

HERMITAGE FINE ART TEAM



Elena Efremova Director



Elena Ishukova Personal assistant to director & client relations manager



Yolanda Lopez Administrator



Elisa Passaretti Cataloguer & Administrator

EXPERTS



Expert Manuscripts & rare Books (Moscow)



Expert and **Advisor Paintings**



Specially Invited Jewellery Expert Expert Old Masters



Evgenia Lapshina Sergey Podstanitsky Hélène Foutermann



René Millet



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

Hermitage Fine Art would like to express its gratitude to Igor Kouznetsov for his support with IT.

Georges Veran

All lots marked with the symbol

are under temporary importation and are subject to 5.5% import tax (EU) and administrative customs broker fees

Catalogue Design: Hanna Zakharchenko

Photography: François Fernandez

Cataloguing notes: Elena Ishukova Elisa Passaretti



Georgy Latariya Expert Icons



Yana Ustinova **Invited Expert** Russian Decorative Arts

Scan QR for online catalogue



LIVE AUCTION WITH











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

FINE ART

TABLEAUX, DESSINS, SCULPTURES **ANCIENS, MODERNES & CONTEMPORAINS**

SAMEDI 29 OCTOBRE 2022 - 14.00

DESIGN, PORCELAINES, ARGENTERIE, **OBJETS DE VERTU, BIJOUX DIMANCHE 30 OCTOBRE 2022 - 14.00**

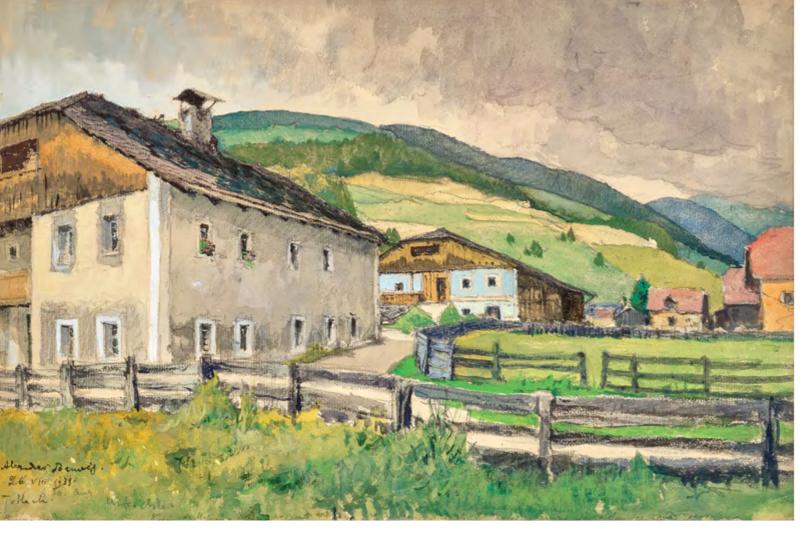
EXPOSITION: VENDREDI 28 OCTOBRE 2022 - 17.00

HÔTEL LE MERIDIEN BEACH PLAZA, SALON PACIFIQUE 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 •

ALEXANDRE BENOIS (1870-1960)

Summer in Dobbiaco, South Tyrol, view on houses and mountains, 1938

signed, inscribed, and dated 'Alexandre Benois 26.VIII 1938 Toblach' (lower left), extensively inscribed (along lower margin)

watercolour on paper

Image: 30.5 x 46.5 cm (à vue)

Provenance: Estate of the artist

Descendants of the Benois family

Acquired from the above by the present owner

1,600 - 1,800 €

2 • ALEXANDRE BENOIS (1870-1960)

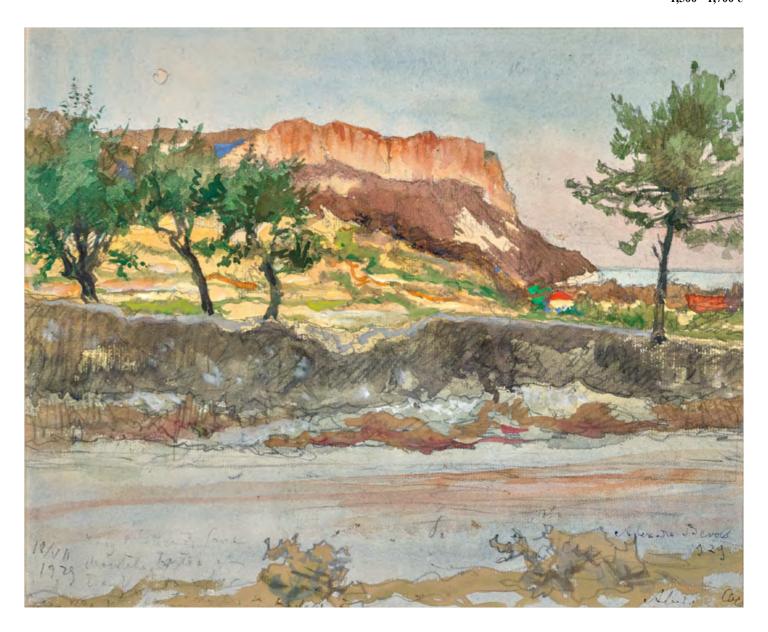
Mountain view in summer

signed, inscribed, and dated 'Alexandre Benois 1929' (lower right), extensively inscribed in pencil and dated 18/VII 1929' (lower left) watercolour on paper Image: 26.5 x 32 cm (à vue)

Provenance:
Estate of the artist
Descendants of the Benois family

Acquired from the above by the present owner

1,500 - 1,700 €



CIRCOLO LIRICO BRESCIANO «LUIGI DORDONI» nostr dei ASSESSORATO ALLA CULTURA DEL COMUNE DI BRESCIA NICOLA BENOIS PITTORE SCENOGRAFO COSTUDIT & POSTUDI DE ANACOMENTE ESCRIPTO DE PROSTUDI SERVICIO DE PROSTUDI DE PROSTUDI DE PROSTUDIO DE PROSTU Lune 9 MSZO 1980 NALLERIZZA

Meters

ALEXANDRE BENOIS (1870-1960)

Family archive

1) Nine handwritten letters addressed to the children, Anna-Camilla-Elizabeth (1895-1984); Elena (1898-1972), Nikolai (1901-1988).

1920s-1940s. In Russian.

The earliest dated June 1926, the latest September 1934.

- 2) Four hand painted postcards. Paper, watercolour. Text in French. 1931-1939.
- 3) Two Christmas cards addressed to daughter Anne-Camilla-Elizabeth and her family. 1938 r.
- 4) Postcard with birthday greetings, addressed to his daughter Anna-Camilla-Elizabeth. With text and signatures of A.N. Benois and his wife Anna Karlovna. 1935 г.
- 5) Seven sketches of theatrical costumes and a portrait sketch. Paper, watercolour, pencil. 6) Handwritten letter by Albert Benoit (1852-1936). 20 June 1926. In French.
- 7) "Un ballo in maschera" ("A Masked Ball"): sketchbook with costume designs. Paper, watercolour.

Probably by Nikolai Alexandrovich Benois.

- In 1978, he was invited to the Bolshoi Theatre in Moscow to work on the stage design for Giuseppe Verdi's opera "Un ballo in maschera".
- 8) A large set of materials dedicated to N.A. Benoit: posters, photographs, postcards, clippings and periodicals, etc.

Provenance:

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

Every). Xaramry for powers ofodaab-realness of Depores week o Somewhat (10N) Unage Free lever Supering of the most been frequently then RF 1 4 Mayor Knew Land Supering Men Most been hard present the 1973 14 Mayor Mare a Saluella most been hard spread to the 1973 1975 Je mo, une ong curara sposlatinto cramaciono sha Appara matracraco gradia. Macin sinos ofige melticature locker whit is Ovorherry Otomes laborer, vantyend observante paymennoumes 4 x03: Econsorte gabour o resolute; & There wind beyment. Strong new others trend top more, were знеми втраса - B4 meds welder. ygnour hereuer compositions pregio 1. seems r who Lise 22 6. - On Marie Grande John of the Selfor of the Selfo anu dema ares Veres rem ger nouvelle for vis pounts? J'espere, que sommente de l'espere, que se promise de l'espere, que l' with the ser grill promis to out his aboutoner l'ide que seus me prendre en automobile et me faire un per de alendours De St Sulpiu. Gisint à mes chu anie of remember) men noundle a reserve the cardine done de liberters A Tulowden (C. S. N. Vite Ket-an-coli 6 26. viu 1939.



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

1,100 - 1,200 €

5 • NIKOLAI 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

300 - 500 €



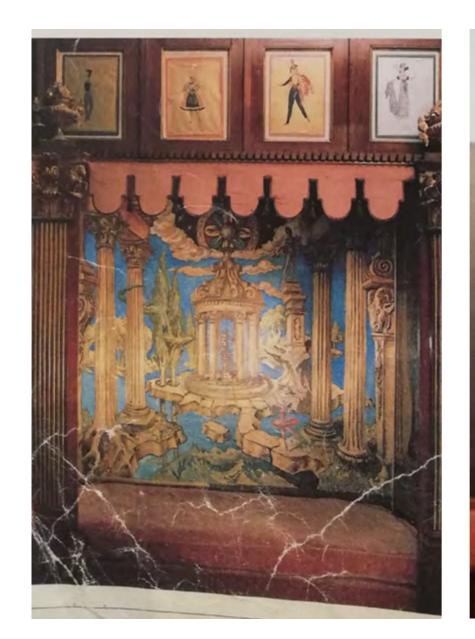


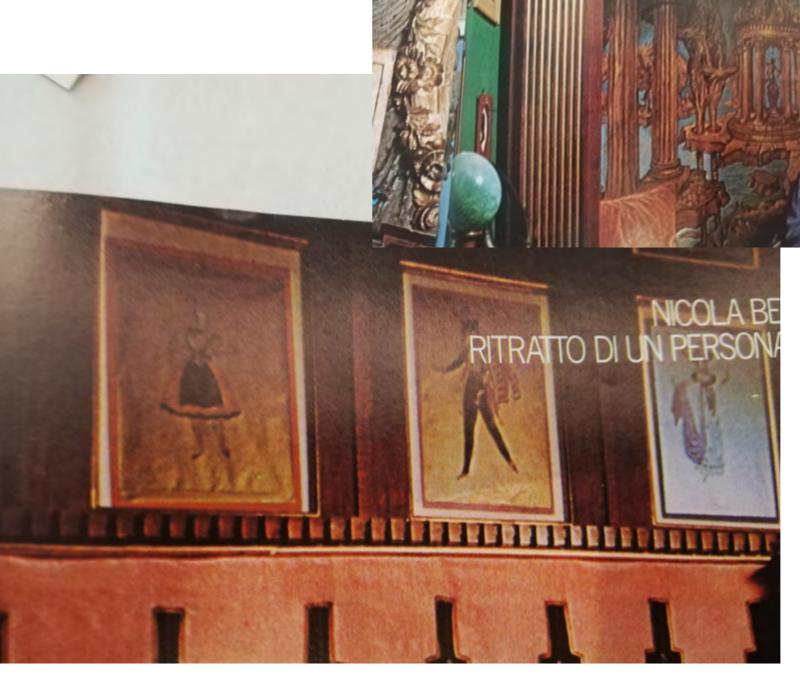


6 •
ALEXANDRE BENOIS (1870-1960)
The statue of Charlemagne near from Notre Dame de Paris Cathedral
signed 'Alexandre Benois' (lower left)
watercolour, crayon on paper
27 x 30 cm

7,500 - 8,500 €

NEKOLAI BENOIS





Magazine 'Vogue' december 1976, Italy, article titled 'Nicola Benois: ritratto di un personaggio' - part of

Lot 3
ALEXANDRE BENOIS (1870-1960)

Illustrated:

Family archive

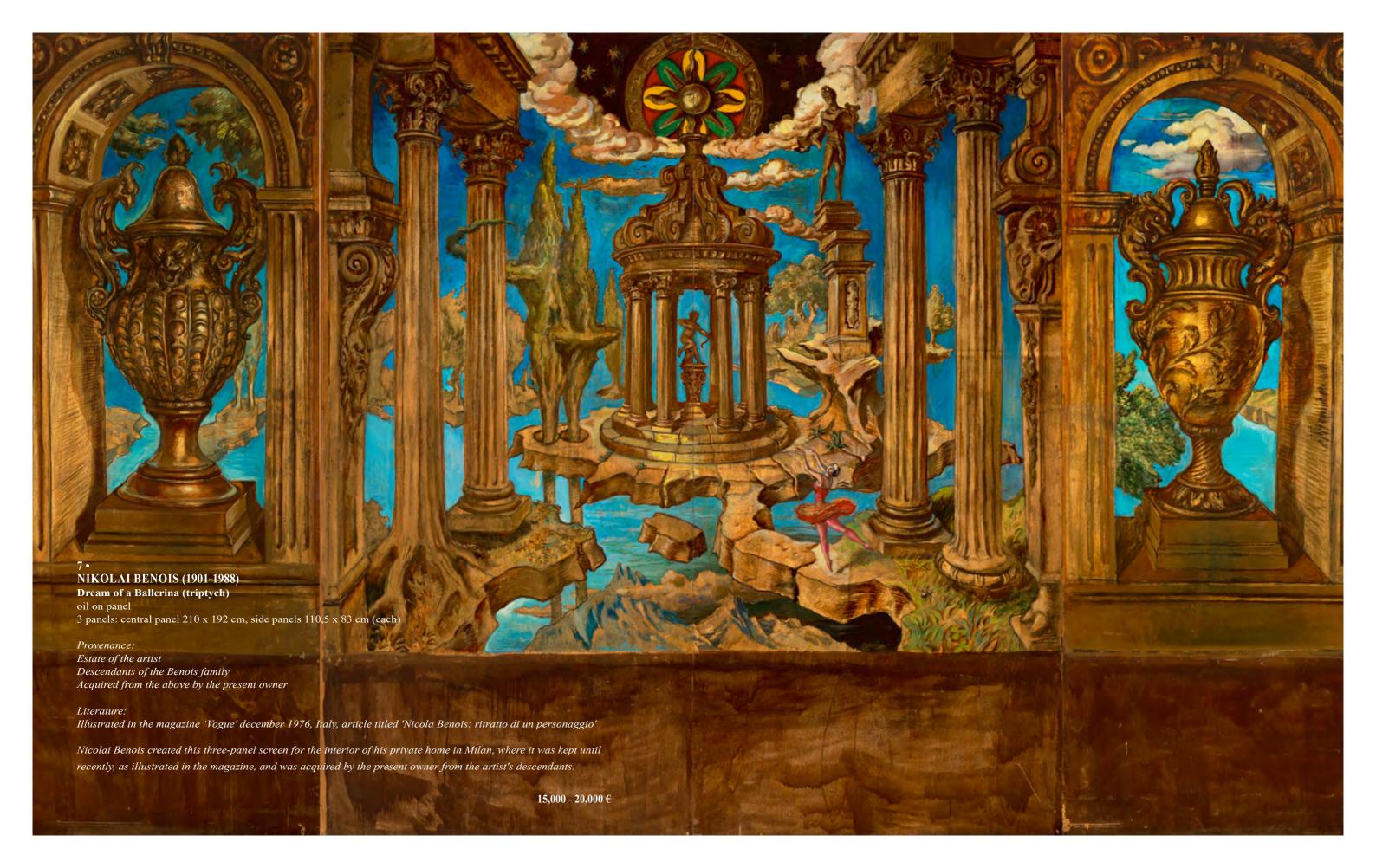
Lot 7 • NIKOLAI BENOIS (1901-1988) Dream of a Ballerina (triptych)

Lot 11 • NIKOLAI BENOIS (1901-1988)

9 sketches of costume designs for the film 'Un colpo di pistola' [A pistol shot] by Renato Castellani after the eponymous novel by Alexandre Pushkin (1830)

Lot 12 • NIKOLAI BENOIS (1901-1988)

14 sketches of costume designs for the film 'Un colpo di pistola' [A pistol shot] by Renato Castellani after the eponymous novel by Alexandre Pushkin (1830)

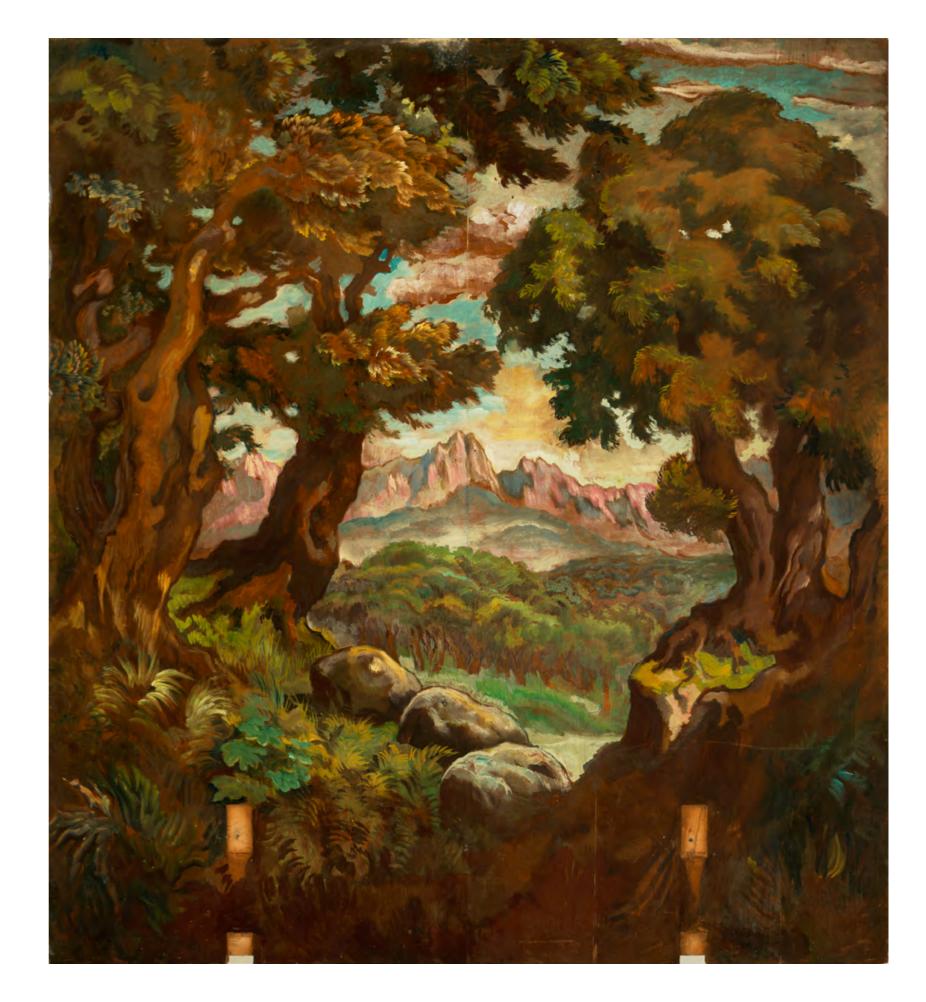


8 • NIKOLAI BENOIS (1901-1988) Summertime forest oil on panel 212 x 193 cm Accompanied by two wooden stands with wheels

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

Nicolai Benois created the present 'Summertime forest' panel for the interior of his private home in Milan, where it was kept until recently, and was acquired by the present owner from the artist's descendants.

12,000 - 15,000 €



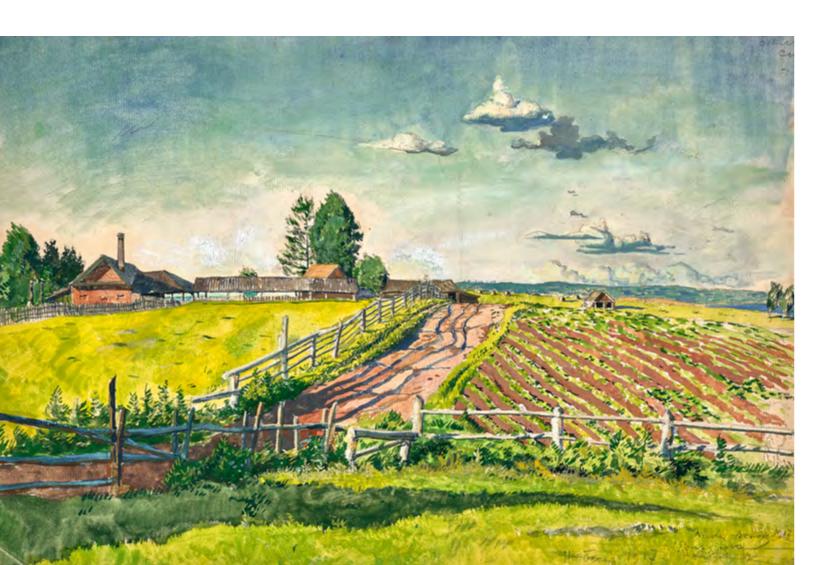
9 • NIKOLAI BENOIS (1901-1988)

A summer day at a farm, 1917

signed and dated in Cyrillic pencil 'N Benois 1917', signed again, inscribed and dated 'Nicola Benois 1917 Pouzy...' watercolour on paper 31 x 47 cm (à vue)

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

600 - 900 €





10 • NIKOLAI BENOIS (1901-1988) Living room interior, 1946

signed and dated 'NBen... 46' (lower right) watercolour on paper 32.5 x 46.5 cm

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

200 - 300 €



Nicolai Benois was appointed art director for the movie A Pistol Shot (1942) directed by Renato Castellani, a film inspired from the eponymous novel by Pushkin.

11 • NIKOLAI BENOIS (1901-1988)

9 sketches of costume designs for the film 'Un colpo di pistola' [A pistol shot] by Renato Castellani after the eponymous novel by Alexandre Pushkin (1830) watercolour, ink, gold paint on paper 53.5 x 31 cm (each)

Provenance:
Estate of the artist
Descendants of the Benois family
Acquired from the above by the present owner
Literature:
Illustrated in a magazine 'La Casa La Vita'

1,100 - 1,300 €

12 • NIKOLAI BENOIS (1901-1988)

14 sketches of costume designs for the film 'Un colpo di pistola' [A pistol shot] by Renato Castellani after the eponymous novel by Alexandre Pushkin (1830)

watercolour, ink, gold paint on paper circa ca. 34.5 x 25 cm (each)

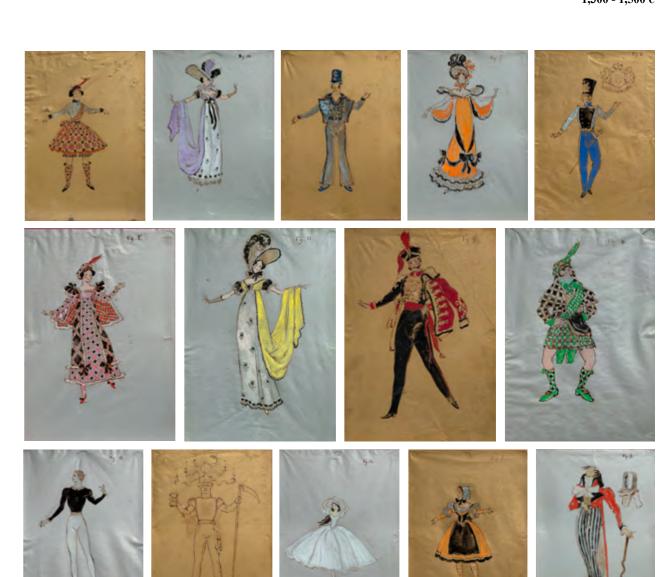
One image inscribed 'Honi soit qui mal y pense' --- [shamed be whoever thinks bad of it]

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

Literature:

Illustrated in a magazine 'La Casa La Vita'

1,300 - 1,500 €



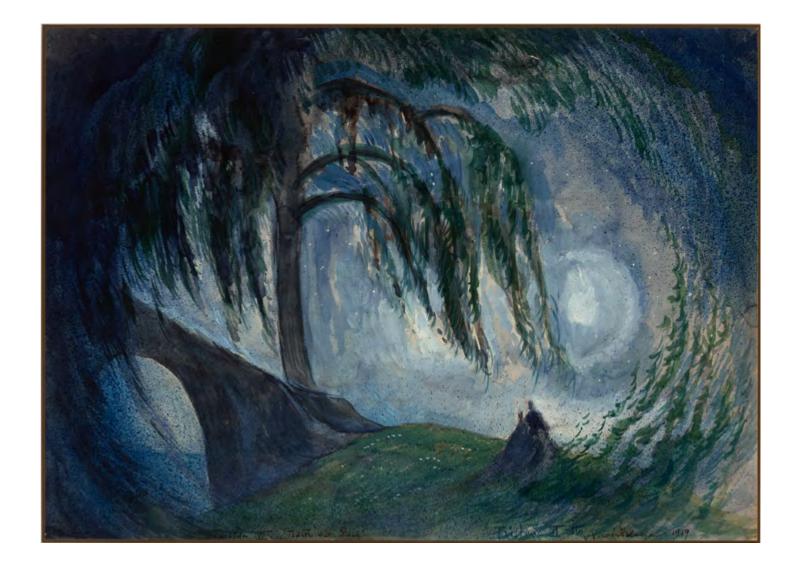
[&]quot;A rather freewheeling and inventive adaptation of Pushkin's very short (16 pages) tale, this incredibly controlled and efficiently crafted first film by Castellani (...)Astonishingly rich and luxuriant for a film made during the Second World War, with an impressive reconstruction of Russia and Ukraine during the 1830s"

⁻ a film critic Miguel Marías and a former director of the Spanish Film Archive

[&]quot;I quickly got the book and read it. I liked the novella a lot, so much that I stayed awake that night in my little room (I was living in Via Flaminia) and wrote non-stop most of the scenario. (...) When Un colpo di pistola was screened, I was criticized for formalism and being cold. Seeing it again, I think it is pure slander. It was not cold at all. Formal? The film was shot on purpose in a studied way, in the name of elegance."

⁻ Renato Castellani, Quattro soggetti, Centro Cattolico Cinematografico, Rome, 1983





13 • NIKOLAI BENOIS (1901-1988)

Set design for the opera 'Tristan and Isolde' at La Scala, act I, circa 1956-1959 signed 'Nicola Benois' (lower right) watercolour on paper Image: 48.5 x 67.5 cm (à vue)

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

14 •

NIKOLAI BENOIS (1901-1988)

Set design for the opera 'Tristan and Isolde' at La Scala, act II, 1959 signed, inscribed and dated 'Tristano atto 2 Nicola Benois 1959' (lower right), inscribed 'Tristan II / Teatro alla Scala' (lower left) watercolour on paper f48.5 x 67.5 cm (à vue)

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

300 - 500 €

300 - 500 €









17 • SERGEI CHEPIK (1953-2011)

The sorcerer

inscribed and signed in Cyrillic 'Chepik S.'(along the lower edge); inscribed (on the reverse) monotype on paper 24 x 26.5 cm 1984



18 • SERGEI CHEPIK (1953-2011)

The Queen of the Night

signed in Cyrillic 'Chepik S.' (lower right); inscribed by the artist 'The queen of the night. Paris by night. Chepik S. 93' (along the lower edge); inscribed (on the reverse) monotype on paper 44 x 39 cm 1993



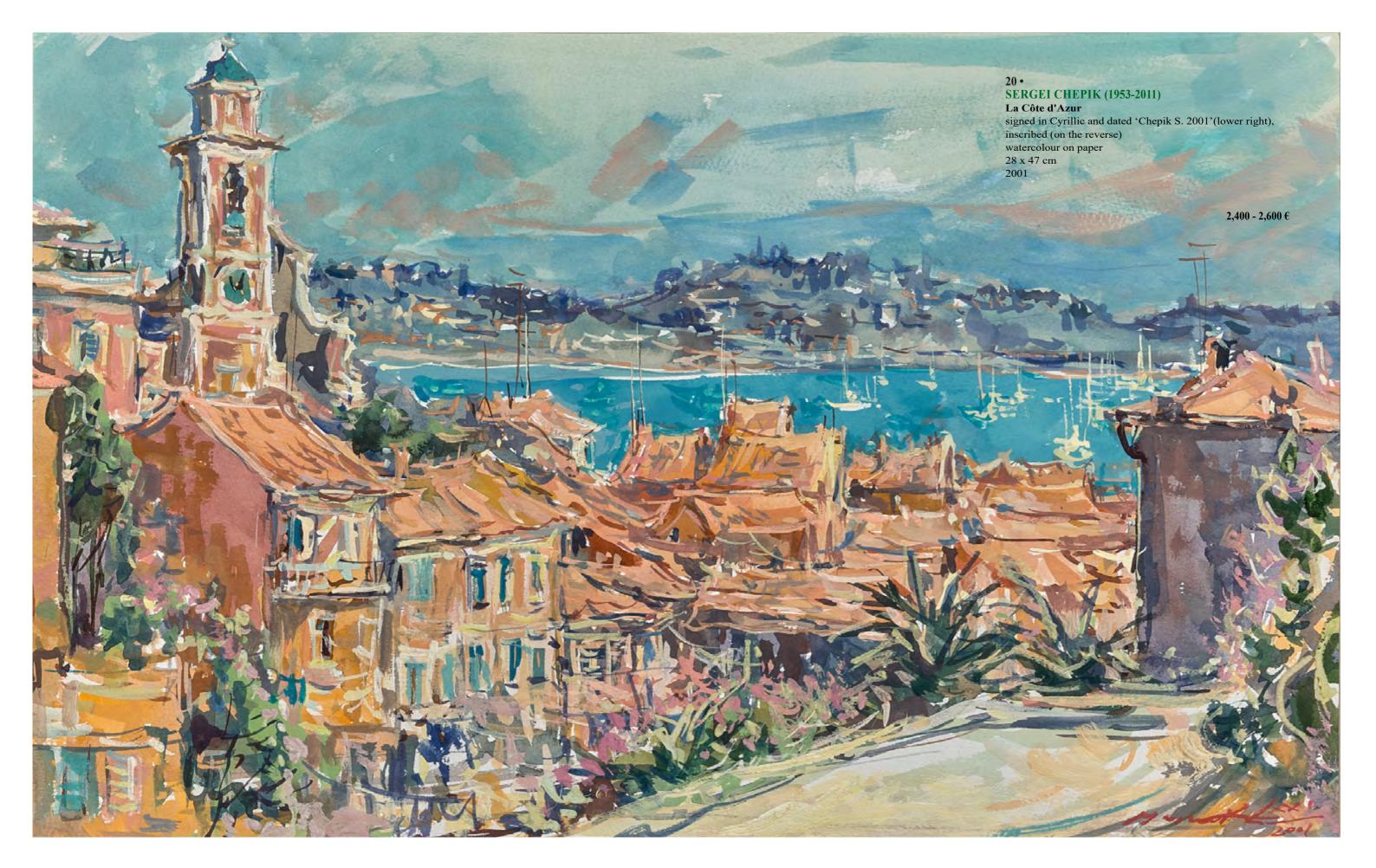
19 • SERGEI CHEPIK (1953-2011)

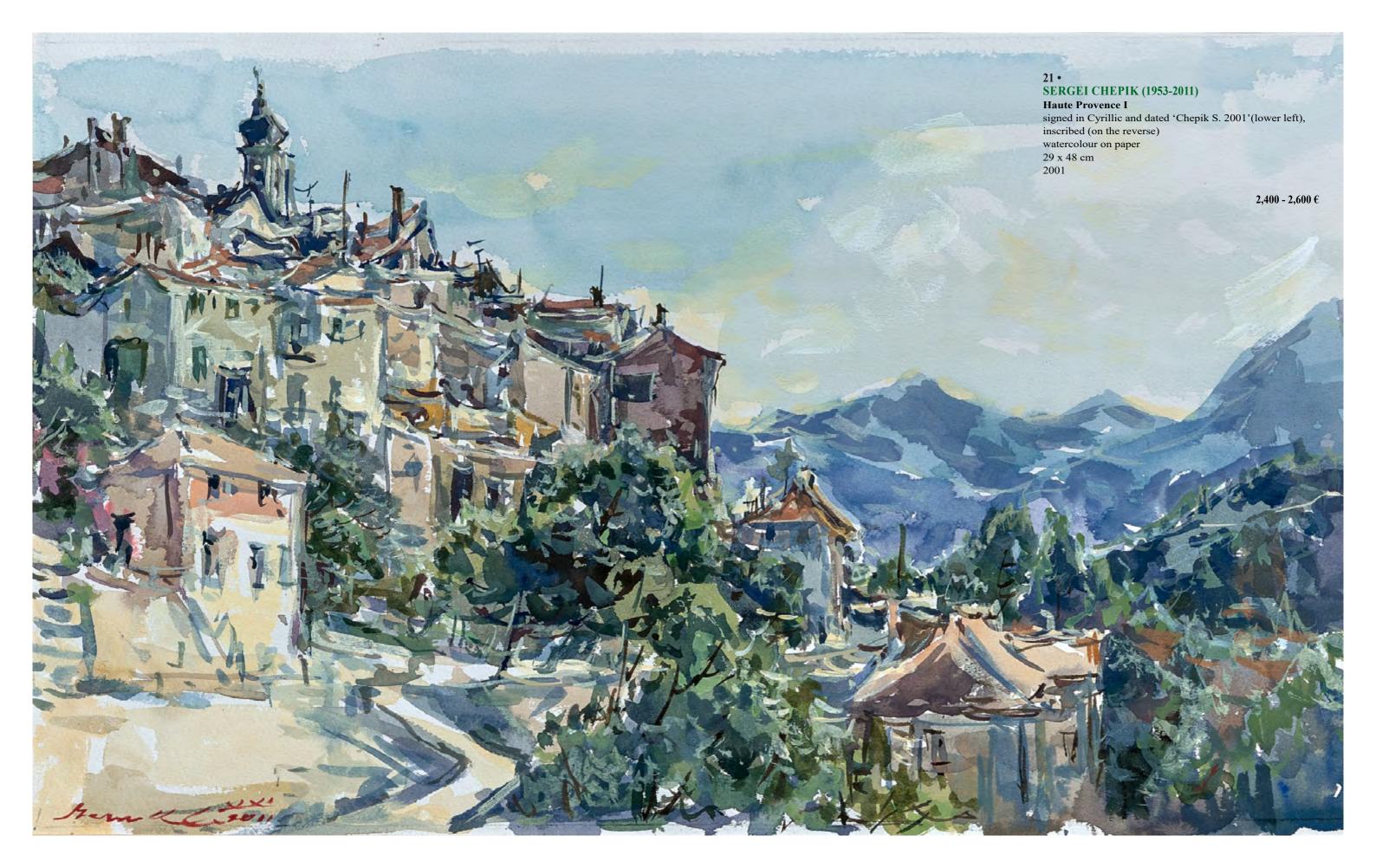
Procession

inscribed by the artist 'AP I'/ signed in Cyrillic 'Chepik S.' and dated '94' (along the lower edge); inscribed (on the reverse) lithograph artist's proof/edition of 175 53 x 53 cm

