Fernand Bouisson', in *La Renaissance*, Paris, December 1930 (illustrated p. 345).

F. Daulte, *Alfred Sisley, catalogue raisonné de l'oeuvre peint*, Paris, 1959, no. 135 (illustrated).









# ALFRED SISLEY

## *Le Petit Bougival*

Painted in 1874, *Le Petit Bougival* was executed at a time of exceptional productivity but also of great uncertainty for Alfred Sisley who was trying to make a living as an *avant-garde* painter in a climate of political instability. To escape the Franco-Prussian war and the siege of Paris in 1871, Sisley and his family left Paris for Louveciennes and, in the winter of 1874, moved to the neighbouring town of Marly-Le-Roy, a stone's throw away from Bougival, close to the river Seine.

It was at this moment that Sisley discovered his fascination with the beauty of the Seine valley which would last a lifetime and led him to produce canvases quintessentially Impressionist in their composition, style and subject matter. The discovery of Bougival and the surrounding countryside provided a new source of inspiration and the artist produced numerous canvases depicting the river Seine and the neighbouring woodland; so much so that landscapes became his favourite subject. Indeed, unlike his Impressionist counterparts, who painted social crowds, celebrations of people or Mediterranean landscapes, Sisley painted traditional rural life: 'The subject matter on which Sisley resolutely turned his back – scenes of everyday urban life, interiors with figures, bustling Paris streets, the whole panoply of *la vie modern* – was just what attracted attention in the works of his fellow exhibitors. Sisley was a landscape painter *tout court* and almost absurdly modest in the selection of his motifs' (R. Shone, *Sisley*, London, 1992, p. 62).

Alfred Sisley was born in France to English parents and it was during his first trip to London in 1857 that the young man discovered the works of fellow English landscape painters, John Constable and J.M.W. Turner. The works by these painters were to awaken his passion for landscape painting and have a profound influence on his art. In 1861, aged 22, Sisley entered the Atelier Gleyre in Paris where it is understood that he remained a student for three years and met Pierre-Auguste Renoir, Frédéric Bazille and Claude Monet; together

the friends broke away from classic academic art and embarked upon the journey of Impressionism: a new direction for French painting and one that was to capture a much more evocative and atmospheric depiction of the external environment.

A key influence in Sisley's work was Camille Corot. Both artists favoured rural scenery as their chosen subject, but Sisley most particularly drew inspiration from his fellow painter in the careful positioning and structuring of his compositions. As Richard Shone notes, 'the influence of Corot...runs throughout Sisley's work. Both pitch their easels at the edge of the wood or by the side of a road entering a village; both place country figures in an intimate but undramatic relation to their surroundings ... seen against massed foliage below skies that fill nearly half the canvas' (R. Shone, *op. cit.*, p. 35).

Describing an idyllic spring day, the present work has all the characteristic elements of a study *en plein air* with its flurry of short and broken brushstrokes in pastel colours. The work is carefully arranged in an orderly and balanced manner with the leafy trees to the far right echoing the sturdy house to the far left, naturally framing the composition. The delicate sky occupies almost half of the composition and is reflected in the crisp water of the river which seems to be gently lapping at the riverbank. The pathway to the foreground of the painting forms a sharp 'c' shaped curve alongside the river, creating a dynamic asymmetry within the painting which gently draws the eye towards the on-looking passers-by, finally leading to the pontoon at the centre of the work.



43 portraits of students of the Atelier Gleyre, Alfred Sisley is shown full face at the centre, circa 1862-1863, Musée du Petit-Palais, Paris



Alfred Sisley, *L'automne: bords de la Seine près de Bougival*, 1873, Museum of Fine Arts, Montréal

*Le Petit Bougival* is an outstanding example of Sisley's mastery in handling the subtlety of colour. From the dusty pinks, soft greys and hues of pale blue which form the sky and water, to the nuances of green and yellow which make up the land, Sisley layers these colours in rapid and delicate brush strokes creating a rich surface texture and capturing a scene imbued with a soft spring glow. Describing Sisley's incredible talent, the poet Stéphane Mallarmé, and admirer of the artist, said 'Sisley seizes the passing moments of the day; watches a fugitive cloud and seems to paint it in its flight; on his canvass [sic] the live air moves and the leaves yet thrill and tremble. He loves best to paint them in spring, when the yonge leves on the lyte wode, waxen al with will, or when red and gold and russet-green the last few fall in autumn; for then space and light are one, and the breeze stirring the foliage prevents it from becoming an opaque mass, too heavy for such an impression of mobility and life' (S. Mallarmé quoted in R. Shone, *op. cit.*, pp. 118 - 122).

*Le Petit Bougival* is a typical example of one of Sisley's most treasured subjects, the river. For him, every nuance in the change of the weather or time of day could be reflected in the surface of the water and this offered a new way to explore the landscape and its atmospheric effects. Consequently, time and again, Sisley revisited riverside *paysages* from the same viewpoint to depict nature in all seasons.

The predominance of the sky also resounds with Sisley's interest in capturing the spontaneity of change in the weather. Indeed, the artist painted this particular stretch of the river Seine near Bougival on many occasions and during all seasons of the year; in summer, autumn and in winter. As François Daulte emphasises, 'Sisley loved above all to paint the Seine, flowing calmly past within its leafy banks. He was a painter of water-fluid, opaque, moving yet still ... It was probably between this period, between 1872 and 1874, that Sisley painted his most sensitive and finest pictures.' (F. Daulte, *op. cit.*, pp. 11 - 12).



Jean-Baptiste-Camille Corot, *Paysage boisé à la mare*, circa 1830s, The Barber Institute of Fine Arts, University of Birmingham



Alfred Sisley, *Bougival*, 1876, Cincinnati Art Museum



Alfred Sisley, *La Neige à Port-Marly, gelée blanche*, 1872, Musée des Beaux-Arts, Lille



Whilst Monet and Renoir both enjoyed the public success for their talents during their lifetime, Sisley always remained in the shadows. Like so many of his contemporaries, he was condemned for the apparent lack of finish in the execution of his works but also for the repetition of his chosen subjects, which some described as dull and monotonous. Unable to obtain gratification or understanding from the public, Sisley found support from the visionary art dealer Paul Durand-Ruel who said '... [Sisley] expresses his personality through charm, the gentle use of colour, his serenity of vision and depth of expression' (P. Durand-Ruel quoted in L. Venturi, *Les Archives de l'Impressionnisme, Lettres de Renoir, Monet, Pissarro, Sisley et autres, Mémoires de Paul Durand-Ruel*, New York, 1939, p. 28) and he gave relentless support and encouragement to the artist, often being the sole buyer of his works. Aside from his few friends, Renoir, Pissarro and Cézanne, Sisley found very few other admirers and he was to never know fame in his lifetime. As the artist accumulated disappointments and debts he withdrew from bustling urban and social circles and retreated to the borders of the river Seine where, aside from a couple of short visits back to England, he largely remained until his death. Yet Sisley remained true to himself and went on to produce over 900 canvases, a large part of which are landscapes of the river Seine, and are now some of the most admired works in leading museum collections.

Since his death, Sisley has been established as a major landscape painter of the Impressionist period and is recognised as a truly authentic Impressionist. Indeed, as fellow artist Camille Pissarro described him: 'a great and beautiful artist, in my opinion he is a master equal to the greatest' (C. Pissarro quoted in C. Lloyd, *Camille Pissarro*, London, 1981, p. 8).

11

**ARMAND GUILLAUMIN (1841-1927)**

*La Seine à Paris*

signed 'Guillaumin' (lower right)

oil on canvas

45.3 x 61cm (17 13/16 x 24in).

Painted *circa* 1874

**£15,000 - 20,000**

**€21,000 - 27,000**

**US\$23,000 - 30,000**

**Provenance**

E. Blot Collection, Paris.

Galerie Brame & Lorenceau, Paris.

Private collection, France.

**Literature**

G. Serret & D. Fabiani, *Armand Guillaumin, catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 27 (illustrated).



12

**MAURICE UTRILLO (1883-1955)**

*Rue à Montmartre*

signed 'Maurice, Utrillo, V,' (lower right)

oil on canvas

50.7 x 60.7cm (19 15/16 x 23 7/8in).

Painted *circa* 1933 - 1935

**£100,000 - 150,000**

**€140,000 - 210,000**

**US\$150,000 - 230,000**

The authenticity of this work has kindly been confirmed by the Association Maurice Utrillo. This work will be included in the forthcoming Maurice Utrillo *catalogue raisonné* currently being prepared.

**Provenance**

Private collection, France.

Acquired from the above by the present owner.



## PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

13\*

### AUGUSTE RODIN (1840-1917)

*Trois faunesses*

signed 'A. Rodin' (underneath the forearms of the left figure)

bronze with black and greenish-blue patina

24 x 29.3 x 16.4cm (9 7/16 x 11 9/16 x 6 7/16in).

Conceived *circa* 1896, this bronze version cast by Alexis Rudier *circa* 1920

£60,000 - 80,000

€82,000 - 110,000

US\$90,000 - 120,000

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under archive number 2015-4816B.

### Provenance

Musée Rodin, Paris, *circa* 1920.

Feingarten Galleries, Los Angeles (acquired from the above).

Sam Weisbord Collection, Los Angeles.

Private collection, New York (acquired from the above in 1978).

### Literature

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 62 (plaster version illustrated p. 40).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London, 1967 (titled 'Three nymphs - the three graces dancing', plaster version illustrated p. 244).

L. Goldscheider, *Rodin sculptures*, Leicester, 1970, pl. 23 (plaster version illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin, catalogue of works in the Musée Rodin*, Vol. I, Paris, 2007, no. S.6724 (another cast illustrated p. 359).







14\* W

**AUGUSTE RODIN (1840-1917)**

*Eternel printemps, second état, 1ère réduction*

signed 'Rodin' (on the right side of the base) and inscribed with the foundry mark 'F. BARBEDIENNE Fondateur' (on the back of the base), stamped three times 'VL' (on the inside of the base)

bronze with brown-black patina

66.2 x 83 x 41cm (26 1/16 x 32 11/16 x 16 1/8in).

Conceived in 1884, this bronze version executed in this size in 1898, the present work cast between 1905 and 1907

£500,000 - 700,000

€690,000 - 960,000

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

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under archive number 2009-2996B.

**Provenance**

Georges Lang Collection, Lorraine (acquired circa 1910 - 1920).

Private collection (by descent from the above).

Private collection, Switzerland (acquired from the above in the 1980s).

**Literature**

L. Maillard, *Etudes sur quelques artistes originaux, Auguste Rodin statuaire*, Paris, 1899 (marble version illustrated p. 121).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 69.

G. Grappe, *Le Musée Rodin*, Paris, 1944, pl. 56 (another cast illustrated).

B. Champigneulle, *Rodin*, London, 1967, nos. 34 - 35 (plaster version illustrated pp. 92, 93).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, pl. 56 - 57 (another cast illustrated pp. 98, 99).

J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 32b (another cast illustrated p. 243).

A. E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 148 (other casts illustrated pp. 494, 495).

A. Le Normand-Romain, *The Bronzes of Rodin, catalogue of works in the Musée Rodin*, Vol. I, Paris, 2007, no. S.2808 (another cast illustrated p. 332).

# RODIN'S ETERNAL PRINTEMPS:

*The intensity of the Present  
Moment becomes Eternity*

One of Auguste Rodin's most acclaimed sculptures and one of the greatest commercial successes of his career, *Eternal printemps* was conceived in 1884 while the sculptor was deeply in love with Camille Claudel (1864-1943), who had just joined his studio as an assistant. The group was originally intended for *La porte de l'Enfer*, the bronze doors inspired by Dante's *Inferno* that were commissioned in 1880 for a planned museum of decorative arts. As the tone of the commission evolved into darker content, the amorous couple was not part of the final version. The allegorical theme of the embracing lovers brings to mind the story of Paolo and Francesca, Dante's mythical lovers who were condemned to spend eternity locked in a tumult of passion.

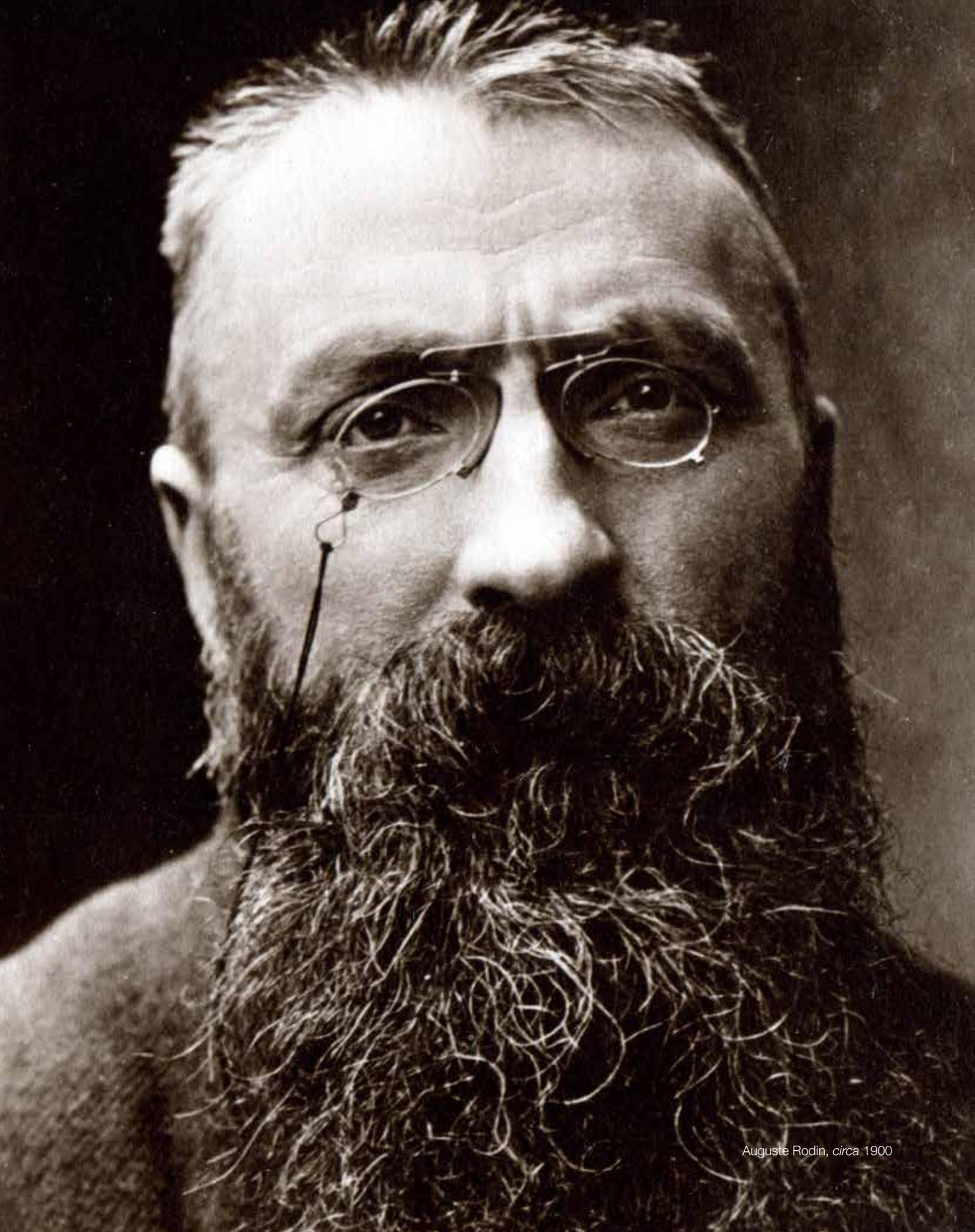
As with many of his great sculptural groupings, Rodin reused, developed and adapted figures from earlier works: he was in a relentless research of the right sculptural words, while constantly changing the grammar and the syntax of his sentences. The female figure of the group is based on Rodin's sensuous *Torse d'Adèle* (named after Adèle Abbruzzesi, one of Rodin's favorite Italian models), which appears on the top left corner of the tympanum of *La porte de l'Enfer*.

In 1886, Rodin gave a plaster cast of *Eternal printemps* to Robert Louis Stevenson (1850-1894), to thank him for his letter defending him against the accusation of being the 'Zola of sculpture' in the *London Times* of September 6, 1886. The group, dedicated 'à R. L. Stevenson, au sympathique Artiste, au grand et cher poète. Rodin' (to R. L. Stevenson, the sympathetic artist, the important and beloved poet. Rodin), was one of the possessions that Stevenson took with him when he left Europe in 1888.

Rodin later claimed that the idea for the present bronze came to him while listening to Beethoven's Second Symphony. He confided to Jeanne Russell, the daughter of the Australian painter John Russell: 'God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured Eternal Springtime, just as I have modeled it since' (quoted in *The Bronzes of Rodin*, Musée Rodin, Paris, 2007, p. 336). Also titled *Zéphyr et la Terre* and *Cupidon et Psyché* (both mythological titles intended to justify the eroticism of the subject), the group was exhibited at the Salon of 1897. Due to its popularity, Rodin executed a second version of *Eternal printemps*, with an extended base and a rocky outcrop to support the left arm and outstretched leg of the male figure. This version became the model for the Barbedienne series which was produced in four sizes over a period of twenty years from 1898 to 1918.

'Beauty is character and expression.  
And there is nothing in nature that has  
more character than the human body.  
Through its force and grace it evokes  
the widest variety of images. At times it  
is like a flower: the way the torso bends  
is like the stem...At times it is like a  
supple creeper... At other times still it  
is an urn...The human body is first and  
foremost the mirror of the soul and its  
greatest beauty comes from that'

- A. Rodin



Auguste Rodin, *circa* 1900



*Eternel printemps*, marble version, 1884

On 6 July 1898 and due to the high demand of such romantic sculptures, Rodin signed an exclusive ten-year contract (renewable on expiration for another decade) with Gustave Leblanc-Barbedienne (1849-1945), nephew of the foundry's founder Ferdinand Barbedienne (1810-1892), for the edition in bronze of *Le baiser* and *Eternel printemps* in different sizes. A plaster made from a cast of a marble was initially given to the foundry Leblanc-Barbedienne who produced reductions using Achille Collas's machine of mechanical reduction, for which Barbedienne had the patent. The plaster was returned to the Musée Rodin in 1918 at the sculptor's death and the expiration of the second contract. Each sale gave rise to a commission of 20% given to Rodin as copyright. *Eternel printemps* was cast in bronze and sold in four different sizes known as No. 1 (66 cm, fifty-eight casts sold between 1898 and 1918), No. 2 (50 cm, thirty-three casts sold between 1900 and 1918), No. 3 (40 cm, eighty-three casts sold between 1898 and 1918) and No. 4 (25 cm, sixty-three casts sold between 1898 and 1918). The foundry mark of Barbedienne is an important indication that the bronze sculpture was a lifetime cast, produced before Rodin's death in November 1917. The letters VL stamped on the present work indicate a date of *circa* 1905-1907, during Rodin's lifetime.

In *Eternel printemps* the two bodies intertwine in a passionate embrace, which is also a remarkable act of precarious balance and a combination of concave and convex curves. The two figures are placed on a rough base that does not seem large enough to contain them. The female figure is kneeling and her lower legs take up most of the foundation. The male figure seems to be flying and there are indeed small Cupid's wings on his back. He is trying to occupy the mere millimeters of space available for him to stand. His feet are not actually supported by the ground, one hanging off the base, the other still in mid-air. His right arm is completely wrapped around the female figure, grasping her tightly under her arm on the other side. His left arm is outstretched and curved as though he is just about to bring that arm around her: her kneeling body is his only support. In this remarkable sculpture the two precariously balanced lovers are caught in the intensity of the emotional moment that becomes Eternity. Collectors have always been attracted to the powerful combination of passionate lyricism and tender romanticism, essential to this work.

Anna Tahinci, Ph. D.

Professor and Head of Art History

The Glassell School of Art at the Museum of Fine Arts, Houston

'Beauty is everywhere. It is not beauty that our eyes lack, it is our eyes that are deficient in perceiving it'



The maker's marks 'VL' on the inside of the base on the present work

15

**LEO GESTEL (1881-1941)**

*Bloemstilleven met papavers en chrysanten*

signed, dated 'LEO G.ESTEL. 11' (lower right) and indistinctly

inscribed (lower left)

oil on canvas

74.7 x 48.6cm (29 7/16 x 19 1/8in).

Painted in 1911

**£50,000 - 70,000**

**€69,000 - 96,000**

**US\$75,000 - 110,000**

**Provenance**

Kunsthandel M. L. de Boer, Amsterdam.

Meijer Collection, Wassenaar.

Kunsthandel Ivo Bouwman, The Hague.

Acquired from the above by the family of the present owner on 12

November 1996.

Thence by descent.

**Exhibited**

Laren, Singer Laren Museum, *Leo Gestel 1881 - 1941, de mooiste modernist*, 25 January – 25 May 2015.



16

**FRANTIŠEK KUPKA (1871-1957)**

*Composition abstraite*

signed 'Kupka' (lower left)

watercolour on paper

22.1 x 20cm (8 11/16 x 7 7/8in).

Executed *circa* 1925

**£15,000 - 20,000**

**€21,000 - 27,000**

**US\$23,000 - 30,000**

The authenticity of this work has kindly been confirmed by Monsieur Pierre Brullé.

**Provenance**

Private collection, France.



