

HERMITAGE FINE ART TEAM



Elena Efremova Director



Elena Ishukova Personal Assistant to Director



Anna Chouamier Deputy Director



Yolanda Lopez Administrator



Elisa Passaretti Cataloguer & Administrator

EXPERTS



Expert Manuscripts & rare Books



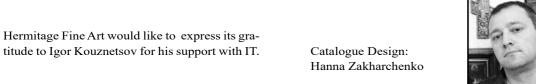
Evgenia Lapshina Sergey Podstanitsky Hélène Foutermann Specially Invited Jewellery Expert Expert Old Masters Expert and **Advisor Paintings**



René Millet Paintings



Experts for 19th c. paintings and modern art Cabinet Pauline Chanoit et Frédérick Chanoit



Photography: François Fernandez Eric Teisseire

Cataloguing notes: Elena Ishukova Elisa Passaretti

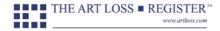


Georgy Latariya Expert Icons



Yana Ustinova **Invited Expert** Russian Decorative Arts

Scan QR for online catalogue



bidspirit

All lots marked with the symbol \oplus are under

tax (EU) and administrative customs broker fees

temporary importation and are subject to 5.5% import











PAR LE MINISTÈRE DE MAÎTRE PATRICIA GRIMAUD - PALMERO, HUISSIER PRÈS DE LA COUR D'APPEL DE MONACO

FINE ART

FINE ART, TABLEAUX, DESSINS, SCULPTURES **DIMANCHE 26 JUIN 2022 - 14.00**

DESIGN, PORCELAINES, ARGENTERIE, **OBJETS DE VERTU, BIJOUX LUNDI 27 JUIN 2022 - 14.00**

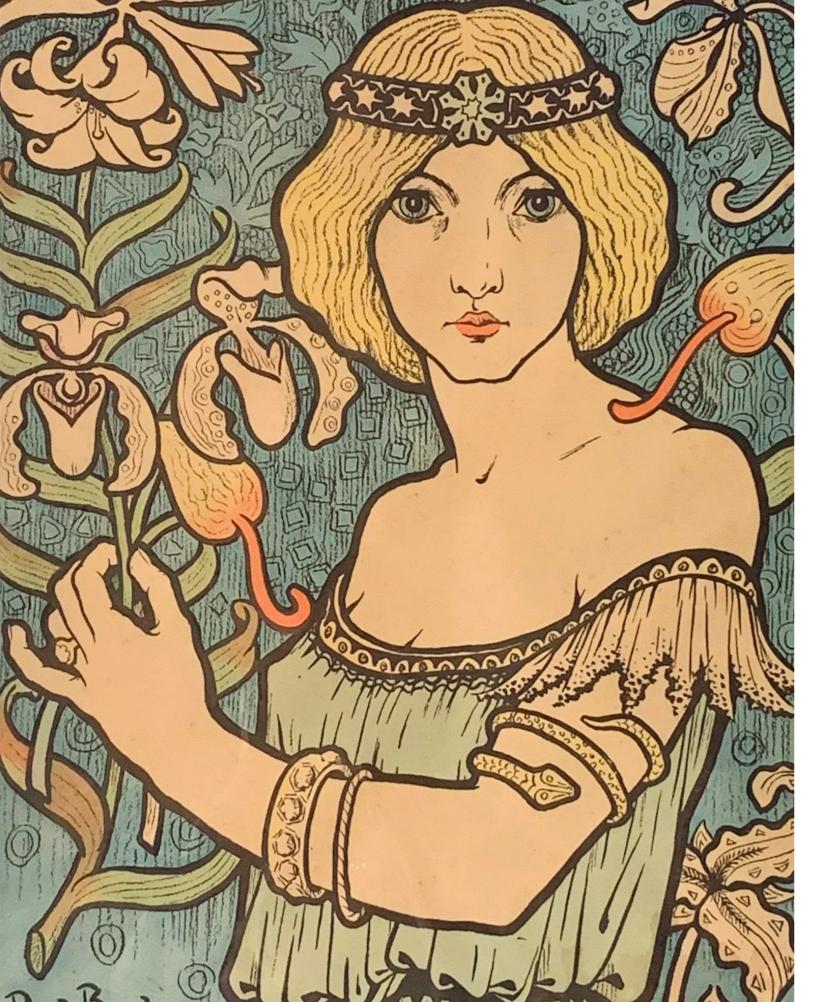
EXPOSITION: VENDREDI 25 JUIN 2022 - 17.00 **SUR RENDEZ-VOUS**

HÔTEL LE MERIDIEN BEACH PLAZA, SALON SIROCCO 22 AVENUE PRINCESSE GRÂCE 98000 MONACO

Information: T.: +377 97773980 - Email: info@hermitagefineart.com



25, Avenue de la Costa - 98000 Monaco Tel: +377 97773980 www.hermitagefineart.com





1• PAUL EMILE BERTHON (1872-1910)

Salon des Cents signed 'Paul Berthon' in plate (lower left) and 'A. Barret' in plate (lower right) lithograph in colours image: 47 x 36 cm Executed in 1897

Literature : Les Femmes 1900 – La donna Art Nouveau, 2019 (Cléo de Mérode)







2 • ALPHONSE MUCHA (1860 - 1939) Poster for 'Lorenzaccio' in Theatre de la Renaissance

signed in plate 'Mucha' (lower right) lithograph in colours printed by Imprimerie Chaix

image: 35.5 x 14 cm

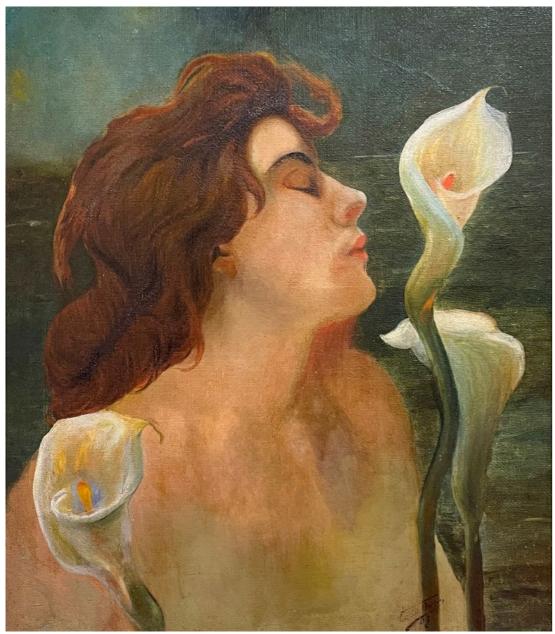
3 • ALPHONSE MUCHA (1860 - 1939) Poster for "La Samaritaine" in Theatre de la Renaissance

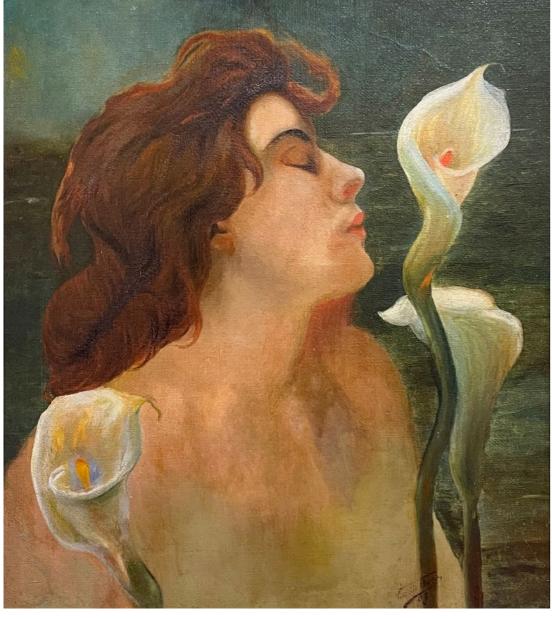
signed in plate 'Mucha' (lower right) lithograph in colours printed by Imprimerie Chaix image: 37 x 14 cm

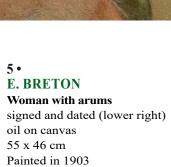
ALPHONSE MUCHA (1860 - 1939) Poster 'JOB'

signed in plate 'Mucha' (lower right) lithograph in colours printed by Imprimerie Chaix image: 27 x 20 cm

1,800 - 2,000 € 1,000 - 1,200 € 1,000 - 1,200 €











6 • FORTUNEY (1878-1950) Two portraits I. Elegant woman with fur coat II. Young woman in the park with flowers signed (lower left) gouache on paper 53 x 35.5 cm

1,000 - 1,200 € 1,200 - 1,500 €







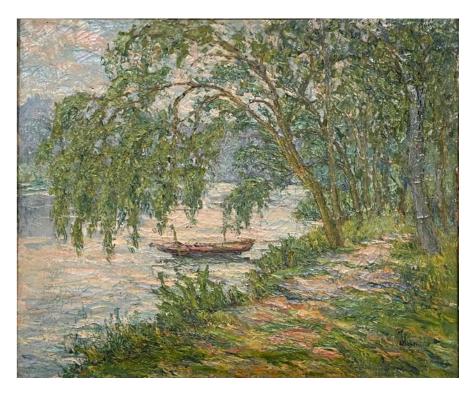
7 • SYMBOLIST SCHOOL, EARLY 1900S

Muse with harp and couple with greyhounds oil on canvas laid on board illegible signature lower right 40 x 60 cm

1,100 - 1,300 €

BERTRAND Lake shore oil on canvas 46.5 x 54 cm Painted circa 1920s

600 - 700 €





PAUL FRANZ NAMUR (1877-1958)
An artist and his model
signed and dated 'Paul Franz Namur
1913' (lower right)
oil on canvas
46.5 x 55 cm
Painted in 1913

500 - 600 €

10 •
XX CENTURY
Reclining nude
signed illegibly (lower left)
55.5 x 81 cm

950 - 1,100 €





11 •
PAUL BONNAUD (1873-1953)
Virgin and child
signed 'P. Bonnaud' (lower right) and
inscribed 'Limoges' (lower left)
polychrome enamel on copper
21 x 15 cm



13 • LOUIS ICART (1888-1950)

signed in pencil 'Louis Icart' (lower right) etching on paper

36 x 47 cm Executed in 1925

Literature: Holland, Catania, Isen, Louis Icart, The Complete Etchings, 2002

700 - 800 €

12 • LOUIS ICART (1888-1950) Little butterflies signed in pencil 'Louis Icart'

signed in pencil 'Louis I (lower right) etching on paper 36 x 47 cm Executed in 1926

Literature: Holland, Catania, Isen, Louis Icart, The Complete Etchings, 2002



1,200 - 1,500 €

14 • LOUIS ICART (1888-1950)

Faust

signed in pencil 'Louis Icart' (lower right) etching on paper 54 x 34 cm
Executed in 1928

Literature: Holland, Catania, Isen, Louis Icart, The Complete Etchings, 2002

800 - 900 €



Louis Icart est né en 1888 à Toulouse, artiste français connu pour ses dessins de femmes glamour, souvent érotiques ou légèrement humoristiques, ainsi que pour ses représentations de la vie parisienne des années 1920. Son art est principalement influencé des grands maîtres de la peinture française du XVIIIe siècle, Jean Antoine Watteau, François Boucher et Jean Honoré Fragonard.

Il devient une personnalité majeure de la période Art déco et durant les années 1920 et 1930 son travail gagne en popularité à la fois aux États-Unis et en Europe. Il travaille également en tant que designer de studios de mode à l'époque où l'industrie subit un énorme changement, passant du conservatisme du XIXe siècle à une simplicité progressive.

Louis Icart was born in 1888 in Toulouse, France, a French artist known for his drawings of glamorous females, often erotic, or slightly humorous, as well as his depictions of Parisian life in the 1920s. His art is mainly influenced by the great masters of 18th century French painting, Jean Antoine Watteau, François Boucher, and Jean Honoré Fragonard.

He became a major figure of the Art Deco period and during the 1920s and 1930s his work gained popularity both in the United States and in Europe. He also worked as a designer for fashion studios at a time when the industry was undergoing a huge change from 19th century conservatism to progressive simplicity.

15 •

WILLIAM ALBERT ABLETT (1877-1936)
Reclining nude with parasol
signed in pencil 'William Ablett' (lower right),
monogram 'W' in plate (lower left)
etching on paper
published by Estampe Moderne, Paris, 1928
plate: 39 x 49 cm, sheet: 53 x 59 cm

500 - 600 €



16 • EDOARDO DALBONO (1841-1915)

Portrait of a man laughing signed 'E. Dalbono' (lower right) oil on ceramics (?) 20 x 11 cm

600 - 700 €





P. MARIE (XIX-XX)

Etrennes aux Dames, Paris Almanach, 1897 signed in plate 'P. Marie' (lower left) lithograph in colours (poster) printed by Sagot, Paris image: 88.5 x 31.5 cm Executed in 1897



18 • SOLATIUM, PSEUDONYM OF MARIO BUONSOLLAZZI (1859-1933)

Caricature of a gentleman signed and dated 'Solatium 1884' pen and gouache on paper 35 x 25.5 cm Executed in 1884

500 - 600 €



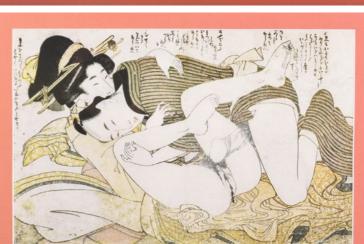
19 • HENRI PRIVAT-LIVEMONT (1861–1936) The painter

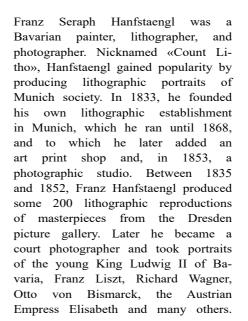
signed, located, and dated in plate 'Privat Livemont Brux 1901' (lower left)
lithograph in colours
Image 50 x 32 cm
Printed in 1901

1,700 - 2,000 €

20 •
FRANZ SERAPH HANFSTAENGL
(1804 - 1877)
Japanese Erotic Scenes, three lithographs
stamp 'FRANZ HANFSTAENGL
MUNCHEN' (on the reverse)
lithograph on paper
47.4 x 35.4 cm (each)

600 - 800 €





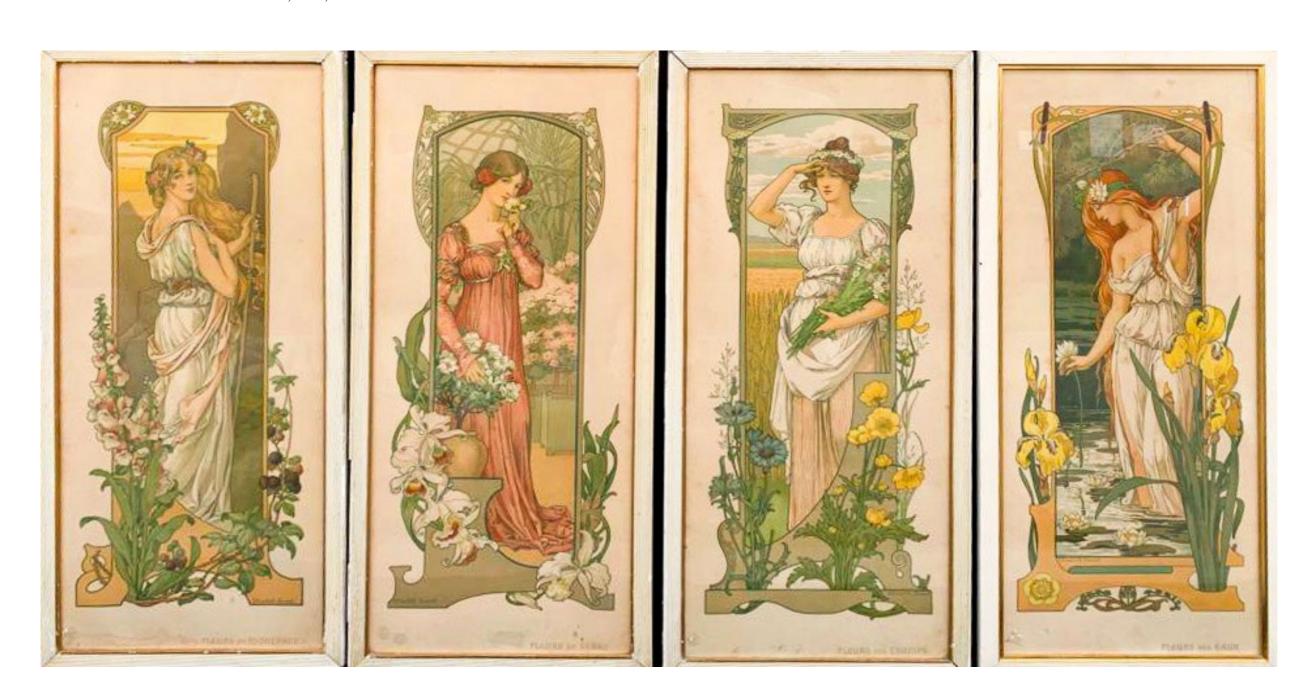




21 •

ELISABETH SONREL (1874-1953)
Fleurs de serre, Fleur des champs, Fleurs de montagne,
Fleurs des eaux - series of four lithographs
each signed in plate 'Elisabeth Sonrel' and titled
lithographs in colours
image: 58 x 27 cm
Printed in 1901
Literature: Les Femmes 1900 – La donna Art Nouveau,
2019, p. 200-201

4,000 - 5,000 €





FRENCH ART DECO COIFFURE DESIGN inscribed 'Coiffure exécutée par Mme Yvonne de Tournville. Primée le 20 janvier 1919. LUNA PARK' (lower right) pencil on paper 39 x 29 cm Executed in 1919

350 - 400 €



23 • HENRY JULIEN DETOUCHE (1854-1913) Reclining nude

signed 'H. Detouche' (along lower margin) sanguine and white chalk on paper diameter: 21 cm

300 - 400 €





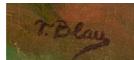
25 • TINA BLAU-LANG (1845-1916) Resting in the countryside signed 'T. Blau' (lower right) oil on canvas 31 x 40.6 cm

8,000 - 10,000 €

Tina (Regina Leopoldine) Blau, born in Vienna in 1845, was the only Jewish woman artist in her generation to be professionally recognized. Encouraged by her family to pursue art, Blau made her artistic debut in 1867 and her paintings were included in the 1873 Viennese World Exhibition. She studied with various artists and traveled to Italy, the Netherlands, France, and an artist colony in Hungary. She returned to Vienna in 1875 and shared a studio with the landscape painter Emil Jakob Schindler until 1879. Blau rose to international fame with shows in Vienna in 1882 and Paris in 1883, and she was praised for her modern and innovative uses of light and color. Tina Blau represented her own innovative position within Austrian landscape painting in the last quarter of the nineteenth century. She painted in the so-called Austrian Stimmungsimpressionismus (atmospheric Impressionism)

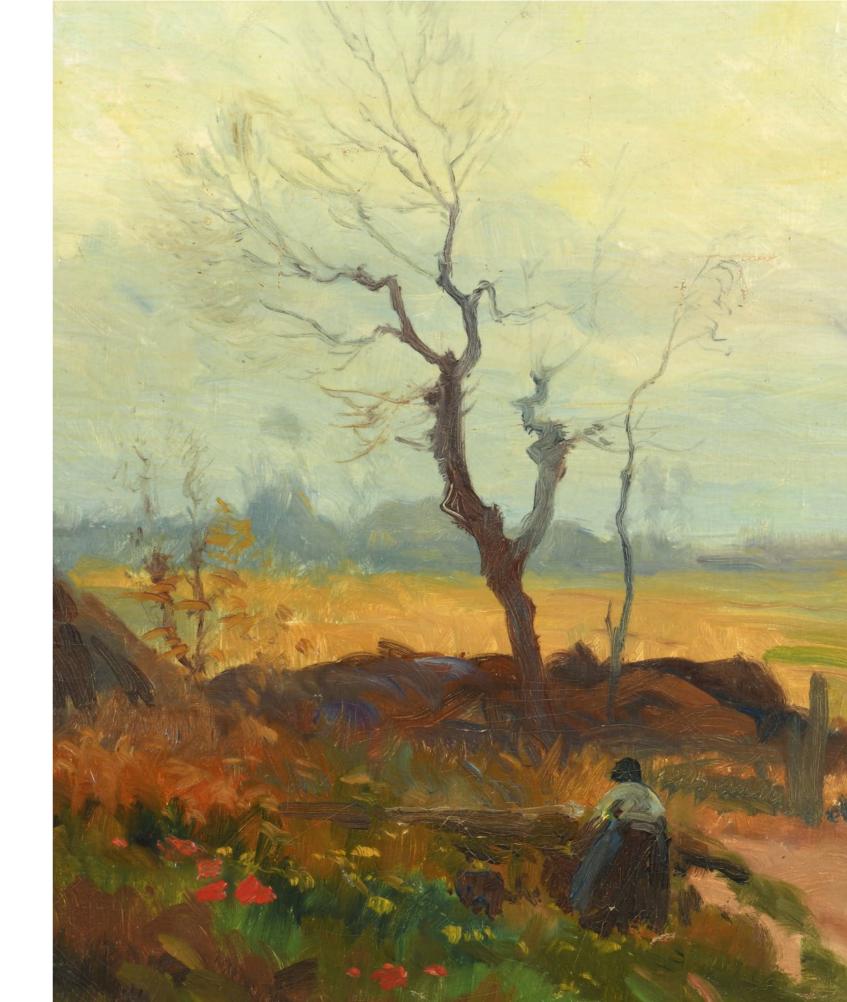






26 •
TINA BLAU-LANG (1845-1916)
Rural autumn landscape
signed 'T. Blau' (lower right)
oil on canvas
44 x 32.5 cm

8,000 - 10,000 €



Bernard Buffet, peintre, lithographe, dessinateur français de génie très précoce, figure sans réserve parmi les plus grands artistes français figuratifs de l'époque d'après-guerre. Artiste expressionniste, composant aussi bien des personnages que des figures, nus, animaux, paysages, intérieurs, natures mortes, fleurs, aquarelliste, c'est également un peintre de décors et un illustrateur.

Il commence à peindre et dessiner dès l'âge de dix ans. A l'âge de quinze ans, Buffet passe avec succès le concours à l'entrée de l'École des beaux-arts de Paris et y intègre l'atelier du peintre Eugène Narbonne.

En 1946, il débute au "Salon des moins de trente ans" à la Galerie des beaux-arts avec un autoportrait. L'année suivante il expose "L'Homme accoudé" au Salon des indépendants.

La personnalité de Buffet va se révéler en 1947 avec ses premiers personnages anguleux qui le classeront dans la mouvance expressionniste misérabiliste de Francis Gruber et de Georges Rouault. Artiste en difficulté, Buffet est soutenu par un marchand d'art, Emmanuel David, en 1948, lequel fut véritablement à l'origine de sa carrière internationale avec une première exposition à la Galerie Drouant-David.

27 • BERNARD BUFFET (1928 - 1999) Low tide

signed and dated 'Bernard Buffet 67' (along upper edge) oil on canvas 54 x 81 cm

Certificate of authenticity by Céline Levy, Galerie Maurice Garnier/Fonds de Dotation Bernard Buffet, Paris 23 June 2018

BERNARD BUFFET (1928 – 1999) Marée basse

signé et daté 'Bernard Buffet 67' (en haut au milieu) huile sur toile 54 x 81 cm

Certificat d'authenticité de Céline Levy, Galerie Maurice Garnier/ Fonds de Dotation Bernard Buffet, Paris le 23 juin 2018



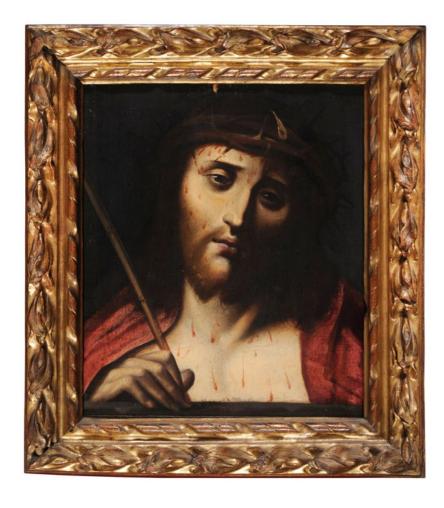


28 • VENETIAN SCHOOL, 17TH CENTURY

Judith with the head of Holofernes

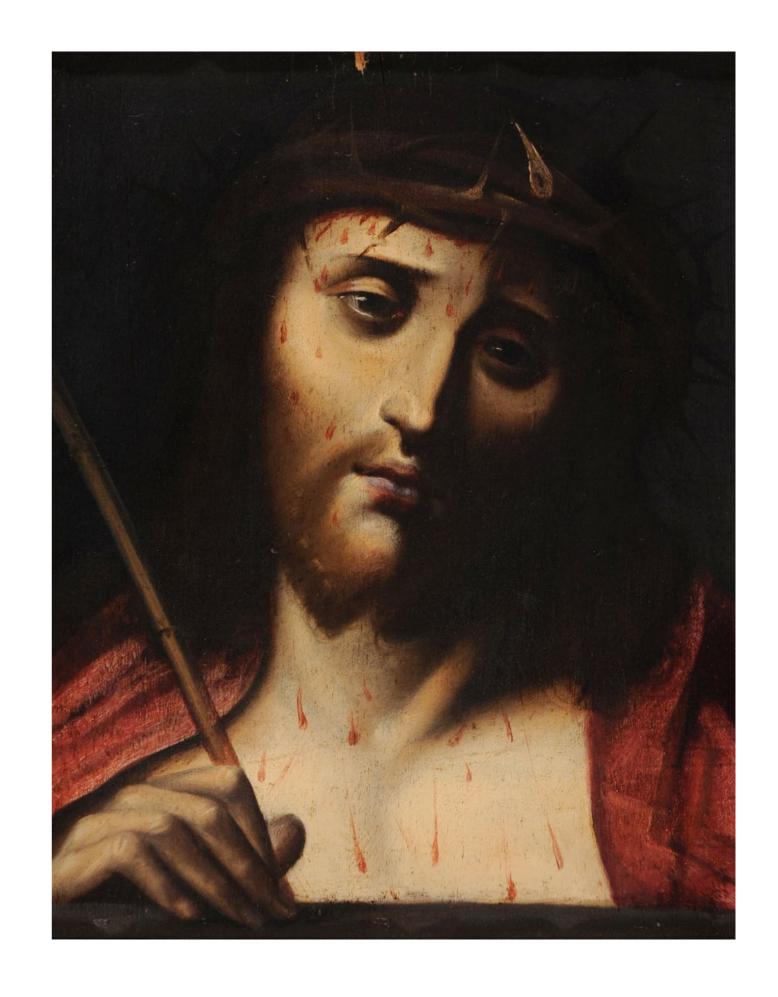
oil on canvas 75.5 x 98 cm Painted circa 1640

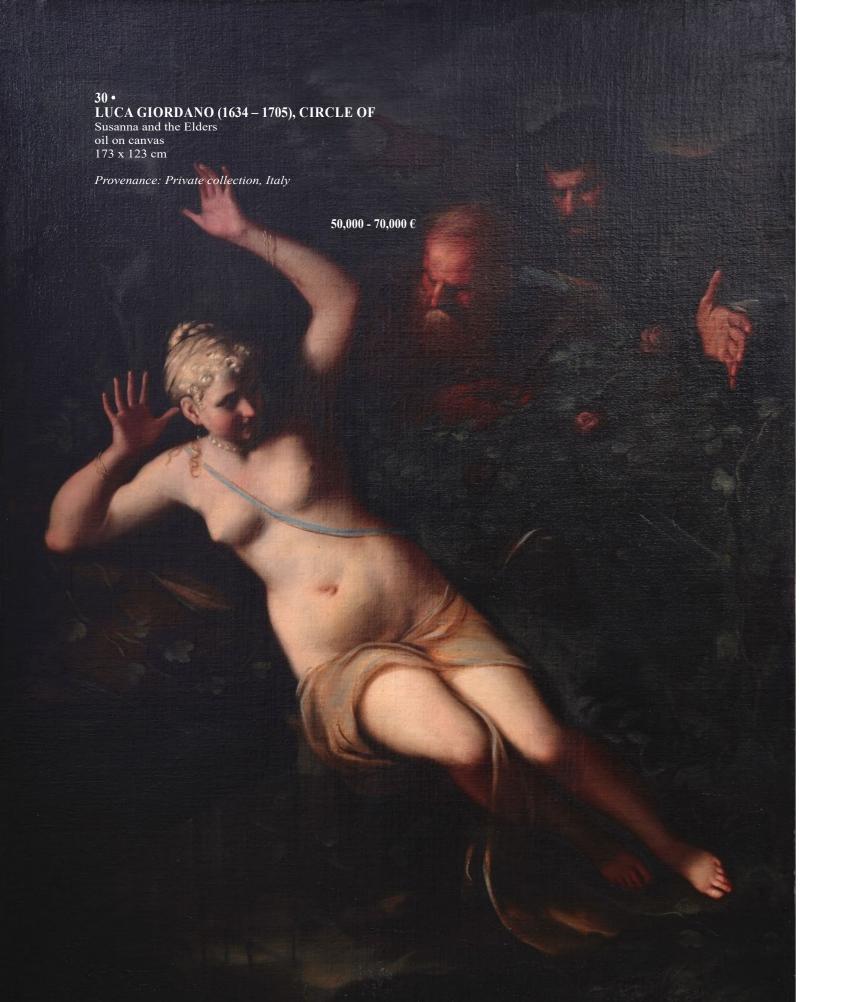
The story of Judith and Holofernes comes from the deuterocanonical Book of Judith in the Old Testament. The beautiful Israelite widow Judith decided to save her city, besieged by the Assyrians. She went into the enemy camp of Holofernes, an Assyrian invading general, to win his confidence. During a great banquet, Judith seduced Holofernes, then beheaded him while he was drunk. She returned to her city with the severed head, and the Hebrews defeated the enemy. Judith was understood in the Renaissance as a symbol of civic virtue, of intolerance of tyranny and of a just cause triumphing over evil



29 •
ATTRIBUTED TO SIMON DE CHALONS (1535-1585)
Ecce homo
oil on panel
39 x 34 cm

11,000 - 13,000 €







Luca Giordano was an Italian late-Baroque painter. Born in Naples, Luca Giordano studied in Rome, Parma and Venice and developed an elaborate Baroque style fusing Venetian and Roman influences. From 1692 to 1702 Giordano served as court painter to King Charles II of Spain decorating, among other important works, the ceilings of the Escorial, the Cathedral of Toledo, and the Buen Retiro in Madrid. Considered the leading Neapolitan painter of the 17th century, his work influenced many other artists in Italy, and he had many pupils and followers. His paintings express the drama of religious and mytholo-gical subjects in large-scale canvases and frescoes. The present grand scale painting is a representation of a biblical narrative from chapter 13 of the Book of Daniel: two elderly men are shown spying on a young married woman named Susanna. Susanna was taking a bath in her garden when the two elders came in. The elders spied on Susanna and then de-manded sexual favors from her, which she refused. To take revenge, the men decided to ruin Susanna's reputation and falsely accused her of adultery - a crime which was punishable by stoning. The young Daniel decided to help Susanna, he questioned the elders separately, and observed that details in the two elders' stories did not match up. Their conflicting stories revealed the falsehood of their testimony, thus clearing Susanna's name. The subject was relatively common in European art from the 16th century with Susanna exemplifying the virtues of modesty and fidelity. In practice however, it allowed artists the opportunity to display their skill in the depiction of female nudes, often for the pleasure of their male patrons.



31 • ANTONIO CARRACCI (1583 – 1618) The father, his son and their donkey

oil on canvas 45,7 x 65,5 cm Painted circa 1615-1616

Provenance: Private collection, Italy Expertise: Professor Maurizio Marini

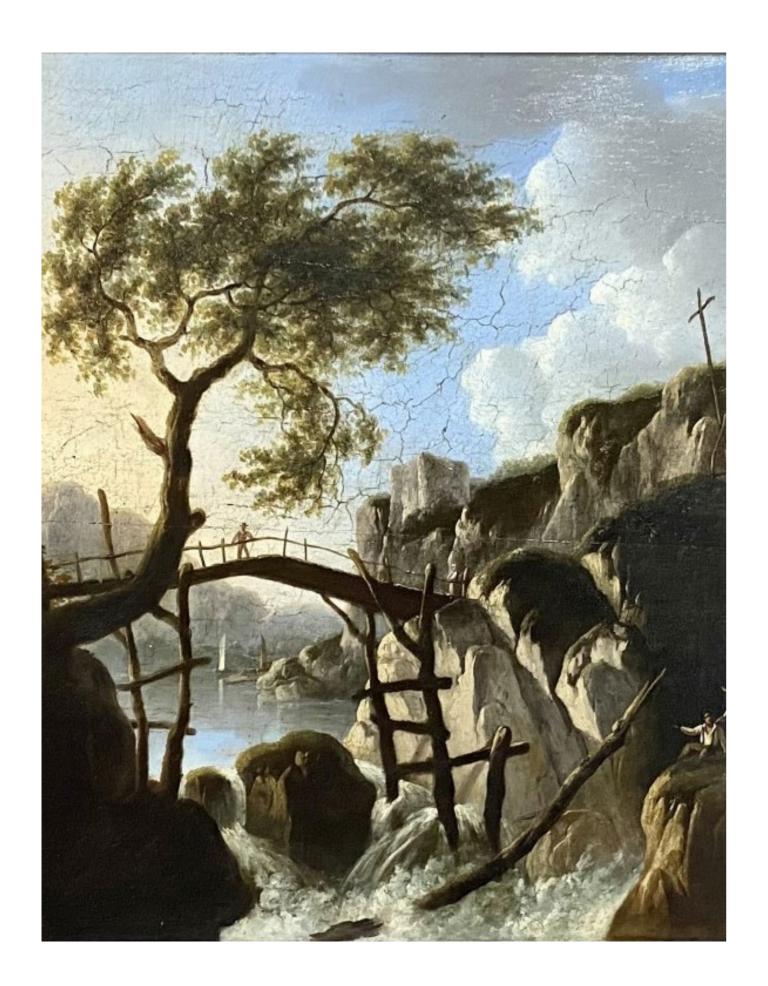
20,000 - 25,000 €

According to Professor Maurizio Marini, the present work is one of four paintings executed by Antonio Carracci depicting four episodes of a famous fable. In this fable, a man and his son are accompanied by their donkey and meet constant criticism from passers-by for how they treat the donkey for leaving the elderly walking by (representing egosim of a child), or the young son walking along, for not riding it, or for overburdening their beast, when they both ride the donkey. The story's purpose is to show that eve-ryone has their own opinion and there is no way one can satisfy all. The location of three other paintings is now unknown. This painting, as Professor Marini suggested, could be dated 1615-1616, the artist's most significant period, when he executed the frescoes in the Church of San Bartolomeo in Rome, on the Tiber Island between 1612 and 1614. Born in Venice, Antonio was the son of the artist Agostino Carracci and a Venetian courtesan, Isabella. He first apprenticed with his father. When his father died, Antonio moved to Rome to work under his uncle Annibale from 1602 until 1609, and for whom he may have worked with other studio assistants on the frescoes in the Galleria Farnese. Later, he made a short visit to Bologna to join the workshop of Ludovico Carracci, and returned to Rome in 1610 to work with Guido Reni.In Rome, Antonio executed many important commissions, such as the decoration of three chapels in S. Barolomeo all'Isola and a fresco in one of the rooms of the Pope's palace at Monte Cavallo commissioned by Cardinal Michelangelo Tonti, the frescoes of the Galleria Farnese.



32 • VENETIAN SCHOOL, 17TH CENTURY Venus, Cupid and Pan oil on canvas 83 x 63 cm

2,000 - 3,000 €





33 • C.V.D. HEYDEN, FLEMISH SCHOOL, 17TH CENTURY Bridge on the waterfall

signed 'C.v.d. Heyden' (on the reverse) oil on panel 40.5 x 49.5 cm

4,000 - 5,000 €



34 • NATALE SCHIAVONI (1777-1858), ATTRIBUTED TO

Il sonno label on reverse 'Schiavoni/il sonno' oil on copper 49 x 39.5 cm

1,700 - 2,000 €





36 • NORTHERN ITALIAN SCHOOL, 18TH CENTURY Child playing oil on canvas 57 x 36 cm

800 - 1,200 €

37 • FLEMISH SCHOOL, 19TH CENTURY In the tavern oil on canvas 50 x 142 cm

1,500 - 2,000 €

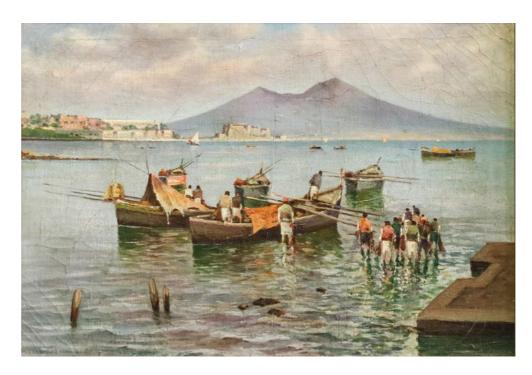




38 • JOHN SYER (1815-1885)
Promenade in the park
oil on canvas
33 x 43 cm

900 - 1,000 €





ARNALDO NUSSI (1902-1977)
Landscape in Val Brembana
signed 'A. Nussi' (lower right),
signed, titled, and dated '(?) in val
Brembana 1955 Arnoldo Nussi' (on
the reverse)
oil on panel
30 x 40 cm

600 - 700 €

20TH CENTURY
Neapolitan landscape
oil on canvas
34 x 46 cm

800 - 1,000 €



43 •
GIOVANNI MARCH (1894-1974)
Girl by the seaside
signed G. March' (lower right),
signed again, dated, and inscribed
(on the reverse)
50 x 70 cm
Painted in 1971

700 - 800 €



41 • JOHN ABORN (XIX-XX)

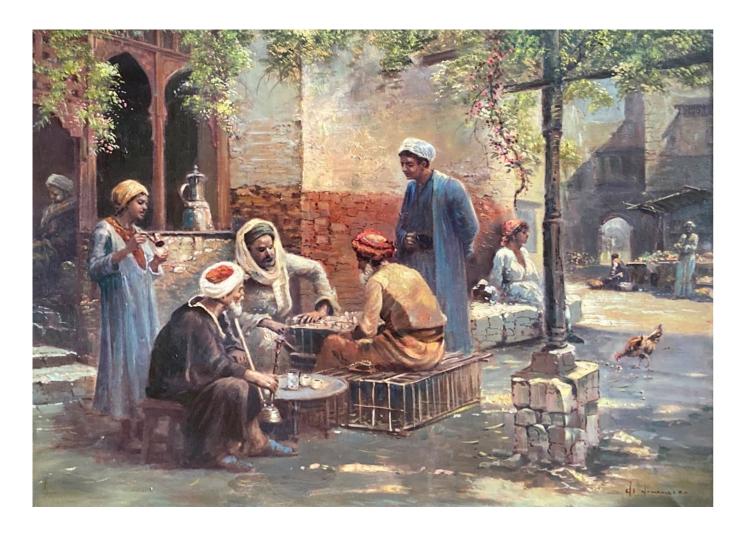
Autumn landscape signed 'John Aborn' (lower left) watercolour on paper 35 x 46 cm

1,100 - 1,300 €



42 •
FRENCH SCHOOL, LATE
19TH - EARLY 20TH
CENTURY
Beach scene, Deauville
oil on panel
41.5 x 27 cm

900 - 1,000 €

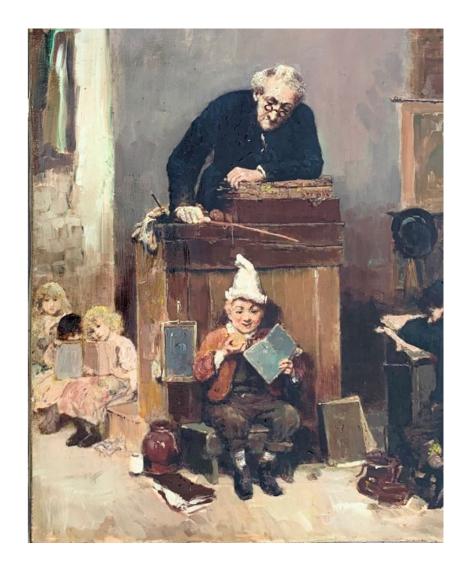


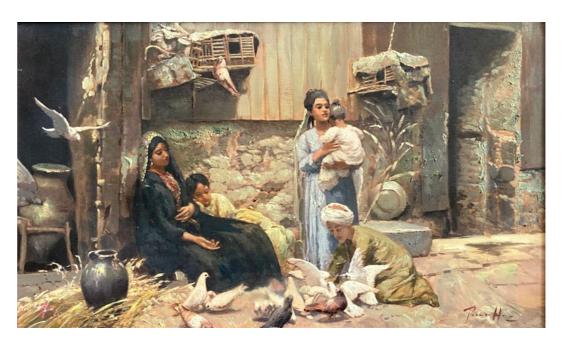
QUARTER SCHOOL, 20TH CENTURY Street scene illegibly signed (lower right) oil on canvas 70 x 48.5 cm

1,400 - 1,600 €

45 • NEAPOLITAN SCHOOL, 20TH CENTURY Teacher with his students oil on canvas 50 x 40 cm

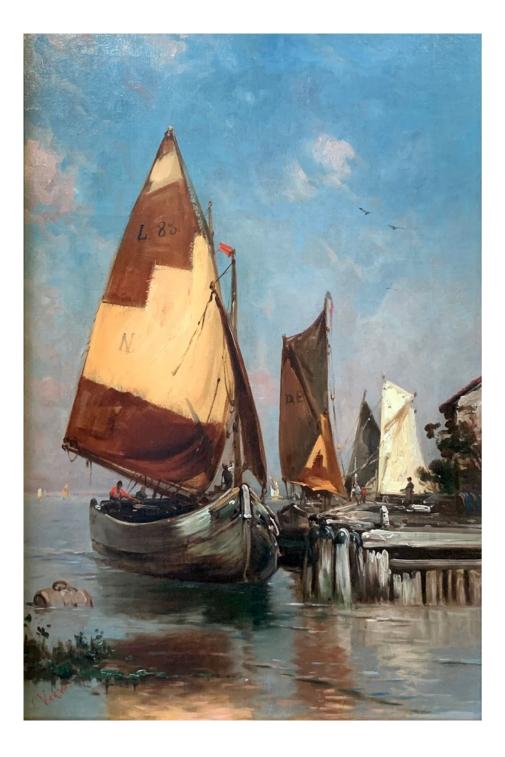
700 - 800 €





46 • XX CENTURY Street scene illegibly signed (lower right) oil on canvas 33 x 55 cm

1,100 - 1,300 €





47 •
VARNA (XX CENTURY)
Sailboats
signed 'J. Varna' (lower left)
oil on canvas
85 x 60 cm J

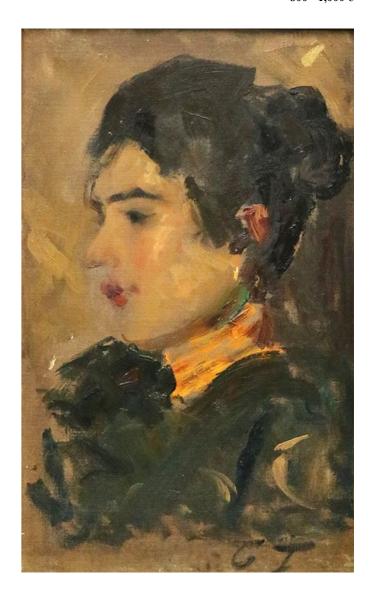
48 •
BOTTESINI (XIX CENTURY)
Young Neapolitan fisherman
signed 'Bottesini' (lower right)
oil on panel
41.5 x 27 cm

900 - 1,000 € 600 - 700 €

49 • ITALIAN SCHOOL, EARLY 20TH CENTURY

Portrait of a young woman signed with initials 'GT' (lower right) oil on canvas 55 x 35 cm

800 - 1,000 €



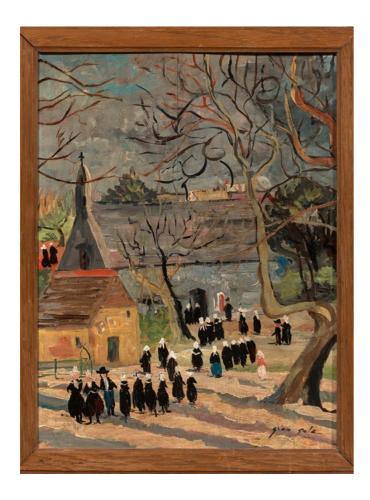


50 •
R. PALNAY (19TH-20TH CENTURY)
Gypsy girl at the fireplace
signed 'R. Palnay' (lower right)
oil on board
45 x 34 cm



51 •
E. HILDEBRAND (20TH CENTURY)
Cat with flowers
signed 'E. Hildebrand' (lower right)
oil on board
57 x 49 cm

300 - 400 €



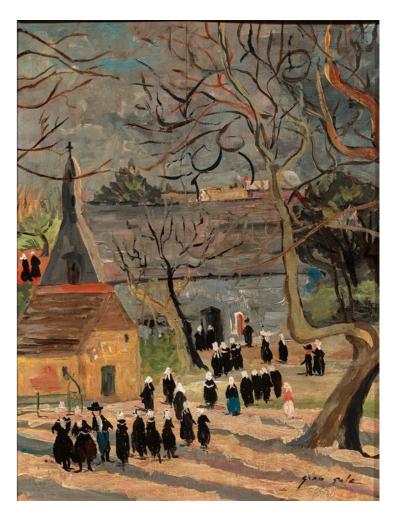
52 • EMILIO GRAU SALA (1911-1975) Exit from mass in Port Manech signed 'Grau Sala' (lower right) oil on panel 31 x 24 cm

2,000 -3,000 €

Emilio Grau Sala, born in Barcelona in June 1911, is a Spanish painter, engraver, and illustrator. He emigrated to France and settled permanently in Paris in 1936. He began to exhibit in the main annual salons, including the Salon des Humoristes in Paris, and later exhibited his work all over the world - Madrid, London, Buenos Aires, New York

A remarkable colourist and illustrator, he designed numerous costumes and theatre sets, including «Un matin aux Champs Elysées» for the Théâtre de la Mode (1945) and «La Demoiselle de petite vertu» by Marcel Achard (1949). He illustrated many books, including "Les Fleurs du Mal" and "Madame Bovary". He participated in the decoration of restaurant interiors and, above all, continued to paint and develop his own style, mixing French and Spanish influences in his work.

Thanks to his work and numerous exhibitions, his paintings and illustrations soon gained an international reputation. Emilio Grau Sala died in Paris in June 1975. Today, his paintings are part of numerous public collections throughout the world, including the Museum of Modern Art in Paris and museums in Barcelona, Buenos Aires, Honfleur, Philadelphia, La Rochelle, Sceaux and Tossa del Mar.