1994

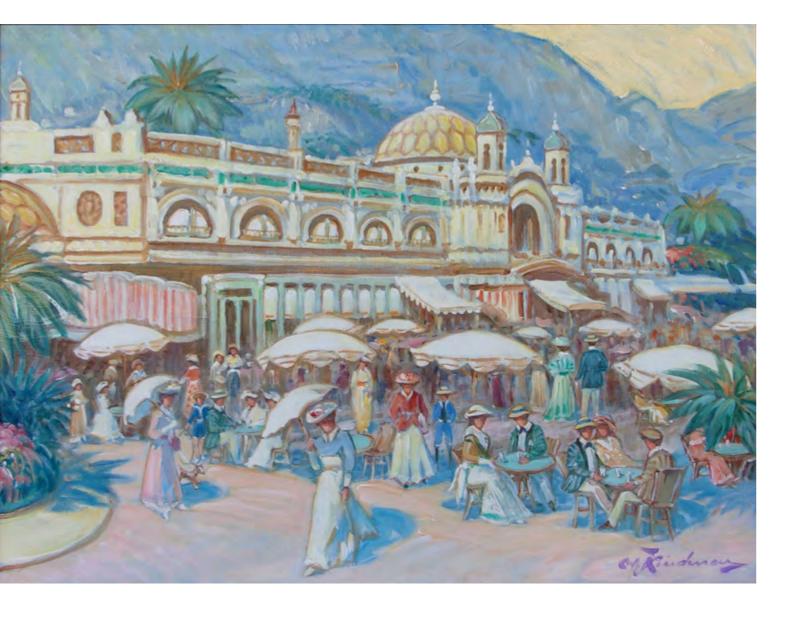
1,500 - 2,000 €





22 • MARTIN LINDENAU (B. 1948) Le Café de Paris à Monte-Carlo signed 'M. Lindenau' (lower left); inscribed (on the reverse) oil on canvas 81 x 60 cm

1,800 - 2,000 €



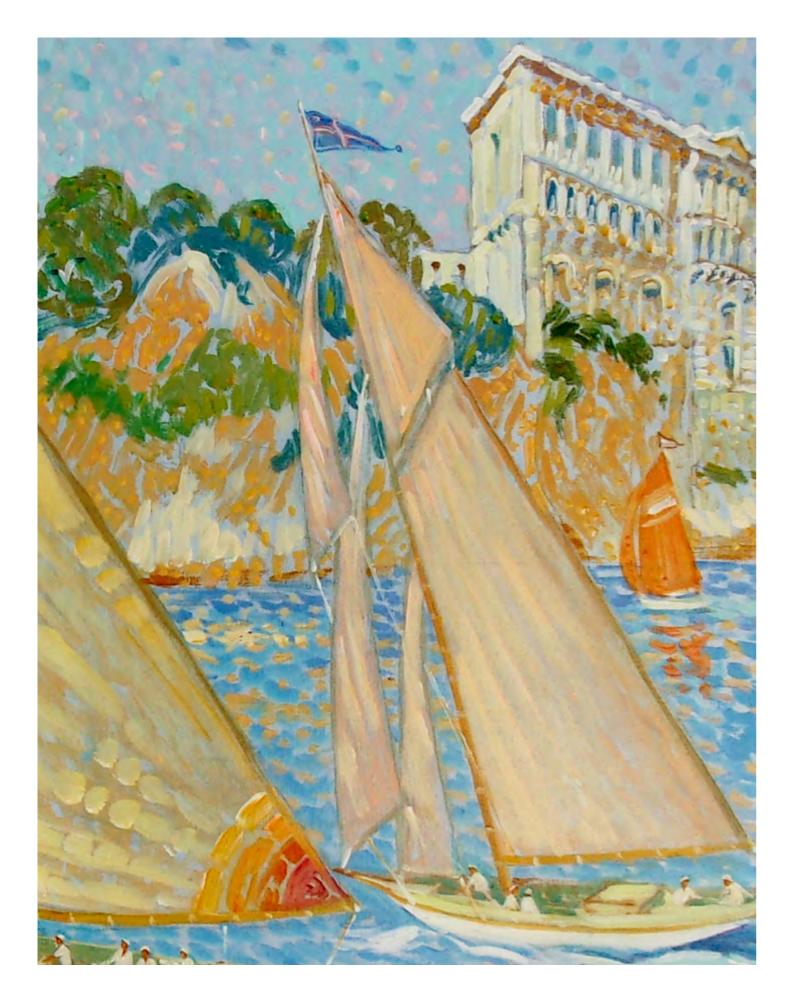


23 • MARTIN LINDENAU (B. 1948)

Les souks dans la medina

signed 'M. Lindenau' (lower left); inscribed (on the reverse) oil on canvas 73 x 65 cm

1,600 - 1,800 €





24 • MARTIN LINDENAU (B. 1948) Régate à Monte-Carlo

signed 'M. Lindenau' (lower left); inscribed (on the reverse) oil on canvas
116 x 89 cm

2,900 - 3,000 €







25 • EUGÈNE BOUDIN (1824 - 1898)

View on the port of Dieppe

signed 'E. Boudin' (lower right)

oil on panel

39 x 46 cm

"I already want to be on the battlefield! Running after the boats ... following the clouds with a paintbrush in my hand. Smelling the good salty air of the beaches and watching the sea rise ..." (Eugène Boudin, Musée Jacquemart André, Institut de France, 2013, Paris, p. 133)

French painter, born in Honfleur; one of the first to capture and paint landscapes outside of his atelier, in open air, directly from nature. His career really started off at the Parisian Salon of 1859, where Charles Baudelaire drew his talents to public attention. He then showed his works in the first Impressionist exhibition of 1874 next to Jean-Francois Millet, Jean-Baptiste Corot and Claude Monet with whom he worked in his atelier. Halfway between the naturalism from the early 19th century and the runny brushstroke of the late century Impressionism, Boudin is a specialist of the nautical theme. He painted many beach scenes, featuring elegant women in crinoline dresses, estuaries, harbors and sea views alongside the Atlantic coast in Normandy, deeply inspired by Joseph Vernet, who he praised in his notebook: "The admirable figures, so clear and so right with their character so well studied. Firmness of the background, of the waters..." (Eugène Boudin, Musée Jacquemart André, Institut de France, 2013, Paris, p.11) As a forerunner of the Impressionism movement, Boudin's growing reputation enabled him to receive the third place medal at the Paris Salon of 1881 and the gold medal at the Exposition Universelle of 1889. He was also decorated by France as Chevalier de la Légion d'Honneur in 1892 as official recognition of his talents. Finally, the Musée Jacquemart André in Paris gave him a Solo show in 2013, where similar works to this one were presented.



26 • ⊕ **MOISE KISLING (1891-1953)**

Bouquet of wild flowers signed 'Kisling' (upper right) oil on canvas 84 x 74 cm

Provenance:

Collection James Vigeveno, Los Angeles, California.

Collection Mrs Helena Fox, Toronto, Canada.

Collection Joseph and Lieve Guttmann Galleries, Los Angeles, California.

Collection Mrs. Sardi, Torino, Italy. Auction sale Ader, Paris, France, 29 May 2013, lot 25/B [as 'Fleurs']

Literature:

Catalogue Raisonné de l'oeuvre de Moïse Kisling par Jean Kisling, Tome III, section Fleurs, numéro XVI, reproduit en couleurs page 197.

Accompanied by two authenticity letters: by Jean Kisling, dated 12th July 1990 and in 2010, and by Joseph M.B. Guttmann Galleries, New York - Los Angeles, dated 18th March 2000.



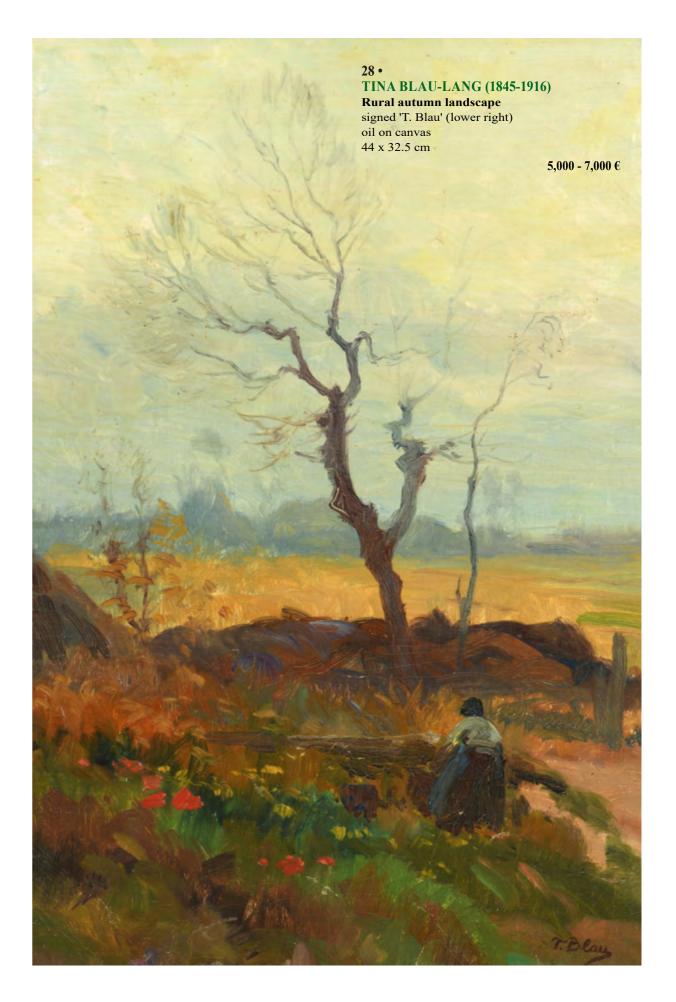


27 • AMEDEO MODIGLIANI (1884-1920), AFTER VALSUANI FOUNDRY Head of a woman

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

4,000 - 6,000 €







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

5,000 - 7,000 €

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 socalled Austrian Stimmungsimpressionismus (atmospheric Impressionism).

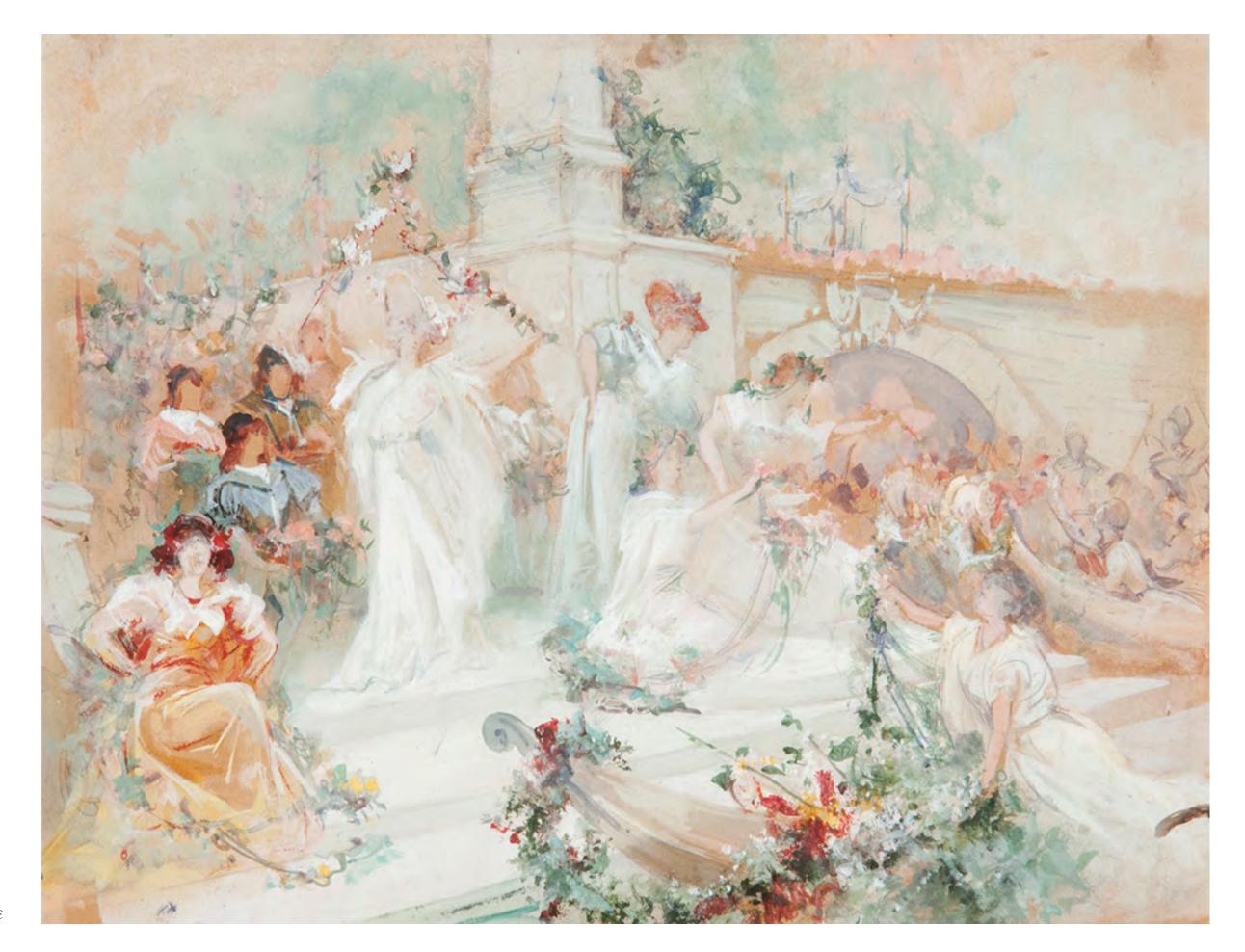


30 • OLLE (GUSTAV OLOF) HJORTZBERG (1872-1959) Still life with a yellow rose in a silver vase signed and dated 'Olle Hjortzberg 48' (lower right) oil on board 60 x 73 cm
Painted in 1948

4,500 - 5,500 €







33 • GEORGES CLAIRIN (1843-1919)
Flower feast
gouache and watercolor on paper
41 x 29 cm
Executed circa 1900



94 •
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

600 - 700 €

35 • 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









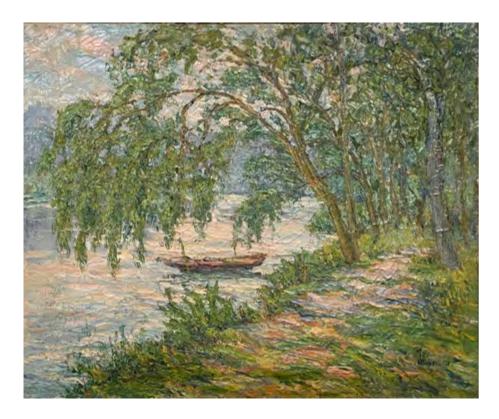
36 •
E. BRETON
Woman with arums
signed and dated (lower right)
oil on canvas
55 x 46 cm
Painted in 1903

37 • FORTUNEY (1878-1950)
Young woman on a train signed (lower left)
pastel on paper
31 x 23 cm

1,000 - 1,200 € 400 - 600 €

38 • UNKNOWN ARTIST, 20TH CENTURY Reclining nude signed illegibly (lower left) 55.5 x 81 cm

950 - 1,100 €



39 •
BERTRAND
Lake shore
oil on canvas
46.5 x 54 cm
Painted circa 1920s

600 - 700 €

40 • 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 €





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

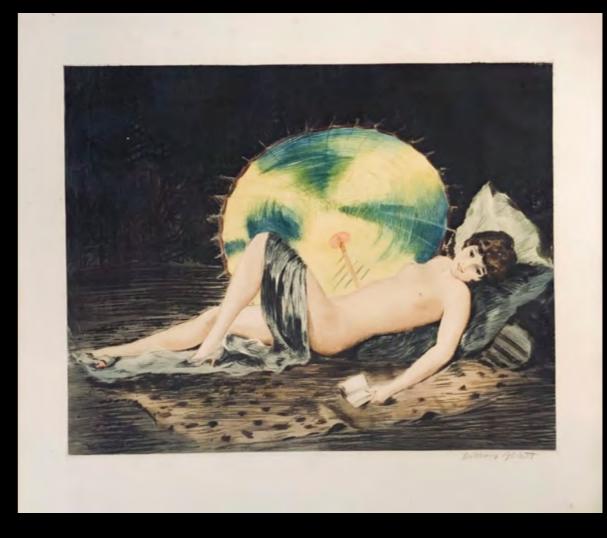
1,100 - 1,300 €



42 • MAURICE MILLIERE (1871-1946)

Two oval engravings in colours representing elegant women with flower bouquets signed 'Maurice Milliere' (lower right) Published: Estampe Moderne, 1924 Image: 24 x 16.5 cm

Maurice Millière was born in Le Havre in 1871. He joined, in 1889, the Ecole Nationale Supérieure des Arts Décoratifs in Paris. He illustrated dozens of issues of "La Vie Parisienne".



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

600 - 700 € 500 - 600 €



44 • LOUIS ICART (1888-1950) Parrots

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 €

45 • LOUIS ICART (1888-1950) Little butterflies

signed in pencil 'Louis Icart' (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 €



46 • 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.





47 •
HENRI PRIVAT-LIVEMONT (1861-1936)
"La Fileuse" and "La Brodeuse"
signed and dated in plate (lower left)
lithographs in colours
26.5 x 36 cm







48 • 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)

300 - 400 €

Franz Seraph Hanfstaengl was a Bavarian painter, lithographer, and photographer. Nicknamed «Count Litho», Hanfstaengl gained popularity by producing lithographic portraits of Munich society. In 1833, he founded his own lithographic establishment in Munich, which he ran until 1868, and to which he later added an art print shop and, in 1853, a photographic studio. Between 1835 and 1852, Franz Hanfstaengl produced some 200 lithographic reproductions of masterpieces from the Dresden picture gallery. Later he became a court photographer and took portraits of the young King Ludwig II of Bavaria, Franz Liszt, Richard Wagner, Otto von Bismarck, the Austrian Empress Elisabeth and many others.



49•

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 €



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

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

300 - 400 €



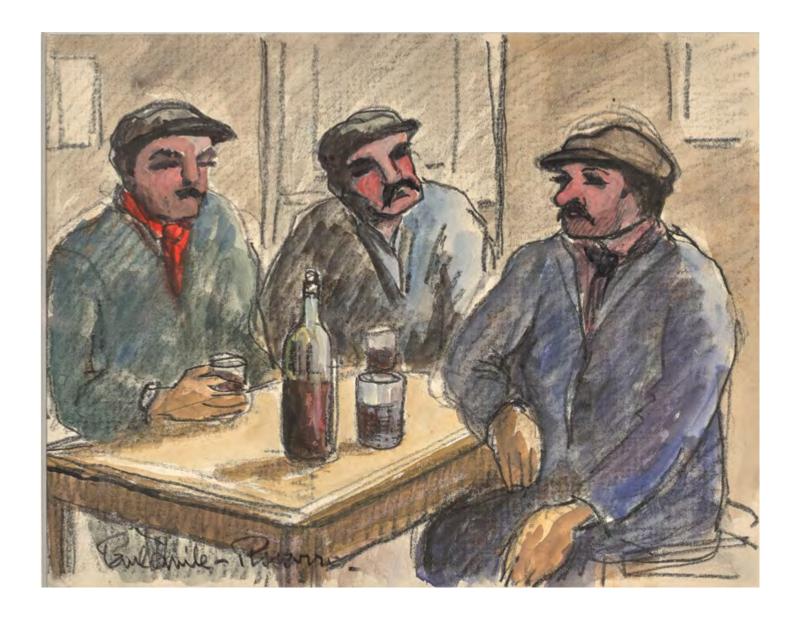


52 •
PAUL EMILE PISSARRO (1884-1972)
House in the countryside
signed 'Paul Emile Pissarro' (lower left)
pastel on paper
24.5 x 32 cm

450 - 600 €

53 • 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

450 - 600 €





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

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

350 - 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

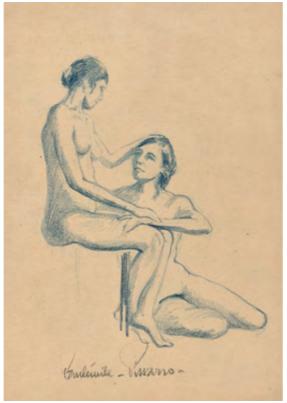
À quinze ans, Paulémile part suivre des cours à Gisors (Eure), mais arrête après quelques mois seulement afin d'accompagner son père dans un voyage artistique, au Havre, à Dieppe et à Rouen. Pendant les dernières années de la vie de son père, la famille a habité à Paris, où Paulémile étudie dans une 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.

garder à part dans sa collection privée, dès lors il ne cessera de le

soutenir dans ce qui devient sa passion.

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.



55 • PAUL EMILE PISSARRO (1884-1972) Nudes signed 'Paul Emile Pissarro' (lower left)

signed 'Paul Emile Pissarro' (lower left) graphite on paper 26 x 19 cm

350 - 500 €

56 • PAUL EMILE PISSARRO (1884-1972) Study of nudes

signed 'Paul Emile Pissarro' (lower left) pencil on paper 19 x 26 cm

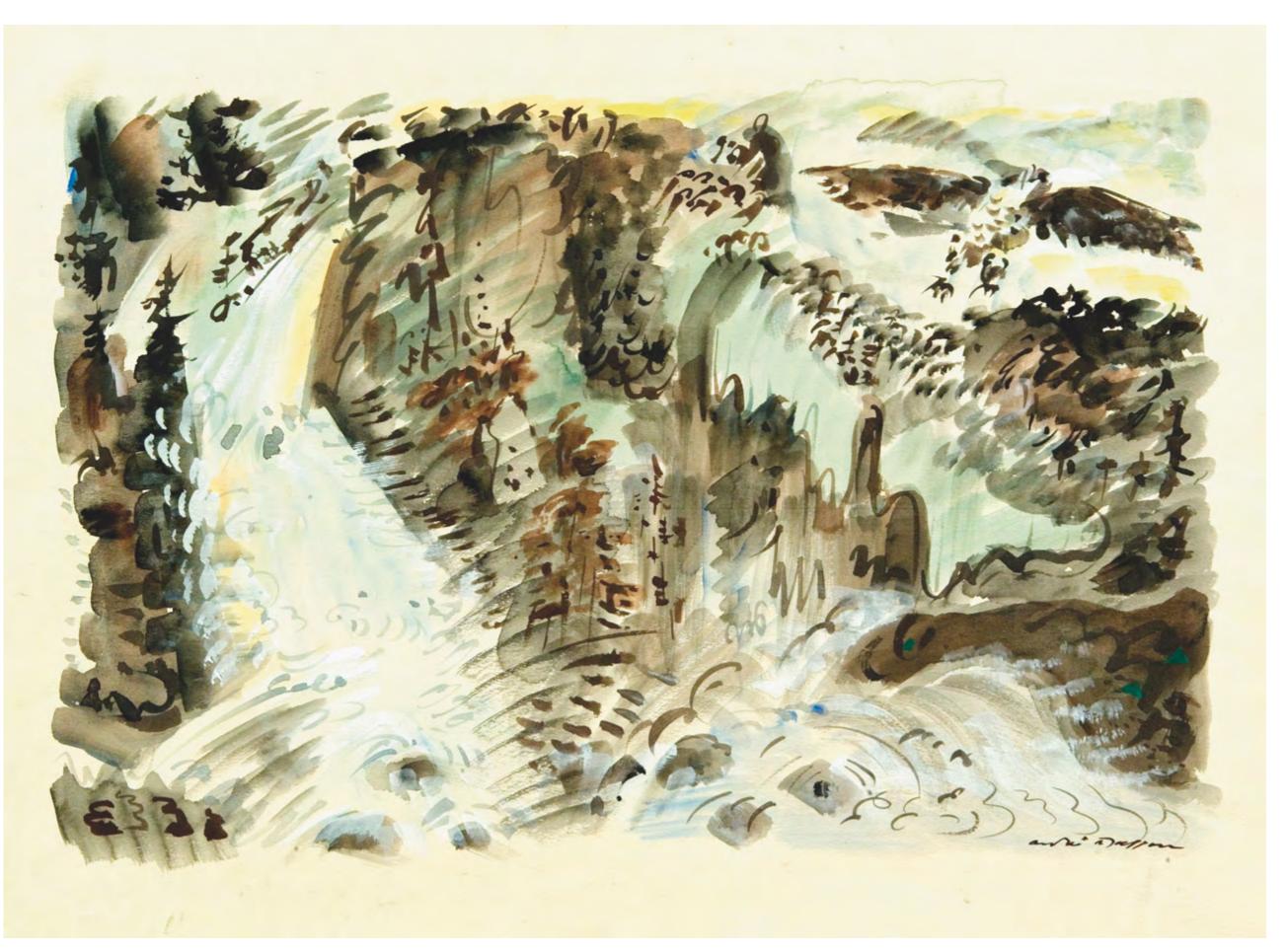
350 - 500 €



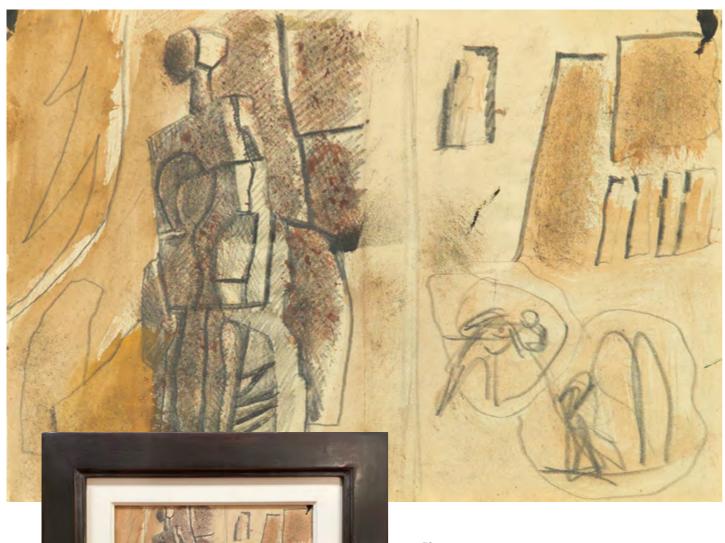


57 •
PAUL EMILE PISSARRO (1884-1972)
Study of figures working in the fields
signed 'Paul Emile Pissarro' (lower left)
pencil on paper
20.5 x 25 cm

350 - 500 €



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



MARIO SIRONI (1885-1961)

Cubist scene

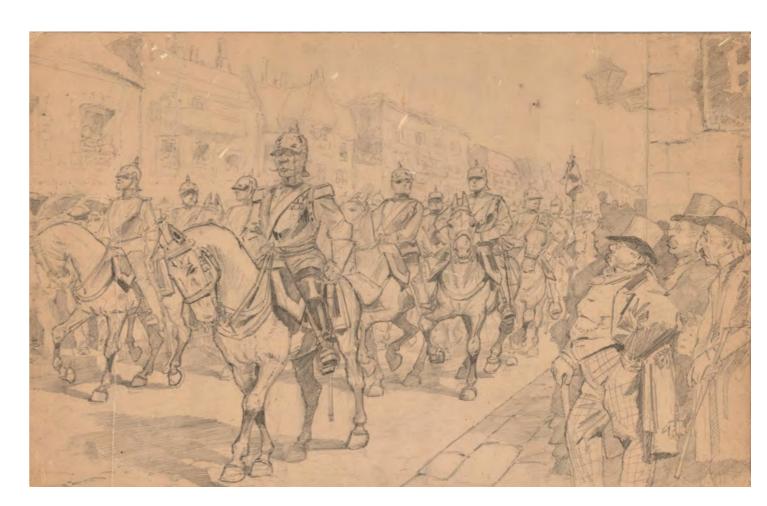
inscribed 'SIRONI' and drawing (on the reverse) mixed media on paper 20 x 29.5 cm

2,500 - 3,000 €

CARAN D'ACHE (EMMANUEL POIRÉ) (1858–1909) Military scene graphite on paper 54 x 36 cm

Caran d'Ache (Emmanuel Poiré) was born in Moscow, of French origin: his French grandfather moved to Russia in 1812 with Napoleon's armies and remained there after. At the age of 20, Emmanuel Poiré moved to Paris for the military service. He became one of the most famous French cartoonists, caricaturists, and military illustrators. He published drawings about military life under the name 'Caran d'Ache' (Karandash means 'pencil' in Russian).

2,000 - 2,500 €







62 •
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 €

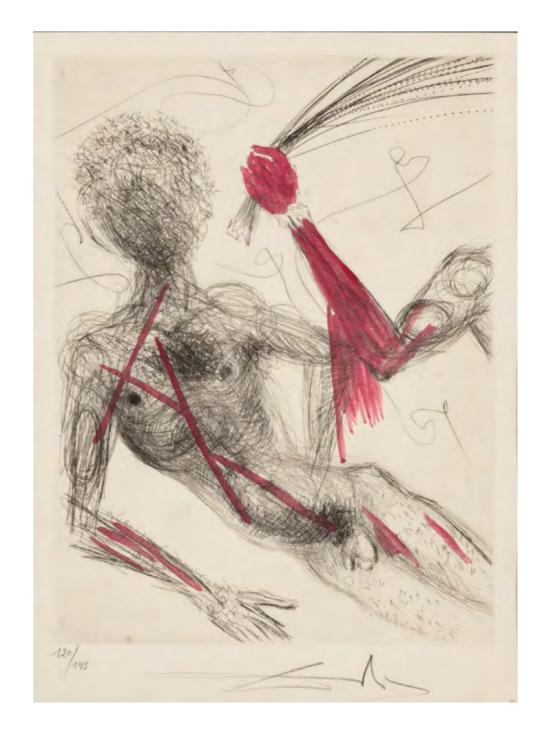
63 • MARINO MARINI (1901-1980) Study of a horse signed with monogram and dated 'MM

signed with monogram and dated 'MN 72' (upper left) pencil on paper 25 x 17 cm Executed in 1972

1,500 - 2,000 €







64 • SALVADOR DALI (1904-1989)

La Femme au fouet (Woman with Whip) from the series Venus aux fourrures (Venus in Furs) signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris. drypoint with hand-colouring Japan paper with Dali's blind stamp plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (à vue)

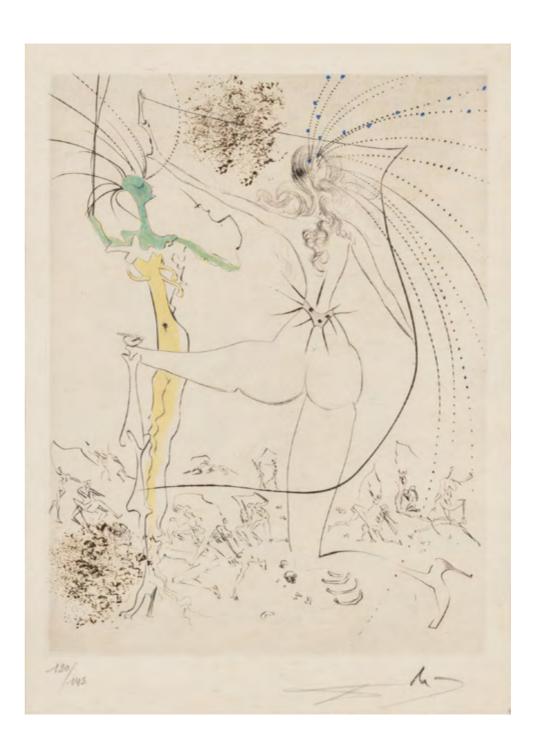


65 • SALVADOR DALI (1904-1989)

La Tête (The Head) from the series Venus aux fourrures (Venus in Furs)

signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris. drypoint with hand-colouring Japan paper with Dali's blind stamp plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (à vue)

Les Aigrettes (The Egrets) from the series Venus aux fourrures (Venus in Furs) signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris. drypoint with hand-colouring Japan paper with Dali's blind stamp plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (à vue)



66 • SALVADOR DALI (1904-1989)



67 • SALVADOR DALI (1904-1989)

Femme à la béquille (Woman with Crutch) from the series Venus aux fourrures (Venus in Furs)

signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris. drypoint with hand-colouring Japan paper with Dali's blind stamp plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (à vue)



68 • SALVADOR DALI (1904-1989)

Femme a la Chaussure (Woman with Shoe) from the series Venus aux fourrures (Venus in Furs)

signed in pencil 'Dali' (lower right margin), numbered 120/145 (lower left). Printed by Etienne-Denis Braillard, Geneva, published by Argillet, Paris. drypoint with hand-colouring Japan paper with Dali's blind stamp plate: 31.5 x 23.5 cm, sheet: 36 x 26 cm (à vue)

800 - 1,000 €

ORIGINALINKAND WATERCOLOUR DRAWINGS WITH AUTOGRAPHED LETTERS TO GALA (1941-1942)

(9 PAGES ON 8 SHEETS)

69 • SALVADOR DALI (1904-1989)

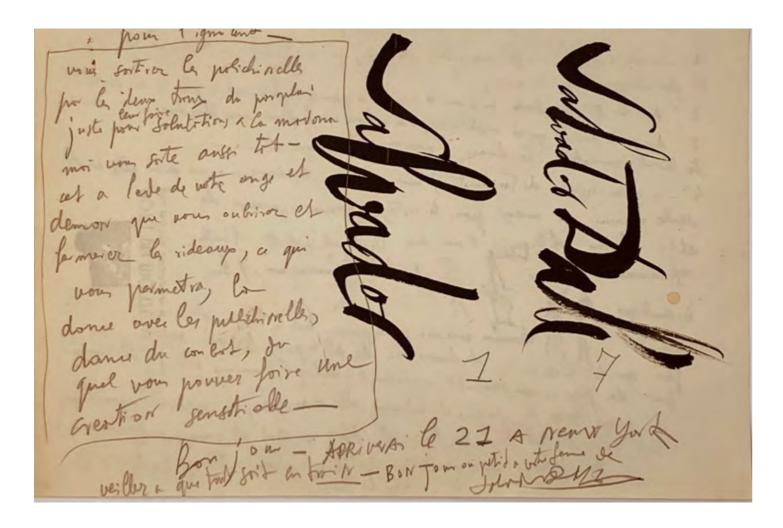
Original ink and watercolour drawings with autographed letters to Gala

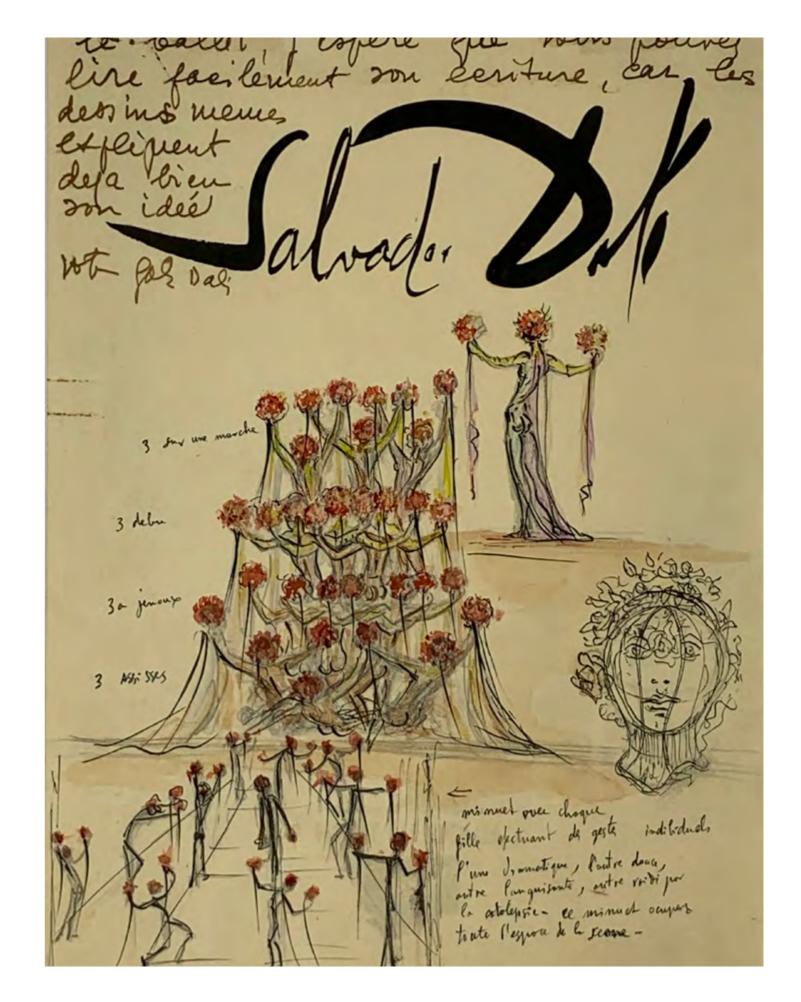
Ink with watercolour drawings on autograph letter signed 'Salvador Dalí' and on a letter dictated to his wife Gala, addressed to Léonide Massine.