17<sup>AR</sup>

**MAX ERNST (1891-1976)**

*Deux peaux rouges s'apprêtent à danser*

signed with the artist's initials and inscribed 'peaux rouges m E' (lower centre); indistinctly inscribed and numbered (verso) gouache with *frottage* on paper laid down on the artist's mount sheet 4.7 x 4.7cm (1 7/8 x 1 7/8in); artist's mount 13.2 x 8.7cm (5 3/16 x 3 7/16in)

Executed circa 1946 - 1947

£6,500 - 8,500

€8,900 - 12,000

US\$9,800 - 13,000

This work is accompanied by an original lithograph, *Fruits défendus*, 1968, signed and numbered in pencil by the artist.

**Provenance**

Claude de Muzac Collection, Paris.

Galerie Alphonse Chave, Vence.

Galerie D. Benador, Geneva.

Anon. sale, Kornfeld & Klipstein, Bern, 10 - 12 June 1971, lot 313.

Herbert Gross Collection, Zurich (acquired at the above sale).

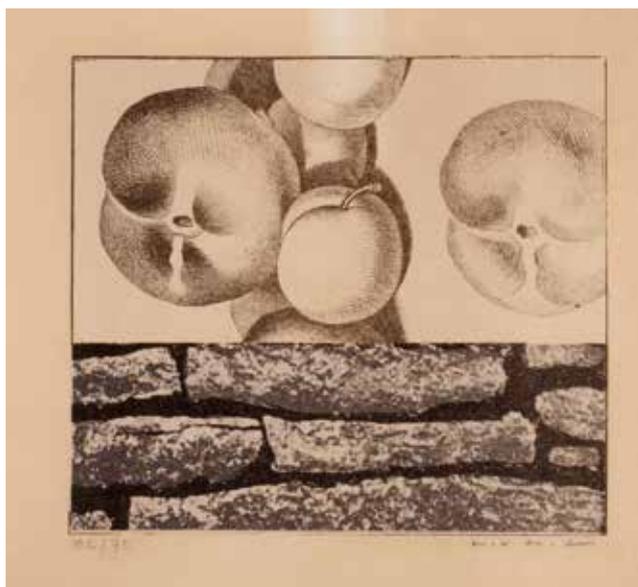
Private collection, France.

**Exhibited**

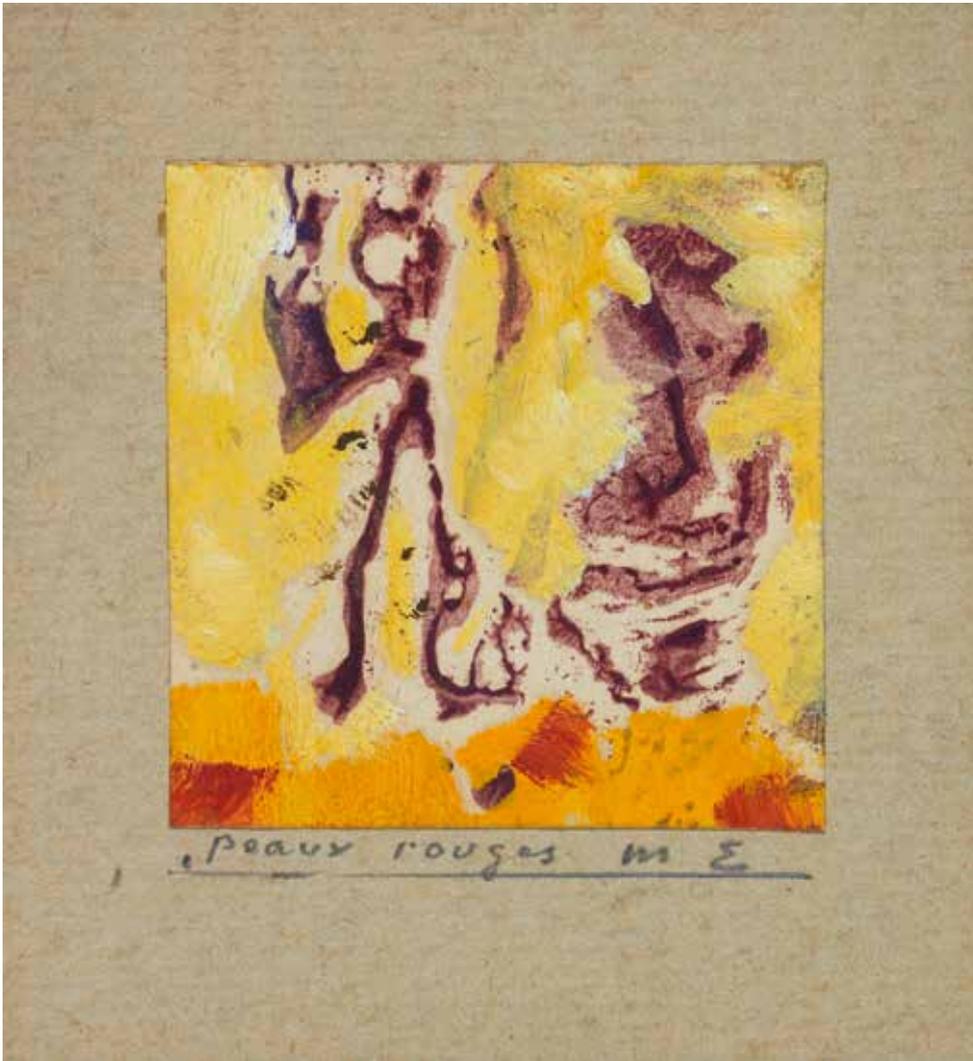
Vence, Galerie Alphonse Chave, *Max Ernst, Déchets d'atelier, lueurs de génie*, 19 March - 15 May 1968.

**Literature**

W. Spies (eds.), *Max Ernst Oeuvre-Katalog*, Vol. IV, *Werke 1939 - 1953*, Cologne, 1987, no. 2543 (illustrated p. 128).



Max Ernst, *Fruits défendus*, 1968



18

**PAUL KLEE (1879-1940)**

*Eine Schwärmende*

signed 'Klee' (upper right); inscribed, numbered and dated '1938 H 4 eine Schwärmende' (on the artist's mount, lower centre)

gouache, distemper and watercolour on paper laid down on card  
sheet 27.8 x 17.7cm (10 15/16 x 6 15/16in); artist's mount 42.5 x  
30.7cm (16 3/4 x 12 1/16in).

Executed in 1938

**£120,000 - 180,000**

**€160,000 - 250,000**

**US\$180,000 - 270,000**

**Provenance**

Daniel-Henry Kahnweiler Collection, Paris, until 1941.

Dr. Helmut Beck, Stuttgart, until 2002 (acquired from the above).

Private collection, Germany; their sale, Villa Grisebach, Berlin, 26  
November 2010, lot 52.

Acquired at the above sale by the present owner.

**Exhibited**

Stuttgart, Staatsgalerie, *Neuere Kunst aus württembergischem  
Privatbesitz, I. Klassische Moderne*, 13 April – 17 June 1973, no. 101.

Stuttgart, Staatsgalerie, *Klee und Kandinsky. Erinnerung an eine  
Künstlerfreundschaft anlässlich Klees 100. Geburtstag*, 6 May - 29 July  
1979, no. 97.

**Literature**

The Paul Klee Foundation (eds.), *Paul Klee, catalogue raisonné*, Vol.  
VII, 1934 - 1938, London, 2003, no. 7305 (illustrated p. 363).



1938. H. 4 - eine schwarze

# PAUL KLEE

## *Eine Schwärmende*

Executed in 1938 during a period of extraordinary fecundity for Paul Klee, *Eine Schwärmende* is a triumphant work which conveys the expressivity and resolve that characterises his late oeuvre. On Christmas Eve 1933 Klee left Germany following the National Socialists' rise to power. Denounced as a modern artist and later as a 'degenerate artist', Klee was suspended from his professorship at the Düsseldorf Academy of Art in April 1933 and suddenly found himself isolated and ostracised in the city that he had once called home. He decided to return with his wife to the place where he had spent his childhood, Bern, and it was here that he would remain until his death in 1940. In 1935 Klee became ill and was later diagnosed with 'scleroderma' – a rare and terminal auto-immune disease. After a brief spell bed-ridden and a hiatus in his work, Klee began to regain his creative energy and, despite his weakened physical state, would embark on one of the most prolific and significant periods of his career.

Writing to their friend and art historian Will Grohmann in July 1937, Klee's wife Lily described this new change that she witnessed in her husband after the initial onset of his illness: 'He stays up until eleven at night, and sheet after sheet falls to the floor as in the old days, strange!' (L. Klee, quoted in C. Hopfengart & M. Baumgartner, *Paul Klee, Life and Work*, Bern, 1912, p. 285). In 1937 Klee produced 264 works (after only 25 in 1936), in 1938 this increased to 489, later peaking in the following year to 1,253 (averaging more than three works a day), an achievement which Klee would later proudly describe to his son as 'record breaking' (P. Klee writing to Felix Klee in 1939, *ibid.*, p. 294).

Formed through a riotous combination of vibrant primary colour, surface pattern and expressive line, *Eine Schwärmende* is testament to the new joy and creative liberation that Klee enjoyed in these final years. Instilled in the small 4 x 5 metre studio in Kisterlweg, and seated at a swivelling drawing table rather than standing at an easel so to better preserve his energy, Klee worked tirelessly and deliberately. It was also at this moment that Klee turned to coloured paste as a preferred medium and, as seen in the present work, uses a brush to spontaneously and directly apply the rich pigment. There is a sense of immediacy and abandonment visible within *Eine Schwärmende*, along with many other works from this period, which some critics have argued anticipates the Informel paintings of the 1950s and 60s.



Paul Klee, *Ein Antlitz auch des Leibes*, 1939, Klee Family Collection

This hitherto unknown expressiveness in Klee's oeuvre may also be attributed in part to a notable visit from Pablo Picasso in late 1937, shortly before the execution of *Eine Schwärmende*. Picasso's trip to Bern was not expressly organised with the intention of meeting Klee, but he was urged to see the artist by the collector Hermann Rupf. The meeting was an amicable one in which both artists voiced an appreciation of the other's work, although Klee was later anxious not to incorporate Picasso's aesthetic into his own oeuvre: 'it is important to watch out that his style does not sneak up on me' Klee stated 'because he is a great and very strong personality' (P. Klee quoted in S. Rewald, *Paul Klee*, New York, 1988, p. 268). Picasso's influence can nonetheless be detected in Klee's subsequent work in his enlargement of scale, newfound expressivity and interest in experimenting with the human form.



Paul Klee in his studio in Bern, 1 December 1939

*Eine Schwärmende* is one such example of this experimentation with the figure. The subject is here composed through the barest of means: succinct graphic notations denote eyes, nose and mouth, with a shock of auburn hair arching over the notional face in a single stroke from a loaded brush. The body itself is conveyed by a sinuous inky line which winds its way vertically through the picture plane, while the figure's legs seem to be referenced by the two vertical lines which anchor the curved line to the lower edge of the sheet - an observation which is soon undone when we discern an echoing of the motif at the upper edge. In *Eine Schwärmende* Klee deliberately blurs the line between figuration and abstraction, representation and surface design, playing a visual game with his viewers. His distillation of form into signs or pictograms is characteristic of the artistic language that he employed in his late period, and positions Klee alongside other artists such as Miró, Matisse and Picasso, who all developed personal systems of sign-making in their oeuvre.

Matthias Bärmann has reflected on the psychological influences of Klee's illness on his late work, influences which prompted a paring down of visual language as the intensity of his production increased: 'His reduced, sign-like repertoire gave Klee, who was aware of how little time remained to him, a spontaneous outlet for his enormous creative urge.' (M. Bärmann, *Paul Klee, Death and Fire, Fulfilment in the Late Work*, Basel, 2003, p. 15). Indeed,



Joan Miró, *Figures en état de métamorphose*, 1936, Private collection

‘The magnitude of my production increases at a tremendous rate, and I can’t entirely keep up with these children anymore, they just happen’

- P. Klee

according to Klee's own account, his creative activity finally began to resemble an automatic process that could scarcely be controlled: 'The magnitude of my production increases at a tremendous rate, and I can't entirely keep up with these children anymore, they just happen.' (P. Klee writing to his son, Felix, quoted in C. Hopfengart & M. Baumgartner, *op. cit.*, p. 316).

It could equally be argued that the Klee's unabated creativity was a more conscious opposition to the contemporaneous Nazi campaign being executed throughout Germany and the occupied territories, in which modern art was systematically banned, confiscated or destroyed on the grounds that it was Jewish, Communist or un-German. In 1937 Klee received news of the infamous *Entartete Kunst (Degenerate Art)* exhibition which opened in Munich in July of that year. This was the largest manifestation of Nazi cultural propaganda in which 650 paintings, sculptures and books were seized from the collections of 32 German museums and presented to the public. The exhibition (which included seventeen of Klee's own works) was designed to inspire contempt for what Goebbels termed 'the perverse Jewish spirit' that was infiltrating German culture, and to promote the idea that modernism was a conspiracy propagated by people who detested German civility.



Paul Klee's studio at Kistlerweg 6, Bern

Yet, despite his terminal illness and the disturbing socio-political events of the day, Klee resisted concentrating on a few themes and forms of expression. Rather 'there is a broadening of flow...There are a great many new conceptions and advances in many directions, but gay or ironical works are almost completely lacking.' (W. Grohmann, *Paul Klee*, Stuttgart, 1954, p. 325). At the same time, Klee imbues the meanings of the late works with a lingering ambiguity, in which clear interpretations or definitions remain tantalisingly elusive. As C. Hopfengart and M. Baumgartner note, 'The titles of the works play a central role in the process of discovering meaning, often encapsulating dual meaning and inherent ambiguity. In the late works, they are – even more strongly than before – a result of the creative process. For the artist himself, the meaning of the painting lay in the moment of surprise when visual memory becomes associatively linked with language.' (C. Hopfengart & M. Baumgartner, *op. cit.*, p. 316).

This intrinsic ambiguity is reflected within *Eine Schwärmende* in which the German word 'Schwärmende' describes both a romanticising woman lost in a reverie and also a revelling party-goer. The work therefore encapsulates a semantic disconnect, simultaneously conjuring both riotous joy and a more lyrical, imaginative state – perhaps in some way reflecting Klee's own state of mind, poised between a melancholic acknowledgment of his approaching death and the sheer joy of his abounding creative energy.

As if in protest to Hitler's pronouncements on the 'true' meaning of modern art, Klee deliberately eschews any clear reading of his late works. For Klee, truth appeared in transition and lay in the interstices of meaning and knowledge. A barely legible phrase inscribed in pencil at the corner of a large, unfinished painting which remained in Klee's studio at his death, aptly sums up the artist's enduring belief: 'Should everything be known after all? Ah, I think not!'. Similarly, the ceaseless output of Klee's final years was as much of a personal requiem in light of his terminal illness, as a deliberate refutation of the Nazi campaign to destroy modern art. As Klee's renowned Parisian dealer and prior owner of the present work, Daniel-Henry Kahnweiler, wrote 'It was just this late production which added a note of grandeur, not hitherto discernable, to Klee's work. Thus, the hero triumphs over evil and turns it to his own again' (D-H. Kahnweiler, *Klee*, Paris, 1950, p. 14).

Indeed, it is interesting to note that Kahnweiler, even as Klee's dealer, decided to retain *Eine Schwärmende* for his personal collection until 1941, thus indicating a particular attachment to the work. *Eine Schwärmende* was later fittingly acquired by the celebrated collector Dr. Helmut Beck who, alongside his father Paul Beck, was staunchly opposed to the Nazi regime and was a significant patron and supporter of many modern artists whose work was labelled as 'degenerate'. *Eine Schwärmende* was to remain within Dr. Beck's private collection until his death in 2001.

## PROPERTY FROM THE FREDERIC J. BRAND COLLECTION

19<sup>AR</sup>

### **EMIL NOLDE (1867-1956)**

*Grüne Küstenlandschaft mit Dampfer*

signed 'Nolde' (lower right)

watercolour, pen and India ink on Japan paper

22.3 x 27cm (8 3/4 x 10 5/8in).

This work belongs to a series of seascapes executed on the coast of Sankt Peter, Germany, during Spring 1946.

**£60,000 - 90,000**

**€82,000 - 120,000**

**US\$90,000 - 140,000**

The authenticity of this work has kindly been confirmed by Professor Dr. Manfred Reuther.

### **Provenance**

Frederic J. Brand Collection, Dortmund (probably acquired directly from the artist by the 1950s).

Thence by descent to the present owner.



# EMIL NOLDE

## *Grüne Küstenlandschaft mit Dampfer*

'Nolde knows the sea as no artist before him has known it. He does not look at it from the beach or from a ship, he sees it as it lives in itself, having nothing to do with man, as the churning, ever-changing, utterly self-sufficient, self-depleting, divine primeval element that to this day has preserved the untamed freedom of the first day of Creation.' (M. Suerlandt quoted in A. Husslein-Arco and S. Koja (eds.), *Emil Nolde – In Radiance and Color*, Munich, 2013, p. 130)

The German North Sea, with its beautiful colourful sunsets, constantly changing dramatic skies and endless horizons was, time and again, represented in watercolours and paintings by the celebrated German Expressionist painter, Emil Nolde. *Grüne Küstenlandschaft mit Dampfer* is a superb example of the artist's affinity with his native seascape, revealing his deeply rooted connection to Northern Germany where, despite travelling the world, he would live throughout his lifetime - always returning to its coastline to express his profound fascination with the subject: 'I am of the opinion that my art, despite all my travels, is deeply rooted in my homeland, in the narrow strip of land here between the two seas.' (E. Nolde quoted in A. Husslein-Arco and S. Koja (eds.), *ibid.*, p. 124).

The present watercolour was executed in 1946 at a critical turning point in Nolde's artistic career. During the Nazi era the painter was branded a 'degenerate artist' and banned from painting or from any artistic expression. In light of these sanctions, he executed his famous 'forbidden paintings' during the war years - smaller watercolours and sketches that he painted secretly at his home in Seebüll with the intention of reproducing them in large-scale at a later date. Now, in the spring of 1946, Nolde eagerly devoted himself once again to a series of watercolours, feeling that his hands were finally released and that he could freely paint again: 'In the first summer after [the Second World War] I had already started painting happily and, indeed, I could still paint! I did not know if I would still be capable of it.' (E. Nolde, *Mein Leben*, Cologne, 2008, p. 435).

1946 was also a significant year for Emil Nolde due to personal reasons. His beloved wife Ada, who had always been at his side throughout most of his travels, was struck by a serious disease. She had been unwell for a number of years preceding this new illness, but it significantly worsened her condition. Consequently, Emil and Ada decided to find some long-sought relief at the



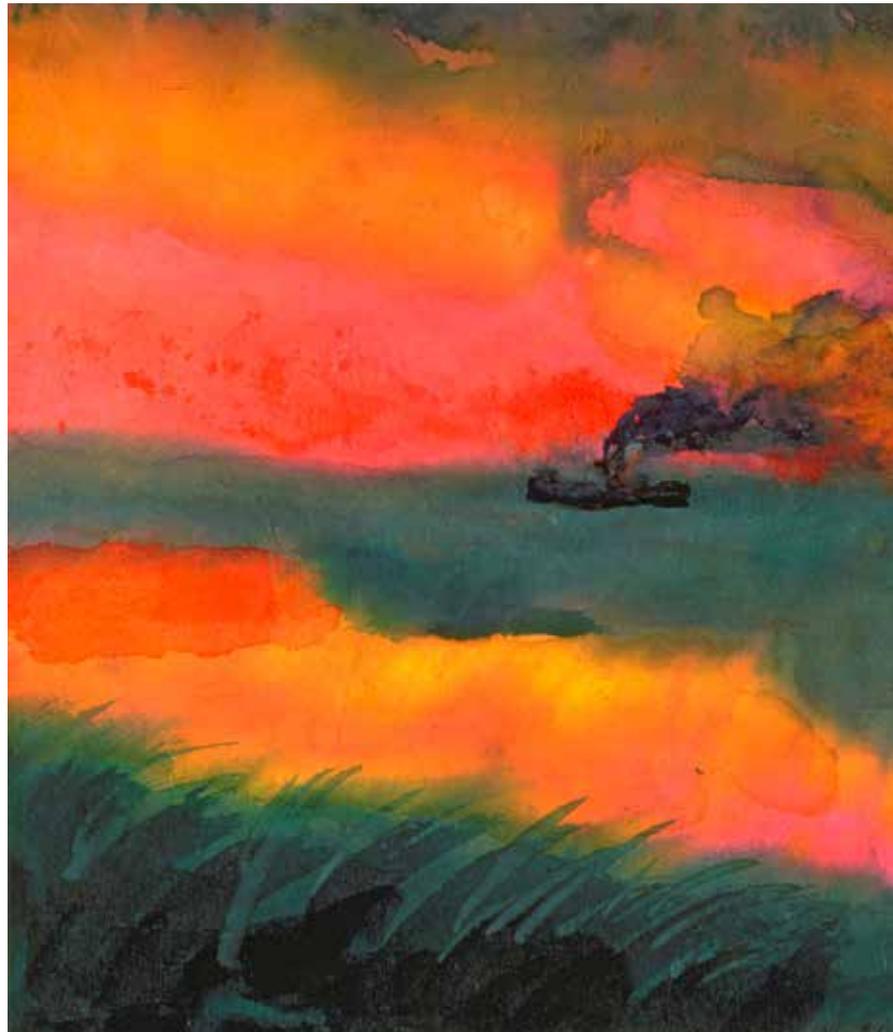
Emil Nolde and Ada in their garden at Seebüll, Germany, 1945

seaside health resort of Sankt Peter in Northern Germany. After a short while, Ada's health began to improve: 'Was it the change of air or the approaching spring?' Nolde questioned. 'She accompanied me again during painting sessions.... Indeed, she was feeling so well, that we went for daily walks into the dunes.' (E. Nolde, *ibid*, p. 435). The improvement in Ada's health and the immense joy that Nolde felt in his new artistic freedom undoubtedly led to the striking series of seascape watercolours that he produced from his easel in the dunes, and of which the present picture forms a part. *Grüne Küstenlandschaft mit Dampfer* is also testament to how perfectly Nolde captures the atmosphere of the coastal scenes, rendered through his unique painterly style which he mastered over many years.

