

Impressionist & Modern Art

Lot 3201 – 3261

Auction: Friday, 8 December 2017, 4.00 pm

Preview: Wed. 29 November to Sun 3 December 2017

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The condition of the works are only partly and in particular cases noted in the catalogue.
Please do not hesitate to contact us for a detailed condition report.

3201

MAX LIEBERMANN

(1847 Berlin 1935)

Study to Simson and Delilah. Reverse: Delilah, seated to the right. Circa 1906. Black chalk and watercolour on paper. Signed lower right: MLiebermann. 19 x 27cm.

We thank Margreet Nouwen for the friendly assistance and for confirming the authenticity of the work, October 2017.

Provenance:

- Galerie Kornfeld, Bern, 19/20 June 2003, lot 629.
- Galerie Kornfeld, Bern, 15 June 2006, lot 496.
- Private collection, Switzerland, bought at the above auction.

Literature: Friedländer, Max J.: Max Liebermann als Radierer, in: Zeitschrift für bildende Kunst, year 28 (1916/17), book 9, p. 229-236 (with ill. of the reverse).

CHF 800 / 1 200
(€ 710 / 1 070)



3202

MAX LIEBERMANN

(1847 Berlin 1935)

Trainer with dogs. 1913.

Charcoal on paper.

Signed lower right: MLiebermann.

29 x 35 cm.

We thank Margreet Nowen for the friendly assistance and for confirming the authenticity of the work, October 2017.

Provenance: Private collection, Switzerland.

Exhibition: (presumably) Berlin 1916, Liebermann als Zeichner, Galerie Paul Cassirer zu Berlin, February - March 1916, no. 346-349 (one of them); this exhibition was travelling to Bremen, March - April 1916.

CHF 1 000 / 1 500
(€ 890 / 1 340)





3203

ISTVÁN CSÓK

(Saregres 1865 - 1961 Budapest)

Balaton. 1933.

Oil on canvas.

Signed, inscribed and dated lower left:

CSÓK i / B.aliga 1933.

94 x 100.5 cm.

We thank the Galerie Kieselbach, Budapest, for the friendly assistance.

Provenance: Private collection, Switzerland, bought in the 90s in a gallery in Budapest.

Istvan Csok is among Hungary's most famous painters. After training as an artist in his hometown of Budapest, he went to Munich and Paris to continue his education

like many of his contemporary colleagues. At first, he primarily created portraits and scenes of everyday life, through which he gained national and international renown, winning international prizes. After spending seven years in Paris, he returned to Budapest, where he remained the rest of his life and was active as the President of the Academy of Fine Arts.

While his early work can be assigned stylistically to Realism, he developed his own post-Impressionist style throughout the course of his career, which is also expressed in our work.

The present painting is from Csok's late phase, from his time back in Hungary which he dedicated to landscapes. The painting depicts Lake Balaton, a typical motif for the artist and one he repeatedly

took up in the 1920s and 30s. In these works, he sought to capture the different moods of various times of day and weather conditions by combining strong, intense colours with shades of grey, thus creating a truly unique atmosphere.

CHF 5 000 / 7 000

(€ 4 460 / 6 250)



3205

RAOUL DUFY

(Le Havre 1877 - 1953 Forcalquier)
Le Marché à Toulon. 1926. Drawing for the
book "La Terre Frottée d'Ail" by Gustave
Coquirot.

Ink on paper.

Signed lower in the middle: Raoul Dufy.

25.5 x 20 cm.

We thank Fanny Guillon-Laffaille for her
friendly assistance and for confirming the
authenticity of the work, Paris, 26 October
2017.

Provenance: Collection F. F. Uthemann,
Geneva.

CHF 3 500 / 4 500

(€ 3 130 / 4 020)



3206

CAMILLE PISSARRO

(Charlotte Amalie 1830 - 1903 Paris)

Place du Grand Martroy.

Coloured pencil on paper.

With the monogram lower right: C.P., as
well as titled upper right: Place du Grand
Martroy.