Del Monte (California) ca. 1941-1942

9 pages on 8 sheets in-4 (6 measuring 27,9x21,4cm, and 2 measuring 26,6x18,3cm) on the letterhead of the Hotel Del Monte, California.

50,000 - 60,000 €





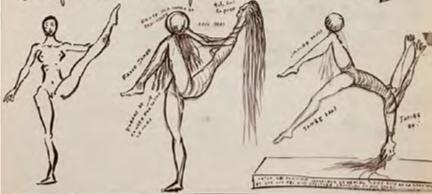
6- Presque auritot et comme dans Fregoli elle apperait de l'aute esté transformée en visage de demon elle derra verter une denni HOTEL DEL MONTE minute dans cette à fin de pre allitude et disparaite ent quand ire pacienter gracite, real MV plus près et dior - int a

Tres facile à réaliser comme costume et sensationnelle, ses costumes sont déjà fini, je mus eurenai la photo -

7º Elle disparait et adopte cette aute pose. C'est dans cette pose que vous alleg esaign de dancer aree elle, Mais l'effet parainant Trap demoniagne, le public proteste, l'officier s proi le specde l'inquisition arrive Tres important car per de

à ce ful l'on va faire ance l'Innocent, tirent un le propriété de participer le l'es fue l'on va faire ance l'Innocent, tirent un libre son Francisco Goldon Olto International Exposition in 1939. Thros Hours From Hore.

Dans un pas de deux" l'mnocent accompapie et fait reuter se femme à l'interieur du paraplure tout en faisant Sipre de vilence: et montrant par ses gertes qu'il prepare quelque chore de rur naturelle et mafique, sans, enperant, jamais interrougent de dancer il soulène avec précaution l'un des rideaux à apparait 15:7 sa femme transformée comme cela /



elle se courbe d'une façon impossible à toute anotonnée et au moment où elle vote furte en equilibre sur sa teté (aa sera le pied). Ille disparait de noureau a l'interieur

d'un bond, le fiseaut dans une Flamenco, apres se destabille rapidement de Monte dans son, hagemterieur de itter la place et aree des coups de talois; oi, entétement héroique impose ou public dancere autour en consideration, respect et d'admiration n dans les mouve et suntout des che -Reographie pour Sa femme arrive allet Mysteria chose precieuse - le me, legiel il ouvre hou pratique au le bois (empade)

doit apparaite thépse celeste, ext de beausant de 4866lts hui : e'at la transus enverrai vous en ayez

raidi de

et de théate.

polichinelles

DANCE de

Innocent"

coulisses vont ecution de aufe hier du forferon, alors dre ce pre vous uses (ca peut être fait la dance de lein du bout), se fi les d'extase mystique rivent on portique in derriere legical apperatera mon Li symbolose le terre it Taring to bois un être the lound et

position in 1939-Three Hours From Here.

oment tout le monde doit rester figer ne immobilité plestrque perfaite. ion cher - travailles a cela et dites moi vous rentez à how - york - je suis la Beaute de ce que nous allous je peuse que sous its des rares personne Je peux la evolute cen hous vivous - febrique sautour de notation de set par autour de ne fait par autour de ne fait par autour de ne fait par autours e vie s'epains. Boulous a

le Ballet Mysteria

igère idie. aussi les coulisses von frappartes maintenant par ordre ce que rous demandes à propos de la dance de plusieuren Teutatives etneures la femme reussit iver progri au centec de ne une patte Tariar en bois a), rur la pulle l'innocant Tarinter, son

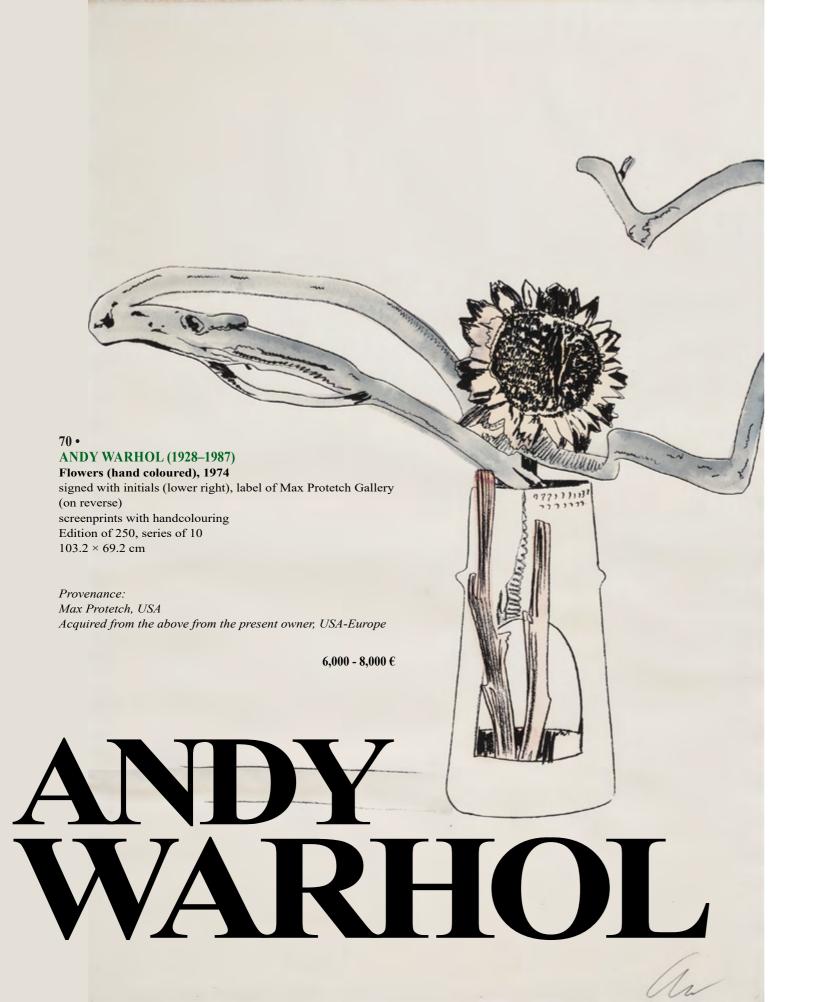


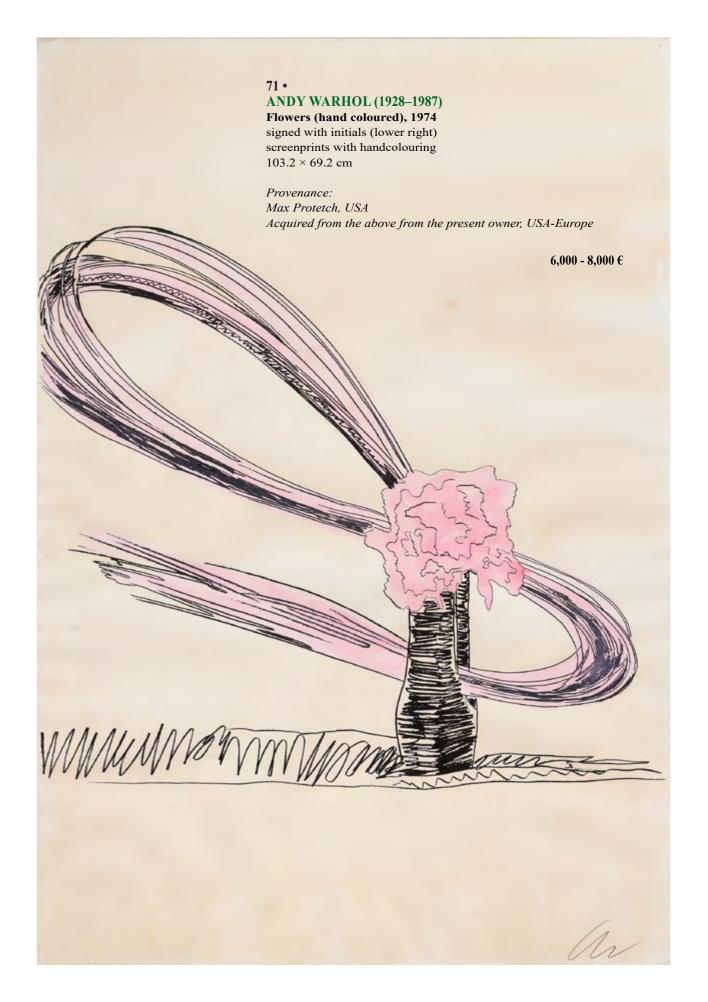


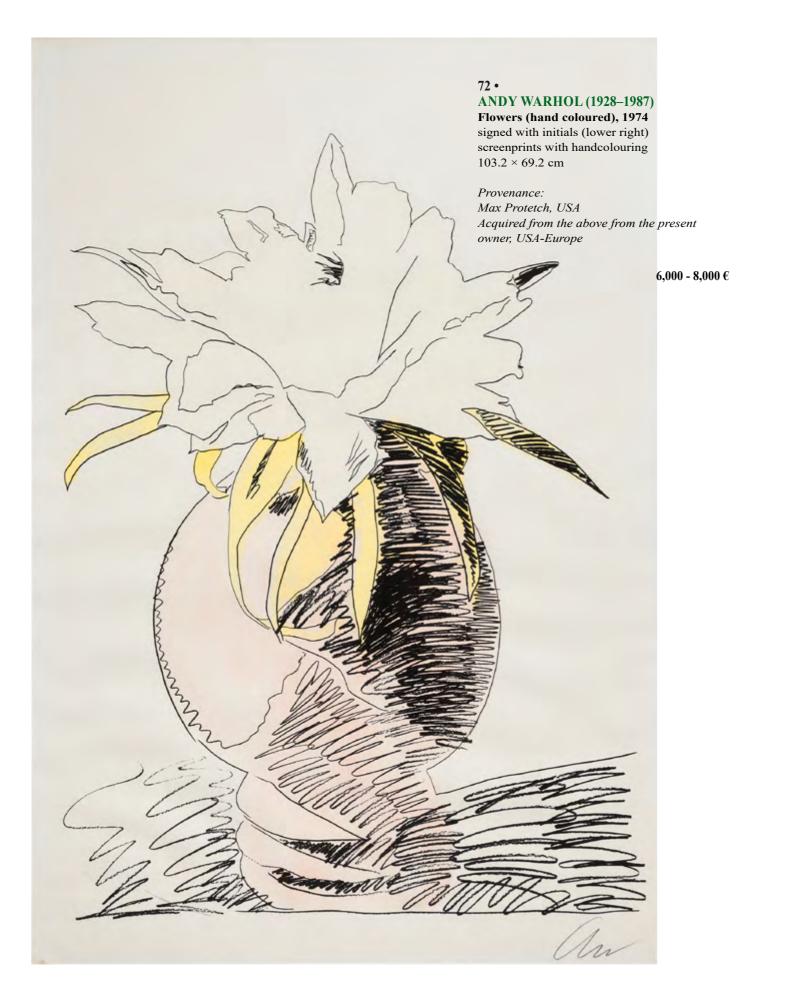


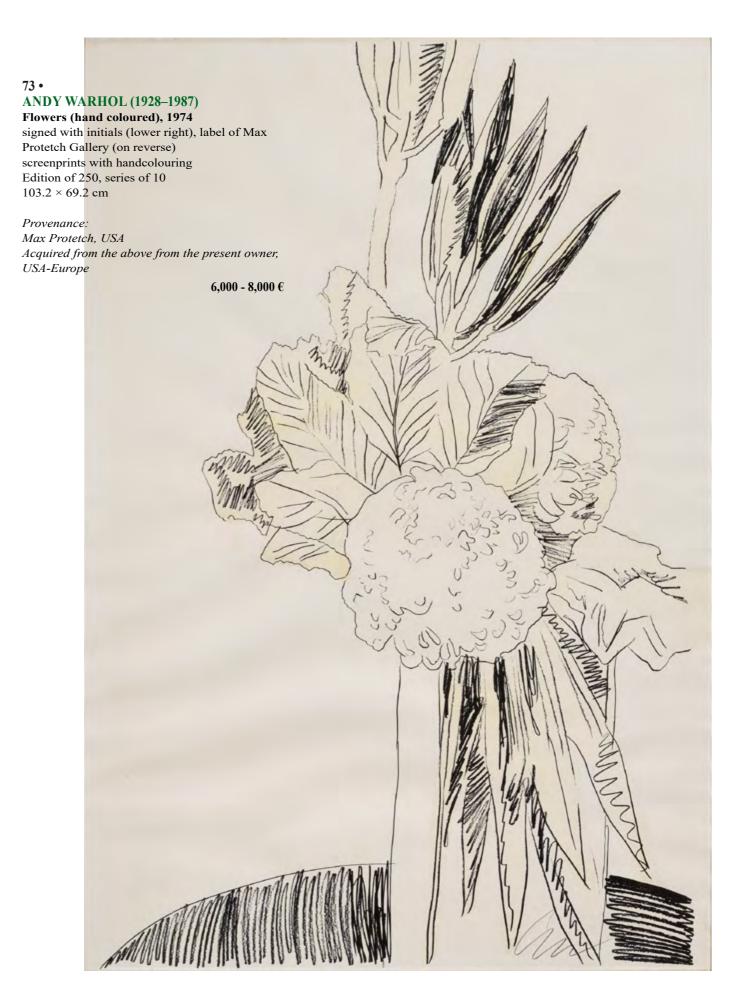
6) me grand rideau noir qui servira comme de porte à l'entré de fa cathedrale, de façon à ce que l'on ne verra plus la procession peinte Tout doit se perser alors dans I nitimité, souls HOTEL DEL MONTE les chereliers hobbs Hoerout la, avec del monte, californiale menuisier, le & forferon, soldets, sa fenime. à au moment de l'execution ils aufe arretera le bras meuntier du forferon, alors I me double raufe d'anges (ca peut être fait par les jeunes folles fleiers du Ment), se fi leant dans des attitudes d'extase mystique Les derniers aufes arrivent ou portique stirant le rideau Moir derriere legiel eclaire au maximum apperentera mon Prideau d'apothéose, qui symbologe le terre that le ciel, l'eurol d'un être tres tourd et materiel-vers le ciel.

A ce moment tout le monde doit rester figer dans une immobilité plastique perfaite. votla mon cher - travailles a cela et dete, moi grand vous rentry à herr-fork - je suis enu de la Beaute de ce que nous allous fanc et je jeuse que sous its des rares personne orce qui je jeux hi entendre cen hous vivous un climation de setteste quitour de note épaque, ne fait par arleurs que s'épairon. Bonjousa











74 •
ANDY WARHOL (1928–1987)
Flowers (hand coloured), 1974
signed with initials (lower right), label of Max Protetch Gallery
(on reverse)
screenprints with handcolouring
Edition of 250, series of 10
103.2 × 69.2 cm

Provenance:
Max Protetch, USA
Acquired from the above from the present owner, USA-Europe





76 • ANDY WARHOL (1928–1987), AFTER

Marilyn, 1970

signed and inscribed by Andy Warhol 'This is not by me/ Andy Warhol 70', stamp 'Fill in your own signature', stamp 'published by Sunday B. Morning' (on the reverse) silkscreen print on paper 83 x 83 cm

35,000 - 40,000 €

In 1967, Andy Warhol started his famous 'Marilyn' series, after the death of Marilyn Monroe. He produced 10 variations of the Marilyn's photo, used for the promotion of the film 'Niagara' (1953), each with its own colour combinations. There were only 250 portfolios ever produced, which has led to these works becoming some of the most sought after in the art world.

In 1970, Warhol began discussions regarding a second series of prints, with the idea of the mass production - one of the themes of Warhol's art. Negotiations failed, but by this time Sunday B. Mornings editions got the original negatives and colour codes and started printing 'Marilyn' The prints came out in 1970 with a black stamp on the reverse 'Fill In Your Own Signature'. It is not known whether Warhol was happy with these 'unauthorized' prints or not - after all, it was in keeping with his ideas about mass production. In any case, Warhol randomly signed some of the Sunday B. Monday prints "This is not by me. Andy Warhol", which only made them more desirable.

Atin is not ey no And harmed 20



77 • FRANK STELLA (B. 1936)

The Whale as a Dish

Silkscreen, litograph, colour linocut, marbled, hand-coloured, collage on paper Edition 58/60
171 x 139
Executed in 1989

This image takes its title from the 65th chapter of Moby Dick, where Ahab, perhaps recognising that it was no longer common practice, discusses why eating whale meat is morally no different than eating any other type of animal. In this work chaos appears to be mostly (but not entirely) contained in a central circle, with a bright yellow background. A lattice pattern is still detectable in the white lines within the circle, from which an almost tail-like shape seems to have escaped.

25,000 - 35,000 €

FRANK STELLA

The Waves

From 1985 until 1997 Frank Stella worked on one of his most important series, creating over 200 works with titles based on the chapters of Moby Dick, Herman Melville's nineteenth century novel. This series includes works across various mediums, from prints to reliefs and sculptures, and also contains smaller series. The first of these smaller series was The Waves (1985-1989), a series of 13 printsthat display Stella's creativity and technical understanding of prints. Each image was created in an edition of 60 with 10 artist proofs and 4 printer's proofs. They utilise a variety of techniques including lithography, linoleum block printing, marbling, hand-colouring and collage, and required a complicated series of runs and overlays to achieve their end results. Throughout this series certain motifs keep reappearing, namely the namesake wave shapes, some whale-like shapes, and also lattice shapes that help to hold these complicated compositions together. In fact, for each image in the series Stella selected a specific lattice pattern from the twelve hundred that Daniel Sheets Dye classified in A Grammar of ChineseLattice. Stella spent a long time working on these prints, which took four years to complete, and the imagery that appear in them clearly play a role in other works in the Moby-Dick series.

The Waves were always intended as a part of a much larger project that wouldinclude a range of formats. Moby-Dick was important for Stella, who knew from the very start that he would create at least one work for every chapter in the novel (all 135 main chapters plus «Etymology», «Extracts», and «Epilogue»). It has often been noted that Moby Dick was a novel that interested many Abstract Ex-pressionist painters, including Jackson Pollock, whose 1943 painting Paiphaë was originally called Moby Dick, and who also created a smaller gouache called Blue (Moby Dick) (1943). Indeed, through his Moby-Dick works Stella can be seen to be exploring ideas around abstraction, figuration and perception in ways that differ dramatically from his earlier, minimalist series of Black Paintings from the late 1950s. In a 2001 interview, Stella described his Moby-Dick series as both a response and a tribute to the abstract expressionists. «They're still the generation I admire. This is paying my debt, or not so much paying my debt as expressing my admiration for the abstract expressionist generation that I grew up with and that I admired the most, and that I still admire.» However, Stella did not simply rehash old ideas, but looked to move abstraction forwards, saying «Abstraction in the 20th century is dependent on cubism, which is arranging planes in space, but the planes are arranged in a kind of stiff and geometric kind of way [...] Once the planes begin to bend and curve and deform then you get into what happens in Moby Dick - it's a way of opening things up for abstraction.»



78 • FRANK STELLA (B. 1936) The Quarter-Deck

Silkscreen, litograph, colour linocut, marbled, hand-coloured, collage on paper Edition 58/60

with the abstract, non-figurative base, which I actually do.»

109 x 171 cm Executed in 1989

Stella's Quarter-Deck is full of sharp, bright colours, and displays a number of techniques such as marbling. The piercing dark shape in the upper half of the image has been likened to Ahab's fractured leg, which makes sense in the context of the work's title. This piece is named after the 36th chapter of Moby Dick, which contains a key moment in the story, when Ahab convinces the rest of the ship's crew to be a part of his personal quest to seek revenge on the White Whale. Thus while it is an abstract work, elements of figuration seem to creep in, reflecting some of the complexities of abstract painting that Stella was working through. In an interview in 1995 he discussed the difficulty of abstraction, commenting that «it's pretty impossible to have truly abstract painting, even if you begin



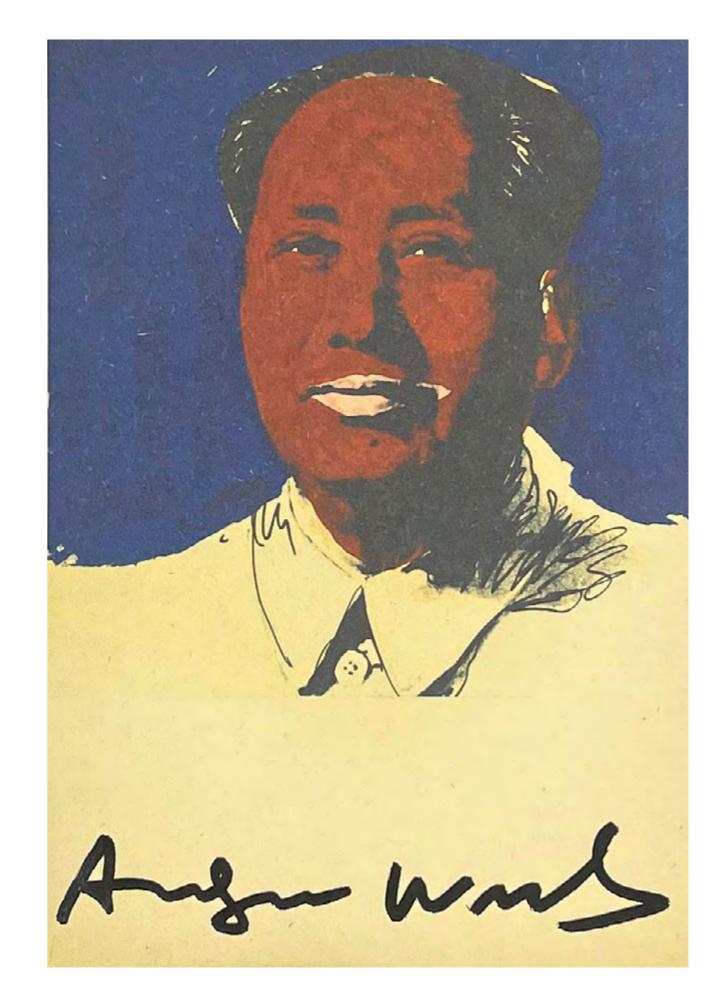


79 •
ANDY WARHOL (1928-1987)
Autograph on Mao Zedong postcard (1979-1980)
signed 'Andy Warhol' with black marker
10.5 x 15 cm

Carrying the stamp of Andy Warhol Foundation and accompanied by a certificate by Interview Magazine.

2,500 - 3,000 €







80 •
ANDY WARHOL (1928-1987)
Autograph on Ingrid Bergman image signed 'Andy Warhol' with black marker (along left margin) black marker on magazine cut out 20.2 x 20.2 cm Accompanied by a certificate by Frank P. Garo







81 • ANDY WARHOL (1928-1987) A two-dollars bill signed by Andy Warhol, 1976 Accompanied by certificate of

Accompanied by certificate of authenticity N°D06374461A issued on 14 October 2019
Banknote inside plexiglass
15,9 x 6,3 cm

500 - 600 €





82 • ANDY WARHOL (1928-1987) A two-dollars bill signed by Andy Warhol, 1976

Accompanied by certificate of authenticity N°C059w67564A issued on 14 October 2019

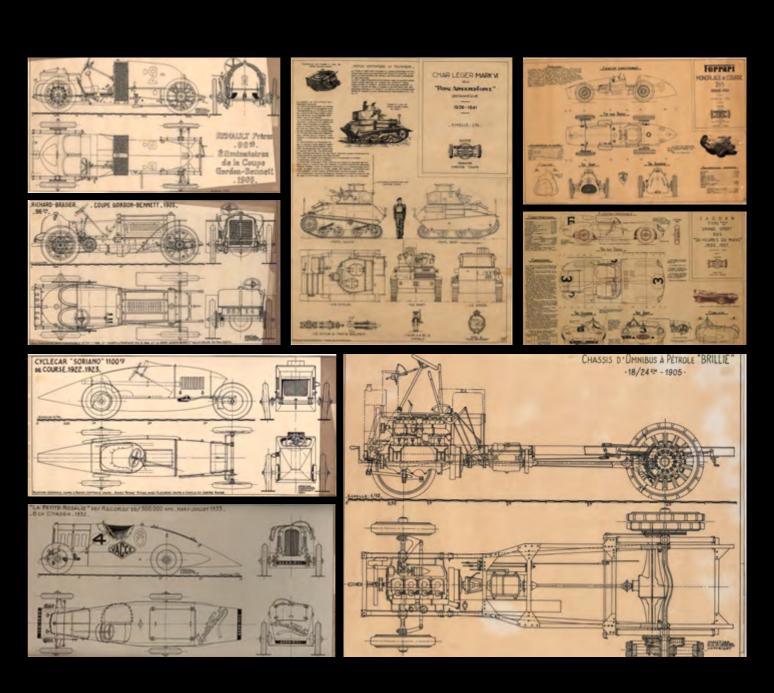
Banknote inside plexiglass 15,9 x 6,3 cm

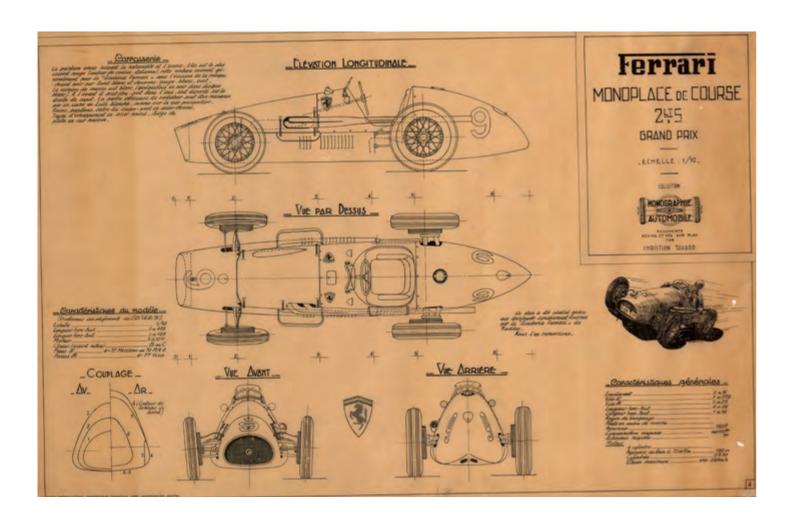
500 - 600 €

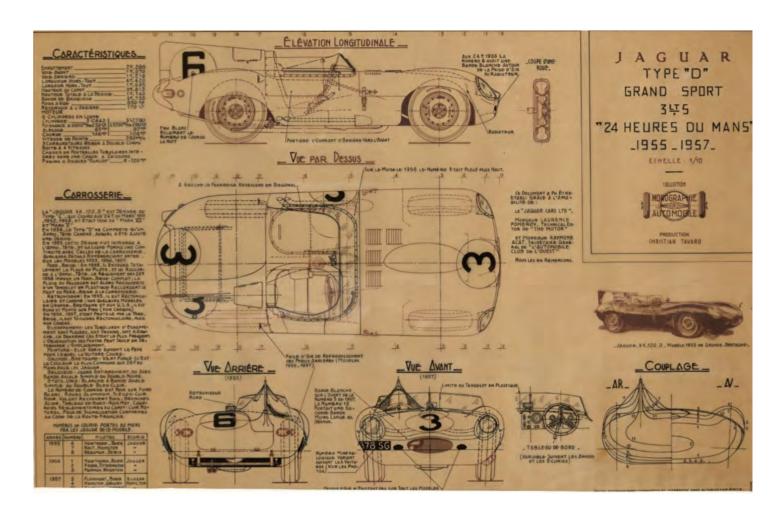
CHRISTIAN CHRISTIANHENRYTAVA in technical drawing, and of the famous magazine created by Adrien Mae

CHRISTIAN HENRYTAVARD was a special istin technical drawing, and the editor-in-chief of the famous magazine "L'Automobiliste" created by Adrien Maeght in the 1980s.









CHRISTIAN HENRY TAVARD FERRARI MONOPLACE DE COURSE -2,5 L -GRAND PRIX

stamp 'Collection Monographie Automobile'; inscription 'Documents réunis et mis sur plan par Christian Tavard'(upper right) original drawing Indian ink on tracing paper 71.5 x 47.5 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.m

84 •

CHRISTIAN HENRY TAVARD JAGUAR TYPE 'D'- GRAND SPORT '24 HEURES DU MANS' 1955 - 1957

stamp 'Collection Monographie Automobile'; inscription 'Production Christian Tavard' (upper right) original drawing

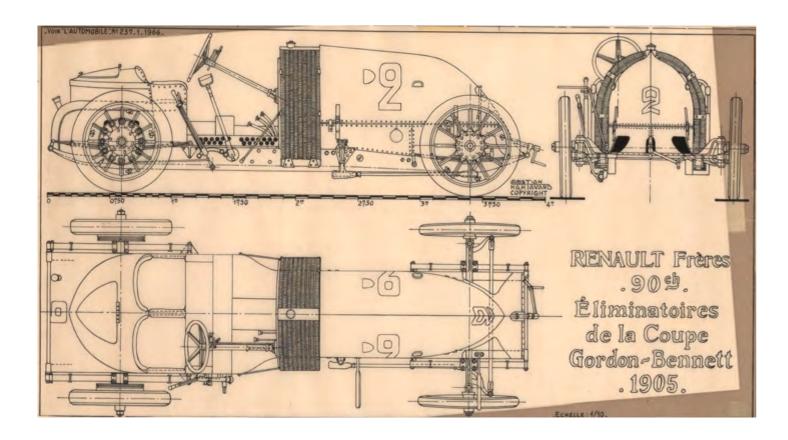
Indian ink on tracing paper 53 x 82 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher;

Private collection, Monaco.

The 24 Hours of Le Mans race has been one of the most prestigious races in the world since its creation in 1923. The years 1955 and 1957 were marked by the Jaguar "D" Type which won both races.

2,000 - 3,000 € 2,000 - 3,000 €



85 • **CHRISTIAN HENRY TAVARD**

RENAULT FRÈRES 90CH /ELIMINATOIRES DE LA COUPE GORDON BENNETT 1905

inscription "CHRISTIAN H.G.H. TAVARD/ COPYRIGHT" (in the middle); inscription 'Voir "L'Automobile" N. 237.1.1966' (on the upper edge) original drawing

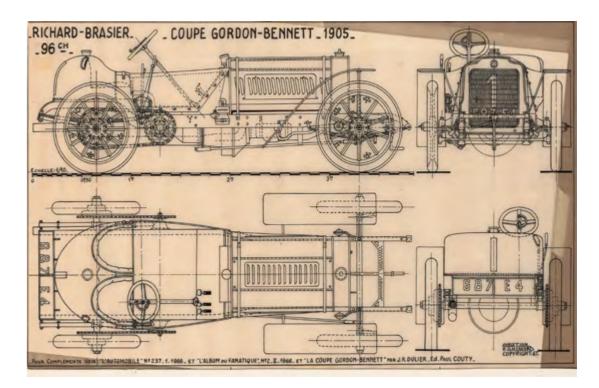
Indian ink on tracing paper

31 x 58 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher;

Private collection, Monaco.

In order to promote their car brand, the Renault brothers, with Ferenc Szisz replacing Marcel Renault, took part in the last edition of the Gordon Bennett Car Cup on the Auvergne circuit in Clermont-Ferrand.



The sixth and last edition of the Gordon Bennett Cup, created by James Gordon Benett (1841-1918), took place in Clermont-Ferrand, France in 1905. The race was won, as in the previous year, by the Frenchman Léon Théry on this Richard-Brasier.



86 •

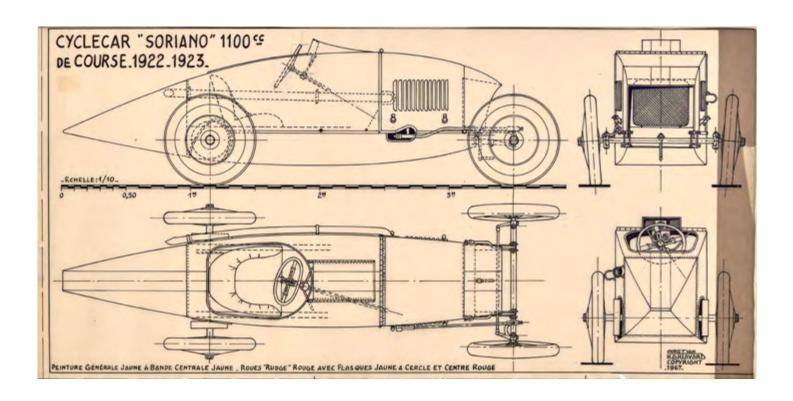
CHRISTIAN HENRY TAVARD

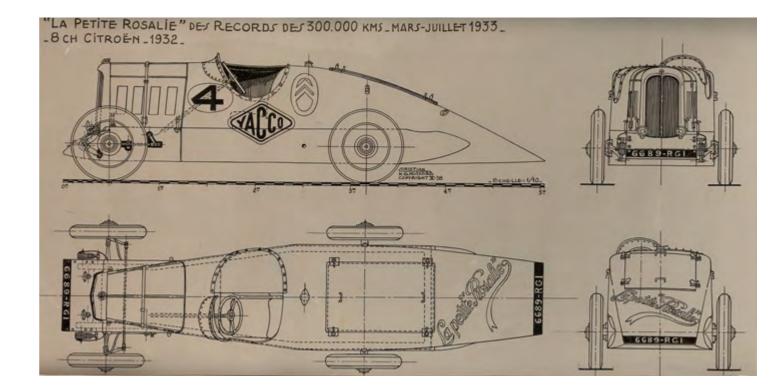
RICHARD-BRASIER - COUPE GORDON BENNETT - 1905

inscription "CHRISTIAN H.G.H. TAVARD/ COPYRIGHT 67" (lower right); inscription «L'automobile» n°237-1 1966 - «L'album fanatique n°2 II - 1966» - «La coupe Gordon Bennett» par J.R Dulier éd. Paul Couty (on the lower edge) original drawing Indian ink on tracing paper 32 x 55 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.

900 - 1,000 € 900 - 1,000 €





87 • CHRISTIAN HENRY TAVARD

CYCLECAR 'SORIANO' 1100CC DE COURSE. 1922. 1923

inscription 'CHRISTIAN H.G.H. TAVARD/ COPYRIGHT 1967' (lower right); inscription 'Peinture Générale Jaune à Bande Jaune _ Roues 'Rudge' Rouge avec Flasques Jaunes à Cercle et Centre Rouge' (on the lower edge) original drawing

Indian ink on tracing paper 27 x 55 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.

Cyclecar Soriano 1100cc was created by by two Spaniards the Marques de San Carlos de Pedroso and the Marques de Ivanrey Ricardo Soriano Sholtz von Hermensdorff

88•

CHRISTIAN HENRY TAVARD

'LA PETITE ROSALIE' DES RECORDS DES 300.000 KMS MARS - JUILLET 1933 – 8CH CITROËN 1932

inscription "CHRISTIAN H.G.H. TAVARD/ COPYRIGHT X-78' (in the middle) original drawing

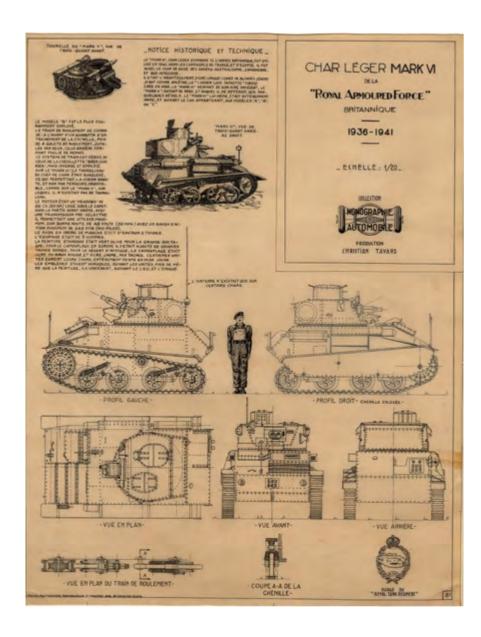
Indian ink on tracing paper

38 x 75 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.