Emil Nolde developed his distinctive colouring technique in 1908, while painting *en plein air*. Standing at his easel one chilly winter's day it began to snow and, as the snowflakes fell onto his paper, he observed the way in which they melted and caused the colours of the pigment to bleed. Indeed, Nolde was so fascinated by this natural spectacle that he started to replicate the accidental effect. He would first dampen the paper and then fill it with layers of unmixed colour, allowing them to blur into each other, forming unintentional patterns and shapes before he built up the composition. This technique, which afforded great expressive potential, required the artist to work quickly in responding to the spontaneous forms which appeared, a method which had an even greater effect after Nolde began

'I am of the opinion that my art, despite all my travels, is deeply rooted in my homeland, in the narrow strip of land here between the two seas'

- E. Nolde



Emil Nolde, *Seascape with steamer*, circa 1946, Norwich Castle Museum

to use highly absorbent Japan paper from 1910 onwards. So drawn was Nolde to this way of working and the effects that it produced that his technique remained largely unchanged throughout his artistic career.

Having saturated the entirety of *Grüne Küstenlandschaft mit Dampfer* with hues of green, blue and yellow, Nolde creates a dramatic symphony of glowing colour. Echoing the fluidity and wateriness of his subject through his technique, Nolde creates a composition which appears to be in flux – the sky and sea merging into one another with merely the pen and India ink forcing a separation and defining the coastal landscape. Sadly, Ada Nolde was to pass away on 7 November 1946, just six months after this vibrant testimony to new creative life and personal hope had been executed. The work remains a poignant reminder of the precious moments that Nolde shared with his wife before her death, and is an excellent example of Nolde's technique and fascination with the seascapes of Northern Germany.

## PROPERTY FROM THE FREDERIC J. BRAND COLLECTION

20<sup>AR</sup>

### EMIL NOLDE (1867-1956)

*Portrait eines Südseeinsulaners*

signed 'Nolde' (lower right)

gouache, watercolour and India ink on rice paper

48.2 x 34.5cm (19 x 13 9/16in).

Executed in New Guinea in Spring 1914

£35,000 - 55,000

€48,000 - 76,000

US\$53,000 - 83,000

The authenticity of this work has kindly been confirmed by Professor Dr. Manfred Reuther.

#### Provenance

Frederic J. Brand Collection, Dortmund (probably acquired directly from the artist by the 1950s).

Thence by descent to the present owner.

'New Guinea – you beautiful, wild country!' (E. Nolde quoted in E. Nolde, *Mein Leben*, Cologne, 2008, p. 326).

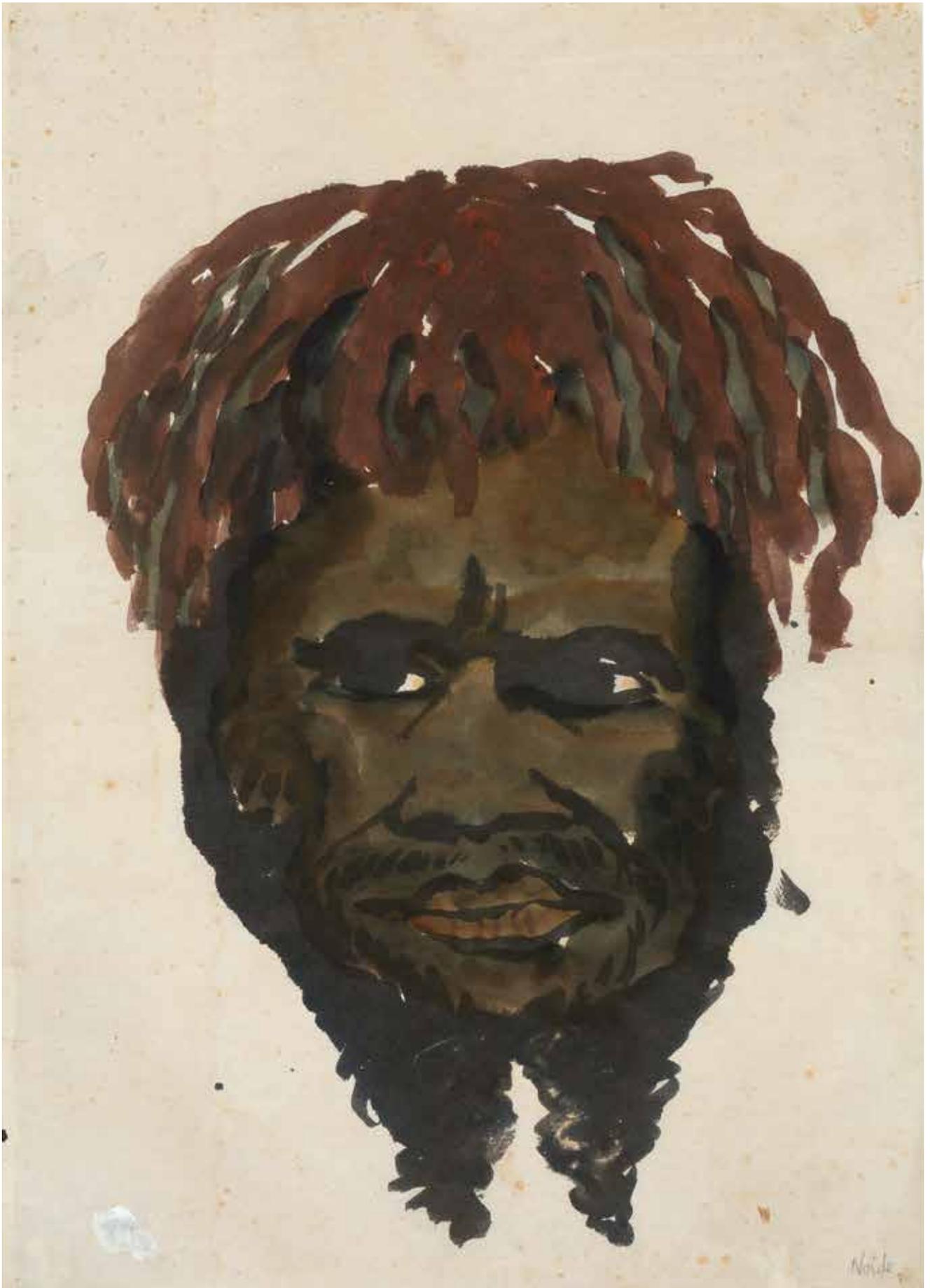


Ada Nolde in New Guinea circa 1914

*Portrait eines Südseeinsulaners* was painted during Emil Nolde's expedition to the South Seas as a part of the German New Guinea Expedition of 1914. This journey was one of the central events of the painter's life and left a lasting impression on his artistic development. The opportunity to travel to the then German colony of New Guinea was rare in those days, but it enabled the painter to pursue his strong interest in primitivism and fascination with 'primitive' people. From 1910 – 1912, before embarking on this journey, Nolde had spent numerous hours at Berlin's museum of ethnology studying and painting indigenous artefacts and objects.

The Austrian art historian, Ingrid Brugger, credits this voyage as decisive in the development of Nolde's means of expression. According to Brugger, Emil Nolde was akin to Gauguin and Picasso as 'one of the foremost protagonists of primitivism in Modern Art' (I. Brugger, et al., *Emil Nolde und die Südsee*, Freiburg, 2008, p. 50). While in New Guinea Nolde produced numerous portraits of the Papuan people. He deeply admired the way in which this indigenous community lived in harmony with nature and sought to create portrayals which emphasised their ancient culture and strong connection to the natural world: 'The bodiless heads float dark and monumental on untreated or partially coloured paper; the posture of their heads is compelling, the look and facial expressions are almost fossilised – as if centuries-old.' (I. Berger, et al., *ibid.*, p. 52).

By painting these portraits Nolde often built a strong personal connection with his sitters, which extended to a genuine concern for the changes in their welfare and living conditions due to colonialism, a situation which Nolde regarded as 'a brutal affair.' 'One thing is for sure' he stated 'we white Europeans are the curse to the coloured primitive people' (E. Nolde quoted in I. Brugger, et al., *ibid.*, p. 52). In his memoirs, *Mein Leben*, Nolde later described how this voyage had a profound effect upon him. Returning to Germany in 1914, on the eve of the First World War, Nolde faced many difficult years ahead, but in his mind and art he often returned to the paradisiac island of New Guinea and his meaningful encounters with its indigenous people.



21

**PAUL KLEE (1879-1940)**

*Ohne Titel*

pen and ink on paper

22 x 14.5cm (8 11/16 x 5 11/16in).

Executed in May 1922

**£20,000 - 30,000**

**€27,000 - 41,000**

**US\$30,000 - 45,000**

**Provenance**

Ellen M. Gorrissen Collection, Zurich; her sale, Kornfeld & Klipstein, Bern, 12 June 1969, lot 651.

Reiss-Cohen Gallery, New York (acquired at the above sale).

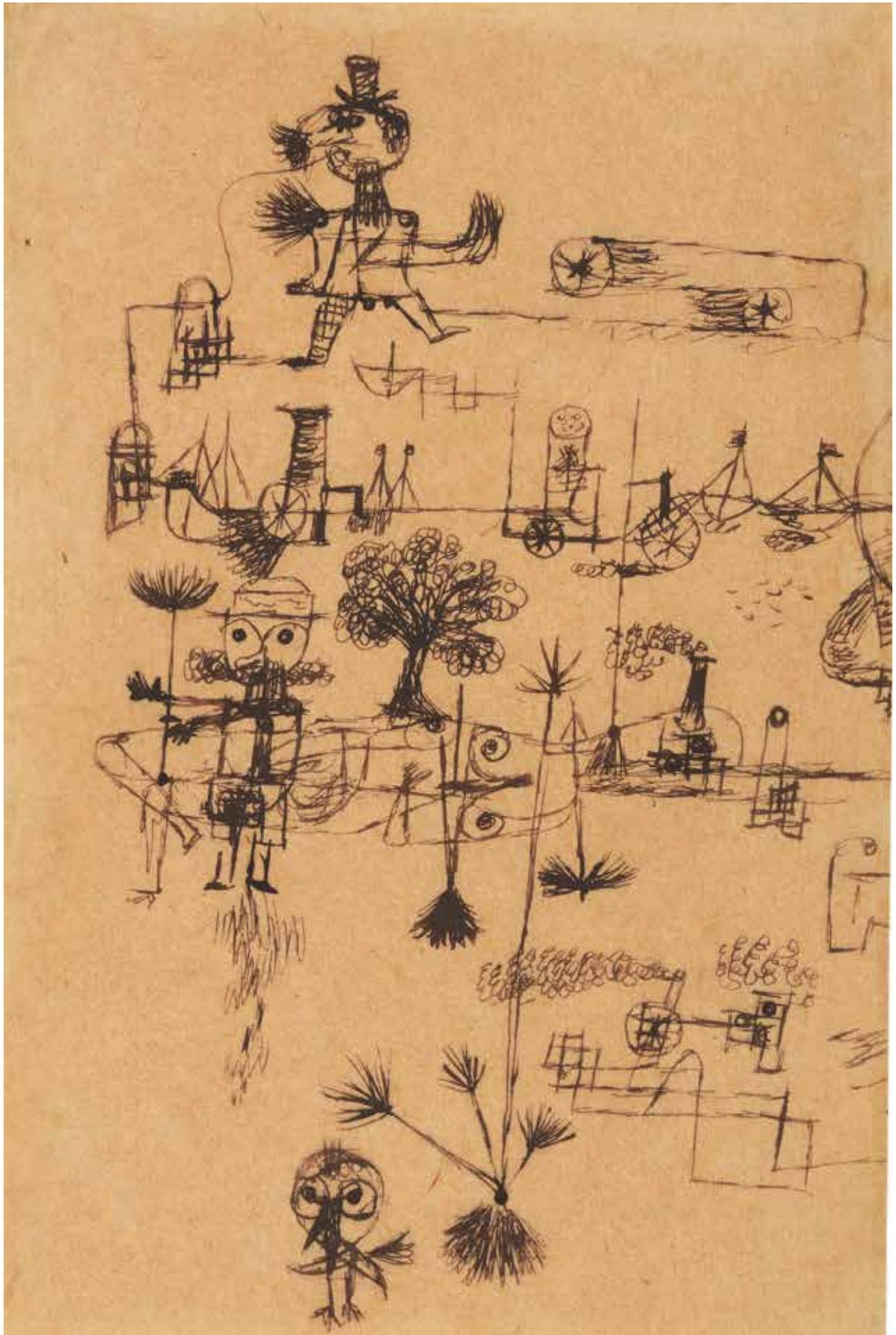
Miriam & Ira D. Wallach Collection, New York (acquired from the above in 1969); their sale, Sotheby's, London, 6 February 2013, lot 176.

Acquired at the above sale by the present owner.

**Literature**

The Paul Klee Foundation (eds.), *Paul Klee, catalogue raisonné*, Vol. III, 1919 - 1922, Bern, 1999, no. 3086 (illustrated p. 473).

This work once formed a page of a guestbook in which the inscription above read: 'To Mr Kirchhoff - to the memories of the beautiful hours spent at the river Rheine, May 1922. Klee'. An amusing and touching record, Paul Klee here visually reimagines the time spent relaxing at the riverside with his friend, creating a modern hieroglyph which appears to chronologically chart the two men's journey. One wearing a top hat, the other a straw boater, Klee renders himself and Mr. Kirchhoff as witty, cartoon-like *personnages* strolling alongside steam and sailing boats which meander gently through the picture plane.



22<sup>AR</sup>

**MAX PECHSTEIN (1881-1955)**

*Fischerhütten in Ückeritz III*

signed and dated 'HMPechstein 1949' (lower left)

coloured and black crayons, brush and India ink and pencil on paper

25.6 x 33.6cm (10 1/16 x 13 1/4in).

Executed in Ückeritz in Summer 1949

£3,000 - 5,000

€4,100 - 6,900

US\$4,500 - 7,500

The authenticity of this work has kindly been confirmed by Dr. Alexander Pechstein. This work will be included in his archives.

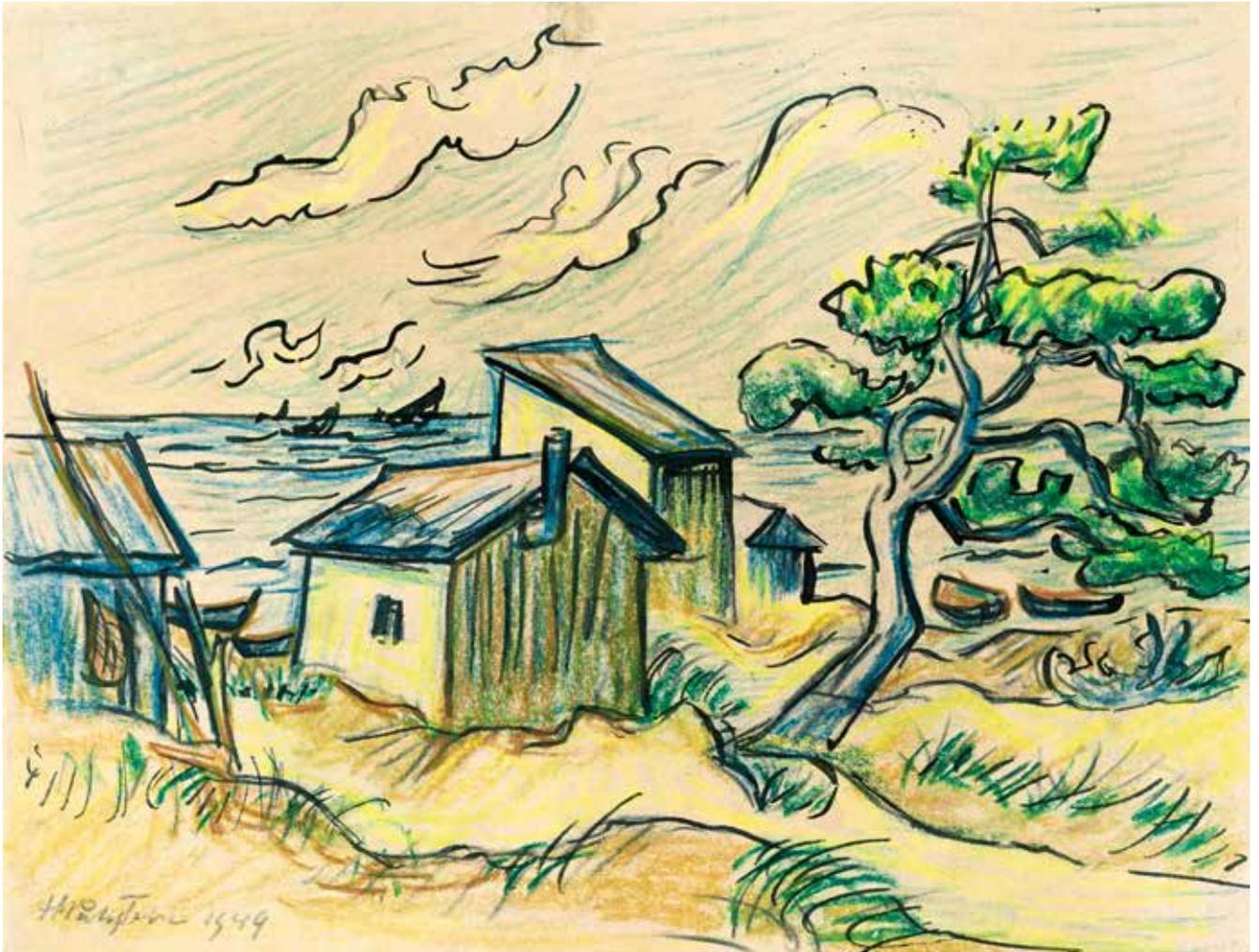
**Provenance**

Private collection, UK.

*Fischerhütten in Ückeritz III* belongs to a series of works executed by Max Pechstein while staying at the Baltic resort of Ückeritz on the German island Usedom from the 14 July - 14 September 1949. The drawing depicts a group of fishermen's huts, which are typical landmarks on the North German coastline. The Baltic Sea and its scenery was a great source of inspiration for Pechstein. As his diary testifies, during this particular stay he produced thirteen oil paintings, 139 sketches and 100 drawings.



Baltic Sea resort Ückeritz on the island Usedom, Germany, circa 1950



## PROPERTY FROM A PRIVATE ROMAN COLLECTION

23<sup>AR</sup>

### MINO DELLE SITE (1914-1996)

*Decollo*

signed and dated 'DELLE SITE\_32' (lower right)

oil on canvas

30.3 x 40.2cm (11 15/16 x 15 13/16in).

Painted in 1932

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

The authenticity of this work has kindly been verbally confirmed by the Archivio Mino Delle Site.

### Provenance

Acquired directly from the artist by the present owner in April 1995.

### Exhibited

New York, Rizzoli International Bookstore, *Mino Delle Site*, 13 - 19 October 1965, no. 2.

Rome, Grand Hotel & Rome-Terminillo, *Delle Site, 27 opere dipinte tra il 1931 e il 1940*, 25 March - 10 April 1967.

Rome, Centro di Azione Latina, *Mino Delle Site, nel I° centenario della nascita di F. T. Marinetti*, 18 - 26 November 1976, no. 4.

Modena, Galleria Fonte d'Abisso, *Mino Delle Site, aeropittore futurista anni Trenta*, 30 October - 22 December 1984, no. 9.

Lecce, Museo Provinciale, *Mino Delle Site, Aeropittura e oltre, dal 1930*, 15 October - 3 December 1989, no. 4.

Bari, Castello Svevo, *Verso le Avanguardie, gli anni del Futurismo in Puglia 1909 - 1944*, 20 June - 30 August 1998; Taranto, Castello Aragonese, 5 September - 1 November 1998.

Milan, Palazzo Reale, *Volare! Futurismo, Aviomania, Tecnica e cultura italiana del volo 1903 - 1940*, 12 September - 16 November 2003.

### Literature

C. L. Delle Site, *Mino Delle Site, monografia*, Perugia, 2006 (illustrated p. 72).

G. Lista, *Futurismo, la rivolta dell'Avanguardia*, Milan, 2008, no. 226 (illustrated p. 541 and titled 'In volo').

C. L. Delle Site, *Mino Delle Site, centenario*, e-book, 2014.

Mino (Domenico) Delle Site, was one of the youngest proponents of second wave Futurism and one of the most significant members of the 'Aeropittura' – a movement which emphasised 'a gradual and constant multiplication of forms and colours which grow and diminish, intensify or enlarge, giving birth to new forms and colours' (C. Delle Site (2014), Mino Delle Site [online] available at <http://www.minodellesite.com> [accessed Dec. 2015]).