Emilio Grau Sala, né à Barcelone en juin 1911, est un artiste peintre, graveur et illustrateur espagnol. Il émigre en France et se fixe définitivement à Paris en 1936. Il fut élève de l'Ecole des Beaux-Arts de Barcelone, ville où a lieu sa première exposition personnelle en 1929. Il commence à exposer dans les principaux salons annuels dont le Salon des Humoristes à Paris et a ensuite exposé ses œuvres dans le monde entier Madrid, Londres, Buenos Aires, New York, remportant en 1937, une importante distinction à l'Exposition Internationale de la Fondation Carnegie de Pittsburgh.

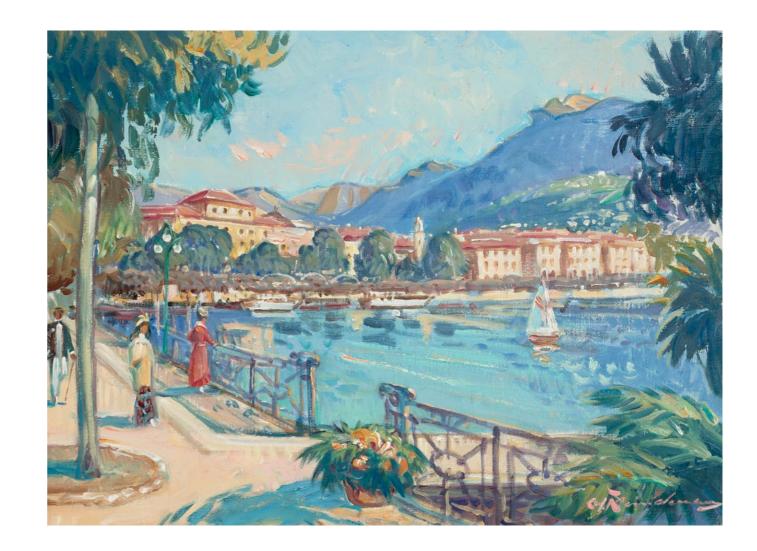
Remarquable coloriste et illustrateur, il dessine de nombreux costumes et décors de théâtre dont "Un matin aux Champs Elysées" pour le Théâtre de la Mode (1945), "la Demoiselle de petite vertu" de Marcel Achard (1949). Il illustre de nombreux livres dont « Les Fleurs du Mal », « Madame Bovary », « Bel-Ami » , ou encore « À la recherche du temps perdu », participe à la décoration des intérieurs de restaurants et, surtout, continue à peindre et à développer son propre style, mêlant à son travail influences françaises et espagnoles. Il a fait revivre le Paris du demi-monde, les quartiers bohèmes et artistiques, avec un charme doux et un goût typiquement espagnol qui ont rendu son œuvre à la fois immédiatement reconnaissable et extraordinairement populaire.

Grâce à son travail et à ses nombreuses expositions, ses peintures et illustrations bénéficieront très vite d'une réputation internationale. Décédé à Paris en juin 1975, Emilio Grau Sala aura marqué son temps. Aujourd'hui, ses tableaux font partie de nombreuses collections publiques dans le monde entier, dont le Musée d'art moderne de Paris et les musées de Barcelone, Buenos Aires, Honfleur, Philadelphie, La Rochelle, Sceaux et Tossa del Mar.

53 • MARTIN LINDENAU (B. 1948)
Lugano, les bords du lac, le parc Ciani signed 'M. Lindenau' (lower left) oil on canvas
65 x 54 cm

1,600 - 2,000 €





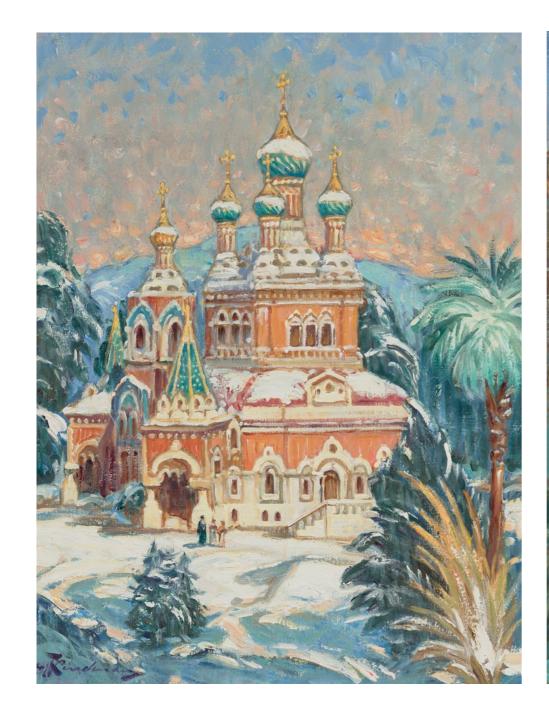
54 • MARTIN LINDENAU (B. 1948) Lugano, la promenade du bord du lac signed 'M. Lindenau' (lower right) oil on canvas 73 x 54 cm

1,700 - 2,000 €

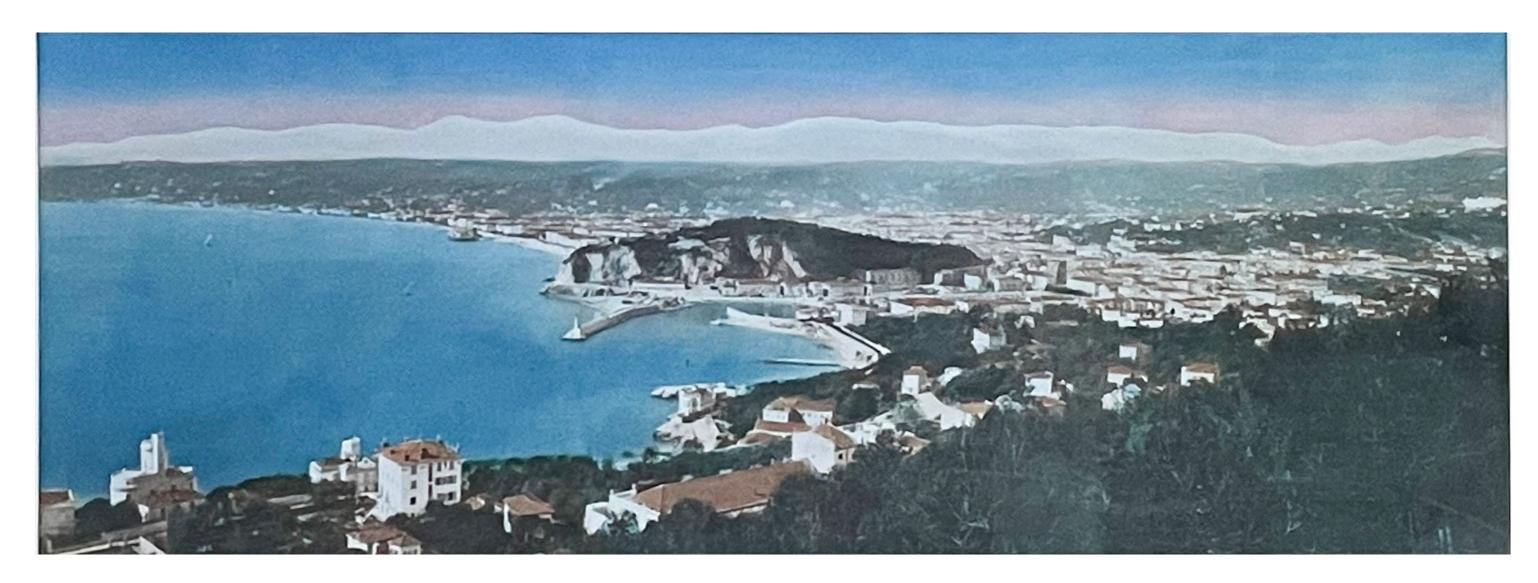
55 • MARTIN LINDENAU (B. 1948)
Nice, la Cathédrale Saint Nicolas sous la neige signed 'M. Lindenau' (lower left) oil on canvas 80 x 60 cm

56 • MARTIN LINDENAU (B. 1948)
Le Casino de Monte-Carlo
signed 'M. Lindenau' (lower left)
oil on canvas
130 x 89 cm

2,100 - 2,500 €











57 • XX CENTURY
Three prints: view of Monaco, Menton, and
Nice
chromolithograph
image: 20 x 56 cm each

50 - 100 €





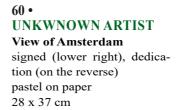
58 • GOTTFRIED ARNEGGER (1905-?) View of a villa by the sea

oil on canvas 70.5 x 100.5 cm

600 - 700 €

59 •
UNKNOWN ARTIST, 20TH CENTURY
View from a Terrace
illegibly signed (lower right)
oil on canvas
120 x 90.5 cm

700 - 800 €

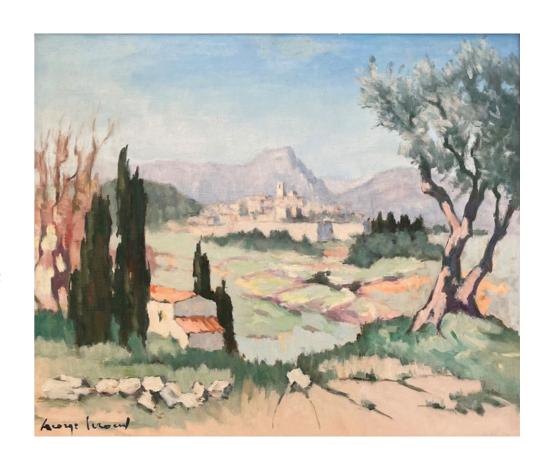


150 - 200 €



61 • UKNOWN ARTIST Village by the mountains illegibly signed (lower left) oil on canvas 38.5 x 46.5 cm

300 - 400 €



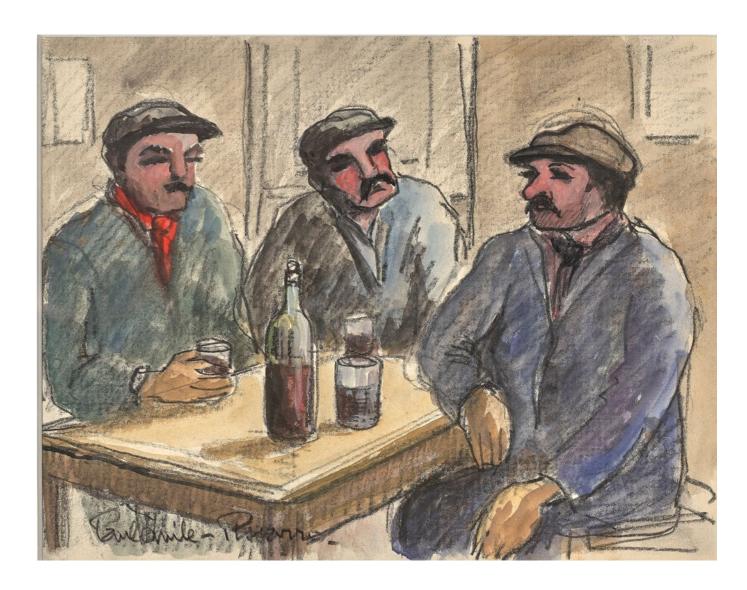


62 • PAUL EMILE PISSARRO (1884-1972) House in the countryside signed 'Paul Emile Pissarro' (lower left) pastel on paper 24.5 x 32 cm

500 - 600 €

63 • PAUL EMILE PISSARRO (1884-1972) Workers drinking in the tavern signed 'Paul Emile Pissarro' (lower left) watercolour and pastel on paper 20 x 26 cm

500 - 600 €





64 •
PAUL EMILE PISSARRO (1884-1972)
Study of peasants

signed 'Paul Emile Pissarro' (lower right) pencil on paper image: 20 x 25.5 cm

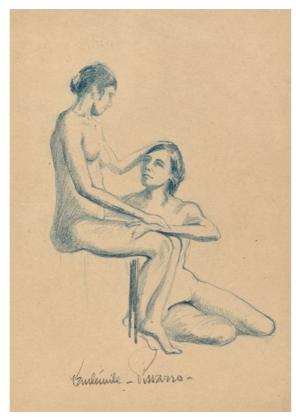
400 - 500 €

Paul-Émile Pissarro, dit Paulémile, est le cinquième et dernier fils de Camille Pissarro. Élevé dans un ménage artistique comme ses frères, il semble qu'il ait été le mieux prédisposé à la peinture : un cheval blanc, dessiné à l'âge de cinq ans, reçut des éloges de l'écrivain Octave Mirbeau, son père, impressionné, décida de le garder à part dans sa collection privée, dès lors il ne cessera de le soutenir dans ce qui devient sa passion.

À quinze ans, Paulémile part suivre des cours à Gisors (Eure), mais arrête après quelques mois seulement afin d'accompagner son père dans un voyage artistique, au Havre, à Dieppe et à Rouen. Pendant les dernières années de la vie de son père, la famille a habité à Paris, où Paulémile étudie dans une académie privée d'art, ceci marque la différence de parcours avec celui de ses frères et sœurs qui ont surtout bénéficié du tutorat de leur père.

La peinture de Paul-Émile Pissarro subit l'influence de Paul Cézanne qu'il avait rencontré plusieurs fois à Paris. Dans les années 1920, avec ses amis artistes Kees van Dongen, Maurice de Vlaminck, André Dunoyer de Segonzac et Raoul Dufy, il voyage pendant l'été, peignant dans la campagne française et retourne à Paris pour l'hiver. Son style se précise vers la fin des années 1920 : tonalités mélangées et utilisation du couteau à peindre. Il travaille sur un bateau-atelier.

En 1967, Paul-Émile Pissarro expose individuellement pour la première fois à la galerie Wally Findlay à New York.

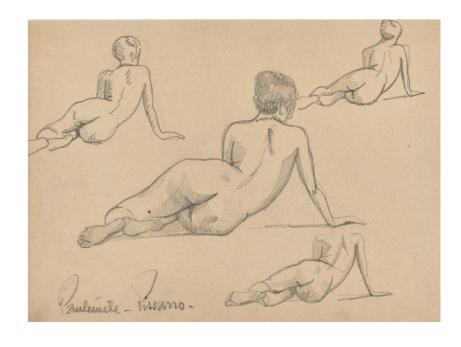


65 • PAUL EMILE PISSARRO (1884-1972) Nudes signed 'Paul Emile Pissarro' (lower left) graphite on paper 26 x 19 cm

66 • PAUL EMILE PISSARRO (1884-1972) Study of nudes signed 'Paul Emile Pissarro' (lower left) pencil on paper

19 x 26 cm

400 - 500 €





67 •
PAUL EMILE PISSARRO (1884-1972)
Study of figures working in the fields
signed 'Paul Emile Pissarro' (lower left)
pencil on paper
20.5 x 25 cm

400 - 500 €



68 • RAFFAELLO SORBI (1844-1931) Il riposo di Dante signed 'R. Sorbi' pencil on paper 33 x 39 cm

500 - 600 €

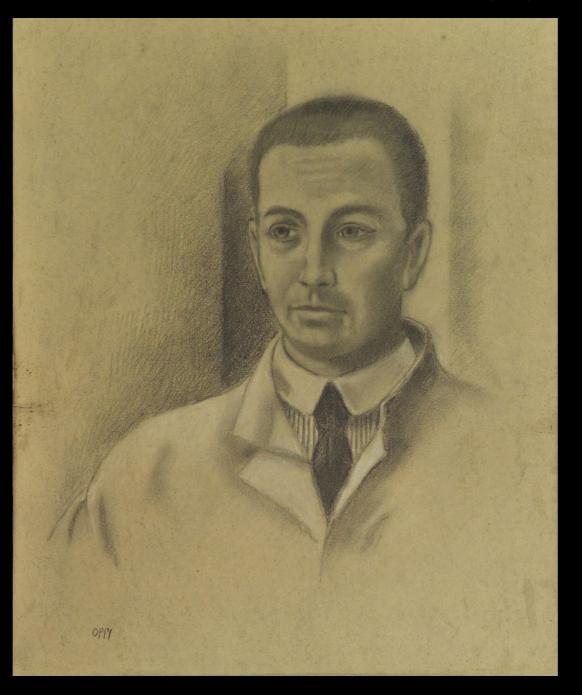
69• **UBALDO OPPI (1889-1942)**

Male portrait signed 'Oppi' (lower left) charcoal on paper laid on canvas 44 x 36.5 cm

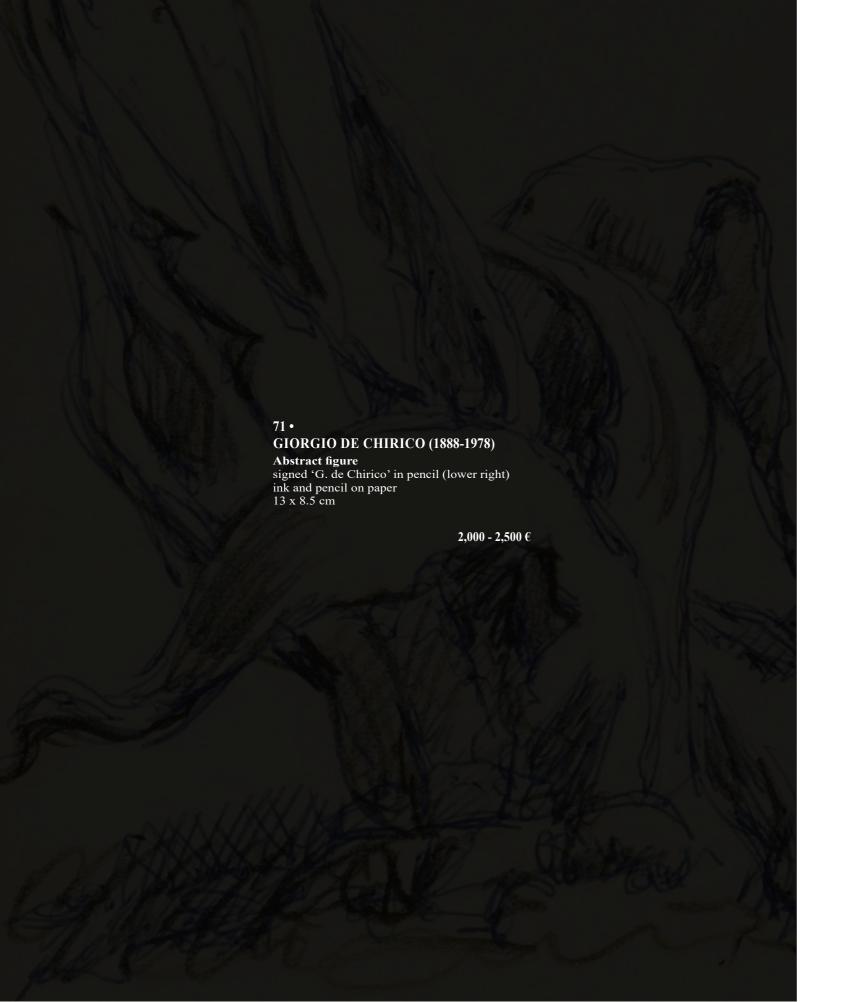
70 • UBALDO OPPI (1889-1942) The marriage of the virgin signed 'Oppi' (lower left) pencil on paper laid on canvas 51 x 50.5 cm

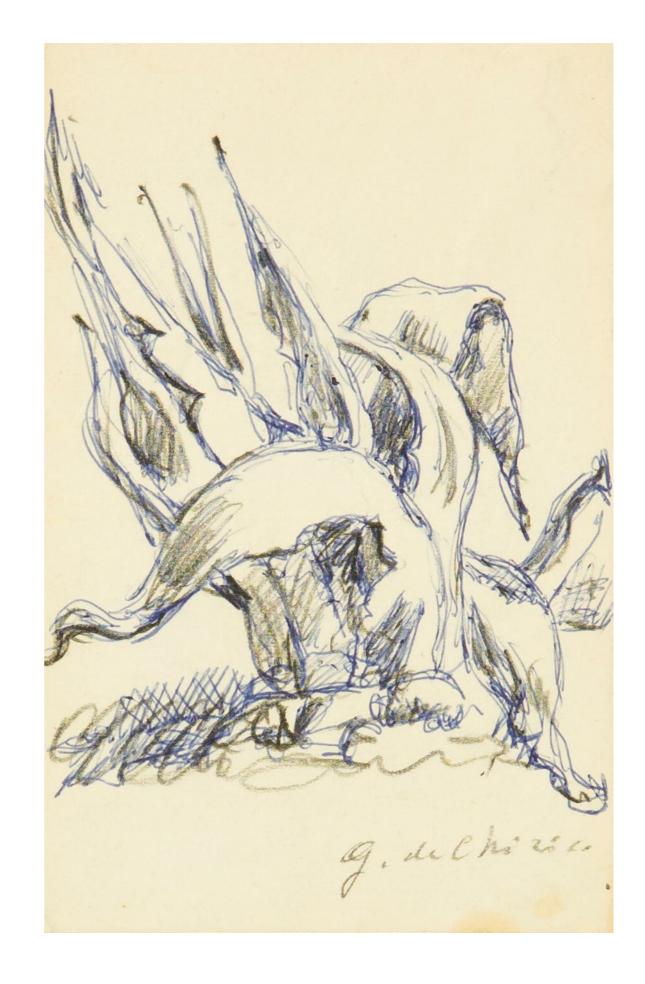
1,000 - 1,500 €

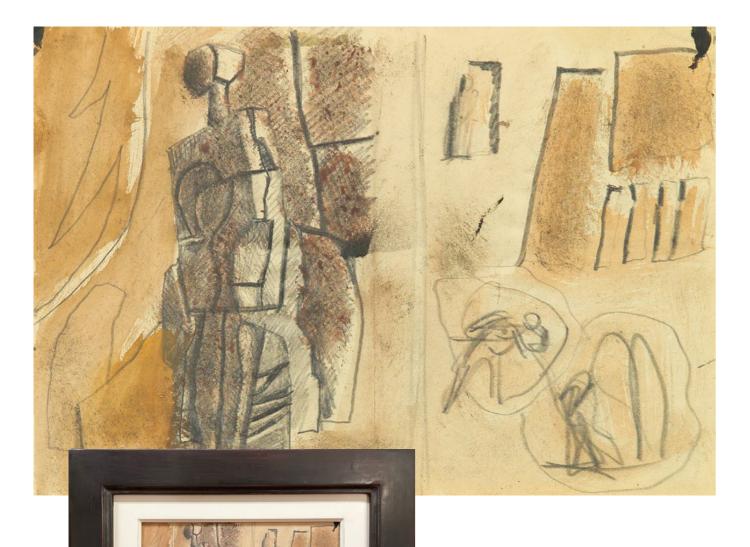












72 • MARIO SIRONI (1885-1961) Cubist scene

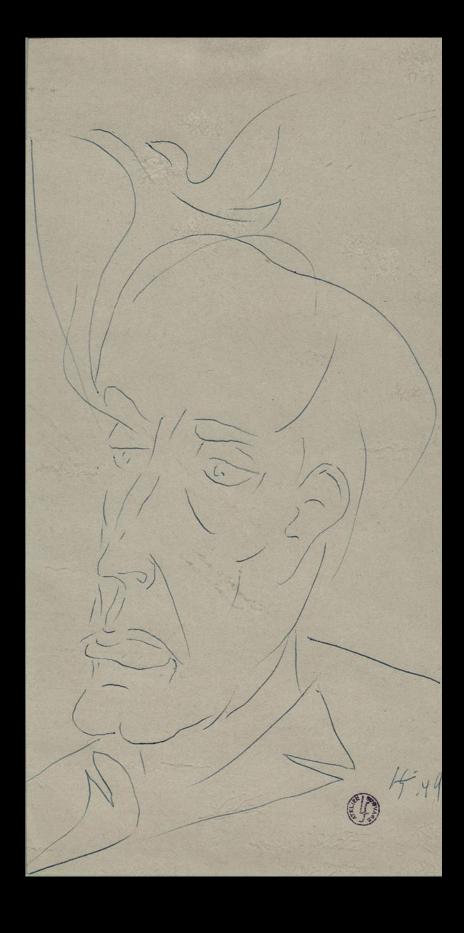
Cubist scene
inscribed 'SIRONI' and drawing (on the reverse)
mixed media on paper
20 x 29.5 cm

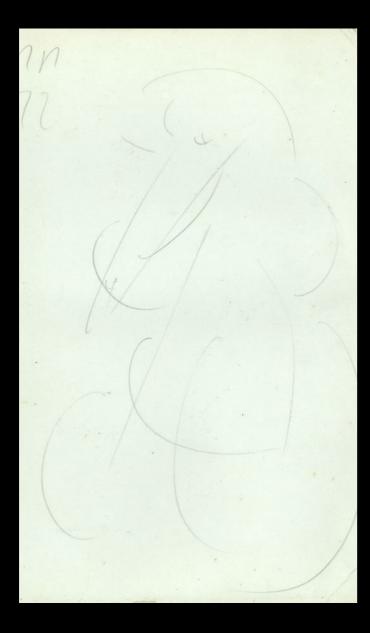
3,000 - 4,000 €

73 • LÉOPOLD SURVAGE (1879 -1968)

Portrait of Georges Braque signed with initials, dated 'LS 49' and stamped 'Atelier Survage' (lower right) ink on paper 27 x 14 cm

2,000 - 2,500 €



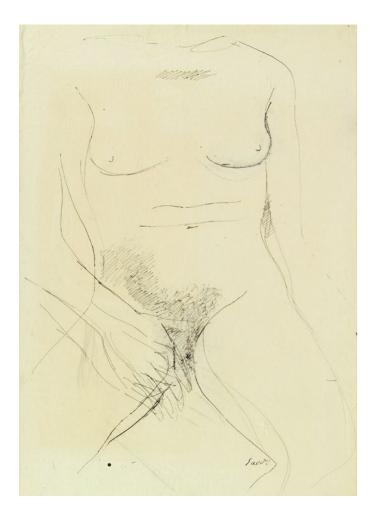


74 •
MARINO MARINI (1901-1980)
Study of a horse
signed with monogram and dated 'MM 72' (upper left)
pencil on paper
25 x 17 cm
Executed in 1972



75 • MARINO MARINI (1901-1980)
Study of a horse
signed with monogram and dated 'MM 72' (lower right and reverse)
pencil on paper
22.5 x 14.5 cm
Executed in 1972

1,500 - 2,000 €



76 • BRUNO SAETTI (1902-1984)
Nude
signed and dated 'Saetti 73' (lower right)
ink on paper laid on canvas
79.5 x 49.5 cm

Peintre, né à Bologne en 1902, Bruno Saetti est formé dans le milieu bolognais, étudiant à l'Académie des Beaux-Arts, il expose en 1927, lors de sa première exposition personnelle au Cenacolo F. Francia, des peintures de personnages et de paysages qui révélaient déjà une maturité picturale et une force de structure, marquées par une manière austère et essentielle. En 1930, après avoir obtenu la chaire de dessin de figures, il s'installe à Venise où il enseigne à l'Accademia, dont il est également directeur de 1950 à 1956. Et c'est précisément à Venise qu'apparaît l'autre élément caractéristique de sa recherche, une sensibilité chromatique cultivée et raffinée.

Présenté dans les plus importantes expositions en Italie et à l'étranger, bénéficiant également d'une reconnaissance considérable (récompensé à la Quadriennale de Rome en 1939; à la Biennale de Venise en 1952 et 1962; à la Biennale de São Paulo en 1953; ... Saetti est également l'auteur de nombreuses œuvres monumentales (fresques pour l'église de S. Eugenio et pour l'église de l'American College à Rome; mosaïque pour l'église de S. Giovanni Battista sur l'Autostrada del Sole.

A student at the Academy of Fine Arts of Bologna, Saetti exhibited in 1927 his first solo show at the Cenacolo F. Francia, with paintings of figures and landscapes that already revealed a pictorial maturity and a strength of structure, marked by an austere and essential manner. In 1930, after obtaining the chair of figure drawing, he moved to Venice where he taught at the Accademia, becoming its director for 6 years. And it was precisely in Venice that the other characteristic element of his research appeared, a cultivated and refined chromatic sensitivity.

Presented in the most important exhibitions in Italy and abroad and enjoying considerable recognition, Saetti was also the author of numerous monumental works (frescoes for the church of S. Eugenio and for the church of the American College in Rome; mosaic for the church of S. Giovanni Battista on the Autostrada del Sole.

1,000 - 1,500 €

77 • BRUNO SAETTI (1902-1984)

Lover

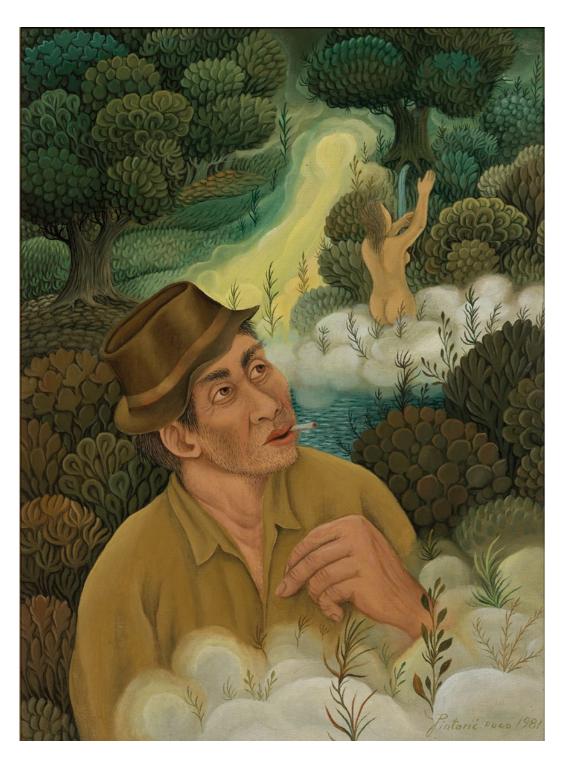
signed and dated 'Saetti 73' (lower right) sanguine on paper laid on canvas 71 x 49.5 cm

1,000 -1,500 €



78 • JOSIP PINTARIC PUCO (XX CENTURY) The observer signed and dated 'Pintarić Puco 1981' (lower right) oil on canvas 55x39cm

1,000 -2,000 €



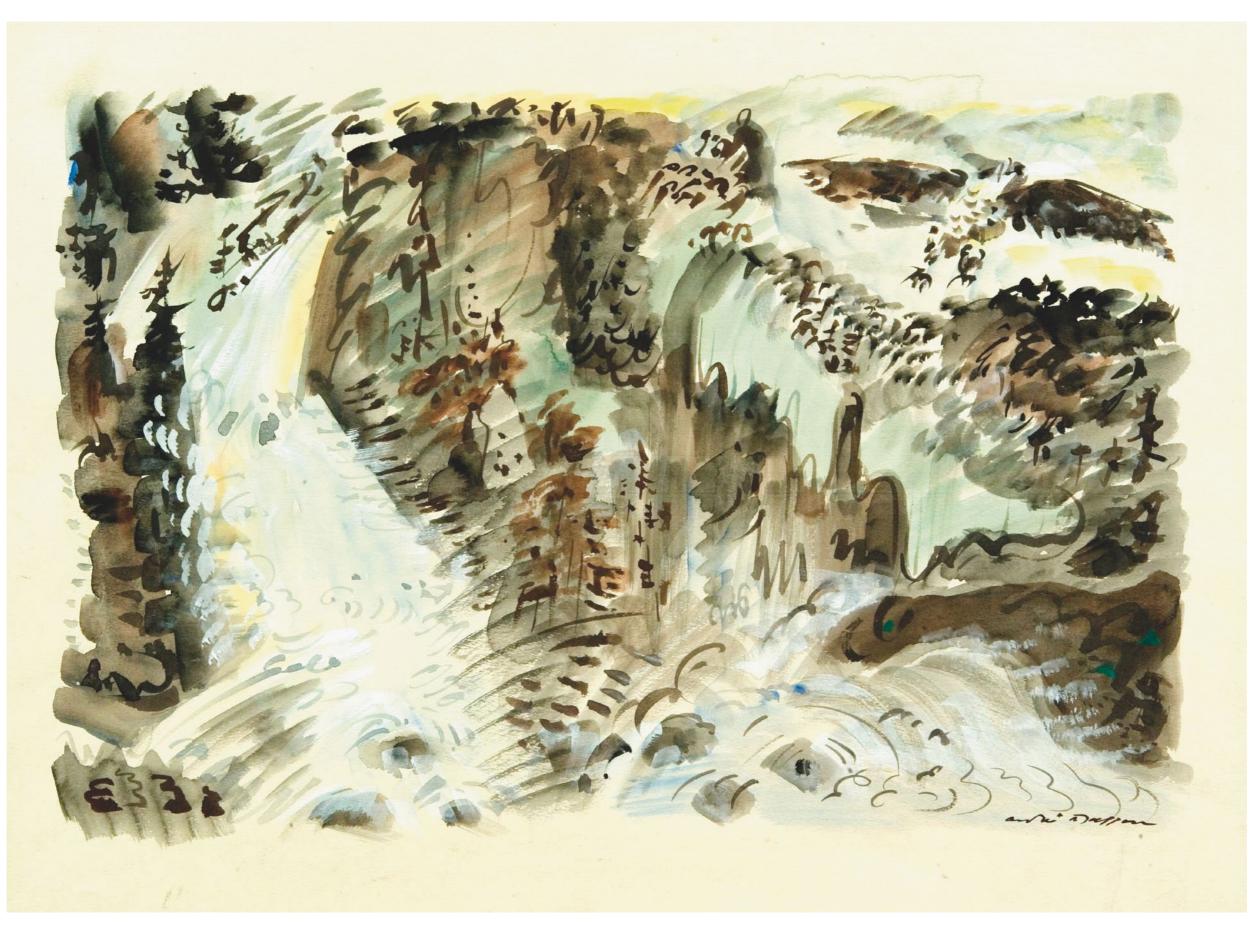
Josip Pintaric Puco est né le 19 mars 1927 à Mala (Nova Gradiska) en Croatie, dans une famille de dix enfants. Initialement graveur sur bois, il a commencé à peindre sur verre en 1960 et utilise la peinture à l'huile en 1962. Peintre et musicien de grand talent, il ne se souciait guère de la renommée mondiale, il se définissait comme un peintre sur toile amateur.

Après la première exposition personnelle à Nova Gradiska en 1963, il a exposé régulièrement, en solo et en groupe, dans de nombreuses villes de Croatie, de l'ex-Yougoslavie et du monde. Dans ses toiles, ses peintures grand format, aujourd'hui dans les galeries et les musées du monde entier, de Sydney à New York, l'artiste naïf décrit sa région, sa Mala et la Slavonie, qu'il adorait. Traite de sujets simples comme la nature et les coutumes de la vie paysanne, soignant le dessin dans les moindres détails, l'ensemble de la représentation est le résultat d'un système complexe de lignes, d'arabesques. La couleur joue également son rôle dans le choix des douces teintes opalescentes. Il est considéré comme l'un des représentants majeurs de l'art naïf croate.

Josip Pintaric Puco was born on 19 March 1927 in Mala (Nova Gradiska), Croatia, into a family of ten children. Initially a wood engraver, he started painting on glass in 1960 and started using oil paint in 1962. A talented painter and musician, he did not care about world fame, he defined himself as an amateur canvas painter.

After his first solo exhibition in Nova Gradiska in 1963, he regularly exhibited his work, both solo and in groups, in many cities in Croatia, the former Yugoslavia and the world. In his large-format paintings, now in galleries and museums all over the world, from Sydney to New York, the naive artist describes his beloved region. Dealing with simple subjects such as nature and the customs of peasant life, taking care of the drawing in the smallest details, the whole representation is the result of a complex system of lines, arabesques. Colour also plays its part in the choice of soft opalescent hues.

He is considered one of the major representatives of Croatian naive art.



79 •

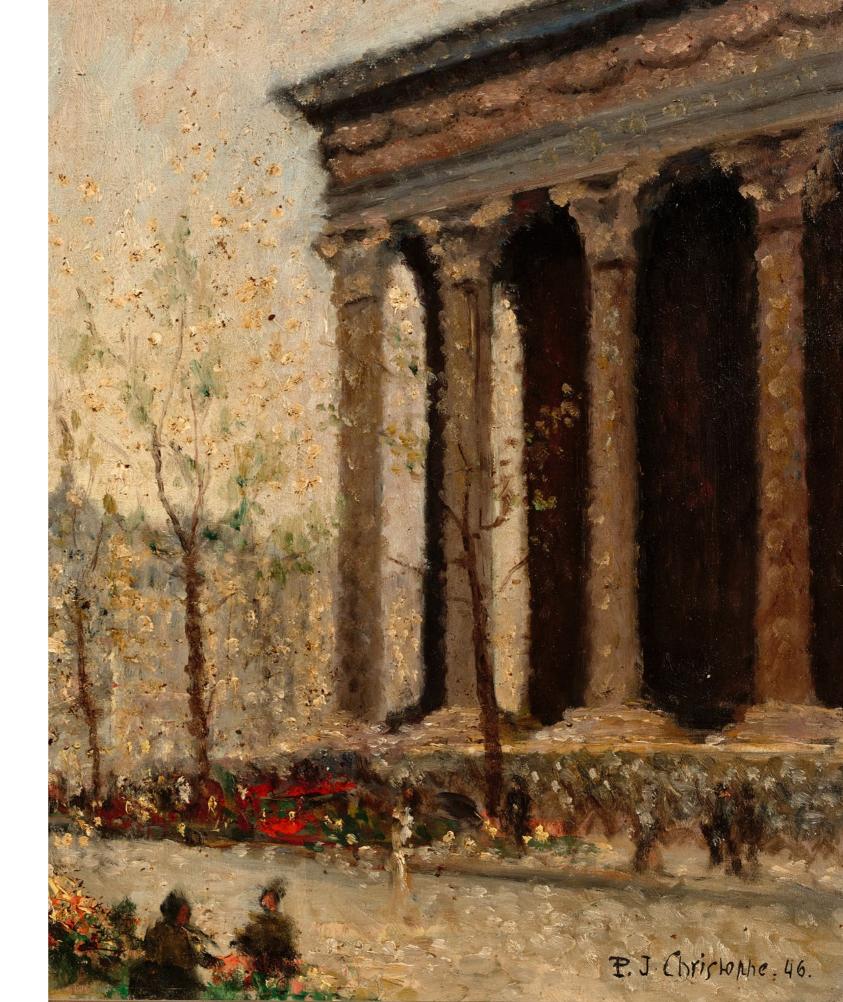
ANDRÉ MASSON (1896-1987) L'épervier au dessus du torrent signed 'André Masson' (lower right), signed, titled, and dated on gallery Louise Leiris label (on the reverse) mixed media on paper 35.5 x 51.5 cm Executed in 1949

5,000 - 6,000 €



80 •
P. J. CHRISTOPHE (XX)
La Madeleine flower market
signed and dated 'P.J Christophe 46' (lower right)
oil on panel
41 x 32 cm

600 - 700 €



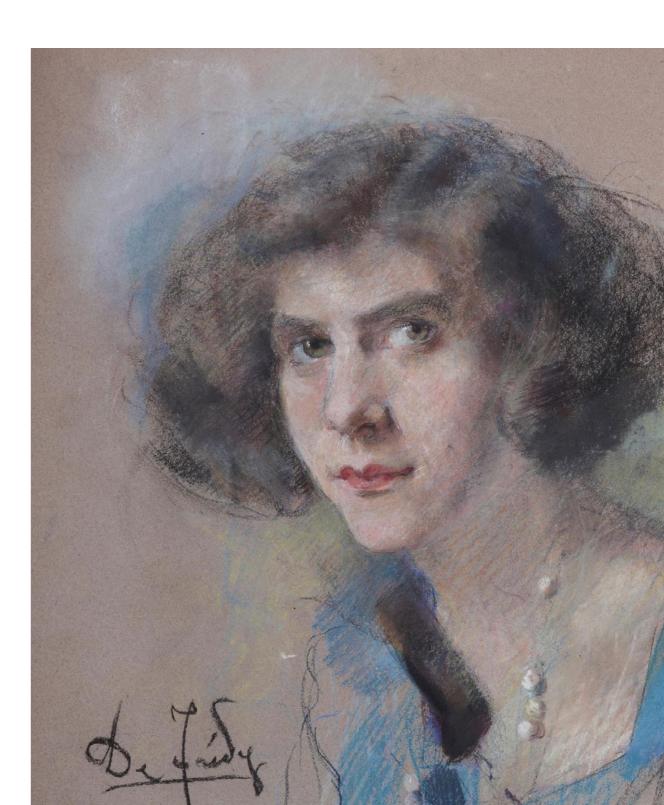


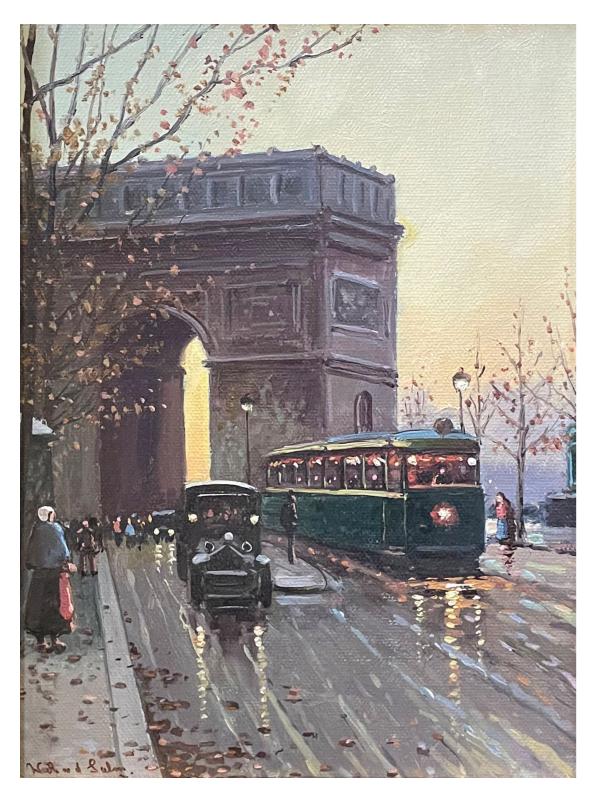
81 •
REGINALD PAVAMANI (1941-1999)
Corsican rocks at night
signed and dated 'Pavamani oct 94' (lower right)
acrylic on paper laid on canvas
80 x 80 cm
Executed in 1994

500-600 €

B2 • **DE FREDY (20TH CENTURY) Lady with pearls**signed and inscribed 'De Fredy Paris 1923' pastel on paper
54 x 45 cm

250-500 €





83 •
WILHELMUS VAN DER SALM (1918-1985)
L'Arc de Triomphe
signed (lower left)
oil on canvas laid on panel
24 x 18 cm

800 - 1,000 €

84 • TOMMASO DELLA VOLPE (1883-1967)

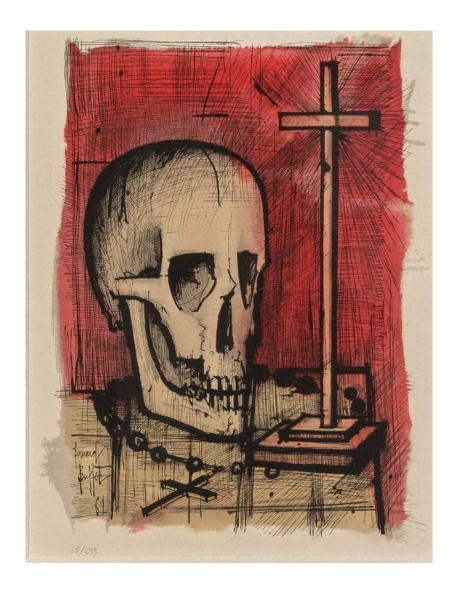
Portrait of Mussolini, circa 1930s-1940s fresco on concrete 68 x 98 cm

Exhibited: I premi San Remo, concorso di pittura 1937 (label on the reverse)

3,000 - 4,000 €



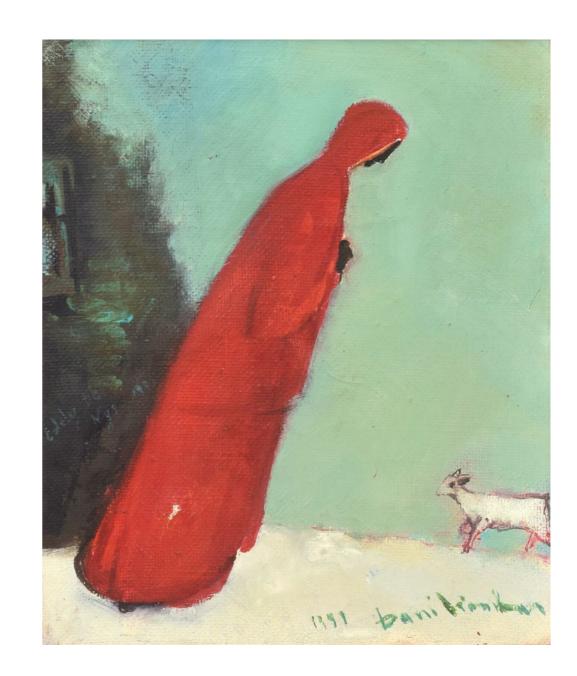






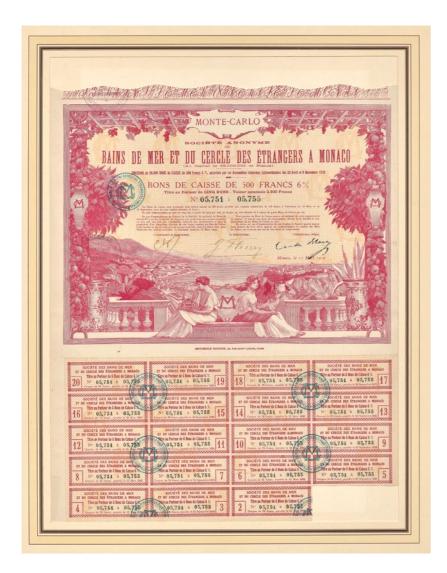
85 •
BERNARD BUFFET (1928 - 1999)
Vanité, 1961
numbered 65/299 (lower left)
lithograph in colours on paper
30 x 26 cm

86 •
AFTER MOISE KISLING
Maternity
signed and dated in plate
print heightened with paint
33 x 24 cm



87 •
JONAS DANILIAUSKAS (1950)
Man with goat
signed and dated '1991 Daniliauskas'
oil on canvas
18 x 28 cm

300-400 € 100 - 200 €



88 • SOCIETE DES BAINS DE MER, MONTE-CARLO Cash vouchers, 1900

Bons de caisse de 500 francs à 6 %, titre au porteur de 5 bons du n° 05,751 au 05,755.