The Rosalie was presented for the first time at the Paris Motor Show in the autumn of 1932. The elegant Citroën 8CV, nicknamed the Petite Rosalie, is the smallest model in the series. In 1933, the "Petite Rosalie" sets the world distance record. On 15 March, it set off on the Linas-Monthléry autodrome and stopped 134 days later, on 27 July, with 300,000 kilometers on the clock, covered at an average speed of 93 km/h. André Citroën promised three million francs to anyone who broke this distance record before 1935, which did not happen.

900 - 1,000 €



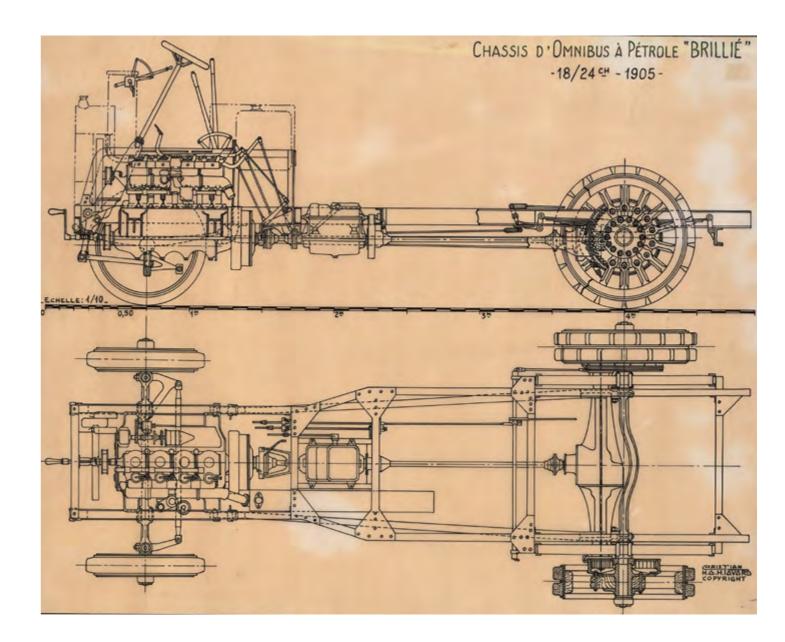
89 • CHRISTIAN HENRY TAVARD CHAR LÉGER MARK VI DE LA

«ROYAL ARMOURED FORCE » BRITANNIQUE 1936 – 1941

stamp 'Collection Monographie Automobile'; inscription 'Production Christian Tavard' (upper right) original drawing
Indian ink on tracing paper
64 x 49 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.

The Light Tank Mk VI was a British light tank, produced by Vickers-Armstrongs in the late 1930s, which saw service during the Second World War.



90 • CHRISTIAN HENRY TAVARD CHÂSSIS D'OMNIBUS À PÉTROLE 'BRILLIÉ' 18/24 CH - 1905 inscription 'CHRISTIAN H G H TAVARD/

inscription 'CHRISTIAN H.G.H. TAVARD/ COPYRIGHT' (lower right) original drawing Indian ink on tracing paper 43 x 53 cm

Provenance: collection of the Musée de l'Automobiliste in Mougins, South of France (1984 – 2008), created by Adrien Maeght, son of Aimé Maeght, famous French art dealer, collector, lithographer, and publisher; Private collection, Monaco.

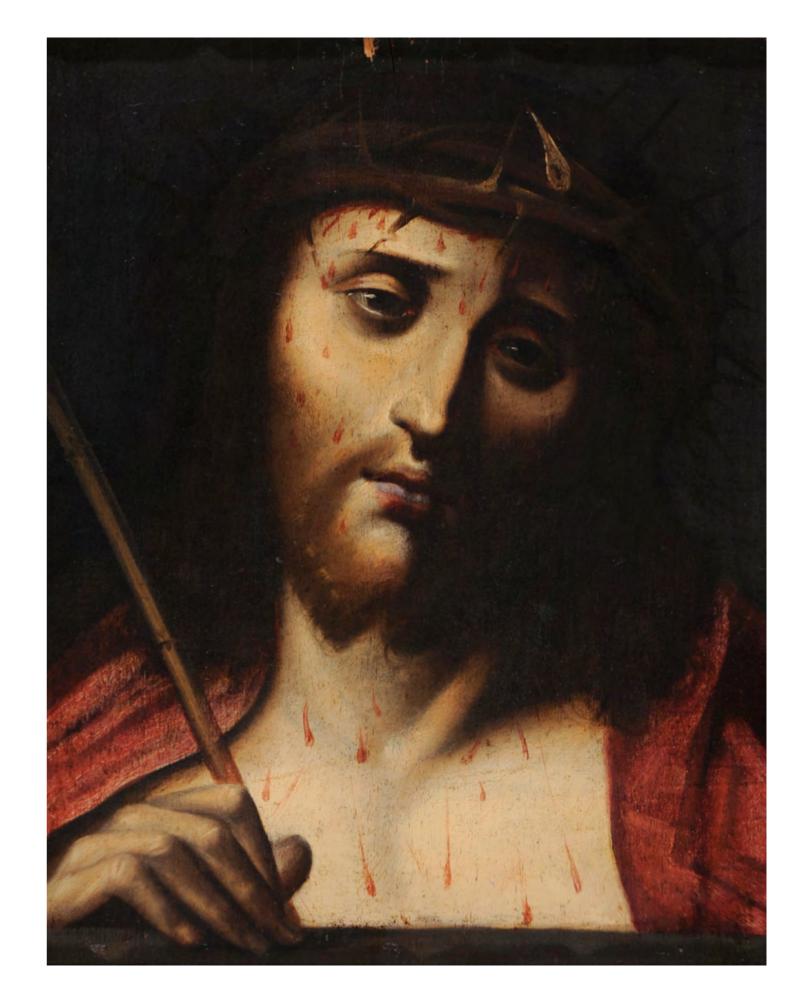
1,000 - 1,200 €





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

8,500 - 9,000 €









93 •
JOHN HOPPNER (1758-1810)
Portrait of a lady
oil on canvas
74 x 62 cm
Painted in 1796

94 •
NATALE SCHIAVONI (1777-1858),
ATTRIBUTED TO
Il sonno
label on reverse 'Schiavoni/il sonno'
oil on copper
49 x 39.5 cm

4,200 - 5,000 € 1,400 - 1,700 €



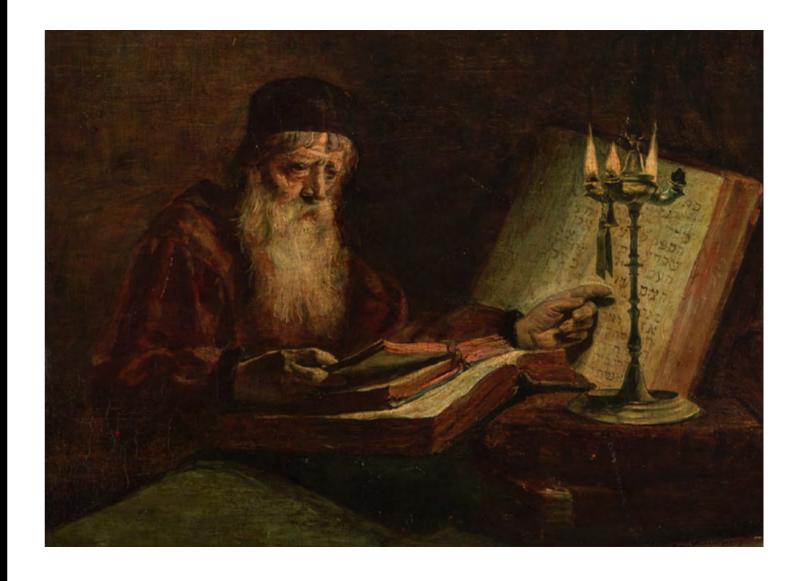
UNKNOWN ARTIST, 19TH CENTURY
Landscape with cows
illegibly signed and dated '82'
oil on board/panel
50.5 x 64 cm

3,000 - 4,000 €



96 •
FRIEDRICH GOLDSCHEIDER (1845-1897)
A figure of Oriental man in a turban
signed 'F. Goldscheider', numbered 973, stamped
'Reproduction réservée' (at the base)
terracotta
H. 100 cm

7,200 - 7,500 €



97 •
EDOUARD MOYSE (1827-1908)
Candlelight Torah Study
signed 'E Moyse' (lower right)
oil on panel
41 x 56 cm

Exhibited:

Musée d'Art et d'Histoire du Judaïsme, August, 2016. Musée des Beaux-arts de Nancy, 'Edouard Moyse - Painter of the Jewish Life in the 19th century', 2016-2017

6,800 - 7,200 €

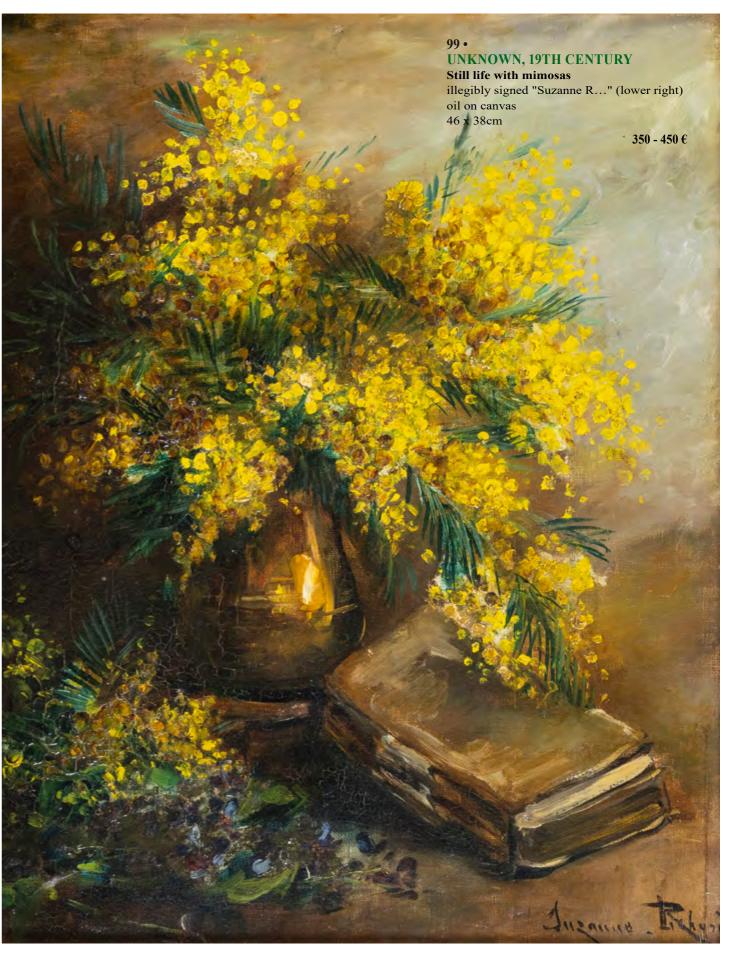


98 •

JEAN-LOUIS DEMARNE (1752/54-1829), ATTRIBUTED TO

Peasant woman with animals
oil on panel
38 x 46.5 cm

1,000 - 1,500 €





100 • LUIGI PREMAZZI (1814 – 1891)

Port of Civitavecchia

signed and dated 'L Premazzi 1871' lower left, old label on reverse bearing inscription 'N2 L Premazzi / c/o Lloyd / 32 Cornhill London/ Civitavecchia The Harbour'

watercolour on paper 24.5 x 35 cm (a vue)

An Italian painter, Luigi (Ludwig Ossipovich) Premazzi, lived and worked in Italy, Russia, and Turkey. Luigi Premazzi was born in Milan and studied in Milan at the Brera Academy of Fine Arts. He presented work regularly at the exhibitions of the Società Promotrice di Belle Arti in Turin from 1842 to 1848 as well as those of the Brera Academy. When he moved to Russia, he became one of the most popular masters amongst Russian aristocrats in the middle of 19th century. From 1854, he bore the title of Academician of the Academy of Fine Arts in St. Petersburg.





101 • CHERRY JEFFE HULDAH (1901–2001)
Lady with an umbrella
signed and dated 'Andrea da huldah 1961/

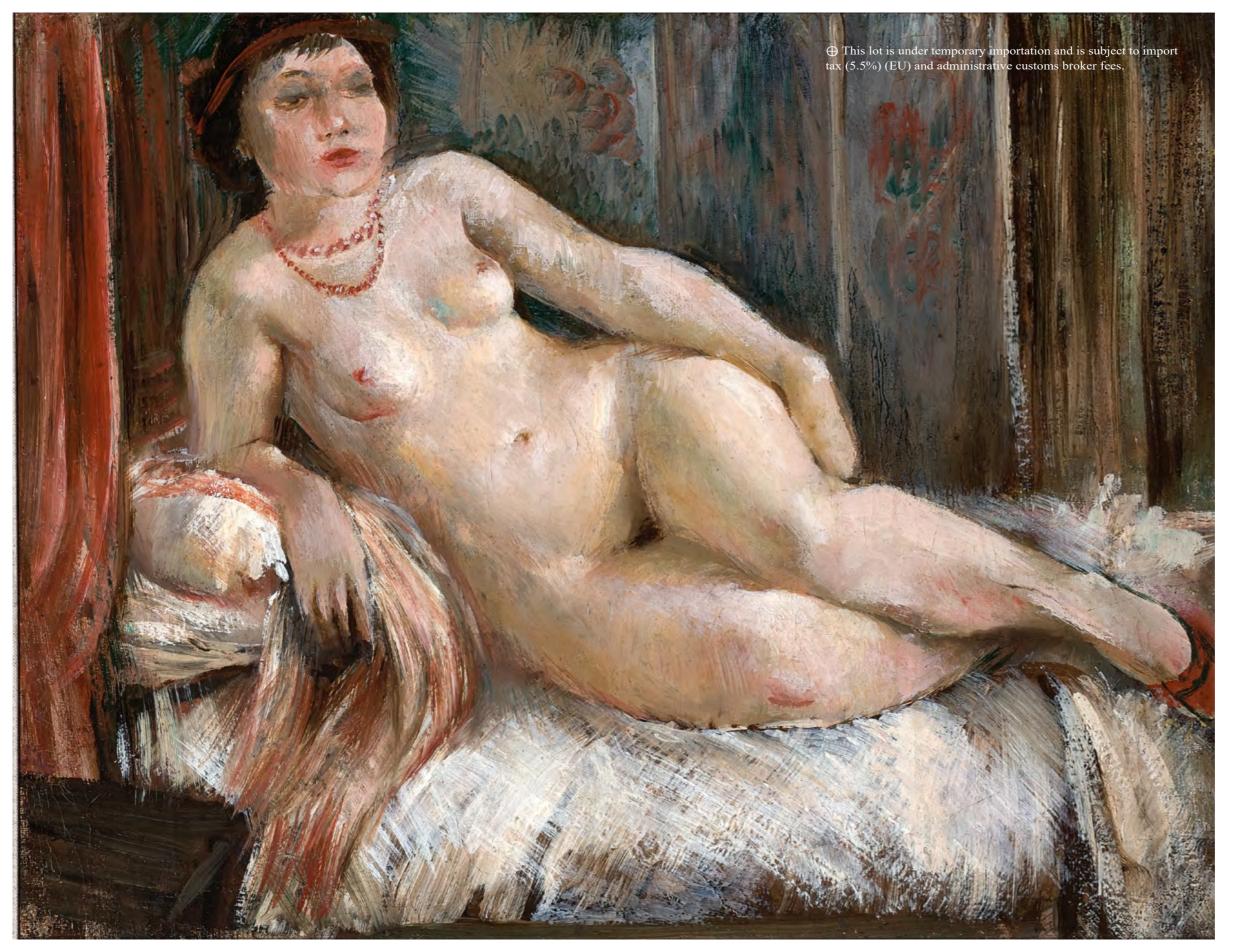
signed and dated 'Andrea da huldah 1961 Xpu..../Forte dei Marmi' (lower right) oil on canvas 60 x 40 cm

200 - 300 €

102 • FRANCIS CRISTAUX (B. 1956) Children playing at the seashore signed 'F. Cristaux' (lower left) oil on canvas 28.5 x 58 cm (à vue)

200 - 300 €





103 • ⊕ VERA ROCKLINE (1896-1934) Reclining Nude with Red Necklace oil on canvas 46 x 59 cm

Vera Rockline was an important female artist who lived in Paris at the beginning of the 20th century. Rockline, along with artists like Tamara de Lempicka and Sonia Delaunay, contributed to the group Ecole de Paris, a community of French and international artists living in Paris in the first decades of the 20th century. Her life was short, Rockline died only at thirty-seven years old, and she achieved significant critical acclaim, exhibiting her paintings at the Salon d'Automne and the Salon des Tuileries. She had several solo art exhibitions in Paris galleries.

Initially, she was known for landscapes and portraits in a Cubo-Futurist style. In the 1920s, Rockline began focusing on female nudes as one of her principal subjects, fusing light and pastel hues of Neo-Impressionism and thick brushstrokes and perspectives influenced by Cubism. Raymond Escholier (1882-1971), journalist, writer, art critic and Petit Palais museum curator, called Rokhline's nude series 'a symphony of flesh.'

Born in Moscow in 1897 to a Russian father and a French mother, Rockline, née Schlezinger, moved to Kyiv to apprentice for Aleksandra Exter. Before that, she studied at the studio of neo-impressionist Ilya Mashkov. In 1918–1919, still under the name of Schlesinger, she participated in exhibitions in Moscow devoted to Jewish art. After spending two years in Tbilisi, Rockline and her husband emigrated to France in 1921.

104 • ①
VERA ROCKLINE (1896-1934)
Sleeping Nude
signed 'Vera Rockline' (lower right)
oil on canvas
53.5 x 70 cm

8,000 - 10,000 €



105 • ⊕ VERA ROCKLINE (1896-1934) Woman holding a Mirror signed 'Vera Rockline' (lower right) oil on canvas 100,5 x 81.5 cm.

Provenance:

Galerie Makassar-France, Paris.

Acquired from the above by the previous owner in 1991. Christie's Paris, Art Impressionniste et Moderne, 14.06.2010, lot 115.

Private collection, Europe

Exhibited:

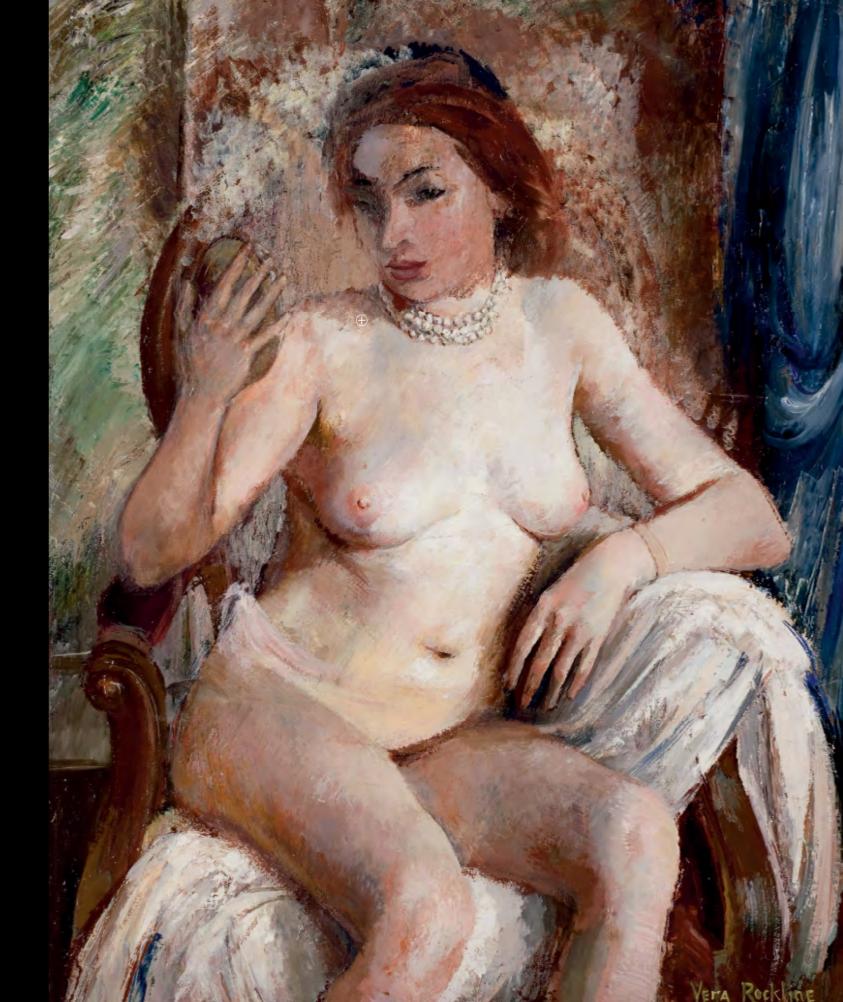
Paris, Galerie Jean Battais, Rétrospective Vera Rockline 1896-1934, May-June 1975.

Paris, Galerie Makassar-France, Vera Rockline, 1991 Literature:

Exhibition catalogue, Rétrospective Vera Rockline, Paris, Galerie Jean Battais, 1975.

Exhibition catalogue, Vera Rockline, Paris, Galerie Makassar-France, 1991, p. 17, No. 10.

10,000 - 12,000 €





106 • ⊕ PINCHUS KREMEGNE (1890-1981)

Seated nude

signed 'Kremegne' (lower left) oil on board 82 x 62 cm

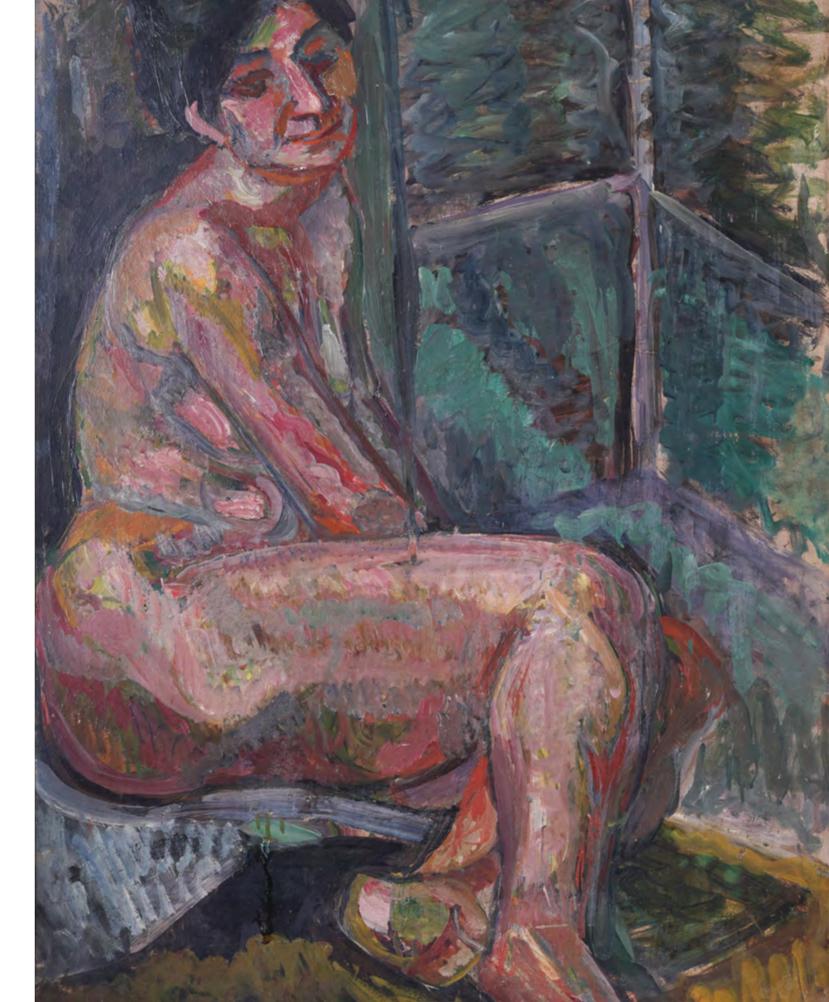
Provenance:

Galerie des Granes, Geneva (old label on the reverse) Private collection

A Lithuanian Jewish-French artist, Pinchus Kremegne knew Soutine and Kikoine, whom he met at the school of fine art in Vilnius, where he trained from 1909. He arrived in Paris in 1912, and the artist remained in France, where he lived and worked most of his life. In Montparnasse, he made friends with Chagall and Leger; he met the artists André Derain, Maurice de Vlaminck, and Max Jacob, and Modigliani painted his portrait. From 1905 to 1939, Paris was the world's art capital, and Kremegne became part of the group known as Ecole de Paris.

5,000 - 8,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.





107 • UNKNOWN ARTIST, 20TH CENTURY

View of the Principality of Monaco signed 'Molinario' (lower left) oil on panel 46.5 x 64.5 cm

1,500 - 2,000 €



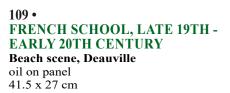
110 •
GIOVANNI MARCH (1894-1974)
Girl by the seaside
signed G. March' (lower right),
signed again, dated, and inscribed
(on the reverse)
50 x 70 cm
Painted in 1971

550 - 600 €



108 • JOHN ABORN (20 - 19TH CENTURY) Autumn landscape signed 'John Aborn' (lower left) watercolour on paper 35 x 46 cm

900 - 1,000 €



750 - 800 €





UNKNOWN (20TH CENTURY) Still Life with fruits signed 'P. M....' and dated '973' (lower left) oil on canvas 39 x 59 cm (à vue) 1973

80 - 100 €

112 • R. WILSON (20TH CENTURY) Lady and a child on the beach

signed 'R. Wilson' (lower right) oil on canvas 12 x 7 cm

100 - 200 €



113 • R. WILSON (20TH CENTURY) Two ladies on the beach

signed 'R. Wilson' (lower right) oil on canvas 20 x 25 cm

150 - 250 €





114 •
PÉTRÉ VELICU (B. 1950)
Portrait
signed and dated 'P. Velicu '86' (lower right)
pastel on paper
33 x 22 cm

150 - 250 €



116 •
MARCEL CHARLES DESBAN (1937-2020)
Butterfly (genre papilio)
signed 'Desban' (along lower margin)
oil on panel
55 x 71 cm

100 - 150 €



115 • PÉTRÉ VELICU (B. 1950) Harlequin signed and dated 'P. Velicu '86' (lower right) pastel on paper 35 x 20 cm

150 - 250 €

117 • EDOUARD GEORGES MACAVOY (1905-1991)

Venice

signed and dated 'Mac 'Avoy 39' (lower left) oil on canvas $60 \times 73 \text{ cm}$

300 - 500 €





118 •
GASPAR CAMPS (1874/75-1942)
Lady with fan
signed 'G. Camps'
print in colours
28 x 44 cm

150 - 200 €



119 •
UNKNOWN ARTIST, 21ST CENTURY
Couple on the seaside
illegibly signed (lower left)
oil on board
42 x 30 cm

100 - 150 €

100 - 200 €



120 •
ADOLPHE WILLETTE (1857-1926)
La bêtise au front de taureau est vaincue par la France signed, dated and numbered 'A.
Willette 1915 248/500' (lower left) and titled (along lower margin)
lithograph on paper 74 x 56 cm



121 •
R. DAVEY (20TH CENTURY)
Parisian street scene
signed 'R. Davery' (lower left)
oil on canvas
50 x 61 cm

200 - 300 €



122 • UNKNOWN ARTIST, 21ST CENTURY Female nudes oil on canvas 68 x 56 cm

200 - 300 €



123 • CLAUDE LUCA (1939) Village in the Côte d'Azur signed 'C. Luca' (lower right) acrylic on canvas 100 x 80 cm

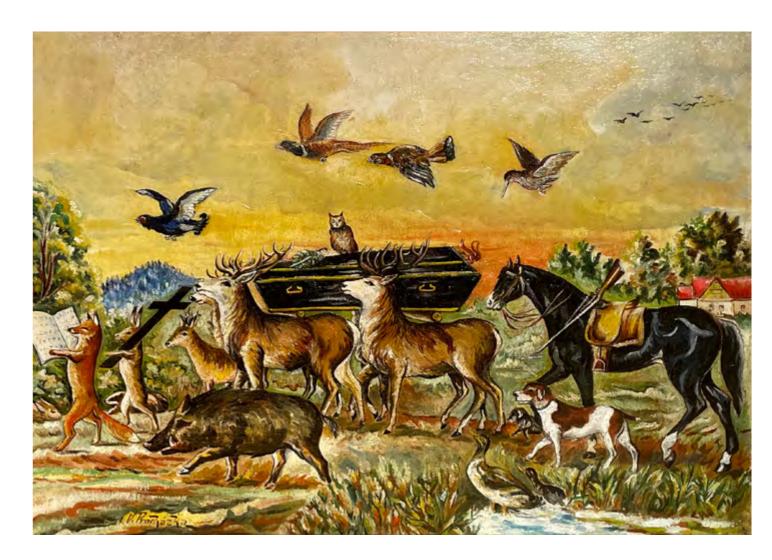
300 - 400 €

124 • JACQUELINE CHUTEAU (B. 1923) Flower bouquet signed 'J. Chuteau' (lower right) oil on panel

60 x 37 cm

200 - 300 €





125 • V. PROCHAZKA (20TH CENTURY) The hunter's funeral signed 'V. Prochazka' (lower left) oil on canvas 50 x 71 cm

1,000 - 2,000 €





126 •
GOTTFRIED ARNEGGER (1905-?)
View of a villa by the sea
oil on canvas
70.5 x 100.5 cm

300 - 350 €

127 •
UNKNOWN ARTIST, 20TH
CENTURY
View from a Terrace
illegibly signed (lower right)
oil on canvas
120 x 90.5 cm

350 - 400 €



128 • UNKWNOWN ARTIST View of Amsterdam signed (lower right), dedication (on the reverse) pastel on paper 28 x 37 cm

100 - 150 €



129 • UKNOWN ARTIST, 20TH CENTURY

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

200 - 300 €





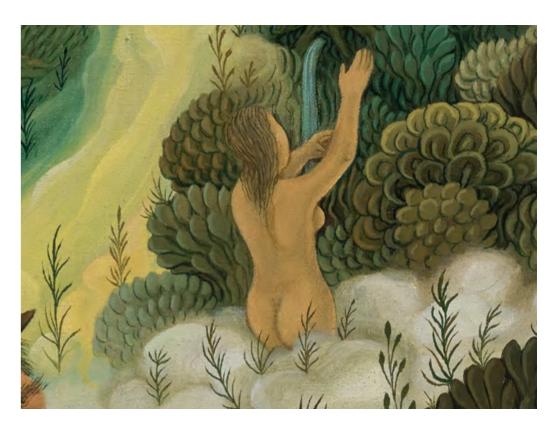
Josip Pintaric Puco est né le 19 mars 1927 à Mala (Nova Gradiska) en Croatie, dans une famille de dix enfants. Initialement graveur sur bois, il a commencé à peindre sur verre en 1960 et utilise la peinture à l'huile en 1962. Peintre et musicien de grand talent, il ne se souciait guère de la renommée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





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



Born in 1931 in Tehran, Jazeh Tabatabai (Ali Tabatabai) was an Iranian 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 twenty-nine, 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 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.

132 • 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 € 5,000 - 6,000 €



133 • DIETRICH MANNEL (1940-2011)

Réversible

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.



134 • MICHÈLE MORGAN (1920-2016) Composition 94

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

250 - 300 €

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 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.



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.



135 • FATIMA HASSAN EL FAROUJ (1945-2011)
The celebration
signed and dated (lower left)

signed and dated (lower left) oil on canvas 110 x 53 cm Painted in 1976



136 • 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 €

Solo Exhibition Dedicated to the artist took place at MOMA New York in 2022:

Frédéric Bruly Bouabré. World Unbound

«I observe, and what I see delights me. And so I want to imitate.»

The present series contains 30 small cards painted with ballpoint pens and crayons, featuring a mother carrying her son and surrounded by text. Through juxtaposing characters, such as mother and child, an aubergine, and text, the artist reinterprets the world. This series is a chronicle of symbols: it conveys the artist's interest in universal human experiences, history, tradition, spirituality.

Frederic Bruly Bouabré was a thinker, poet, encyclopaedist, creator, and artist. Born in Zéprégühé, in Côte d'Ivoire, Bouabré served in the French West African Navy and began his career as a government clerk in the colonial administration of French West Africa in Dakar, Senegal.

In the late 1940s, he had a vision that transformed his life: he then called himself 'Cheik Nadro the Revealer' and dedicated his life to philosophical research into the state of Africa and the meaning of life. He worked as an informant and researcher to French ethnographers and anthropologists, collecting and archiving information about his native peoples and other West African communities. In the late 1970s, Bouabré began to draw on found cardboard, combining image and text. From the 1980s onwards, as the scope of his interests grew, he embarked on an all-encompassing project, drawing from observation almost daily.

His work was presented at Venice Biennale National Pavilion, Venice Biennale International Exhibition, Istanbul Biennial, Gwangju Biennale and is part of MOMA collection. His artworks were also exhibited at Tate Modern, Palais de Tokyo and the Centre Pompidou, Guggenheim Museum, Bilbao, and the Mori Art Museum in Tokyo.





138 • MARIE-PIERRE SCARTON (B. 1966)

Nude

signed 'SMP' (lower left), signed and inscribed 'Marie-Pierre Scarton 'Je vous perle d'un temps' octobre 2017' (on the reverse)

acrylic on canvas 69 x 49 cm

300 - 400 €





139 •
THEO TOBIASSE (1927-2012)
Partout où tu iras j'irai
signed (lower right) and 'EA' (lower left)
lithograph
artist proof
59 x 64 cm (à vue)

150 - 200 €

140 • A. MELI Maternity signed 'Meli' (lower left) oil on canvas 60 x 80 cm

300 – 400 €





141 •
BETTY TRISCORNIA (20TH -21ST CENTURY)
Tiger
signed 'Betty Triscornia' (lower right)
pastel on paper
56 x 56 cm (à vue)

Betty Triscornia, after having explored the techniques of acrylic and oil, now uses dry pastel. She works with her fingers to be in direct contact with the material. The finger also allows her to obtain effects, patinas that are difficult to achieve with the pastel tip. Since 1993 her artworks were exhibited at the Grand Prix International de la Côte d'Azur, Biennale Internationale de Belgique, Arts & Lettres de France, Institut Méditerranéen des Arts Plastiques, Art Expo de Villefranche-sur-Mer, Voltaire Palace de Genève...