Delle Site was only sixteen when he moved to Rome to study at the art academy. There, in 1931, at the first exhibition of the Aeropittura, Delle Site met the leading Futurists of the day, from the founding member Marinetti, to Balla, Prampolini and Dottori. He described the event with great excitement: 'In Rome I was enlightened...I found what will be my destiny: I came across Futurism. In it I discovered a new artistic reality...suitable to my character and disposition...These people [the Futurists] were legendary figures to me, I studied their works, I read about them. Meeting them in person was really important and exciting: it motivated me to do more and better' (M. Delle Site quoted in C. Delle Site, *op. cit.*)

*'I see a little bit of me  
in every man who flies  
in every satellite in space  
in every celestial border  
here lies the space suit  
of the aeropittore  
Mino Delle Site'*

- M. Delle Site, 1930

The Futurists also welcomed the young Delle Site with enthusiasm. When Prampolini saw his works for the first time he declared 'You are one of us!' In fact, Prampolini was to later curate Delle Site's first solo exhibition in Rome at Galleria Bragaglia Fuori Commercio in 1932. On this occasion, Prampolini said of the artist 'Mino Delle Site is one of the youngest and most creative artists of the Aeropittura...magnetic and pulsing machines are the main sources of inspiration for him and represent the main subject of his works. All subjects that glorify speed, whether in the sea, or in the air, find in Delle Site a devoted exponent of the simultaneous formula man + machine + atmosphere, which represents the emotive totality of forms and space' (E. Prampolini quoted in C. Delle Site, *op. cit.*)

Like his fellow Futurists Delle Site was fascinated by the power of machines, speed and astrology. His works from the thirties are devoted to aeroplanes, atmosphere and flying, and it is through them that he conveys the themes of adventure, research and discovery. Aeropittura was an influential movement in Italy throughout the 1930s which re-established the glory of Futurism after the hiatus of the First World War.



## PROPERTY FROM A DISTINGUISHED PRIVATE ITALIAN COLLECTION

24<sup>AR</sup>

### GIACOMO BALLA (1871-1958)

*Morbidezze di primavera*

signed 'Balla Futurista' (lower right); signed and inscribed  
'MORBIDEZZA DI PRIMAVERA, BALLA' (verso)

oil on canvas laid on paper

56.3 x 45.8cm (22 3/16 x 18 1/16in).

Painted *circa* 1917

£300,000 - 500,000

€410,000 - 690,000

US\$450,000 - 750,000

### Provenance

Count L. Caetani Lovatelli Collection, Rome (painted by the artist for  
the family in 1918).

Luisa Laureati Collection, Rome (acquired from the above in 1971).

Galleria Farsetti, Prato.

Private collection, Padua (acquired from the above *circa* 1980).

### Exhibited

Rome, Valle Giulia, Galleria Nazionale d'Arte Moderna, *Giacomo Balla*,  
23 December 1971 - 27 February 1972, no. 60.

Paris, Musée d'Art Moderne de la Ville de Paris, *Balla (1871 - 1958)*,

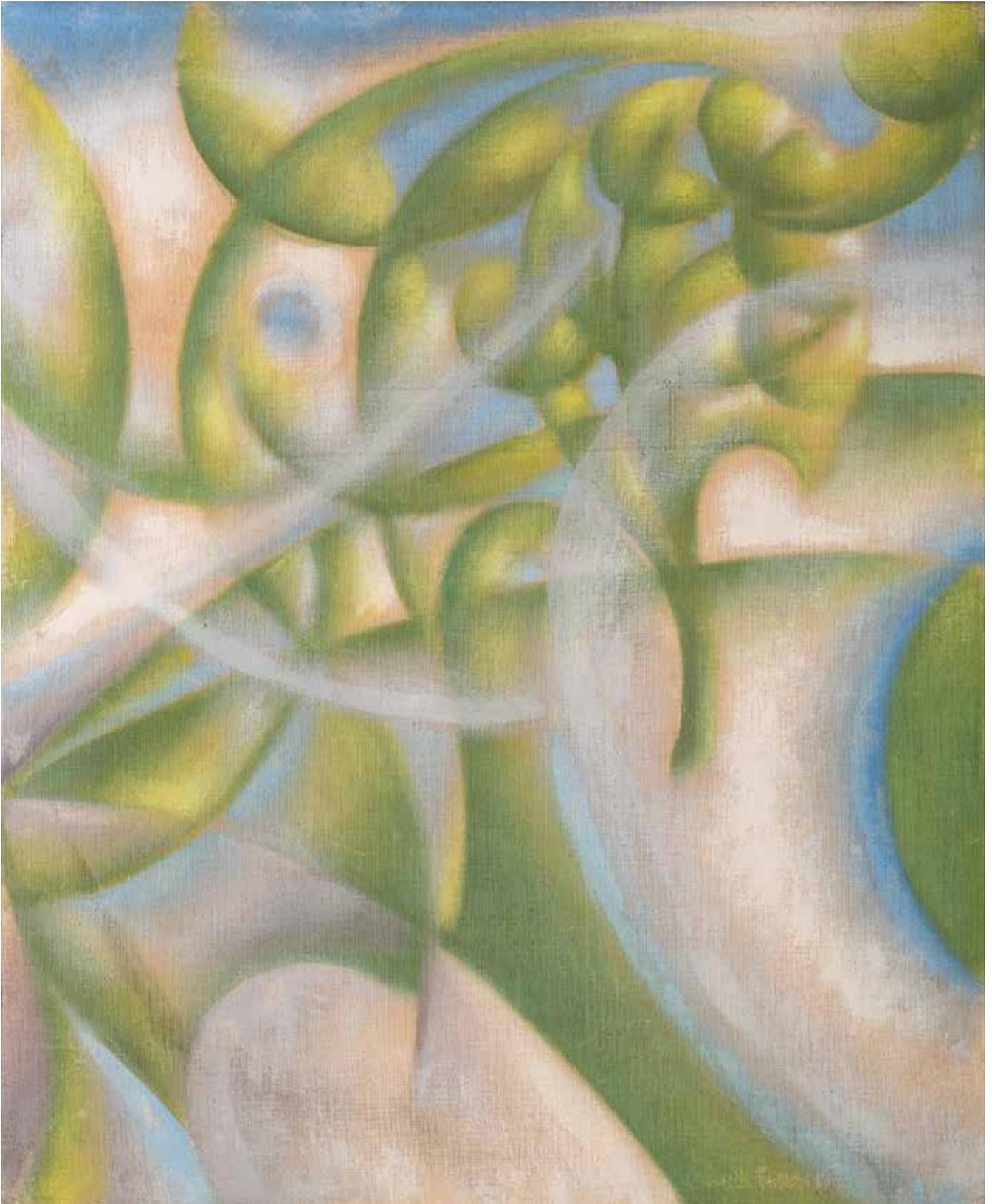
24 May - 2 July 1972, no. 34.

Geneva, Musée Rath, *Du futurisme au spatialisme, peinture italienne  
de la première moitié du XX<sup>e</sup> siècle*, 7 October 1977 - 15 January  
1978, no. 8 (titled 'Printemps').

### Literature

G. De Marchis, *Giacomo Balla, l'aura futurista*, Turin, 1977, fig. 78  
(illustrated).

G. Lista, *Balla*, Modena, 1982, no. 561 (illustrated in black and white  
p. 277).

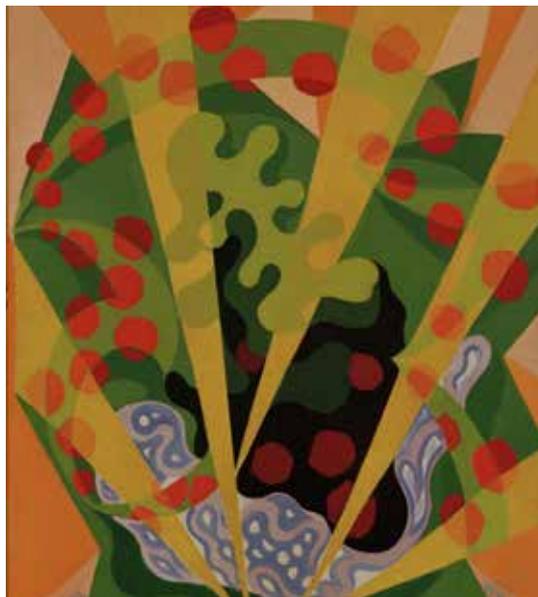


# GIACOMO BALLA

## *Morbidezze di primavera*



Giacomo Balla, *Espansione di primavera*, 1918, Museo del Novecento, Milan



Giacomo Balla, *Estate*, 1918, Private collection



Giacomo Balla, *Dissolvimento d'Autunno*, 1918, Massimo Carpi Collection, Rome

Painted *circa* 1917 for the family of Count Lovatelli, *Morbidezze di Primavera* is one of the finest examples of Giacomo Balla's Futurist landscapes. The Lovatellis hosted the artist in their mansion in Argiano, Tuscany, during the First World War and into the 1920s, and it was here that Balla taught drawing to the daughter of Count and Countess Lovatelli, building a strong and lasting relationship with the family. The present work is part of a series of paintings that Balla realised between 1917 and 1920 devoted to the change of the seasons. These paintings are key expressions of Balla's Futurist aims and are among the most celebrated works of his entire oeuvre. The artist painted a total of five canvases dedicated to the theme of 'spring'; one of which is in the collection of the Museo del Novecento in Milan.

Included in this series of paintings are *Estate* and *Dissolvimento d'Autunno* in which the colour palette applied in each work recalls the primary hues of the season: bright yellows and reds of the strong Italian summer sun pervade *Estate*, while the oranges of turning leaves and the dark blues of early autumnal evenings are predominant in *Dissolvimento d'Autunno*. Balla did not however paint 'winter', this was presumably due to the lack of life in nature and the intrinsic darkness of the season, which would undoubtedly have failed to excite the artist's predilection for light and colour.



Giacomo Balla and Elisa, 1918

‘Futurist Italian painting, is and must be more and more an explosion of colours and therefore must be playful, audacious, aerial, new, dynamic, extreme, interventionist’

- G. Balla



Eadward Muybridge, *Motion Study*, circa 1872 - 1885, Private collection



Giacomo Balla, *Bambina che corre sul balcone*, 1912, Civica Galleria d'Arte Moderna, Milan

The series of the 'seasons' was first exhibited in October 1918 at the Casa d'Arte Bragaglia, Rome, during the first solo exhibition dedicated to Balla after the outbreak of the First World War. The exhibition presented 40 vibrant new works by the artist whose subjects were abstract landscapes, spiritual forces and studies of light. Colour was always at the heart of Balla's work and, for the exhibition catalogue at the Casa d'Arte Bragaglia, he wrote the famous 'Manifesto del colore', in which he stated that 'Futurist Italian painting, is and must be more and more an explosion of colours and therefore must be playful, audacious, aerial, new, dynamic, extreme, interventionist' (G. Balla quoted in E. Gigli & S. Roffi, *Giacomo Balla Astrattista Futurista*, Milan, 2015, pp. 169 - 170).

In *Morbidezza di Primavera* the beauty of spring is depicted in complete abstraction where light, perspective and form are reduced into a synthesis of line and colour. From the outset of his career as an artist, Balla had devoted himself to the depiction of nature and its atmospheric effects, a preoccupation which was formed while painting *en plein air* on the banks of the River Po in his native town Turin, and later in Rome from the window of his home in Via Paisiello, overlooking the beautiful gardens of the Villa Borghese. A wonderful example from the period is *Villa Borghese*,



*parco dei Daini* (1910), which explores the visual effect of sunlight within nature. Rendered through a panoply of coloured dots, *Villa Borghese, parco dei Daini* was painted in a typically Divisionist style and sought to prompt the mixing of colour within the eye of the viewer thus suffusing the composition with optimum luminosity. As the artist explained: 'Light is obtained by placing pure colours side by side and by separating it into its component colours (G. Balla quoted in M. Fagiolo dell'Arco, *Balla The Futurist*, New York, 1987, p. 72). It was through the Divisionist paintings executed between 1900 and 1910 that Balla developed his analysis of light and movement, an investigation that would continue to dominate throughout his Futurist period culminating in his own abstract synthesis of dynamism and colour.

From 1910 Balla gradually abandoned the theories of Divisionism and by the end of 1912 he had fully embraced Futurism. This transition was prompted by a firm belief that painting had to part from established tradition to move towards a more subjective depiction of reality. In his 'Manifesto del Colore' of 1918, Balla writes that Futurist painting must be 'an explosion, a surprise ... [a] simultaneity of forces' (G. Balla quoted in G. Lista, *Balla*, Modena,

1982, p. 473). Indeed, 'given the existence of photography and cinematography' as Balla explained, 'the pictorial reproduction of reality does not and cannot interest anyone any more' (G. Balla quoted in E. Gigli & S. Roffi, *op. cit.*, p. 169).

Balla was fascinated by modern technology, especially the photographic developments of chronophotography, a technique that registered the sequences of movement in a single frame. Two works from 1912, *Bambina che corre sul balcone* and *Dinamismo di cane al guinzaglio*, show Balla's interest in recreating this sense of motion through the repetition of forms and interpenetrations of planes. As John Musgrove notes: 'Balla's early Futurist experiments... represent movement with a more analytical approach, contemplating the spatial displacement of the object in time...it was his long-standing interest in photography that suggested to him [an] episodic reading of the transformation of movement into a vision that was still persuasive in naturalistic terms. Paintings such as *Volo di Rondini* (1913)...suggest an awareness of the photographic studies of Eadweard Muybridge and the chronophotography of Etienne-Jules Marey'. (J. Musgrove (2009), Oxford University Press [online] available at <http://oxfordindex.oup.com/search?q=futurism> [accessed Dec. 2015].



Giacomo Balla, *Villa Borghese, parco dei Daini*, 1910, Galleria Nazionale d'Arte Moderna, Rome

Balla's first representations of the external world seen through the abstractions of Futurism were the studies for the 1912 series, *Compenetrazioni iridescenti*. Among them is *Eucalipto*, which, as the title suggests, depicts the eucalyptus tree that Balla used to admire from his window in Rome. Here, the artist presents the tree as if seen through the lens of a kaleidoscope, deconstructed into hundreds of tiny geometrical forms that, seen from the right distance, convey the idea of light passing through the leaves of the tree as it sways in the breeze. Balla's research into abstraction in accordance with the Futurist approach would develop throughout the 1920s until the end of the 1930s, when the artist returned to a more traditional form of representation.

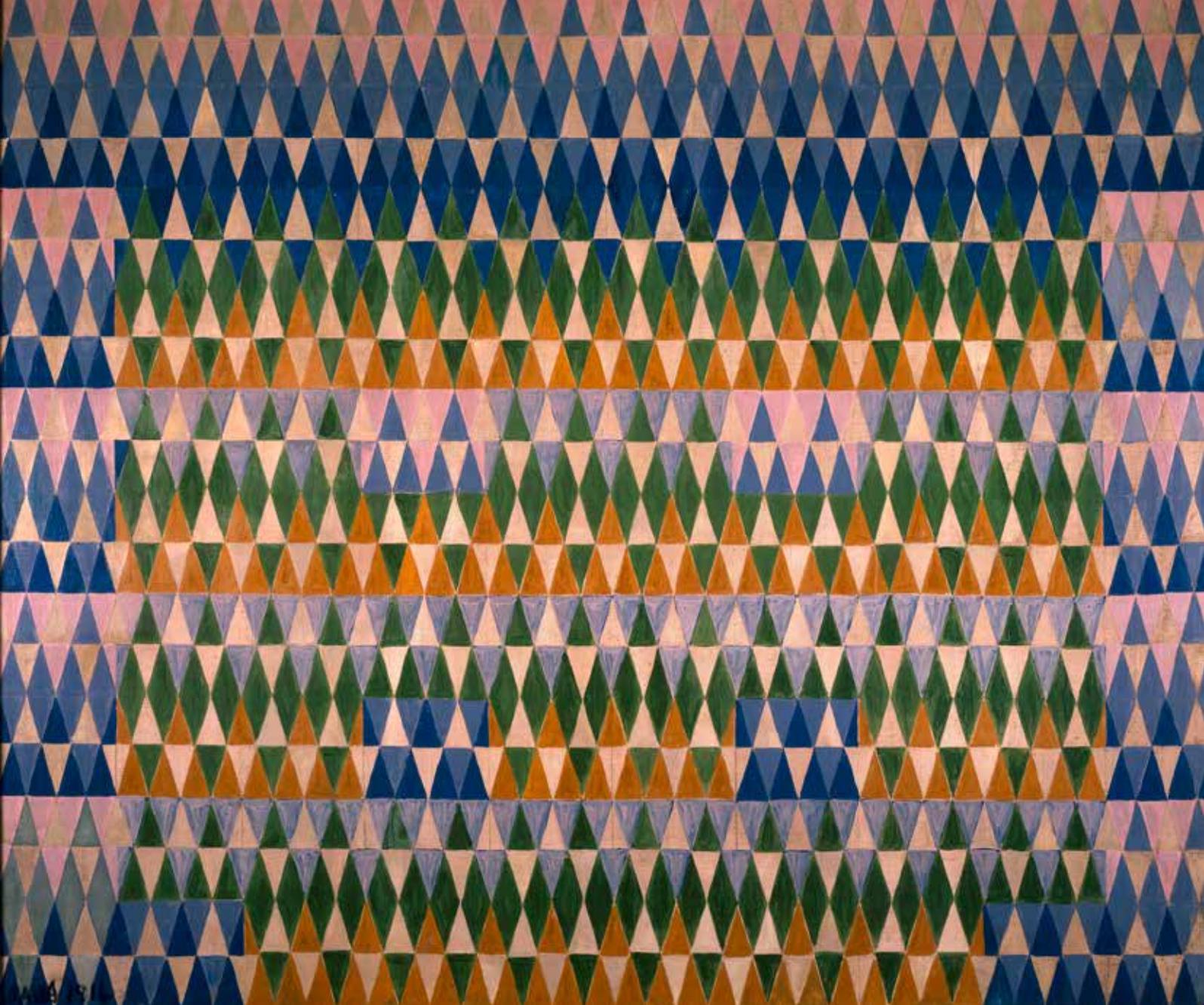
*Morbidezze di primavera* was painted at the peak of Balla's career as a Futurist. The subject of the work is a tree coming into blossom on a hillside surrounded and caressed by the gentle breeze of spring. Nature was an important source of inspiration for Balla, and he would often spend hours contemplating its visual and atmospheric effects: 'the amazing purity of Nature is my nourishment' declared Balla 'its colours, like in an embrace of love, go from pale [colours] to reds, from warm to cold, and everything sings sweetness and goodness, everything is perfect harmonic life' (G. Balla quoted in E. Gigli & S. Roffi, *op. cit.*, p. 42).

The 'seasons' series (1917 – 1920) is a study of rhythm and colour, mood and energy, in which nature is projected as a dynamic, interconnected force. Overlaying the main subject of the tree on the hillside in the present work, Balla has applied gauzy, curvilinear layers of pastel tones which pervade and integrate the composition as a whole. As Giovanni Lista explains: '[Balla] tries to visualize an inner

energy depicting dynamic forces and expanding flows' (G. Lista quoted in E. Gigli & S. Roffi, *op. cit.*, p. 80). These invisible forces, made manifest by Balla, depict both the gentle of winds of spring as well as the new life force of nature itself connecting the earth to sky.

Balla's earlier experiments in the representation of movement and light are filtered here through the subjectivity of the artist who also explores the sensations and emotions linked to the advent of spring. Balla elaborated on the meaning of his 'spring' paintings to Giorgio Nicodemi who, in 1962, recounted that Balla 'wanted to depict 'the rising of lifeblood of nature. The softness of spring which touches nature and expands, connecting the sky to earth'. What Balla captures' Nicodemi explains 'is the complexity of feelings and sensations that the rebirth of nature generates in the human spirit' (G. Nicodemi, *Il dono di Carlo Grassi al Comune di Milano*, Milan, 1962, p. 124). As the title itself suggests, Balla choose to convey the sweetness and softness of the mild wind of spring. Moreover, one can deduct that this gentle new wind also held a metaphorical significance for Balla, notably in representing a wind of change or re-birth after the destruction of the First World War.





Giacomo Balla, *Compenetrazione iridescente No.5 - Eucalipto*, 1914, Private collection

‘The amazing purity  
of Nature is my  
nourishment’

- G. Balla

In *Morbidezza di primavera*, the artist presents the viewer with an almost dreamlike, paradisiac scene. The lack of human figures shows Balla's intent on focussing solely on the beauty of the landscape itself: its colours, its scent, its luminosity, its forms and its energy. 1918 was a very prolific year for the artist, who produced some of his most colourful and important works. The present work is a prodigious example from this period revealing the artist's extraordinary enthusiasm for life, science and the natural world.

Giacomo Balla, *Manifesto del Colore*, 1918

25<sup>AR</sup>

**SONIA DELAUNAY (1885-1979)**

*Projet publicitaire pour LUSTUCRU*

gouache on card

24 x 26.7cm (9 7/16 x 10 1/2in).

Executed in Paris in 1937

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

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

**Provenance**

The artist's studio.

Félix Aublet Collection, Aix-en-Provence (acquired directly from the above).

Succession Félix Aublet, Aix-en-Provence; their sale, Calmels-Cohen, Paris, 28 November 2004, lot 258.

Acquired at the above sale by the present owner.



Another view of the present work





Ljuba Welitsch as Salomé holding the head of John the Baptist in Richard Strauss's opera *Salomé* at the Royal Opera House, London, 1949

to my friend Dudley Shelton Ljuba Welitsch  
1949 Salomé Coram

# SALVADOR DALÍ

## *Two works from a private English collection*

*Salomé, costume paranoïaque* and *Etude d'accessoires pour l'opéra Salomé d'Oscar Wilde* are both studies by Salvador Dalí for the stage and costume design of the 1949 production of *Salomé* at the Royal Opera House, Covent Garden. The opera was directed by the now celebrated theatre director Peter Brook, who was at the outset of his career when he decided to produce Richard Strauss' *Salomé*, with Oscar Wilde's libretto. In a bold move, he commissioned the then controversial artist Salvador Dalí to work on the designs for the production as he considered that Dalí was the only artist capable of capturing the erotic decadence of Strauss' music alongside the sumptuous imagery of Oscar Wilde's play.