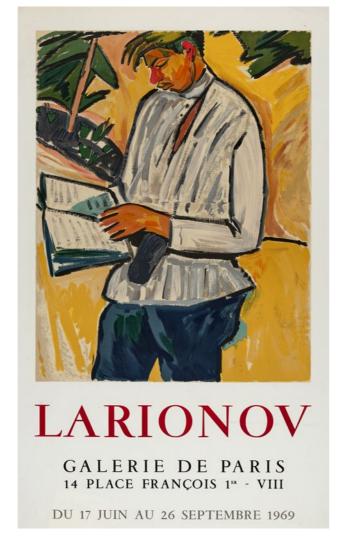
Pr. Richard, Paris. 40 x 30.5 cm



89 • CECIL BEATON (1904-1980) Centenaire de Monte-Carlo 1866-1966 signed 'Beaton' in plate (lower right) coloured poster Imprimerie Monégasque Monte-Carlo 62.5 x 42.5 cm

200 - 300 €





MARC CHAGALL (1887-1985)
Poster of Septième Biennale de
Peinture, Menton, 17 July – 26
September 1968
printed poster
76 x 51 cm

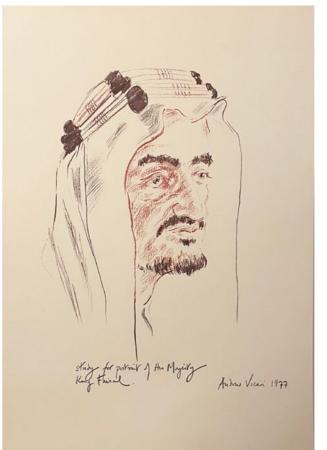
91 • MIKHAIL LARIONOV (1881-1964) Poster of Galerie de Paris, 17 June – 26 September 1969 printed poster 73.5 x 47 cm

150 - 200 € 100 - 150 €



92 •
HENRI MATISSE (1869-1954)
Poster of Musée Matisse, Nice
printed poster
99 x 62.5 cm







93•

ANDREW VICARI (1938-2016)
Three portraits
1) Study for portrait of His Majesty King Faisal, 1977 signed, dated, and titled (lower edge) print 64 x 45 cm

2) L'Appel signed, dated, numbered, and titled '13 julliet 1982 / L'appel / Andrew Vicari 18/70' (along lower margin) offset on paper 65 x 48 cm

3) Portrait of an Arab man print 64 x 48.5 cm

100 - 150 €

...€

Musée National Message Biblique Marc Chagall



MAQUETTES POUR L'ŒUVRE MONUMENTAL

Juillet-Septembre 1974

NICE

Avenue Docteur Menard - angle boulevard de Cimiez

Juillet-Septembre 1974

Mare Chafal

1978

94 •

MARC CHAGALL (1887-1985)

Poster: Musée National, Message Biblique Marc Chagall,

signed and dated 'Marc Chagall 1978' (lower right) 76 x 52.5 cm

1,500 - 2,000 €

95• **UNKNOWN ARTIST, 20TH CENTURY** Two caricature portraits

1)Charles de Gaulle inscribed in French 'Général de Gaulle' and 'd'après Cabrol' 26 x 20.6 cm

Dessinateur et journaliste caricaturiste, Raoul CABROL (1895-1956) était considéré par Churchill comme "le premier caricaturiste de France".

2)Portrait of a Lady inscribed in French 'autrefois, plus maintenant' 23.5 x 17.5 cm watercolour on paper

100 – 150 €



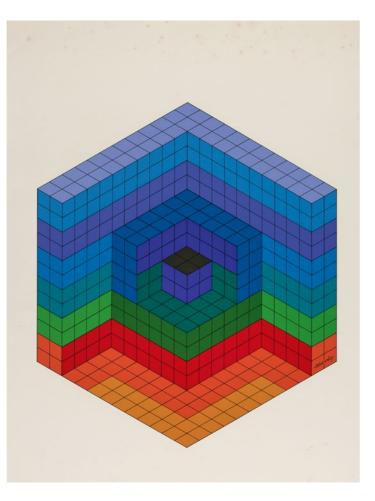


96 • VICTOR VASARELY (1906-1997) Hexa Grace

signed in plate 'Vasarely' (lower right), inscribed (on the reverse) print in colours 60 x 46 cm

This composition appears on roof of Auditorium Rainier III, Monte Carlo

200 - 300 €





97 • HENRI CHOPIN (1922-2008) Hommage à Pierre Albert Birot signed and numbered in pencil 'H. Chopin NHC 25/30' edition 25/30 screen print on paper 38 x 28 cm

300 - 500 €

98 • FERNANDEZ ARMAN (1928-2005)

Violin

signed in pencil 'Arman' (lower right) and numbered 91/100 (lower left)
Artist's proof
lithograph in colours
77 x 56.5 cm

250 - 300 €





99 • **DIETRICH MANNEL (1940-2011)**

signed, titled, and dated 'Andeville 1974 D. Mannel Reversible' (on the reverse) oil on canvas 82 x 100 cm

400 -600 €

Dietrich Mannel, artiste peintre allemand influencé par Paul Klee et Kandinsky, fut l'élève du peintre Paul Franck, en Belgique, de 1963 à 1965. Il fut aussi l'auteur de nombreux collages proche de l'esprit situationniste et de dessins souvent d'esprit surréalistes. Dans ses peintures, fait voyager notre regard sur la surface, mais aussi en profondeur, dans un univers où les lois physiques nous échappent, proches de celles de corps plongés dans des fluides et ainsi, il nous transporte dans des interstices entre la figuration et l'abstraction.

Ses débuts en peinture sont caractérisés par des tracés plus épais, des étendues de peinture uniformes, plus amples, mais surtout des couleurs plus sombres que ce qu'il produisit plus tard. Vers 1960/70, la structure par étendues de couleurs uniformes peintes les unes à côté des autres suggère l'empreinte d'un Paul Klee qui a marqué les années 1920 du Bauhaus, ou plus globalement de l'abstraction géométrique du début du 20e siècle. L'utilisation de formes géométriques et de couleurs disposées en aplats dans un espace bidimensionnel en est révélatrice. Il faut rappeler que le Bauhaus exerça une influence sur l'artiste qui a grandi à Weimar où fut érigée la première école dédiée à l'enseignement issu directement de ce mouvement.

La difficulté de l'intégrer dans un contexte historique est induite par un style réellement particulier. Seul lui détient les codes d'un monde qu'il transpose dans ses peintures et ses dessins et révèle une personnalité de plus en plus singulière au fil de sa vie. Son activité demeurait en dehors de toute préoccupation monétaire, ce qui prouve une certaine autonomie dans son travail.

Le mouvement Bauhaus est considéré aujourd'hui comme l'un des mouvements d'architecture, d'art et de design les plus influents de l'histoire. Fondé sur le principe d'unification de l'art et de l'architecture, et sa démocratisation, il a constitué une révolution. Plus qu'un mouvement, le Bauhaus est une école.



100 • MICHÈLE MORGAN (1920-2016) **Composition 94**

signed indistinctly (lower right) mixed media on paper 26 x 35 cm

Simone Roussel, dite Michèle Morgan, actrice française, a tourné dans plus de soixante-dix films des années 1930 aux années 1980 et réalisé quelque sept cents dessins et peintures.

À partir des années 1970, elle se fait plus discrète à l'écran et se consacre essentiellement à la peinture (gouaches, collages, huiles). Michèle Morgan annonce la fin de sa carrière d'actrice en janvier 2001. A 300 - 400 € Hollywood, où elle habite de 1942 à 1946, elle faisait des portraits de son entourage. C'est durant cette période qu'elle rencontre le peintre franco-polonais Moïse Kisling. En 1942, Kisling fait son portrait. Tout en posant pour lui, elle le regarde faire avec beaucoup d'intérêt. Il ne lui a pas donner de leçons à proprement parler, mais elle a été inspirée... Elle fréquente ensuite l'académie de peinture de Los Angeles.

> Simone Roussel, known as Michèle Morgan, French actress, appeared in more than seventy films from the 1930s to the 1980s and produced some seven hundred drawings and paintings.

> From the 1970s onwards, she became more discreet on the screen and devoted herself mainly to painting (gouaches, collages, oils). Michèle Morgan announced the end of her acting career in January 2001. In Hollywood, where she lived from 1942 to 1946, she painted portraits of her entourage. It was during this period that she met the French-Polish painter Moïse Kisling. In 1942, Kisling painted her portrait. While posing for him, she watched him with great interest. He did not give her any lessons as such, but she was inspired... She then attended the Los Angeles Academy of Painting.



101 •
FATIMA HASSAN EL FAROUJ (1945-2011)
The celebration
signed and dated (lower left)
oil on canvas
110 x 53 cm
Painted in 1976

Fatima Hassan El Farouj est une peintre marocaine. Classée dans la catégorie de l'art naïf, autodidacte n'ayant suivi aucune formation académique et artistique, la peinture était pour elle, un moyen d'expression et un passe-temps. Les expressions sont fraiches, infantilisées, naïves, simples avec beaucoup de narration comme un conteur et aucune logique dans les dimensions, les formes et les perspectives.

Elle a grandi dans un cadre populaire au nord du Maroc et pratiqué comme les autres jeunes filles et femmes de son âge la broderie, le tissage, la couture et le tatouage au henné. Tous ces moments d'apprentissage traditionnel était une source s'inspiration pour elle. Ses tableaux témoignent de ces grands moments de fêtes et de rituels dans le monde des femmes des années cinquante.

Fatima Hassan El Farouj was a Moroccan painter. Classified in the category of naïve art, self-taught with no academic or artistic training, painting was for her a means of expression and a hobby.

The expressions are fresh, infantile, naive, simple with a lot of narration like a storyteller and no logic in dimensions, forms, and perspectives.

She grew up in a popular setting in the north of Morocco and practiced like other girls and women of her age embroidery, weaving, sewing and henna tattooing. All these moments of traditional learning were a source of inspiration for her. Her paintings are a testimony to the great celebrations and rituals of the women's world of the 1950s.



6,000 -8,000 €



102 • JAZEH TABATABAI (1931-2008)

Two seating figures

signed in Farsi and English 'JAZEH TABATABAI' (lower right and left) watercolour, ink and gold paint on paper 49 x 35 cm

103 • JAZEH TABATABAI (1931-2008)

Female figure with flowers

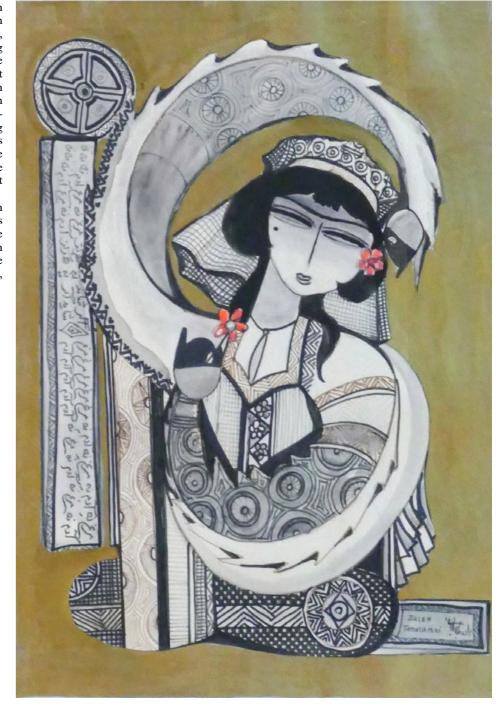
signed in Farsi and English 'JAZEH TABATABAI' (lower right) watercolour, ink and gold paint on paper 49 x 35 cm

5,000 - 6,000 €

Born in 1931 in Tehran, Jazeh Tabatabai (Ali Tabatabai) was an Iranian avant-garde painter, sculptor, poet, and writer. He started writing when he was twelve. He wrote folklore stories, novels, poems, art critic and plays. He graduated from the ballet academy in 1950. Ten years later, at the age of twentynine, he completed his painting course at the Faculty of Fine Arts at the University of Tehran. The following year he established the Iran's Modern Art Gallery, the first art gallery in Iran.

Jazz Tabatabai's works are held in

Jazz Tabatabai's works are held in many museums and art collections around the world, including the Louvre and Metropolitan Museum of Art, and have been part of the Biennials of Paris, Sao Paulo, Venice.



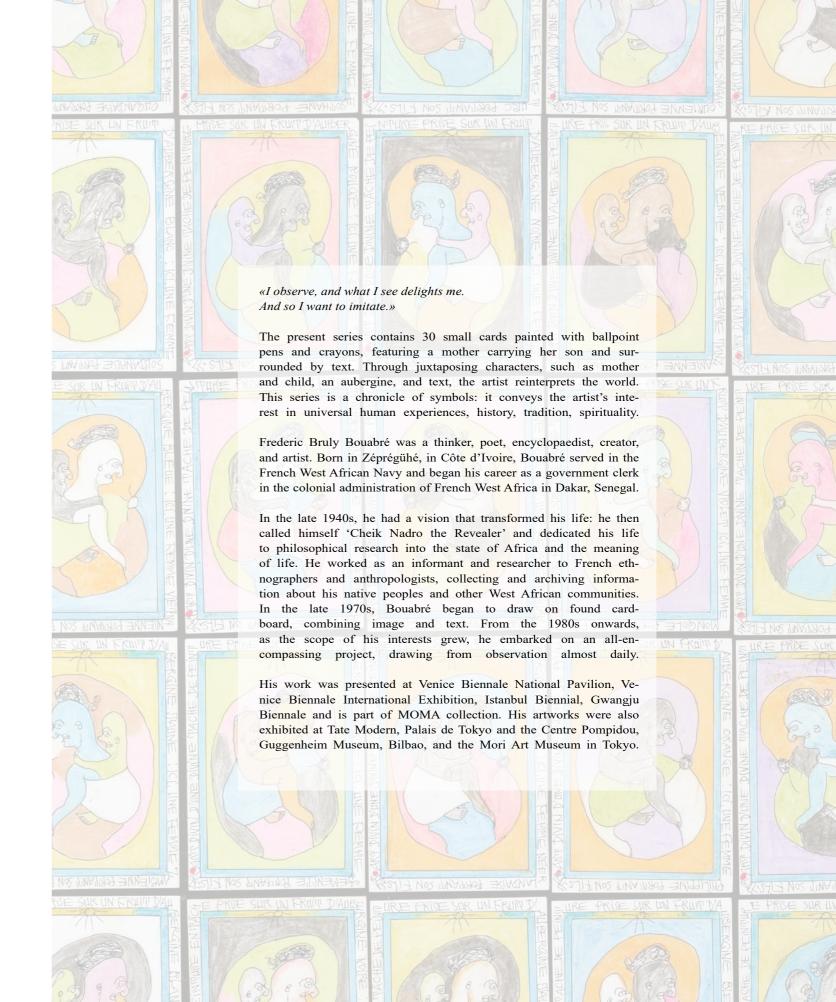


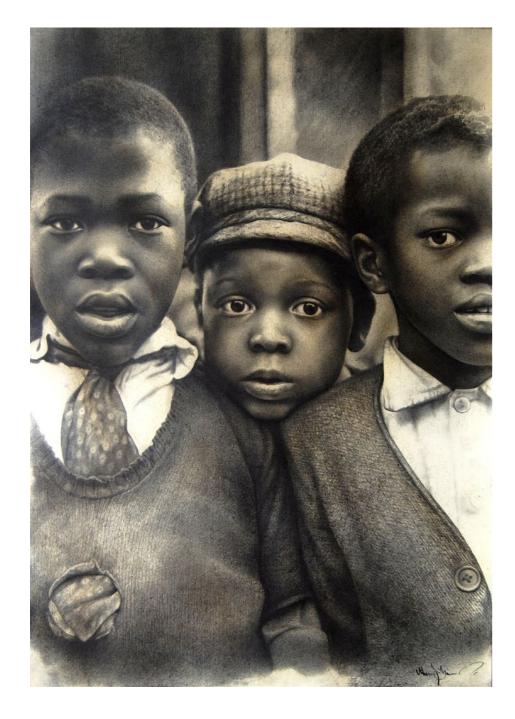
104 • FRÉDÉRIC BRULY BOUABRÉ (1923-2014)

Art divin d'une divine tâche de peinture prise sur un fruit d'aubergines : ici une femme portant son fils

series of 30 drawings, signed on reverse ballpoint pen, coloured pencil, pencil on cardboard Executed in 2006

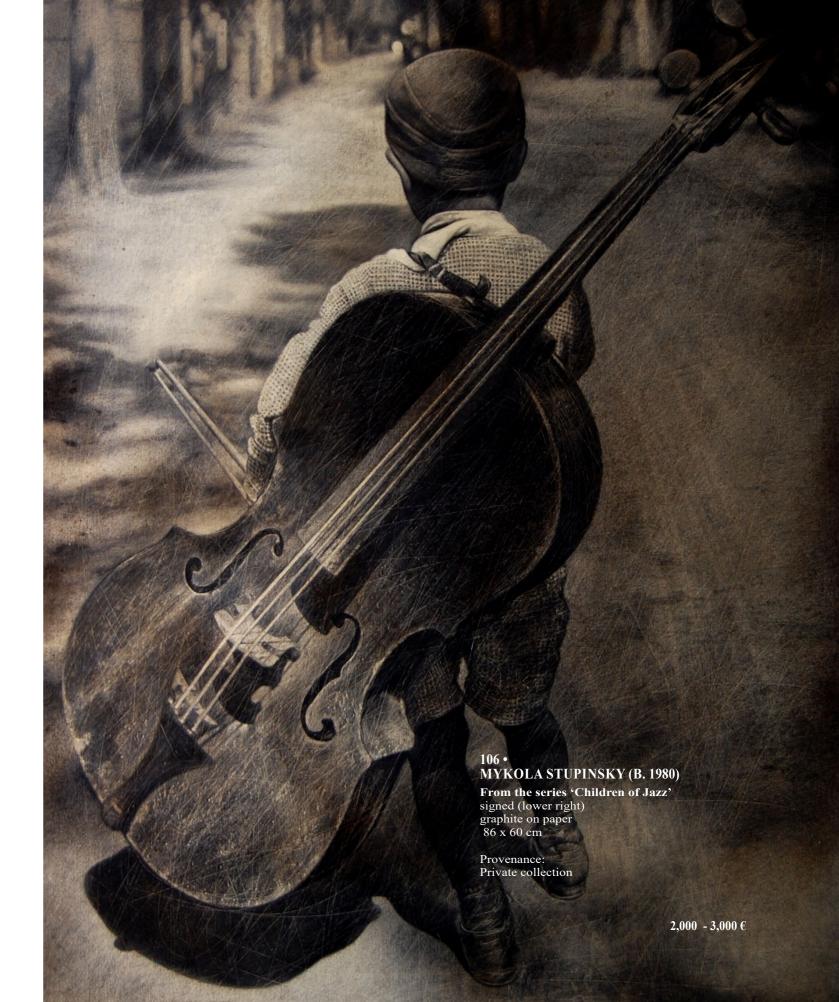
1,800 - 2,000 €





105 •
MYKOLA STUPINSKY (B. 1980)
Children of jazz
signed (lower right)
graphite on paper
86 x 60 cm

Provenance: Private collection







Sèvres mark on the back of the base, incised 'M Giraud Riviere' on the front of the base Height: approx. 53 cm
Base: 18 x 14.3 cm
Executed circa 1930s

3,500 - 5,000 €





Head of a woman

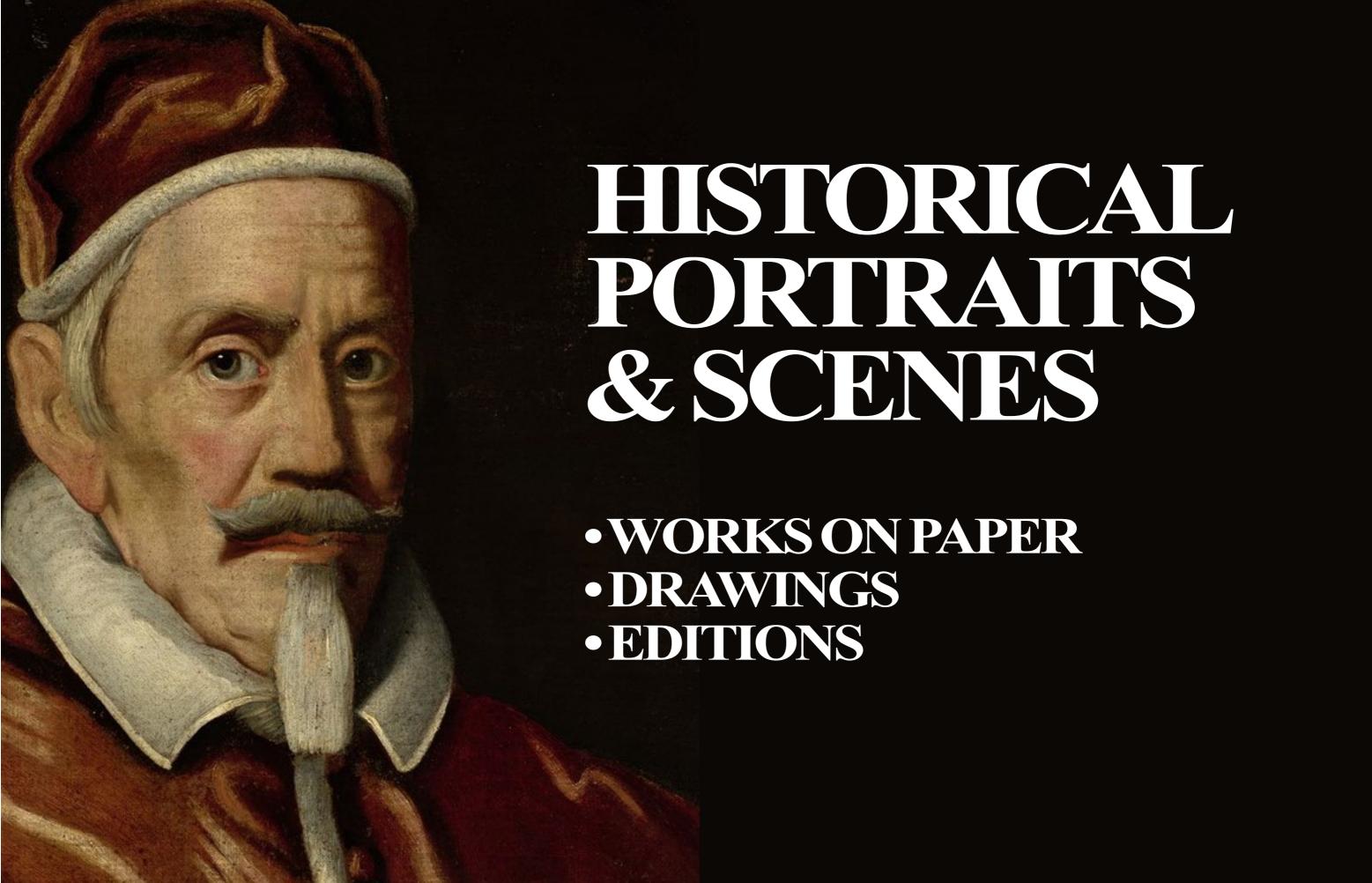
bronze with brown patina signed "Modigliani", founder's stamp "CIRE/C. VALSUANI/ PERDUE" and "HC" (on the back of the base)

H. 58 x 12 x 11.6 cm

5,000 - 10,000 €









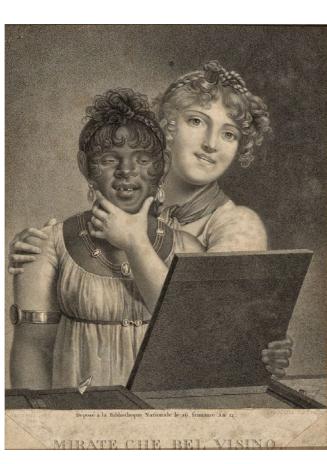
P. L. SURUGNE, AFTER
J. B. SIMEON CHARDIN (1699-1779)
L'Antiquaire, 1743
inscribed along lower margin 'Dans le
Dédale obscur des monuments Antiques
/ Homme Docte, à grands frais, pourquoi
t'embarrasser? / Notre siècle, à des yeux
vrayment philosophiques, / Offre assez de
quoi s'exercer?'
engraving on paper
18.8 x 14.8 cm

100 - 150 €

110 • ANDRE-JOSEPH MECOU (1771-1837), AFTER LOUIS MARIE SICARDI (1746-1825) Mirate che bel visino

dotted engraving 33 x 25 cm; passe-partout 34 x 27.5 cm Executed circa 180

500 - 700 €



111 • AFTER GEORGES ROUGET (1783-1869)

Religious wedding of Napoleon and Marie-Louise in the Salon Carré of the Louvre, 2 April 1810 lithograph handcoloured with watercolour on paper 29 x 45 cm

Depicted persons named on the reverse. Among the depicted people is the Russian ambassador in Paris, Alexander Borisovich Kurakin.

500 - 700 €







JOSEPH CONSTANTINE STADLER (XVIII CENTURY), AFTER SIR ROBERT KERR PORTER (1777–1842) Printed by P.A. HUBERT An officer of the Russian Imperial Foot Guards, two aquatints aquatint on paper

30 x 24 cm; one on passe-partout 41 x 34 cm

100 - 150 €



NAPOLÉON BUONAPARTE.

chez Palmer au Musée Waterloo, 1817.



114 •
19TH CENTURY SCHOOL
Portrait of Alexander I
pastel on paper
56 x 41.5 cm

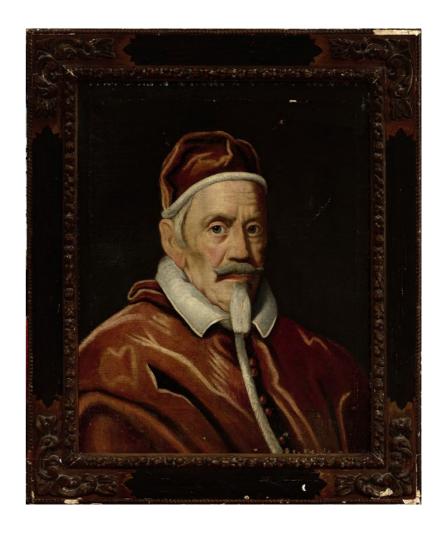
3,500 - 4,000 €



115 •
RODOLF PICCARD (1807 - 1888)
Portrait of Prince Pyotr Mikhailovich Volkonsky gouache and lead mine on paper
26 x 22 cm framed

Светлейший князь Пётр Миха́йлович Волко́нский (25 апреля [6 мая] 1776, Санкт-Петербург — 27 августа [8 сентября] 1852, Петергоф) — русский военный и придворный деятель, генерал-фельдмаршал (1850). Начальник Главного штаба Его Императорского Величества (1810—1823), министр императорского двора и уделов (1826—1852).

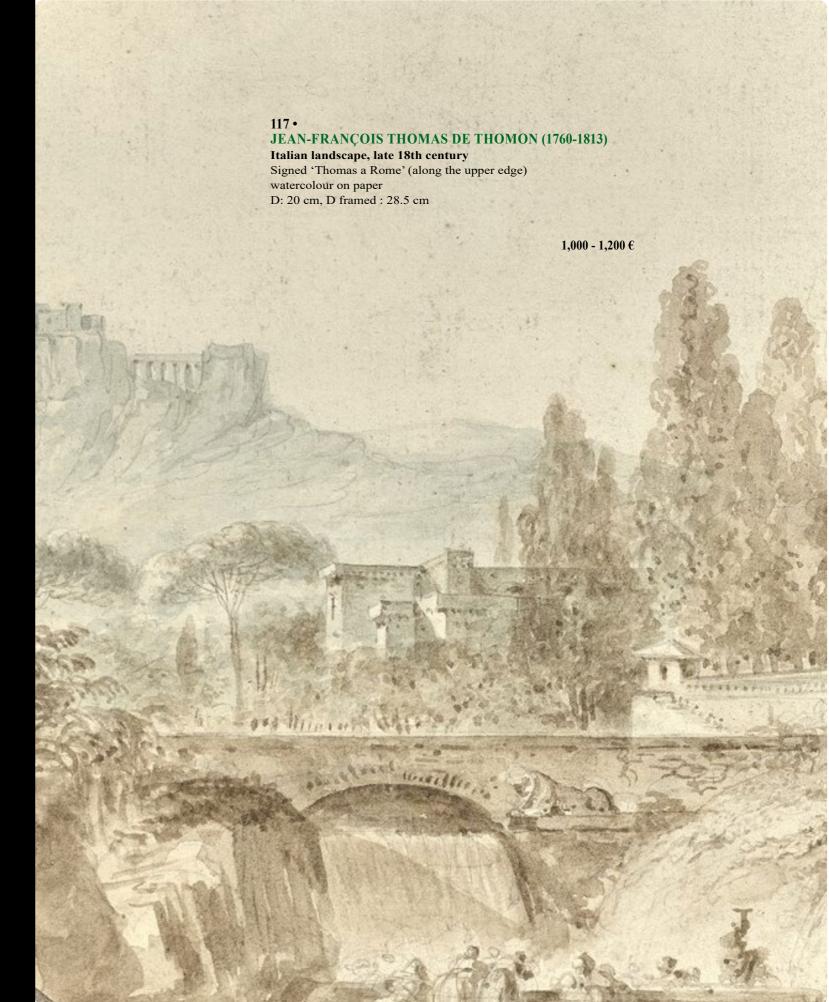




116 •
XVIII CENTURY
Portrait of Pope Clement X
oil on canvas
62 x 49 cm

1,000 - 2,000 €



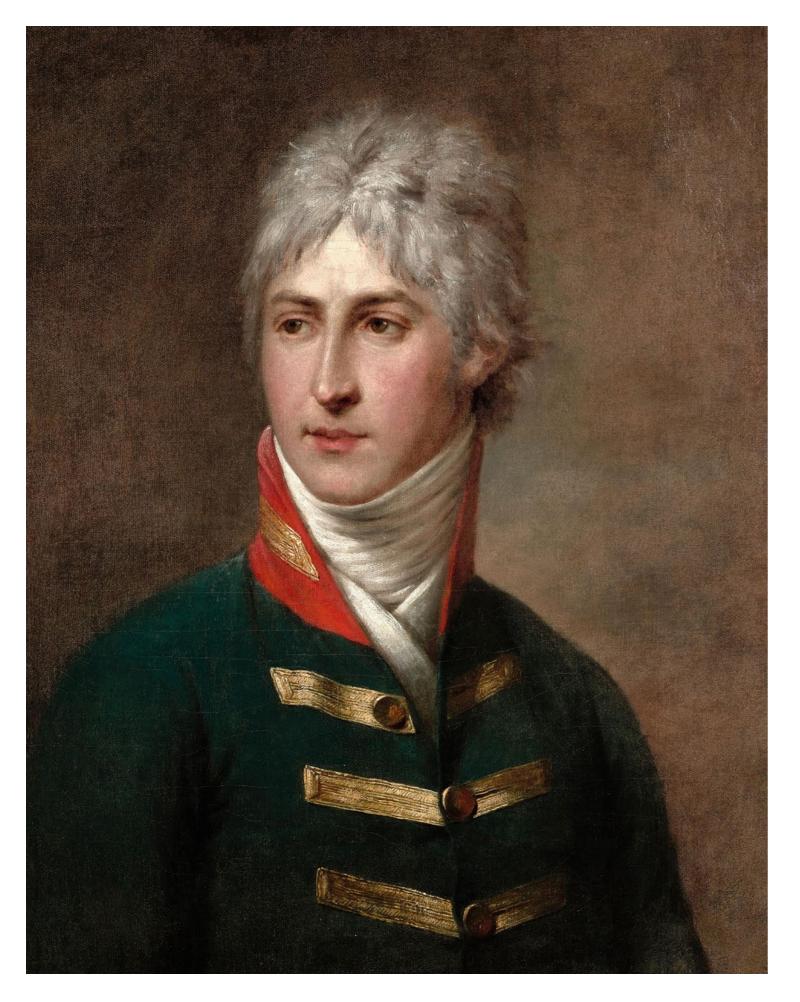




118 •
KARL VON HAMPELN (1794-1880)
Portrait of a lady
polychrome miniature on bone
8.3 x 5.8 cm



119 •
UNKNOWN ARTIST,
LATE 19TH - EARLY 20TH CENTURY
Miniature portrait of the artist Maria
Cosway
watercolour on bone
10 x 8 cm





120 •
JEAN-LAURENT MOSNIER (1743-1808), ATTRIBUTED TO
Portait of Alexei Khitrovo (1776 - 1854)
oil on canvas
67 x 53

25,000 - 50,000 €

Хитрово Алексей Захарович (20 ноября 1776 - 05 марта 1854) - русский государственный деятель из рода Хитрово. Сенатор (с 6 июля 1813 года), действительный тайный советник (с 9 апреля 1832 года), член Государственного совета (с 6 апреля 1827 года), второй Государственный контролёр России (1827-1854), занимавший этот пост без малого тридцать летрекордный для Государственного контроля срок.

121 • BOGDAN THEOPHIL FREIHERR VON MEYENDORFF (1886 - 1971)
Portrait of Petr Vikorovich Taranovsky
signed (lower right)
watercolour on paper
27 x 21 cm



Изображён Петр Викторович Тарановский (1917—?), сын русского генерала. инженер-нефтяник, церковный деятель. В 1930-е служил чтецом в Александро-Невском соборе, был членом Братства иподиаконов и прислужников при церкви. Участник Второй мировой войны. После войны работал в нефтяной компании в Африке. В 1956 году вернулся в Париж, был членом Союза русских дворян и ассоциации «Санкт-Петербург»





122 • KARL VON HAMPELN (1794-1880)

Portrait of a retired officer with the medal "In Commemoration of the Russian-Turkish War of 1828-1829"

signed with initials (lower right) Italian pencil, watercolour on paper 25.5 x 22 cm

Гампельн Карл Карлович (1794–1880)

Гравер, литограф, рисовальщик, акварелист, живописец. Глухонемой от рождения. Учился в Вене в Институте для глухонемых, затем – в Венской Академии художеств. В 1816 вернулся в Россию. В 1817–1821 преподавал рисование в петербургском Училище глухонемых.

123 • CHARLES BAUGNIET (1814 - 1886) PRINTED BY THE SOCIÉTÉ DES BEAUX-ARTS

Portrait of painter Horace Vernet, 1839 lithograph on China paper 45 x 34.5 cm

250 - 300 €



124 • SAMUEL CHOLET (1786-1874), AFTER HIPPOLYTE BELLANGÉ

Ed. Louvre Calcography inscribed along lower margin 'paint par Bellange/gravé par Cholet/Combat... devant la Co... par l'armée Française sous les ordres du Maréchal duc de Dalmatie à l'armée Angraise commandé par Sir John Moore qui y fut tué/16 Janvier 1809' chiseled engraving 25.5 x 34.5 cm

50 - 70 €



5,000 - 6,000 €

125 •

ADRIEN PIERRE FRANÇOIS GODEFROY (1777-1865) Pair of engravings 'Armée des Souverains Alliés 1814' I. Officiers de l'Armèe Russe 26 x 33.5 cm II. Soldats de l'Armèe Russe 26 x 31.5 cm

750 - 1,000 €









126 •

PAIR OF MILITARY ENGRAVINGS

I. Officiers et Soldats Bavarois (Bavarian Officers and Soldiers) II. Officiers et Gènèraux Russes (Russian Officers and Generals) - including Alexander I image: 24.5 x 34 cm

Provenance: Collection Emile Granger





lithograph in colours Image: 28 x 19 cm

26 x 18.7 cm

100 - 200 €



128 •
KIEL LEV IVANOVICH (1793-1851)
Russian officier Subalterne de
Hussards
signed with initial 'K' and dated 1815
engraving

500 - 600 €

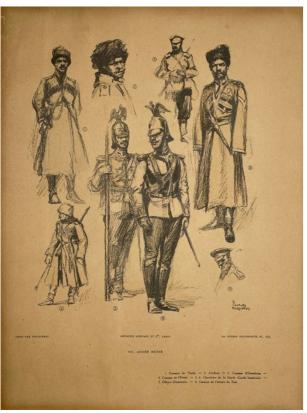


129 • DMITRY ALEXANDROVICH BENKENDORF (1845-1919)

Russian guard soldier singed in Cyrillic (lower right) engraving image: 41 x 19 cm

100 - 200 €

Бенкендорф Дмитрий Александрович (1845–1910-е гг.) – художник-любитель, действительный статский советник. Брал частные уроки у С.Ф. Александровского, пользовался консультациями Л.С. Бакста. Писал акварели и копировал работы старых мастеров. С 1886 года участвовал в выставках ИАХ, Общества русских акварелистов. Участник «Акварельных пятниц», организованных Альбертом Бенуа (с 1910 года — председатель). С 1886 года почетный вольный общник ИАХ. В 1910 году был удостоен звания действительного члена ИАХ.









ink on paper 31 x 20 cm

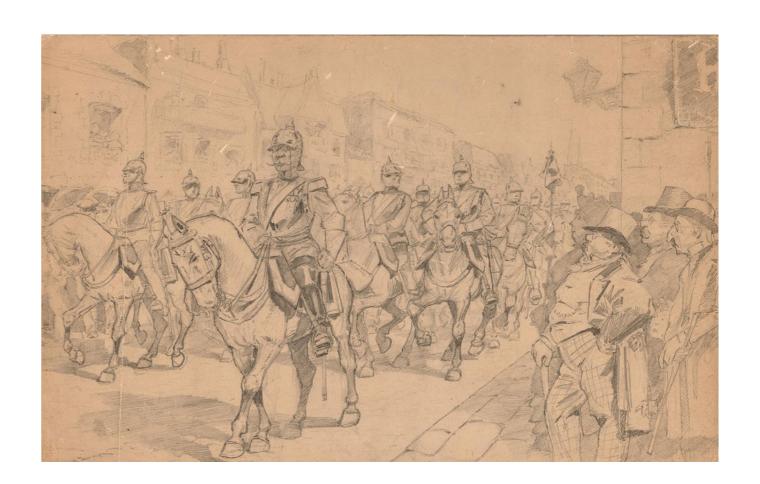
ii-iii. CHARLES FOUQUERAY (1869-1956)

Russian Army, from 'La guerre documentée' 32 x 24,5 cm; 32 x 24,5 cm Published by Librarie Schwarz et Cie, Paris

iv. XX CENTURY

Serbian soldiers signed with initials in plate 'G.B.B' (lower left) engraving 24,5 x 29 cm

100 - 150 €



131 • GERMAN SCHOOL
Military scene
Graphite on paper
54 x 36 cm

2,000 - 2,500 €



132 • KARL IVANOVICH KOLLMAN (1788-1846) Buskers

pencil and watercolour on paper signed and dated 'Collman 1844' (lower left) 13.8 x 18.8 cm

1,000 - 2,000 €

133 • KARL IVANOVICH KOLLMAN (1788-1846) Meeting on the road to town

pencil and watercolour on paper signed and dated 'Collman 1844' (lower right) 13.8 x 18.8 cm

1,000 - 2,000 €





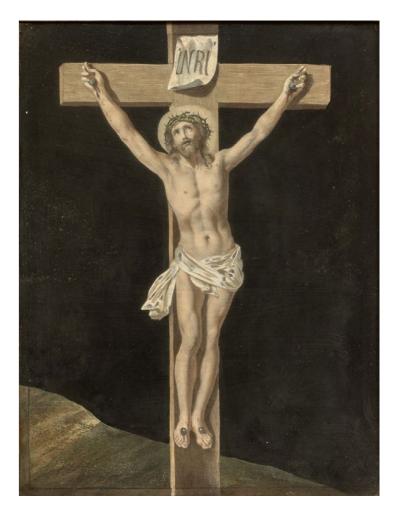




signed with monogram and dated 1826 (lower right) lithograph in colours 36 x 27 cm

ii. 'Marchande des carottes / St. Petersburg' signed with monogram and dated 1825 (lower right) lithograph in colours 36 x 27 cm

SAINT PIÈRRE ET SAINT PAUL APOTRES



135 • UNKNOWN ARTIST Saint Pierre et Saint Paul Apotres

engraving in colours image: 43x28.5 cm

136• UNKNOWN ARTIST The Crucifixion engraving image 35x26.5 cm

50 - 70 € 50 - 70 € 500 - 700 €

137 • EASTERN EUROPEAN SCHOOL, 20TH CENTURY

Jewish worshipers, a set of 25 etchings

etching and dry point on paper Sheet: 27.5 x 22 cm, various plate sizes

150 - 300 €



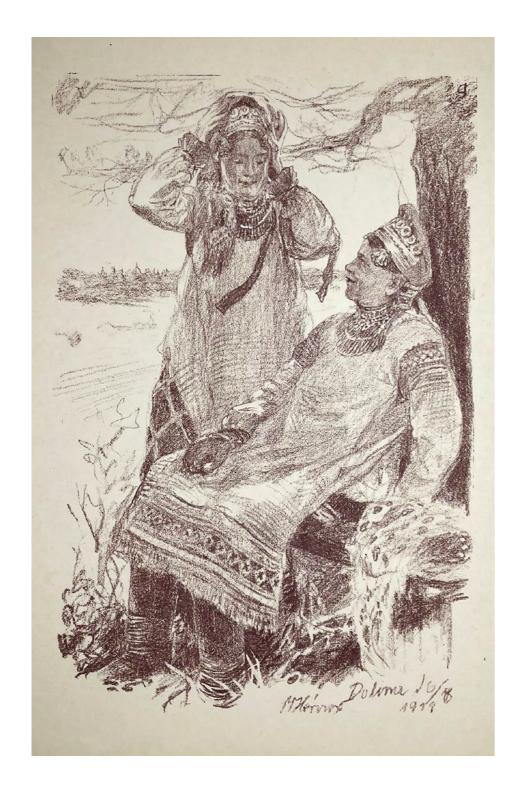






138 •
LOUIS CARL BRUNO HEROUX (1868 -1944)
Latvian women, 1911
signed and dated (lower right)
lithograph on paper
28.5 x 20 cm

50-70 €







139 •
CHRISTOPH MELCHIOR
ROTH (1720 - 1798)
AFTER JOHANN GOTTLIEB
GEORGI (1729-1802)
The costumes of the peoples of the
Russian empire. St. Petersburg, 1779
3 panels with 6 hand-colored
engravings each
20 x 13 cm circa (each engraving), 47
x 46 cm (each panel)
47 x 46 cm

250 - 500 €





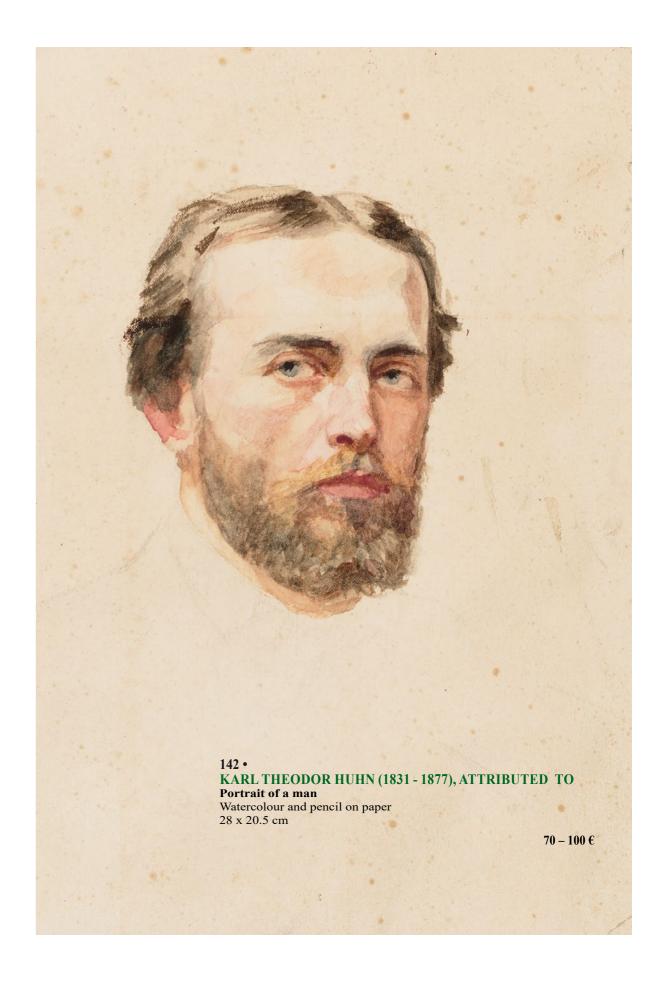


140 •
UKNOWN ARTIST
Portrait of a woman
Pastel on paper
21 x 15 cm

141 •
UKNOWN ARTIST
Portrait of a French officer
Pastel on paper
17 x 15 cm

100 - 150 €

100 - 150 €





143 • AUGUSTE RAFFET (1804-1860) Crimean Tatars in a mosque stamped 'Raffet (San Donato)' (lower left) and illegibly inscribed (lower right) watercolour on paper 23.5 x 33.5 cm Original for lithograph, made during Raffet's trip to the Crimea with Demidov, Prince of San Donato

Provenance: Collection of Prince Demidoff

144 •

ARCHIVE OF THE KELLER FAMILY, PRUSSIAN AND RUSSIAN COUNTS

5 photographs, albumin prints. Russia, 1880-90s.

Owner's inscriptions in French in upper or lower margin.

Various sizes: 5.3 x 8 cm, 13.5 x 10 cm, 16 x 11 cm, 19.5 x 11.5 cm, 19.5 x 13 cm.

Provenance: archive of the chamberlain Count Alexander Eduardovich Keller (1859-1938).



- 1) Countess Maria Ivanovna Keller, née Riznich (1827-1895/1914/1924), daughter of Ivan Stepanovich (Jovan Stefanovich) Riznich (1792-1852), Odessa negociant, and Pauline Adamovna, née Countess Rzhevusskaya. She was married to Earl Edward Fyodorovich Keller (1819-1903), who belonged to the Russian branch of the Prussian Keller family, an official of the Chancellery of the Kyiv governor, and a senator. In 1878 she divorced, left her husband and children and married Joseph Alexandre Saint-Yves (1842 - 1909), a French occultist who was 15 years younger than she. She bought the French estate of Alveydre to live on, and from 1880 he began to call himself the Marquis d'Alveydre (a title granted by the authorities of the Republic of San Marino). In her first marriage, she had five children.
- 2) Countess Maria Eduardovna Kleinmichel (née Countess Keller; 1846-1931, Paris), the eldest daughter of Count Eduard Feodorovich Keller (1819-1903), a Russian statesman who belonged to the Russian branch of the Prussian Keller family, and Maria Ivanovna Riznich (1827-1895/1914/1924), maid of honour to Empress Maria Alexandrovna, mistress of a high society salon in St Petersburg attended by politicians and leading officials of the late 19th early 20th centuries. After the revolution, she published her memoirs From the Sinking World (Berlin: Glagol, [1922 or 1923]).