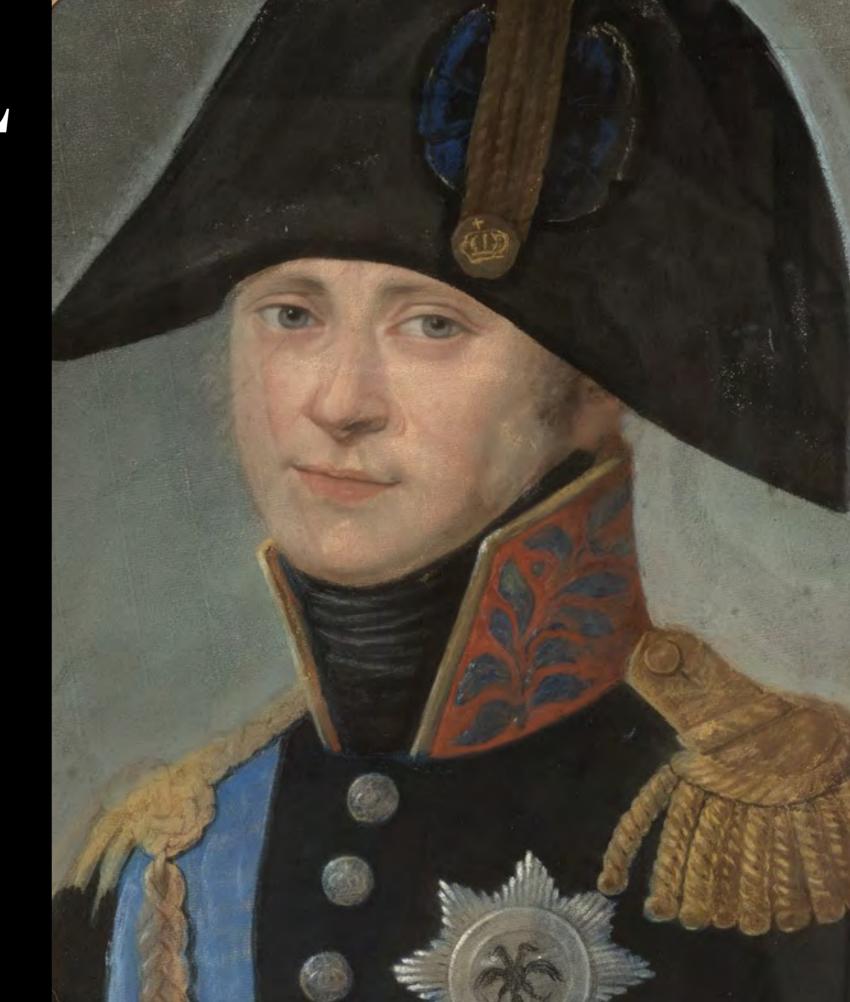
142 •
BETTY TRISCORNIA (20TH -21ST CENTURY)
Jeune Népalaise à la jarre
signed 'Betty Triscornia' (lower right); certificate of
authenticity (on the reverse)
pastel on paper
2014
36 x 43 cm (à vue)

200 - 300 €

HISTORICAL PORTRAITS AND SCENES

- WORKS ON PAPER
- ARCHIVES

EAST EUROPEAN ART



143 • JOHANN ELIAS RIDINGER (1698-1767)

Portrait of Friedrich Heinrich Reichsgraf von Seckendorff pencil, whitewash on paper

29.5 x 23.5 cm

Provenance:

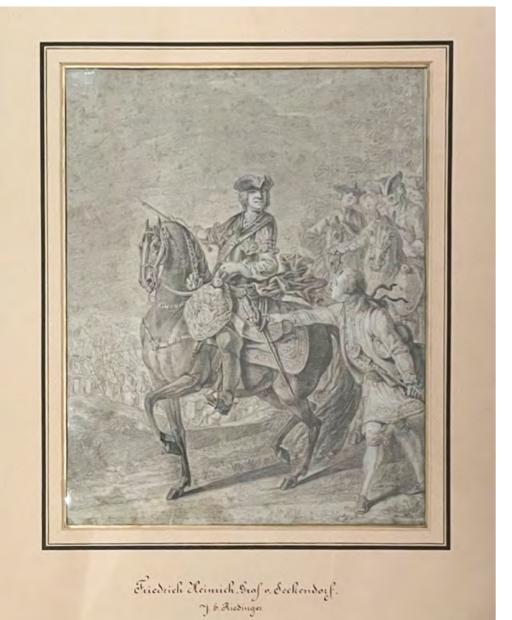
collection of Baron Alfons Meyer Rothschild (1878-1942), Vienna; confiscated in 1941 for the "Führer Museum" in Linz;

the Austrian state acquired this work in 1947 and exhibited it in the Albertina Museum;

in 1999, this artwork, together with two hundred other items, has been returned to the Rothschild family and was soon offered for sale

3,000 - 3,500 €

Friedrich Heinrich Reichsgraf von Seckendorff (1673-1763) was a marshal and diplomat, in the service of the imperial Habsburg monarchy of Austria, later served as commander of the Bavarian army and fought Austria.







144 • PHOTOGRAPH OF PYOTR ILYICH TCHAIKOVSKY (1840 –1893)

famous Russian composer of the Romantic period

400 - 500 €

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.

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



Peter Viktorovich Taranovsky (1917-?), son of a Russian general. petroleum engineer, church leader. In the 1930s he served as an reader in the Alexander Nevsky Cathedral, was a member of the Brotherhood of Subdeacons and Ministers at the Church. Participated in the Second World War. After the war he worked for an oil company in Africa. In 1956 he returned to Paris and was a member of the Union of Russian Nobility and the St. Petersburg Association





147 • KARL IVANOVICH KOLLMAN (1788-1846)

signed and dated 'Collman 1844' (lower left) pencil and watercolour on paper

13.8 x 18.8 cm executed in 1844

Provenance: Private Collection, UK

1,000 - 2,000 €

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

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

Provenance: Private Collection, UK

1,000 - 2,000 €





149 • UNKNOWN ARTIST, 19TH CENTURY Portrait of Alexander I pastel on paper 56 x 41.5 cm



150 • 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

2,500 - 3,500 €



151 •
KARL VON HAMPELN (1794-1880)
Portrait of a lady
polychrome miniature on bone
8.3 x 5.8 cm

3,000 - 4,000 €



152 •
RODOLF PICCARD (1807 - 1888)
Portrait of Prince Pyotr Mikhailovich Volkonsky gouache and lead mine on paper
26 x 22 cm framed

His Serene Highness Prince Pyotr Mikhailovich Volkonsky (1776, Saint Petersburg - 1852, Peterhof) was a Russian military and court official, Field Marshal-General (1850). Chief of the General Staff of His Imperial Majesty (1810-1823), minister of the imperial court and estates (1826-1852).





153 • ISAAC LEVITAN (1860-1900)
French Province. 1890s.
inscribed in Cyrillic 'A study of my late brother I. Levitan. A.L.' (lower right) oil on cardboard 24 x 28 cm

25,000 - 35,000 €





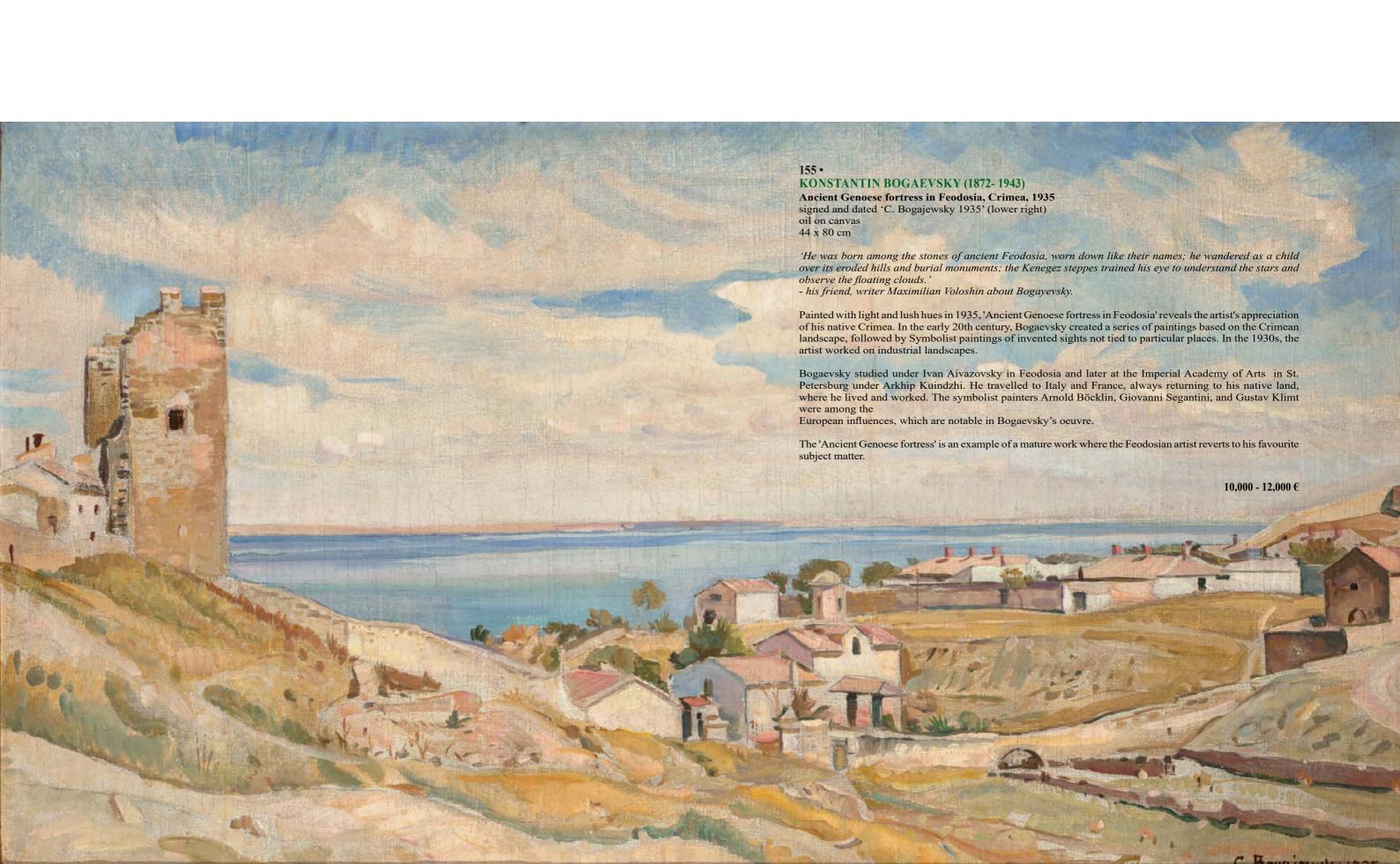
154 • ALEXIS GRITCHENKO (1883-1977) Sea backwash

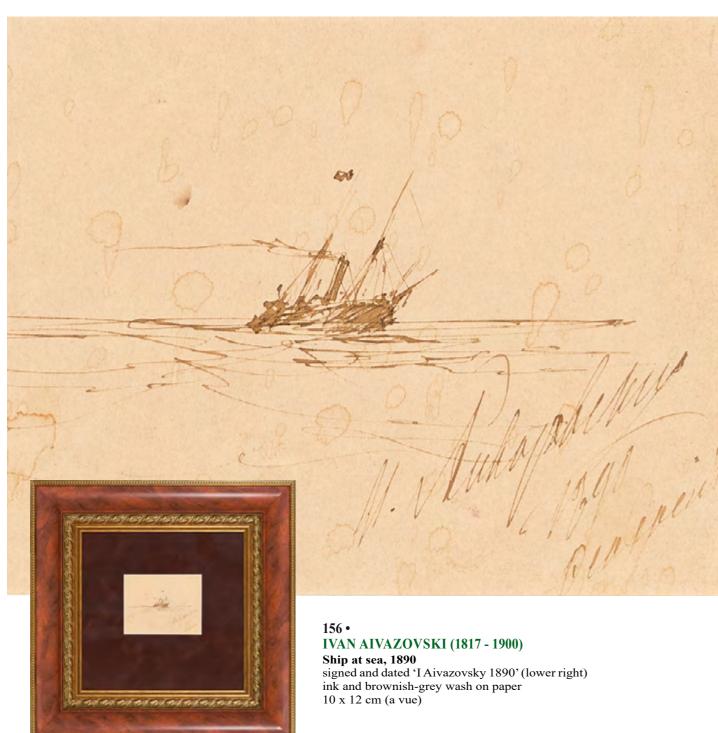
signed 'Gritchenko' (lower left), numbered and titled in ink 'N31 Le ressac' on the 'Alexis Gritchenko' label affixed to the reverse oil on panel 37 x 46 cm

Provenance:

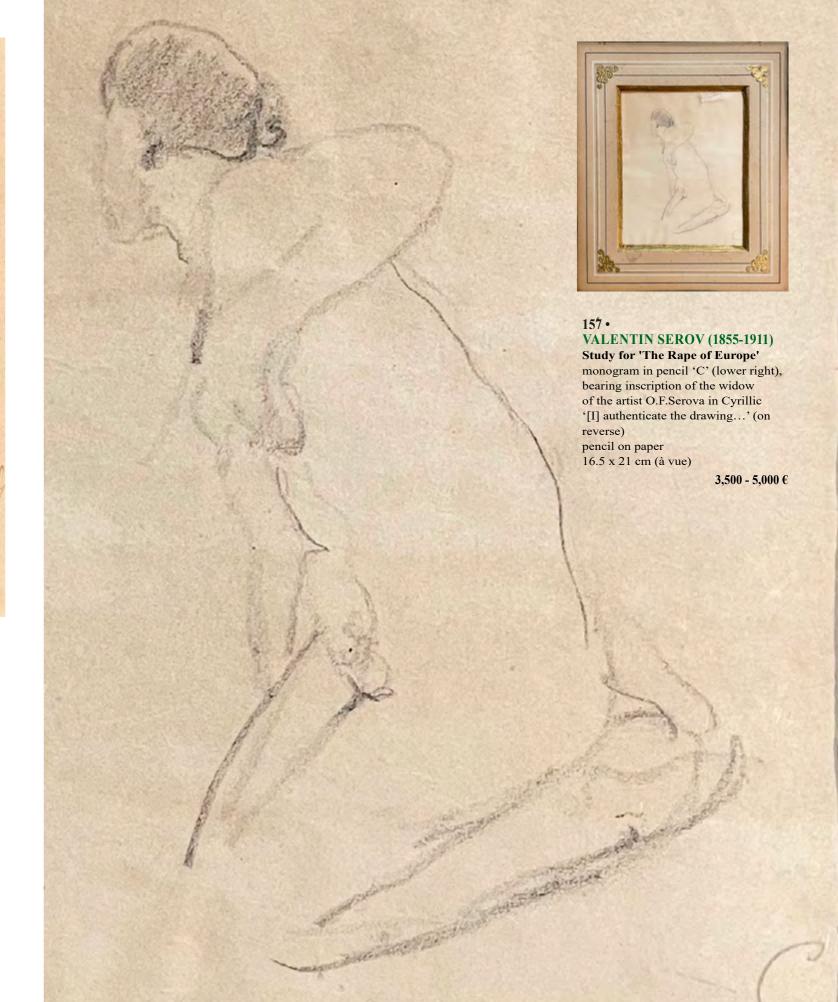
Aguttes, 'Tableaux russes, impressionnistes, modernes, XIXè, orientalistes - Art contemporain', Paris, 30.03.2007, lot 28 Private collection

14,000 - 16,000 €





10,000 - 12,000 €





158 •
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

12,000 – 14,000 €





159 •
PRINCE PAUL TROUBETZKOY (1866-1938)
Mother and Child (Princess Gagarina and her daughter Marina).
plaster, unsigned, model 1898
H.: 50 cm, W.: 20 cm.

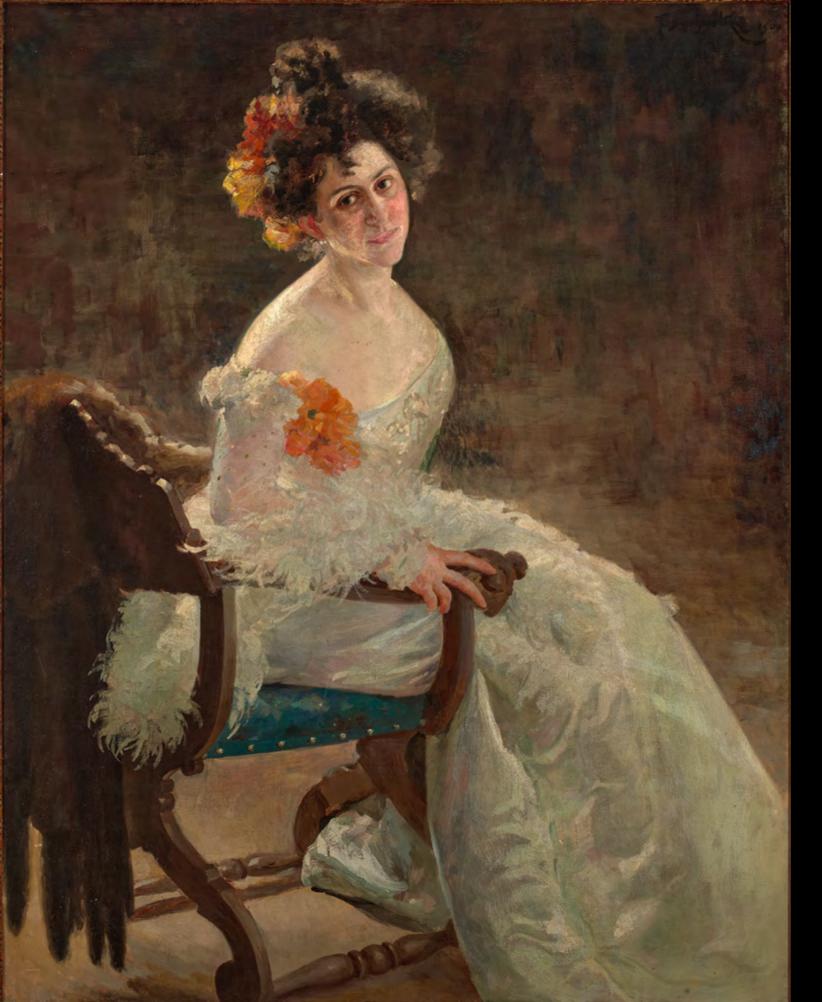
Provenance: Sotheby's, Milan, Italy, sale MI0269,Dec 4, 2006, lot 145 Prvate collection, Europe

A cousin of the sculptor, Princess Marina Nikolaevna Gagarina is portrayed here with her daughter Marina.

10,000 - 15,000 €







161 • ⊕ FEDOR FEDOROVICH (THEODOR) BUCHHOLZ (1857-1942) Bride

Bride
signed and dated 'T. Buchholz 1900' (upper right), inscribed 'Theodore
Bucjholz 1900' (on reverse)
oil on canvas
140 x 155 cm
painted in 1900

6,000 - 9,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.





162 •
ALEXEI PETROVICH BOGOLYUBOV (1824-1896)
A Summer day in Veules-les-Roses, France

signed in Cyrillic 'A. Bogolyubov' (lower left) and inscribed 'Veules' (lower right), inscribed in Cyrillic 'To Ivan Alekseevich Novikov from A. Bogolyubov...' (on reverse of the panel)

oil on panel 41 x 26 cm

Provenance:

acquired directly from the artist by Ivan Alekseevich Novikov, a state counsellor and Bogolyubov's friend (inscription on the reverse).

Acquired by Johan Olof, a Danish consul, in Russia in the 1930s Private collection, Europe



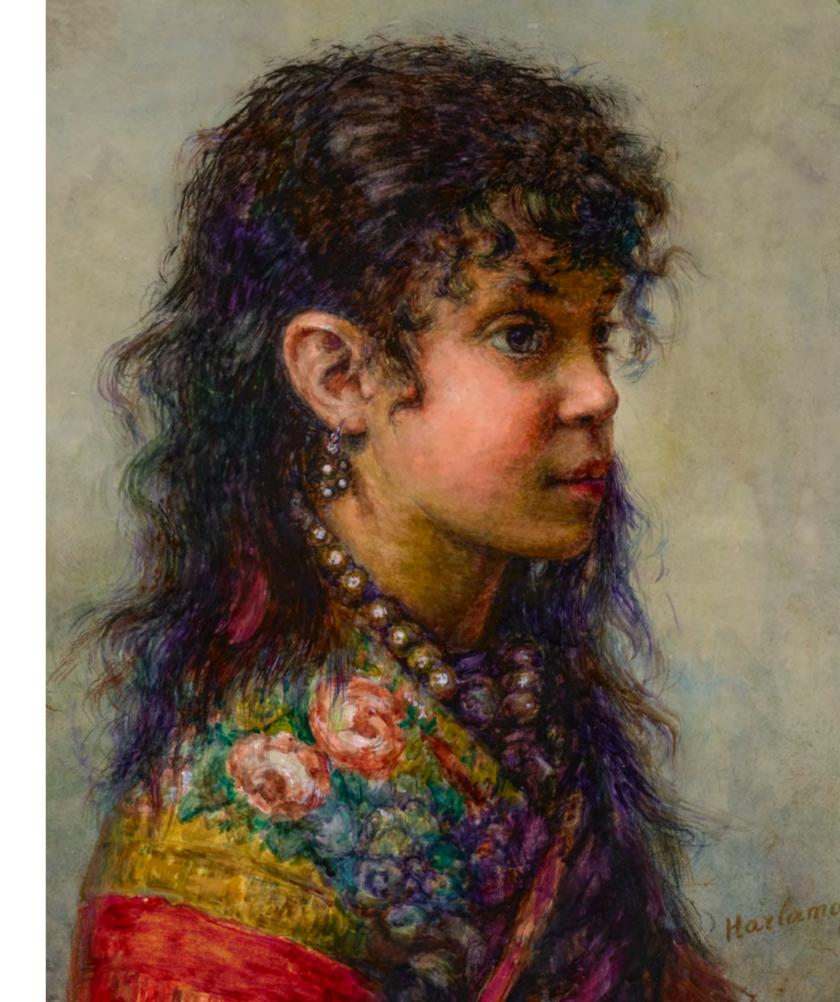




165 • ALEXEI HARLAMOFF (1840–1925) Portrait of a young gypsy girl signed 'Harlamoff' (lower right) watercolour on paper 67 x 52 cm

Confirmed by Olga Sugrobova-Roth and Eckart Lingenauber, this work has been included into an electronic database on the expert's website, N A8–D

15,000 - 18,000 €





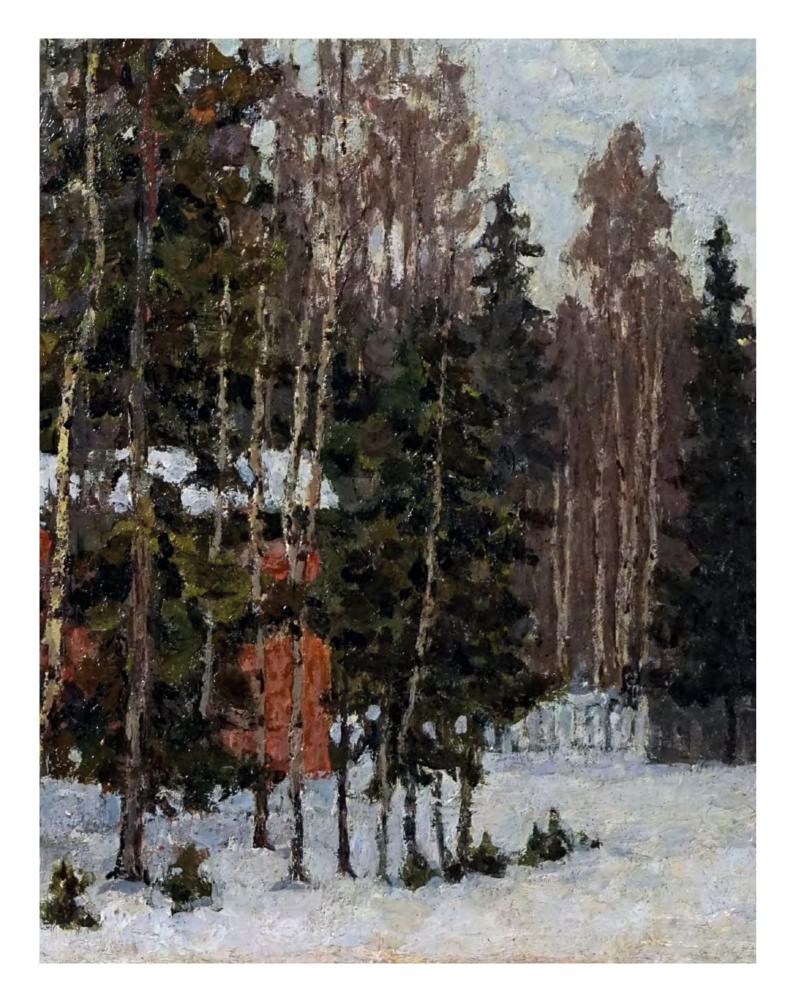
166 • LEV LAGORIO (1827 – 1905)

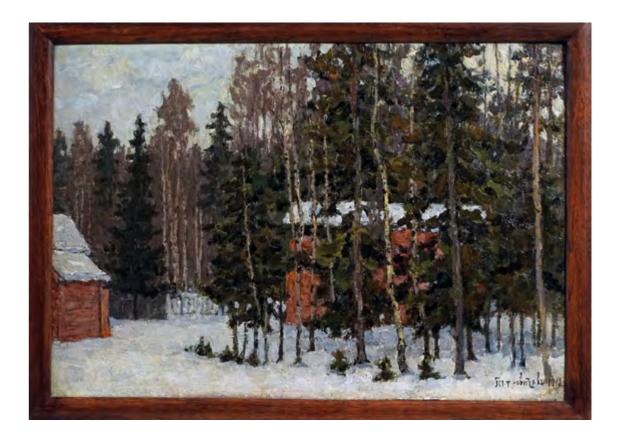
Mountain Pastures

aigned in Cyrillic and dated 'L Lagorio1864' (lower right) oil on canvas 28 x 38cm

Painted in 1864 during the artists second trip to Caucasus, the present painting explores the mountain nature.

Lev Felixovich was born in Feodosia into the family of a Neapolitan vice-consul. His father, Felice Lagorio (1781-1857), was a Genoese merchant who served as vice-consul of the Kingdom of the Two Sicilies. Le received his first artistic education in the workshops of Ivan Aivazovsky. He studied at the Imperial Academy of Arts. Among his teachers there were Alexander Sauerweid, Maxim Vorobiev and Bogdan Willewalde





167 • PETR PETROVICHEV (1874-1947) Winter landscape. 1918

signed in Cyrillic «Petrovichev 1918» (lower right) oil on board 34 x 50 cm painted in 1918

Provenance

Formerly in the collection of a French gentleman living in Moscow.

Pyotr Ivanovich Petrovichev is a renowned landscape painter. He received his training at the Rostov Museum of Church Antiquities, where he renovated icons (1888-1891). Under the patronage of V. B. Vereshchagin he enrolled in the painting department of the Moscow School of Painting, Sculpture and Architecture.

5,000 - 7,000 €



168 • DMITRY MARTEN (1860 - 1918) Vologda in Winter

signed in Cyrillic and dated 'Dmitry Marten 1917 Vologda' (lower left) tempera on paper laid on board 61.5 x 80 cm 1917

Provenance:

The Antonín Hrabe Collection, Moscow and Slany Sotheby's London, Russian Pictures, 27.11.2018, lot 46 Private collection, Europe

Antonin Hrabe, a Czech entrepreneur, lived in Russia at the end of the 19th century and owned an art materials shop and factory in Moscow and a commercial art gallery. He became acquainted with many artists, such as Vasily Polenov, Isaak Levitan and Dmitry Marten, whose works he acquired. Following the October Revolution of 1917, Hrabe and his wife left Moscow for their hometown of Slany, taking most of their collection with them. Paintings from their collection were exhibited at the Topicuv Salon in 1920.

Exhibited:

Prague, Topcuv salon, Vystava originalu ruskych umelcu (Moskva), October 1920, no.72

Literature: Exhibition catalogue Vystava originalu ruskych umelcu (Moskva), Prague, 1920, no.72 listed V.Fiala, Russkaya zhivopis' v sobraniyakh Chekoslovakii, Leningrad: Khudozhnik RSFSR, 1974, p.100 no.236 listed



170 • ALEXEI STEPANOV (1858- 1923)

Sleigh ride signed in Cyrillic 'A Stepanov' (lower right) tempera on board 44 x 62 cm

Provenance: Dorotheum, Prague, Czech Republic, Art & Antiques auction, 27.05.2017

3,000 - 4,000 €





171 • PYOTR KELIN (1874 – 1946)

New Jerusalem, 1918

Signed and inscribed in Cyrillic and dated 'P Kelin 1918 Novy Jerusalim' (lower right) oil on board 43 x 50 cm

Provenance:

The Antonín Hrabe Collection, Moscow and Slany Sotheby's London, Russian Pictures, 27.11.2018, lot 47 Private collection, Europe

Literature:

V.Fiala, Russkaya zhivopis' v sobraniyakh Chekhoslovakii, Leningrad: Khudozhnik RSFSR, 1974, p.82, no.133 listed

Antonin Hrabe, a Czech entrepreneur, lived in Russia at the end of the 19th century and owned an art materials shop and factory in Moscow and a commercial art gallery. He became acquainted with many artists, such as Vasily Polenov, Isaak Levitan and Dmitry Marten, whose works he acquired. Following the October Revolution of 1917, Hrabe and his wife left Moscow for their hometown of Slany, taking most of their collection with them. Paintings from their collection were exhibited at the Topicuv Salon in 1920.



173 • ALESSIO ISSUPOFF (1889 – 1957) Horses in the winter court signed in Cyrillic and dated 'A Isupov 1923' (lower left) oil on panel 30.5 x 40.5

5,000 - 6,000 €





174 • MANUIL KHRISTOFOROVICH ALADZHALOV (1862 – 1934)

Horses in the winter court Sunny Day on Volga

signed in Cyrillic and dated 'M Aladzhalov' (lower right), titled on an old label 'Narodni galerie v Praze' (on reverse)

oil on canvas laid on board 20.5 x 31.5cm

Exhibited:

Prague, National Gallery of Prague, Ruske Umeni, 1953, no 38

Exhibition catalogue, Ruske Umeni, Prague, 1953, p.11, no 38, dated 1910 V.Fiala, Russkaya zhivopis' v sobraniyakh Chekhoslovakii, Leningrad: Khudozhnik RSFSR, 1974, p.65 no.25

Born in Nakhichevan-on-Don into an Armenian merchant family, he spent almost all his life in Moscow. The Armenian artist enjoyed painting etudes of the Volga. He studied at the Moscow School of Painting, Sculpture and Architecture (1883-1890) under I. Levitan, V.E. Makovsky, A.K. Savrasov, and was friends with K. Korovin.



175 • VASILI GOLYNSKY (1854-1904)
A girl with a bowl of red berries signed in Cyrillic 'Golynsky' (lower right) oil on canvas
46 x 32 cm



176 • YAKOV BROVAR (1864–1941) Bialowieza Forest, 1907

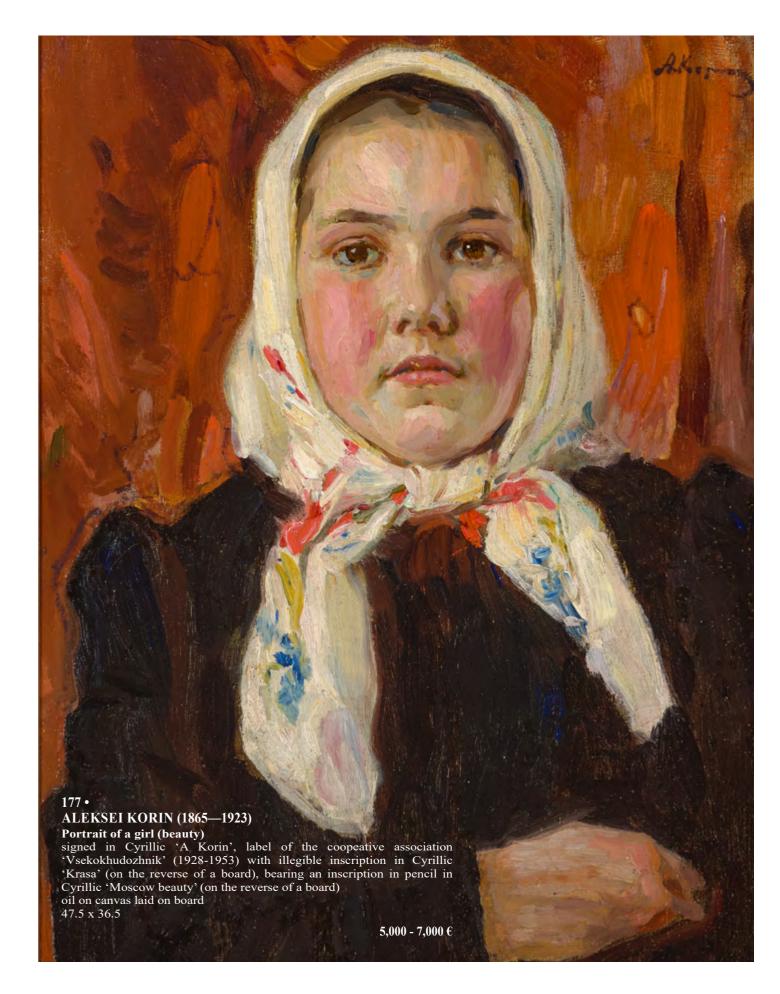
signed in Cyrillic and dated 'Brovar 1907' (lower right) oil on canvas $76 \times 124.5 \text{ cm}$

Painted in 1907, the present painting features bisons in the autumnal Bialowieza forest. It takes its name from the Polish village of Bialowiza, which means 'White Tower' in Polish. Between 1888 and 1917, the Russian tsars owned the forest, which became the royal hunting reserve. Yakov Brovar painted in this royal forest reserve with the special permission of Nicholas II.

Yakov Brovar was born in Kapitonovka village near Kyiv. The artist got his artistic training at the Imperial Academy of Arts in St Petersburg. He also trained under Mikhail Clodt, Arkhip Kuindzh, and Ivan Shishkin.