Brook travelled to Spain to work with Dalí on the look and feel of the set which was to defy convention and to evoke a 'hallucinatory fantasy'. Dalí's outlandish designs included pomegranate thrones, as seen in the study, *Etude d'accessoires pour l'opéra Salomé d'Oscar Wilde* (and later in realised form in the archival photographs of the production), as well as surrealist costumes incorporating the severed head of St. John the Baptist. Despite its visionary and experimental aims, the production was not well received by contemporary critics who found the nature of the production too *avant-garde* for the day. Brook later went on to win numerous Tony and Emmy Awards as well as a Laurence Olivier Award.



Ljuba Welitsch as Salomé and Franz Lechleitner as Herod sitting on a pomegranate throne in Richard Strauss Opera *Salomé* at the Royal Opera House, London, 1949

## PROPERTY FROM A PRIVATE ENGLISH COLLECTION

26<sup>AR</sup>

### **SALVADOR DALÍ (1904-1989)**

*Salomé, costume paranoïaque*

signed, inscribed and dated 'Dalí, 1949, costume paranoïaque' (lower right); inscribed again (throughout)

watercolour, brush and India ink, pen and ink, red crayon and pencil on paper

26.5 x 18.4cm (10 7/16 x 7 1/4in).

Executed in 1949

**£25,000 - 35,000**

**€34,000 - 48,000**

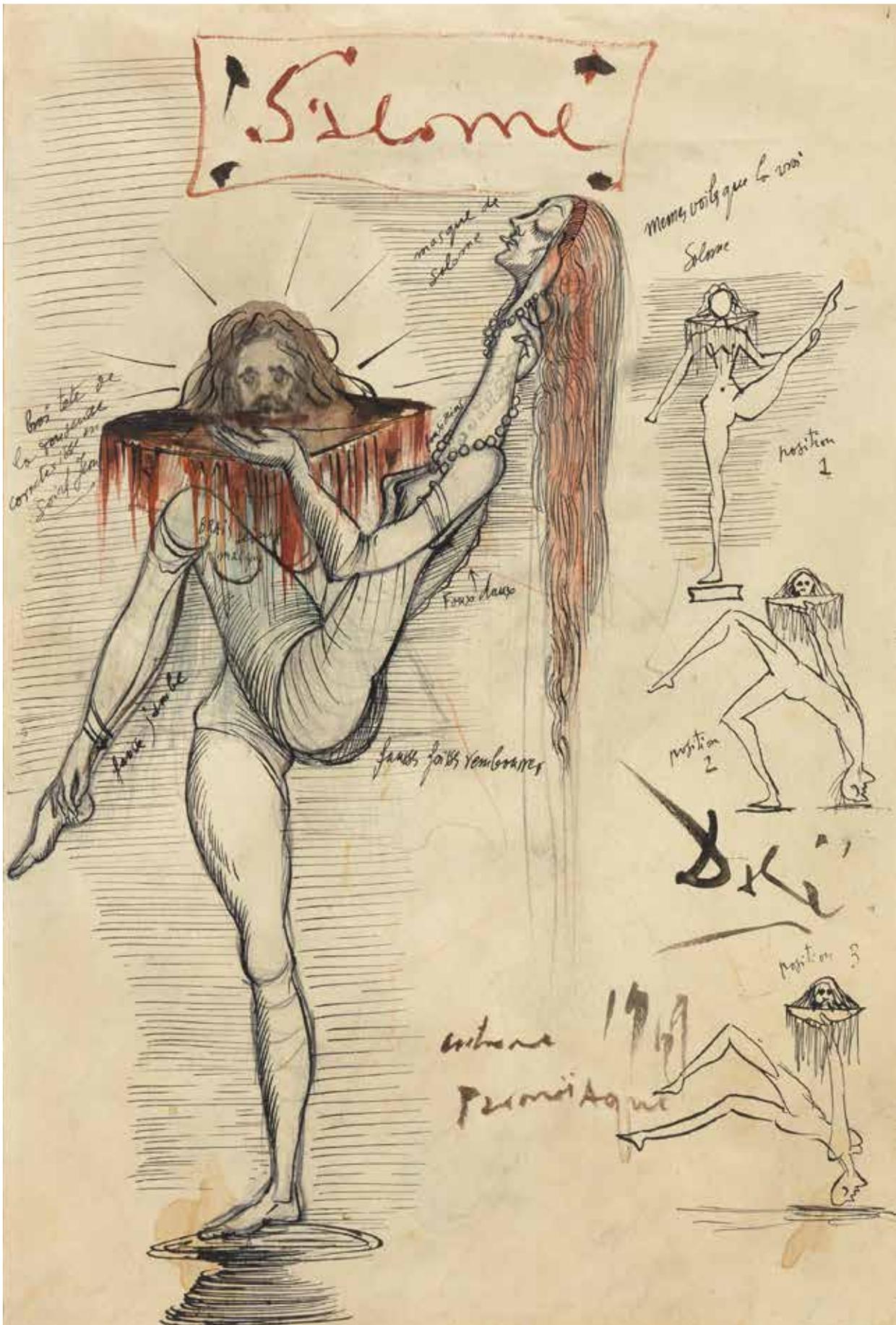
**US\$38,000 - 53,000**

The authenticity of this work has kindly been confirmed by Monsieur Nicolas Descharnes.

### **Provenance**

The artist's studio.

A gift from the above to the present owner in 1949.



## PROPERTY FROM A PRIVATE ENGLISH COLLECTION

27<sup>AR</sup>

### **SALVADOR DALÍ (1904-1989)**

*Etude d'accessoires pour l'opéra Salomé d'Oscar Wilde*

signed and dated three times 'Dalí 1949' (lower left, lower centre and lower right)

gouache, watercolour and paper collage on card

27.8 x 35.4cm (10 15/16 x 13 15/16in).

Executed in 1949

**£40,000 - 60,000**

**€55,000 - 82,000**

**US\$60,000 - 90,000**

The authenticity of this work has kindly been confirmed by Monsieur Nicolas Descharnes.

### **Provenance**

The artist's studio.

A gift from the above to the present owner in 1949.

'Strauss' music is the hallucination-producing drug which induces the same emotional reaction as the highly stylised, artificial, rhetorical and elaborate visual imagery of Wilde's original... The task of the producer and designer is to find the same approach in 'theatre style' which Wilde supplies in his dialogue' (Peter Brook, 1949).



28<sup>AR</sup>

**JOAN MIRÓ (1893-1983)**

*Personnage, oiseaux*

signed 'Miró' (lower right); inscribed and dated '7 I 80, Personnage, oiseaux' (verso)

oil, acrylic, wax crayon and pencil on grey card

94.9 x 59.8cm (37 3/8 x 23 5/8in).

Painted on 7 January 1980

**£200,000 - 300,000**

**€270,000 - 410,000**

**US\$300,000 - 450,000**

**Provenance**

The estate of the artist.

Private collection, Spain (acquired directly from the above).

The authenticity of this work has kindly been confirmed by ADOM.



# JOAN MIRÓ

## *Personnage, oiseaux*

'For me, the essential things are the artistic and poetic occurrences, the associations of forms and ideas: a form gives me an idea, this idea evokes another form, and everything culminates in figures, animals, and things I had no way of foreseeing in advance' (J. Miró quoted in interview with Yvon Taillandier, 1974, in M. Rowell, (ed.), *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 284).

Painted in 1980, *Personnage, oiseaux* is a large and impressive painting galvanised by the symbolic syntax that characterises Miró's oeuvre. Issuing from the mature stage of his extraordinarily prolific career, the work expresses a powerful summation of the pictorial themes and painterly techniques that Miró had developed throughout his practice, encapsulating motifs from his earlier Surrealist period while also articulating the contemporary artistic influences which he absorbed into his later paintings.

During the 1960s Miró's appreciation of American Abstract Expressionism and Colour Field painting had a profound influence on him. It ushered in a new creative phase which was to inform and invigorate his painting for the next two decades: 'It showed me the liberties we can take' he explained, 'how far we could go, beyond the limits. In a sense it freed me' (J. Miró quoted in J. Dupin *Miró*, Paris, 1993, p. 303). The transatlantic influence was, as it turned out, a mutual one.

Thanks to his first retrospective at the Museum of Modern Art in New York in 1941, Miró had become one of the best known international artists in the United States. His bold, experimental works were much admired by leading contemporary artists, with Abstract Expressionists such as Jackson Pollock, Franz Kline and Robert Motherwell expressly emphasising the significance of Miró in their own work: 'I like everything about Miró' Robert Motherwell wrote in 1959, 'his clear-eyed face, his modesty, his ironically-edged reticence as a person, his

constant hard work, his Mediterranean sensibility, and other qualities that manifest themselves in a continually growing body of work that for me is the most moving and beautiful now being made in Europe.' (R. Motherwell, 'The Significance of Miró', *Art News*, May 1959, quoted in B. Rose *Miró in America*, (exh. cat.), Museum of Fine Arts, Houston, 1982, p. 5).

This exposure to such an unfettered handling of paint on a massive scale prompted Miró to release his paintings from the tight compositions and carefully placed lines of the 1940s, and to employ

dynamic, expressive gestures on supports of increasing scale. Standing at just under a metre in height and realised through a graphic immediacy, *Personnage, oiseaux* is testament to this unbridled creative force. Applying the unmodulated black paint directly to the support, Miró appears to guide his composition according to the fleeting incidents of his hand and thought. There is a sense of impulsive flow pervading the work, in which the echoes of Miró's animated gestures are apparent in the dynamic traces of black and white crayon which surround and integrate the painted black forms.

The monochromatic palette which Miró here employs is a typical of his late works and serves to emphasise its striking visual impact. His proclivity for a reduced palette, and in particular that of black against white, was undoubtedly in conversation with the monochromatic works of

Motherwell and Kline but, for the most part, was prompted by a hugely influential trip that Miró made to Japan in 1970, following his major retrospectives at the Tokyo and Kyoto Museums of Modern Art. It was here that Miró became extremely interested in Japanese painting and calligraphy, admiring both the starkness and simplicity of the aesthetic and the expressive, dynamic line of the calligraphers brush which, as he later recounted, 'definitely influenced my own working methods.' (J. Miró quoted in M. Rowell, (ed.), *op. cit.*, 1986, p. 279).





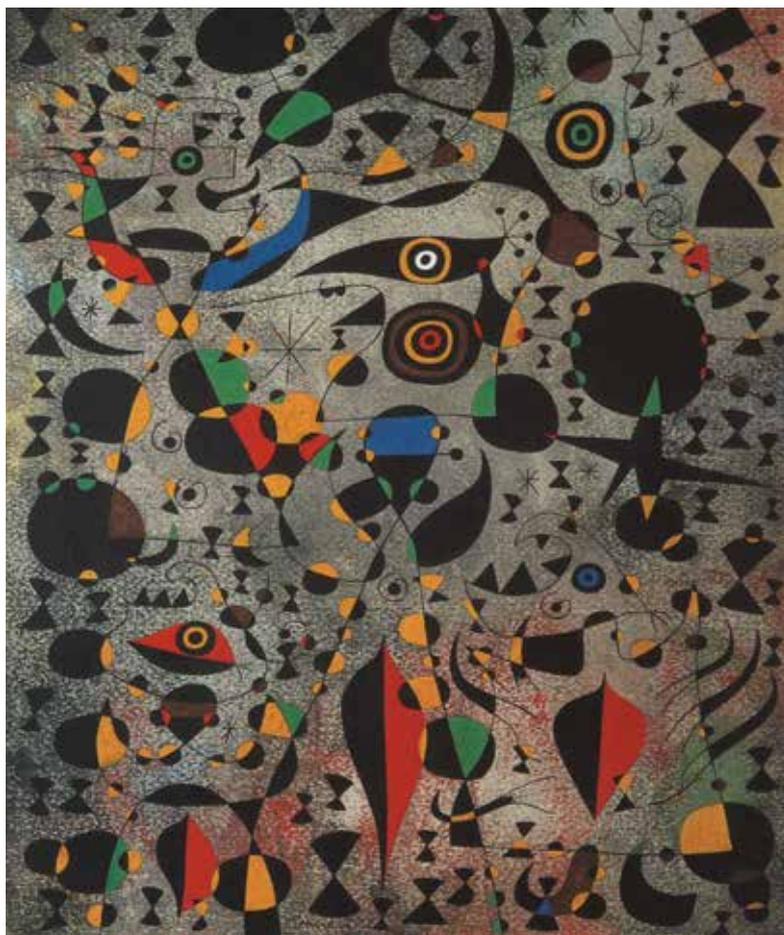
Joan Miró in his workshop in Palma de Mallorca, 5  
September 1979

In *Personnage, oiseaux*, despite the directness of its title, no figurative or animal elements are immediately discernible amid the dramatic confluence of line and shape. On closer inspection however, forms appear to reveal themselves as possible ciphers for human or bird. At the upper left of the composition, a double pointed oval with an opaque circle at its centre is suggestive of an eye. Meanwhile, to the centre right, another shape with a gently rounded side and an echoing circle at its core, recalls the sign of a breast. Above this, and liberated from the central painted mass, are three comma-like forms, whose dynamic tails seem to mark the darts and arcs of birds in flight.

In this work, as with countless others from the same period, Miró distills the subjects of his compositions into essential, almost universal signs, which hang elusively between figuration and abstraction. In one moment a purified symbol for the human body appears to reveal itself, only to appear in the next moment as pure abstraction or incidental gesture. There is an implicit tension within these works which oscillate between accident and intent, possibility and being. As Jacques Dupin explains 'When we do spot a bird or a woman, the result is no longer a use of fantastical, graceful or sensual possibilities for our enjoyment, but the stark presence of the figure, its energy is liberated by the

'A form gives me an idea, this idea evokes another form, and everything culminates in figures, animals, and things I had no way of foreseeing in advance'

- J. Miró



Joan Miró, *Femmes encerclées par le vol d'un oiseau*, 1941, Private collection

suspension of form and delayed realisation of its will to exist. The former process of elaboration gives way to concentration on gestures for its own sake, mindful only of its own mark on the canvas, oblivious of the precision and details of its trajectory. The birds in space are now merely primitive ideograms of flight.' (J. Dupin, *op. cit.*, pp. 303-304).

Figures and birds are a theme to which Miró returned time and again throughout his career. The coupled motif was first referenced in a literal way in his painting of 1917, but it was only after his *Constellations* series of 1941 that it became a staple of his pictorial vocabulary. The human figure, and in particular the female, in Miró's personal mythology comes to signify the earth and fertility, while the bird represents a liminal creature connected to the cosmos. These two opposing entities were fitting protagonists for Miró, in which their coupling, as Jacques Dupin elucidates, provides a key to Miró's cosmic imagination 'expound[ing] the conflict between the earthly and the aerial elements and, in dialogue between the woman and bird, render[ing] the precariousness of the balance achieved between them' (J. Dupin, *op. cit.*, p. 309).



Robert Motherwell, *Elegy to the Spanish Republic No. 110*, 1971, Solomon R. Guggenheim Museum, New York



Franz Kline, *Untitled*, 1951, Private collection

This sense of conflict is both formally and conceptually echoed in the deliberate tension of *Personnage, oiseaux*, which is poised between impulse and composition, human and animal, figuration and abstraction. The clarity and simplicity of line present here recalls the pre-historic cave paintings and folk art to which Miró was so frequently drawn, and in the same way, appeals to the viewer at a primal, almost pre-linguistic level. In the late works, while the means become more sparing, the expression is undoubtedly charged with more profound meanings and associations. It is in creating a new space for his viewers to develop their own interpretive imaginations and free associations that Miró realises compositions unrestrained by predefined symbolic meanings: 'By limiting myself to a few spare lines, I tried to give the gesture a quality so individual that it becomes almost anonymous – like a universal act. [I wanted] to suppress all hierarchies in the world of objects and signs.' (J. Miró quoted in interview with Denys Chevalier, November 1962, in M. Rowell, (ed.), *op. cit.*, p. 270).

29<sup>AR</sup>

**JOAN MIRÓ (1893-1983)**

*50 anys Restaurant Orotava*

signed 'Miró' (lower right), inscribed, dated 'BARCELONA 1980' (lower centre) and inscribed again (throughout)

gouache and India ink on paper  
70 x 105.3cm (27 3/8 x 40 15/16in).  
Executed in Barcelona in 1980

£80,000 - 120,000

€110,000 - 160,000

US\$120,000 - 180,000

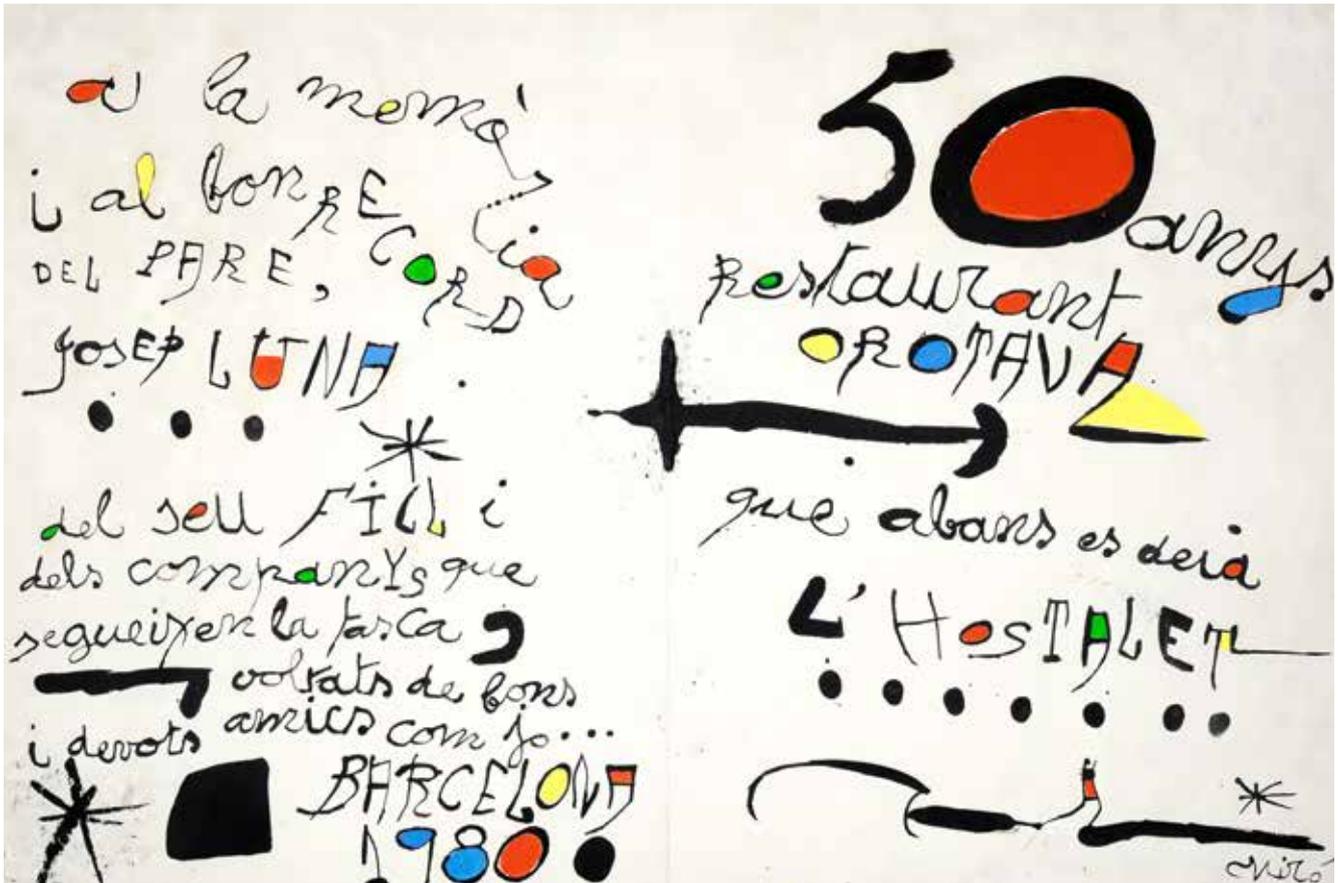
The authenticity of this work has kindly been confirmed by ADOM.

**Provenance**

The estate of the artist.  
Private collection, Spain.



Mural designed by Joan Miró for the 50<sup>th</sup> Anniversary of the Restaruant Orotava in Barcelona



30<sup>AR</sup>

**HENRI LAURENS (1885-1954)**

*Petite table cariatide (maquette)*

signed with the artist's monogram 'HL', stamped with the foundry mark and numbered 'CIRE C. VALSUANI PERDUE 0/6' (on the reverse)

bronze with black patina

20 x 59.5cm (7 7/8 x 23 7/16in).

Conceived in 1938 and cast in a numbered edition

£80,000 - 120,000

€110,000 - 160,000

US\$120,000 - 180,000

**Provenance**

Galerie Louise Leiris, Paris, no. 174760.

Anon. sale, Sotheby's, New York, 16 November 1989, lot 393.