Daughters of Countess M.E. Kleinmichel:

3) Olga (1874-1946), from 1894 wife of Baron Modest von Korff (1862-1912), chamberlain.

Handwritten autograph on the front of the photo in the lower right: "Olga 1899".

4) Maria (1879-1916), maid of honour, wife of the chief of ceremonies, Nikolai Nikolaevich Lopukhin (1857-1947), Russian attache in Darmstadt and Munich; grandson of P. F. Lopukhin.)

Handwritten autograph on front of photograph: "To dear uncle Shur[nrzb]". Part of the inscription is faded

The addressee of the autograph is Alexander Edwardovich Keller (1859-1938, Paris), count, chamberlain, collegiate councilor. From 1919 he lived in France.

5) Count Fyodor Eduardovich Keller (1850-1904, Gaipin), the eldest son of Count Eduard Fyodorovich Keller (1819-1903), Russian statesman, who belonged to the Russian branch of the Prussian Keller family and Maria Ivanovna Riznich (1827-1895/1914/1924), Russian military commander, Lieutenant-General, commander of the Imperial Family Lifeguard 4th Rifle Battalion, hero of the Russo-Japanese War, owner of the estate Sennitsy.

АРХИВ СЕМЬИ КЕЛЛЕР, ПРУССКОГО И РУССКОГО ГРАФСКОГО РОЛА

5 фотографий, альбуминовые отпечатки. Россия, 1880-90-ые гг.

Владельческие подписи на французском языке по верхнему или нижнему полю.

 5.3×8 cm, 13.5×10 cm, 16×11 cm, 19.5×11.5 cm, 19.5×13 cm

- 1) Графиня Мария Ивановна Келлер, урожд. Ризнич (1827-1895/1914/1924), дочь Ивана Степановича (Йована Стефановича) Ризнича (1792-1852), одесского негоцианта, и Паулины Адамовны, урожд. графине Ржевуской. Была замужем за графом Эдуардом Фёдоровичем Келлером (1819-1903), принадлежавшим к русской ветви прусского рода Келлеров; чиновником канцелярии киевского губернатора, сенатором. В 1878 г. получила развод, оставила мужа и детей и вышла замуж за Жозефа Александра Сент-Ива (1842 – 1909), французского оккультиста, который был моложе её на 15 лет. Купила для проживания французское поместье Альвейдр, по названию которого он с 1880 г. стал именовать себя маркизом д'Альвейдр (титул маркиза предоставлен властями республики Сан-Марино). В первом браке имела пятерых детей.
- 2) Графиня Мария Эдуардовна Клейнмихель (урождённая графиня Келлер; 1846-1931, Париж), старшая дочь графа Эдуарда Фёдоровича Келлера (1819-1903), русского государственный деятель, принадлежавший к русской ветви прусского рода Келлеров и Мария Ивановны Ризнич (1827-1895/1914/1924), фрейлина императрицы Марии Александровны, хозяйка великосветского салона в Петербурге, который посещали государственные деятели и крупные чиновники конца XIX начала XX веков. После революции опубликовала воспоминания «Из потонувшего мира» (Берлин: Глагол, [1922 или 1923]).

Дочери графини М.Э. Клейнмихель:

- 3) Ольга (1874-1946) с 1894 г. супруга барона Модеста Николаевича Корфа (1862-1912), камергера. Собственноручный автограф на лицевой стороне фото в нижнем правом углу: "Olga 1899".
- 4) Мария (1879-1916) фрейлина, супруга оберцеремониймейстера Николая Николаевича Лопухина (1857-1947), русского атташе в Дармштадте и Мюнхене; внука П.Ф. Лопухина).

Собственноручный автограф на лицевой стороне фото: "Дорогому дяде Шур[нрэб]". Часть надписи выцвела. Адресат автографа - Келлер Александр Эдуардович (1859-1938, Париж), граф, камергер, коллежский советник. С 1919 г. жил во Франции.

5) Граф Фёдор Эдуардович Келер (1850-1904, Гайпин), старший сын графа Эдуарда Фёдоровича Келлера (1819-1903), русского государственный деятель, принадлежавший к русской ветви прусского рода Келлеров и Мария Ивановны Ризнич (1827-1895/1914/1924), русский военачальник, генераллейтенант, командир лейб-гвардии 4-го стрелкового Императорской Фамилии батальона, герой Русскояпонской войны, владелец усадьбы Сенницы.

Провенанс: архив камергера графа Александра Эдуардовича Келлера (1859-1938).











145 • ADLERBERG NIKOLAI ALEXANDROVICH (1844-1904)

Portrait photograph, albumin print. Russia, 1880s

Owner's signature in French in upper margin. Minor damage to lower margin of photograph.

18.5 x 9 cm

Provenance: archive of the chamberlain Count Alexander Eduardovich Keller (1859-1938).

800-1000 €

Count Nikolai Alexandrovich Adlerberg (1844-1904) - Major General; second son of Count A.V. Adlerberg (1818-1888), Minister of the Imperial Court of Alexander II. He was a graduate of the Corps of Pages, an officer of the Preobrazhensky Regiment. Participant in the Russian-Turkish War of 1877-1878: was awarded the Golden Gun "For Bravery", for Shipka - the Order of St George, 4th Class. Since 1884 - Major General.

АДЛЕРБЕРГ НИКОЛАЙ АЛЕКСАНДРОВИЧ (1844-1904)

Портретная фотография, альбуминовый отпечаток. Россия, 1880-ые гг. РАЗМЕРЫ. Владельческая подпись на французском языке по верхнему полю. Незначительные повреждения нижнего поля снимка.

18.5 x 9 cm

800-1000 €

Граф Николай Александрович Адлерберг (1844-1904) — генерал-майор; второй сын министра императорского двора Александра II графа А.В. Адлерберга (1818-1888). Выпускник Пажеского корпуса, офицер Лейб-гвардии Преображенского полка. Участник Русско-турецкой войны 1877-1878 гг.: награжден Золотым оружием «За храбрость», за Шипку — орденом Св. Георгия 4-й ст. С 1884 г. — генерал-майор. Провенанс: архив камергера графа Александра Эдуардовича Келлера (1859-1938).





146 •

ALEXANDER HINKIS (1913-1997)

House on Taneiev Street, Moscow

signed 'A. Hinkis' (lower right), inscribed on the back 'House on Taneiev Street Moscow'. oil, pastel, and watercolour on paper image: 28.5 x 40 cm

100 - 150 €

АЛЕКСАНДР ДАВИДОВИЧ ХИНКИС

30 мая 1913, Кишинёв— 14 апреля 1997, Париж

Художник. Кавалер ордена Почётного легиона (1968)

Родился в 1913 году в Кишинёве, где с 1926 года учился в Высшей школе изящных искусств В 1931—1933 годах работал художником-декоратором в русском театреварьете «Бонзо» Александра Вернера. С 1933 года — во Франции, учился у Фернана Леже в Академии Гранд Шомьер, а в 1939 году окончил парижскую Высшую школудекоративных искусств (Ecole nationale supérieure des arts décoratifs). В 1940 и в 1945—1946 годах учился на архитектурном отделении Высшей школы изящных искусств в Париже (Ecole nationale supérieure des beaux-arts). Участник Второй мировой войны, командовал ротой марокканских стрелков в Северной Африке, воевал в Италии. В 1944 году получил Grand-Prix на Салоне художников, мобилизованных в Алжир.

С 1950 года работал художником кино, был ассистентом Люсьена Агиттана, с конца 1950-х годов — главный художникпостановщик Национального центра кинематографии в Париже. С 1960 года преподавал в Школе кинематографии La Fémis. На протяжении ряда лет участвовал в работе Осеннего салона. С 1954 года регулярно сотрудничал в журнале «Le Technicien du film». В 1963—1978 годах работал также художником на телевидении (в компаниях ORTF, RTF, SFP). В качестве художника-постановщика участвовал в съёмках более чем 50 фильмов, в том числе в нескольких картинах Мишеля Девиля, совместном советско-французском фильме «Нормандия-Неман» (1960).

Умер Александр Хинкис 14 апреля 1997 года в Париже. Похоронен на кладбище Пер-Лашез.

SERTIO AL



147 • VALENTIN ALEXANDROVICH SEROV (1865-1911)

Diana, Eros, Apollo and Daphne, Venus. Project for the decoration of the dining room in V. Nosov's mansion, Moscow. 1911.

Graphite, ink and watercolour on tracing paper *Provenance:*

From a collection of Jurgis Baltrušaitis (1873 –1944), a Lithuanian poet, and his wife Maria Ivanovna, born Olovišnikova (1878-1948)

The present sheet is a detailed design of the dining room of the Moscow mansion of the merchants Nosovs on Malaya Semyonovskaya Street (House 1). Old Believer merchant Vasily Dmitrievich Nosov (1848-1920) and his wife, Efimia Pavlovna (1881-1976), born Ryabushinskaya, a prominent Moscow patron of arts and collectors, commissioned a famous architect, Ivan Vasilievich Zholtovsky (1867-1959) to redesign the formal dining room of their mansion in 1910. V. Serov, who willingly undertook the work and executed several sketches of the decoration, was commissioned to paint the hall. The themes of these works were inspired by ancient mythology and the Metamorphoses of Ovid. Unfortunately, the master's death left this project unfinished.

The presented drawing is a more elaborated version of the pencil sketch, which is kept in the State Tretyakov Gallery (Inventory No. 28404, ill. 1). Creating his graphic sketches V. Serov often used semi-transparent paper (in this case - tracing paper), transferring the main elements of the previous composition and then refining it. Our sheet differs from the Tretyakov's composition with Venus in greater detail, and with the inclusion of architectural elements conceived by I. Zholtovsky (we can see a similar example in the watercolour sketch "Apollo and Diana" from the Tretyakov Gallery, ill. 2), as well as a more thorough elaboration of the work in ink and watercolour

Ill. 1. V.Serov. Diana, Eros, Apollo and Daphne, Venus. The State Tretyakov Gallery

Ill. 2. V.Serov. Apollo and Diana, beating children Niobe

The State Tretyakov Gallery

Ill. 3. V.Serov. Diana and Actaeon. The State Tretyakov Gallery

Ill. 4. V.Serov. Diana. Location unknown.

СЕРОВ ВАЛЕНТИН АЛЕКСАНДРОВИЧ (1865-1911)

Диана, Эрот, Аполлон и Дафна, Венера. Проект росписи столовой в особняке В.Носова, Москва. 1911 год.

Калька, графитный карандаш, тушь, перо, акварель; 20,5 х 29 см.

Данный лист является развернутым проектом оформления столовой московского особняка купцов Носовых на Малой Семеновской улице (дом 1). Купец-старообрядец Василий Дмитриевич Носов (1848-1920) и его супруга Евфимия Павловна (1881-1976), рожденная Рябушинская, чета известных московских меценатов и коллекционеров, в 1910 году заказали перестройку парадной столовой своего особняка знаменитому архитектору Ивану Васильевичу Жолтовскому (1867-1959). К росписи зала был привлечен В.Серов, охотно взявшийся за работу и выполнивший ряд эскизов оформления. Тематика этих работ была связана с античной мифологией и произведением Овидия «Метаморфозы». К сожалению, смерть мастера так и оставила этот проект незавершенным.

Представленный рисунок является более детально проработанным вариантом карандашного эскиза, хранящегося в Государственной Третьяковской галерее (инв. 28404, илл. 1). Создавая свои графические эскизы, В.Серов нередко пользовался полупрозрачной бумагой (в данном случае калькой), перенося на нее основные элементы предыдущей композиции, а затем дорабатывая ее. Наш лист отличается от третьяковского более подробной детализацией композиции с Венерой, добавлением в работу изображения архитектурных элементов, задуманных И.Жолтовским (близкое решение мы видим на акварельном эскизе «Аполлон и Диана» из Третьяковки, илл. 2), а также более тщательной проработкой работы тушью и акварелью.

Лист происходит из собрания известного литовского поэта символиста Юргиса Казимировича Балтрушайтиса (1873-1944) и его супруги Марии Ивановны, рожденной Оловянишниковой (1878-1948), представительницы династии знаменитых церковных промышленников. Во время жизни семьи Балтрушайтисов в Москве (до 1939 года), они тесно общались с одним из любимейших учеников В.Серова, художником Николаем Павловичем Ульяновым (1875-1949). Можно предположить, что данный лист попал к Балтрушайтисам именно от него.

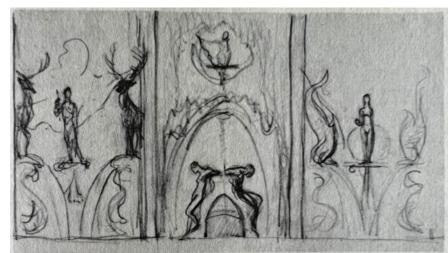
Илл. 1. В.Серов. Диана, Эрот, Аполлон и Дафна, Венера. ГТГ.

Илл. 2. В.Серов. Аполлон и Диана, избивающие детей Ниобеи. ГТГ.

Илл. 3. В.Серов. Диана и Актеон. ГТГ. Илл. 4. В.Серов. Диана. Местонахождение неизвестно.



V.Serov. Apollo and Diana, beating children Niobe



V.Serov. Diana, Eros, Apollo and Daphne, Venus. The State Tretyakov Gallery



V.Serov. Diana. Location unknown.



V.Serov. Diana and Actaeon. The State Tretyakov Gallery



FABERGÉ JEWELLED SILVER-GILT AND RED GUILLOCHÉ ENAMEL NEPHRITE DESK CLOCK ST PETERSBURG, 1899-1904

Circular in form, the nephrite body with a circular mount, centering a white enamel dial with black Arabic numerals and pierced gold hands, within a seed-pearl bezel and a red guilloché enamel border, all within a silver-gilt ribbon-tied laurel wreath, the base with a silver-gilt beaded border, on three bun feet.

Workmaster: Viktor Aarne Fabergé inventory number: 22517

Diameter: 8 cm

Provenance:

Christie's, Important Russian Art, 26/11/2018

45,000 -55,000 €



149 • FABERGÉ SILVER AND ENAMEL TIME-PIECE, ST. PETERSBURG, CIRCA 1900

Circular, enamelled in translucent turquoise blue over a wavy engine-turned ground and applied with a ring of entwined laurel, the aperture framed with a palmette border, replaced back, the edge struck with workmaster's initials.

Workmaster: Michael Perchin Marked Fabergé in Cyrillic, 88 standard

The mechanism back and strut further struck with workmaster's initials for Henrick Wigström, 91 standard, numbers 658A and BNMMM Diameter: 10.5 cm

Provenance:

Sotheby's, Russian Works of Art, Fabergé & Icons, 04/06/2019

50,000 -60,000 €







150 • KONSTANTIN EGOROVICH MAKOVSKY Portrait of a girl in a red beret. The last quarter of the XIX century. Oil on canvas

61 x 50 cm

Provenance:

The American Art Gallerien, Collection Thomas H. Waggaman, Washington sale, 9.01.1905

Literature T. E. Kirby(Ed.),The Art Teasures Collected by Thomas E. Waggaman, Washington D.C., No.89





151 •
PETR SOKOLOV (1787 - 1848)
Portrait of Pauline Viardot
signed in Cyrillic 'Sokolov' (center right), inscribed 'Mme Viardot' (lower left)
watercolour, pencil on paper
20 x 15 cm
1843
Provenance: Polina Viardot's descendants; Private collection

15,000 - 20,000 €



Pauline Viardot (1821 - 1910) was a famous Spanish-French opera singer and composer. Because of her talent, she performed in the best concert halls in Europe, including the St. Petersburg Opera House (during 1843-1846). She was also the author of romances and comic operas to libretti by Ivan Turgenev, her close friend and admirer. The Russian writer Ivan Turgenev fell passionately in love with the singer in 1843 after hearing her performance in The Barber of Seville. In 1845 he left Russia to follow Pauline and eventually became almost a member of the Viardot family. The writer treated Pauline's four children as his own and adored her until her death. She, in turn, was a critic of his works, and her position and connections represented the writer in the best light. The true nature of their relationship is still a mystery.

Famous for her vocal skills and dramatic abilities, Viardot inspired such composers as Frédéric Chopin, Hector Berlioz, Camille Saint-Saëns, and Giacomo Meyerbeer, author of the opera The Prophet, in which she was the first performer of the part of Fidesz. Viardot's popularity was so great that Georges Sand made her the prototype of the protagonist of the novel 'Consuelo'.

Полина Виардо (1821 - 1910) была известной испано-французской оперной певицей и композитором. Благодаря своему таланту, она выступала в лучших концертных залах Европы, в том числе в Оперном театре Санкт-Петербурга (в течение 1843—1846 годов). Кроме того, она являлась автором романсов и комических опер на либретто Ивана Тургенева, её близкого друга и поклонника. Русский писатель Иван Сергеевич Тургенев страстно влюбился в певицу в 1843 году, услышав её исполнение в «Севильском цирюльнике». В 1845 году он оставил Россию, чтобы следовать за Полиной и, в конце концов, стал почти членом семьи Виардо. Писатель относился к четырём детям Полины, как к своим собственным, и обожал её до самой смерти. Она, в свою очередь, была критиком его работ, а её положение в свете и связи представляли писателя в лучшем свете. Истинный характер их отношений до сих пор является тайной.

Знаменитая своими вокальными данными и драматическими способностями, Виардо вдохновляла таких композиторов, как Фредерик Шопен, Гектор Берлиоз, Камиль Сен-Санс и Джакомо Мейербер, автора оперы «Пророк», в которой она стала первой исполнительницей партии Фидес. Популярность Виардо была столь велика, что Жорж Санд сделала её прототипом главной героини романа «Консуэло».

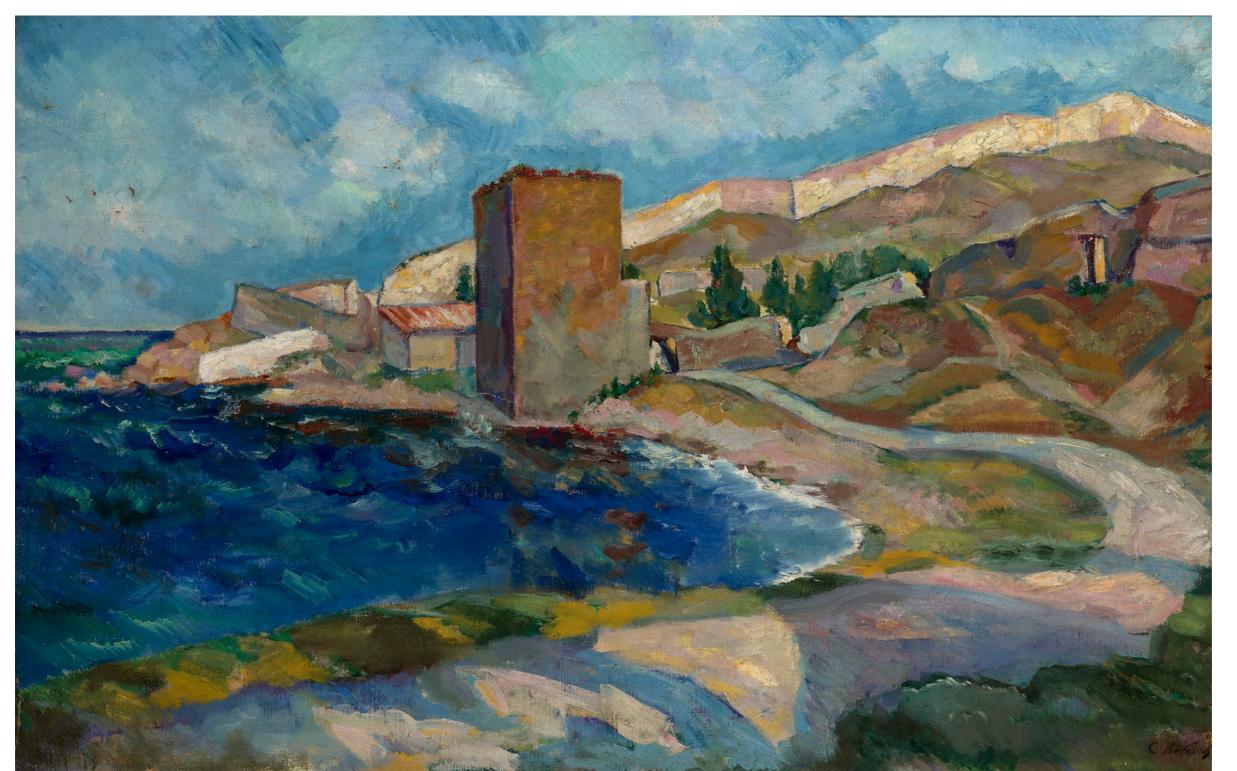


152 • ALEXIS GRITCHENKO (1883-1977) Sea backwash

signed 'Gritchenko' (lower left), numbered and titled in ink 'N31 Le ressac' on the 'Alexis Gritchenko' label affixed to the reverse oil on panel 37 x 46 cm

Provenance:

Aguttes, 'Tableaux russes, impressionnistes, modernes, XIXè, orientalistes - Art contemporain', Paris, 30.03.2007, lot 28 Private collection



153 • SERGEI IVANOVITCH LOBANOV (1887-1943)

View of Justinian's Tower, Feodosia, 1926 signed in Cyrillic and dated 'S Lobanov 1926' (lower right), signed again, titled and dated (on reverse) oil on canvas, 71 x 116 cm painted in 1926

Provenance:

Acquired in Moscow in the 1980s Sotheby's, London, 04.06.2013, lot 285

Exhibited:

-Society of Moscow Artists (1927-1932), in Tokyo, Japan, 3rd exhibition of paintings by contemporary Russian artists in Feodosia -1928 - The 4th exhibition of paintings by modern Russian artists in Feodosia

Literature:

Sergei Ivanovich Lovanov (1887–1942), Catalogue raisonné, Triumph gallery, Moscow, 2006 (ill.)

45,000 - 50,000 €

The present seascape is from the Feodosia series, which Lobanov painted during the summer of 1926. A smaller oil painting on board featuring the view of Justinian's Tower was exhibited in the '4 iskusstva' [4 Arts] Association Of Artist Exhibition, titled Genoese Tower, Feodosiya, cat.no.125.



154 • FELIKS MICHAL WYGRZYWALSKI (1875-1944)

Grape harvest signed and titled 'Winobranie F.M. Wygrzywalski' (lower right) oil on canvas 55.5 x 75 cm

Provenance: Private collection

6,000 - 8,000 €



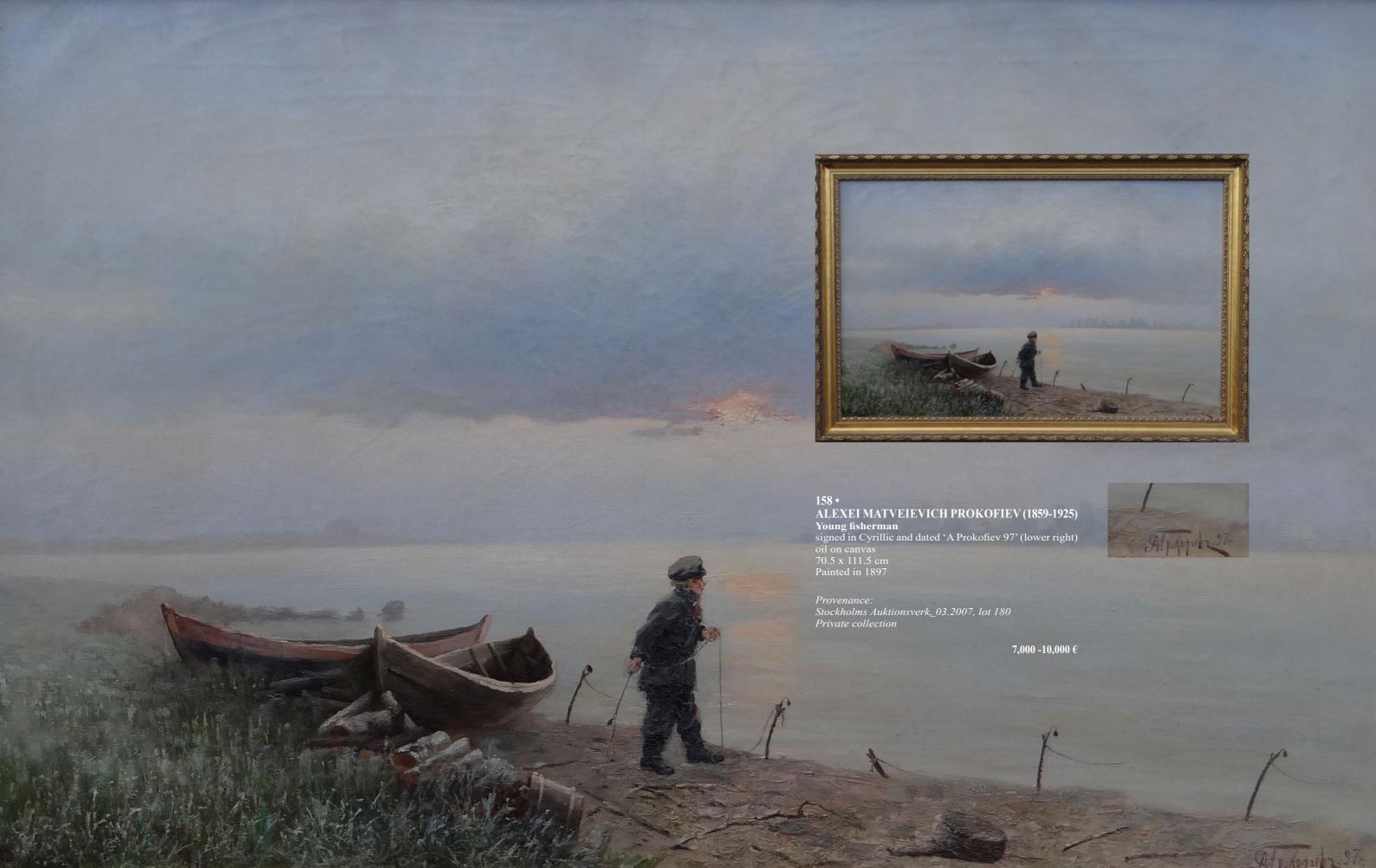


155 • ALEXEY PETROVICH BOGOLYUBOV (1824-1896) A Summer day in Veules-les-Roses, France Signed in Cyrillic 'A. Bogolyubov' (lower left) and inscribed 'Veules' (lower right) Oil on panel 41 x 26 cm Provenance: Private Collection



156 •
ALEXEI STEPANOV (1858-1923)
Autumn hunt, early 20th century
signed in Cyrillic 'A Stepanov' (lower left)
oil on canvas laid on board
35 x 54 cm





159 • KONSTANTIN YUON (1875-1958)

In the park. Petrovskoe. Tver province.

oil on canvas 61 x 61 cm 1897

Provenance:

Collection of Natalia Borisovna Chachkhiani, Moscow;

Private collection, Paris (by inheritance).

Literature:

Konstantin Fyodorovich Juon: Centenary since his birth 1875-1975. [Exhibition catalog / Compiled by: T.B. Vendelshtein, V.V. Vorobiev, N.V. Egorova et al];

Soviet Art. The USSR State Russian Museum, State Tretyakov Gallery. - Moscow: Soviets Art Museum, 1976, p. 83.

Exhibited:

«Konstantin Fedorovich Yuon. The centenary of his birth. 1875 - 1975»,

State Tretyakov Gallery, Moscow; The State Russian Museum, Leningrad; National Museum of Russian Art, Kiev, 1976.

КОНСТАНТИН ФЕДОРОВИЧ ЮОН (1875–1958)

В парке. Петровское. Тверская губерния.

холст, масло 61 х 61 см 1897 г.

Провенанс:

Коллекция Натальи Борисовны Чачхиани, Москва;

Частная коллекция, Париж (по наследству)

Литература:

Константин Федорович Юон: Столетие со дня рождения 1875-1975. [Каталог выст. / Сост.: Т.Б. Вендельштейн, В.В. Воробьев, Н.В. Егорова и др.];

Сов. худ. СССР, Гос. Русский музей, Гос. Третьяковская галерея. - М.: Сов. худ., 1976 г., стр. 83.

Выставки:

«Константин Фёдорович Юон. Столетие со дня рождения. 1875—1975»,

Государственная Третьяковская Галерея, Москва; Государственный Русский Музей, Ленинград; Национальный Музей Русского Искусства, Киев, 1976 г.



160 • KONSTANTIN YUON (1875-1958) In the Dining Room

(Family Portrait of the Weideman Family). Petrovskoye

oil, charcoal on cardboard 72.2 x 95 cm 1899

Provenance:

Collection of Natalia Borisovna Chachkhiani, Moscow (painted by the artist for the family of Nata Chachkhiani, one of the sitter); Private collection, Paris (by inheritance).

Literature:

Konstantin Fyodorovich Juon: Centenary since his birth 1875-1975. [Exhibition catalog / Compiled by: T.B. Vendelshtein, V.V. Vorobiev, N.V. Egorova et al]; Soviet Art. The USSR State Russian Museum, State Tretyakov Gallery. - Moscow: Soviets Art Museum, 1976, p. 83.

«Konstantin Fedorovich Yuon. The centenary of his birth. 1875 - 1975», State Tretyakov Gallery, Moscow; The State Russian Museum,

Leningrad; National Museum of Russian Art, Kiev, 1976.

Exhibited:

КОНСТАНТИН ФЕДОРОВИЧ ЮОН (1875–1958)

В столовой (Семейный портрет семьи Вейдеманов). Петровское

картон, масло, уголь 72.2 х 95 см 1899 г.

Провенанс:

Коллекция Натальи Борисовны Чачхиани, Москва (одна из членов семьи, изображённой на картине);

Частная коллекция, Париж (по наследству). Литература:

Константин Федорович Юон: Столетие со дня рождения 1875-1975. [Каталог выст. / Сост.: Т.Б. Вендельштейн, В.В. Воробьев, Н.В. Егорова и др.]; Сов. худ. СССР, Гос. Русский музей, Гос. Третьяковская галерея. - М.: Сов. худ., 1976 г., стр. 83.

Выставки:

«Константин Фёдорович Юон. Столетие со дня рождения. 1875—1975», Государственная Третьяковская Галерея, Москва; Государственный Русский Музей, Ленинград; Национальный Музей Русского Искусства, Киев, 1976 г.

60,000 - 80,000 €

Константин Федорович Юон — художник яркой творческой индивидуальности — принадлежал к числу крупнейших мастеров русского искусства. Живописец, график, блестящий сценограф, он был одним из организаторов «Союза русских художников» — творческого объединения начала XX века, развивавшего традиции левитановского «пейзажа настроения». Юон, как и многие мастера Союза, обращался к мотивам русской провинциальной жизни, поэтизировал образы крестьянской России. В связи с увлечением французским импрессионизмом сложилась яркая и сочная живописная манера художника.

Константин Федорович Юон происходил из семьи осевпих в России швейцарцев. Родился в Москве 12 (24) октября 1875 года и уже с детства начал проявлять способности к изобразительному искусству. С поступлением в Московское училище живописи, ваяния и зодчества в 1892 году попадает в атмосферу новаторства русского искусства. Его наставниками были К.А. Коровин, К.А. Савицкий и А.Е. Архипов. В 1898 году, по окончании училища, два года Юон занимался в мастерской В.А. Серова. Восприняв его слова «В России жить — так русским быть», он принимает решение «учиться у жизни» и отправляется путешествовать по России. Увлеченный своеобразием и красотой русской архитектуры, национального быта, художник стремился все это запечатлеть.

Жизнь и творчество художника тесно связаны с Тверским краем. Еще в период ученичества им написаны многие виды Тверской губернии. В 1899 г. Юон навещал своих двоюродных сестер Вейдеман в имении «Петровское» Тверской губернии. В это время он написал четыре работы с видами местных пейзажей, один из которых «Березы (Петровское)» участвовал в 28-й выставке картин Товарищества передвижных художественных выставок и был приобретен известным коллекционером И.А. Морозовым. Работы «В парке. Петровское» (Тверская губерния» (1897) и «В столовой (Семейный портрет семьи Вейдеманов). Петровское» (1989), представленные на нашем аукционе, также относятся к этому периоду. Последняя — интимный портрет семьи двоюродных сестер художника в интерьере столовой. Импрессионистическая манера, создающая эффект этюда, раскрывает влияние Серова и блестяще передает игру света, проходящего через окна и освещающего эту нежную семейную сцену. Со времени создания картина находится в коллекции семьи.



161• ALEXANDR INNOKENTIEVICH CHIRKOV (1865-1913)

Landscape with a lake signed in Cyrillic 'A Chirkov' (lower left) oil on canvas 30 x 37.5 cm

1,700 -2,000 €





162 • PORFIRY IVANOVICH SEREGIN (1868-1923)

Zayachy khutor signed in Cyrillic and dated 'P Seregin 93' oil on canvas 16.5 x 38 cm Painted in 1893

1,500 -2,000 €

163 • SERGEY SEMYONOVICH VOROSHILOV (1865 - AFTER 1911) Russian wedding. A wedding procession in troikas passing through the village. Signed 'S. Voroshilov' (lower right) Oil on canvas. 62 X 101 cm

Provenance: Private Collection

8,000 - 10,000 €

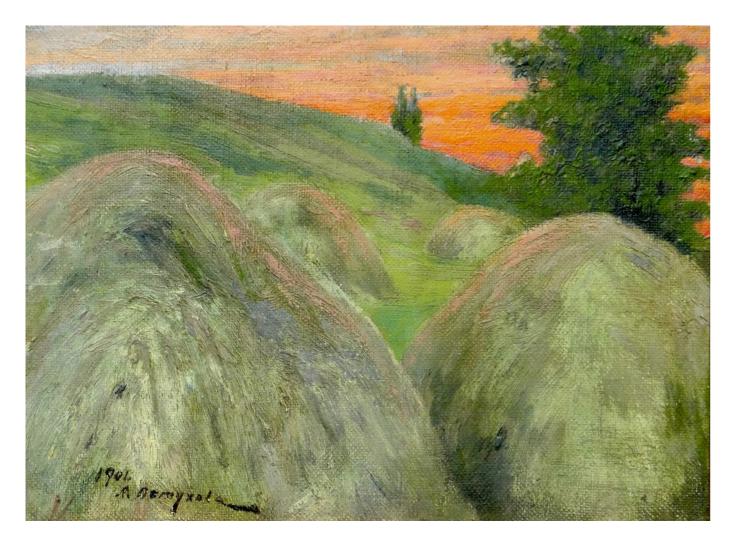






164 • IN MANNER OF FRANZ ROUBAUD Abduction oil on canvas 90 x 110 cm

15,000 - 25,000 €



165 • A.S. PETUKHOV Haystacks signed in Cyrillic and dated '1904 A Petukhov' (lower left) oil on canvas 31.3 x 41.4 cm Painted in 1904

1,400 -1,600 €

166 • EUROPEAN SCHOOL

The Russian army's overseas campaign. Bashkir Illegibly signed 'MB...' (lower right), illegibly inscribed '... Bender' (on reverse) oil on canvas 40 x 50 cm

1,000 - 2,000

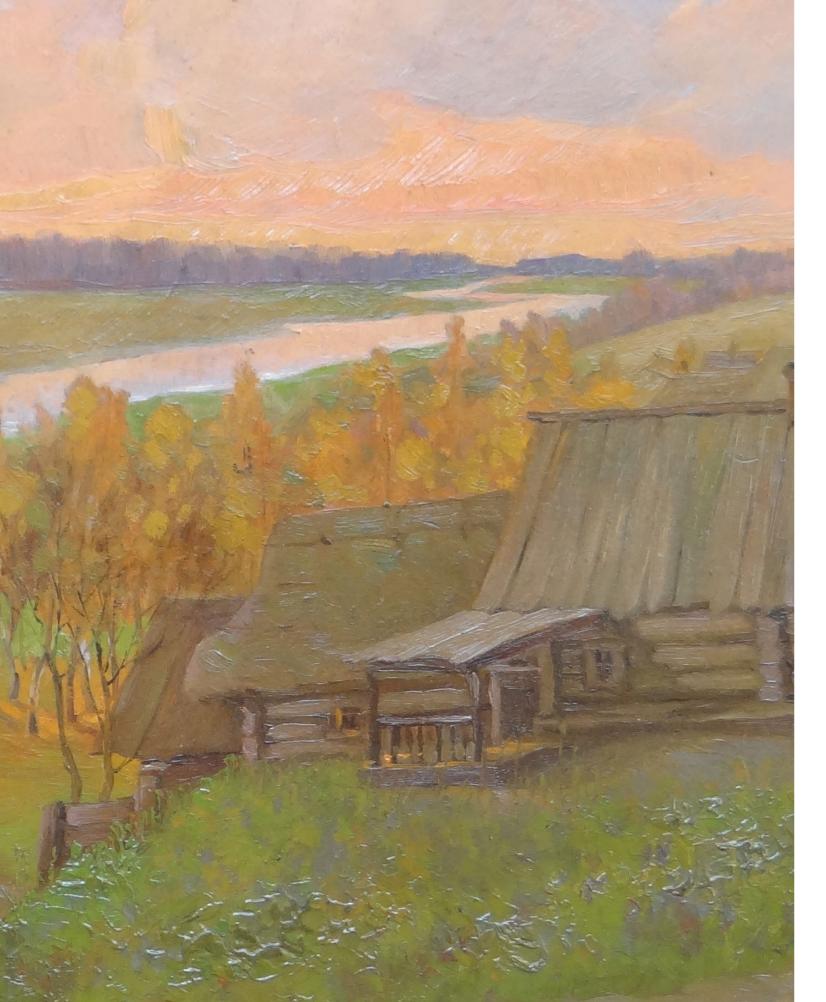






167 •

167 •
IVAN ALEXEEVICH VLADIMIROV
(1869-1947)
Wold War I. Soldiers in the front line
signed in Cyrillic and dated 'I Vladimirov
1916' (lower left)
oil on canvas
56 x 75 cm
Painted in 1916



168 •
N. BURDEL
Automnal landscape
signed in Cyrillic and dated 'N Burdel 917'
(lower right)
oil on board
49 x 37 cm
Painted in 1917

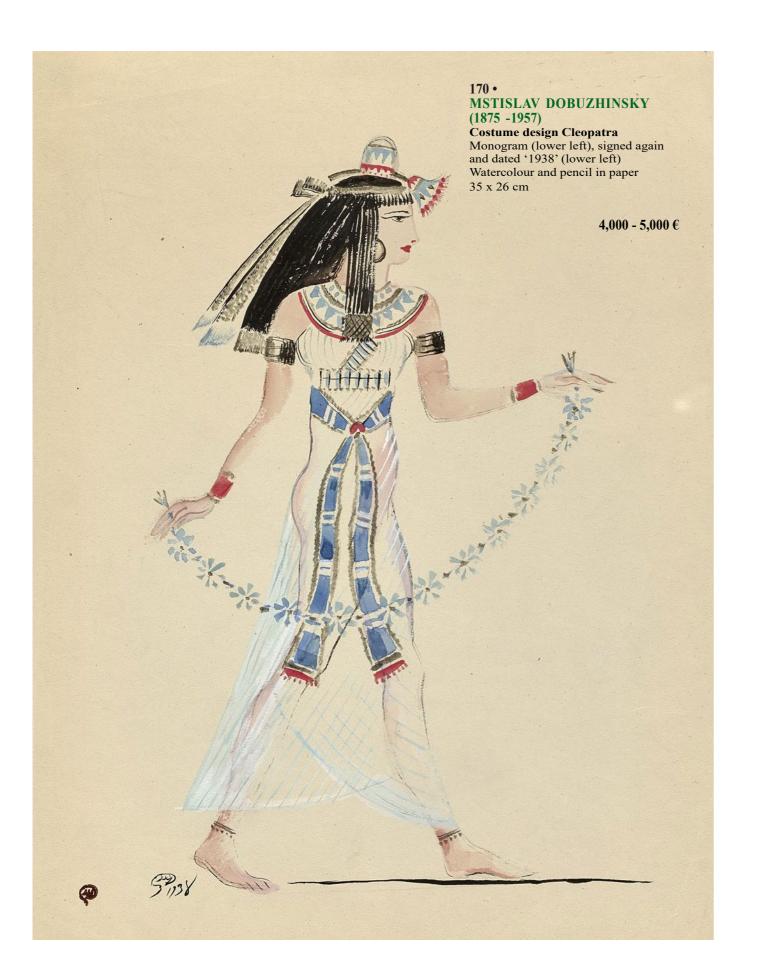
350 -550 €



MSTISLAV DOBUZHINSKY











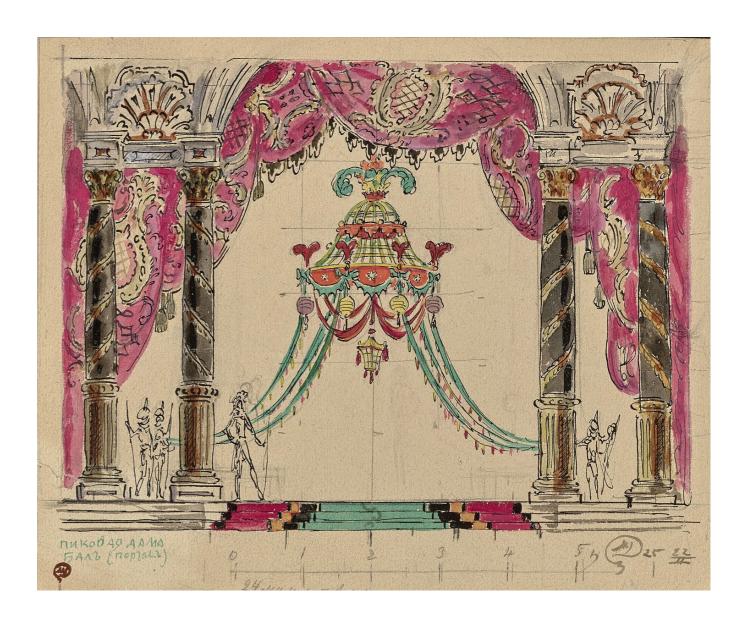
172 • MSTISLAV DOBUZHINSKY (1875 - 1957) Faust, Les Anges, Apothéose, Opéra National Lituanien, Kaunas, 1931 Monogram (lower left), signed and dated '1931' (lower right), Inscribed '92 Faust Apotheose 5' (along upper edge) Ink, gouache and graphite on paper 24 x 39 cm

Provenance: DROUOT MONTAIGNE, Paris, 'Mstislav Dobuzinsky', 24.06.2005, lot 175

4,000 - 5,000 €

173 • MSTISLAV DOBUZHINSKY (1875 - 1957) Stage design for The Queen of Spades, 1925 Monogrammed and inscribed in Cyrillic (lower left), stamped and dated '25 22/II' (lower right) watercolour, ink and graphite on paper 20 x 24 cm

4,000 - 5,000 €



174 •

NICOLAS KALMAKOFF (1873-1955)
Woman and Buddha
Signed with the artist's monogram and dated '1924' (lower right) watercolour, Ink, and graphite on paper 25 x 18 cm

10,000 - 15,000 €



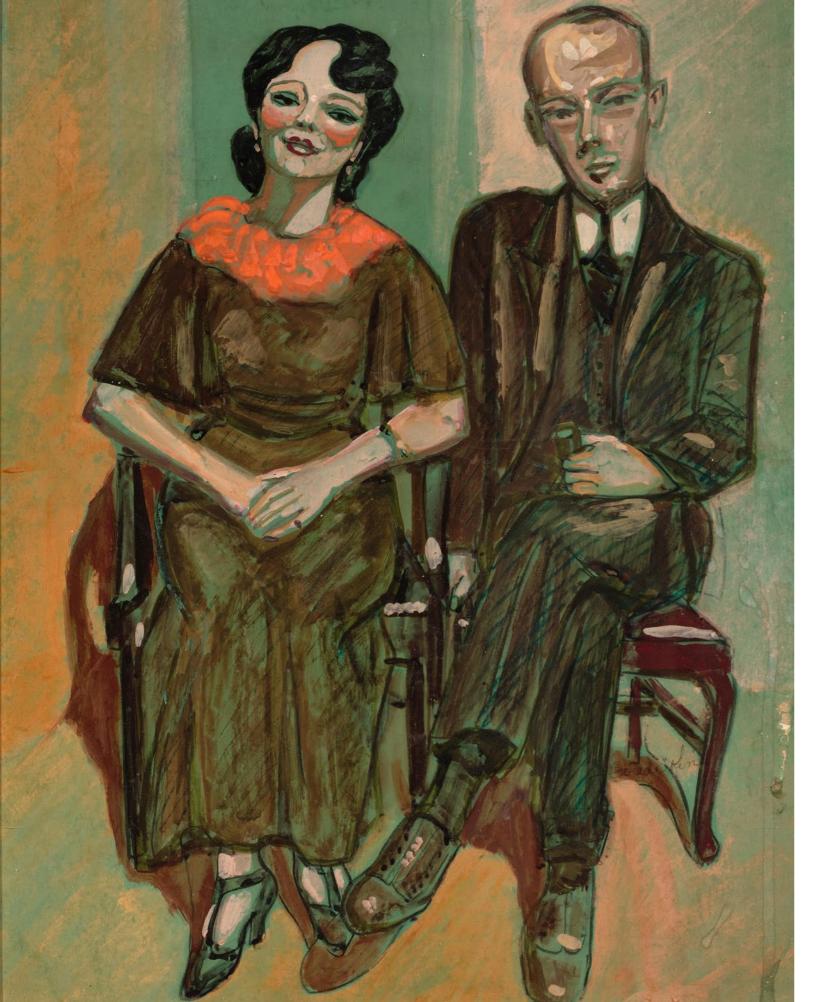


175 • LYUBOV KOZINTSEVA (1898–1978)

In the Hotel, 1925 Singed in Cyrillic and dated 'Kosintseva 1925' (lower left) watercolour on paper 47 x 33 cm

Exhibited: State Pushkin Museum, Moscow 2021

5,000 - 8,000 €





176 •
SERGEY SUDEIKIN (1882 – 1946)
Couple
watercolor on paper
48 x 35 cm

15,000 - 20,000 €



177 • (+) JEAN POUGNY (1892-1956)

Paddock signed 'Pougny' (upper right) oil on canvas on board 7 x 20 cm 1942-1943

Provenance:

Collection of Georges Barany, Paris Private collection, France Auction Art Rémy Le Fur & Associés, Tableaux et sculptures impressionnistes, XIXe et modernes, 2011 Private collection

Literature:

Pougny, Catalogue raisonné de l'œuvre, Paris - Côte d'Azur, 1924-1956, peintures, tome 2 Herman Berninger, Editions Ernst Wasmuth, Tübingen, 1992, ill. p.198 and 199, n. 763