12,000 - 15,000 €







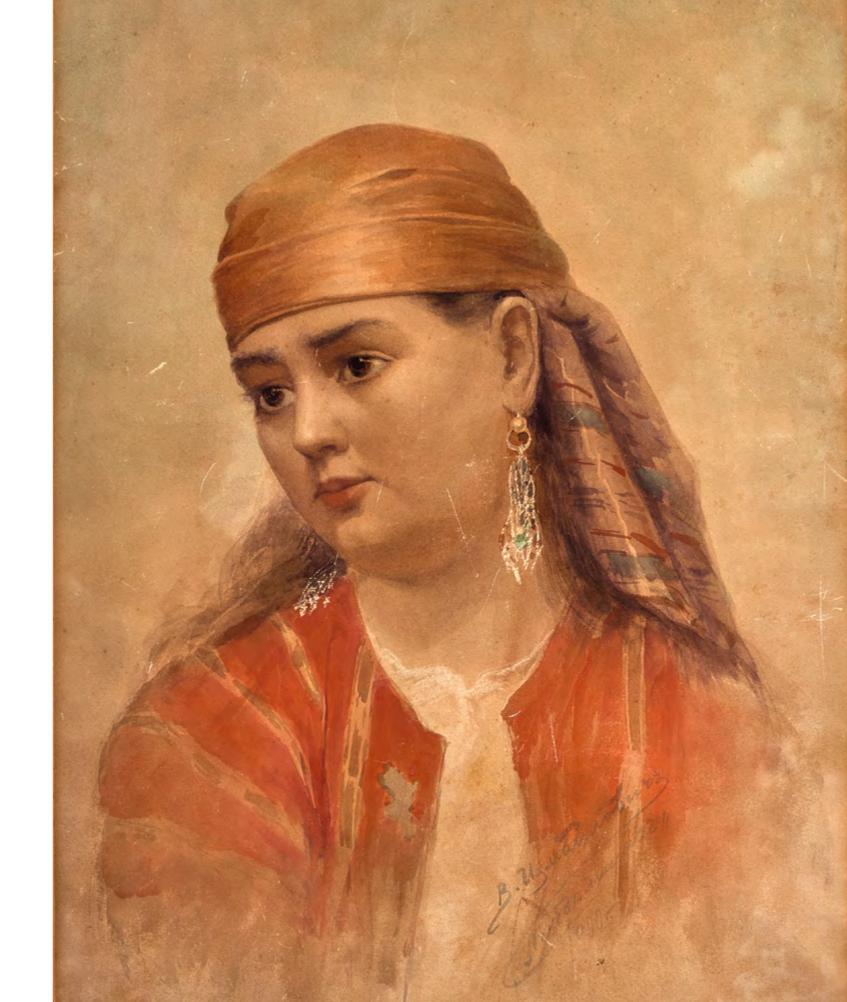
178 •
AUGUSTE RAFFET (1804-1860)
Crimean Tatars in a mosque
stamped 'Raffet (San Donato)' (lower left) and
illegibly inscribed (lower right)
watercolour on paper
23.5 x 33.5 cm
Original for lithograph, made during Raffet's
trip to the Crimea with Demidov, Prince of
San Donato

Provenance: Collection of Prince Demidoff



179 • VLADISLAV IZMAILOVICH (1872–1959)
Portrait of a Girl in a Turban signed, inscribed in Cyrillic and dated 'V. Izmaylovitch 1900' pastel on paper 60 x 44 cm (à vue)

1,700 - 2,000 €





180 •

ARTEMI OBER (1843-1917)

A Kyrgyz rider on a horse signed in Cyrillic and dated 'A Ober 1872', stamped on underside iron, black patina H 39 Base 35.5 x 14 cm

800 - 1,200 €



181 • ⊕ PIERRE NICOLAS TOURGUENEFF (1853 - 1912) Bronze sculpture "Hunting for a snail"

Susse Frères bronze foundry, France, late 19th - early 20th centuries Bronze, cast, engravd, patina marks: "Tourgueneff", " Susse Freres EDITEURS. PARIS" 12 x 6 x 6.7 cm

800 - 1,200 €

 \bigoplus This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



182 •
VASILI EKGORST (1831 – 1901)
Summer countryside
signed in Cyrillic 'Ekgorst' (lower right)
oil on canvas
45 x 71cm

5,000 - 7,000 €

183 •
ALEXEI HANZEN (1876 - 1937)
Sea shore
signed 'A. Hanzen' (lower right)
oil on canvas
43.5 x76 cm

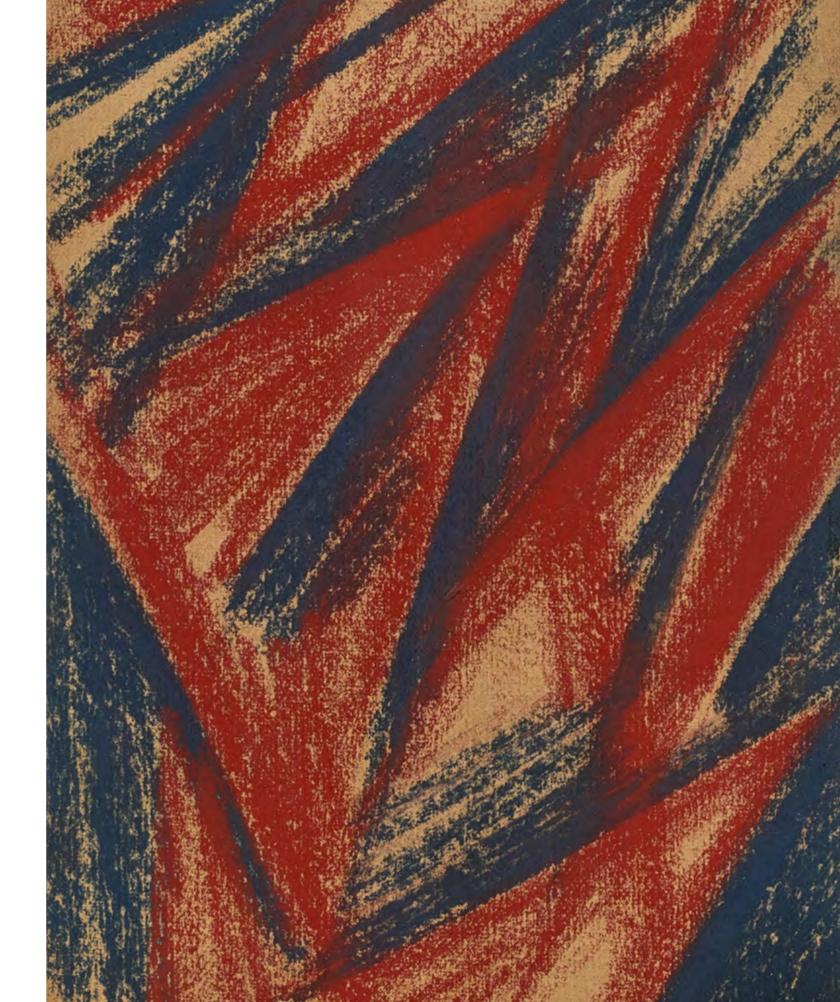
10,000 - 12,000 €



MIKHAIL LARIONOV



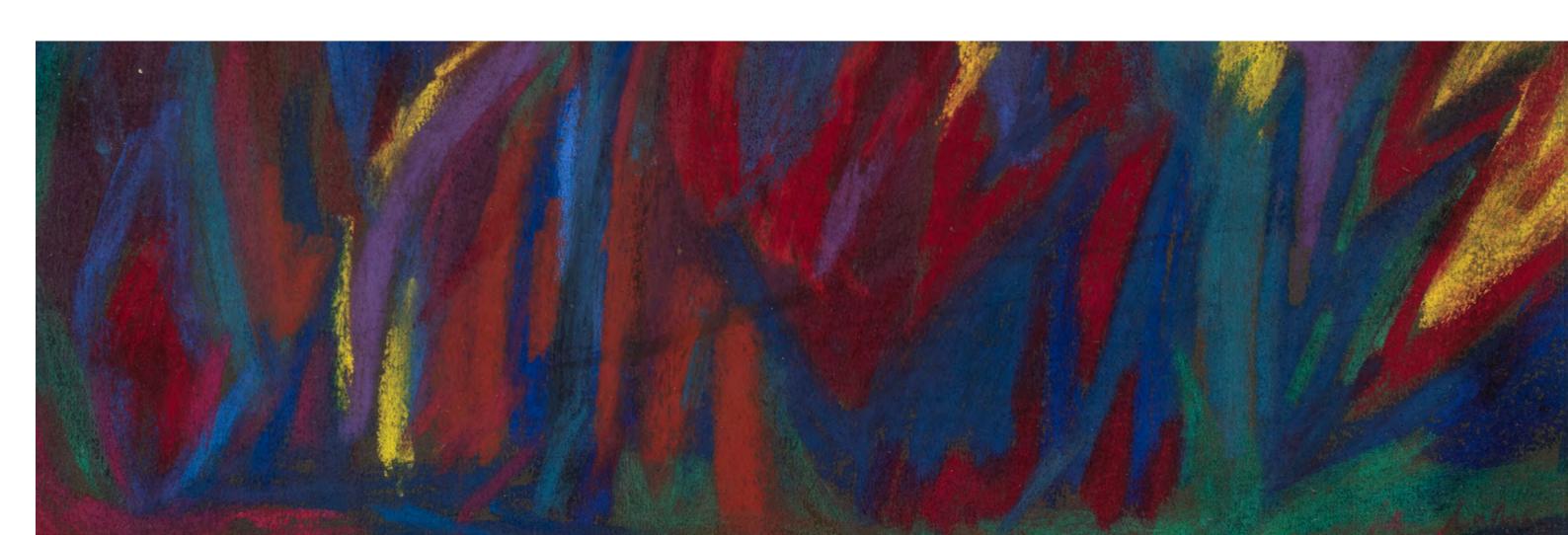
184 • MIKHAIL LARIONOV (1881-1964)
Rayonist composition
signed with initials in Cyrillic 'ML' (lower left)
pastel on paper
23 x 14 cm (à vue)





185 •
MIKHAIL LARIONOV (1881-1964)
Untitled (The trees)
signed 'M Larionov' (lower right)
pastel on paper
42 x 30 cm (à vue)

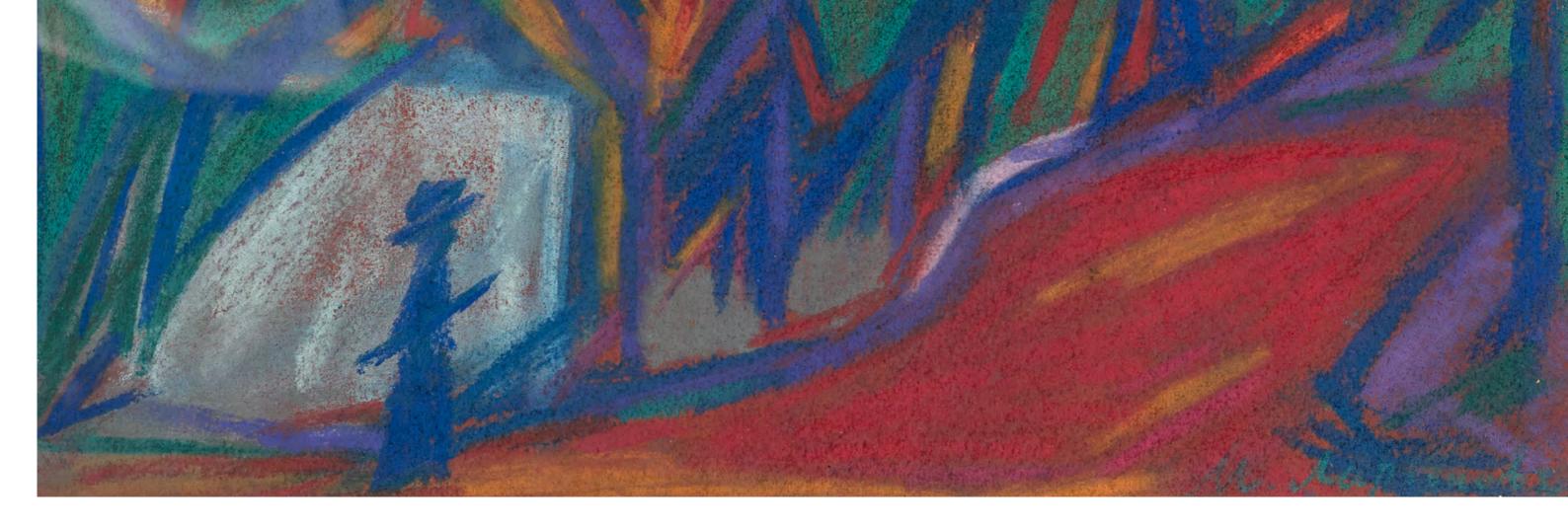
5,000 - 8,000 €





186 •
MIKHAIL LARIONOV (1881-1964)
Untitled (Forest)
signed in Cyrillic 'M Larionov' (lower left)
pastel on paper
42 x 31 cm (à vue)







187 •
MIKHAIL LARIONOV (1881-1964)
Untitled (A stroll in the forest)
signed in Cyrillic 'M Larionov' (lower right)
pastel on paper
37 x 26 cm (à vue)



188 • MIKHAIL LARIONOV (1881-1964)
Pianist
signed with initials in Cyrillic 'M.L.' (lower right) ink and ink wash on paper
23 x 34 cm (à vue)

3,000 - 5,000 €

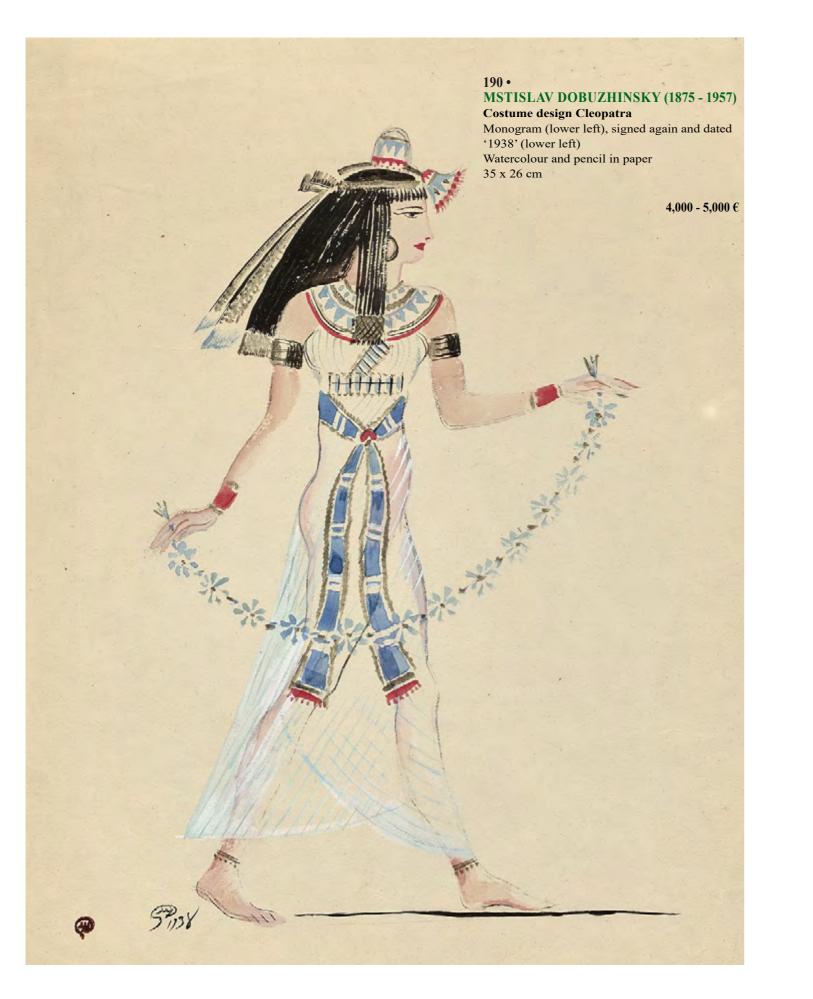




189 •
FILIPP MALYAVIN (1869-1940)
Sketch of a woman
Signed 'Ph Maliavine' (lower right)
graphite and pastel on paper
40 x 26 cm

5,000 - 8,000 €









192 • 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 Dobuzhinsky', 24.06.2005,lot 175















193 • 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 €



194 •
LEON BAKST (1886-1924)
Costume design for a Cossack doll in La Nuit ensorcelée
(La Boutique Fantastique), titled in pencil 'poupée cosaque' (on the reverse)
signed and dated 'Bakst 23' (lower left)
Pencil, watercolour and gold paint on paper
48 x 24 cm











Faune'

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 €





198 • JEAN-AUGUSTE BARRE (1811 -1896)

Marie Taglioni Comtesse de Voisins (1804–1884) Signed and dated "A. Barre ft 1837", titled 'Marie Taglioni', inscribed 'Fderie de L Richard Eck et Durand'

Bronze, patina H. 30 cm

Marie Taglioni Comtesse de Voisins (1804–1884) was a Swedish-born ballerina of the Romantic Period partially of Italian descent, a central figure in the history of European dance.

2,500 - 3,500 €







201 • BRENDA NAYLOR (1926 - 2016) Bust of Rudolf Nureyev. Swan Lake Signed with initials 'BN', edition 2/40 bronze H. 25 cm

Brenda Naylor (5 July 1926 – 11 March 2016) was a British sculptor, known for her bronzes of dancers and sportspeople such as Rudolf Nureyev and Tip Foster





202 • SELENE FUNG

Mikhail Baryshnikov, circa 1978
Signed, numbered and dated '17/30 Selene Fung 1978', and titled 'Mikhail Baryshnikov' (on the base) bronze

H 35 cm

2,000 - 2,500 €

203 • ELENA ALEXANDROVNA JANSON-MANIZER (1890-1971)

(1890-1971)
Natalia Dudinskaya as 'Princess Aurora' in the ballet
'Sleeping Beauty' by Tchaikovsky, circa 1938
signed in Cyrillic 'Balerina / Avtor Yanson Manizer /
Lenizo' (at the base)
bronze, patina
H. 41 cm
executed circa 1938

Elena Yanson-Manizer was the 20th century's leading sculptor of the Soviet ballet. She was a wife of Soviet sculptor Matvey Manizer.



204 • ⊕ VLADIMIR BEKLEMISHEV (1861-1919/20) Leda and the Swan

bronze on hardstone base, 15.5x14x13 cm

Vladimir Aleksandrovich Beklemishev He was a sculptor and a rector of the Imperial Academy of

Arts.

He was born in Dniepro into an old noble family.

He received his first training in Kharkov and in

1878 he moved to St Petersburg where he entolled into Imperial Academy of Arts.

2,000 - 3,000 €



⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.

205 • ⊕ **LEON INDENBAUM (1892-1981)**

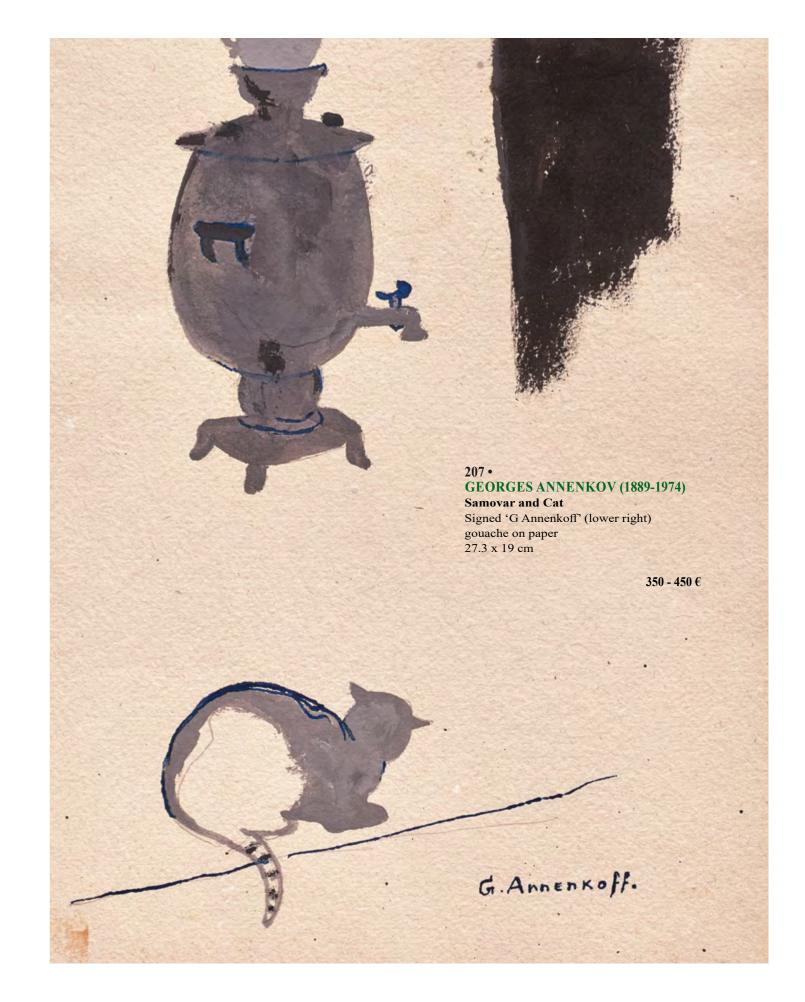
Signed 'Indenbaum' (at the broze base), impressed foundry mark 'C Valsuani' bronze with a marble base H. 43.5 cm



⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



206 •
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





208 • GEORGY SAVITSKY (1887-1949)

signed in Cyrillic «Savitsky 22» (lower left), the author's inscription '«Picnic» Petrograd G. Savitsky 1922' (on the reverse) oil on canvas 60 x 75 cm 1922

Animal and battle painter. The son of the famous artist K.A. Savitsky. In 1902-1907 he studied at the Penza Art School, then at the St. Petersburg Academy of Arts (graduated in 1915 with the award of a business trip abroad). In 1918-1924 he was in charge of the decorative workshop of the Petrograd military district. In 1924 he moved to Moscow and joined the Association of Artists of Revolutionary Russia. 1941-1945 - works at TASS Windows. After the war - professor at the Moscow State Art Institute of V. Surikov.



209 • ILYA I. MASHKOV (1881-1944)

Moscow-Volga Canal, 1935

Oil on cardboard 73 x 26.5 cm

Provenance:

Collection of Mashkova Maria Ivanovna, the widow of the artist;

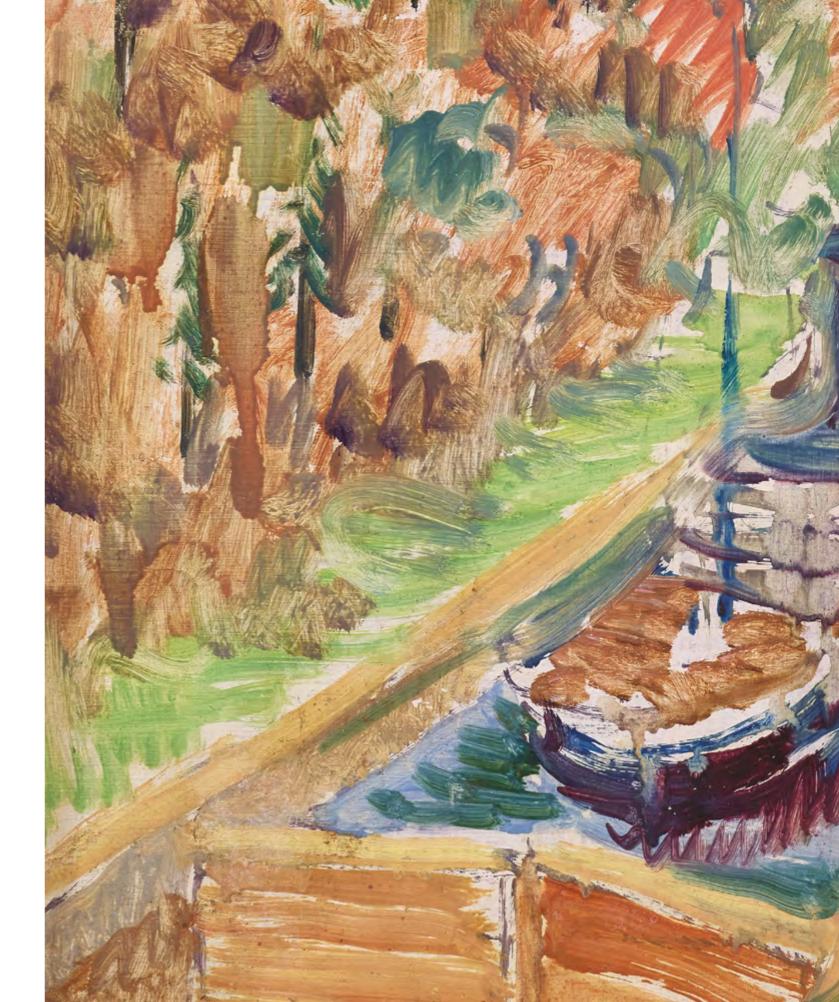
Collection of the artist Alexei Dementevich Shmarinov (born in 1933);

Auction Koller, 7 December 2005, lot 3074; Auction Sotheby's, London, 27 November 2007, lot 311.

In 1935, the famous architect Alexei Shchusev, who worked on the construction of the hotel "Moscow", addressed to Mashkov with the request to issue a banquet hall of the hotel. The artist executed a series of monumental murals dedicated to the achievements of the Soviet state (Artek, the Moscow metro, explorers, and others.). Now the panels are stored in the Moscow Museum of Architecture. This work is the first one for the preliminary development composition "Channel Moscow-Volga".

Two more Mashkov sketches on this topic are in the Moscow collection of Ina Bazhenova. The construction of "Moscow-Volga Canal" - one of the major projects of the Soviet state in 1930. 128-meter canal still gives Moscow more than 60% of the water consumed, provides power to the Moscow area, and creates the shortest water-transport communication between Moscow and upper Volga.

10,000 - 15,000 €





209 Bis • \oplus VASILY SHUKHAEV (1887-1973)

Portrait of a Man

signed, inscribed and dated 'B Schoukaeff Paris 1931' (lower right), inscribed in pencil 'Prokofiev' (on the reverse of the frame) sanguine and charcoal on paper $50 \times 35 \text{ cm}$

An inscription in pencil on the back, apparently by the hand of the artist, identifies the sitter as Sergey Prokofiev. Both artists were exiles in Paris, Shukhaev painted Prokofiev's portrait in Paris in 1932. Alternatively it has been suggested that the sitter is Boris Bakhmeteff.

7,000 - 9,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



210 • ALEXANDER YAKOVLEV (1887 – 1938)

Portrait of Mahomet Ghaus

signed, inscribed and dated 'Mahomet Ghaus 17 fevr 1932' (lower right) sanguine and chalk on paper 46.5 x 43.5 (à vue)

Provenance:

Professor Nikolai Okunev, Prague

Exhibited:

Prague, Salon Výtvarné dílo, Soubor kreseb a obrazů ruských malířů, 1947, no.41 Literature :

Exhibition catalogue Soubor kreseb a obrazů ruských malířů, Prague, 1947, no.41 listed

The present drawing was created in Peking in February 1932.

From April 1931 to February 1932, Alexandre Yakovlev joined a second Citröen expedition, the trans-Asiatic 'La Croisière Jaune' from Beirut to Peking, passing through Persia, Afghanistan and British India, following the ancient Silk Road. The first exhibition occurred in 1924, the route passing in Africa from Algeria to Madagascar. For both expeditions, Yakovlev was invited by the industrialist André Citröen and appointed an official artist of the expeditions. His paintings and drawings that he created during the expeditions were shown at the Galerie Jean Charpentier in Paris.

211 •

ALEXANDRE YAKOVLEV (1887-1938) Port de Calvi, Corsica

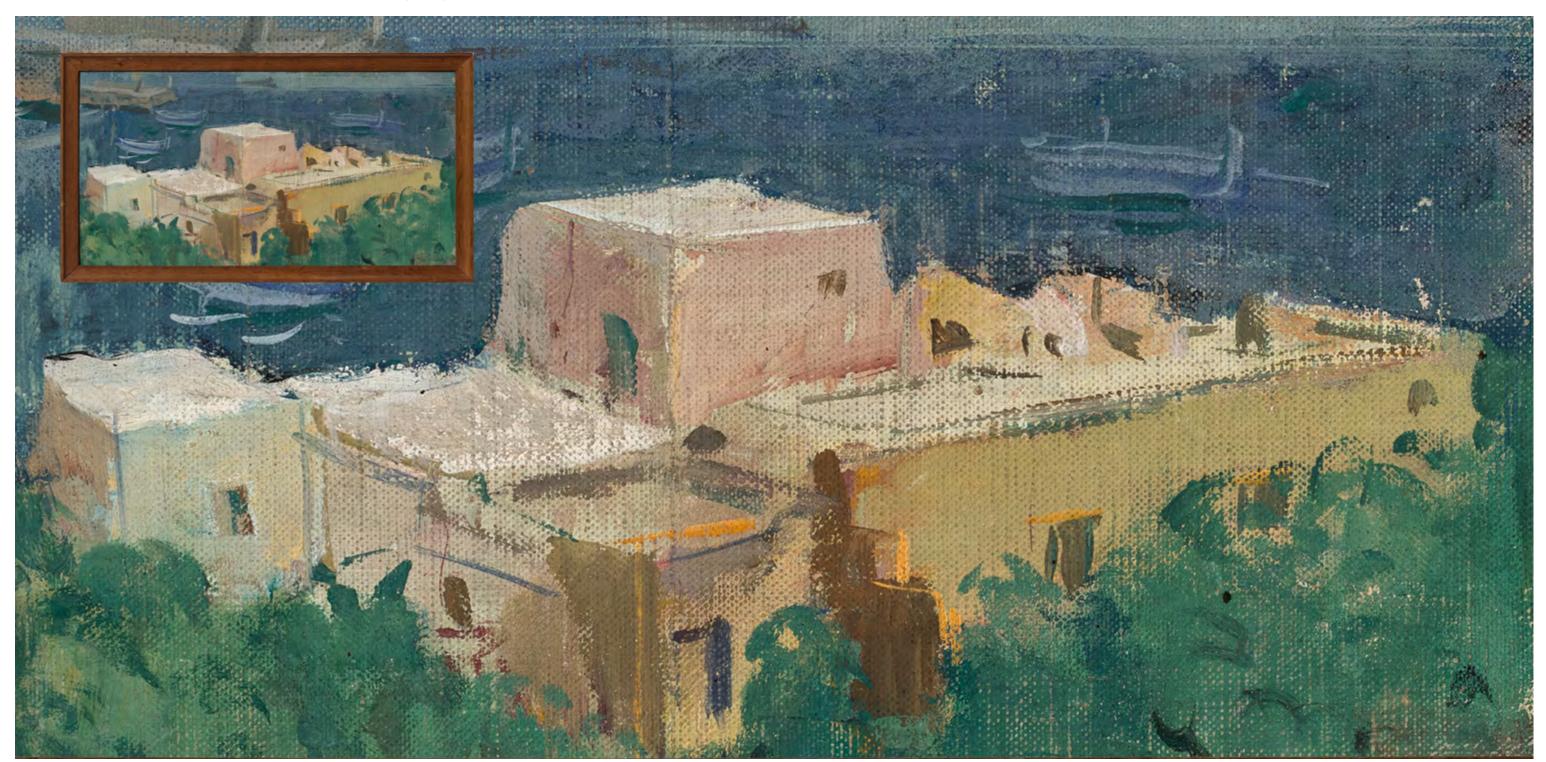
bearing an inscription 'Fait a Calvi "Corse" par le peintre Russe Alexandre Yacovleff' (on the reverse of the board), a label of expertise at the Grabar Art Conservation Center

oil on canvas laid on board

Authenticity catalogue note confirmation from Caroline Haardt de La Baume for the auction sale (on the reverse).

23 x 45

4,000 - 8,000 €





212 • **PAUL CHMAROFF (1874 - 1950)** THREE RUSSIAN PEASANT WOMEN signed "Schmarov" (upper right) oil on canvas 62 x 75 cm painted circa, 1949 Provenance: from a collection of Joël Garcia.

25,000 - 30,000 €

Paul Chmaroff always felt a connection with his three strokes of colour: cadmium red, golden ochre homeland upon emigrating from revolutionary Russia to Paris in 1924. He expressed his reminiscences in a series of genre paintings of peasant life. They are and ability to use oil paints in such a way that the unified by a single style, with large and dense strokes, neighbouring colours, though pure and self-sufficient, sophisticated colours, and a spirit that affirms the joy of life and celebrates the beauty of a Slavic woman. Paul Chmaroff's « peasants » were popular at Paris exhibitions in the mid-20th century.

from this painting. The artist fills the space with the conversation between two cultures. sunshine and the air, creating local spots of colour: light pink and cadmium yellow on the skirts and versions of his signature on the canvases (Chmaroff, white on the sleeves of the peasant women. Three P. Chmaroff, Schmarov, Shmarov). On this picture he shawls on their heads are particularly expressive, like signed "Schmarov" in the upper right corner.

and grass green.

Paul Chmaroff had a particular sense of colour formed a dazzling symphony in combination with one

An incredible synthesis is developed by the artist, where a peaceful scene, femininity and the impressionist An impressionist glow of light and colour emantes manner harmoniously complete each other. It is a silent

It should be mentioned that the painter used several

Эмигрировав в Париж в 1924-ом году из революционной России, Павел Дмитриевич Шмаров всегда ощущал связь с покинутой родиной. Некоторые картины становились воспоминаниями. Серия полотен с жанровыми сценами крестьянской жизни — одно из них. Они объединены единой манерой письма – написаны широкими густыми мазками, со сложным колористическим решением, а также утверждающим радость жизни духом и прославлением красоты славянской женщины. «Крестьянские» сюжеты Павла Шмарова были популярны на парижских выставках середины XX века.

Представленная картина «Три русские крестьянки» происходит из собрания французского коллекционера Жоэля Гарсия.

Сцена исполнена в импрессионистическом сиянии света и цвета. Пространство картины наполняют солнце и воздух, преломлённые художником таким образом, что образуются локальные цветовые пятна: светло-розовые и кадмиевые драпировки юбок крестьянок, белые рукава сорочек. Особенно выразительно написаны три платка Импрессионизма в Москве.

на головах женщин - как три цветовых удара: кадмий красный, золотистая охра и травяная зелёная.

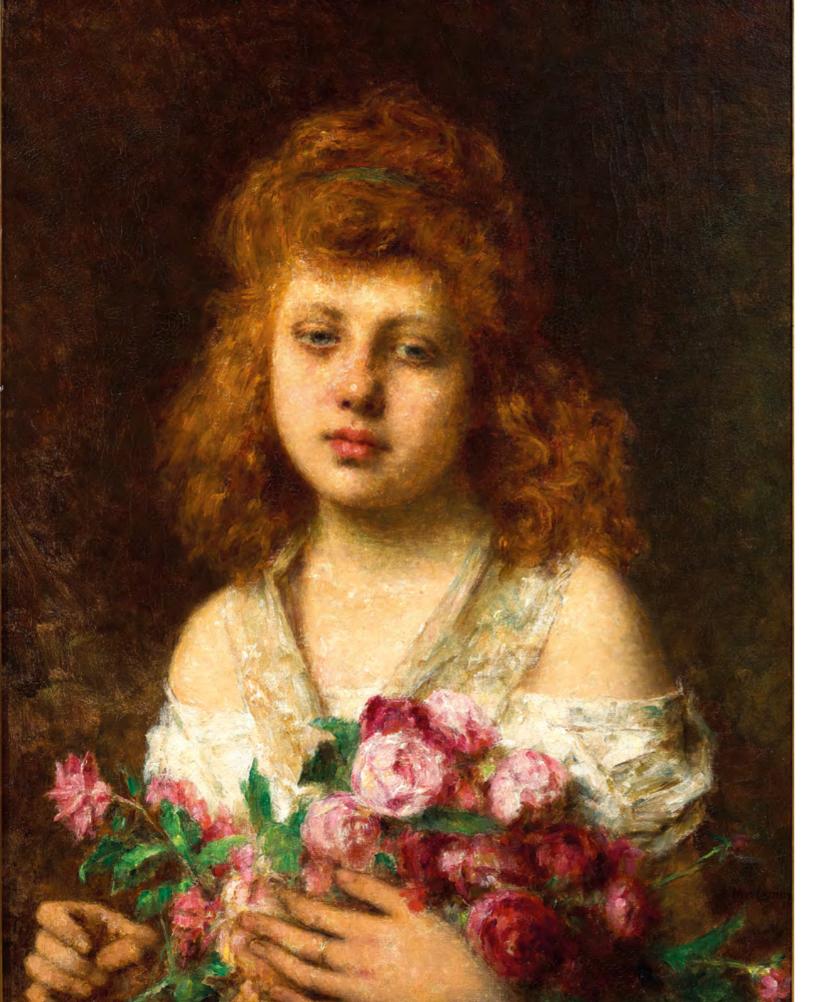
Павел Шмаров имел особенное чувство цвета и способность использовать масляные краски так, что соседние цвета, несмотря на их чистоту и самодостаточность, в соединении друг с другом образовывали ослепительную симфонию.

Невероятный синтез, разработанный художником: душевная сцена, женственность образов и импрессионистическая манера исполнения органично дополняют друг друга – это не что иное, как тихая беседа двух культур.

Необходимо сказать о том, что художник использовал несколько вариантов авторских подписей на своих полотнах (Chmaroff, P. Chmaroff, Schmarov, Shmarov). На данной картине использован вариант «Schmarov» в правом верхнем углу.