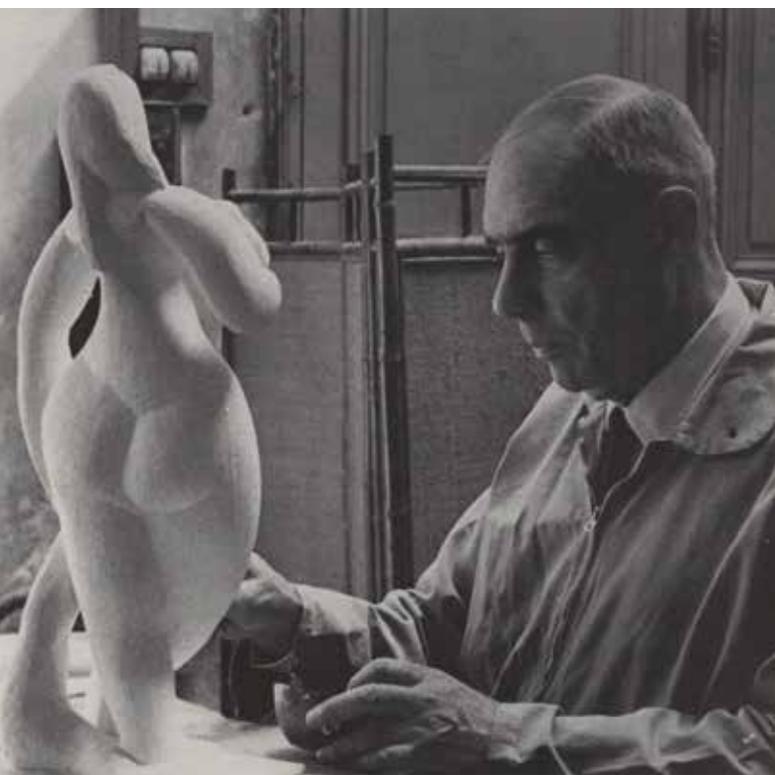
Galerie Louise Leiris, Paris, no. 174760.

Private collection, Spain (acquired from the above).

**Literature**

Exh. cat., *Henri Laurens, exposition de la donation aux Musées Nationaux*, Paris, 1967, no. 58 (another cast illustrated).

W. Hofmann, *Henri Laurens, Sculptures*, Stuttgart, 1970 (the large model illustrated pp. 116 - 117).



Henri Laurens in his studio



*Petite table cariatide* represents perfectly the maturity of Henri Laurens' style during the 1930s. This was a sculptor who had begun his career training in an architectural ornament studio, studying masonry, architectural designs and sculpting decorative works. His fateful encounter with Georges Braque led him to match his skill in carving and structural knowledge with the new concerns of Cubism. Following this meeting the body of Laurens' work can be divided into two phases: his Cubist phase from 1911 and his formal phase from 1932 onward. However, the division between the two is far from distinct and it is possible to see elements of his formal period from as early as 1921 - 1922 and further experimentation during the 1920s. It is also during this later period that Laurens explored more fully the possibilities of using bronze as a medium.

Perhaps inherited from his training where Laurens would no doubt have worked on architectural friezes, the format of the present work manages to create form and shape from an otherwise shallow field. The work is a design for the base of a table, with the caryatid here holding up the weight of the structure using the length of her body, as opposed to the traditional form of the figure holding the entablature on her head. The work is all sensuous curves and limbs, the ultimate expression of Lauren's move towards purely formal concerns. The exaggerated line of her breast and the tentacle-like arms and legs bending and intertwining create a most elegant structure. Furthermore, the apparent ease with which his caryatid supports the structure above reinforces the power of Laurens' chosen medium: bronze.



31<sup>AR</sup>

**FRANCIS PICABIA (1878-1953)**

*Sans titre*

signed 'Francis Picabia' (lower left)

pencil on card

24.9 x 32.5cm (9 13/16 x 12 13/16in).

Executed *circa* 1929

**£8,000 - 12,000**

**€11,000 - 16,000**

**US\$12,000 - 18,000**

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

**Provenance**

Jacques-Henri Lévésque Collection, New York & Paris (a gift from the artist).

Private collection, Paris (acquired from the wife of the above *circa* 1980).

**Exhibited**

Budapest, Galerie Nationale Hongroise, *Rozsda, le temps retrouvé*, 19 November 2013 - 2 March 2014.



32

**FRANTIŠEK KUPKA (1871-1957)**

*Variations et contrastes*

signed 'Kupka' (lower right) and signed again indistinctly (lower centre)

oil on canvas

64.1 x 64.7cm (25 1/4 x 25 1/2in).

Painted *circa* 1932

**£120,000 - 180,000**

**€160,000 - 250,000**

**US\$180,000 - 270,000**

The authenticity of this work has kindly been confirmed  
by Monsieur Pierre Brullé.

**Provenance**

The artist's studio.

Private collection, France.

Anon. sale, Guy Loudmer, Paris, 17 June 1996, lot 25.

Private collection, Madrid.

Private collection, Paris (acquired from the above).



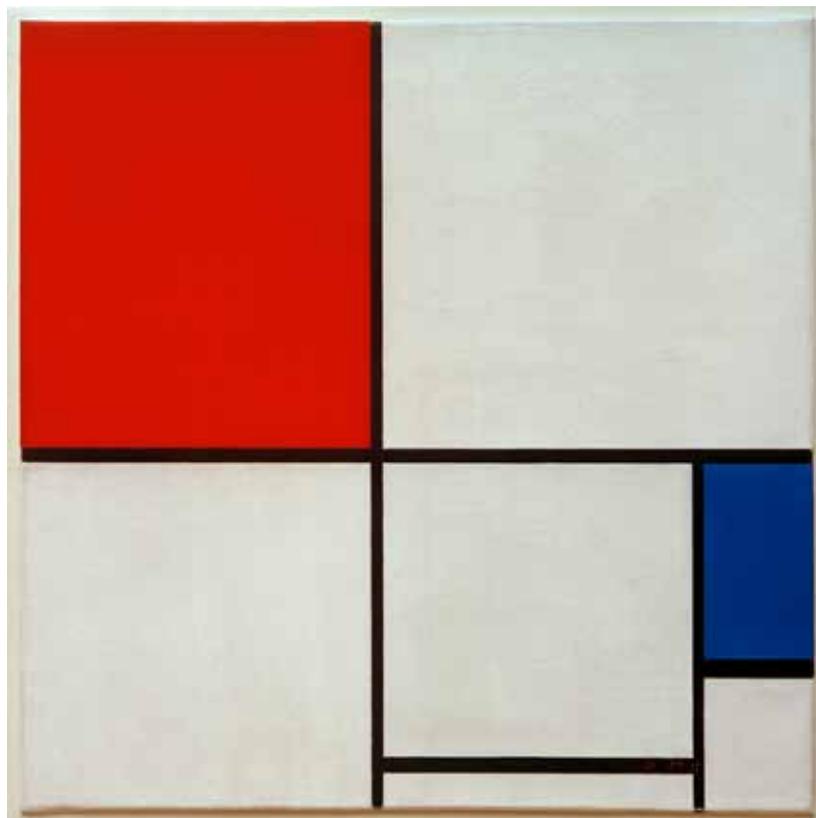
# FRANTIŠEK KUPKA

## Variations et contrastes

'The line is nothing less than one of the most essential factors in our conception of plastic forms. You compare it to the baton of the orchestra conductor, conducting the materiality of expanses...The upright vertical, like a taut cord, elegant, energetic, beyond nature, evokes the abstract world. It is absolute, planted in its own immobility. The sense of sight conceives it in its entirety, simply allowing its extension: seeing it begin with a single point, only simply registers the direction it would follow...Solemn, the vertical is the backbone of life in space, the axis of all construction; it monumentalises the slightest sketch on the pad.' (F. Kupka quoted in *La creation dans les arts plastiques*, Paris: Edition Cercle d'art, pp. 162, 168, 169 in J. Anděl and D. Kosinski, *Painting the Universe František Kupka Pioneer in Abstraction*, Bonn, 1997, p. 132).

Czech artist František Kupka stands alongside Piet Mondrian, Wassily Kandinsky and Robert Delaunay, as one of the foremost pioneers of abstract art in the early twentieth century. Having relocated to Paris in 1896 after training at the Prague and Vienna Academies, Kupka positioned himself as a leading thinker, writer and champion of non-representational painting, remaining unerring in his aim to transcend visual reality through art to convey the metaphysical truth which he perceived was at the heart of the universe.

As with many other artists at the turn of the century, Kupka was highly influenced by the esoteric ideas of theosophy. This spiritual enquiry sought to understand or acquire direct knowledge of the cosmic principles underpinning being, nature and the universe. It offered artists a new platform for perceiving and conveying an 'essence of reality' beyond the directly visible world and a framework for expressing the 'unknown' in abstract terms. Alongside this system of esoteric philosophy, Kupka also maintained more nebulous spiritual beliefs including a keen interest in the occult sciences, mystical experiences and Eastern religions, all of which underscored his metaphysical understanding of the universe and deeply influenced his creative process.



Piet Mondrian, *Composition A with red and blue*, 1932, Winterthur Kunstmuseum, Winterthur

In accordance with theosophy's application of the natural sciences, Kupka embarked upon a detailed observation of the outside world (including a scientific study of biology), using nature as his model for understanding the universal cosmic order. Kupka's earlier forays into abstract art were inspired by the natural environment, such as the ebb and flow of the sea in the series *Bleus mouvants* (1922 – 1927), or vegetable growth in *Conte de pistils et d'étamines* (1919 – 1920). Yet, while these works are ostensibly non-objective, their formal aspects nonetheless retain references to the external phenomena which inspired them. The *Bleus mouvants* series is believed to have been



František Kupka in his studio, 1951

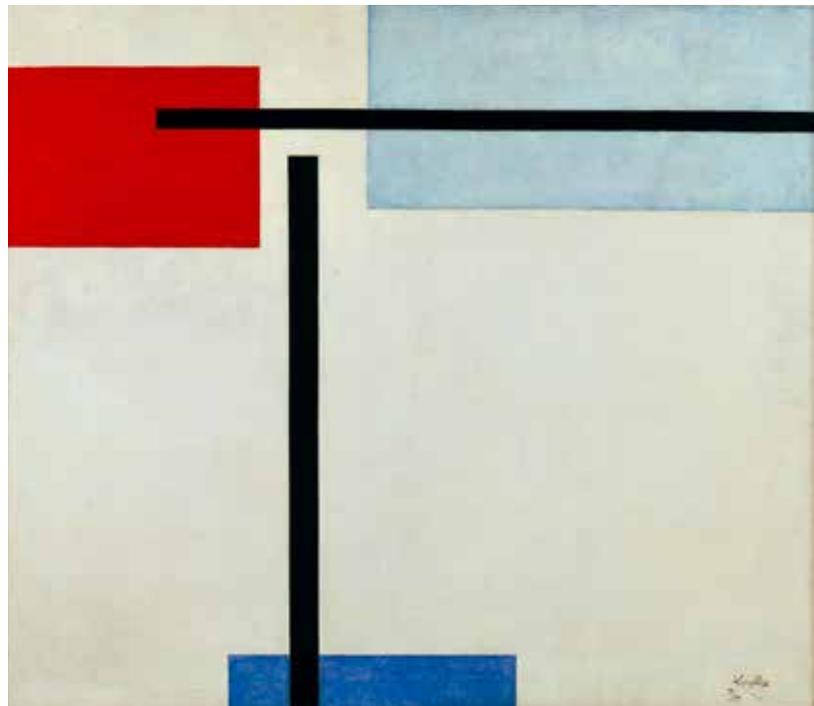
developed from Kupka's observations of the coastline along the Mediterranean town of Estérel, and indeed, the aquatic tones and dynamic arabesques which pervade these works are immediately evocative of waves breaking at the shoreline. Similarly, the organic forms of the *Conte de pistils et d'étamines* series are highly reminiscent of microscopic cell structures - no doubt drawn from Kupka's biological experiments under the microscope.

It was arguably not until later in Kupka's career, when his purely geometrical form of expression displayed no bonds whatsoever to observable nature, that he achieved the purest expression of his artistic aims. In 1931, a year before the execution of *Variations et contrastes*, Kupka joined the association *Abstraction-Création*, an international group of non-figurative artists founded on the 15th February by Théo Van Doesburg. This group was undoubtedly an important influence in the development of Kupka's practice and included many leading abstract artists of the day, such as Hans Arp, Albert Gleizes, Jean Hélion, Auguste Herbin, and Piet Mondrian (who had formerly worked closely with Van Doesburg from 1917 - 1925 in the Dutch *De Stijl* movement). The text that Kupka contributed to the first issue of the group's eponymous publication in 1932, offers critical insight into his conceptual thinking at the time of executing the present work. It is here that Kupka significantly seeks to renounce nature to create a truly liberated, non-objective art:

'[...] I'm good for nothing but painting! Trying to do it without nature. Chaos. Recourse to subtractions. Abstracting also the trompe-l'oeil, the atmosphere and all lies of the third dimension. Since then I spent my time trying to prove the possibility of creating freely. Geometric planes, care for the only limits. Possibilities in the sense of painting – painting decomposed, giving the forms and the new situations....I took up again where I was in 1912, *new spirit, new technique*.' (F. Kupka in *Abstraction – Création*, no. 3, Paris, 1932, p. 32.)

Composed of overlapping blocks of primary colour, with black horizontal and vertical lines of varying thicknesses and lengths penetrating the picture plane from the outer edges, *Variations et contrastes* from 1932 is an emphatic example of Kupka's truly non-mimetic period. The square format of the work, with its elemental colour scheme underpinned by straight black lines is at first sight a visual echo of Mondrian's Neo-plasticism. Both artists were certainly familiar with each other's abstract experiments and conceptually aligned in their beliefs that a spiritual, cosmic order underlay the visible world. Kupka's composition however retains a conceptual authenticity which looks back to some of his earliest writings on abstract art and offers a decisively unique conceptualisation of the metaphysical truth which he saw as intrinsic to the universe.

In 1912 - 1913 Kupka wrote 'The straight line represents the abstract world. It is absolute... the optical sense grasps it in its entirety and easily imagines its extension in space. Since the line starts from a point the eye merely records it as a direction.' (F. Kupka quoted in M. Rowell, *František Kupka 1871 – 1957 A Retrospective*, (exh. cat.), New York, 1975, p. 286). For Kupka, the world beyond the perceptual realm was ruled by dynamism and change and it was the artist's role to intuit its rhythms and present concrete forms where the idea was clearly visible. In *Variations et contrastes*, unlike Mondrian's static grid structures, Kupka does not extend his black lines throughout the composition. In this respect, movement is implied within the work whereby the lines, if extended, would intersect, thus splicing and proliferating the geometric planes of primary colour. This sense of implied movement is explicitly conveyed at the lower right of the painting, in which Kupka deliberately prevents two black lines from touching, leaving a tiny gap present within an otherwise completely demarcated geometrical structure. This visual sign presents the work as if suspended in an active process of becoming. Like the flux of nature that Kupka appreciated in the motion of the sea or the multiplication of cells at a microscopic level, *Variations et contrastes* offers a concrete conceptualisation of the growth and movement which Kupka perceived as inherent to the macrocosm of the universe itself.



František Kupka, *Points d'attache*, 1934, Private collection

‘The straight line represents the abstract world. It is absolute... the optical sense grasps it in its entirety and easily imagines its extension in space. Since the line starts from a point the eye merely records it as a direction’

- F. Kupka

Technical perfection was of ultimate importance to Kupka as he sought to express his personal interpretation of this cosmic dynamism in unequivocal terms. As such, he scrutinised the configuration, function and significance of every colour, point, line and plane to ensure that the composition as a whole was an effective vehicle for universal values. *Variations et contrastes*, with its harmonious repetition and combination of forms, colour and line, is testament to this formal precision and an accomplished example of Kupka's understanding of *Eudia*. Coined from the Ancient Greek where it refers to 'measure, a sense of proportions and rhythms', the term was one that Kupka referred to throughout his career and it remained a guiding principle of his aesthetic. He first referenced the word in a sketchbook from 1910 - 1911 in which he describes it as 'the spontaneous rhythm [created] by the repetition of proportions represented by lines or planes is like an assemblage of motifs on a printed fabric. The conscious and desired rhythm, harmony *Eudia* of all components.' (F. Kupka quoted in *ibid.*, p. 289).

The harmonic counterbalancing of form and colour displayed in *Variations et contrastes* imbues the work with a natural sense of rhythm which is only heightened by the implied movement denoted within the composition itself. As Margrit Rowell explains 'Kupka aspired to an imagery in which a richness of sensuous presence, a clarity of structure, and rhythmic implications of dynamic change would simultaneously express the true nature of experience in both physical and metaphysical terms' (M. Rowell, *ibid.*, p. 80). *Variations et contrastes* is a mature encapsulation of these aspirations and reveals the depth and solemnity of Kupka's quest to find a 'new reality' within his art.



František Kupka, *Wafting Blues - Reminiscence Estérel*, circa 1923 - 1924, *Bleus Mouvants* series, Centre Georges Pompidou, Paris

33<sup>AR</sup>

**JOAN MIRÓ (1893-1983)**

*Sans titre*

signed 'Miró.' (lower right)

gouache on a lithographic base on *Japon nacré* paper

49.8 x 35.8cm (19 5/8 x 14 1/8in).

Executed *circa* 1968

This work was executed for the book

*Les essencies de la terra* by Joan Perucho.

**£12,000 - 18,000**

**€16,000 - 25,000**

**US\$18,000 - 27,000**

The authenticity of this work has kindly been confirmed by ADOM.

**Provenance**

Private collection, Spain.

Anon. sale, Versailles Enchères Perrin-Royère-Lajeunesse, Versailles,

21 April 2013, lot 125.

Acquired at the above sale by the present owner.



34<sup>AR</sup>

**SALVADOR DALÍ (1904-1989)**

*Heaume de chevalier*

signed and inscribed 'PROFIL A monsieur TUAL GDALi' (lower right)  
gold paint, pen and ink, brush and India ink, and watercolour on card  
27.8 x 20.1cm (10 15/16 x 7 15/16in).

Executed in 1967

**£15,000 - 20,000**

**€21,000 - 27,000**

**US\$23,000 - 30,000**

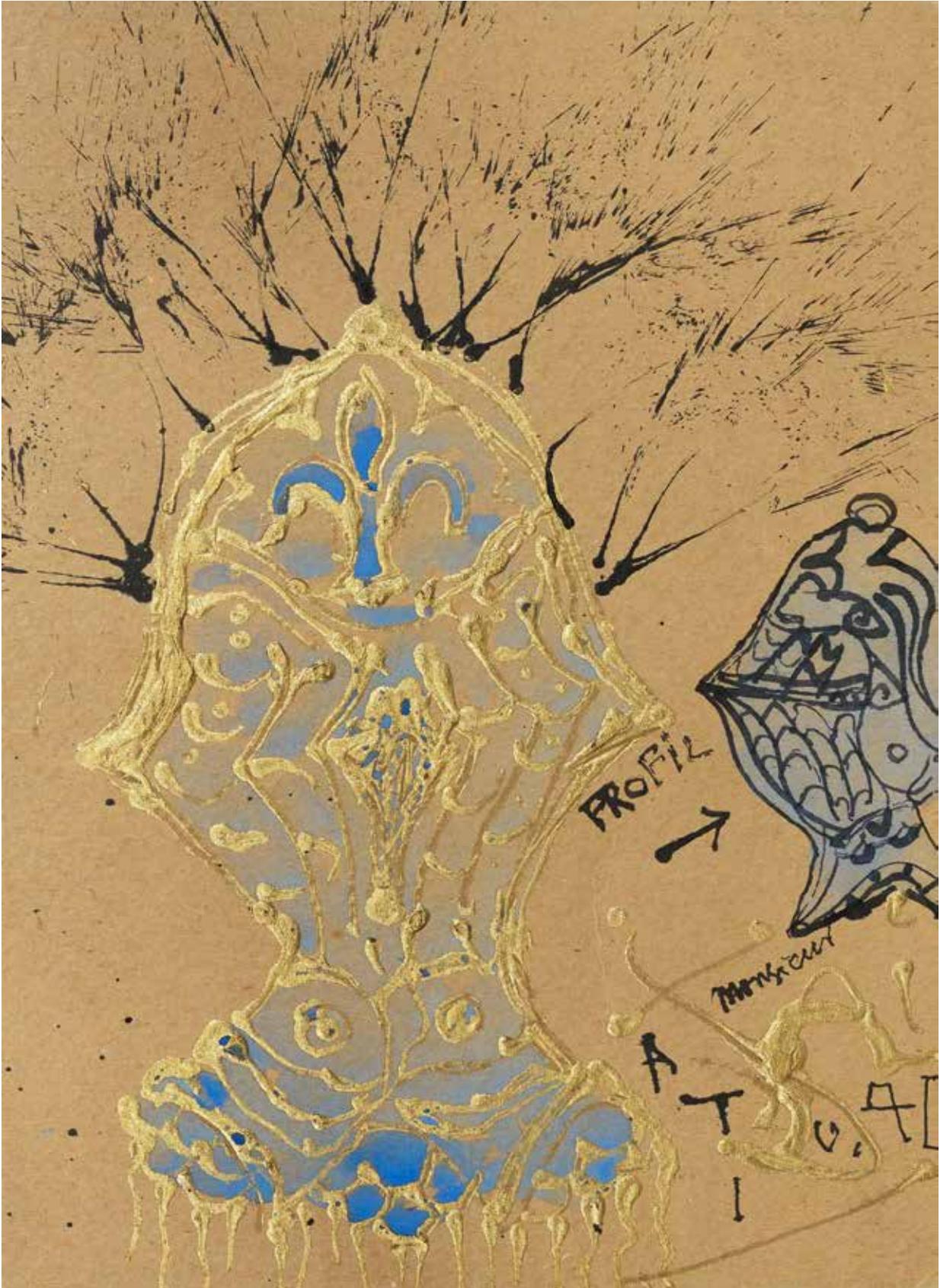
This work is accompanied by a certificate of authenticity from Monsieur Robert Descharnes, and is recorded in his archives under number D-2704.