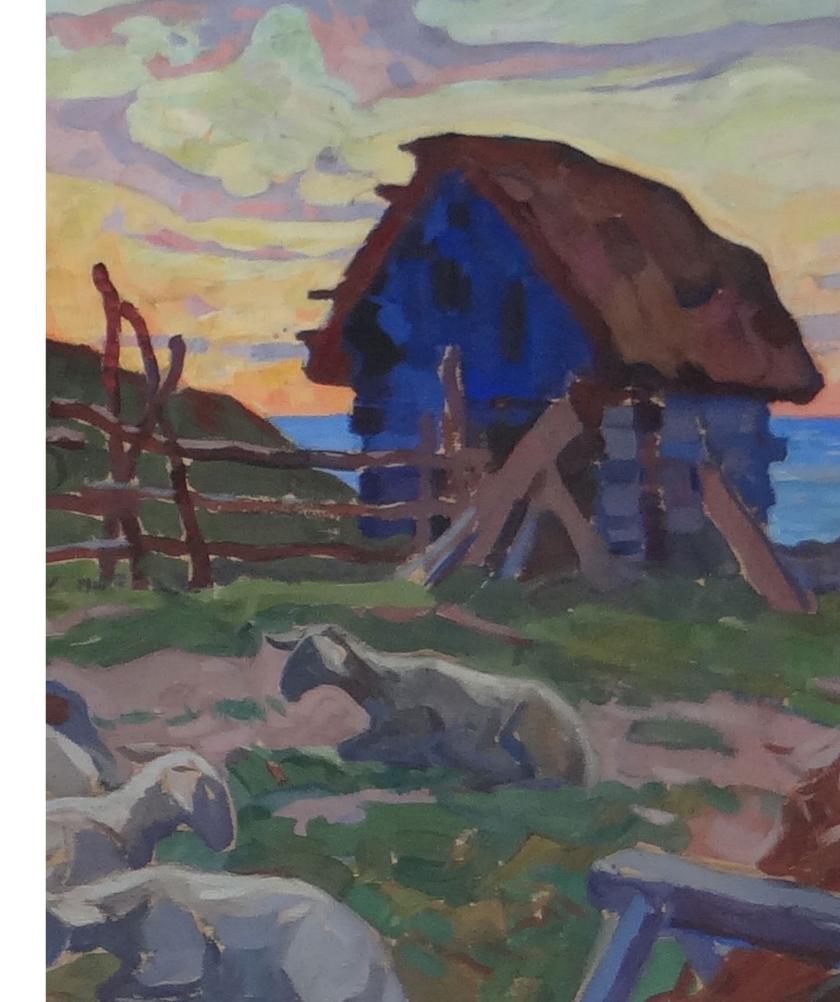
All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



178 • ANATOLY DMITRIEVICH KAIGORODOV (1878-1945) Summer landscape with resting sheep signed and dated 'A Kaigorodoff 24' (lower left) oil on board 62 x 86 cm Executed in 1924

Provenance: Stockholms Auktionsverk, 15.03.2007, lot 106 Private collection

8,000 -10,000 €





179 • ALFONS KONSTANTINOVICH ZHABA (1878–1942) Landscape with sheds signed in Cyrillic and dated 'A Zhaba 1928' (lower left) oil on canvas 34.7 x 44.8 cm Painted in 1928

1,800 -2,000 €



180 •
GEORGI VLADIMOROVICH
KIBARDIN (1899-1989)
Seascape
signed in Cyrillic 'Kibardin' (lower right)
oil on canvas
14 x 18 cm

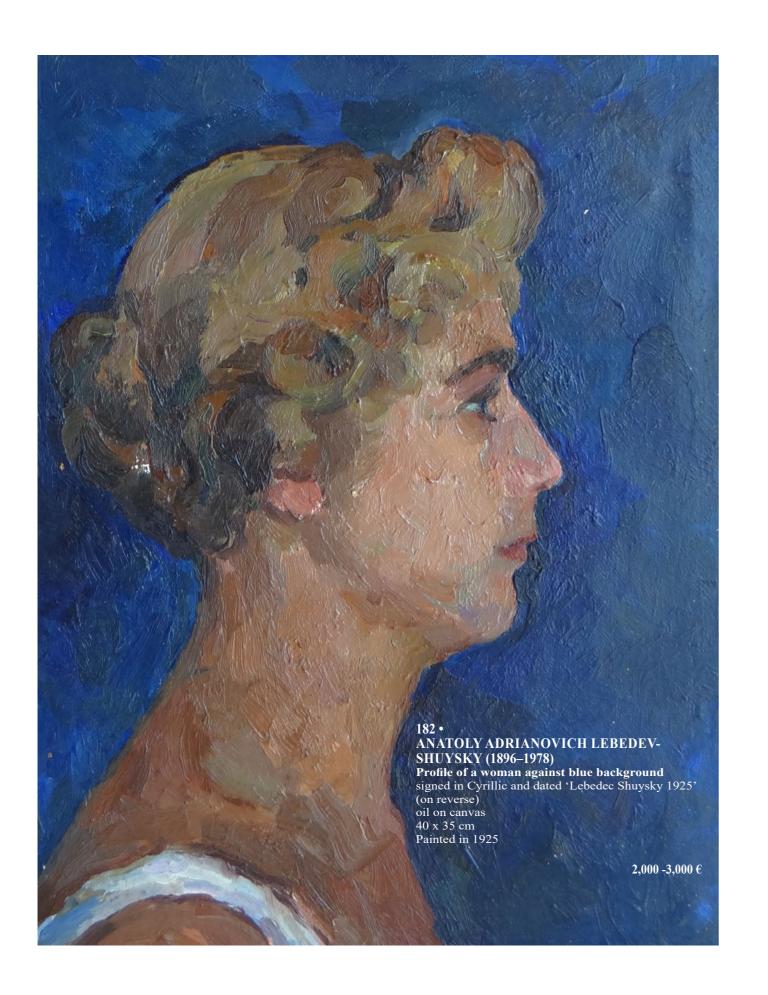
1,000 -2,000 €

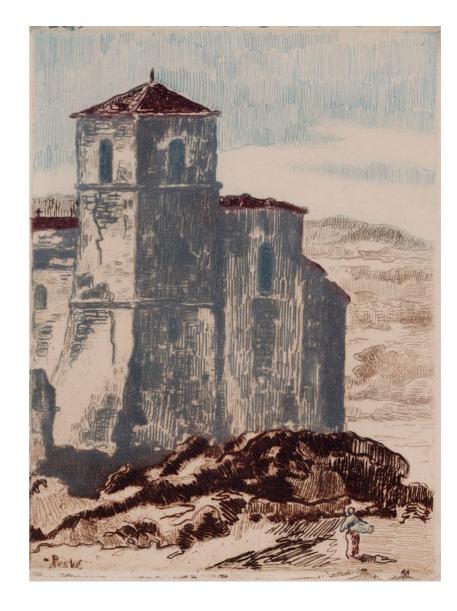




181 • FEDOR FEDOROVICH PLATOV (1895–1967) Seascape signed in Cyrillic (lower left) oil on canvas laid on board 35 x 48.8 cm

1,400 -1,600 €





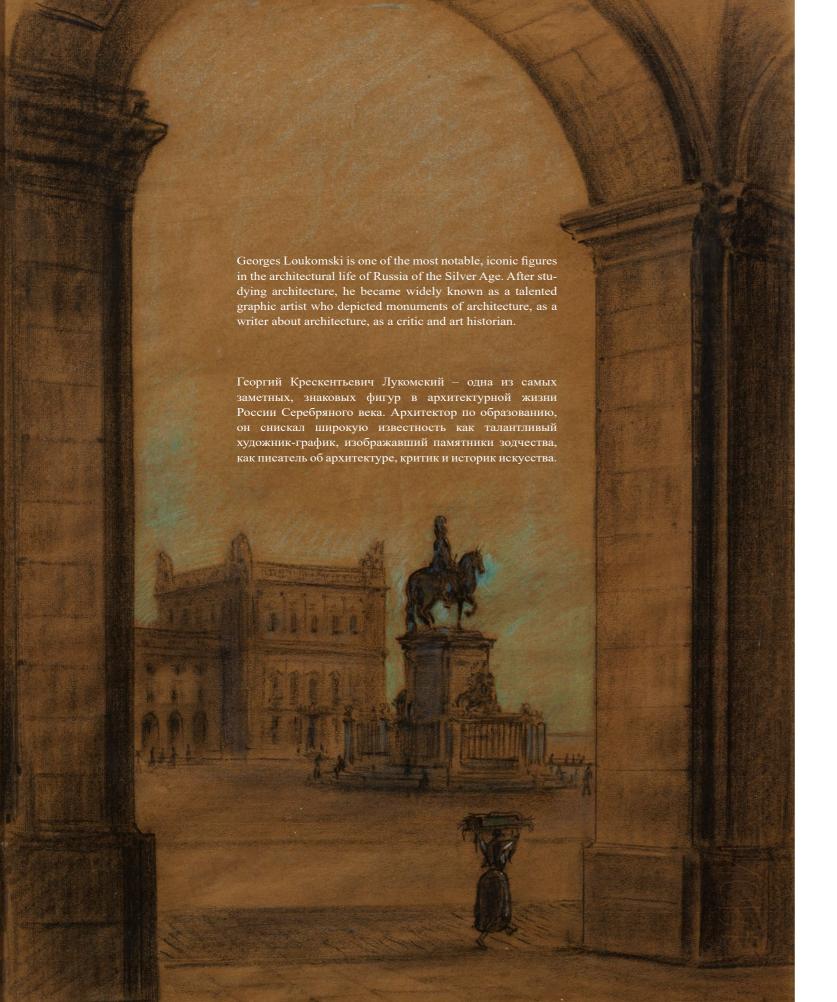
183 • IVAN (JEAN) PESKÉ (1870-1949) Rural landscape

signed 'Peske' (lower left) pencil on paper 20 x 17 cm

ИВАН МЕЧЕСЛАВОВИЧ ПЕСКЕ (1870 – 1949)

Деревенский пейзаж

подпись 'Peske' (внизу слева) бумага, карандаш 20 х 17 см





184 • GEORGES LOUKOMSKI (1884-1954) Statue of King Jose I in Lisbon, Portugal

signed 'G. Loukomski' (lower left) and dated (?) (lower right)

charcoal and pastel on paper 64 x 49.5 cm

Provenance:

collection of Terence James Stannus Gray, Monaco; Private collection. Monaco

Terence James Stannus Gray (1895 –1986), son of politician Harold Stannus Gray and a member of a well-established Anglo-Irish family, became well-known as a theatre producer who created the Cambridge Festival Theatre as an experimental theatre in Cambridge. He produced over 100 plays there between 1926 and 1933. Later in life, under the pen name Wei Wu Wei, he published several books on Taoist philosophy. In the later part of his life, he lived with his second wife, the Georgian princess Natalie Margaret Imeretinsky, in Monaco. He had previously been married to a Russian noblewoman, Rimsky-Korsakov.

ГЕОРГИЙ КРЕСКЕНТЬЕВИЧ ЛУКОМСКИЙ (1884 – 1952)

Статуя короля Жозе I в Лиссабоне, Португалия

подпись 'G. Loukomski' (внизу слева) и дата (?) (внизу справа)

бумага, уголь, пастель

64 х 49.5 см

Провенанс:

коллекция Теренса Джеймса Станнуса Грея, Монако; частная коллекция, Монако

Теренс Джеймс Стеннус Грей (1895-1986), сын политика Гарольда Станнуса Грея и член состоятельной англоирландской семьи, стал известен как театральный продюсер, создавший Кембриджский фестивальный театр. В период с 1926 по 1933 год он поставил там более 100 пьес. Позже под псевдонимом Вэй Ву Вэй он опубликовал несколько книг по философии даосизма. Был женат на русской дворянке Римской-Корсаковой. В конце жизни, жил со своей второй женой, грузинской княжной Натали Маргарет Имеретинской, в Монако.

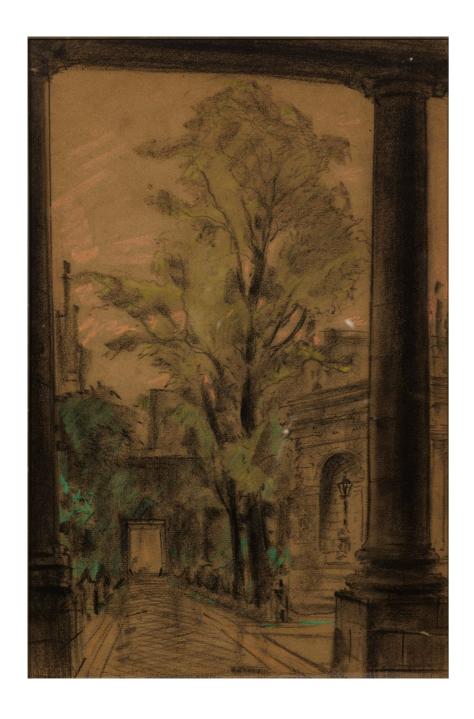
600-800 €

185 • GEORGES LOUKOMSKI (1884-1954)

City courtyard

signed 'Loukomski' (lower left)
charcoal and pastel on paper
50.8 x 33.5 cm
Provenance:
collection of Terence James Stannus Gray, Monaco;
Private collection, Monaco

500-700 €



186 • GEORGES LOUKOMSKI (1884-1954)

Villa Valmarana à Lonedo signed and inscrobed 'G. Loukomski / V. Valmarana a Lonedo' (lower left) and dated (39?) (lower right) charcoal and pastel on paper 37 x 54 cm

Provenance: collection of Terence James Stannus Gray, Monaco; Private collection, Monaco

400-600 €

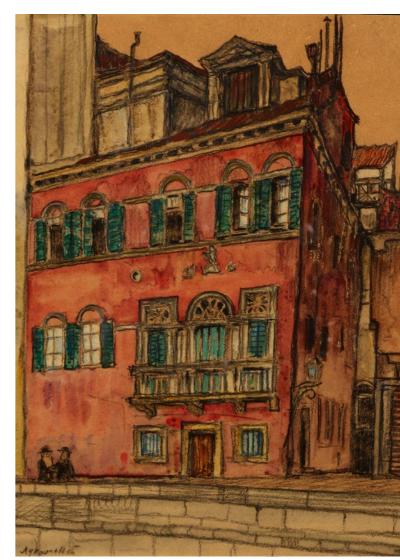


187 • GEORGES LOUKOMSKI (1884-1954) A walk on the quay (Venice?)

signed in Cyrillic 'Loukomski' (lower left) charcoal and pastel on paper 32 x 23.6 cm

Provenance: collection of Terence James Stannus Gray, Monaco; Private collection, Monaco

400-600 €





188 • FILIPP MALYAVIN (1869-1940)

Sketch of a woman Signed 'Ph Maliavine' (lower right) graphite and pastel on paper 40 x 26 cm

5,000 - 8,000 €

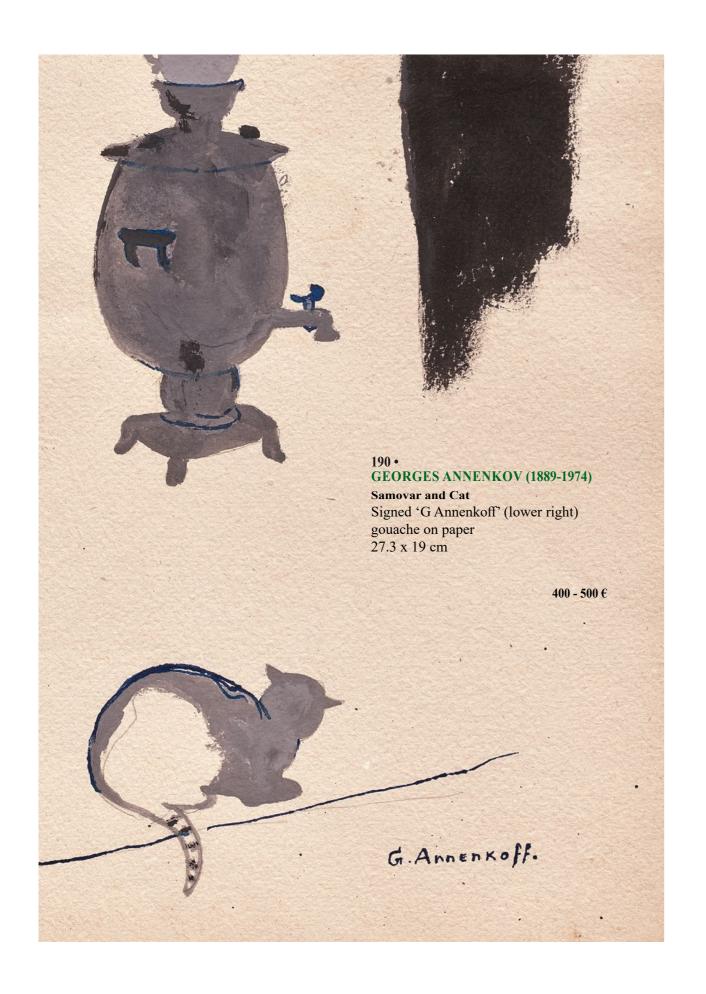




189 •
LEON BAKST (1886-1924)
Costume design for a Cossack doll in La Nuit ensorcelée (La Boutique Fantastique), titled in pencil 'poupée cosaque' (on reverse) signed and dated 'Bakst 23' (lower left)
Pencil, watercolour and gold paint on paper 48 x 24 cm

8,000 - 10,000 €







191 •
BORIS GRIGORIEV (1886-1939)
Portrait of Mrs. McAdoo for Harper's Bazaar New York

monogrammed 'B.G.' (lower right)

copy of a letter (in French) from the Fashion Editor of Harper's Bazaar to B. Grigoriev, dated January 19, 1934, concerning the posing of Mrs. McAdoo (on the reverse)

pencil on paper 47 x 31 cm 1934

ALEXANDRE BENOIS



192 • ALEXANDRE BENOIS (1870-1960)

View of Camaret-sur-Mer, 1925

inscribed in pencil 'Camaret' (lower left) and dated in pencil '19 VIII 1925' (lower right), inscribed in pencil (on the reverse) watercolour and pencil on paper 28.5 x 46 cm

Provenance:
Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

193 • ALEXANDRE BENOIS (1870-1960)

Coastal scene

inscribed in pencil (lower left), numbered in pencil (on the reverse) watercolour and pencil on paper 45 x 32 cm

Provenance:
Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

1,500 - 1,800 €







194 • ALEXANDRE BENOIS (1870-1960) In the evening. The artist's family, 1951 inscribed and dated 'du soir VIII 1951 ...' (lower left) watercolour and pencil on paper 24 x 29 cm

Provenance:
Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

195 •

ALEXANDRE BENOIS (1870-1960)

Chambre de travail. Stratton House Hotel, 1947

signed in ink 'Alexandre Benois' (lower right), inscribed and dated 'Ma chambre de travail .. Stratton House Hotel 47' (lower left) watercolour and ink on paper 25.5 x 35.5 cm

Provenance:

Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

1,500 - 2,200 €



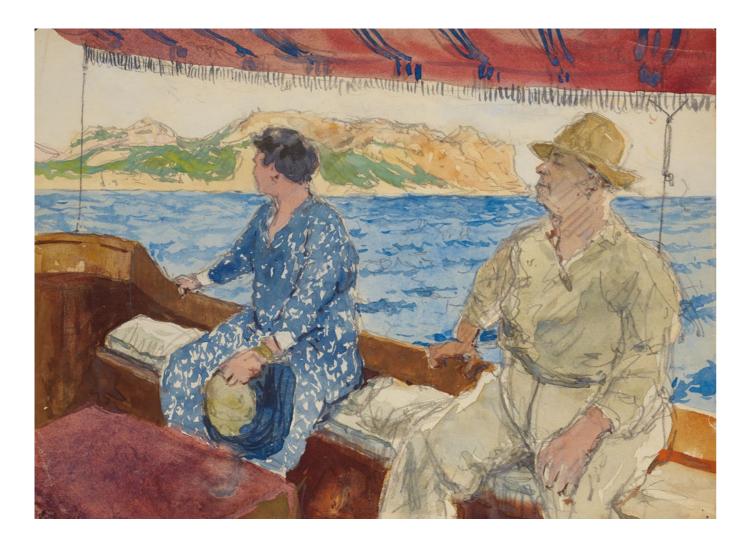
196 • ALEXANDRE BENOIS (1870-1960)

Summer in Dobbiaco

inscribed and dated 'Dobbiaco 1938' (lower left) watercolour on paper 25.1 x 32.6 cm

Provenance:

Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner



197 • ALEXANDRE BENOIS (1870-1960)

Summer excursion on a boat to Cassis, 1931

inscribed and signed '...Théoule....5 VIII 1931', inscribed in pencil 'M et Mme...de retour de Londres, faisant avec nous une excursion en barque aux Calanques de Cassis' (on the reverse) watercolour and pencil on paper 23.5 x 32 cm

Provenance:

Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

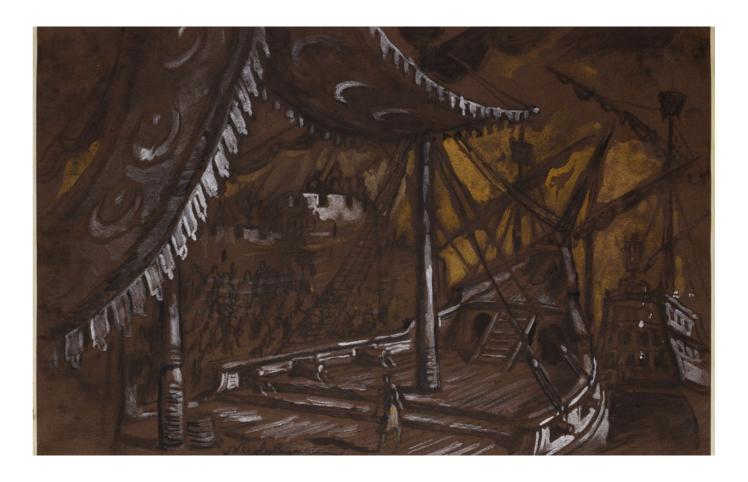
1,200 - 1,500 €

198 • ALEXANDRE BENOIS (1901-1988)

Opera by Rossini 'The Siege of Corinth' at La Scala, 1968-69 signed 'Nicolas Benois' (along lower edge), inscribed in pencil on reverse 'L'Assedio di Corinto La Scala', signed again NicBenois watercolour heightened with silver and gold paint on paper 32.8 x 50 cm

Provenance:
Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner

500 - 700 €

















199 • GEORGES WAKHEVITCH (1907 - 1984)

Set of 7 ballet and opera costume designs

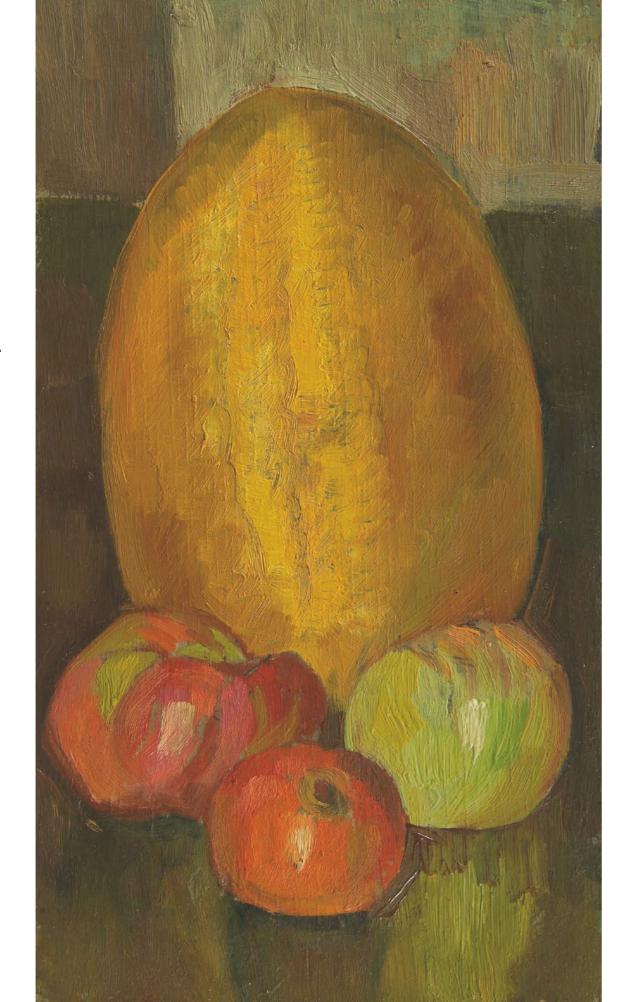
(The Christian Soldier, The Peasant Woman, The Captive...) signed (lower right), inscription gouache, graphite on paper circa 41.5 x 28.5 cm (each)

Georges Wakhevitch was a French stage designer, painter, theater and film designer. He was born in Odessa, and in 1921 he emigrated with his family to France. He graduated from the National School of Decorative Arts in Paris. In 1924, at the age of seventeen, he exhibited for the first time at the Autumn Salon. Since 1924 he worked at film studios and created costumes and decorations for more than 150 films of famous film directors; in 1927 he started his career as a theater designer, and later, participated in the creation of ballet performances. Wakhevitch's sketches are notable for their sharp, nuanced drawing, contrasting and saturated colors, giving rise to a special, characteristic for him, expression.

Provenance:

Private collection, acquired from the artist by a relative of the present owner

500-700 €



Nikolai Georgievich Karakhan, painter, graphic artist was born in 1900 in Azerbaijan and died in 1970 in Uzbekistan. His career is typical of the Uzbek avantgarde, from the conventionally decorative paintings of the 1920s to the post-war landscapes and the praise of heroic work of the 1930s.

He lived in Tashkent, worked as a landscape painter, portraitist, painted on the themes of life, work, industrialization in Uzbekistan. When Uzbekistan began the "struggle for the creation of thematic painting" embodying modern life, Karakhan, as a member of the Volkov Izobrigada group, the Tashkent branch of the Association of Revolutionary Artists, became actively involved in the task of developing this theme.

For his efforts he was awarded the title of People's Artist of the Uzbek SSR. The works of N.G. Karakhan are in many museum collections, the State Tretyakov Gallery, State Museum of Arts of Uzbekistan in Tashkent, one of the most important collections of works has Karahan State Museum of Arts. Savitskiy in Nukus (862 paintings and graphics).



3,000 -4,000 €





201 • NIKOLAI KARAKHAN (1900-1970)

Oriental scene

oil on canvas 43 x 56.5 cm

Literature: Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 54

5,000 -6,000 €

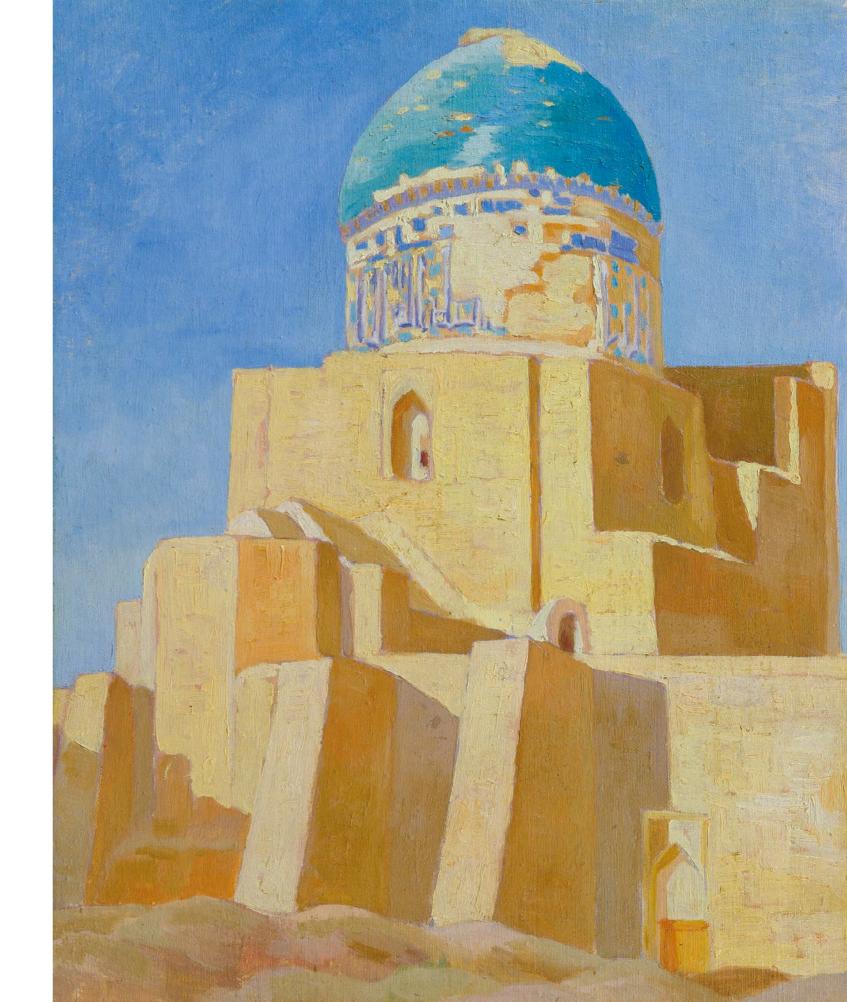


202 • NIKOLAI KARAKHAN (1900-1970) Mosque signed on the reverse oil on canvas

53 x 42 cm

Literature: Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 57

4,000 - 5,000 €





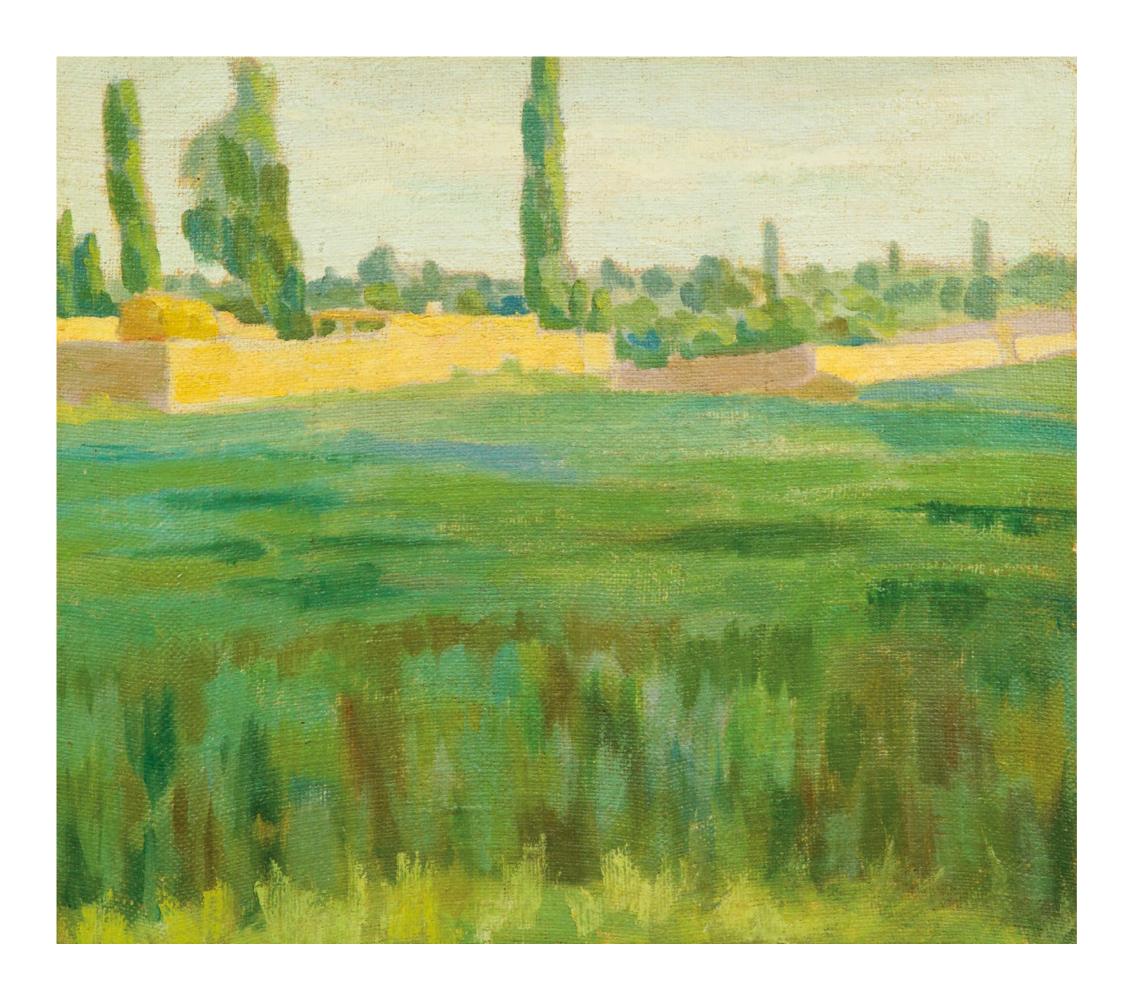
203 • NIKOLAI KARAKHAN (1900-1970)

Crescent moon signed on reverse oil on canvas 54 x 47 cm

Literature: Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 47

3,500 - 4,000 €





204 • NIKOLAI KARAKHAN (1900-1970)

Rural landscape signed on reverse oil on canvas 54 x 47 cm

Literature: Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 47

6,000 - 7,000 €





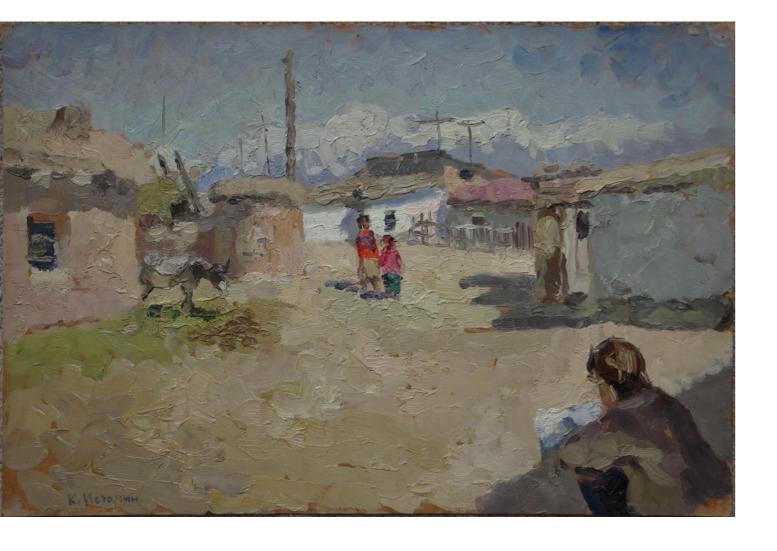
205 • UNKNOWN ARTIST Oriental Landscape oil on canvas 110 x 140 cm circa 1930s

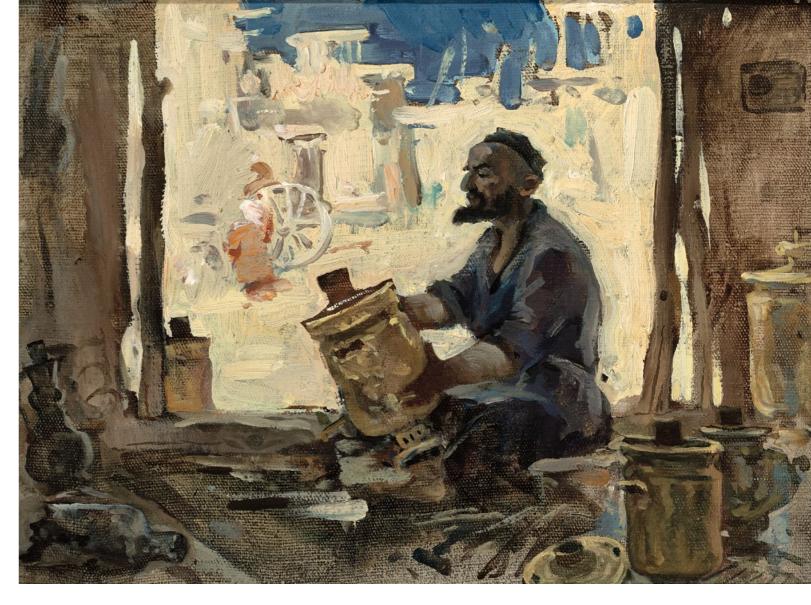
6,000 - 8,000 €



206 •
KONSTANTIN ISTOMIN (1886-1942)
The town of Samarkand
signed in Cyrillic 'K Istomin' (lower left)
oil on board
35 x 52 cm

2,000 -3,000 €





207 • RIF ZAGREEVICH FAKHRUTDINOV (B.1949) Samovar restorer label (on the reverse) oil on canvas 30 x 39 cm

1,000 - 2,000 €



208 •
DMITRI NALBANDIAN (1906 - 1993)
Young woman resting in an armchair
signed in Cyrillic (lower right)
oil on canvas
35.5 x 46 cm

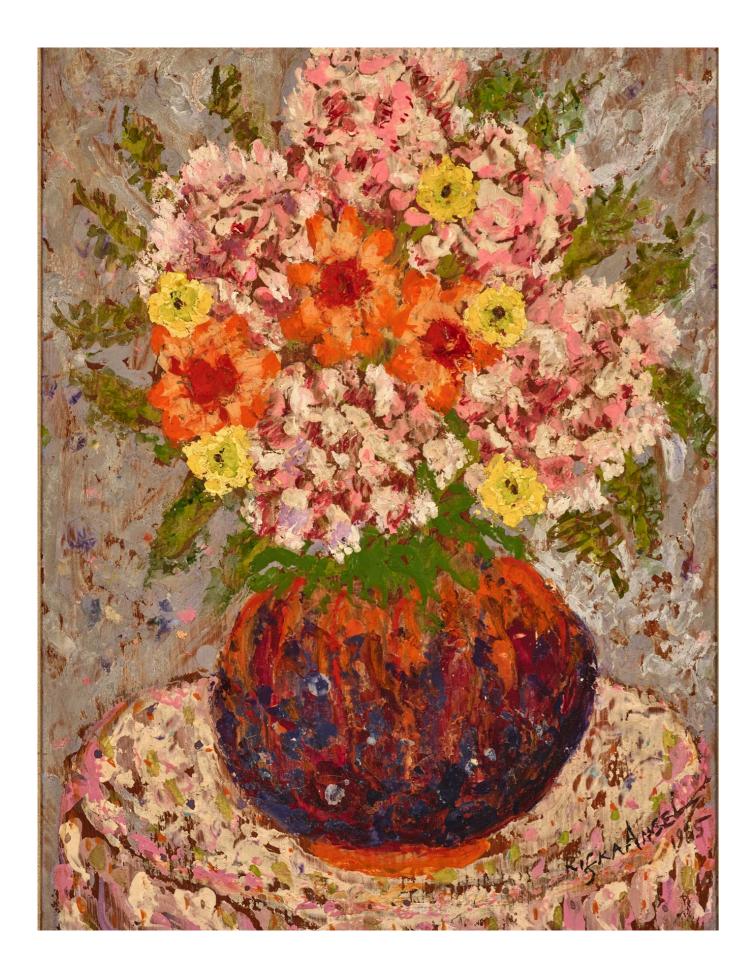
5,000 - 6,000 €

209 • UNKNOWN ARTIST, 20TH CENTURY Family portrait oil on canvas laid on board 50 x 40 cm

1,000 - 2,000 €







211 • ⊕

RIFKA ANGEL (1899-1988)

A colourful arrangement

signed and dated 'Rifka Angel 1965' (lower right) mixed media with oil on panel 41 x 30 cm
Executed in 1965

Provenance:

Private collection, acquired directly from the artist Skinner, Boston, 20 May 2005, lot 412 Borodulin Collection.

500 - 600 €

'A colourful arrangement' is a vibrant example of Rifka Angel's native technique.

Her upbeat and colourful style were inspired by her interest in French impressionism. All of her paintings are full of positivity and light. Born in Soviet Union, she moved to New York at the age of 15. She studied briefly at the Art Students League with Boardman Robinson, as well as in the Moscow Art Academy where she studied the techniques of Soviet Realism. She also went to Paris, where she was inspired by masterpieces of Matisse and Cezanne.



212 • ⊕
MINNA ALEXANDER, 20TH CENTURY
Untitled (cubist still life)
signed 'Minna Alexander' (lower left)
oil on canvas
American school, 20th century
61 x 46 cm

Provenance: Skinner, Boston, lot 414 Borodulin Collection

500 - 600 €



213 • ⊕ YULI BLUMBERG (FEIGA BLUMBERG -KOPMAN) (1894-1964) Flowers

signed 'Y Blumber' (lower left), signed again 'Yuli Blumberg Flowers' on a label afixed to the reverse oil on canvas 92 x 76 cm

400 - 600 €



214 • ⊕ OLGA I. SEARS (1906-1990) Modern composition

Estate stamp 'Olga I Sears 1906-Estate-1990' (on the reverse) oil on canvas 40.6 x 50.8 cm

Provenance: Skinner, Boston 20.05.2005, lot 441, Borodulin Collection

An American female painter from Massachusetts, Olga Itasca Sears was exhibited frequently at the Rockport Art Association, maintaining a Rockport studio for a long time.

300 - 400 €



signed 'A P Hopkins' (upper left) and signed again (on the reverse) oil on board $30 \times 25 \text{ cm}$

Provenance:

Freeman Fine Arts, Philadelphia PA, 24.06.2005, lot 165 Borodulin Collection

An American modernist painter, Abraham Hankins was born in Russia and emigrated to the United States in 1914.

His paintings have been displayed in the Museum of Fine Arts in New York, the Pennsylvania Academy of the Fine Arts, the Philadelphia Art Museum, and in the Lessing J.Rosenwald collection. The Barnes Foundation holds his work. His papers are in the Archives of American Art.

400 - 600 €



216 • ⊕
LEONID GECHTOFF (1883-1941)
Cairo Street Scene
signed 'L Gechtoff' (lower left)
pastel on paper
70 x 60 cm

Provenance: Freeman Fine Arts, Philadelphia PA, 24.06.2005, lot 17

Borodulin Collection

400 - 600 €



⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



217 • ⊕ BENJAMIN KOPMAN (1887-1965) Two Old Clowns

signed and dated 'Kopman 1952' (lower right) oil on canvas 74 x 54 cm Painted in 1952

Provenance:

World House Galleries, 987 Madison Avenue, New York 21, Catalogue 3902 Freeman Fine Arts, Philadelphia PA, 24.06.2005, lot 221 Borodulin Collection

900 - 1,200 €

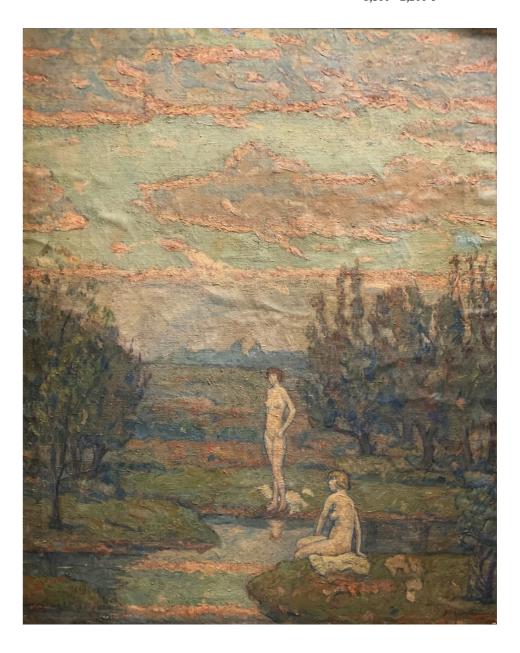
An American-Russian painter, lithographer, etcher, illustrator, sculptor, Benjamin Kopman was born in Vitebsk and immigrated with his parents to the United States, where he studied in the New York National Academy of Art. His works belong to the collections of Whitney Museum of American Art, Museum of Modern Art, Brooklyn Museum, Metropolitan Museum of Art, and the Pennsylvania Academy of Fine Arts.

⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.

218 • ⊕
JOSEPH B. GROSSMANN (1889-1979)
Nudes in the forest
signed 'J B Grossman' (lower right)
oil on canvas laid on board
76 x 63 cm

Provenance: Pook & Pook,Downington PA, 28.20.2005, lot 192 Borodulin Collection

1,800 - 2,200 €



⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



219 • ⊕ SIMKA SIMKHOVITCH (1885-1949) Girl in red, 1937

signed and dated 'Simka Simkovitch 1937' (lower right), Janet Marquesee Fine Art gallery label (on the reverse) oil on canvas 71 x 57 cm

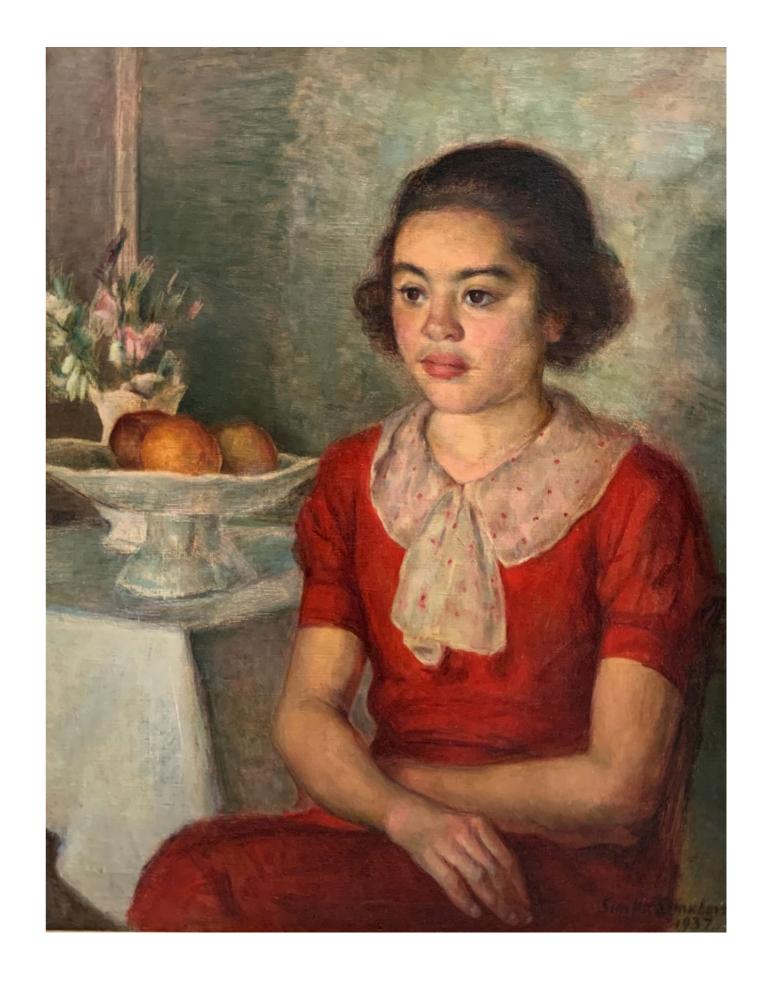
Provenance:

Janet Marquesee Fine Art gallery Vallot auction Borodulin Collection

Paintings of a Russian-Jewish painter, Simka Simkhovich belong to the collections of the Dallas Museum of Art, National Museum of American Art, and Whitney Museum of American Art. He also made murals for post offices in Jackson, Mississippi, and Beaufort, North Carolina.

He was born in Russia and immigrated to the United States in 1924. Simkhovitch exhibited paintings and sculptures in 1918 as part of an exhibition of Jewish artists and in 1919 placed 1st in the competition "The Great Russian Revolution" with a painting called "Russian Revolution"

6,000 - 8,000 €





220 • ⊕
GYULA ASZTALOS (1900-1972)
Female nude
signed 'Asztalos G.' (lower right)
oil on canvas
61 x 51 cm (framed 75 x 65 cm)

Provenance: Vallot auctioneers, 18.09.2005, lot 228 Borodulin Collection

500 - 700 €



221 • ⊕
MOSES SOYER (1899-1974)
Floral still life with dasies in a vase signed 'M Soyer' (lower right) oil on canvas
40.6 x 30.6 cm
Painted in 1956

Provenance: Doyle, New York, NY, 12.10.2005, lot 120 Borodulin Collection

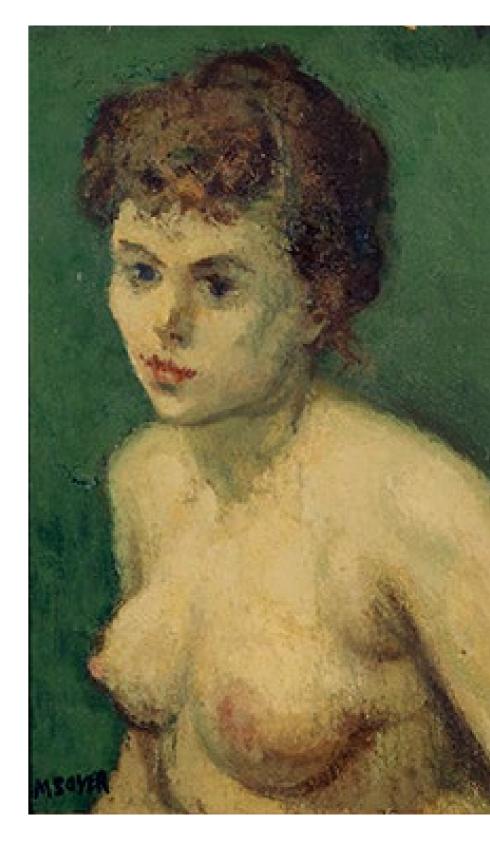
1,200 - 1,500 €

222 • ⊕ MOSES SOYER (1899-1974) Nude

signed 'M Soyer' (lower left), signed again, and dated 'Moses Soyer Nude 1952' on the label affixed to the reverse oil on board 28 x 18 cm
Painted in 1952

Provenance: Rabin & Krueger Gallery, Newark, New Jersey Doyle, New York, NY, 12.10.2005, lot 1 Borodulin Collection

1,000 - 1,500 €



 \oplus All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.

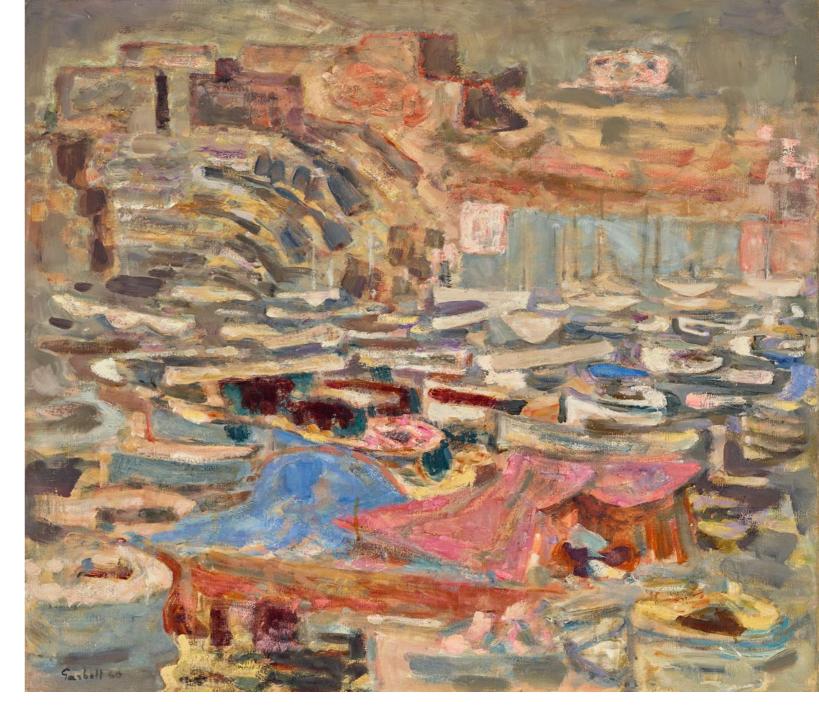


223 • ⊕
ISRAEL ABRAMOFSKY (1888-1975)
The artist's home
signed 'I Abramofsky' (lower right)
watercolour and pastel on paper
54.5 x 44 cm

Provenance: Doyle, 12 October 2005, lot 117/3 Borodulin collection

1,300 - 1,500 €

⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



224 • ⊕ ALEXANDRE SACHA GARBELL (1903-1970) Port de Marseille

Port de Marseille signed and dated 'Garbell 60' (lower left) oil on canvas 88 x 100 cm Painted in 1960

Provenance: Doyle, New York, NY, 12.10.2005, lot 3 Borodulin Collection

3,000 - 5,000 €

225 • ⊕
PHILIP REISMAN (1904-1992)
Fish on newspaper
signed 'Philip Reisman' (lower right)
oil on board
50 x 76 cm (71 x 97 cm)

Provenance: Bill Hood, lot 44 Borodulin Collection

700 - 1,000 €



⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



226 • ⊕ PHILIP REISMAN (1904-1992)

Painter in his studio (Shoulberg) signed 'Philip Reisman' (lower right) oil on canvas 51 x 78 cm (framed 70 x 98 cm)

Provenance: William Doyle, New York, 24.05.2005, lot 20 Borodulin Collection

700 - 1,000 €

227 • ⊕
DAVID BURLIUK (1882-1967)
Portrait of Marussia with hat (Wife of the Artist) (1882-1967)
signed and dated 'Burliuk 1956 March 29'
sanguine on paper
25 x 20 cm

Provenance: Rabin & Krueger Gallery, New Jersey, Doyle, 12 October 2005, lot 14. Borodulin Collection

700 - 1,000 €





228 • ⊕
STANISLAUS POCIECHA PORAY
(1888-1948)
Still life with Oriental figure
signed 'Stan P. Poray' (lower right)
oil on canvas
64*61 Cm (framed 84 x 81 cm)

Provenance: Bill Hood, lot 156 Borodulin Collection

Most associated with California art. Poray was born into nobility (his father a count) in Krakow, Poland and was educated in art there and in Paris.

1,500 - 2,000 €

229 • ⊕ WILLIAM MEYEROWITZ (1887-1981) Dancers

signed 'W Meyerowitz' (lower right) oil on canvas 40 x 30cm

Provenance: Kaminsky, Beverly MA, 21.05.2005, lot 150 Borodulin Collection

1,500 - 2,000 €



230 • ①
WILLIAM MEYEROWITZ
(1887-1981)
Horses

signed 'W Meyerowitz' (lower right) oil on canvas laid on panel 42 x 32 cm (framed 63 x 53 cm)

Provenance: Kaminsky, Beverly MA, 21.05.2005, lot 136 Borodulin Collection

Artist William Meyerowitz was born in Ekaterinoslav (later Dnepropetrovsk), Russia, on July 15, 1887. In 1908, he and his family emigrated to the United States, settling in New York City. From the 1920s onwards, the artist was fully involved in the New York art scene.

1,500 - 2,000 €



 \bigoplus All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.





232 • ⊕
JAKOB KOGANOWSKY (1874-1926)
Snow Capped Mountings
signed 'Y. Koganowsky' (lower right)
oil on canvas
32 x 26 cm

Provenance: Myers Fine Art, lot 117 Borodulin Collection

500 - 700 €



233 • ⊕

JAKOB KOGANOWSKY (1874-1926)

Ships in Harbor at Dusk
signed 'J. Koganosky' (lower right)
oil on canvas laid down
56 x 44 cm

Provenance: Myers Fine Art, lot 120 Borodulin Collection

1,100 - 1,400 €

234 • ⊕

JAKOB KOGANOWSKY (1874-1926)

Lake and mountains scene
signed 'J. Koganosky' (lower right)
oil on canvas laid on board
45 x 55 cm

Provenance: Myers Fine Art, lot 119 Borodulin Collection

500 - 700 €



⊕ All lots marked with the symbol "plus (+)" are under temporary importation and are subject to import tax (5.5%) (EU) and administrative customs broker fees.



235 • ⊕
JAKOB KOGANOWSKY (1874-1926)
Still Life
signed 'J. Koganosky 1917' (lower right)
oil on canvas
95 x 111 cm

Provenance: Myers Fine Art, lot 127 Borodulin Collection

4,000 - 5,000 €

Provenance: Du Mouchelles, lot 2189 Borodulin Collection

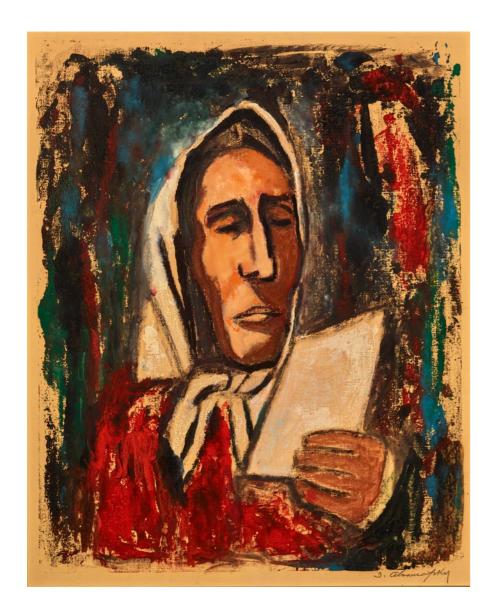
800 - 1,000 €





Provenance: Du Mouchelles, lot 2190 Borodulin Collection

500 - 700 €



238 • ⊕ ISRAEL ABRAMOFSKY (1888-1975)
Woman reading
signed 'I Abramofsky' (lower right)
mixed media and oil on board 54.5 x 44 cm

Provenance: Doyle, 12 October 2005, lot 117/3 Borodulin collection

300 - 500 €

⊕ All lots marked with the symbol "plus (+)" are under temporary impand are subject to import tax (5.5%) (EU) and administrative customs \(\)

239 • ⊕ LOUIS LEON RIBAK (1902-1972) Bullfighting Scene signed 'Ribak' (lower right) oil on panel

54 x 75 cm (framed 63 x 83 cm)

Provenance: LESLIE HINDMAN, lot 66 Borodulin Collection

1,500 - 2,000 €





240 •

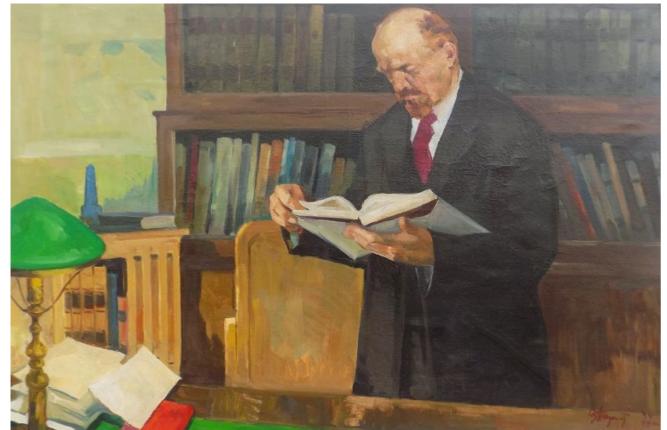
ALEXEI SIDOROV (1924-2001)
Portrait of Lenin
signed in Cyrillic 'A Smirnov' (lower left)
oil on canvas
145 x 85 cm Painted circa 1970s

350 - 400 €

241 • VIKTOR PIROGOV (1920-1993)

Lenin reading signed in Cyrillic and dated 'V Pirogov 77' (lower right), inscribed in pencil (on reverse) oil on canvas 100 x 155 cm

400 - 500 €

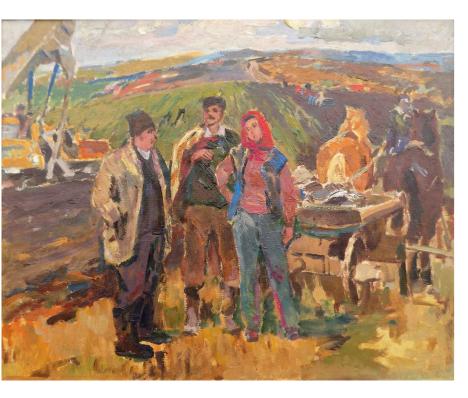




242 • YURI SMIRNOV (1925-1998)

Portrait of Lenin signed in Cyrillic 'Smirnov Y' (lower right) oil on canvas 180 x 130 cm Painted circa 1970s

650 - 750 €



243 • NIKOLAI GORSHKOV (1923-2009)

Spring farming oil on board 33 x 41.5 cm Executed circa 1970s

250 - 300 €



244 • **EVGENY SAMUSEV (B. 1945)**

In a greenhouse signed in Cyrillic 'E Samusev' (lower right) oil on board cm 45x56 Executed in 1984

250 - 300 €

245 •

TATYANA PETRACHAK (B. 1948)

Hikers in the mountains

signed and titled in Cyrillic (on reverse) oil on board 29 x 20 cm Executed circa 1980s

200 - 300 €

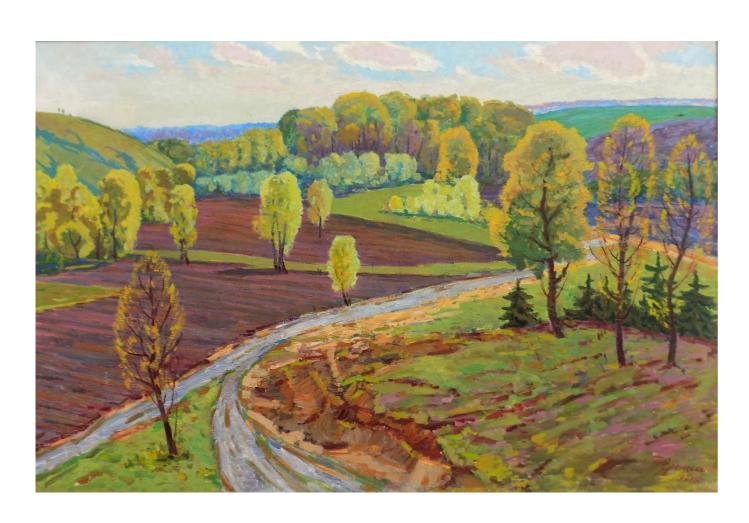


246 • OLGA TITOVA (B. 1937)

Harvest season signed in Cyrillic 'O Titova' (lower left), a painting featuring two children on reverse oil on board 34 x 67.5 cm Executed circa 1970s

250 - 300 €





247 • PAVEL EREMENKO (1915-1999)

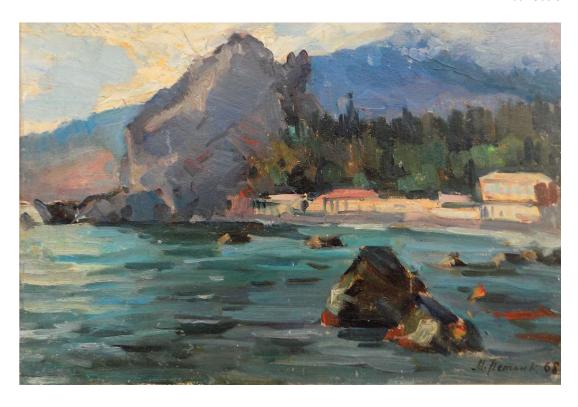
Summer landscape signed in Cyrillic and dated 'P Eremenko 1981' (lower right) oil on canvas 100 x 150 cm Painted in 1981

400 - 500 €

248 •

MIKHAIL PETRIK (1922-2005)
Crimean coast view
signed in Cyrillic and dated 'M Petrik
68' (lower right)
oil on board
48 x 32.5 cm
Executed in 1968

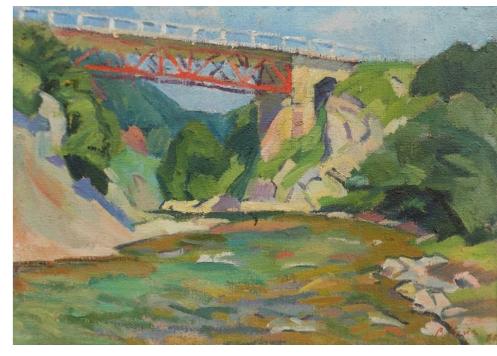
200 - 300 €





Bridge over river signed in Cyrillic and dated 'V Kozik 67' (lower right) oil on canvas 70-100 cm Painted in 1967

250 - 300 €





250 • IGOR PANICH (1919-1990)

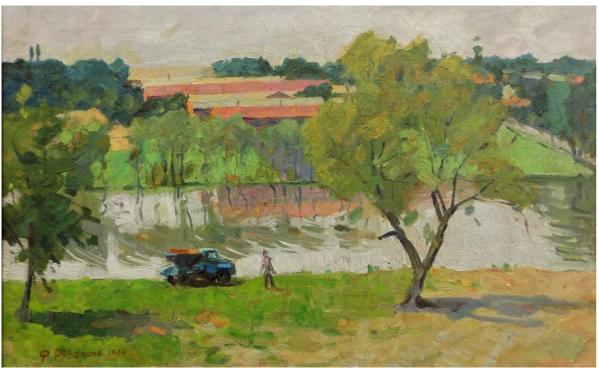
Spring day signed in Cyrillic and dated 'I Panich 1969' (lower right), inscribed in Cyrillic in pencil (on reverse) oil on board 62 x 50 cm Executed in 1969

250 - 300 €

251 • FEDOR RYABOKON (1923-1989)

signed in Cyrillic and dated 'F Ryabokon 1964' (lower left), signed again (on reverse) oil on canvas 50 x 86 cm Painted in 1964

250 - 300 €



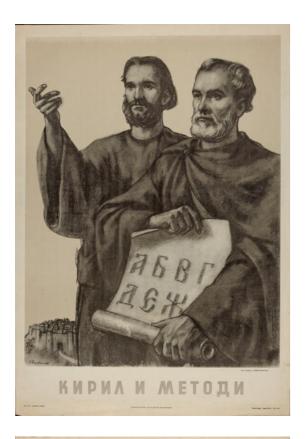
252 •

NIKOLAI BAZYLEV (1914 - 1988)

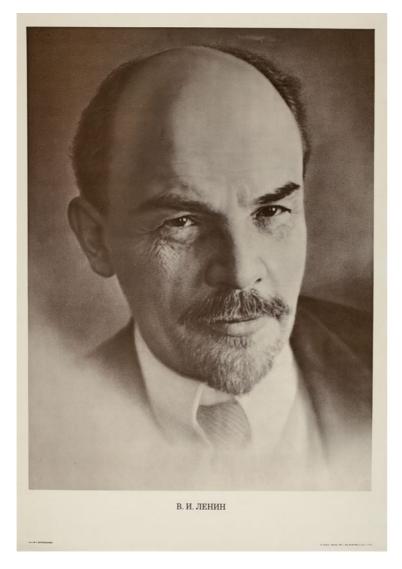
Field flowers in vases, daisies and cornflowers signed in Cyrillic 'N Bazylev 75' (lower right) oil on canvas 80 x 60 cm Painted in 1975

250 - 300 €









253 •
LOT OF THREE POSTERS

1). Hristo Botev
after painting by Sergey Ivoilov, Sofia, 1962
ed. 8000 copies
70 x 50 cm

2). V. I. Lenin after photograph by M. Nappelbaum Moscow, 1987 66 x 49 cm

3). Sts Cyril and Methodius after painting by G. Dascalov, Sofia, 1962 ed. 12000 copies 70 x 50 cm





254 • UNKNOWN ARTIST, 20TH CENTURY Portrait of Stalin

signed in Cyrillic 'V. GOLENTSOV' and dated '1949' (lower right) oil on canvas 59 x 43 cm

UNKNOWN ARTIST, 20TH CENTURY Portrait of Dzerzhinsky

signed in Cyrillic V. GOLENTSOV' and dated '1946' (lower right) oil on canvas 59 x 41 cm

100 - 120 €







257 • **EVGENIJ GREBENSHIKOV (1918-1997)**

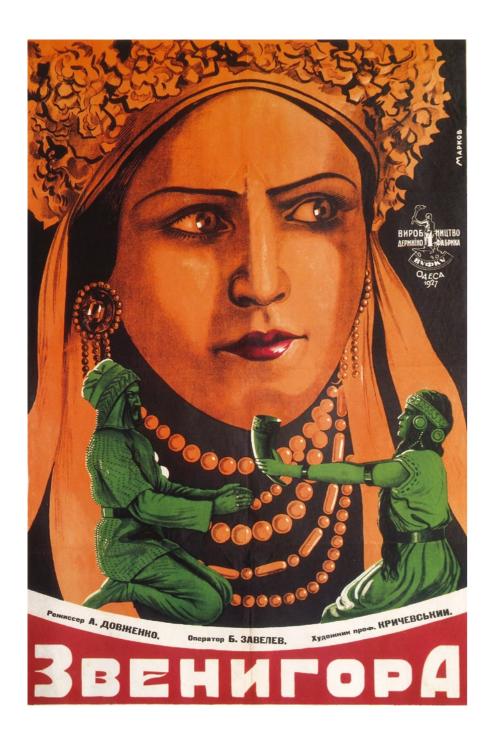
signed and dated in Cyrillic '....85...' (lower left) tempera on board 66 x 107 cm

Literature:

Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 312

1,000 -1,500 €





258 • L. MARKOV

Zvenigora, 1927 signed in Cyrillic in plate 'Марков' (along right margin) lithograph in colours 105 x 70 cm

Literature:

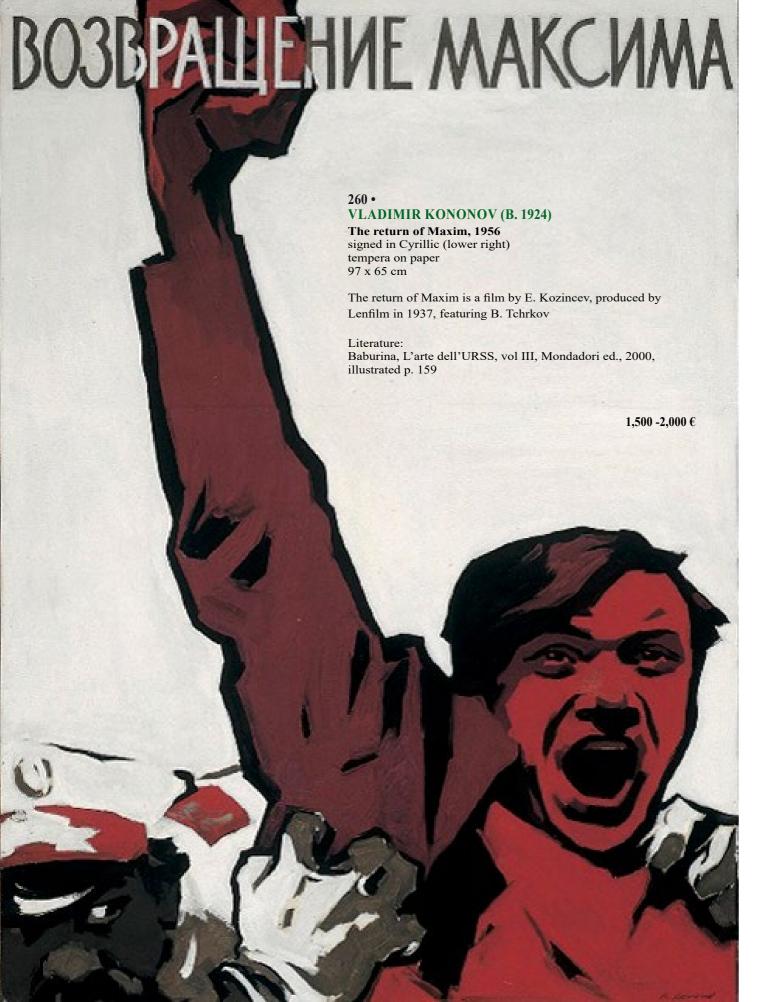
Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 44

259 •
BORIS ZELENSKIJ (1914-1984)
The Forty-First, 1956
tempera on board

Literature: Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 181

1,000 -1,500 €





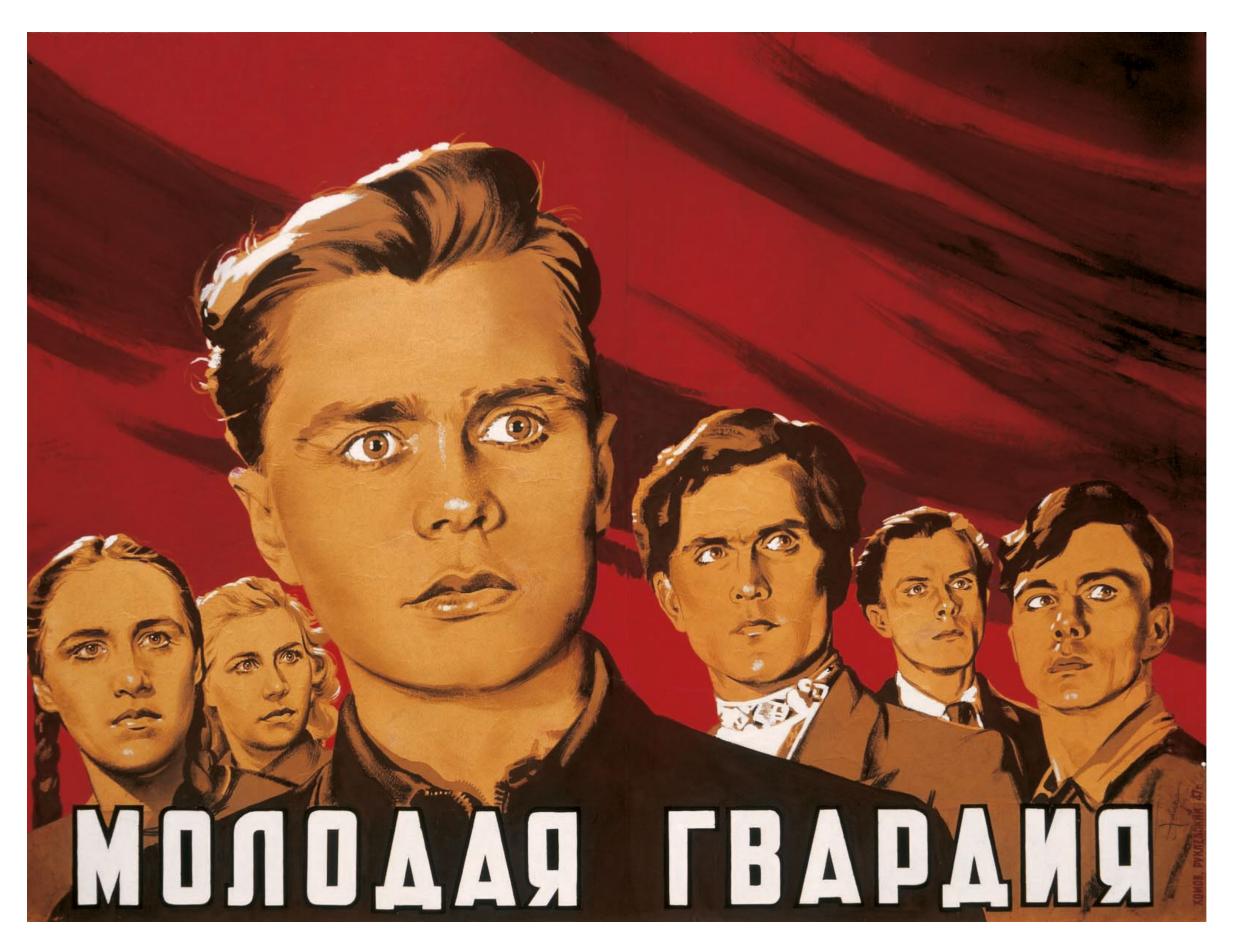


261 • EVGENIJ GREBENSHIKOV (1918-1997)

Communists

signed and dated (lower left) tempera on paper 64 x 113 cm Executed in 1961

1,200 -1,500 €



262 • YAKOV RUKLEVSKIJ (1894-1965) The young guard, 1947

signed tempera on board 72.5 x 96 cm

Literature:

Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 139 & 436

3,000 -3,500 €



263 • MICHAIL CHAZANOVSKIJ (1912-1990)

The Queen of Spades, 1960 dated 1960 (lower right) tempera on board 103.5 x 63.5 cm

Literature:

Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 176







265 • IZRAIL BOGRAD (1899-1938) Osobnjak Golubinych, 1928 lithograph on paper

Literature:

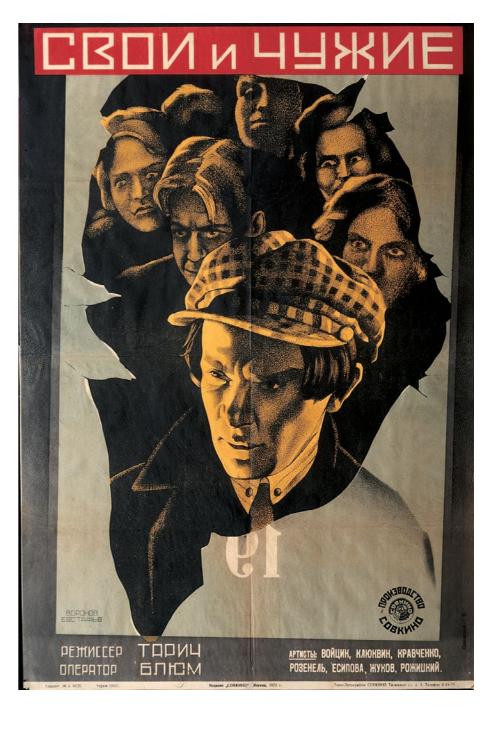
Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 54

500 -600 €

266 • LEONID VORONOV (1899-1938) MIKHAIL EVSTAFEV (1898-1939) SVOI i CHUZHIE [their own and others],

lithograph on paper 98 x 67.5 cm

Literature: Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 68





267 •

EVGENIJ GREBENSHIKOV (1918-1997)

Tormozheniye v nebesakh [stopping in the skies], 1987 signed in Cyrillic (lower left) tempera on cardboard 86 x 56 cm

Literature

Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 387

268 •
JOSIF GERASIMOVIC (1893-1986)
S Chernogo khoda [back door]

lithograph on paper 93 x 55 cm

Literature: Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 65

800 -1,200 €



269 •
ANONYM
Paris qui dort, 1920s
lithograph on paper
102 x 68.5 cm

Literature:

Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 71

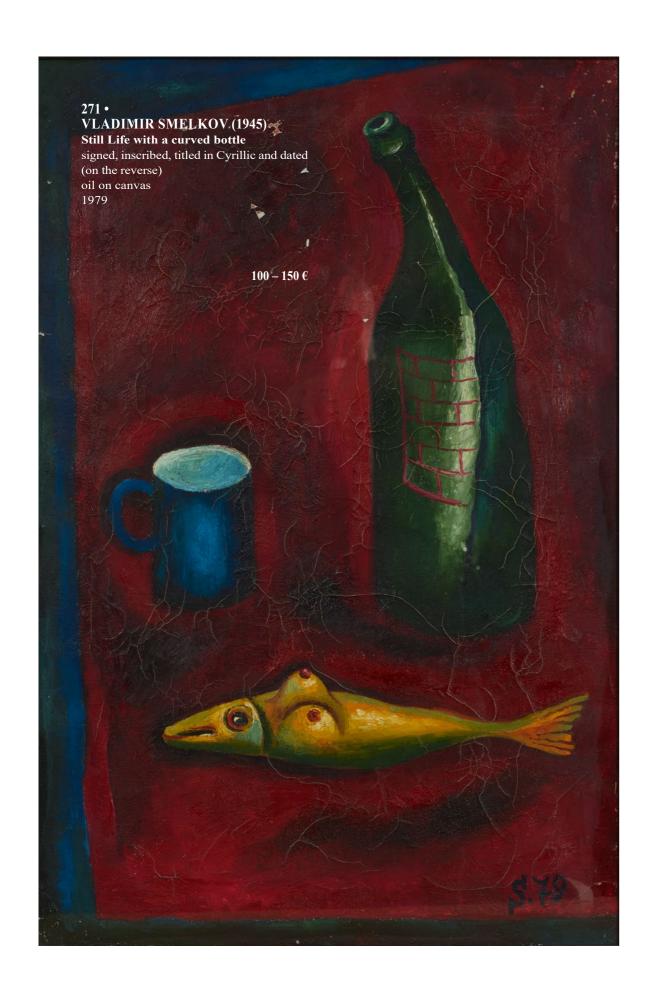
1,200 -1,500 €





270 •
YAKOV RUKLEVSKIJ (1894-1965)
Admiral Nakhimov, 1946
tempera on board
60 x 80.5 cm

Literature: Baburina, L'arte dell'URSS, vol III, Mondadori ed., 2000, illustrated p. 119





signed (lower right paper, watercolor 61 x 47.5 cm

NIKOLAI ISAYEV (1891-1977) Notebook with drawings «VENICE»

paper, ink
20.5 x 16 cm
Drawings made by the artist during his stay in Venice from July 11 to August 13, 1963





273• ANATOLY SLEPYSHEV (1932-2016)

Near the church

signed in Cyrillic 'A Slepyshev' (upper left) oil on canvas 40.5 x 55.5 cm

Provenance:

Private collection, Paris (gift of the artist)

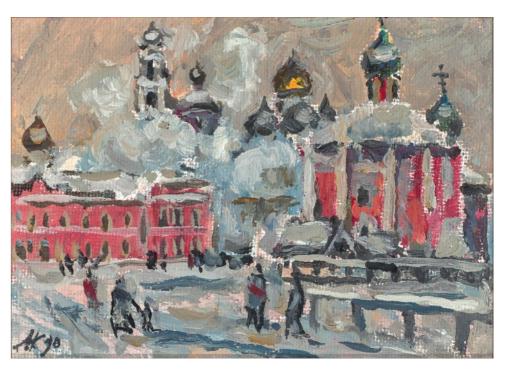
The lot is accompanied by three catalogs of A. Slepyshev

500 - 700 €

274 •

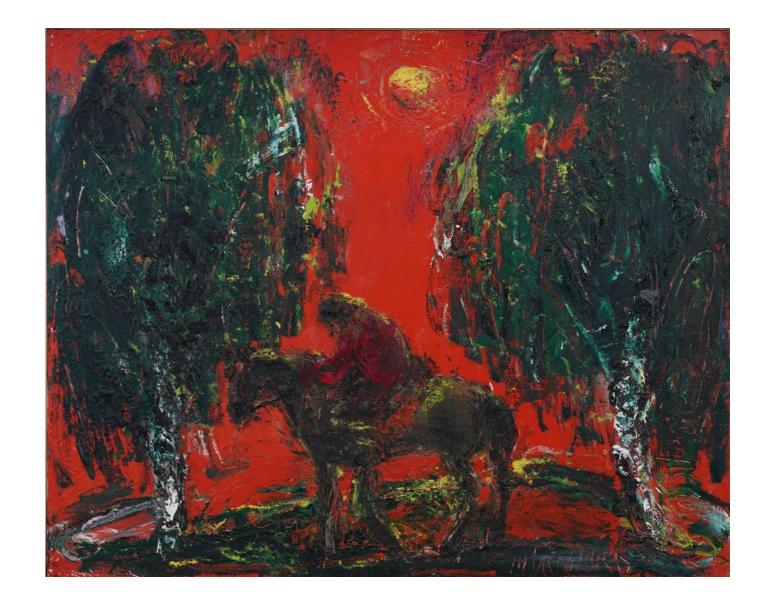
ALEKSEI KETOV? (B. 1923)
Two Winter landscapes with church in Zagorsk
Signed with initials and dated 'AK 90' (lower left), inscribed and titled 'Zagorsk' on the label (on the reverse)
15 x 20 cm each

200 - 300 €









275 • ANATOLY SLEPYSHEV (1932-2016) Bathers signed in Cyrillic ' T Slepyshev ' (lower right) oil on canvas 80 x 100 cm

1,500 - 2,000 €

276 •
ANATOLY SLEPYSHEV (1932-2016)
Red sunset
signed in Cyrillic ' T Slepyshev ' (lower
right), titled in Cyrillic and numbered 'Red
sunset 135' (on reverse)
oil on canvas
80 x 101 cm

1,000 - 1,200 €



277 •
LEV SCHULTZ (1897–1970)
Reclining nude
signed 'L Schultz 67' (lower right)
graphite on paper
27 x 21 cm

200 - 300 €



278 • LEV SCHULTZ (1897–1970) Reclining male nude graphite on paper 25 x 17 cm

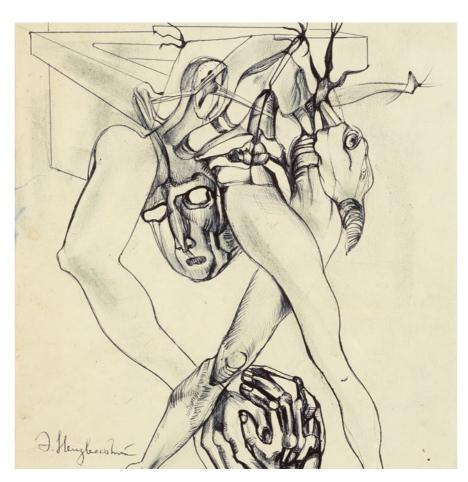
200 - 300 €

279 • LEV SCHULTZ (1897–1970) Le Grand Ecart, 1963 signed and dated 'L Schultz 63' (lower left) oil on canvas 24 x 16 cm

150 - 200 €







281 • ERNST NEIZVESTNY (1925-2016) Untitled

signed in Cyrillic 'E. Neizvestny' (lower left)

stamp in Cyrillic 'Private Collection Georgy Nikolayevich Mikhailov, Leningrad', number '№ 7', inscription in Cyrillic ' to Vladimir Baburin, souvenir of our gathering, summer 1976' (on the reverse)

ink on paper 26 x 26 cm

Provenance: Collection of Georgy Nikolayevich Mikhailov (1944 -2014), Soviet and Russian collector of contemporary art, founder of the Free Russian Contemporary Art foundation. Private collection, Europe

200 - 300 €

282 • ERNST NEIZVESTNY (1925-2016) Dreaming

signed in Cyrillic 'E.Neizvestny' (lower right)

stamp 'Sammlung Schargorodski Hirsch Dora Berlin-Wilmersdorf and stamp in Cyrillic 'Private library of Dorokhin' (on the reverse)

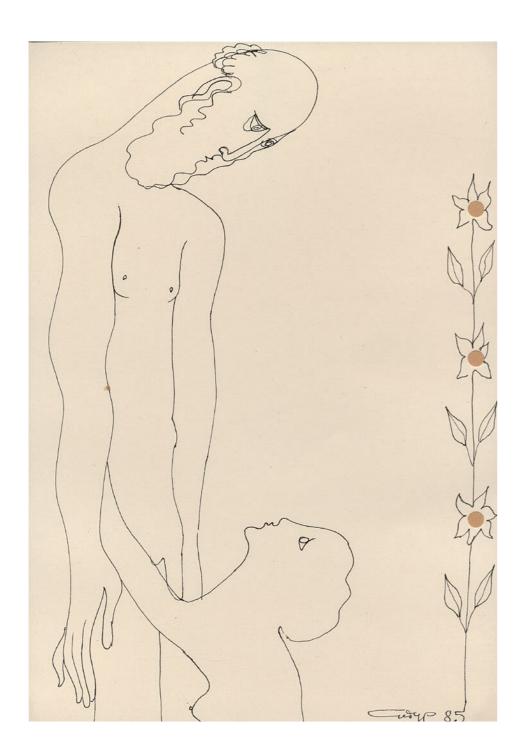
ink on paper 26 x 26 cm

Condition: small tear on the left

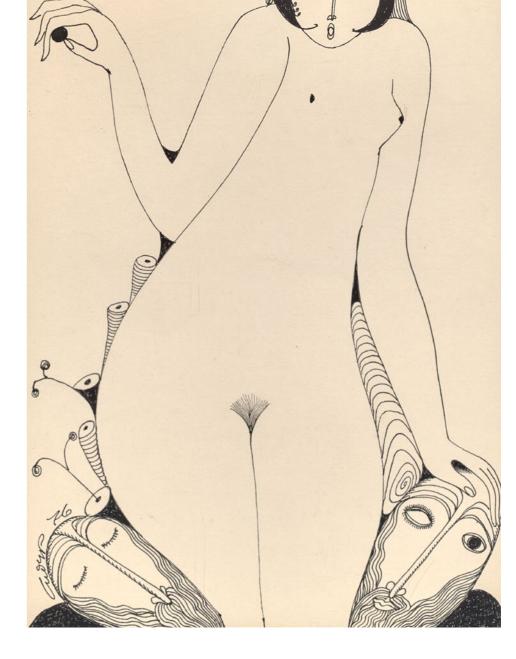
Provenance: Private collection, Europe



250 - 350 €



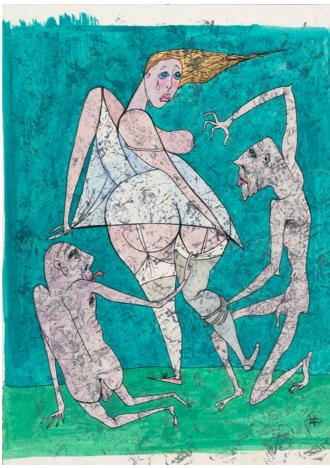
283 •
VADIM SIDUR (1924-1986)
Couple
signed in Cyrillic and dated 'Sidur
85' (lower right)
ink on paper
29 x 20 cm
executed in 1985



284 •
VADIM SIDUR (1924-1986)
Nude
signed in Cyrillic and dated 'Sidur
76' (lower left)
ink on paper
30 x 21 cm
executed in 1985

700 -800 €





285 • ANASTASIA NELYUBINA (1960)
Leaf for Nabokov's 'The Pale Flame' signed with initials in Cyrillic 'NA' (lower left and along the upper edge) and signed, titled in Cyrillic and dated '1999' (on the reverse) mixed media on paper 55.5 x 43 cm 1999

286 •
ANASTASIA NELYUBINA (1960)
Study for 'Susanna and the Elders'
signed with initials in Cyrillic 'NA'
(lower right)
mixed media on paper
50 x 38.5 cm

250 - 350 €

250 - 350 €



287 • IGOR ANDREEV (1952)
Portrait of a man in a green hat inscribed 'Andreev Igor' (along lower edge) gouache, pastel and pencil on paper 41 x 29 cm (image)

Igor Andréev, born in 1952 in Leningrad and settled in Paris in 1981, defines his style as "new pop art". His figurative work is part of an era that he stigmatizes with humour, verve and poetry. His characters are imaginary representations that attract attention with their humour, energy and joie de vivre.



288 • MIKHAIL CHEMIAKIN (1943) Two lithographs from the series 'Carnival of St Petersburg'

signed 'M. Chemiakine' (lower right) and numbered '25/275 and 27/275' and (lower left)

lithograph on paper Image: 14 x 14 cm

150 - 200 €



«Je me considère comme un peintre cosmopolite ou plus exactement «international» selon l'idée que l'art n'a pas de frontières.» Mihaïl Chemiakin

Mihaïl Chemiakin naît à Moscou en 1943, sculpteur, décorateur de théâtre, peintre tcherkesse représentant controversé de la tradition de l'art non-conformiste de Saint-Pétersbourg, il développe un intérêt pour l'art dès son jeune âge. Son père militaire est nommé Commandant dans différentes villes d'Allemagne de l'Est. La famille Chemiakin s'y installe en 1945. Il grandit dans l'Allemagne de l'Est occupée. De retour en Russie en 1957, il est admis à l'école secondaire spéciale de l'Académie des arts Repine à Leningrad. Il est renvoyé en 1959 pour non conformisme aux normes de l'art réaliste socialiste et doit alors exercer divers métiers. Il est soumis au traitement obligatoire réservé aux dissidents idéologiques dans une clinique «spécialisée».

En 1971, Chemiakin est contraint de quitter l'URSS. Il s'installe d'abord en France, puis à New York en 1981 et revient en France en 2007, il installe son atelier et sa bibliothèque de recherche à Loches en Indre-et-Loire, tombé amoureux de la région il y acquiert une demeure. Parallèlement à sa carrière internationale, Chemiakin est réhabilité à partir de 1988 par la Perestroïka. Il est à présent considéré comme un des plus importants peintres de la nouvelle école russe.

Les recherches entamées dans les années 1960 sur l'art de tous les âges et de tous les peuples ont donné lieu à une collection de millions d'images classées par catégories techniques, historiques et philosophiques, qui a valu à l'artiste cinq doctorats honorifiques et constitue la base de son Institut de philosophie et de psychologie de l'art.

Mihail Chemiakin travaille dans un large éventail de médias et sur des thèmes qui vont du théâtre à la philosophie, créant des séries telles que «Le carnaval de Saint-Pétersbourg «, «les natures mortes «, «Têtes métaphysiques», «Les anges de la mort», «Les Cocons», ainsi qu'un groupe de 50 personnages, représentant «La mort des Rois».

Les œuvres de Chemiakins font partie des collections permanentes de nombreux musées, dont le Metropolitan Museum (New York), la Galerie d'État Tretyakov (Moscou), le Musée d'État russe (Saint-Pétersbourg), le Musée d'art de Sao Paolo (Brésil), le Musée d'art moderne de la Ville de Paris, Yad Vashem et le Musée d'art moderne de Tel Aviv, ainsi que de plus petits musées en Russie et aux États-Unis.





289 •
TENGIZ MIRZASHVILI
(1934-2008)
Family in a mountain village
signed with initials in Georgian (lower
right)
oil on board
22.5 x 31.5 cm (image)

140 - 160 €



TENGIZ MIRZASHVILI
(1934-2008)
Mountain Village
signed with initials in Georgian
(lower right)
gouache on paper
16.5 x 20.5 cm (image)



291 •
TENGIZ MIRZASHVILI (1934-2008)
A grey partridge
signed with initials in Georgian (lower right)
pastel on paper
16.5 x 18 cm

80-100 €





1VAN IVANOVICH LOBODA (1926 – 2017)

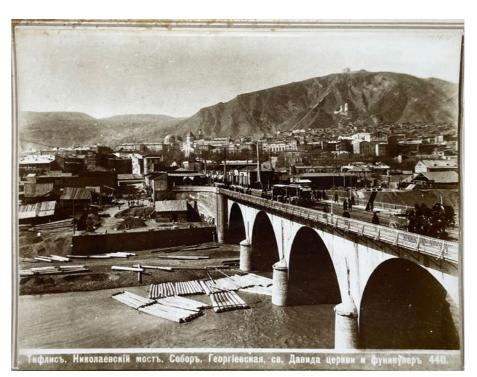
Gagra, 1979

signed in Cyrillic 'Loboda' (lower left), titled, inscribed in Cyrillic and dated 'Gagra 1979' (on

inscribed in Cyrillic and dated 'Gagra 1979' (oreverse)
oil on board
21.5 x 33 cm

IVAN IVANOVICH LOBODA (1926 – 2017) At the beach. Gagra, 1986

signed in Cyrillic (lower right), titled, inscribed in Cyrillic and dated '1986' (on reverse) oil on board 22.5 x 34 cm



VIEW OF TIFLIS, LATE 19TH CENTURY

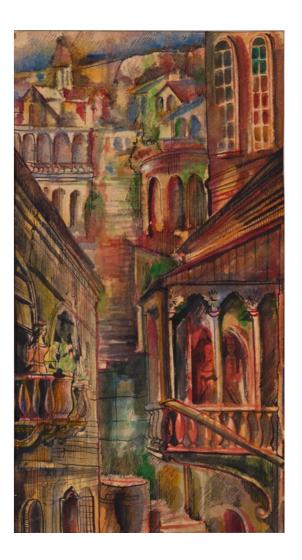
printed inscription: 'Tiflis'. Nicholas Bridge. Cathedral, St David's and St George's churches, funicular railway, 440' gelatine silver print 18.2 x 23.5 cm

50 – 70 €



signed in Georgian and dated (lower right), titled in Georgian (lower left) watercolour on paper 30 x 16 cm 1991

80 - 100 €

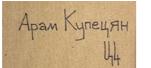




295 • ARAM KUPETSYAN (B. 1928) Composition with violin

signed with initials in Armenian (lower left), signed and signed again with initials (on the reverse) oil on board 52 x 35 cm

300-400 €



296 • VLADIMIR KATUSHIN (B. 1965)
A girl with a bouquet of wildflowers signed 'Katushin' (lower left) oil on canvas
46 x 38 cm

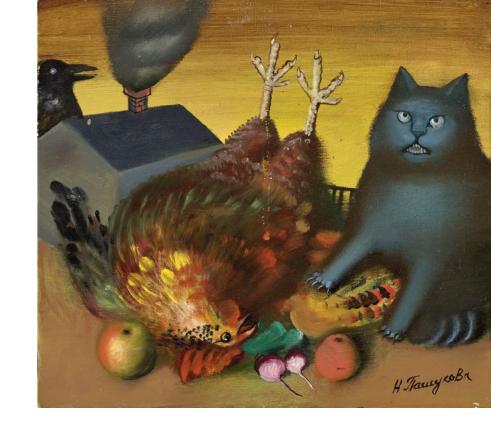
The style of Vladimir Katushin is naïve and colourful, with a hint of humor. Katushin is also famous for his surrealist representations, as well as for painting women of the world dressed in folk costumes.

150-200 €



297 • NATALIA PASHUKOVA (B. 1950) Still Life with a blue cat oil on canvas 35 x 35 cm Painted in 1990

400 - 500 €



298 •

NATALIA PASHUKOVA (B. 1950)
Dream
signed in Cyrillic 'N Pashukova (lower right),

signed in Cyrinic in Pashukova (lower right), signed again, titled and dated '1990' (on reverse) oil on canvas 33 x 46 cm (unframed) Painted in 1990

400 - 500 €





299• VASILY PETUKHOV (1914-1980)

Late autumn

signed in Cyrilloc 'V Petukhov' (lower right), label on reverse oil on board 50 x 70 cm
Executed in 1967

350 - 400 €

300 •

VYACHESLAV LUBENSKY (B. 1939)

Rural landscape signed in Cyrillic 'V Lubensky' (lower left) oil on panel 36 x 49 cm Executed circa 1960s

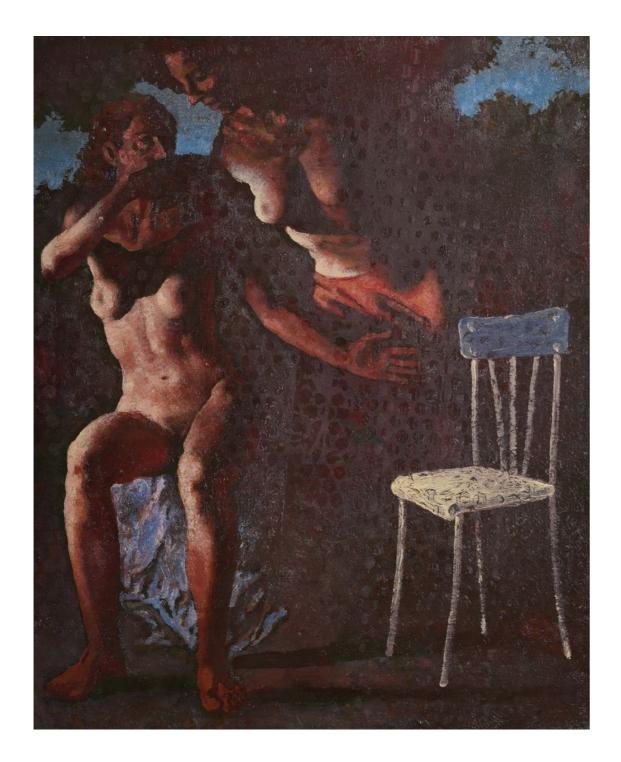
250 - 300 €





301 • V.V. PETROV **Spring Twilight** signed in Cyrillic and dated '92 (lower right) inscribed and dates in Cyrillic (on the reverse) oil on canvas 78 x 109 cm painted in 1992

500 – 700 €

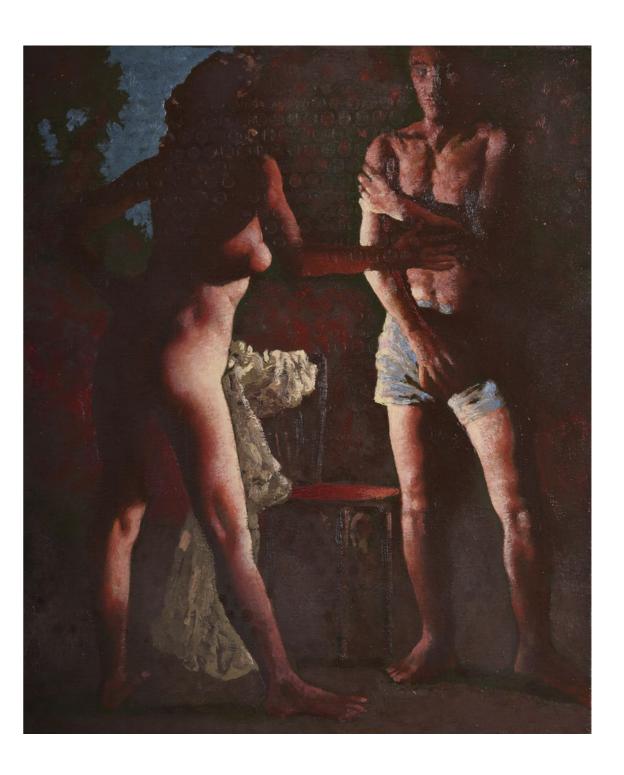


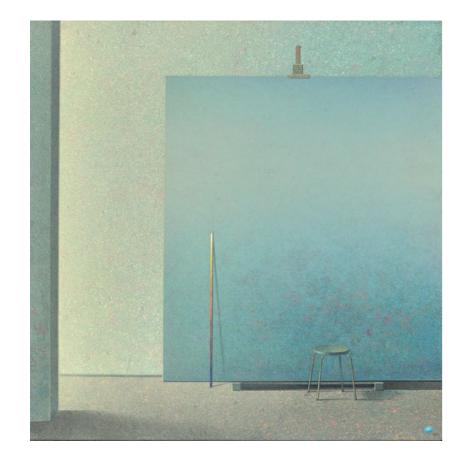
302 •
ANTON SOLOMOUKHA (B. 1945)
Study for a famous painting I
oil on canvas
45.5 x 37.5 cm
painted in 1997

200 - 300 €

303 •
ANTON SOLOMOUKHA (B. 1945)
Study for a famous painting II
oil on canvas
45.5 x 37.5 cm
painted in 1997

200 - 300 €





304 •
ANATOLY PUTILIN (B. 1946)
Pause. From a series 'Atelier of the artist'
signed, titled, inscribed and dated (on reverse)
oil on canvas
30 x 30 cm,
executed in 2010

600 - 700 €



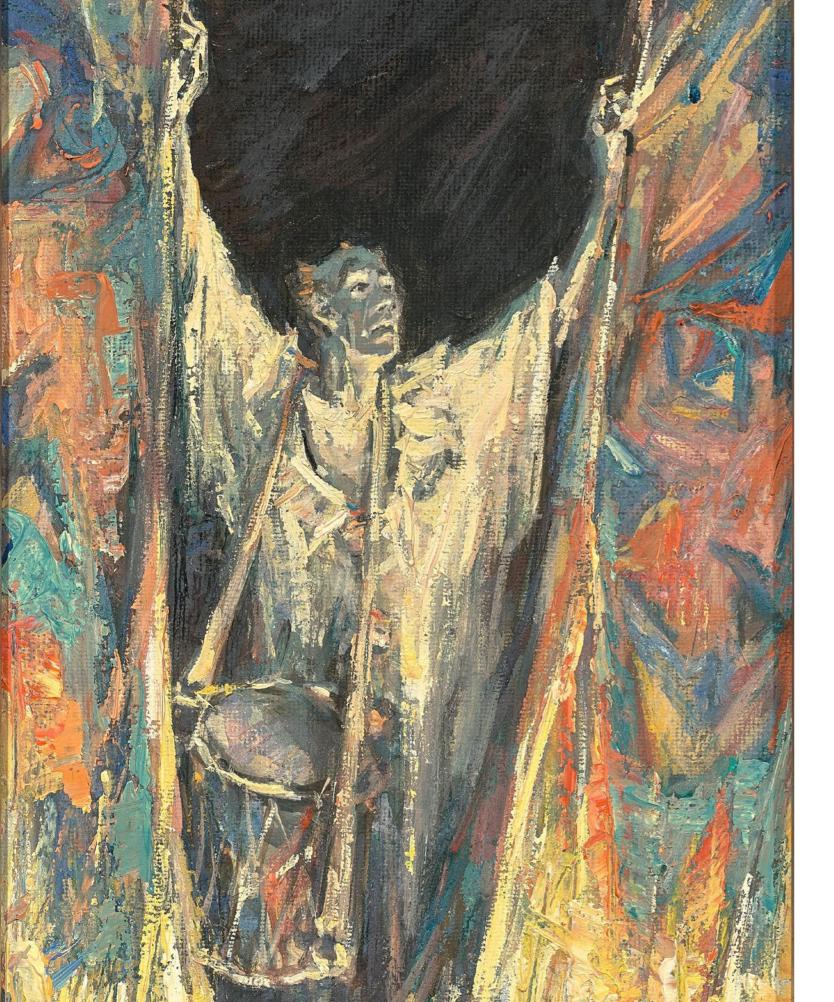
Guests
signed and dated '2003, Boulogne' (on
the reverse)
oil on panel
29.5 x 29.5 cm
executed in 2003

400 - 600 €





306 • VLADIMIR KORJEV
Conversation
signed and titled in Cyrillic (upper right)
pencil, pastel and gouache on paper
34 x 29 cm





307 •
SERGEI CHEPIK (1953 - 2011)
Que la lumière soit!
signed in Cyrillic 'Chepik S' (lower left), inscribred (on the reverse)
mixed media on canvas
22 x 16 cm
Executed in 2003

2,000 - 3,000 €

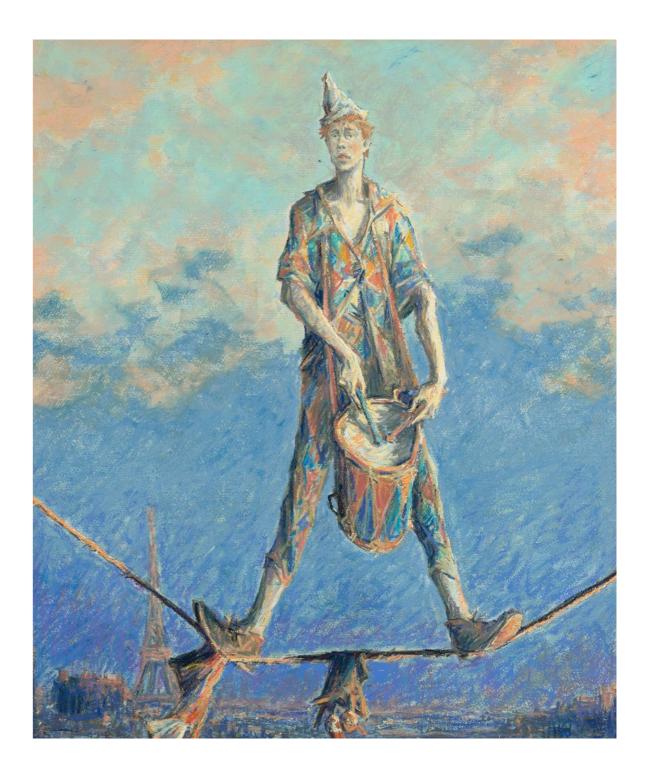


308 • SERGEI CHEPIK (1953 - 2011)
Rope walker
signed in Cyrillic 'Chepik S' (lower left)
pastel on on paper
59 x 59 cm

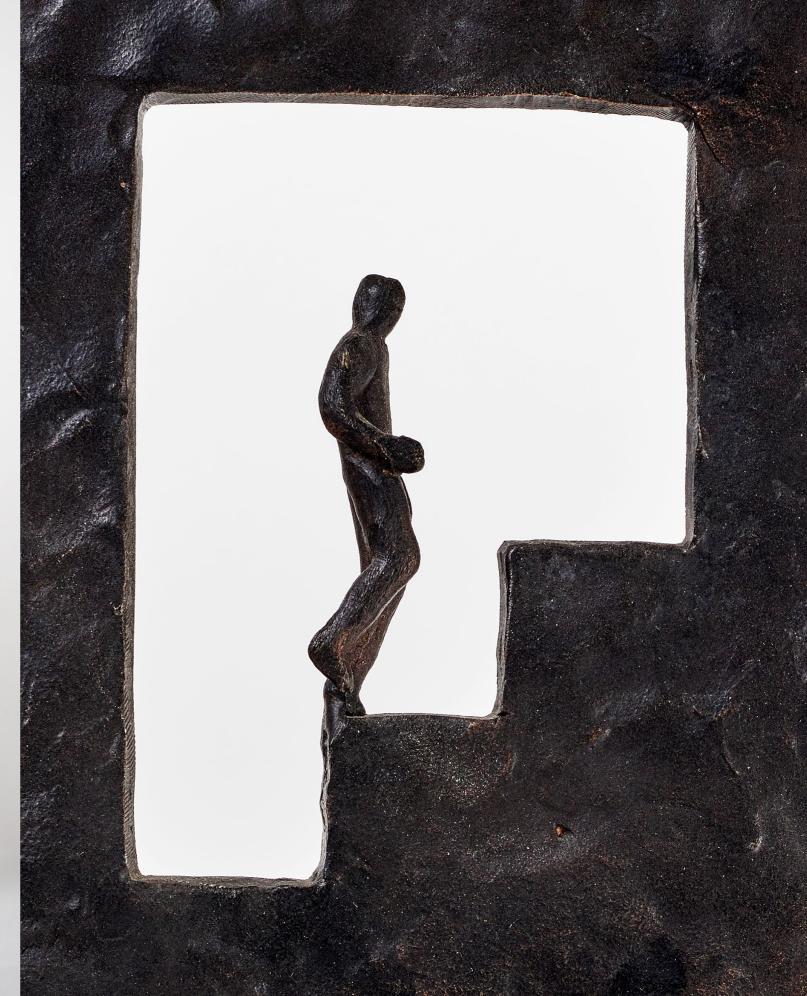
5,000 - 7,000 €

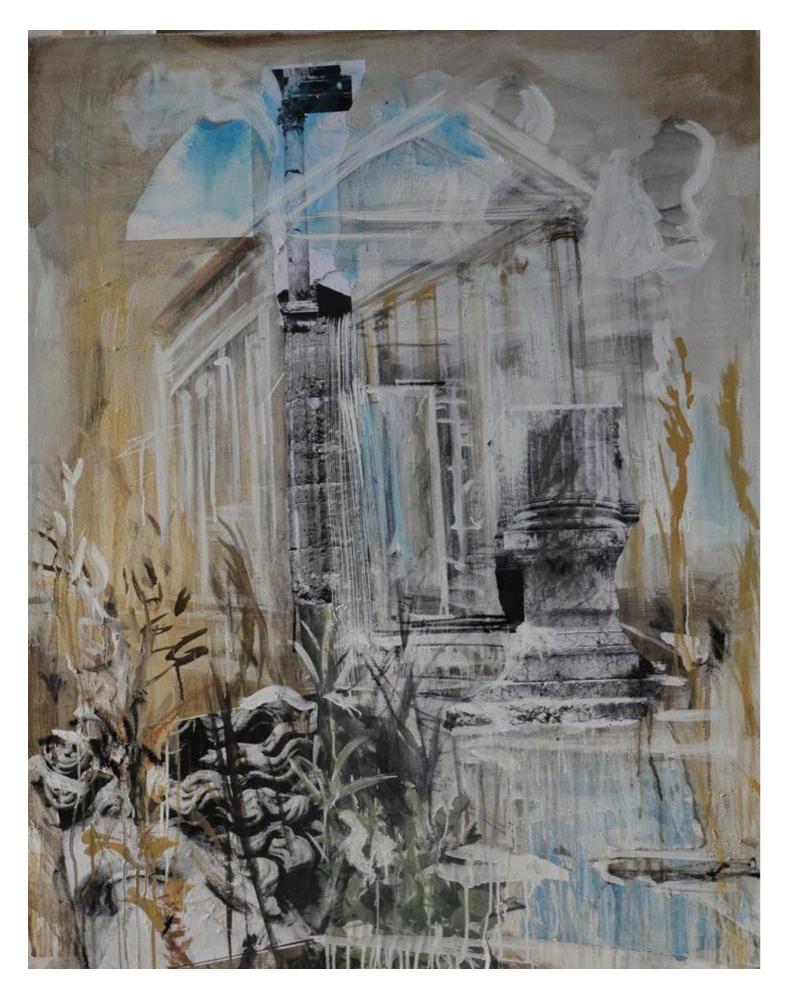
309 •
SERGEI CHEPIK (1953 - 2011)
Clown with a drum, 2005
inscribed (on the reverse)
pastel on paper
65 x 53 cm

3,000 - 5,000 €











311 • VALERY KOSHLYAKOV (B. 1962)

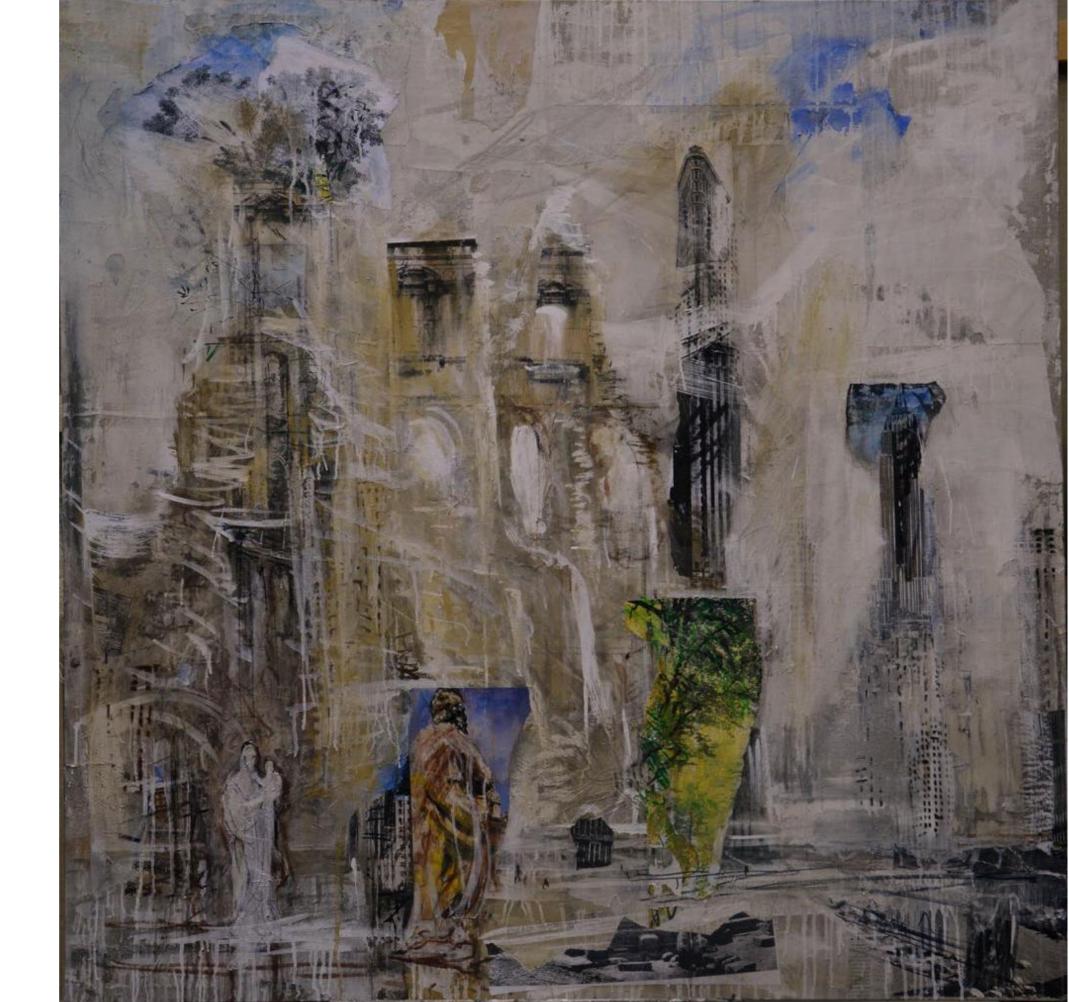
Temple Apollo tempera on canvas 116 x 89 cm Painted in 1996

9,000 - 11,000 €



312 • VALERY KOSHLYAKOV (B. 1962) Ruina City tempera on canvas 140 x 140 cm Painted in 1997

10,000 - 12,000 €



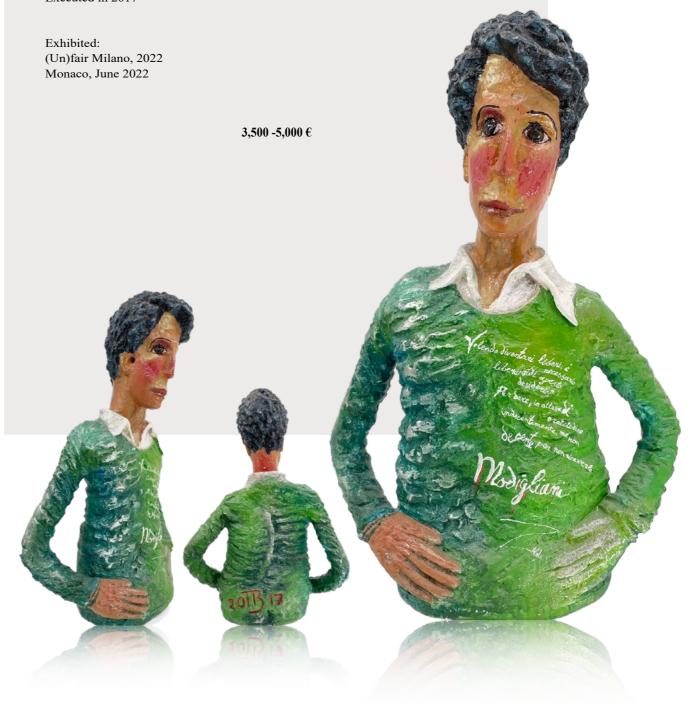


313 • VICTOR PRODANCHUK (B. 1975)

Amedeo Modigliani signed and inscribed

this work is unique Aluminum, oil (?) 64 × 46 × 18 cm

Executed in 2017









314 • NICOLAS I (1825-1855)

Lot of 3 coins:

Rouble, St. Petersburg, 1826 СПБ-НГ, AG 20.77 g Rouble, St. Petersburg, 1843 СПБ-Ач, AG 20.64 g Rouble, Warsaw, 1847 MW, AG 20.46 g Ref: C#161, 168.1, 168.2. Bitkin 103, 140, 426. Conservation: VF/EF

НИКОЛАЙ I (1825-1855)

Лот из 3 монет:

Рубль, Санкт - Петербург, 1826 СПБ-НГ, АГ 20.77 г. Рубль, Санкт - Петербург, 1843 СПБ-Ач, АГ 20.64 г. Рубль, Варшава, 1847 МВ, АГ 20.46 г. Ref: С#161, 168.1, 168.2. Биткин 103, 140, 426. Состояние: VF/EF (Очень хорошее)

600 -800 €

315 • NICHOLAS I (1796-1855)

Lot of Russian coins

- Poltina 1831 & 1848
- 25 Kopeks 1829
- 10 Kopeks 1835-1835-1850
- 5 Kopeks 1827-1827-1830-1833-1847-1851-1858-1858

НИКОЛАЙ I (1796-1855)

Монеты

- -Полтина 1831 и 1848 гг.
- 25 Копеек 1829 г.
- 10 Копеек 1835-1835-1850 гг.
- 5 копеек 1827-1827-1830-1833-1847-1851-1858 гг.

500 - 600 €









316 • SILVER ROUBLE IN COMMEMORATION OF THE 300TH ANNIVERSARY OF THE ROMANOV DYNASTY, 1913

silver D. 34 mm, weight 20 gr

This Russian ruble was minted in 1913 to commemorate the 300th anniversary of the Romanov dynasty, the last imperial dynasty in Russia, which ruled from 1613 to 1917. This rare silver ruble coin was made during the reign of Emperor Nicholas II, who ruled from 1894 to 1917, until he was forced to abdicate the throne when the Russian Empire collapsed, paving the way for the Soviet Union. Nicholas II of the Romanov dynasty was the last tsar of Russia. In 1913, when the coins dedicated to the three-hundredth anniversary of the Romanov dynasty were minted, few people knew that after four years the Romanovs would not be on the throne. The coin was designed by the artist Kerzin M. A. Coins are made of silver, have a diameter of 34mm and depict two Tsars: the first Romanov Tsar, Mikhail Fedorovich, and the last, Emperor Nicholas II. Mikhail Fedorovich, often known as Mikhail I, is depicted in tsarist robes and a Monomakh hat. Emperor Nicholas II is depicted in the military uniform of the Fourth Imperial Family Life Guards Infantry Regiment. Their portraits are made in a circular frame around a Greek ornament. On the reverse side of the coin depicts crowned doubleheaded royal eagle, the symbol of the Russian Empire. Above him - the inscription with the name of the ruble, and at the bottom - the date of 300 years of the Romanovs: 1613-1913. This ruble has a great historical value.

СЕРЕБРЯНЫЙ РУБЛЬ В ЧЕСТЬ ТРЁХСОТЛЕТИЯ ДИНАСТИИ РОМАНОВЫХ, 1913

серебро Д. 34 мм, вес 20 гр

Этотрубльбылотчеканенв 1913 годувчесть 300-летия династии Романовых, последней императорской династии в России, правившей с 1613 по 1917 год. Эта редкая серебряная рублевая монета была изготовлена во время правления императора Николая II, который правил с 1894 по 1917 год, пока не был вынужден отречься от престола, когда Российская империя распалась, проложив путь Советскому Союзу. Николай II из династии Романовых был последним царем России. В 1913 году, когда монеты, посвященные трехсотлетию Романовых, были отчеканены, мало кто знал, что через четыре года Романовых не будет на троне. Дизайн монета был разработан художником Керзиным М.А. Монеты изготовлены из серебра, имеют диаметр 34 мм и изображают двух царей: первого - царя Романовых Михаила Федоровича и последнего - Императора Николая II. Михаил Федорович, часто известный как Михаил I, изображен в царских одеждах и шапке Мономаха. Император Николай II изображен в военной форме лейб-гвардии четвертого пехотного полка императорской семьи. Их портреты выполнены в круглой рамке вокруг греческого орнамента. На оборотной стороне монеты изображен коронованный двуглавый царский орел - символ Российской империи. Над ним - надпись с названием рубля, а внизу - дата 300-летия Романовых: 1613-1913. Этот рубль имеет большую историческую ценность.





317 •
ALEXEY MIKHAILOVICH ROMANOV
(1645-1676)
Kopek, Russia
AU 0.92 gr

1,000 – 1,500 €

318 • ALEXEY MIKHAILOVICH ROMANOV (1645-1676) Kopek, Russia AU 0.76 gr

1,000 – 1,500 €









319 • CATHERINE II 10 roubles, 1764, Russia AU 12.94 gr







320 · CATHERINE II 2 roubles, 1756, Russia AU 3.22 gr

1,500 – 2,000 €

321 • CATHERINE II
2 dengi, 1771, Moldavia
Bronze 11.33 gr

500 – 600 €









322 • CATHERINE II 10 kopeks, 1779, Siberia, Russia Bronze 67.4 gr

500 – 600 €

323 • ALEXANDER III Rouble, 1883, Russia AG 20.7 gr

324 • ALEXANDER III Rouble, 1893, Russia AG 19.67 gr







200 - 300

200 - 300



325 • NICOLAS II (1894-1917)

50 Kopeks, St. Petersburg, 1897 AG 9.67 g Ref: Y#58.1, Bit. 117 VF

НИКОЛАЙ II (1894-1917) 50 копеек, Санкт-Петербург, 1897

AG 9.67 g. Ref : Y#58.1, Bit. 117 VF 326 • PRINCE DMITRY GOLITSYN (1721-1793)

Gold Medal commemorating his death, 1793 AU 62.6 g. 50 mm Ref: Diakov - (cf 231.1 Ar)

ζF

20,000 - 25,000 €





enlarged image







327 • SAMOVAR

Russia, Tula, Vasily Maksimovich Gudkov's factory, late 19th - early 20th century

Brass, wooden parts.

Hallmarks: in Cyrillic 'Samovar of V.M. Gudkov's factory in Tula', images of medals awarded at exhibitions.

Height 51 cm, wdth 32 cm

Provenance: Noble family (Count and Countess Vreminski?), Grodno

CAMOBAP

Россия, Тула, фабрика Василия Максимовича Гудкова, конец XIX - начало XX века.

Латунь, деревянные детали.

Клейма: «Самовар фабрики В.М. Гудкова въ Туле», изображения медалей-награды на выставках.

Состояние: следы бытования

Размеры: высота 51 см, ширина 32 см

Провенанс: Граф и Графиня Времински (?), Гродно

300 - 400 €

328 •

GARDNER'S SCULPTURAL GROUP 'KIRGHIZ' FROM THE SERIES 'PEOPLE OF RUSSIA'

Dmitrov State Factory in Verbilki (former Gardner's Porcelain Factory), circa 1918 -20

Biscuit height 26 cm

The Verbilki Manufactory was founded in 1754 by Englishman Franz Gardner and for more than two centuries has been creating masterpieces of porcelain art that became a decoration of imperial palaces in Russia and Europe. The trademark of Verbilki Manufactures was the "personalized" services decorated with coats of arms of aristocratic families, noblemen's crowns, monograms and monograms. In 1856 the Verbilki Manufactory Gardner received the title "Supplier to His Imperial Majesty's Court". During the times of the USSR, the products of the factory, the name of which was changed twice ("Autonomous Republican Dmitrov Porcelain Factory", "Dmitrov State Factory in Verbilki"), were recognised and loved by the citizens of the country, as well as by foreign buyers, for their high quality and artistic craftsmanship.

СКУЛЬПТУРНАЯ КОМПОЗИЦИЯ «КИРГИЗЫ» ИЗ СЕРИИ «НАРОДЫ РОССИИ»

Дмитровский фарфоровый завод в Вербилках (бывший Фарфоровый завод Гарднера), около 1918-20

клеймо ДФЗ в Вербилках (на обороте) Бисквит

Бисквит Высота 26 см

Фарфоровая фабрика «Мануфактуры Гарднеръ в Вербилках» была основана в 1754 году англичанином Францем Гарднером и в течение более двух веков создавала шедевры фарфорового искусства, ставшие украшением императорских дворцов России и Европы. Визитной карточкой «Мануфактур Гарднеръ в Вербилках» стали «именные» сервизы, украшенные гербами аристократических родов, дворянскими коронами, монограммами и вензелями. С 1856 года фабрика «Мануфактур Гарднеръ в Вербилках» получила звание «Поставщик Двора Его Императорского Величества». Во времена СССР за высокое качество и художественное мастерство продукция фабрики, название которой было изменено дважды («Автономный республиканский Дмитровский фарфоровый завод», «Дмитровская государственная фабрика в Вербилках»), пользовалась признанием и любовью у жителей страны, а также и у иностранных покупателей

2,300 - 2,500 €





329 • PORCELAIN EASTER EGG 'SAINT BISHOP SPYRIDON OF TRIMYTHOUS'

${\bf IMPERIAL\ PORCELAIN\ MANUFACTORY,\ St\ Petersburg,\ the\ second\ half\ of\ the\ 19th\ century}$

monogram 'V. B.' (lower right of the image)

porcelain, painting, gilding

height: 11 cm

Condition: good condition

The Easter eggs, made by the masters of the Imperial Porcelain Factory, were highly artistic in their finery, ornamentation and gilding. The situation was such that they were often supplied to the court for distribution to the imperial family at Easter celebrations.

ПАСХАЛЬНОЕ ЯЙЦО «СВЯТОЙ ЕПИСКОП СПИРИДОН ТРИМИФУНТСКИЙ»

ИМПЕРАТОРСКИЙ ФАРФОРОВЫЙ ЗАВОД, Санкт-Петербург, вторая половина XIX века

монограмма мастера "В.Б" (в нижней части изображения) фарфор, роспись, золочение

высота: 11 см

Сохранность: хорошее состояние

Пасхальные яйца работы мастеров Императорского фарфорового завода отличались высоким художественным исполнением фируг, орнаментального и золотого убранства. Ведь ситуация обязывала, зачастую продукция поставлялась ко двору для раздачи царской семьёй во время пасхальных торжеств.

1,350 - 1,500.€



330 •
PORCELAIN EASTER EGG 'THE KAZANSKAYA MOTHER OF GOD'
IMPERIAL PORCELAIN MANUFACTORY. St Petersburg, the second half of the 19th century porcelain, painting, gilding height: 11 cm
Condition: good condition

ПАСХАЛЬНОЕ ЯЙЦО 'БОГОМАТЕРЬ КАЗАНСКАЯ' ИМПЕРАТОРСКИЙ ФАРФОРОВЫЙ ЗАВОД Санкт-Петербург, вторая половина XIX века фарфор, роспись, золочение Высота: 11 см

Сохранность: хорошее состояние

900 - 1,100 €



331 • AN ICON 'THE IVERSKAYA MOTHER ИКОНА В СЕРЕБРЯНОМ ОКЛАДЕ OF GOD' IN A SILVER OKLAD

Central Russia, late 19th century

oil on wood panel

Oklad: silver, silver-gilt, stamped, engraved,

Hallmarks: master's mark 'A.E.'; woman's head facing left and silver mark '84'

35.5 x 26.5 cm

Condition: the icon and the oklad are in good Сохранность: в хорошем состоянии живопись condition, without restoration; patina on the и оклад без реставрации, патина на окладе oklad

'БОГОМАТЕРЬ ИВЕРСКАЯ'

Центральная Россия, конец XIX в.

дерево, масло

Оклад : серебро, штамп, гравировка,

Клейма: мастера «А.Е»; в овальном щитке женская головка, повернутая влево и 84 пробы 35.5 х 26.5 см

1,500-2,000 €



332 • A FRAMED ICON 'THE PECHERSKAYA MOTHER OF GOD' WITH SAINTS ANTONY AND THEODOSIUS

Rostov Veliky (Russia), late 19th century

enamel

11.5 x 9.5 cm (17.8 x 15.5 cm)

Condition: without restoration, a few cracks on enamel.

Saint Antony and Saint Theodosius, the founders of Russian monasticism are depicted on the background of the Kiev-Pechersk Lavra in the technique of enamel. «Rostov finift» is a Russian folk art craft existing in Rostov Veliky from 18th century. Miniature images were executed on enamel with transparent fireproof paints and were very popular among pilgrims.

ИКОНА В РАМЕ «БОГОМАТЕРЬ ПЕЧЕРСКАЯ» С ОБРАЗАМИ СВЯТЫХ АНТОНИЯ И ФЕОДОСИЯ

Ростов Великий, конец XIX в.

финифть

11.5 х 9.5 см (17.8 х 15.5 см)

Состояние: без реставрации, несколько нитевидных трещин на эмали.

Святые, основатели Русского монашества изображены на фоне Киево-Печерской лавры в технике финифть. «Ростовская финифть» - русский народный художественный промысел. Существует в городе Ростове Великом с XVIII века. Миниатюрные изображения выполнялись на эмали прозрачными огнеупорными красками и были очень популярны среди паломников.

550-600 €



333 • AN ICON 'THE HOLY TRINITY OF THE NEW STANDING AND SAINTS IN THE FIELDS

Mstera (?), Vladimir region, (Russia), first third of the 19th century

wood, gesso, gold leaf, tempera 33.5 x 28.7 cm

Condition: the icon has been partially restored, some fragmentary losses of the paint layer. However, this later intervention does not, on the whole, distort the «high» aesthetics of the icon's image, namely the refined miniature painting, elongated proportions of the figures, the vivid colour palette, and the masterly execution of the personages.

In Russia icons with a similar iconography began to appear in the mid-16th century. Having passed a thorny path of condemnation and recognition of this image, these icons, along with traditional iconographic versions, were allowed to be used in icon painting to reveal the dogmatic meaning of biblical texts. Here a cloudy background in Glory depicts the Holy Trinity - God the Father, God the Son and the Holy Spirit. There are icons of the Holy Trinity where God the Father is depicted as the Elder, Saviour Emmanuel, i.e. the Saviour, is shown as a young man, and above them the Holy Spirit in the form of a dove. This image is called the Fatherland. On the sides of the Glory are the ends of a bright red diamond with the symbols of the four Evangelists. Above are the Archangels led by St Michael. The figures of the Virgin Mary and St John the Baptist обращены фигуры Богородицы и святого Иоанна Предтечи. turn to the Trinity in prayer.

ИКОНА 'ТРОИЦА НОВОЗАВЕТНАЯ (ОТЕЧЕСТВО)' TESTAMENT (FATHERLAND): WITH SAINTS СПРЕДСТОЯЩИМИ СВЯТЫМИ И СВЯТЫМИ НА полях

Мстера (?), первая треть XIX в.

Дерево, левкас, сусальное золото, темпера 33.5 х 28.7 см

Сохранность: икона частично поновлена, фрагментарные утраты красочного слоя. Однако поздние вмешательства в целом не искажают «высокую» эстетику иконописного образа - изысканное миниатюрное письмо, вытянутые пропорции фигур, яркая цветовая палитра, мастерское исполнение ассистов и «личного» письма.

На Руси иконы с подобной иконографией начинают появляться с середины XVI века. Пройдя тернистый путь осуждения и осознания этого образа, эти иконы наряду с традиционными изводами разрешалось использовать в иконописи для раскрытия догматического смысла библейских текстов. Здесь на облачном фоне во Славе изображена Святая Троица - Бог Отец, Бог Сын и Святой Дух. Существуют иконы Святой Троицы, где Бога Отец изображен Старцем, Спас-Эммануил, то есть Спаситель, изображен молодым, а над ними - Святой Дух в виде голубя. Такое изображение называется "Отечество". По сторонам Славы видны концы ярко-красного ромба с символами четырех Евангелистов. Сверху изображены Архангелы под предводительством святого Михаила. В молении к Троице



334 • AN ICON 'THE CRUCIFIXION WITH SAINTS' Urals, late 19th century

wood, gesso, gold leaf, tempera inset Crucifix: copper alloy, cast

46.8 x 39 cm

Condition: without restoration, small losses of paint, a crack in the upper part of the icon

The icon is notable for its archaic artistic language, expressiveness and laconism of the manner of painting. Golden glow of the background and Crucifixion bear a semantic and formal meaning in the perception of the image. It has an important collector's value as an example of high artistic execution, originating from the Old Believers' iconographic workshops of the Urals.

ИКОНА «РАСПЯТИЕ ХРИСТОВО С ПРЕДСТОЯЩИМИ»

Урал, конец XIX в.

дерево, левкас, сусальное золото, темпера врезное распятие: медный сплав, литьё

46.8 х 39 см

Сохранность: без реставрации, мелкие осыпи красочного слоя, трещина в верхней части иконы.

Икона примечательна архаичностью художественного языка, экспрессией и лаконизмом манеры письма. Золотое свечение фона и Распятия несет основное смысловое и формальное значение в восприятии образа. Представляет значительную коллекционную ценность как образец высокого художественного исполнения, происходящий из старообрядческих иконописных мастерских Урала.

800-900 € 900-1000 €





335 • AN ICON «CHRIST PANTOCRATOR» WITH THE GUARDIAN ANGEL AND ST. JOHN KALYVITES

Guslitsy (Moscow region, Russia), late 19th century

wood, gesso, gold leaf, tempera 22 x 18 cm

Condition: without restoration, losses of the paint layer in the central panel and on the margins of the icon

ИКОНА «ГОСПОДЬ ВСЕДЕРЖИТЕЛЬ» С ПРИПИСНЫМИ СВЯТЫМИ АНГЕЛОМ-ХРАНИТЕЛЕМ И ИОАННОМ КУЩНИКОМ

Гуслицы, конец XIX в.

дерево, левкас, сусальное золото, темпера $22 \times 18 \text{ cm}$

Сохранность: без реставрации, утраты красочного слоя в среднике и на полях иконы

336 • AN ICON «SAINT ANTIPIUS OF PERGAMON» Russia, 19th century

copper alloy, cast, enamels (3 colours) 10.4 x 9 cm

Condition: without restoration

A composition «Deesis» is placed above the image of the saint in medallions with the images of Christ, the Mother of God and John the Baptist. St Antipius is popularly revered as an aide for toothaches.

ИКОНА «СВЯТОЙ АНТИПИЙ ПЕРГАМСКИЙ» Россия, XIX в.

медный сплав, литье, эмали (3 цвета)

10,4 х 9 см

Состояние: без реставрации

Над изображением святого помещена композиция «Деисус» в медальонах образы Христа, Богоматери и Иоанна Предтечи. В народе святого Антипия почитают как помощника при зубных болях.





337 • AN ICON 'TRINITY OF THE NEW TESTAMENT' Jerusalem, second half of the 19th century

several seals "Blessing of the Holy City of Jerusalem" (on the reverse) wood, mixed technique, gold leaf 60 x 47 cm

Condition: minor chips in the paint layer. The lower part of the icon is smeared with green paint over the losses

ИКОНА "ТРОИЦА НОВОЗАВЕТНАЯ"

Иерусалим, вторая половина XIX в.

несколько печатей "Благословение святого града Иерусалима" (на обороте) дерево, смешанная техника, сусальное золочение 60 x 47 см

Сохранность: мелкие осыпи красочного слоя. Нижняя часть иконы прямо по утратам замазана зелёной краской



338 • AN ICON «SAINT NICOLAS»

Russia, 19th century

copper alloy, cast, enamel

11.2 x 9.9 cm

Condition: without restoration, minor losses in relief and enamel

Traditionally St. Nicholas is depicted waist-length in bishop's vestment. On the sides of the saint is a scene of the Miracle of Nicaea - Christ and the Mother of God presenting to Nicholas the attributes of episcopal service.

ИКОНА «СВЯТОЙ НИКОЛАЙ»

Россия, XIX в.

медный сплав, литье, эмаль

11.2 х 9.9 см

Состояние: без реставрации, незначительные потертости рельефа и утраты эмали.

Традиционно святой Николай изображается по пояс, в епископских одеяниях. По сторонам от святого помещена сцена «Никейского чуда» - Христос и Богоматерь, подносящие Николе атрибуты епископского служения.

110-120 €

340 • AN ICON «THE TIKHVINSKAYA MOTHER OF GOD» Russia, 19th century

copper alloy, cast, enamel 11.2 x 10.1 cm

Condition: without restoration

The icon belongs to the Hodegetria (Directress) iconographic type, the Divine Child and the Mother of God facing each other. The Mother of God is half-length, the Infant Christ is seated on the left arm of the Mother. The Infant Christ's feet are bent at the knees, His right foot is under the left hand. He holds a scroll in His left hand and with His right hand He blesses.

ИКОНА «БОГОМАТЕРЬ ТИХВИНСКАЯ»

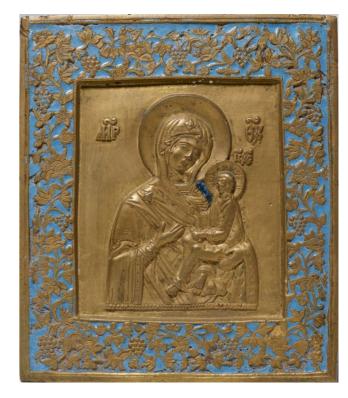
Россия, XIX в.

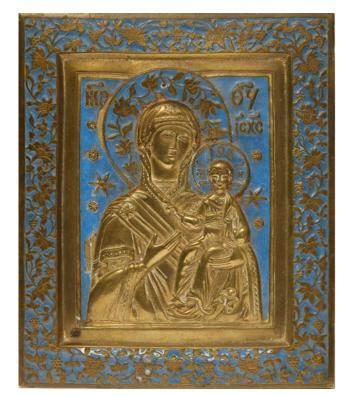
медный сплав, литье, эмаль 11.2 x 10.1 см

Состояние: без реставрации

Икона относится к иконописному типу Одигитрия, Младенец и Богоматерь обращены друг к другу. Изображение Богоматери поясное, Младенец сидит на левой руке Матери. Ноги Младенца согнуты в коленях и Его правая стопа находится под левой. В левой руке Он держит свиток, правой благословляет.

110-120€





339 • AN ICON «THE SMOLENSKAYA MOTHER OF GOD» Russia, 19th century

copper alloy, cast, enamel 16 x 13.5 cm

Condition: without restoration, minor losses on enamel

The icon belongs to the Hodegetria (Directress) iconographic type. The Mother of God is depicted waist-length, with her left hand supporting the Infant Christ holding a scroll in his left hand and her right hand raised in a gesture of blessing.

ИКОНА «БОГОМАТЕРЬ СМОЛЕНСКАЯ» Россия, XIX в.

медный сплав, литье, эмаль

16 х 13.5 см

Состояние: без реставрации, незначительные утраты эмали

Икона относится к иконописному типу Одигитрия (Путеводительница). Богородица изображена по пояс, левой рукой она поддерживает младенца Христа, держащего в левой руке свиток, а правая поднята в благословляющем жесте.

341 • AN ICON « THE KAZANSKAYA MOTHER OF GOD» Russia, 19th century

copper alloy, cast, enamel 11.5 x 10.1 cm

Condition: without restoration

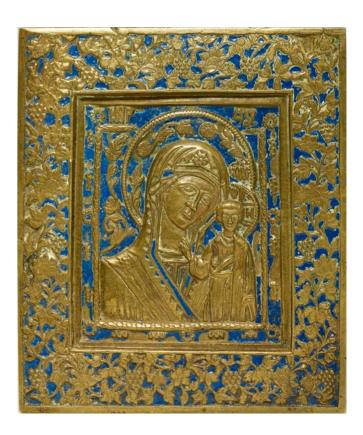
The Kazanskaya Mother of God is the most venerated variant of the Hodegetria (Directress) icon style in Russia. The icon became famous as a shrine of military and national significance and in everyday life the icon has revealed many miracles of healing and salvation.

ИКОНА «БОГОМАТЕРЬ КАЗАНСКАЯ» Россия. XIX в.

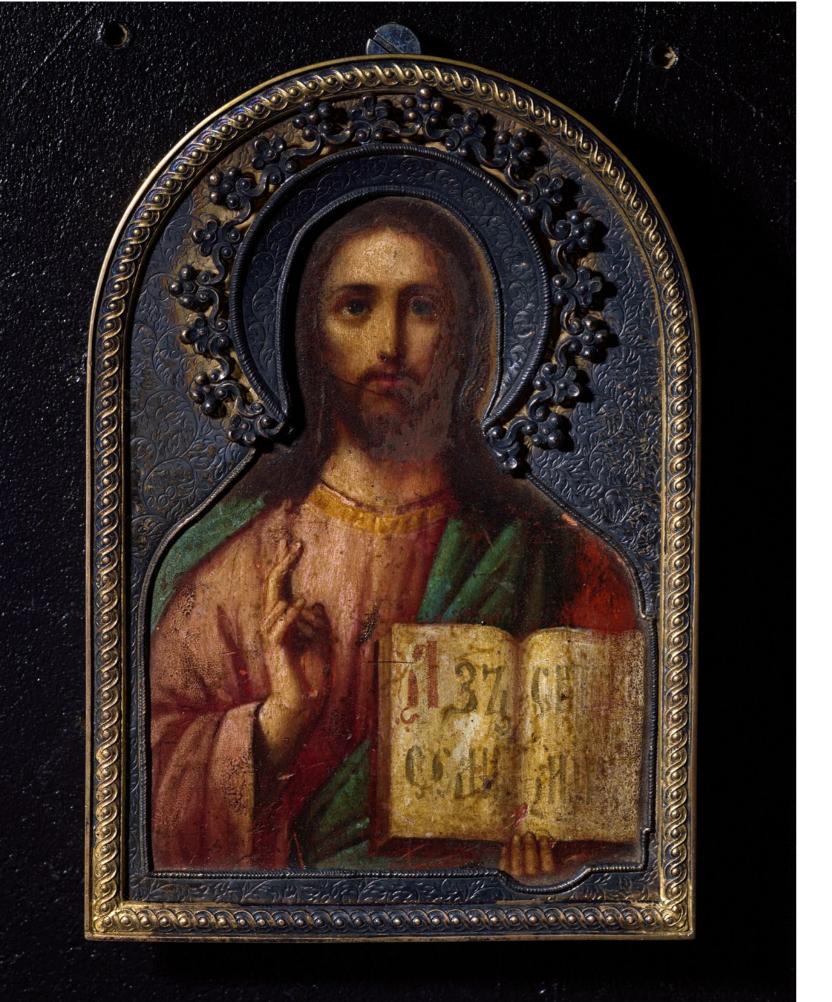
медный сплав, литье, эмаль 11.5 x 10.1 см

Состояние: без реставрации

Казанская Божья Матерь - самый чтимый в России вариант иконографии Богоматери Одигитрии (Путеводительницы). Икона прославилась как святыня воинского и общегосударственного значения и в бытовом представлении икона явила множество чудес исцеления и спасения. Состояние: без реставрации.



220-240 € 110-120€



342 • AN ICON «CHRIST PANTOCRATOR» IN A SILVER OKLAD

Saint Petersburg, late 19th - early 20th century

silversmith's hallmark: the coat of arms "Nicholas Linden" (on the lower round rim) wood, oil

oklad: silver, chased, gilt

14.4 x 10 cm

Preservation: in good condition, without restoration, patina on the frame

Linden Nikolai Gustavovich (1864 - 1917?), owner of the Trading House: "Nikolai Linden & Co.", established in 1883 and later in 1916, supplier to the courts of the King of Romania, the Princes of Bulgaria and Montenegro, later to the court of the Shah of Persia. From 1895 to 1915 he was a gold, silver, diamond and watch merchant in Saint Petersburg.

ИКОНА «ГОСПОДЬ ВСЕДЕРЖИТЕЛЬ» В СЕРЕБРЯНОМ ОКЛАДЕ Санкт-Петербург, конец XIX-начало XX в

дерево, масло

оклад: серебро, чеканка, золочение

клеймо мастера с гербом "Николай ЛинденЪ"(на нижнем бортике оклада) 14.4 x 10 см

Сохранность: в хорошем состоянии, без реставрации, патина на окладе

Линден Николай Густавович (1864 — 1917?), владелец Торгового Дома: "Николай Линден и Ко", основаного в 1883 г., а затем в 1916 г., поставщик дворов короля Румынского, князей Болгарского и Черногорского, позжедвора шаха Персидского. С 1895 по 1915 - торговец золотыми и серебряными изделиями, бриллиантами и часами, купец 2-й гильдии.

1,700 - 1,900 €

343 • AN ICON 'SAINT SERGIUS OF RADONEZH, SAINT MITROPHAN OF VORONEZH, SAINT BLAISE AND SAINT CHARALAMPOS, WITH AN ICON OF THE MOTHER OF GOD "THE PROPHECY OF SIMEON" Russia, second half of the 19th century

wood, oil 22.5 x 18 cm

Conservation: fragmentary shading

The image of the Mother of God with a single sword piercing the heart is quite rare in the Orthodox tradition. The image illustrates a prophecy of the righteous elder Simeon: "and a sword will pierce your soul as well" (Luke 2: 35). The elder foresaw the sufferings of Mary - just as Christ was pierced with nails and a lance, in the same way the soul of the Virgin would be pierced by a "weapon" of sorrow and heartache, when she saw the sufferings of the Son.

ИКОНА "ИЗБРАННЫЕ СВЯТЫЕ" - СЕРГИЙ РАДОНЕЖСКИЙ, СВЯТОЙ МИТРОФАНИЙ ВОРОНЕЖСКИЙ, СВЯТОЙ ВЛАСИЙ, СВЯТОЙ ХАРЛАМПИЙ С ОБРАЗОМ БОГОМАТЕРИ "СИМЕОНОВО ПРОРЕЧЕНИЕ"

Россия, вторая половина XIX в.

дерево, масло 22.5 x 18 см

Сохранность: фрагментарные тонировки

Образ Богородицы, с одним мечом, пронзающим сердце встречается достаточно редко в православной традиции. Образ иллюстрирует пердсказание праведного старца Симеона "Тебе Самой оружие пройдет душу" (Лк. 2, 35). Старец предвидел страдания Марии - подобно тому, как Христа пронзят гвоздями и копием, так и душу Пречистой Девы поразит некое «оружие» печали и сердечной боли, когда увидит Она страдания Сына.

600 - 800 €



344 • AN ICON OF THE MOTHER OF GOD 'TROJERUCICA (THREE-HANDED)' Russia, late 19th century

wood, gesso, gold leaf, tempera 22.5 x 17.5 cm.

Conservation: without restoration, worn gilding

The icon the Mother of God was in the possession of St. John of Damascus (8th century) when his hand was cut off. Upon praying in front of the icon, his hand was miraculously restored. In thanksgiving, he made a silver replica of his hand and attached it to the icon. After this, the icon became known as "three-handed" (Tricherousa). The icon is worshipped by the people as a symbol of their desire to see the Heavenly Patroness as a help in their domestic affairs. On the reverse is a stamp of the workshop of Ivan Ivanovich Silin for the production of icon boards.

ИКОНА 'БОГОМАТЕРЬ ТРОЕРУЧИЦА'

Россия, конец XIX в.

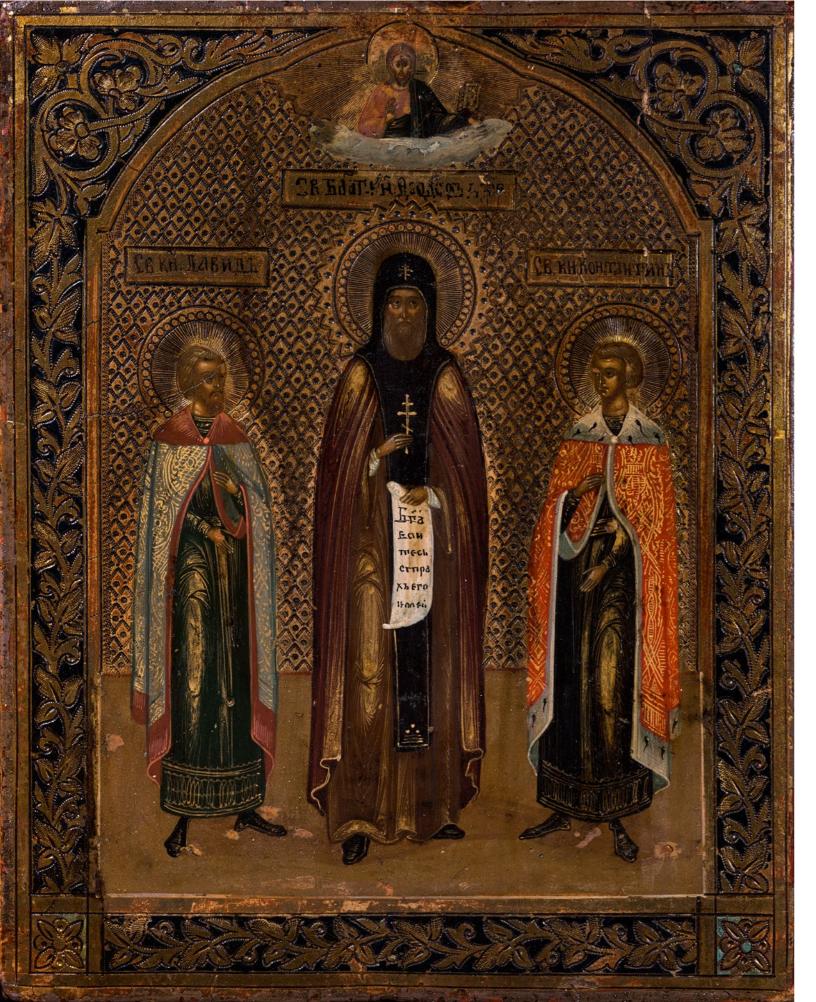
дерево, левкас, сусальное золото, темпера 22.5 х 17.5 см.

Сохранность: без реставрации, потертости золочения

Хотя канонически третья рука Троеручицы - лишь серебряный "приклад" св. Иоанна Дамаскина в благодарность об исцелении собственной десницы, народное почитание иконы связано с желанием видеть в Небесной покровительнице помошницу в домашних делах. На тыльной стороне печать мастерской по изготовлению иконных досок Ивана Ивановича Силина.

1,000 - 1,500 €





345 • AN ICON «SAINT THEODORE, PRINCE OF YAROSLAV, AND HIS SONS SAINTS DAVID AND CONSTANTINE » Vladimir villages (?), late 19th c.

wood, gesso, gold leaf, tempera 22.5 x 17.8 cm

Conservation: without restoration, worn gilding

This image is a kind of triple portrait of the governor-father with his two sons-heirs to the throne. Blessed Prince Feodor reigned in Yaroslavl at the end of the thirteenth century. Before his death he took the monastic schema and was buried in the Spaso-Preobrazhensky monastery in Yaroslavl, where later in the same crypt were laid the bodies of his sons. In 1463 during the transfer of the princes to a new tomb their undecayed relics were uncovered, which at the same time became famous for miracles of healing. Their first icons appeared after the all-Russian canonization in the middle of the 16th century.

ИКОНА «СВЯТЫЕ КНЯЗЬЯ ЯРОСЛАВСКИЕ ФЕОДОР, ДАВЫД И КОНСТАНТИН»

Владимирские села (?), конец XIX в.

дерево, левкас, сусальное золото, темпера 22.5 x 17.8 см

Сохранность: без реставрации, потертости золочения

Образ представляет своеобразный тройной портрет правителя-отца с двумя сыновьями – наследниками престола. Благоверный князь Феодор, княжил в Ярославле в конце XIII века. Перед смертью он принял схиму и был погребен в Спасо-Преображенском монастыре в Ярославле, где позже в той же раке были положены тела его сыновей. В 1463 г. во время перенесения князей в новую гробницу произошло обретение их нетленных мощей, тогда же прославившихся чудесами исцелений. Первые их иконы появляются после общерусской канонизации в середине XVI в.

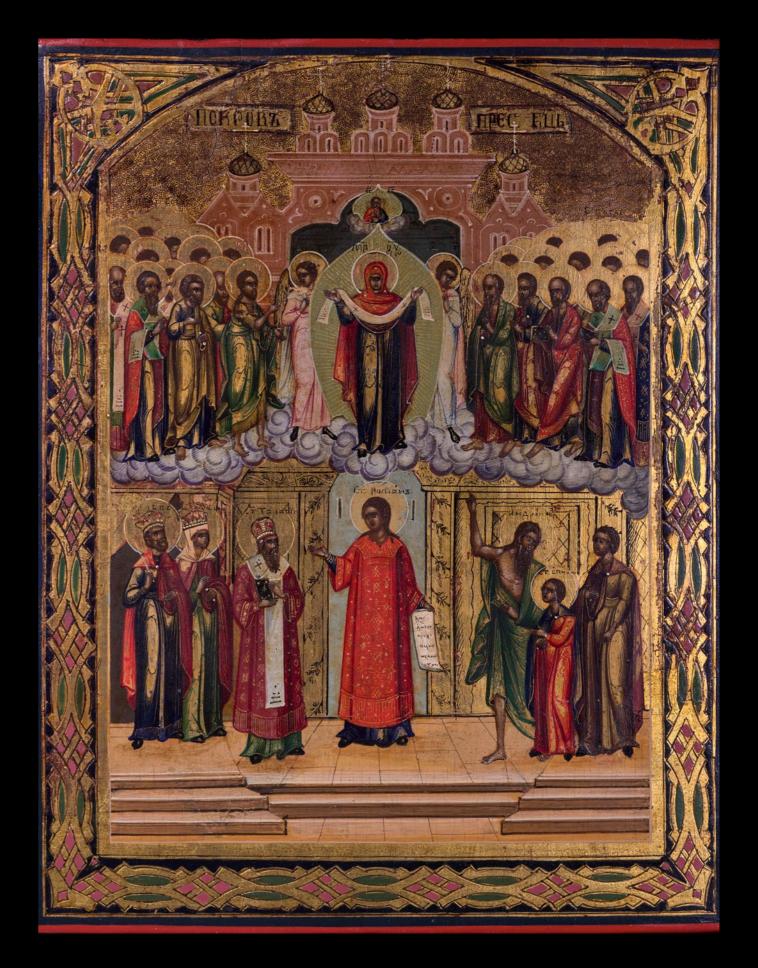
900 - 1,000 €

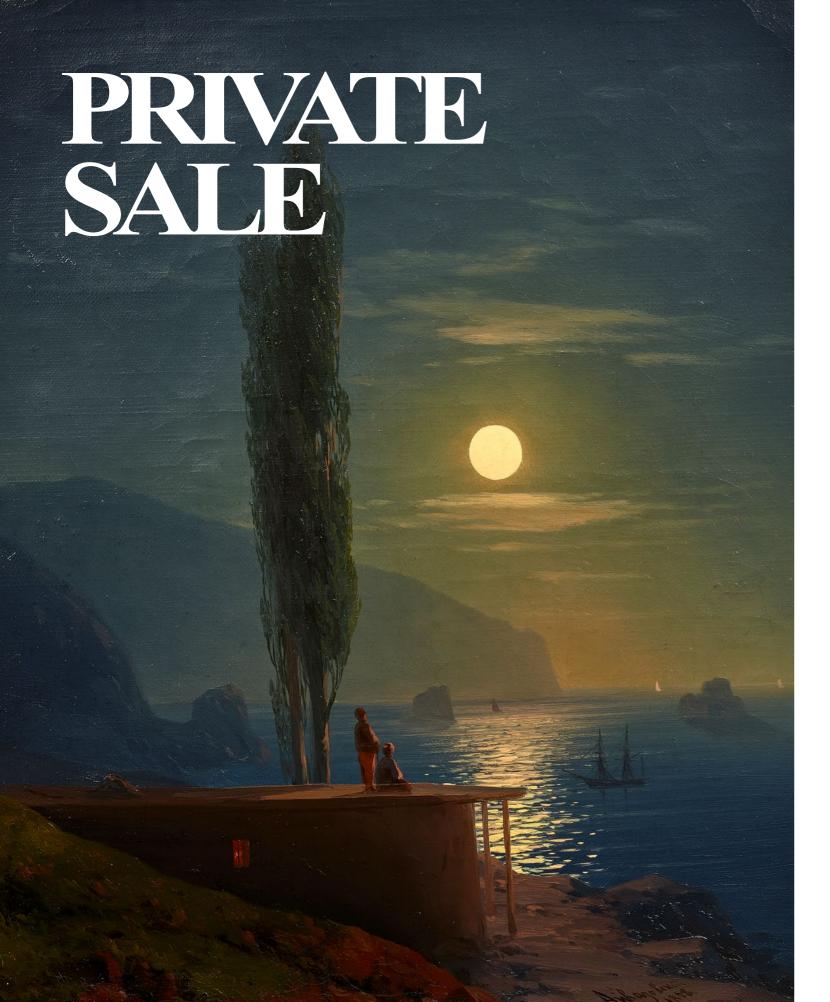
346 •

AN ICON «THE INTERCESSION OF THE MOTHER OF GOD » (THE PROTECTING VEIL OF THE MOTHER OF GOD) Central Russia, late 19th century wood, gesso, gold leaf, tempera 22.5 x 17.8 cm Conservation: without restoration, worn gilding

ИКОНА "ПОКРОВ ПРЕСВЯТОЙ БОГОРОДИЦЫ" Центральная Россия, конец XIX в. дерево, левкас, сусальное золото, темпера 22.5 х 17.8 см Сохранность: без реставрации, потертости золочения

850 - 950 €





PRIVATE SALE

Hermitage Fine Art offers private sales for clients who wish to buy and sell artworks outside of public auctions.

We have access to a variety of important private collections worldwide in a range of categories including

Fine Art, Russian art, Jewellery, Design Objects and more.

If you wish to buy, our team will be able to find something that meets your wishes on demand by doing research and requesting expertise on your behalf.

Alternatively, we can sell your collection discretely at prices that are mutually agreed between the two parties.

Moreover, we are able to put you in direct contact with art advisors and restorers.

For further information, please contact us directly by telephone or e-mail.



IVAN KONSTANTINOVICH AIVAZOVSKY

Figures by a moonlight shore

Oil on canvas

Signed in Cyrillic and dated 1858 (lower right)

41 x 33 cm.

Painted in 1858

Provenance:

From a private collection of the merchant and art collector in Russia, acquired before 1905.

The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.

In hybrid work that brings traditional Japanese techniques and perspectives together with the ideas of the European avant-garde, Léonard Tsuguharu Foujita became one of the most esteemed artists in Paris during the 1920s. After completing his studies at the Tokyo National University of Fine Arts, Foujita moved to Paris where he met and befriended many of the leading artists of the time. Having signed up with the respected art dealer Georges Chéron, who also represented Foujita's friend Amadeo Modigliani, Foujita had his first solo exhibition in 1917. For this exhibition at Gallery Chéron, he showed 110 watercolours which sold out on the first day, with Pablo Picasso buying a number of the works. A few years later, the inclusion of his painting of Kiki de Montparnasse, Nu couché à la toile de jouy (Reclining nude with toile de jouy) in 1922's Salone d'Automne was a big success, further cementing his reputation as a leading artist of the time.

Born in Tokyo in 1886 to a well-off family, Foujita was the son of a general in the Japanese imperial army. Known to his friends as "Fou Fou", Foujita was an extravagant figure who loved to socialize, and was known for his distinctive bowl haircut, round glasses, large gold earrings, and eccentricities such as donning a lampshade as a hat. Over his lifetime he married five times, living in France, Japan (where he returned to during WW2), South America and the USA before settling back in France where he gained citizenship in 1955. There he was awarded the Legion of Honour in 1957, and converted to Catholicism in 1959 when he was baptized with the name Léonard. To commemorate the 50th anniversary of his passing, in 2018 retrospectives for Foujita's were held in Japan and France, including at the Tokyo Metropolitan Art Museum, the Musée Maillol in Paris.

Fillette à l'oiseau is included in the fourth volume of Foujita's catalogue raisonné, written by Sylvie Buisson. It is in many ways a classic example of the artist's painterly approach, from the decade that brought him the highest acclaim. Often known for his paintings of cats and female nudes, Foujita was also celebrated for his portraits and self-portraits, and over the years painted a number of children's portraits. In his paintings Foujita often used both oil and touches of the black Japanese ink called sumi, and preferred the ultra-precise Japanese menso brush. Indeed, known more for the quality of his lines, colour typically plays a secondary role in Foujita's paintings, where he skilfully utilizes a limited colour palette to great effect. This can be seen in Fillette à l'oiseau, for instance in the detailed, fine lines of the girl's hair, and in how Foujita limits himself to blacks, blues and red. Foujita's skills as a draughtsman can also be seen in the drapery of the girl's red dress, and the details and trim on the blue cape. The young girl's large, dark, almond shaped eyes are a striking feature, and the silver-grey sheen that immerses this portrait creates a dreamy atmosphere, strengthening the power of her hypnotic gaze.

TSUGUHARU FOUJITA (1886-1968)

Fillette à l'oiseau (Little girl with bird)

signed 'T Foujita' and inscribed in Japanese (lower left), signed again and dated 'Foujita 1921' and inscribed in Japanese 'Paris Tsuguharu' on a stretcher on a reverse oil on canvas 32,5x18,5 cm
Executed in 1921

Provenance: Collection Lord Yehudi Menuhin (1916-1999), Switzerland Private collection, Europe

Expertise Sylvie Buisson, Archives Artistiques, Paris, 28. September 2018, Nr. D19.028.H

price upon request



PRIVATE SALE

The son of painter and model Suzanne Valadon and an unknown father, Maurice Utrillo was one of the few Montmartre artists to actually be born there, and grew up living between the Parisian neighbourhood and Montmagny, on the northern outskirts of the city. Sharing his mother's studio at 12 rue Cortot, Utrillo sold his first painting in 1905, and had work shown in 1909's Salon d'Automne. For many years he battled alcoholism and mental illness, and his family encouraged his painting in part to help him deal with his daily struggles.

Utrillo is celebrated for his cityscapes, and his early paintings from 1904 onwards of Montmagny and Montmartre in particular helped establish his reputation. If a street or monument fascinated him, he could make numerous paintings of the same subject, and many of his paintings are noted for their energy and a deceptive naiveté of style. In particular, Utrillo is famous for his "white period" which spanned the years 1909-1914, and where he used a thick white impasto which he applied to the canvas with a palette knife, and sometimes mixed in plaster. As his contemporary, art critic Edmond Jaloux was quick to note, "In point of fact, naiveté and ingeniousness are more apparent than real, however, for one has only to examine with care a canvas by Utrillo to see to what extent one is dealing Wwith a true painter", whose deep understanding of colour and his materials meant his work "imparts something magnificently luxurious to the dejected, desperate aspects of modern life" (quoted in A. Tabarant, Utrillo, Paris, 1926, p. 234).

Painted circa 1908-1910, La Butte Pinson à Montmagny is a good example of his urban land-scapes, and is both typical of his admired early period, and points towards his esteemed white period, with the colour and texture of the building on the left side of the image. Utrillo lived in the Butte Pinson from 1896 with his mother, her husband and Utrillo's grandmother, after his stepfather built a house in the area, in an attempt to take Utrillo away from the bohemian life he was leading in Paris. Utrillo began painting here, and created a series of paintings of Montmagny from 1905 to 1908. While his mother was the first woman to be admitted into the Société Nationale des Beaux-Arts in 1894, Utrillo, like Valadon, had great talent but received little formal artistic training. His confident yet soft brushstrokes demonstrate a lingering influence of Impressionism, and the colours of the fence and trees in the front of the image are echoed by some of the multi-coloured rooftops one can see in the distance.

price upon request

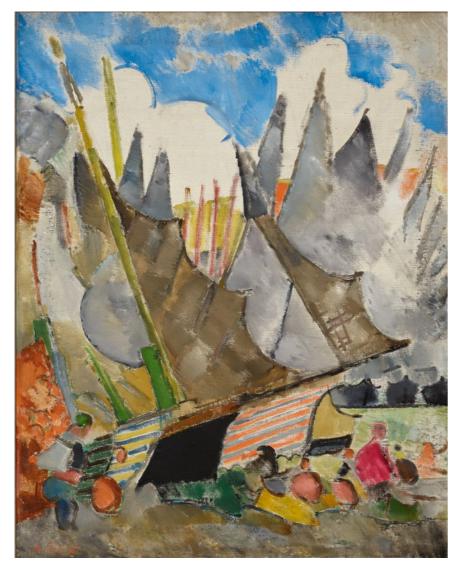


MAURICE UTRILLO (1883-1955)

La Butte Pinson à Montmagny

signed 'Maurice Utrillo. V.' (lower left)
oil on board laid down on board
18 x 23 5/8 in. (45.7 x 60 cm.)
Painted circa 1908-1910
Provenance
Louis Libaude, Paris.
A. Comard, Paris.
Private collection, Switzerland.
Bernard d'Escayrac, Long Island.
Carstairs Gallery, New York.
Collection of James Pearson Duffy, May 1958.
Acquired by the current owner 2012

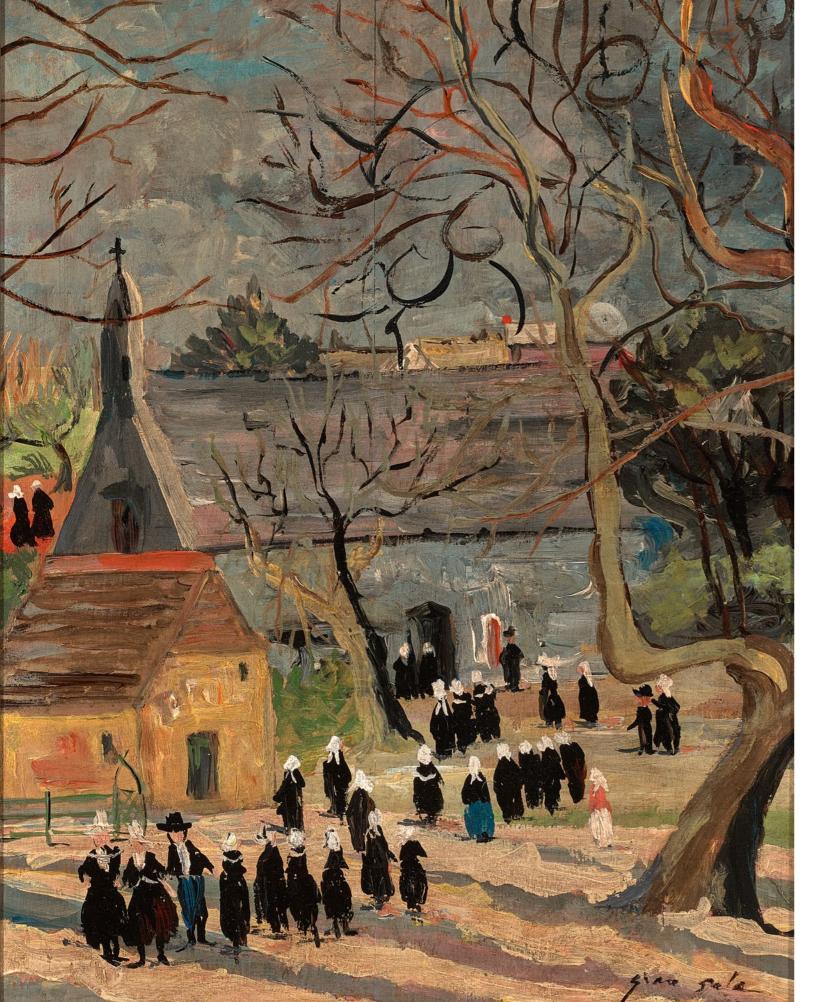
PRIVATE SALE



ALEXEI GRISCHENKO (1883-1977)
Sailing Boats in Constantinople
signed and dated 'A. Gri 20' (lower left)
oil on canvas
95.5 x 72 cm
1920

Provenance: Artist's studio; Acquired directly from the artist late 1950s—early 1960s; Thence by descent; Private collection, Norway; Private collection, Europe







Maître Patricia Grimaud - Palmero, Huissier près la Cour d'Appel de Monaco

ABSENTEE/TELEPHONE BIDDING FORM

The auction will take place in accordance with the General Terms and Conditions and the auction itself shall be regulated by these same Terms and Conditions. You are invited to read the General Terms and Conditions of Sale as well as the important information appended thereto, which indicate the costs you will be obligated to pay in the event of successfully purchasing a Lot, among other clauses relating to the auction sale. Do not sign this form unless you have received answers to all of your questions pertaining to the General Terms and Conditions. These Terms and Conditions are contractual commitments which bind and limit bidders and successful purchasers, in particular the Bailiff's responsibility in regards to bidders as well as successful purchasers...

Privacy Policy

Your personal data shall be kept by the Bailiff and the Organizer. We are committed to not provide your personal data to any extraneous person. However, we may occasionally contact you with information on goods and services we believe may be of interest to you, including those offered by third parties.

In case you do not wish to receive such information (with the exception of information you may request), please check the box below.

Would you like to receive information concerning our business via email? If not, please check the box below.

Be sure to obtain all the information concerning a Lot at least 24 hours before the sale. The bidding will be rounded to the nearest increment. Please refer yourself to the important information found in the catalogue concerning your instructions made to the Organizer for the execution of your purchase orders. The Bailiff will seek to execute these orders on your behalf but shall not be held liable for any error.

	1 addie number	
Name of sale	Date	
Location of sale MONACO	Company Name	
irst name	Last name	
Address	Customer Number	
City	Zip code Country	
Cel. No	Fax	
Cel. No	E-mail	
Mobile phone	Are you an individual bidderor a company bidder	
AT Number		
Celephone No. the day of the sale :		

Lot n°	Brief Description	Your bid excluding VAT, commissions and fees in Euros

By signing this form, you acknowledge that you have been in possession, have read and understood the General Terms and Conditions presented by Me Patricia Grimaud-Palmero, Bailiff in Monaco, in particular Article 20, and further acknowledge having accepted the Terms and Conditions without reservation. If you are a first-time client of Me Patricia Grimaud-Palmero, please attach your bank account details.

Your Signature	Date



GENERAL TERMS AND CONDITIONS OF SALE

Buyers and Sellers are requested to carefully read the explanations of cataloguing practice and conditions set out below which contain terms on which Hermitage Fine Art ("HFA" or "the auctioneer") conduct sales and handle other related matters.

All auctions held in the Principality of Monaco take place under the supervision of a Monegasque Bailiff ('Huissier de Justice') who, as an officer of the courts of Monaco, draws up the certified record of the sale and is responsible for all legal matters relative to the sale.

Bidders are reminded that Conditions 16 and 17 require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of HFA and sellers.

1.BIDDING PROCEDURES AND IDENTIFICATION OF THE BUYER

- 1.1 Bidders are required to provide their details before bidding and to satisfy any security arrangements before entering the auction room to view or hid
- 1.1.1 For individuals, we will require; i) a satisfactory proof of identity (i.e. a government-issued photo ID); ii) a proof of residential address (i.e. an utility bill or a bank statement); iii) satisfaction of any security arrangements before entering the auction room to view or bid:
- 1.1.2 For Companies, we will require company details including (i) a deed of incorporation; (ii) a government-issued photo ID of directors, shareholders, and ultimate beneficial owner(s).
- 1.1.3 Bidders shall be deemed to act as principals. If a Bidder wishes to Bid on behalf of a third party ('Bidding Agent). he or she shall expressly notify HFA before the Auction begins, stating the name and address of the party the Bidder is representing and providing government-issued photo ID of the bidding agent, as well as proof of identity of the ultimate client on whose behalf the agent is acting, as well as submitting a proof of authority.
- 1.1.4 All bidders must provide the details of the bank account from which they intend to pay for the lot as well as proof that they are the holders of the account.
- 1.2 Each Bidder will receive a paddle number only after completing the registration form.
- 1.3 The maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price. and any dispute about a bid shall be settled at the Bailiff's and HFA's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- 1.4 HFA's right to bid on behalf of the seller is expressly reserved up to the amount of any reserve, and the right to refuse any bid is also reserved.
- 1.5 Increments
- 1.5.1 Bidding increments shall be at the auctioneer's sole discretion.
- 1.5.2 The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

2. ABSENTEE BIDS/ BIDS FROM THE INTERNET

- 2.1. Bids by Bidders who are not present shall be made by telephone, or by fax, or by e-mail and shall be deemed received by HFA: a). Upon delivery if delivered by hand; or
- b). Within 2 hours following the transmission if sent by fax or by email.
- 2.2. Bids made in writing If several Bids of the same amount have been made in writing for one and the same Lot, the Bid that HFA received first will be accepted unless a higher Bid has been submitted or is made. If several Bids are received on the same day, the Bid awarded shall be decided by Lot. Each Bid in writing generally deemed a maximum Bid shall only be utilized by HFA in protecting their interests to the extent that it is necessary to outbid another offer.
- 2.3. Bids made by telephone Bids made by telephone are carried out for the Bidder by HFA. HFA may record any telephone conversation. By applying to Bid by telephone, the Bidder consents to such recording.
- 2.4. HFA shall not be responsible for any errors or omissions in connection therewith.
- 2.5. HFA use the services of external online platforms. Bidders will have the possibility to Bid through those platforms. 2.6. HFA decline responsibility for – but not limited to – negligence, lost profits, or any special, incidental, or consequential damages that may result from the use of, or the inability to use, the platforms.

3. COMMISSION BIDS

- 3.1. Prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition.
- 3.2. However, if so, instructed clearly and in writing, HFA may execute bids on a buyer's behalf. Neither HFA nor their employees or agents shall be responsible for any failure to do so.
- 3.3. Where two or more commission bids at the same level are recorded, HFA reserve the right in our absolute discretion to prefer the first bid so made.

4. THE PURCHASE PRICE

- 4.1 The Buyer shall pay the Hammer Price ('HP') price together with a premium thereon as well as any applicable taxes or costs as part of the Purchase Price.
- 4.2. HFA's premium is calculated as follows: Lots up to and including € 250,000.00 HP

Lots between € 250.001.00 and € 2.500.000.00 HP Lots above € 2,500,001.00 HP

25% HP excluding VAT (26,375% including VAT for books 21.5% of the Hammer 12.5% of the Hammer price excluding VAT (13,18% including VAT for books

4.3. Any Lot purchased through the online platform of HFA or any other sales and auction platforms (such as Invaluable, Drouot live, Auction.fr, Bidspirit etc.) will be subject to an additional premium of 3% (5% for Invaluable) of the Hammer Price (VAT included). Extra fees may vary. The Buyer is obliged to verify the amount with each particular platform. 4.4. The total purchase price may include additional fees, such as VAT, customs brokers fees, etc.

5. TEMPORARY IMPORTATION, VAT AND OTHER TAXES

- 5.1. Any Lot marked with a symbol "(+)" are "freeport" and are as such subject to import tax and customs brokers fees. 5.2. A Buyer intending to import the aforesaid Lot into the European Union is informed that import tax will be due on the HP (e.g.: 5.5% for antiques and works of art 20% for jewellery and watches). Import tax and customs brokers fees shall he naid to HFA in addition to the other fees
- 5.3. Any other Lots are in free circulation within the European Union.
- 5.4. The buyer shall be responsible for checking and fulfilling all the conditions for the transportation of the Lots to their destination, including, but not limited to, checking the import status of the Lots, and the regulations for importation at destination.
- 5.5. If there is no "+" symbol, HFA are able to use the Margin Scheme and VAT will not normally be charged on HP [Do you have this in Monaco? Seems tob e a UK specific thing].
- 5.6. Lots with a V symbol. These items will be sold under the normal Monaco VAT rules and VAT will be charged at the standard rate on HP, buyer's premium, and where else applicable.
- 5.7. The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the European Customs Union and that the property is exported from the European Customs Union within 3 months of the sale. HFA must be provided with the appropriate proof of export immediately after export of the goods.

6. PAYMENT

- 6.1. The winning bidder must pay to HFA the total amount due in euros (EUR or €).
- 6.2. Any payments made by a buyer to HFA may be applied towards any sums owing by the buyer to HFA on any account whatever, without regard to any direction of the buyer or his agent.
- 6.3. Payments must be made by wire transfer to HFA's bank account.
- 6.3.1. Payment must be made from the same account declared at the time of registration.
- 6.3.2. If the bidder intends to pay for the item from an account held by the third person, the third person must be identified accordingly
- 6.3.3. Please note that HFA reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required.
- 6.4. Payment by cheque will only be accepted if the cheque is issued by a bank located in Monaco or in France, and collection of the lot will only be possible once the amount of the cheque has been credited to HFA's bank account. Payment by cash will be possible below 30,000.00 € if the payment is made in Monaco.
- The Seller can give HFA the right to grant, at its sole discretion, the possibility for the Buyer to pay the total of the purchase price by wire transfer to HFA's bank account within a period of 5 working days after the Auction [This is out of place. If the authority comes from the buyer, this should be stated in the consignment agreement].

7. TITLE AND COLLECTION OF PURCHASES

- 7.1. The fall of the hammer and the pronouncement of the word 'adjuge' by the Bailiff determines the conclusion of the purchase contract between the seller and winning bidder, now considered to be the buyer.
- 7.2. The buyer shall at his or her risk and expense collect any lots that he has purchased and paid for from HFA's premises not later than 5 working days following the day of the auction or upon the clearance of any cheque used for payment (if later) after which the buyer shall be responsible for any collection, storage and insurance charges.
- 7.3. The transfer of ownership of a Lot in favour of the Buyer shall take place only after full Payment, and receipt, of the 7.4. Purchase Price as determined in Art. 5.
- No purchase may be collected and HFA shall not release any lots to the buyer or his or her agent until it has been paid for in full. 7.5. If a winning bidder has not provided already provided proof of identification, he or she will be asked to provide appropriate documentation (i.e. a government-issued photo ID, proof of residential address such as utility bills) before property or sale proceeds are released.

8 LOSS OR DAMAGE

8.1. Buyers are reminded that HFA will accept liability for loss or damage to lots for a maximum period of five (5) days after the date of the live auction.

9. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- 9.1. If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Condition, HFA, as agent for the seller and on its own behalf, shall at HFA's absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
- a. To proceed against the buyer for damages for breach of contract;
- b. To rescind the sale of that lot and/or any other lots sold by HFA to the buyer;
- c. To resell the lot (by auction or private treaty) in which case the buyer shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller:
- d. To remove, store and insure the lot at the Buyer's expense and, in the case of storage, either at their premises or elsewhere; e. To charge interest at a rate not exceeding 1.5% per month of the total amount due to the extent it remains unpaid
- for more than 5 working days after the sale;
- f. To retain that or any other lot sold to the buyer until the buyer pays the total amount due;
- g. To reject or janore bids from the buyer or his agent at future auctions or to impose conditions before any such bids shall be accepted:
- h. To apply any proceeds of sale of other Lots due or in future becoming due to the buyer toward the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of the Buyer's property in their possession for any purpose until the debt due is satisfied).
- 9.2. HFA shall, as agent for the seller and on their own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

10. THIRD PARTY LIABILITY

- 10.1. All members of the public on HFA's premises are there at their own risk, and must note the lay-out of the accommodation and security arrangements
- 10.2. Accordingly, neither HFA nor their employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to or at a sale.

11. AGENCY

11.1. HFA act as agent only and disclaims any responsibility for default by sellers or buyers. 11.2. HFA will not be responsible in the event of any Buyer or Seller failing to fulfil their respective agreements.

12. TERMS OF SALE

12.1. The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety, and on

the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

13 DESCRIPTIONS AND CONDITIONS

- 13.1. Whilst HFA seek to describe lots accurately; it may be impractical for HFA to carry out exhaustive due diligence
- 13.2. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. 13.3. Solely as a convenience, HFA may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections.
- 13.4. Prospective buyers also bid on the understanding that, inevitably, representations of statements by HFA as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. 13.5. HFA undertake that any such opinion shall be honestly and reasonable given. Neither HFA, nor their employees or agents nor the seller accept liability for correctness of such opinions, and all conditions and warranties, whether relating to description, condition, or quality of lots, express, implied, or statutory, are hereby excluded. All lots are sold "as is". 13.6. The estimate does not represent a prediction or a quarantee of the actual selling price of a lot or of its value for any other purpose. The estimates do not include the buyer's premium, nor any applicable Artist's Resale Right fee,
- 13.7. All electrical and mechanical goods are sold on the basis of their artistic and decorative value only and should not be assumed to be operative. It is recommended that prior to any intended use, the electrical system is checked and approved by a suitably qualified technician.
- 13.8. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

14. JEWELLERY

- 14.1. Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- 14.2. All types of gemstones may have been improved by some method. A registered bidder may request a gemmological report for any item which does not have a report if the request is made to HFA at least three weeks before the date of the auction and you pay the fee for the report.
- 14.3. HFA do not obtain a gemmological report for every gemstone sold in its auctions. Where HFA get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. 14.4. If no report is available, treatment or enhancement of the gemstones cannot be excluded.

15. FORGERIES

- 15.1. A lot which is satisfactorily proved to be a deliberate forgery may be returned to HFA by the Buyer within 21 days from the Auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects.
- 15.2. If HFA are satisfied by accepted experts from the evidence presented that the lot is a deliberate forgery, it shall refund the money paid by the buyer for the lot including any buyer's premium provided that if (i) the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (ii) the buyer personally is not able to transfer a good and marketable title to HFA, the buyer shall have no rights under this Condition.
- 15.3. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. TRANSPORTATION AND EXPORT OF ADJUDICATED LOTS

- 16.1.In view of the Customs Union existing between France and Monaco, any exports outside the Principality of Monaco are subject to the rules and regulations applicable in France.
- 16.2. Depending on the export destination and on their nature, certain lots may require an export licence and/or a certificate in order to be released to the buyer, which the buyer must obtain from the competent authorities. 16.3. Any lot coming from the Customs Union or benefiting from a temporary importation, if it remains in the Customs Union, may be removed upon presentation of a proof of payment of the Purchase Price.
- 16.3.1. If the Buyer intends to export the Lot outside of the Customs Union, it will be up to him to perform all the

necessary procedures and formalities required by the applicable law.

- 16.4. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. HFA, upon request and for an administrative fee, may apply for a licence to export the lot(s) outside Monaco.
- 16.5. Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country.
- 16.5.1. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. HFA suggest that buyers check with their own government regarding wildlife import requirements prior to placing a bid.
- 16.5.2. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation
- 16.6. The buyer is responsible for checking and fulfilling all conditions of the transportation of the acquired lots to the final destination, including but not limited to checking the import and export status of the lots, passports and export licences, and regulations for importation at the destination. Under no circumstances shall HFA or the Bailiff be pursued for non-compliance or non-completion of the said formalities.
- 16.7. Please note that HFA are not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation

17. ARTIST RESALE RIGHTS (DROIT DE SUITE)

- 17.1. Pursuant to the European Union's Artist's Resale Rights Directive, which has been adopted by the EU, living artists and artists who died within 70 years prior to the date of the sale are entitled to receive a resale royalty each time their art work is sold by an art market professional in the European Union, subject to certain conditions.
- 17.2. HFA shall collect the resale royalty due to the artists or their estates from buyers of lots with a hammer price (excluding buyer's premium and excluding VAT) in excess of €152.44. Any purchaser of a lot to which Artist's Resale Right applies will be charged the amount of the resale royalty, which will be added to the invoice.

18. PREEMPTION OF THE MONEGASQUE GOVERNMENT (PREEMPTION)

- 18.1. When either works of art or private documents relating to national historical or cultural heritage are on sale, a right of pre-emption may be exercised by the Monegasque State.
- 18.2. The Bailiff is required, at least fifteen days before the date of the sale, to notify the Minister of State and to provide him with all useful information concerning the works or documents presented.
- 18.3. The bailiff shall be informed of the decision of pre-emption immediately after the adjudication of the lot and is mentioned in the minutes of the auction. It must be confirmed within fifteen days. The exercise of the right of preemption has the effect of subrogating the State to the winning bidder.

19. MISCELLANEA

- 19.1. Any indulgence extended to bidders, buyers or sellers by HFA notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only, in all other respects these Conditions shall be construed as having full force and effect.
- 19.2. HFA shall have the right at their discretion, to refuse admission to its premises or attendance at its auctions by any person.
- 19.3. All notice to any buyer, seller, bidder or viewer may be given by first class mail or email in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. LAW AND JURISDICTIONS

20.1. The General Conditions are regulated by and constructed in accordance with the laws of the Principality of Monaco. Any legal action or dispute arising out of or in connection with these Terms and Conditions shall be settled by the Courts of Monaco





25, Avenue de la Costa - 98000 Monaco

Tel: +377 97773980

Email: info@hermitagefineart.com

www.hermitagefineart.com