Еще одно подобное произведение «Крестьянки в роще» 1949-го года хранится в собрании Музее Русского







213 • ⊕ ALEXEI HARLAMOFF (1840–1925) Auburn haired beauty holding red roses

'signed A. Harlamoff' (lower right), inscribed 'Z8Z 2/32/1' (on the stretcher) oil on canvas 65.5 x 51 cm

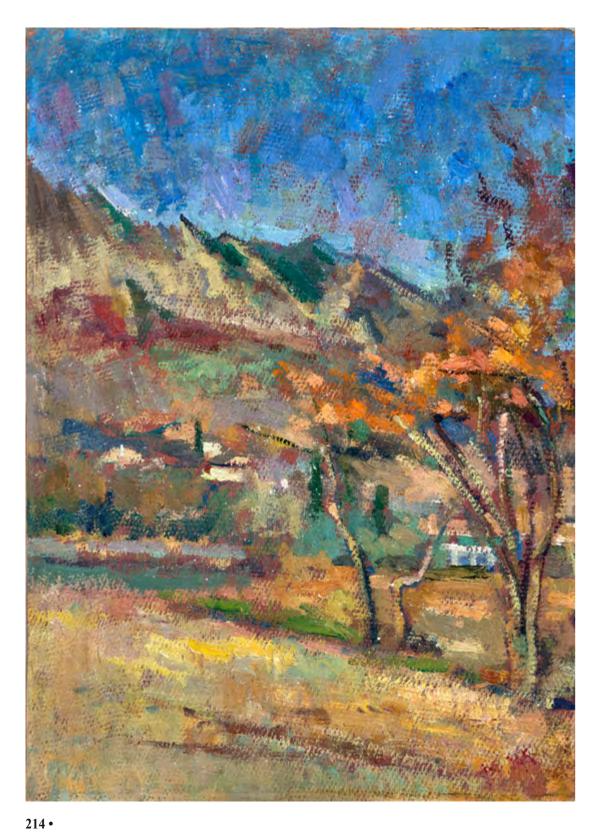
Provenance:

Sotheby's Park Bernet, New York, February 24, 1983, lot 114 Grogan & Company, Boston, November 14, 1991, lot 103 Gary Wallace Auctioneers, New Hampshire, circa 1992 Sotheby's London, November 23, 2000, lot 90 Literature:

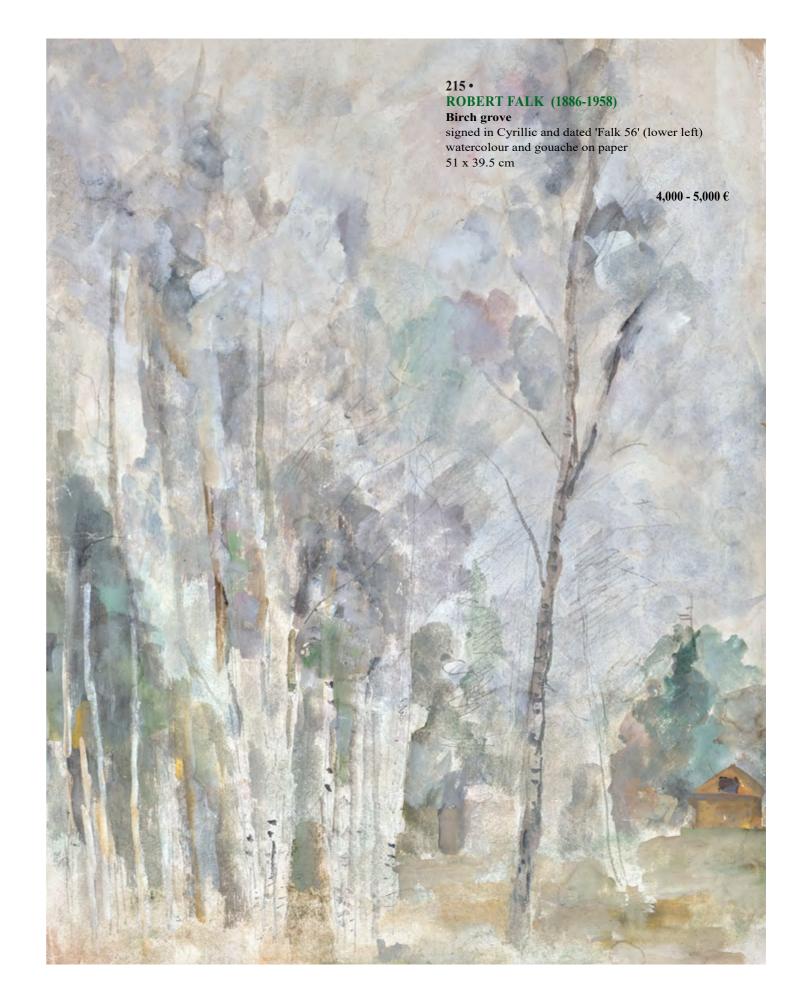
Olga Sugrobova-Roth and Eckart Lingenauber, Alexei Harlamoff Catalogue Raisonné, Düsseldorf, 2007, pp. 122, 124, illustrated

90,000 - 150,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



ROBERT FALK (1886-1958), ATTRIBUTED TO Armenia signed in Cyrillic 'Falk'(lower right), bearing inscription 'R Falk Armenia' (on the reverse) oil on board 45 x 32 cm





216 •
PAUL CHMAROFF (1874-1950)
The bathers
Signed 'Chmaroff' (lower right) oil on canvas
60 x 81 cm

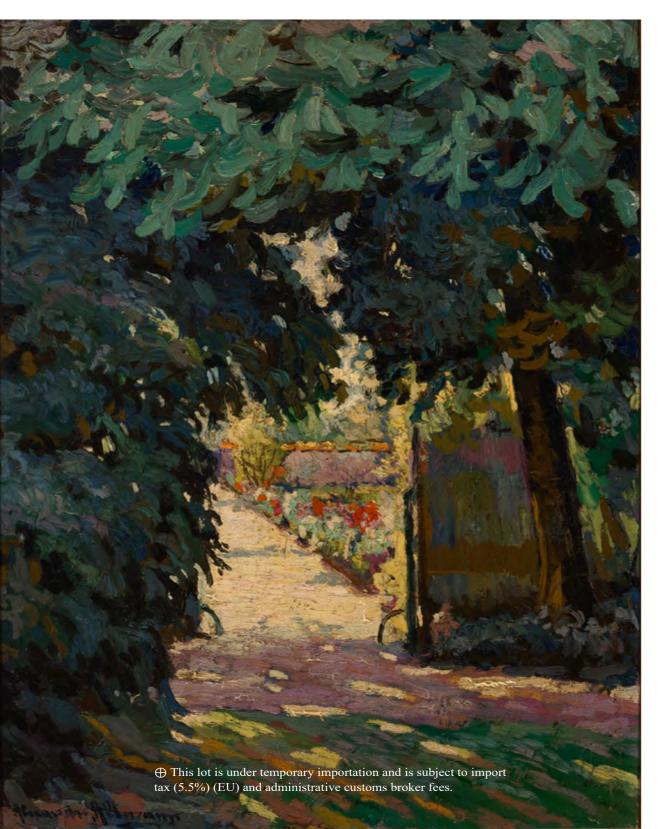
4,000 - 5,000 €



217 • ⊕
ALEXANDER ALTMANN (1885-1934)
Pathway under the Sun
signed 'Alexandre Altmann' (lower left)
oil on canvas

81 x 65 cm

6,000 - 8,000 €





218 • ①
ALEXANDER ALTMANN (1885-1934)
Still life with flowers
signed 'Alexandre Altmann' (lower left)
oil on canvas
73 x 73 cm

5,000 - 8,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.



219 • ALEXANDER ALTMANN (1885-1934) Autumnal flowers

signed 'A Altmann' (lower left) oil on panel 67 x 58 cm (à vue)

5,000 - 7,000 €

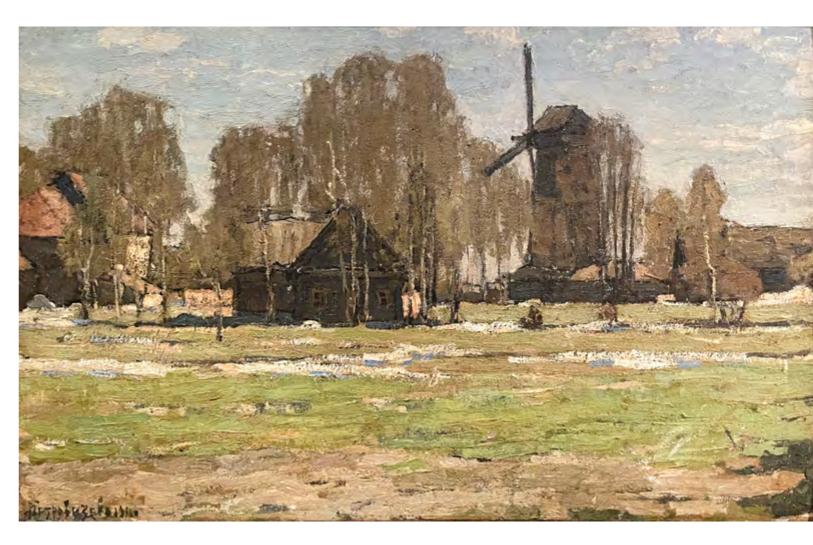
220 • PETR PETROVICHEV (1874-1947) Landscape with a mill

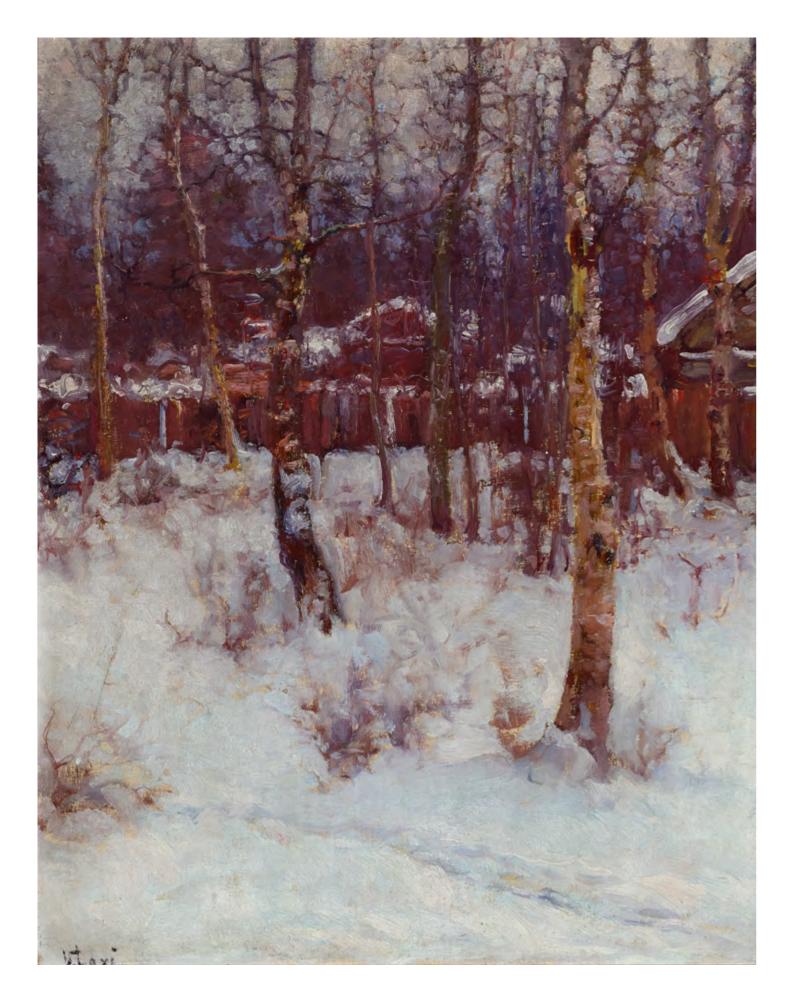
signed in Cyrillic and dated 'Petrovichev 19?' (lower right) oil on board 42.5 x 69 cm

Provenance:

Formerly the collection of a French gentleman living in Moscow (A work entitled Moulin is listed in an inventory of his Moscow flat, completed in 1918.)
Private collection, Europe

5,000 - 7,000 €







221 •
VASILI LEVI (1878-1954)
Winter landscape in Terioke signed 'V Levi' (lower left) oil on canvas 62 x 50.5

1,000 - 1,200 €



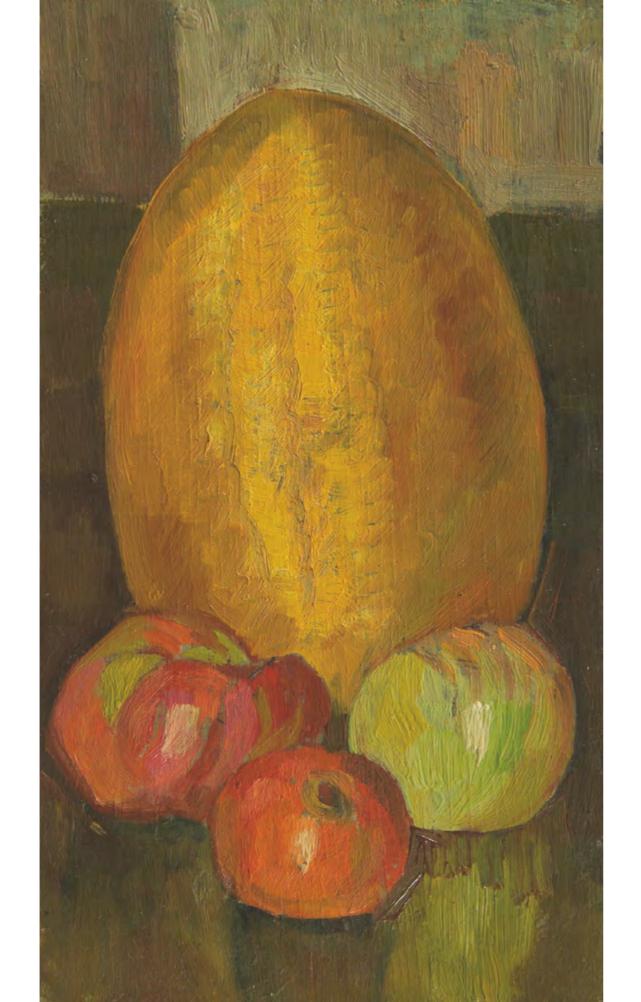


VASILI LEVI (1878-1954)

River shore

signed and dated 'V Levi 1921' (lower left) oil on canvas 41.5 x 58.5 painted in 1921

1,000 - 1,200 €



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 avant-garde, 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).



2,000 - 3,000 €





224 • 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



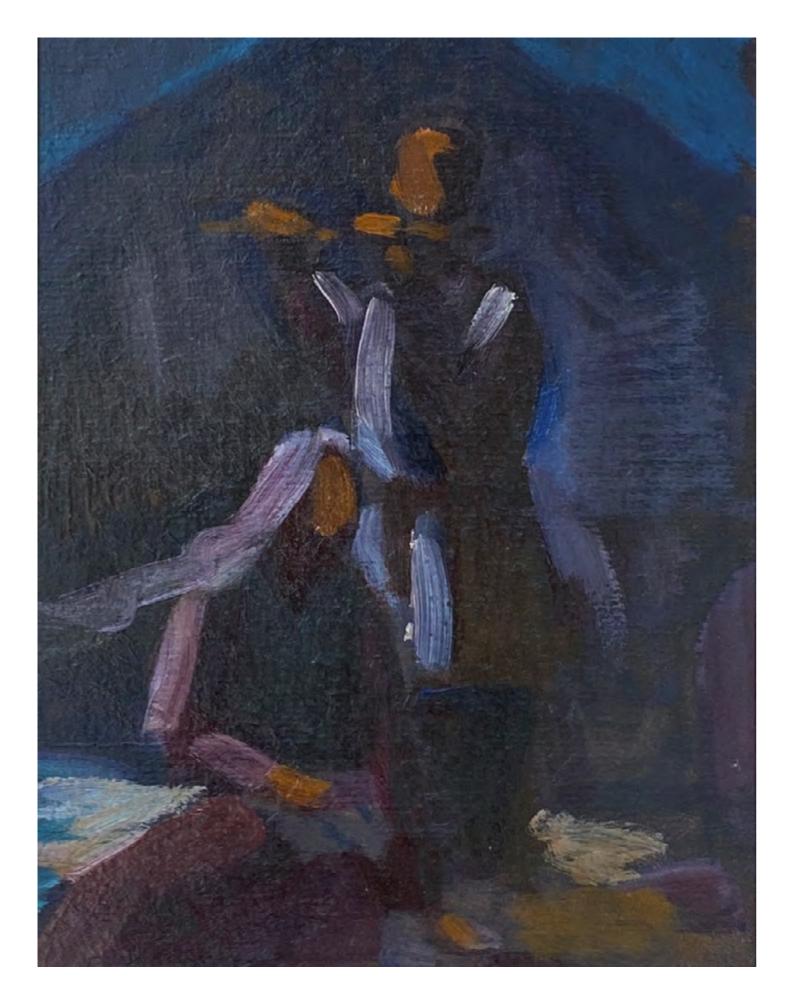
225 • NIKOLAI KARAKHAN (1900-1970) In the foundry

oil on canvas
43 x 56.5 cm
oil on board
34.5 x 46.5 cm
Painted circa 1948

Literature:

Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 141







226 • NIKOLAI KARAKHAN (1900-1970)
The serenade
oil on board
26.7 x 20.8 cm
Painted circa 1923

Literature:

Curated by R. De Grada, L'arte dell'URSS, vol II, Mondadori ed., 2000, illustrated p. 44

2,000 - 3,000 €



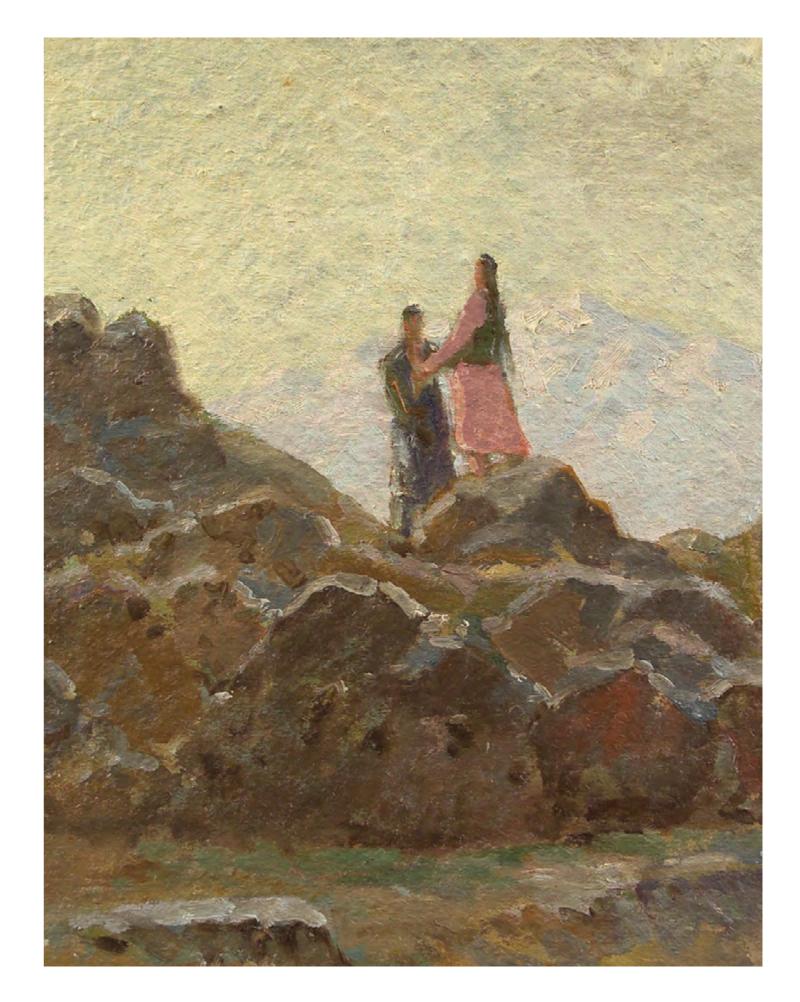
227 • NIKOLAI KARAKHAN (1900-1970) Sunset love declaration

oil on board 33 x 47.5 cm Painted circa 1936

Literature

Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014. Illustrated p. 71 Curated by R. De Grada, L'arte dell'URSS, vol II, Mondadori ed., 2000, illustrated p. 59

3,500 - 4,500 €





228 •
DAVID BURLIUK (1884-1956)
Flowers and fruits on the beach
signed 'Burliuk' (lower left)
oil on canvas laid on board
50 x 40 cm

Provenance:
Private Collection

10,000 - 12,000 €



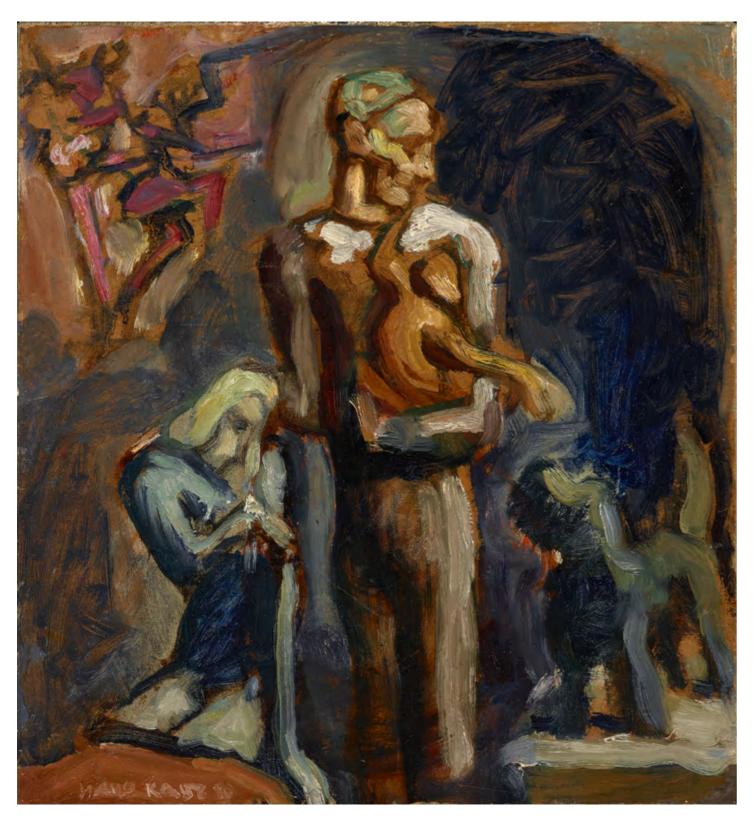


229 •
NICOLAS EVREINOFF (1879 - 1953)
Mountain sunset
signed 'N Evreinoff' (lower left)
oil on canvas
53 x 82 cm

Note: needs restoration

1,000 - 2,000 €





230 • EMMANUEL MANE-KATZ (1894-1962)
The travelling musicians signed 'Mane Katz' (lower left) oil on board 40 x 37 cm

TENGIZ MIRZASHVILI (1934-2008)

Mountain Village
signed with initials in Georgian (lower right)
gouache on paper
16.5 x 20.5 cm (image)

80 - 100 €





232 • ANATOLY SLEPYSHEV (1932 —2016)

Peasant running through a village signed in Cyrillic 'T Slepyshev' (lower right) watercolour and pencil on paper 16 x 17.5 cm

200-300 €

233 •
TENGIZ MIRZASHVILI (1934-2008)
Mountain landscape with a horse
signed with initials in Georgian (lower right)
oil on board

19.5 x 30.5 cm (image)

120 - 150 €



234 • ANATOLY SLEPYSHEV (1932 —2016) Winter sleigh ride

signed with initials in Cyrillic 'T S' (lower right), signed in Cyrillic 'T Slepyshev' (on the reverse) oil on canvas 90 x 30 cm

1,500 - 2,000 €





235 •
ANATOLY SLEPYSHEV
(1932-2016)
Autumn landscape
signed in Cyrillic 'T
Slepyshev' and dated '94'
(lower right); inscribed in
Cyrillic 'N 32 autumn' (along lower edge)
oil on canvas oil on canvas 200 x 140 cm painted in 1994

3,000 - 5,000 €



237 • ANASTASIA NELYUBINA (B. 1960) 'Nostalgia for a wonderful era' signed with initials in Cyrillic 'NA' (lower right); inscribed 'Nostalgia for a wonderful era. A. Nelyubina' (along the lower edge) ink on paper 31.5 x 24 cm

200-300€

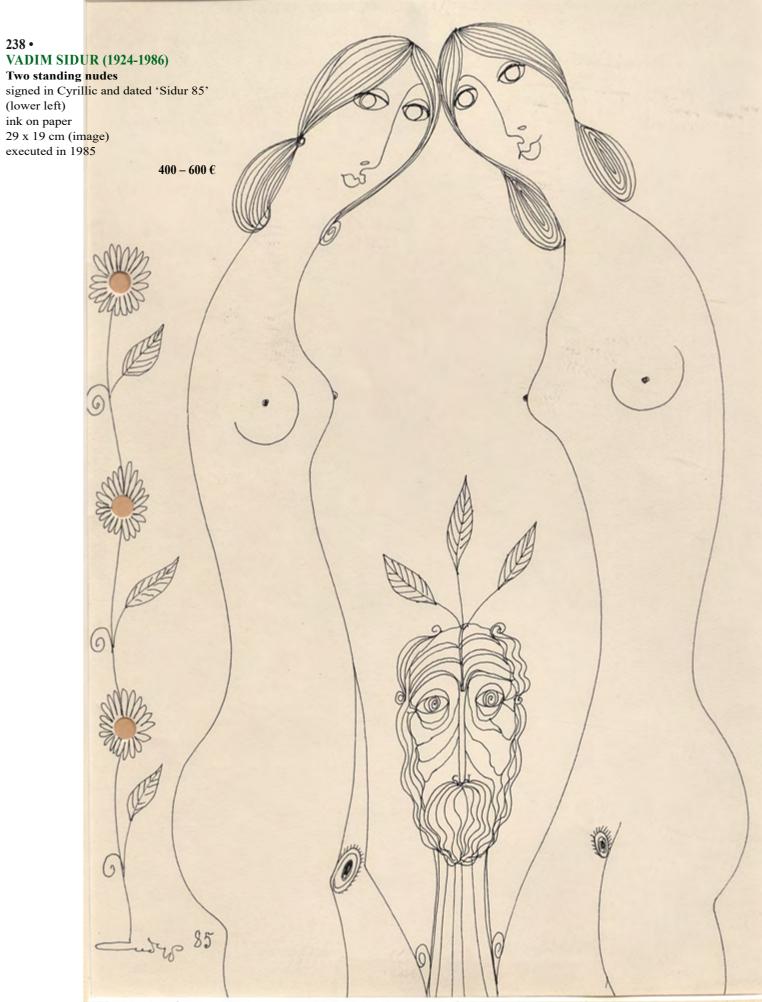
238 •

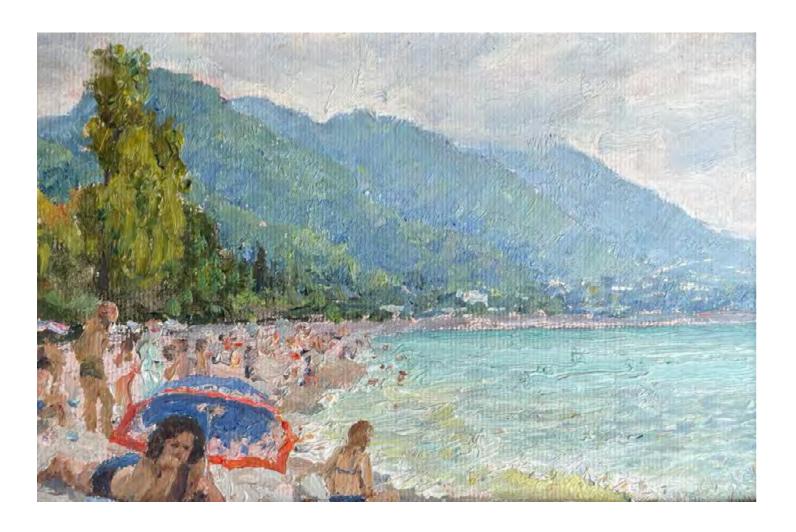
236 • ANASTASIA NELYUBINA (B. 1960)

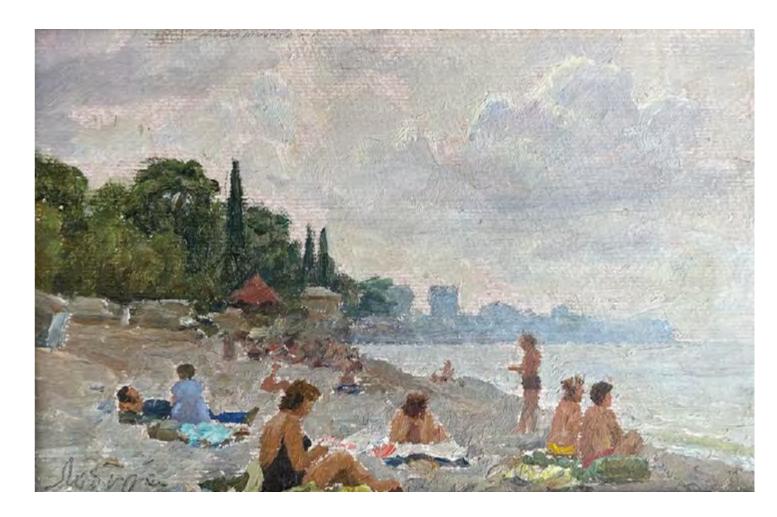
'Nor can one help the exile caught by death...' Leaf for the Vladimir Nabokov's novel 'The Pale Fire', 1962 signed with initials in Cyrillic 'NA' (along the upper edge); signed, titled in Cyrillic 'A. Nelyubina' and dated '1999' (on the reverse) mixed media on paper 56 x 43.5 cm 1999

250- 350 €









239 • IVAN IVANOVICH LOBODA (1926 – 2017) Gagra, 1979 signed in Cyrillic 'Loboda' (lower left), titled, inscribed in Cyrillic and dated 'Gagra 1979' (on

signed in Cyrillic 'Loboda' (lower left), titled 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



240 • 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.





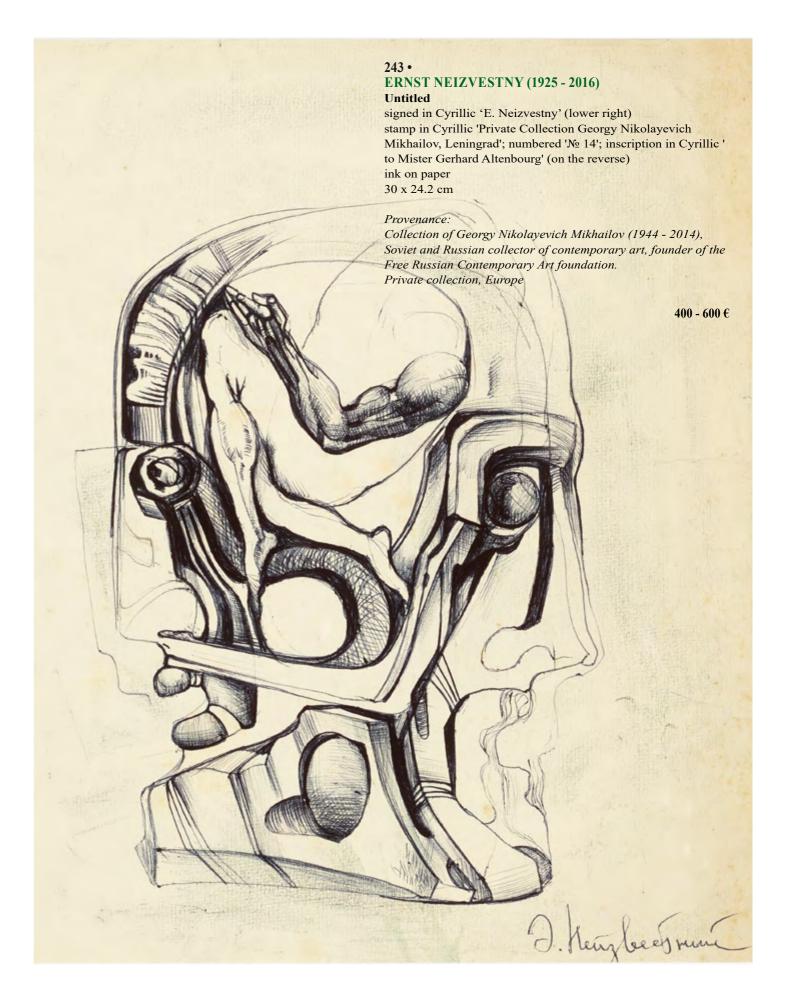
241 • LEV SCHULTZ (1897–1970) Reclining nude signed 'L Schultz 67' (lower right) graphite on paper 27 x 21 cm

200 - 300 €



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

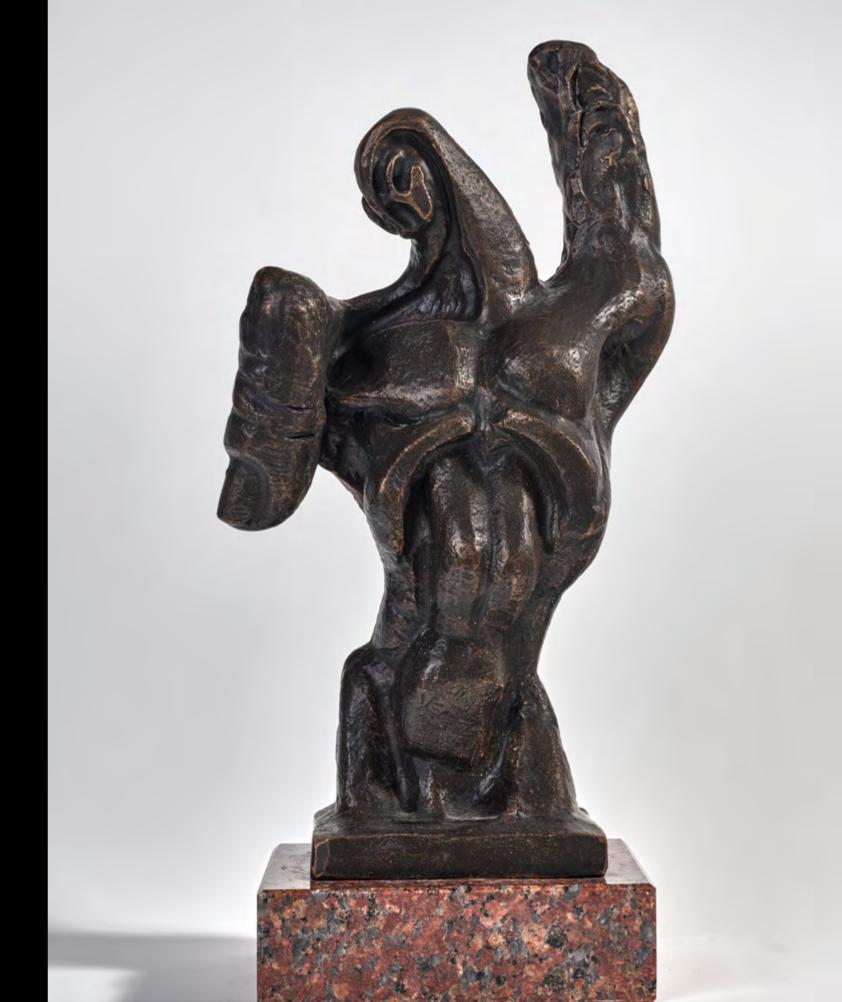
200 - 300 €



244 • ERNST NEIZVESTNY (1925 - 2016) Male torso signed and numbered 'E. NEIZ 4/10' (at the base) bronze

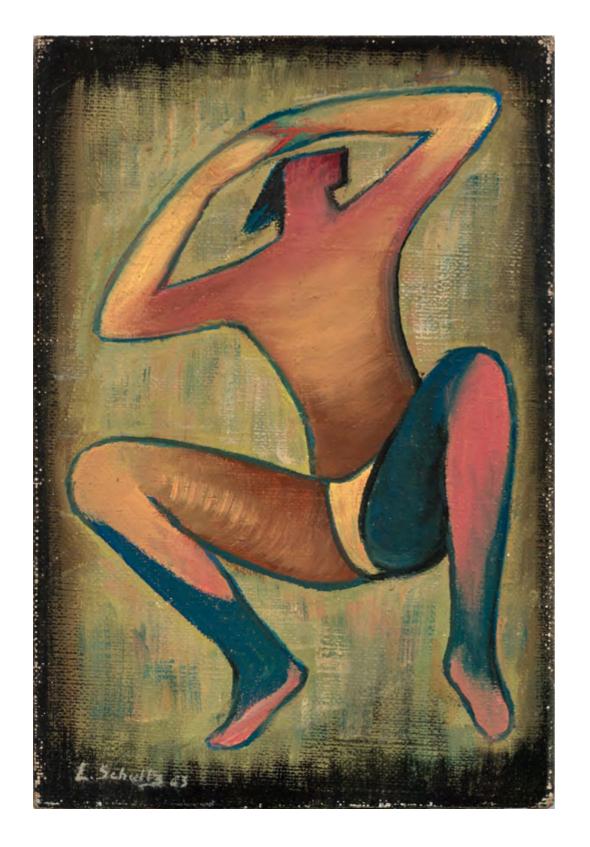
height 40 cm base 13 x 17 cm, marble base 13 x 17 cm Provenance: Private collection, Europe

3,000 - 5,000 €



245 •
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 €





246 • GELIY KORZHEV (1925 - 2012)
Conversation
signed and titled in Cyrillic (upper right)
pencil, pastel and gouache on paper
34 x 29 cm



247 • ALEXEY PAVLOVICH SOLODOVNIKOV (1928 - 2017)

Portrait of a woman in blue

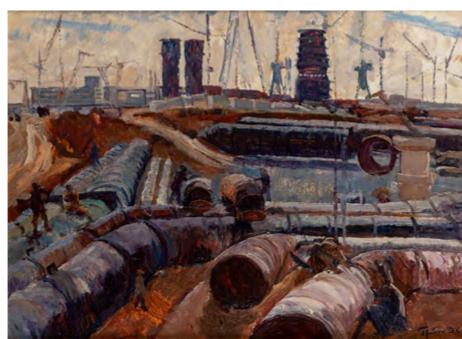
signed in Cyrillic 'Solodovnikov' (lower right) oil on cardboard 33 x 22.5 cm 1970s

200 - 300 €



Industrial landscape with chimneys signed in Cyrillic 'Gribok D. K.' (lower right), inscribed in Cyrillic 'Gribok D. K.' (on the reverse) oil on cardboard 58 x 77cm

300 - 400 €





249 • GRIGORI SEMENOVICH MINSKY (1912 - 2011)

Kyiv under construction

signed in Cyrillic 'G. Minsky' and dated '1987' (lower right); inscribed, titled in Cyrillic and dated (on the reverse) oil on cardboard 35 x 50 cm 1987

200 - 300 €

250 • ANDREY SEMENOVICH KHOROV (1924 - ?)

Winter landscape

signed in Cyrillic 'A. Khorov' and dated '68' (lower left) oil on canvas 49 x 62 cm 1968

300 - 400 €





251 • VLADIMIR SEMENOVICH GORBACHENKO (1924 - 1987)

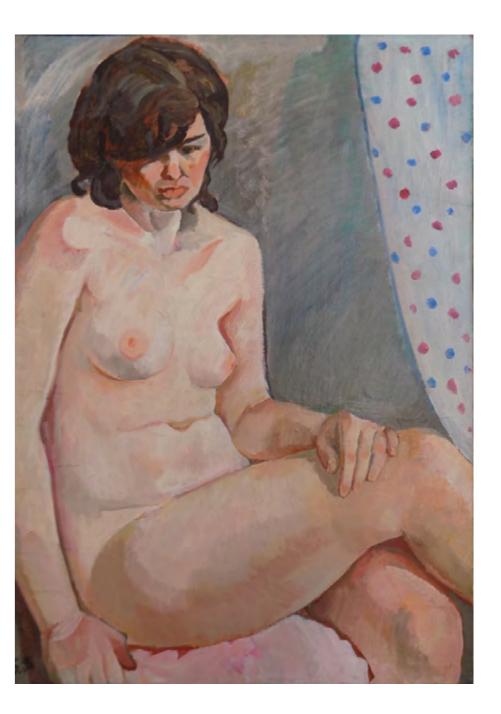
Spring
signed with initials in Cyrillic (lower right); inscribed,
titled in Cyrillic and dated (on the reverse)
oil on canvas
75 x 150 cm
1970e

400 - 600 €

252 • VADIM VIKTOROVICH BOGDANOV (B. 1937) Portrait of a nude girl signed with initials in Cyrillic 'B. V.' (lower left)

signed with initials in Cyrillic 'B. V.' (lower left oil on canvas 90 x 65 cm 1970e

300 - 400 €





253 • MIKHAIL KOKIN (1921-2009) Chinese still life

signed in Cyrillic (lower right), signed and titled in Cyrillic (on reverse) oil on canvas 60 x 81 cm

1,800 - 2,000 €

254 • FEDOR FEDOROVICH KRAVCHUK (1953-2010) Ukrainian dancer's performance described, titled in Cyrillic and dated (on the reverse)

described, titled in Cyrillic and dated (on the reverse oil on canvas 169 x 272 cm 1979 - 81

800 - 1,000 €





255 • BORIS NIKOLAIEV (1925-2017)

Girl in the garden signed in Cyrillic and dated (lower right), signed, inscribed, and dated (on reverse) oil on canvas 67 x 80 cm Painted in 1995

800 - 1,000 €



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

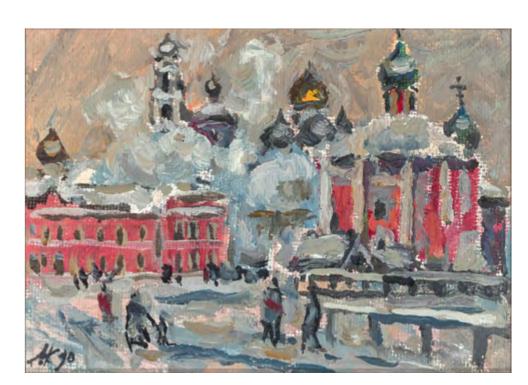
400 - 500 €

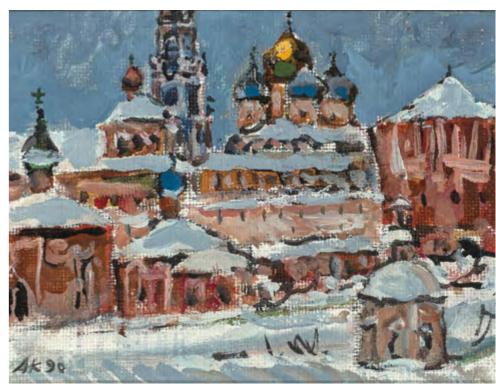
257 • NATALIA PASHUKOVA (B. 1950) Dream

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

400 - 500 €







258 •
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





260 • V.V. PETROV

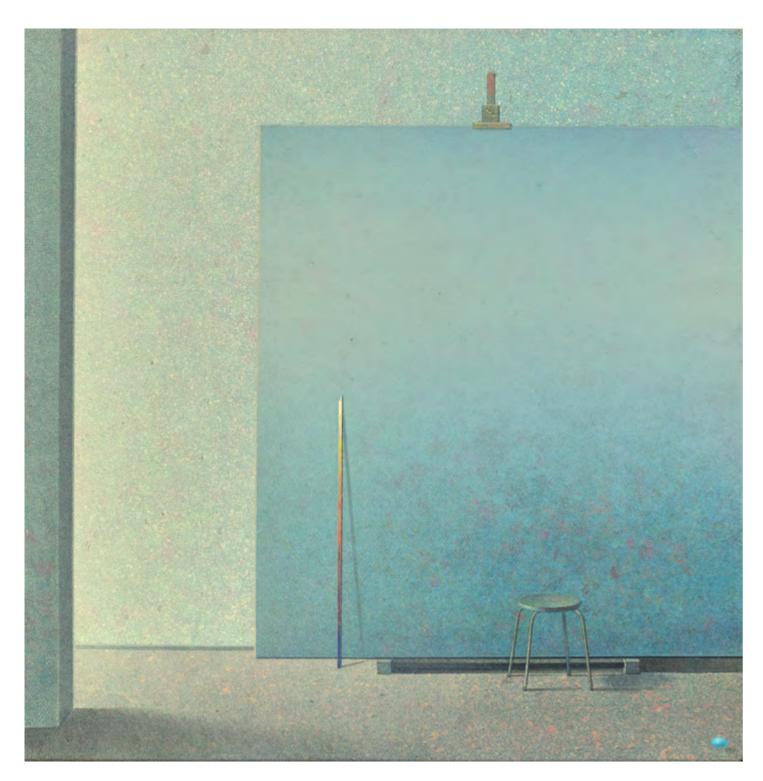
Spring Twilight

259 •
ANATOLY GAVRILOVICH SHAPOVALOV (B. 1949)
Still life with fish
signed in Cyrillic 'An Shapov' and dated '-14' (lower left):

signed in Cyrillic 'An. Shapov.' and dated '-14.' (lower left); inscribed, titled in Cyrillic and dated (on the reverse) oil on canvas 80 x 94 cm 2014

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

700 - 900 €

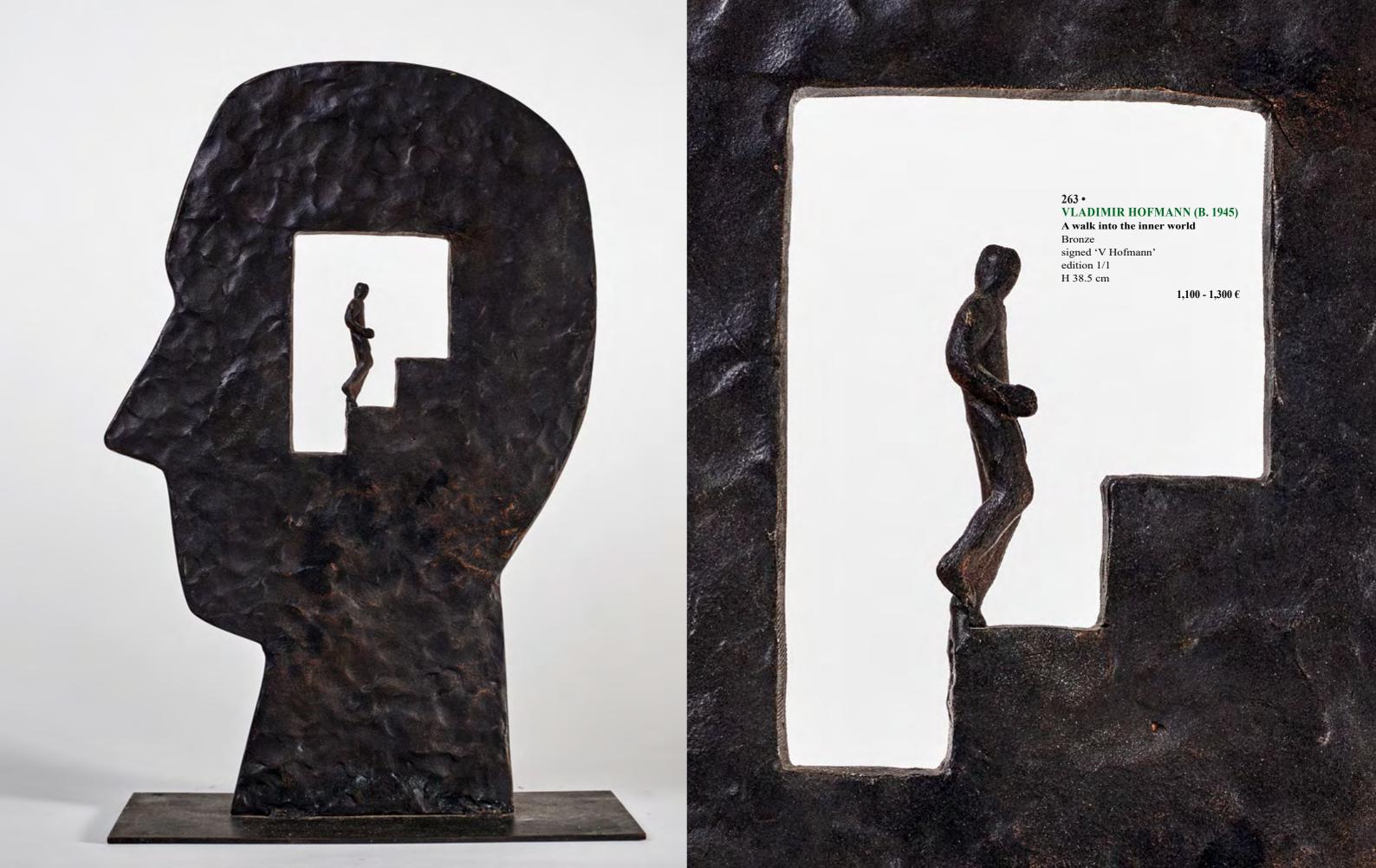


261 •
ANATOLY PUTILIN (B. 1946)
Pause. From a series 'Atelier of the artist' signed, titled, inscribed and dated (on reverse) oil on canvas 30 x 30 cm, executed in 2010



262 •
ANATOLY PUTILIN (B. 1946)
Guests
signed and dated '2003, Boulogne' (on the reverse)
oil on panel
29.5 x 29.5 cm
executed in 2003

450 - 550 €







264 •
LEONID TOMILIN, 20TH CENTURY
Wildlife
signed
graphite on paper
30.6 x 43 cm

265 • LEONID TOMILIN, 20TH CENTURY Vision signed graphite on paper 29.5 x 41 cm

Leonid Tomilin is a graphic artist. Member of the Union of Artists of Ukraine, participated in numerous exhibitions in Europe, Asia (Japan), and the USA.

He created a particular style of drawing: The presented works are typical for the period of technical experimentation and search for new subjects. The "Watercolour" sense of drawing reveals the artist's ability to work with a pencil as with paints.

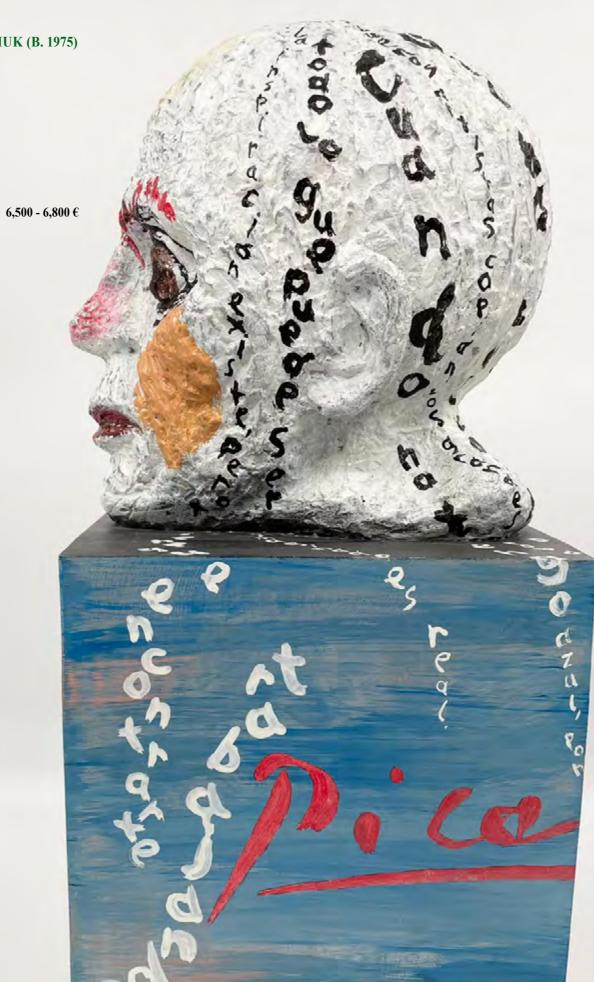
300 - 350 €



266 • VICTOR PRODANCHUK (B. 1975) Picasso

signed and inscribed this work is unique Aluminum, oil (?) 51 x 25 x 25 cm Executed in 2017

Exhibited: (Un)fair Milano, 2022 Monaco, June 2022



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

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.

1,350 - 1,500 €



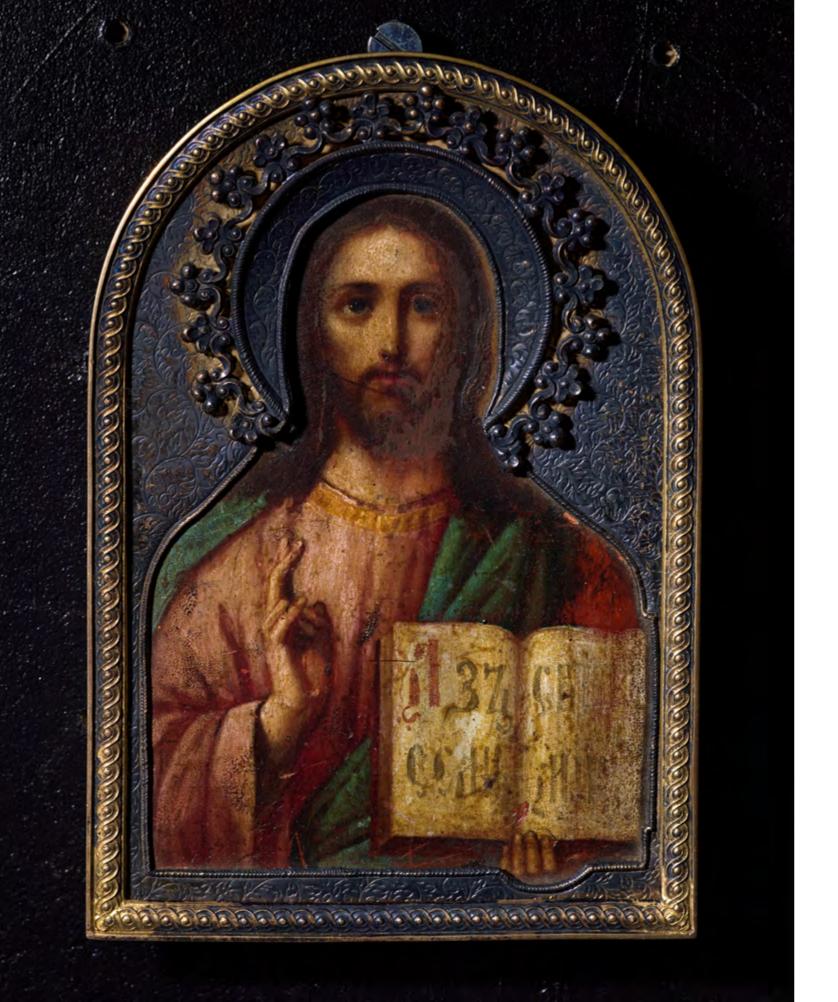


268 • PORCELAIN EASTER EGG 'THE KAZANSKAYA MOTHER OF GOD'

IMPERIAL PORCELAIN MANUFACTORY. St Petersburg, the second half of the 19th century

second half of the 19th century porcelain, painting, gilding height: 11 cm Condition: good condition

900 - 1,100 €



269 • 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.

1,700 - 1,900 €









AN ICON 'SAINTS GREGORY THE THEOLOGIAN, BASIL THE GREAT AND JOHN CHRYSOSTOM' IN A SILVER OKLAD

Central Russia, early 19th century

tempera, levkas, gold leaf (?) on wood panel oklad: silver, chased, embossed

hallmarks: master's mark in Cyrillic 'I.U.'; silver mark '84' on the halos

30 x 24.5 cm

Condition: the icon has been restored, fragmentary toning, the central halo has been replaced.

The silver oklad is embossed and chased with palmettes and foliage in empire style. The icon depicts three great hierarchs, Doctors of the Church, prominent theologians and preachers, most revered in the Christian world. Basil the Great, Gregory the Theologian and John Chrysostom are the creators of the liturgy. The first images of all three hierarchs have been known in Russia since the 11th century.

271 .

AN ICON 'DEESIS WITH SAINTS: MOTHER OF GOD, SAINT JOHN THE BAPTIST, GUARDIAN ANGEL, ARCHANGEL MICHAEL, SAINT NICHOLAS AND SAINT CATHERINE'

Mstyora, the late 19th and early 20th centuries

levkas, gold leaf, mixed technique on wood panel 31 x 26 cm

Condition: minor paintwork loss in the central panel, the margins have been repainted.

The 'Deisis' is a traditional iconic representation of Christ in Majesty or Christ Pantocrator in Byzantine art: enthroned, carrying a book, and flanked by the Virgin Mary and Saint John the Baptist and, as in this icon, other saints and angels who are depicted facing Christ, hands raised in supplication on behalf of humanity.

The period of the late nineteenth century was a time when the art of Mstyora had a significant artistic value. At this time, traditional iconographic principles received a modern interpretation, considering some formal techniques of academic painting.

800 - 900 €

272 • AN ICON 'THE FEODOROVSKAYA MOTHER OF GOD' Central Russia, early 19th century

tempera, levkas, gold leaf on wood panel 31 x 25 cm

Condition: the icon was made in the early 19th century, the background and the fields are partially repainted later, toning on the face and on the clothes.

The Feodorovskaya Mother of God, also known as Our Lady of Saint Theodore, is the patron icon of the Romanov family and one of the most venerated icons in the Upper Volga region.

273 • AN ICON 'CHRIST PANTOCRATOR'

Vietka, second half of 19th century

tempera, levkas, gold leaf on wood panel 36 x 30 cm

Condition: in general, good state of preservation, gilt ornament from the white chiton of the Saviour almost completely lost. There are holes from xylophagous insects on the reverse.

The artist was a master of the technique of tempera painting, as evidenced by the skillful writing of the face and clothes. The austere image of the Christ goes back to the ancient representations of the Saviour: in view of its instructive expressiveness and severity, the image of the Pantocrator reminds to the praying persons the man's original sinful nature and the Last Judgement.

400 - 500 €



274 • A SILVER FRAMED ICON 'THE NATIVITY OF CHRIST' Moscow, end of the 19th century

silver, chased, embossed, gilding

16 x 13 cm (30 x 26 cm with frame)

hallmarks: master's mark in Cyrillic 'N.A.' (?); silversmith's mark 'A.K.' over the date '1879'; coat of arms of the city of Moscow and silver mark "84" Condition: very good condition

The model for this composition is Western European illustrative material, probably derived from engraved frontal picture bibles. The presented silver icon is characterized by high embossed reliefs and a masterful combination of various jewellery techniques.

1.350 - 1.550 €



275 • AN ICON 'THE NATIVITY OF THE MOTHER OF GOD WITH SAINT MARTHA'

Russia, Ekaterinburg (?), mid-19th century

tempera, levkas on wood panel 36 x 30 cm

Condition: without restoration, under a layer of dark varnish, losses of the paint layer on edges.

The architectural background, like a stage backstage linking the stories of the biblical story. This very successful compositional treatment makes the viewer fascinated by the fine detail of the writing.

1,450 - 1,550 €

276 •

AN ICON 'THE HOLY TRINITY OF THE NEW **TESTAMENT (FATHERLAND) WITH SAINTS** STANDING AND SAINTS IN THE FIELDS'

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

tempera, levkas, gold leaf on wood panel 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, overall, 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 back-ground 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, the Christ, 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 turn to the Trinity in prayer.

800 - 900 €



277 • AN ICON 'THE MOTHER OF GOD, THE JOY OF ALL WHO SORROW' IN A SILVER OKLAD

Central Russia, end of the 19th century

tempera, levkas on wood panel

oklad: silver, chased, embossed

hallmarks: master's mark 'I.C.'; silversmith's mark 'A.K.' over the date '1880'; coat of arms of the city of Moscow and silver mark "84"

printed inscription in Italian 'LA MADRE DI DIO 'GIOIA DI TUTTI GLI

AFLITTI" (on the reverse)

34.5 x 28 cm

Condition: oklad is in very good condition, without restorations

The composition of 'The Mother of God, the Joy of All Who Sorrow' illustrates the words of a prayer in which the Mother of God is venerated as "a joy for the sorrowful, a feeding for the hungry, a clothing for the naked, a recovery for the sick" etc. 'Our Lady of All Who Sorrow' is depicted full-length, with the Child on her left arm and surrounded by Saint Anisya, Saint Sergius, Saint Pelagia and Saint Nathalie. At the lower edge of the oklad there is a text of a prayer to the Mother of God.



278 • AN ICON 'THE MOTHER OF GOD, THE JOY OF ALL WHO SORROW' IN A SILVER OKLAD WITH SAINTS VARUS AND JOHN THE SOLDIER Kostroma region/ Yaroslavl, end of the 18th century

tempera, levkas, gold leaf on wood panel

oklad: silver, chased, embossed, river pearls, coloured leaf

hallmarks: master's mark 'A.K.' (?); silversmith's mark 'M.S.' (?) under the date '1767'; coat of arms of the city of Yaroslavl «a bear on its hind legs, holding an ax» and silver mark "84"

31 x 26 cm

Condition: without restoration, painting under a layer of dark varnish, losses on elements of the oklad.

The icon 'The Mother of God, the Joy of All Who Sorrow' represents the Virgin Mary, and traditionally includes images of people afflicted by illness and sorrow and Angels doing good deeds in the name of the Virgin. The Mother of God is depicted full-length, standing in a mandorla (radiance). Above in the clouds God the Father is depicted. In the lower part of the icon, we can see an image of a ship, which does not occur very often, and it comes from the Western tradition of venerating the Madonna of Sailors. In Russia the image was prayed for protection and patronage of all sea travellers. The iconography "Our Lady of the Navigators" was adopted by the Russian icon painters of the Kremlin Armoury from the late 17th century.

3,500 – 4,500 €









AN ICON 'THE BOGOLUBSKAYA MOTHER OF GOD'

Vladimir region, end of the 19th century

tempera, levkas, gold leaf on wood panel 31 x 27 cm

Condition: abrasions of the paint layer and gilding

The painting is somewhat dry and graphic, yet expressively reflects the trends in the traditional iconographic art of the period. The iconography of this image is derived from the Byzantine version of Theotokos Agiosoritissa ("Holy Intercessor"), showing the Mother of God without Child, slightly from the side with both hands raised in prayer. The first version of the Bogolubskaya Mother of God was commissioned by Andrey Bogolyubsky, Grand prince of Vladimir-Suzdal, to commemorate of the apparition of the Virgin. In the composition, however, the Mother of God initially represented as the intercessor of Andrey Bogolyubsky, was later surrounded by other saints and patriarchs. The architectural background reproduces the silhouette of the Convent and the bell tower in Bogolyubovo.

280 •

AN ICON 'CHRIST PANTOCRATOR WITH THE GUARDIAN ANGEL AND ST. JOHN KALYVITES'

Guslitsy (Moscow region), late 19th century

tempera, levkas, gold leaf on wood panel $22 \times 18 \text{ cm}$

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

250 – 300 €

281 •

AN ICON 'THE KAZANSKAYA MOTHER OF GOD' IN A SILVER-GILT OKLAD

oil on wood

oklad: silver, chased, embossed, gilding, enamel hallmarks: master's mark in Cyrillic 'SG' – silversmith Galkin Semyon Grigorievitch, owner of the silverware workshop 'Trading House of S.G. Galkin and Co.' in 1892; silver marks

'woman's head facing right' and '84'

22 x 18 cm

Condition: without restoration, patina on the frame, painting under a layer of dark varnish.

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.

282 •

AN ICON 'SAINT CONSTANTINE AND SAINT HELENA' IN A SIVER OKLAD

Central Russia, second half of the 19th century

oil on wood panel

oklad: silver, chased, embossed

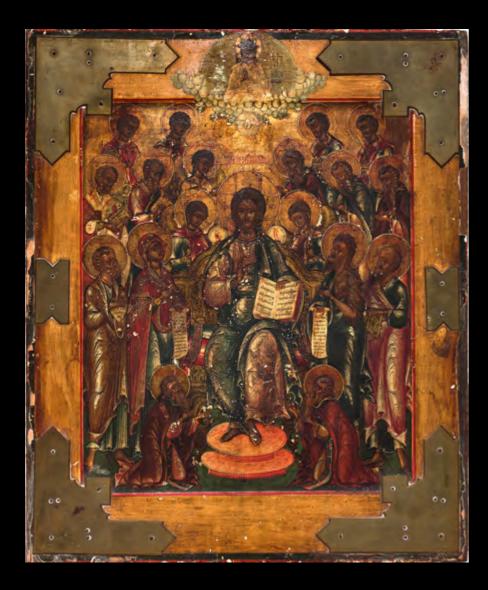
hallmarks: master's mark in Cyrillic 'P.K.'; illegible silversmith's mark 'A.K.' over the date '1860'; coat of arms of the city of Moscow and silver mark "84"

26 x 22 cm

Condition: in very good condition, without restorations

Saint Helena, Empress of the Roman Empire, and mother of Saint Constantine, Emperor Constantine the Great, were both very important figures in the history of Christianity: St Helena is famous for her work in spreading Christianity and for finding the Holy Sepulcher, the Holy Cross, and other relics of the Passion in Jerusalem; Constantine was the "First Christian Emperor".

1,200 – 1,300 € 1,200 – 1,300 €



AN ICON 'CHRIST PANTOCRATOR WITH SAINTS'

Yaroslavl Province, Romanov-Borisoglebsk (?), second half of the 19th century tempera, levkas, gold leaf on wood panel

45 x 37.5 cm

Condition: without restoration, the icon is under a layer of darkened varnish. The edges have been covered with metal plates, probably for later decoration with ornamental

overlays.

The Romanov tradition of icon painting that flourished from the end of the 18th century to the first half of the 19th century absorbed the best achievements of the 17th century Yaroslavl, Stroganov, Ustyuzhsk iconographers and transformed them into a distinctive recognizable style that survived until the Revolution.

2,500 - 3,000 €



284 • AN ICON 'THE KAZANSKAYA MOTHER OF GOD' WITH SAINTS

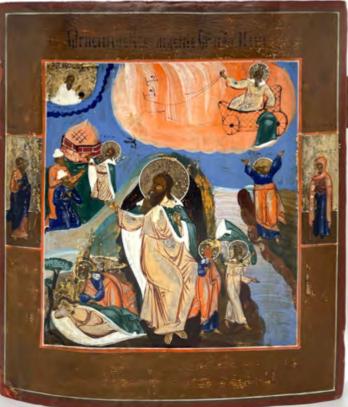
Russia, end of the 19th century tempera, levkas, gold leaf on wood panel

38 x 32 cm

Condition: the icon has been restored, the faces have been partially repainted.

2,000 - 2,500 €





AN ICON 'SAINT IGNATIUS THEOPHORUS'

Yaroslavl region, late 19th century

tempera, levkas, gold leaf on wood panel 31.8 x 26.5 cm

Condition: without restoration, well preserved, crack in the lower part of the icon.

Ignatius Theophorus, 'The God-bearing', Bishop of Antioch, given to the wild beasts in Rome in the beginning of the 2nd century for his confession of Christianity. There are several explanations of the nickname 'Theophorus'. According to one of them, Ignatius was one of those children whom was taken in the arms of Christ. Icons with his image are quite rare.

1,000 - 1,300 €

286 • AN ICON 'THE FIERY ASCENSION OF THE PROPHET ELIJAH'

Vladimir region, late 19th century

tempera, levkas on wood panel

inscription in Cyrillic 'To the village of Maikovo... to Andrey Petrovich Speransky. From the village of Mstyora' (on the reverse) 31x26 cm

Condition: without restoration, abrasion and loss of the paint layer

The cult of Elijah was very strong in the traditional Russian society and the icons of such a composition have reached us from the beginning of the 14th century. The icon is executed in tempera in the traditional manner with the predominance of bright orange and blue colours. The characteristic ornamentation of the edges, the vigorous and simplified scheme of sections and spaces, and the light lubonic stateliness of the characters, all indicate that the icon comes from the workshops in one of the villages of the Vladimir region, commissioned for the painting of low-priced "commonplace" icons.

200 – 250 €



287 •

AN ICON "'THE PROTECTING VEIL OF THE MOTHER OF GOD'

Vladimir region, late 19th century

tempera, levkas, gold leaf on wood panel

31 x 26 cm

Condition: good condition, minor paint and gilding losses.

The icon depicts the events of the early tenth century from the life of St Andrew, a Byzantine fool. In the church in the town of Blachernae, a suburb of Constantinople besieged at the time, St. Andrew sees the Mother of God accompanied by the saints, praying together with the people and stretching out her veil over them as a sign of protecting and intercession. St Andrew points the Mother of God to the boy Epiphanius. On the pulpit stands Saint Romanos the Melodist, Byzantine hymnographer and composer, who received his poetic and oratorical gift by the grace of The Mother of God. The Byzantine Emperor Leo and the Empress Zoë are on the left side.

The celebration of the Intercession was established in Russia in the middle of the twelfth century by the Vladimir-Suzdal Prince Andrey Bogolyubsky. The icons with this subject expressed the idea of the intercession of the Mother of God for the faithful, her protection and protection from the enemies. The style of the painting and the gold leaf background with imitation of cold enamels in "neo-Byzantine" ornamental style allows to date the icon not earlier than the last quarter of the 19th century.

800 - 1,000 €



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

Provend

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.

PRIVATE SALE



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

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 landscapes, 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.

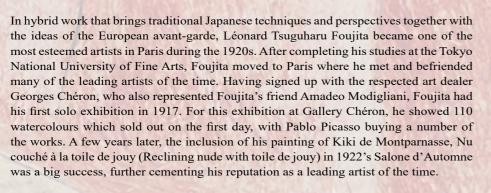
price upon request



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



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







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.

	r addie number	
ame of sale	Date	
ocation of sale MONACO	Company Name	
irst name	Last name	
ddress	Customer Number	
City	Zip code Country	
el. No	Fax	
el. No	E-mail	
Tobile phone	Are you an individual bidderor a company bidder	
AT Number		
elephone No. the day of the sale :		

If you wish to be called during the auction, please write « TEL » in the box « your bid ». For security reasons calls may be registered. Telephone No. the day of the sale:

ephone No. the day of the sale :			
Lot n°	Brief Description	Your bid excluding VAT, commissions and fees in	
		Euros	
signing this form,	ou acknowledge that you have been in possession, have read and understood the Ge	neral Terms and Conditions presented by Me Patricia Grimaud-Palmero, Bailiff in	

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, Ballim 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.

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

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 bid.
- 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 neolioence, 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

25% HP excluding VAT (26,375% including VAT for books and 30% including VAT for other lots)

Lots between € 250.001.00 and € 2.500.000.00 HP

21.5% of the Hammer price excluding VAT (22,68% including VAT for books and 25.8% including VAT for other lots)

Lots above € 2,500,001.00 HP

12.5% of the Hammer price excluding VAT (13,18% including VAT for books and 15% including VAT for other lots)

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 be paid 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
- 5.6. Lots with \triangle 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, by check (see 6.4) or by credit card (see 6.6).
- 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.
- 6.5. Payment by cash will be possible below 30,000.00 € if the payment is made in Monaco.
- 6.6. Payment by credit card is subject to additional online banking charges.

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 Purchase Price as determined in Art. 5.
- $7.4. \ No \ purchase \ may \ be \ collected \ and \ HFA \ shall \ not \ release \ any \ lots \ to \ the \ buyer \ or \ his \ or \ her \ agent \ until \ it \ has \ been \ paid \ for \ in \ full.$
- 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 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 ignore 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 on each Lot.
- 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 guarantee 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, VAT or other taxes.
- 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

16. TRANSPORTATION AND EXPORT OF ADJUDICATED LOTS

Conditions of Sale.

- 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 €1,000. 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.