**Provenance**

The artist's studio.

Tual Collection, Spain (a gift from the artist in 1967); their sale,  
Sotheby's, London, 20 March 2003, lot 201.

Private collection, Barcelona (acquired at the above sale).



## PROPERTY FROM THE COLLECTION OF A DISTINGUISHED DUTCH GENTLEMAN

35<sup>AR</sup>

### **CAREL WILLINK (1900-1983)**

*Compositie*

signed and dated '15 Febr 1922 Willink ' (upper right)

watercolour, gouache, ink and pencil on paper

62.8 x 45.2cm (24 3/4 x 17 13/16in).

Executed in 1922

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

The authenticity of this work has kindly been confirmed by Sylvia Willink-Quiël.

### **Provenance**

C. P. Wiering Collection, Amsterdam.

E. J. Van Wisselingh & Co., Amsterdam, 1977.

Private collection, Amsterdam; their sale, Sotheby's, Amsterdam, 28 - 29 September 1987, lot 104.

Galerie Michael Hasenclever, Munich; their sale, Sotheby's, Amsterdam, 3 June 1997, lot 606.

Private collection, Amsterdam (acquired at the above sale).

### **Exhibited**

Amsterdam, Gebouw Heystee, *Carel Willink*, 9 - 23 February 1924.

Amsterdam, E. J. Van Wisselingh & Co., *A. C. Willink*, 15 April - 14 May 1977, no. 7.

Arnhem, Museum voor Moderne Kunst, *Magie en Zakelijkheid, realistische schilderkunst in Nederland 1925 - 1945*, 1999, no. 143.

### **Literature**

H. L. C. Jaffé, *Willink*, Amsterdam, 1979, no. 26 (illustrated pp. 13, 202).

C. Blotkamp, 'Willinks jeugdzonden', in *Kunstschrift*, September 1981, no. 12 (illustrated p. 116).



## PROPERTY FROM THE FONDATION CHAMBON

36\*AR

### EMILE FRANÇOIS CHAMBON (1905-1993)

*La clef des songes*

signed and dated 'E. CHAMBON 1982' (lower left)

oil on card laid on panel

80.5 x 110cm (31 11/16 x 43 5/16in).

Painted in 1982

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

#### Provenance

The artist's studio.

Fondation Chambon Collection, Geneva.

#### Exhibited

Paris, Galerie Marcel Bernheim, October 1992.

Payerne, Musée de l'Abbatiale, *Félix Vallotton – Emile Chambon*, 17

January - 8 March 1998, no. 50.

Carouge, Musée de Carouge, *Exposition du centenaire de la naissance d'Emile Chambon (1905-2005)*, 28 November - 29 January 2005.

#### Literature

J. M. Marquis, *Emile Chambon: du classicisme au surréalisme poétique*, Geneva, 1984 (illustrated p. 82).

P. Clerc, *Emile Chambon, la magie du réalisme*, Geneva, 2011, fig. 157 (illustrated p. 152).

During the 1980s Emile François Chambon partially abandoned painting and dedicated the majority of his time to the execution of drawings and sketches. Aside from producing about twenty *pochades* (painted sketches) depicting scenes of mythology or *scenes de genre*, the artist executed just a few large, ambitious works of which *La clef des songes* is one.

The present work depicts one of the artist's favourite models, Maris-Claire C., clutching the eponymous key of daydreams in a pose of ecstasy while two black cats quietly look on. The subject of the key or keyhole was a recurrent motif in Chambon's oeuvre, representing both dreams and voyeurism. In the present work these themes are immediately detected despite Chambon conveying the presence of a voyeur in a less literal way. Here the woman is pictured alone with the cats, when normally Chambon would present himself as the onlooker hidden in the shadows.

In *La clef des songes*, Chambon presents a strikingly Surrealist scene through a skilful structuring of the composition, whereby the female subject appears to be both the protagonist of a play in which green theatre curtains frame the tableau, and a solitary individual at the side of her bedroom window enjoying a private daydream under the cover of darkness. In both respects we, the viewer, are implicated within the scene as either a welcome member of an audience or as an unobserved voyeur intruding on an intimate moment. This ambiguity within the composition and the surreal nature of the scene, with the two black cats eerily poised under the light of the moon, creates a captivating and thought provoking painting.



Emile François Chambon while painting *La clef des songes*, circa 1979 - 1980, Fondation Chambon, Geneva



37<sup>AR</sup>

**BERNARD BUFFET (1928-1999)**

*Argenterie sur une étagère*

signed 'Bernard Buffet' (upper right) and dated '1987' (upper left)

oil on canvas

130 x 89cm (51 3/16 x 35 1/16in).

Painted in 1987

**£65,000 - 85,000**

**€89,000 - 120,000**

**US\$98,000 - 130,000**

This work is recorded in the Bernard Buffet archives at the Galerie Maurice Garnier.

**Provenance**

Anon. sale, Christie's, London, 25 June 2008, lot 533.

Acquired at the above sale by the present owner.



38<sup>AR</sup>

**JEAN-PIERRE CASSIGNEUL (B. 1935)**

*La toilette*

signed 'CASSIGNEUL.' (lower left)

oil on canvas

90.9 x 72.7cm (35 13/16 x 28 5/8in).

Painted *circa* 1965

**£30,000 - 50,000**

**€41,000 - 69,000**

**US\$45,000 - 75,000**

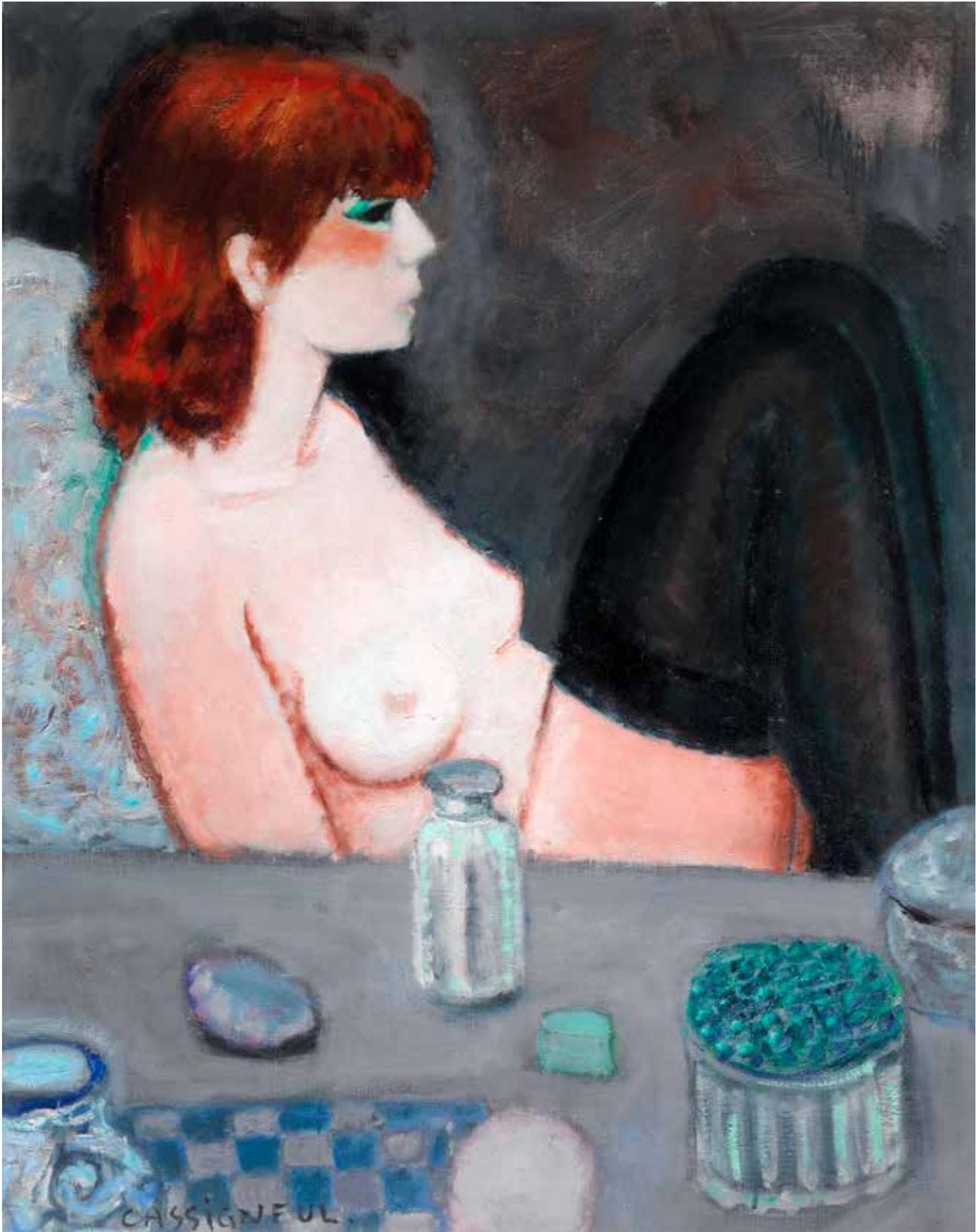
The authenticity of this work has kindly been confirmed by Monsieur Jean-Pierre Cassigneul.

**Provenance**

Anon. sale, Sotheby's, London, 20 June 2007, lot 527.

Private collection, the Netherlands.

Private collection, Belgium.



39<sup>AR</sup>

**MAURICE DE VLAMINCK (1876-1958)**

*Marine*

signed 'Vlaminck' (lower right)

oil on canvas

60 x 72.5cm (23 5/8 x 28 9/16in).

Painted *circa* 1948 - 1950

**£35,000 - 55,000**

**€48,000 - 76,000**

**US\$53,000 - 83,000**

This work will be included in the critical catalogue of Maurice de Vlaminck, currently being prepared by the Wildenstein Institute.

**Provenance**

Galerie André Weil, Paris.

Private collection, Neuilly-Sur-Seine (acquired from the above in October 1950); their sale, Christie's, Paris, 14 June 2010, lot 118.

Acquired at the above sale by the present owner.





40

**FRANÇOIS POMPON (1855-1933)**

*Panthère prête à bondir tête baissée*  
signed 'POMPON' (on the side of the base) and inscribed with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)  
bronze with glossy black patina  
21.5 x 15 x 7.6cm (8 7/16 x 5 7/8 x 3in).  
Conceived in 1927

£12,000 - 15,000

€16,000 - 21,000

US\$18,000 - 23,000

The authenticity of this work has kindly been confirmed by Madame Liliane Colas.

**Provenance**

Private collection, Paris, by 1935.  
Thence by descent to the present owner.

**Literature**

R. Demeurisse, *Catalogue illustré des oeuvres de François Pompon*, Dijon, 1934, no. 104 (titled 'Panthère tête baissée').  
Musée des Beaux-arts de Dijon (eds.), *François Pompon, sculpteur animalier Bourguignon*, Dijon, 1964, no. 30 (titled 'Panthère tête baissée').  
C. Chevillot, L. Colas & A. Pinget, *François Pompon 1855 - 1933*, Paris, 1994, no. 129 (plaster version illustrated p. 214).



41

**FRANÇOIS POMPON (1855-1933)**

*Chouette*

stamped with the artist's signature 'POMPON' and inscribed with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)  
bronze with glossy black patina

18.2 x 8.8 x 8.2 cm (7 3/16 x 3 7/16 x 3 1/4in).

Conceived in 1927, this bronze version cast circa 1960 - 1961

£6,000 - 8,000

€8,200 - 11,000

US\$9,000 - 12,000

The authenticity of this work has kindly been confirmed by Madame Liliane Colas.

**Provenance**

Private collection, Paris, circa 1970.

Thence by descent to the present owner.

**Literature**

E. Des Courières, *François Pompon, les sculpteurs français nouveaux N.4*, Montréal, 1926 (another cast illustrated p. 47).

R. Rey, *François Pompon*, Paris, 1928, no. 20 (another cast illustrated).

R. Demeurisse, *Catalogue illustré des oeuvres de François Pompon*, Dijon, 1934, no. 157 (titled 'Petite Chouette, yeux saillants') and no. 158 (titled 'Petite Chouette, yeux creux').

Musée des Beaux-arts de Dijon (eds.), *François Pompon, sculpteur animalier Bourguignon*, Dijon, 1964, no. 131.

A. Pinget, A. Le Normand-Romain & L. de Margerie, *Musée d'Orsay, catalogue sommaire illustré des sculptures*, Paris, 1986, no. RF3271 (titled 'Jeune chouette', another cast illustrated p. 209).

C. Chevillot, L. Colas & A. Pinget, *François Pompon, 1855-1933*, Paris, 1994, no. 34B (another cast illustrated p. 188).

42

**ARMAND GUILLAUMIN (1841-1927)**

*Paysage de la Creuse*

signed 'Guillaumin' (lower right)

oil on canvas

49.5 x 60.8cm (19 1/2 x 23 15/16in).

Painted *circa* 1893

**£22,000 - 28,000**

**€30,000 - 38,000**

**US\$33,000 - 42,000**

This work will be included in the forthcoming second volume of the Armand Guillaumin *catalogue raisonné* being prepared by the Comité Guillaumin with Dominique Fabiani, Stéphanie Chardeau-Botteri & Jacques de la Béraudière.

**Provenance**

Private collection, France.



## PROPERTY FROM A PRIVATE ENGLISH COLLECTION

43

### MAX LIEBERMANN (1847-1935)

*Alter Gärtner beim Frühstück – Sitzender Gärtner*

signed and dated 'M. Liebermann 93' (lower left)

pastel on buff paper

65.9 x 96cm (25 15/16 x 37 13/16in).

Executed in 1893

£40,000 - 60,000

€55,000 - 82,000

US\$60,000 - 90,000

The authenticity of this work has kindly been confirmed by Dr. Margreet Nouwen.

### Provenance

Fritz Gurlitt Collection, Berlin, 1983.

Galerie Commeter, Hamburg, 1910.

Dr. Heinrich Tramm Collection, Hannover, by 1914.

Paul Jacobowitz Collection, Berlin, until 1933.

Anon. sale, Keller & Reiner, Berlin, 16 May 1933, lot 26.

Private collection, Germany (acquired at the above sale).

Thence by descent to the present owners.

### Exhibited

Berlin, Kunstsalon Fritz Gurlitt, *Herbstausstellung*, 1893.

Budapest, Könyes Kálmán Szalonjában, *Max Liebermann, Louis*

*Corinth, Walter Leistikow, Max Slevogt, Kiállítása*, 1908, no. 13.

Hamburg, Galerie Commeter, *Liebermann-Ausstellung*, 1910, no. 93.

### Literature

'Aus Gurlitts Kunstsalon', in *Berliner Tageblatt*, 10 October 1893, no. 516.

H. Rosenhagen, 'Neues Leben im Salon Gurlitt', in *Das Atelier*, Vol. III, Issue 72, October 1893.

'Ausstellungen und Sammlungen', in *Die Kunst für Alle*, Vol. IX, Issue 6, 15 December 1893, p. 95.

E. Hancke, *Max Liebermann, Sein Leben und seine Werke*, Berlin, 1914, p. 535.

G. Biermann, 'Bilder aus der Sammlung Tramm in Hannover', in *Der Cicerone*, Vol. VI, 1914, no. 10 (illustrated p. 287).



# MAX LIEBERMANN



Max Liebermann, *Kinderspielplatz im Berliner Tiergarten*, 1899

## *Alter Gärtner beim Frühstück – Sitzender Gärtner*

In the early 1890s Max Liebermann – the celebrated painter and connoisseur of Berlin's cultural high society – left the venerated Realism of the German art academies and embarked upon a new formal style. He began to amass a remarkable art collection, the largest privately owned group of modern paintings in Berlin at the time. Liebermann was increasingly attracted to the style of the great French Impressionists, in particular to Manet, and closely examined and studied these paintings, adapting their formal elements into his own practice.

The artist gradually freed up his technique, moving away from the exact representation of an object, to a loose, spontaneous style which sought to render the atmosphere and sensations of a moment. In a letter to the art collector Albert Kollman dated 21 September 1893, Liebermann described this transformation of his working method: 'for some time now I have got used to focussing on the big picture, ignoring the detail as much as possible' (M. Liebermann quoted in E. Braun, *Max Liebermann, Briefe Band 1: 1869-1895*, Baden-Baden, 2011, p. 309). In contrast to oil, pastel (in which present work is executed) gave Liebermann further flexibility in his technique, enabling him to quickly capture the transient effects of nature *en plein air*. *Alter Gärtner beim Frühstück – Sitzender Gärtner* is, according to Dr. Margreet Nouwen, a key example of Liebermann's transition from Realism to Impressionism and exemplary in the artist's rendering of light – a preoccupation which was to become a central element within Liebermann's work. This new artistic approach can also be seen in *Kinderspielplatz im Berliner Tiergarten* from 1899, in which the dappled sunbeams appear to radiate throughout the entire composition, lending the scene the atmosphere of a bright summer's day.

The solitary figure seated on the floor with fully stretched legs in a modest, empty landscape was a subject that Liebermann would return to throughout the 1890s. Liebermann had initially rendered this motif from 1887-1890 in a series of works that he completed of Dutch goat herders – an example of which is *Ziegenhirtin in den*

*Dünen*, circa 1890. In 1893 Liebermann exhibited *Alter Gärtner beim Frühstück – Sitzender Gärtner* at the Kunstsalon Gurlitt, Berlin. The work was extremely well received by contemporary critics who praised the atmosphere, fresh palette and the realisation of the subject which, according to them, so effectively captured the humble nature and quiet resignation of the figure at a moment of rest. With the success of *Alter Gärtner beim Frühstück – Sitzender Gärtner*, Liebermann was persuaded to repeat this motif a number of times in the following years, as seen in his 1896 painting of *Sitzender Bauer in den Dünen – Rast in den Dünen*.

During the 1890s, despite his affluent lifestyle in high society Berlin, Liebermann was more concerned with representing simple, working people. In contrast to most of Liebermann's paintings from this period which, in accordance with Liebermann's repeated visits to the Netherlands, tended to depict Dutchmen, the subject of the present work is most likely to be that of a gardener. However, as Dr. Nouwen has noted, the subject may also reference the artist's father who, in 1893 (and as revealed in Liebermann's letters of the same year), was in a state of great depression after the death of his wife. In capturing such a tender portrayal of the solitary elderly man, head slightly bowed as if lost in contemplation, Liebermann's thoughts of his father must surely have informed the loving depiction of his subject.



Max Liebermann, *Ziegenhirtin in den Dünen*, circa 1890



Max Liebermann, circa 1895

## PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

44\*

### **AUGUSTE RODIN (1840-1917)**

*Femmes damnées, version avec pied droit de la femme supérieure touchant le genou gauche de la femme couchée*

signed and inscribed 'à Mucha, Rodin' (on the right side of the base) and inscribed with the foundry mark 'Alexis.Rudier.Fondeur.Paris.' (on the rim)

bronze with greenish-black patina

19.6 x 28.4 x 13.6cm (7 11/16 x 11 3/16 x 5 3/8in).

Conceived before 1890, this bronze version cast between 1925 and 1935

**£20,000 - 30,000**

**€27,000 - 41,000**

**US\$30,000 - 45,000**

This work will be included in the forthcoming *catalogue critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2015-4815B.

### **Provenance**

Musée Rodin, Paris, between 1925 and 1935.

Feingarten Galleries, Los Angeles.

Private collection, New York (acquired from the above in 1979).

### **Literature**

J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 36 (another plaster version illustrated p. 259).

A. Le Normand-Romain, *The Bronzes of Rodin, catalogue of works in the Musée Rodin*, Vol. I, Paris, 2007, nos. S.31 & S.489 (other casts illustrated p. 365).



45<sup>AR</sup>

**GINO SEVERINI (1883-1966)**

*Paesaggio con fiume*

signed with the artist's initials 'G.S.' (lower right)

oil on panel

10 x 17.8cm (3 15/16 x 7in).

Painted circa 1903 - 1904

**£6,000 - 8,000**

**€8,200 - 11,000**

**US\$9,000 - 12,000**

The authenticity of this work has kindly been confirmed by Dott.ssa Romana Severini Brunori.

**Provenance**

Private collection, Rome (possibly a gift from the artist, by 1910).

Thence by descent to the present owner.



## PROPERTY OF THE LATE LORD RICHARD ATTENBOROUGH

46<sup>AR</sup>

### **ANDRE DERAIN (1880-1954)**

*Vue de Donnemarie-en-Montois*

signed 'a derain' (lower right)

oil on canvas

22.7 x 42.3cm (8 15/16 x 16 5/8in).

Painted *circa* 1942 - 1943

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

### **Provenance**

Private collection, Zurich.

Richard Doetsch-Benziger Collection, Basel.

Anon. sale, Sotheby's, Tokyo, 3 October 1969, lot 395.

Lord Richard Attenborough Collection, Milton Keynes.

### **Exhibited**

Basel, Galerie Beyeler, *Petits Formats*, December 1967 - January 1968, no. 25.

### **Literature**

M. Kellermann, *André Derain, catalogue raisonné de l'oeuvre peint*, Vol. III, 1935 - 1954, Paris, 1999, no. 1420 (illustrated p. 26).



47\*AR

**LOUIS VALTAT (1869-1952)**

*Déchargement du charbon à Rouen*

signed with the artist's initials 'L.V.' (lower right)

oil on burlap

54 x 65cm (21 1/4 x 25 9/16in).

Painted *circa* 1892

**£30,000 - 50,000**

**€41,000 - 69,000**

**US\$46,000 - 77,000**

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

**Provenance**

Durand-Ruel, Paris.

Anon. sale, Sotheby's, London, 25 June 1986, lot 179.

Anon. sale, Sotheby's, London, 25 October 1989, lot 34.

Acquired at the above sale by the present owner.



48

**MAURICE UTRILLO (1883-1955)**

*La maison de Mimi Pinson à Montmartre*

signed 'Maurice Utrillo' (lower left)

oil on board

50 x 61cm (19 11/16 x 24in).

Painted circa 1920

£40,000 - 60,000

€55,000 - 82,000

US\$60,000 - 90,000

The authenticity of this work has kindly been confirmed by the Association Maurice Utrillo.

**Provenance**

Forster Collection.

M. Marcel Fleischmann Collection, Mannedorf & Zurich.

Galleria Soave, Alessandria.

Private collection, Italy (acquired from the above).

**Exhibited**

Bern, Kunsthalle, *Maurice Utrillo*, 4 June - 17 July 1949, no. 91 (incorrectly titled 'La maison de Berlioz').

London, Matthiesen Gallery, *French Paintings of the XIX and XX Centuries*, 19 June - 25 July 1952, no. 36 (incorrectly titled 'La maison de Berlioz').

Vevey, Musée Jenisch, *Valadon, Utrillo, Modigliani, Utter*, 2 July - 30 September 1955, no. 24 (incorrectly titled 'La maison de Berlioz' and incorrectly dated '1912').

Geneva, Musée de l'Athénée, *Maurice Utrillo*, 20 July - 12 September 1961, no. 9.

**Literature**

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Vol. II, Paris, 1962, no. 863 (illustrated p. 301, with the incorrect dimensions).



49<sup>AR</sup>

**GEORGES ROUAULT (1871-1958)**

*Rue de la Solidarité IV (Les miséreux)*

signed and dated 'g. Rouault 1911' (lower centre)

gouache and watercolour on paper

29 x 27.3cm (11 7/16 x 10 3/4 in); *shaped*

Executed in 1911

**£7,000 - 10,000**

**€9,600 - 14,000**

**US\$11,000 - 15,000**

**Provenance**

The Lord Bernstein Collection, UK.

Roland, Browse & Delbanco, London.

The Joseph Herman Collection, UK; his sale, Bonhams, London, 22 November 2000, lot 28.

Private collection, UK (acquired at the above sale).

**Literature**

B. Dorival & I. Rouault, *Rouault, l'oeuvre peint*, Vol. I, Monaco, 1988, no. 414 (illustrated p. 132).





50<sup>AR</sup>

**LOUIS VALTAT (1869-1952)**

*Jean enfant*

signed 'L. Valtat' (lower right)

oil on canvas

27.5 x 24.5cm (10 13/16 x 9 5/8in).

Painted circa 1910

£3,000 - 5,000

€4,100 - 6,900

US\$4,500 - 7,500

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

**Provenance**

Wally Findlay Galleries, Paris.

Private collection, London (acquired from the above in 1978).



51<sup>AR</sup>

**LEONARD TSUGUHARU FOJITA (1886-1968)**

*Mère et enfant*

signed, dated '6-3-52 Foujita' (lower left) and indistinctly inscribed in Japanese (lower left)

pencil and *estompe* on tracing paper

27.8 x 19cm (10 15/16 x 7 1/2in).

Executed on 6 March 1952

This work is a study for the eponymous watercolour executed in 1952.

**£6,000 - 8,000**

**€8,200 - 11,000**

**US\$9,000 - 12,000**

The authenticity of this work has kindly been confirmed by Madame Sylvie Buisson.

**Provenance**

Succession Kimiyo Foujita; her sale, Cornette de Saint Cyr, Paris, 26 March 2013, lot 96.

Acquired at the above sale by the present owner.



52

**ARISTIDE MAILLOL (1861-1944)**

*Deux femmes assises conversant*

pencil on paper

33 x 23.7cm (13 x 9 5/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,000 - 4,500

The authenticity of this work has kindly been confirmed by Monsieur Olivier Lorquin.

**Provenance**

Madame Wessel Collection; her sale, Hôtel des Ventes, Nice, 28 November 2013, lot 136.

Acquired at the above sale by the present owner.



53<sup>AR</sup>

**ANDRÉ DERAIN (1880-1954)**

*Portrait d'une dame*

signed 'a, derain' (lower right)

oil on canvas

54.8 x 46cm (21 9/16 x 18 1/8in).

Painted circa 1934 - 1939

£5,000 - 7,000

€6,900 - 9,600

US\$7,500 - 11,000

**Provenance**

Anon. sale, Koller Auktionen, Zurich, 9 December 2011, lot 3241.

Private collection, London (acquired at the above sale).

**Literature**

M. Kellermann, *André Derain, catalogue raisonné de l'oeuvre peint*, Vol. III, Paris, 1999, no. 1794 (illustrated p. 110 and titled 'Portrait de femme au collier').

## PROPERTY FROM A PRIVATE PORTUGUESE COLLECTION

54<sup>AR</sup>

### **HENRI MATISSE (1869-1954)**

*Femme à la voilette assise sur un siège africain*

signed with the artist's initials 'HM,' (lower right)

pencil on paper

37 x 26.1cm (14 9/16 x 10 1/4in).

Executed in Nice in December 1939

**£12,000 - 18,000**

**€16,000 - 25,000**

**US\$18,000 - 27,000**

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

### **Provenance**

Pierre Matisse Gallery, New York.

Galerie Boutersky, Paris (acquired from the above *circa* 2001).

Acquired from the above by the present owner *circa* 2003.



55<sup>AR</sup>

**GIORGIO DE CHIRICO (1888-1978)**

*Natura morta*

signed 'g. de Chirico' (lower left)

oil on canvasboard

27.5 x 36.7cm (10 13/16 x 14 7/16in).

Painted in 1952

**£35,000 - 55,000**

**€48,000 - 76,000**

**US\$53,000 - 83,000**

**Provenance**

Galleria La Medusa, Rome, no. 1123.

Galleria Spagnoli, Florence.

Private collection, London.

**Literature**

C. Bruni-Sakraischik, *Giorgio de Chirico, catalogo generale*, Vol. IV, Part 3, *Opere dal 1951 al 1972*, Milan, 1974, no. 451 (illustrated).

Looking back to de Chirico's earlier metaphysical period, *Natura morta* embodies the mysterious characteristics that defined this seminal stage of de Chirico's oeuvre, establishing him as one of the foremost avant-garde painters of modern period. The fruits themselves are rendered in a decisively dramatic and naturalistic approach, recalling the still lifes of the Flemish Baroque which were a key influence on de Chirico at the time of execution, yet their greatly enlarged form and strange positioning within a landscape presents an uncanny scene in which both the still life and landscape genre appear to have been merged.

The enigmatic combination of familiar objects within an unfamiliar context was a typical pictorial device for de Chirico and was one that he had employed from his earliest investigations of the still life. The subtle distortion of the external world realised within these scenes sought to reveal the 'second identity' of an object and to convey the poetic and metaphysical aspects inherent to everyday reality. Throughout his exploration of the still life genre, which spanned his career, de Chirico placed a vast array of objects usually associated with the still life within the shifting contexts of metaphysical interiors, classical and baroque landscapes, exploring the genre and its potential to reveal the uncanny through the vicissitudes of his formal aesthetic.



56<sup>AR</sup>

**RENATO GUTTUSO (1912-1987)**

*Composizione oggetti con damigiana*

signed 'Guttuso' (lower right)

oil on canvas

80.8 x 100.4cm (31 13/16 x 39 1/2in).

Painted in 1959

£20,000 - 30,000

€27,000 - 41,000

US\$30,000 - 45,000

**Provenance**

Galleria Gissi, Turin, no. 1850.

Private collection, Rome, *circa* 1970.

**Literature**

G. Bolaffi (eds.), *Catalogo nazionale Bolaffi d'arte moderna n. 8*, Turin, 1972 (illustrated p. 123).

G. Bolaffi (eds.), *Catalogo nazionale Bolaffi d'arte moderna n. 11*, Vol. IV, Turin, 1975 (illustrated p. 41).

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, Milan, 1984, Vol. II, no. 59/111 (illustrated p. 168).





57<sup>AR</sup>

**BERNARD BUFFET (1928-1999)**

*Fleurs dans un vase*

signed and dated 'B. Buffet 54' (lower left)

oil on canvas

41 x 24.5cm (16 1/8 x 9 5/8in).

Painted in 1954

£12,000 - 18,000

€16,000 - 25,000

US\$18,000 - 27,000

This work is recorded in the Bernard Buffet archives at the Galerie Maurice Garnier.

**Provenance**

Arthur Tooth & Sons Ltd., London, no. C9344.

Private collection, UK.



## PROPERTY FROM A PRIVATE FRENCH COLLECTION

58<sup>AR</sup>

### **BERNARD BUFFET (1928-1999)**

*Le sapin de Noël*

signed 'Bernard Buffet' (upper right)

gouache, watercolour, pen and India ink and pencil on paper laid down on board

sheet 43 x 33cm (16 15/16 x 13in); artist's mount 45 x 34.6cm (17 11/16 x 13 5/8in).

£15,000 - 20,000

€21,000 - 27,000

US\$23,000 - 30,000

This work is recorded in the Bernard Buffet Archives at the Galerie Maurice Garnier and a certificate of authenticity will be issued to the buyer.

### **Provenance**

Private collection, France.

59

**ALBERT MARQUET (1875-1947)**

*Le lac de Tunis*

signed 'marquet' (lower left)

oil on canvas

45.3 x 61.2cm (17 13/16 x 24 1/8in).

Painted in 1926

**£15,000-20,000**

**€21,000 - 28,000**

**US\$ 23,000 - 31,000**

**Provenance**

Galerie Druet, Paris, no. 11461

(acquired directly from the artist on 14 June 1926).

Jean Laroche Collection, Paris (acquired from the above on 29 June 1926).Galerie Druet, Paris, no. 11530 (acquired from the above on 8

September 1926).

G. Olson Collection, Stockholm, 1928.

Carl Matthiesen Collection, Stockholm, 1928.

Dr. Oscar Stern Collection, Stockholm, 1936.

Galerie Europe, Brussels, 1956.

Ohana Gallery, London, *circa* 1959.

Anon. sale, Théâtre de la Cour Saint-Pierre, Geneva,

7 May 1960, lot 136.

Crane Kalman Gallery, London.

R. Weightman Collection, London,

(acquired from the above on 21 September 1960).

Anon. sale, Sotheby's, London, 28 June 1995, lot 276.

Private collection, France.

**Exhibited**

Paris, Galerie Druet, *Paysagistes français sur le paquebot*, 1926.

Paris, Hôtel Jean Charpentier, *Quelques peintre actuels, aspects de paysages contemporains*, 29 March – 15 April 1927, no. 49.

Stockholm, Svensk-Franska Konstgalleriet, *Uställning av Fransk Konst*, January – February 1928, no. 30.

Stockholm, Svensk-Franska Konstgalleriet, *Nutida Fransk Konst*, September 1936, no. 71.

Stockholm, Svensk-Franska Konstgalleriet, *Fransk Konst i Svensk Ägo*, 1938, November, 1938, no. 97.

Stockholm, V Trädgårdsgatan 10, *L'Ecole de Paris*, September - October 1946, no. 51.

Stockholm, Svensk-Franska Konstgalleriet, *Ur Oscar Sterns samling av Fransk Konst*, September 1952, no. 57.

Brussels, Galerie Europe, *50 ans de Peinture Moderne*, 1956, no. 35.

**Literature**

J.-C. Martinet & G. Wildenstein, *Marquet, l'Afrique du Nord, catalogue de l'oeuvre peint*, Paris, 2001, no. I-702 (illustrated p. 503).



## POST-WAR AND CONTEMPORARY ART

Thursday 11 February 2016  
New Bond Street, London

**FRANK AUERBACH (B. 1931)**

*E.O.W. on her Blue Eiderdown V*, 1963  
oil on board  
57.5 by 83 cm. (22 5/8 by 32 11/16 in.)  
**£1,000,000-1,500,000**  
**US\$1,500,000-2,200,000**



# Bonhams

LONDON

[bonhams.com/contemporary](http://bonhams.com/contemporary)

**GERMAINE RICHIER (1904-1959)**

*Le cheval à six têtes, grand*, 1954-1956

bronze

101 by 105 by 50 cm. (39 3/4 by 41 5/16 by 19 11/16 in.)

£200,000-300,000

US\$300,000-450,000

**ENQUIRIES**

+44 (0) 20 7447 7403

[ralph.taylor@bonhams.com](mailto:ralph.taylor@bonhams.com)



# Bonhams

LONDON

[bonhams.com/contemporary](http://bonhams.com/contemporary)

**19TH CENTURY EUROPEAN,  
VICTORIAN & BRITISH  
IMPRESSIONIST ART**

Wednesday 2 March 2016  
New Bond Street, London

**HENRI FANTIN-LATOURE  
(FRENCH, 1836-1904)**

*La Nuit*

Signed 'Fantin' (lower right)

Pastel, 84 x 66cm (33 1/16 x 26in)

£100,000 - 150,000

**ENQUIRIES**

+44 (0) 20 7468 8201

[peter.rees@bonhams.com](mailto:peter.rees@bonhams.com)

**Bonhams**

LONDON

[bonhams.com/19thcentury](http://bonhams.com/19thcentury)

**IMPORTANT COLLECTORS'  
MOTOR CARS, MOTORCYCLES  
AND AUTOMOBILIA**

Thursday 4 February 2016  
Paris, France

Following the spectacular auction at the Grand Palais in 2015, Bonhams is delighted to announce its return to this magical venue steeped in automotive history. Bonhams will be holding a sale of exceptional motor cars, motorcycles and automobilia.

**ENQUIRIES**

**Europe**  
+32 (0) 476 879 471  
eurocars@bonhams.com

**UK**  
+44 (0) 20 7468 5801  
ukcars@bonhams.com

*Matching numbers, long nose  
and torque tube example*

**1966 FERRARI 275 GTB**

Chassis no. 8973

Engine no. 8973

€2,500,000 - 3,500,000

To be offered without reserve

LES GRANDES MARQUES  
DU MONDE  
— AU —  
**GRAND  
PALAIS**



**Bonhams**

## COPYRIGHT & ACKNOWLEDGEMENTS

### Lot 4

Henri Matisse (1869-1954)  
*L'Avaleur de sabres*, plate XIII  
of The illustrated book *Jazz*, 1947  
colour stencil print, 42.2 x 65.2 cm  
Philadelphia Museum of Art, Philadelphia  
© Philadelphia Museum of Art, Philadelphia /  
Purchased with the John D. McIlhenny Fund /  
Bridgeman Images.  
Artwork: © Succession H. Matisse /  
DACs 2016

Brassaï (dit), Halasz Gyula (1899-1984)  
Henri Matisse standing next to a screen and a  
chalk drawing, 1939  
Private collection  
© Private collection / Estate Brassaï - RMN-  
Grand Palais / Michèle Bellot.  
Matisse artwork: © Succession H.  
Matisse / DACs 2016

### Lot 6

The sculpture of *Les Bourgeois de Calais*,  
marble version, at the Exposition Universelle,  
Paris, 1900  
Photographed by Eugène Druet (1868-1916)  
© RMN-Grand Palais / François Vizzavona /  
reproduction RMN

### Lot 7

Alberto Giacometti (1901-1960)  
*Annette assise*, circa 1951 - 1952  
oil on canvas, 55 x 45.8 cm  
Collection Fondation Alberto et Annette  
Giacometti  
© The Estate of Alberto Giacometti (Fondation  
Giacometti, Paris and ADAGP, Paris), licensed  
in the UK by ACS and DACs, London 2016.

Alberto Giacometti painting Annette in his  
studio in Paris, 1954  
© Sabine Weiss / DACs 2016

### Lot 8

André Derain (1880-1954)  
*Les baigneuses*, circa 1908  
oil on canvas, 180 x 223 cm  
Narodni Galerie, Prague  
© Narodni Galerie, Prague / Mondadori  
Portfolio / Walter Mori / Bridgeman Images /  
ADAGP, Paris / DACs, London 2016

### Lot 9

André Derain (1880-1954)  
*Le séchage des voiles*, 1905  
oil on canvas, 82 x 101 cm  
Pushkin Museum, Moscow  
© Pushkin Museum, Moscow, Russia /  
Bridgeman Images / ADAGP, Paris and DACs,  
London 2016

### Lot 10

Alfred Sisley (1839-1899)  
*L'automne: bords de la Seine  
près de Bougival*, 1873  
oil on canvas, 46 x 61 cm  
Museum of Fine Arts, Montréal  
© akg-images / Erich Lessing

Jean-Baptiste-Camille Corot (1796-1875)  
*Paysage boisé à la mare*, circa 1830s  
oil on canvas, 46.4 x 74.1 cm  
The Barber Institute of Fine  
Arts, University of Birmingham  
© The Barber Institute of Fine Arts, University  
of Birmingham / Bridgeman Images

Alfred Sisley (1839-1899)  
*La Neige à Port-Marly, gelée blanche*, 1872  
oil on canvas, 46.5 x 65.5 cm  
Musée des Beaux-Arts, Lille  
© Musée des Beaux-Arts, Lille / akg-images

### Lot 14

Auguste Rodin, circa 1900  
© Private Collection / Photo CCI / Bridgeman  
Images

*Eternel printemps*, marble version, 1884  
© RMN-Grand Palais / François Vizzavona /  
reproduction RMN

### Lot 18

Paul Klee (1879-1940)  
*Ein Antlitz auch des Leibes*, 1939  
paste paint, watercolour and oil pastels on  
paper, 31 x 23.5 cm  
Klee Family Collection  
© akg-images

Paul Klee in his studio in Bern,  
1 December 1939  
© WALTER HENGGELEER / Keystone / Corbis

### Lot 19

Emil Nolde (1867-1956)  
*Seascape with steamer*, circa 1946  
watercolour on paper, 26.5 x 22.7cm  
Norwich Castle Museum  
© Tate in East Anglia Foundation (Norwich  
Castle Museum) / Bridgeman Images / Nolde  
Stiftung Seebüll

## Lot 24

Giacomo Balla (1871-1958)  
*Espansione di primavera*, 1918  
oil on canvas, 75.5 x 80.5 cm  
Museo del Novecento, Milan  
© Museo del Novecento, Milan, Italy /  
Mondadori Portfolio / Electa / Luca Carrà /  
Bridgeman Images / DACS 2016

Giacomo Balla (1871-1958)  
*Estate*, 1918  
oil on canvas, 67 x 55 cm  
Private collection, Rome  
© akg-images / DACS 2016

Giacomo Balla (1871-1958)  
*Dissolvimento d'Autunno*, 1918  
oil on canvas, 66 x 55 cm  
Massimo Carpi Collection, Rome  
© akg-images / DACS 2016

Eadward Muybridge (1830-1904)  
*Motion Study, circa 1872 - 1885*  
collotype plate, 12.7 x 50.8 cm  
Private collection  
© Christie's Images / Bridgeman Images

Giacomo Balla (1871-1958)  
*Bambina che corre sul balcone*, 1912  
oil on canvas, 125 x 125 cm  
Civica Galleria d'Arte Moderna, Milan  
© akg-images / André Held / DACS 2016

Giacomo Balla (1871-1958)  
*Villa Borghese, parco dei Daini*, 1910  
oil on canvas, 190 x 390 cm  
Galleria Nazionale d'Arte Moderna, Rome  
© Galleria Nazionale d'Arte Moderna, Rome /  
akg-images / DACS 2016

Giacomo Balla (1871-1958)  
*Compenetrazione iridescente,*  
*No. 5 - Eucalipto*, 1914  
oil on canvas, 100 x 120 cm  
Private collection  
© Private collection / Bridgeman Images /  
DACS 2016

## Lots 26 - 27

Ljuba Welitsch as Salomé holding the head of  
John the Baptist in Richard Strauss's opera  
*Salomé* at the Royal Opera House, Covent  
Garden, Scenery, costumes and special  
effects by Salvador Dalí and Peter Brook, 1949  
© Lebrecht Music & Arts

Ljuba Welitsch as Salomé and Franz  
Lechleitner as Herod sitting on a pomegranate  
throne in Richard Strauss Opera *Salomé* at the  
Royal Opera House, Covent Garden, Scenery,  
costumes and special effects by Salvador Dalí  
and Peter Brook, 1949  
© Mander and Mitchenson University of Bristol  
/ ArenaPAL

## Lot 28

Joan Miró in his workshop in Palma de  
Mallorca, 5 September 1979  
Sygma Premium Collection  
© Christian Simonpieri / Sygma / Corbis /  
Successió Miró / ADAGP, Paris and DACS  
London 2016

Franz Kline (1910-1962)  
*Untitled*, 1951,  
ink on paper, 30.1 x 23.5 cm  
Private collection  
© Private collection / Bridgeman Images /  
ARS, NY and DACS, London 2016

## Lot 32

Piet Mondrian (1872-1944)  
*Composition A with red and blue*, 1932  
oil on canvas, 55 x 55 cm  
Winterthur Kunstmuseum, Winterthur  
© akg-images

František Kupka (1871-1957)  
*Points d'attache*, 1934  
oil on canvas, 75 x 85 cm  
© BI, ADAGP, Paris / Scala, Florence /  
ADAGP, Paris and DACS, London 2016

## Lot 43

Max Liebermann (1847-1935)  
*Kinderspielplatz im Berliner Tiergarten*,  
1899  
pastel on paper, 56 x 77 cm  
© akg-images

Max Liebermann (1847-1935)  
*Ziegenhirtin in den Dünen*, circa 1890  
pastel on brown paper, 56 x 74.3 cm  
© akg-images



⌘ 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax