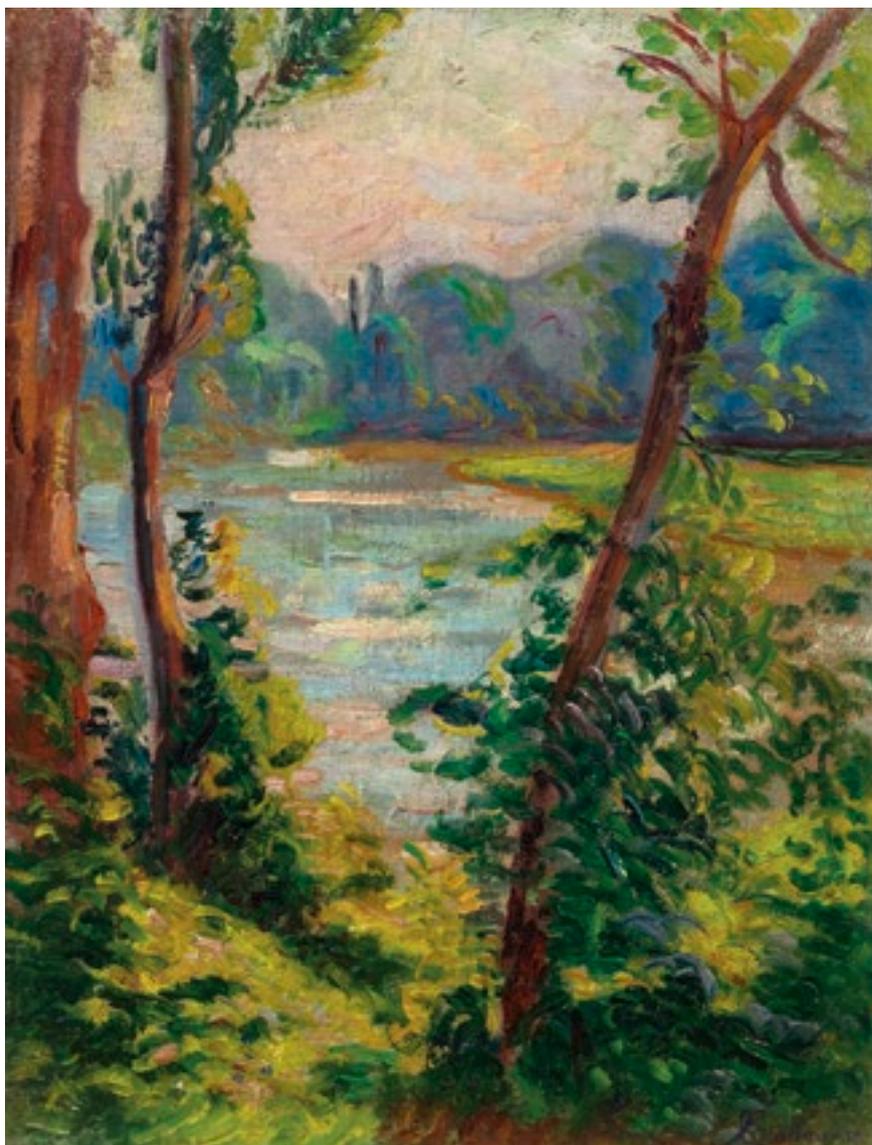
21.7 x 17 cm.

The authenticity of the work has been
confirmed by Dr. Joachim Pissarro, New
York, October 2017. It will be included in
the upcoming catalogue raisonné.

Provenance: Collection F. F. Uthemann,
Geneva.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)



3207

ARMAND GUILLAUMIN

(Paris 1841 - 1927 Orly)

La Sédelle. Circa 1900.

Oil on canvas.

Signed lower right: Guillaumin.

24.5 x 18.5 cm.

This work will be included in volume 2 of the catalogue raisonné currently in preparation.

Provenance:

- Private collection, Paris.
- Salis und Vertes, Zurich.
- Private collection, Switzerland.

Exhibition: Cologne 1996, Vom Spiel der Farbe. Armand Guillaumin. Ein vergessener Impressionist, Wallraf-Richard-Museum, 23 February - 5 May 1996, cat. no. G73 (with ill.).

CHF 7 000 / 9 000
(€ 6 250 / 8 040)

3208

CAMILLE PISSARRO

(Charlotte Amalie 1830 - 1903 Paris)

Studies of figures and ships.

Pencil on paper.

With the monogram stamp lower right: C.P.
13 x 21,7 cm.

The authenticity of the work has been confirmed by Dr. Joachim Pissarro, New York, November 2017. It will be included in the upcoming catalogue raisonné.

Provenance:

- Butterfield & Butterfield, 9 November 1988.
- Private collection, Switzerland, bought at the above auction.

CHF 5 000 / 7 000
€ 4 460 / 6 250



(verso)

3209

CAMILLE PISSARRO

(Charlotte Amalie 1830 - 1903 Paris)

Street study.

Pencil on paper.

With the monogram stamp lower left: C.P.
21.7 x 13.1 cm.

The authenticity of the work has been confirmed by Dr. Joachim Pissarro, New York, November 2017. It will be included in the upcoming catalogue raisonné.

Provenance:

- Butterfield & Butterfield, 9 November 1988.
- Private collection, Switzerland, bought at the above auction.

CHF 4 000 / 6 000
€ 3 570 / 5 360





3210

CAMILLE PISSARRO

(Charlotte Amalie 1830 - 1903 Paris)

Studies of figures.

Pencil on paper.

With the monogram stamp lower left: C.P.
20 x 13,1 cm.

The authenticity of the work has been confirmed by Dr. Joachim Pissarro, New York, November 2017. It will be included in the upcoming catalogue raisonné.

Provenance:

- Butterfield & Butterfield, 9 November 1988.
- Private collection Switzerland, bought at the above auction.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)

3211

ALBERT LÉBOURG

(Montfort-sur-Risle 1849 - 1928 Rouen)

La Seine à la Bouille. 1904.

Oil on canvas.

Signed, inscribed and dated lower right:

Albert Lebourg / La Bouille 1904.

56 x 81.5 cm.

This work will be included in the catalogue raisonné by the Wildenstein-Plattner institute currently in preparation.

Provenance:

- Private collection, Switzerland.
- Salis und Vertes, Zurich.
- Private collection, Geneva.

Exhibitions:

- Paris 1940, Galerie Raphaël Gérard, no. 18.
- Paris 1970, Guillaumin-Lebourg, Galerie Jean de Ruaz, no. 23.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)

3212*

GUSTAVE LOISEAU

(1865 Paris 1935)

The river Eure in winter. 1926.

Oil on canvas.

Signed lower left: GLoiseau.

65 x 81 cm.

This work will be included in the catalogue raisonné being prepared by Didier Imbert, Paris.

Provenance:

- Galerie Durand-Ruel, New York (with the label on the reverse).
- Private collection, Switzerland.

Exhibitions:

- Geneva 1974, Retrospective Gustave Loiseau, Galerie des Granges, 17 October - 31 December 1974, no. 28.
- Stuttgart 1992, Gustave Loiseau, Kunsthaus Bühler, 15 June - 15 August 1992, p. 40 (with ill.)
- Stuttgart 2008, Weihnachtsausstellung, Kunsthaus Bühler, 8. November - 22 December 2008, p. 41 (with ill.; with label on the reverse).

Literature: Melas Kyriazi, Jean: Gustave Loiseau, l'historiographie de la Seine, Athen 1971, S. 77 (with ill.).

After completing his studies at the École des Arts Décoratifs in Paris, Gustave Loiseau went to Pont-Aven in Brittany where he met Paul Gauguin, Henri Moret, and Maxime Maufra.

Although he quickly befriended Gauguin, he was barely influenced by his style. Loiseau remained faithful to Impressionism and developed his own particular, subtle variation. Naturally shy and rather introverted, he continued to work in his own style even alongside such an influential group as that in Pont-Aven, painting his favourite motifs with his preference for fog, snow, rain, and atmospheric hazy landscapes. Only influenced by Seurat and Signac, he eventually emancipated himself from their influence and adopted his own pointillist technique that was again closer to the beginnings of Impressionism.

As early as 1895 he exhibited at the Salon des Indépendants and his paintings were highly praised by visitors and critics, including the art dealer Paul Durand-Ruel, who was impressed by his work and took him under contract.

Loiseau's works display a luminous colour palette, impasto brushwork and a selection of motifs corresponding more to the Impressionists. Like Sisley, he would search for a beautiful location along the banks of a river which could offer various impressive moods to be captured at

different times of the day and in different weather conditions.

His painting style is not composed of strict, uniform dots of colour, as with Signac, but rather of diverse, dynamic brushstrokes capturing the movements of the water surface or the branches and leaves of the trees in the wind. In these brushstrokes, called "touche croisée" or "en treillis", his technique is more reminiscent of Monet's late work.

The work offered here, depicting a beautiful wintry landscape on the banks of the Eure, presents an impressive example of Loiseau's painting.

CHF 80 000 / 120 000
(€ 71 430 / 107 140)





3213

RAOUL DUFY

(Le Havre 1877 - 1953 Forcalquier)

La mer. A bord de Queen Mary. 1937.

Gouache on paper.

Signed lower right: Raoul Dufy, as well as
with the inscription on the reverse: Voyage
à New York / Collection M. Raoul Dufy.
50 x 65.5 cm.

We thank Fanny Guillon-Laffaille for her
friendly assistance and for confirming the
authenticity of the work, 26 October 2017.

Provenance:

- Raoul Dufy.
- Mme. Dufy.
- Private collection, Switzerland.

CHF 12 000 / 18 000
(€ 10 710 / 16 070)



3214

PAUL SIGNAC

(1863 Paris 1935)

Port in St. Tropez. Circa 1902.

Pencil and watercolour on paper.

With the signature stamp lower left: P.

Signac.

17.5 x 25 cm.

We thank Marina Ferretti for her friendly assistance and for confirming the authenticity of the work, Paris, 27 September 2017.

Provenance: Private collection, Geneva.

CHF 12 000 / 18 000

(€ 10 710 / 16 070)

3215

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

Maisons roses. 1912-14.

Oil on board, laid on cradled panel.

Signed lower right: Maurice. Utrillo.

48 x 63 cm.

Provenance:

- Collection Scherz-Meister, Bern.
- Private collection Bern, by descent to the present owner.

Exhibitions:

- Bern 1949, Maurice Utrillo, Kunsthalle Bern, 4 June - 17 July 1949, no. 55 (with ill.).
- Vevey 1955, Utrillo, Valadon, Modigliani, Utter, Musée Jenisch, 2 July - 30 September 1955, no. 26.
- Paris 1959, Cent tableaux par Utrillo, Galerie Charpentier, no. 61 (with the label on the reverse).
- Geneva 1961, Maurice Utrillo, Musée de l'Athénée, 20 July - 12 September 1961, no. 12 (with ill., with the label on the reverse).
- Bern 1963, Maurice Utrillo, Kunstmuseum Bern, 19 January - 17 March 1963, no. 51 (with ill.; with the label on the reverse).

Literature:

- Fabris, Jean/Pailler, Cédric: L'oeuvre complet de Maurice Utrillo, Paris 2009, no. 288 (with ill.).
- Jardin des Arts, Perruchot, Henri (ed.), Tallandier, May 1969, p. 33 (with ill.).
- Arti Grafiche Ricordi, 400 capolavori d'arte del mondo, publisher Beatrice d'Este, Milan 1965, no. 669 (with ill.).
- Pètridès, Paul: L'oeuvre complet de

Maurice Utrillo, Paris 1962, vol. II, no. 482. (with ill.).

- Courthion, Pierre: Utrillo, publisher Scherz Kunstbücher, Bern 1947, board 18 (with ill.).

Utrillo's creative output from the years 1912 to 1914 is known as "période blanche," his famous "white period". It is characterised by its white impasto, applied with a palette knife and sometimes mixed with plaster, which the painter found in Montmartre. Neo-Impressionist influences are also visible in these works, seen for instance in the rendering of the foliage of the trees, which Utrillo relished scattering wildly across the composition in numerous small strokes, as in the present painting. Street scenes, urban canyons, streets of houses, alleyways and squares were the most important themes for Maurice Utrillo. He successfully captured his quarter with virtuosity, not only due to his artistic talent, but also to the fact that he himself was a child of Montmartre. Many other significant artists were attracted there as adults; however, Utrillo had already spent his formative years among the urban canyons which he captured in his emotive pictures. The small houses and wooden barracks of this area were his world. The palette of the "white period" is not yet characterised by strong colour, but rather

is dominated by the plaster's various white and grey shades. However, targeted accents of colour can already be seen in some paintings, as in the famous pink building facades such as the "Maison rose" on the Rue de l' Abreuvoir, which gained worldwide fame and became a tourist attraction.

The colour pink meant "sweet love" to Utrillo, as he formulated it in a poem to colour:

"If blue is divine, the enemy of evil,
Yellow is jealousy, often dandyish and banal.

Red is hellish, spirited, even bloodthirsty,
Green is hope and pink the sweet love. "
(cited in: Pierre Courthion, Utrillo, Scherz Kunstbücher, Bern 1949, p. 14)

The present work is an outstanding example of his important "white period." The painting is very well documented: long-held in the same family collection, it has been often published in literature and exhibited in Switzerland and Paris at several important Utrillo exhibitions

CHF 70 000 / 90 000
(€ 62 500 / 80 360)





3216

ALBERT MARQUET

(Bordeaux 1875 - 1947 Paris)

Alger, Port des long-courriers. 1932.

Watercolour and gouache on paper.

With the stamped signature lower left, as

well as inscribed and titled: alger 32.

23.8 x 37.3 cm.

The authenticity of the work has been confirmed by Elizabeth Gorayeb and the Wildenstein-Plattner institute, New York, 23 October 2017.

Provenance:

- Studio of the artist.

- Collection F. F. Uthemann, Geneva.

Exhibition: Paris 1945, Pierre Bonnard et Albert Marquet: 40 gouaches, pastels, aquarelles, Galerie Rodgrigues-Henrigues, 21 November - 5 December, no. 22.

CHF 8 000 / 12 000

(€ 7 140 / 10 710)



3217

ALBERT MARQUET

(Bordeaux 1875 - 1947 Paris)
 Boulogne-sur-mer, le port. 1930.
 Oil on canvas board.
 Signed lower right: marquet.
 33 x 40.8 cm.

The authenticity of the work has been confirmed by Elizabeth Gorayeb and the Wildenstein-Plattner Institute, New York, 23 October 2017.

Provenance:

- Druet, Paris, 14 October 1930, bought directly from the artist.
- Ziegler, 26 November 1930, bought from the above.
- Collection F. F. Uthemann, Geneva.

Exhibition: Geneva 1967, A. Marquet, Galerie du Théâtre, 3 November - 14 December 1967, no. 11 (with ill.).

Albert Marquet exhibited in the legendary and art-historically groundbreaking "Cage aux fauves", a room gathering the works of young painters that scandalised the 1905

Salon d'Automne through the violence of their colours. This is quite a paradox for an amateur of grey, rainy atmospheres, whose very modern cityscapes evoke a seemingly banal atmosphere. Critics called him a "non-roaring" Fauve or even "an indoor cat". If Marquet did not make his colours scream, the focus is all the more on the drawing, which already vibrates in two or three lines with him. He was extremely upset by the debates and left no theoretical text.

His simple style of painting, however, fascinated photographers and film directors, eventually earning him the deserved fame as one of the most important painters of the 20th century, alongside his lifelong friend Matisse.

A number of painters had discovered the harbour as a subject before Albert Marquet, but he was perhaps the first to turn it into a modern landscape. His harbours seem alive; the sea is disturbed by the port traffic and mixes with the ascending smoke of the tugboats. Marquet's ports,

be they Marseille, Le Havre, Stockholm, Algiers or Hamburg, convey his typical palette of a light grisaille: leaden sky, dark waters, white clouds, billowing smoke, and hazy fog blurring the details.

Marquet painted the present work in Boulogne-sur-mer in the summer of 1930.

CHF 50 000 / 70 000
 (€ 44 640 / 62 500)

3218*

RAOUL DUFY

(Le Havre 1877 – 1953 Forcalquier)

La Baignade. 1906.

Oil on canvas.

Signed and dated lower right: Raoul Dufy 1906.

65 x 81 cm.

Provenance:

- Galerie Louis Carré et Cie., Paris.
- Collection M. Alphonse Bellier, Paris (circa 1966).
- Private collection, France (2009 by descent). This is where the present owner bought it.

Exhibitions:

- Paris 1962, Les Fauves, Galerie Charpentier, 7 March - 15 June 1962, no. 52 (titled "Les bains Marie-Christine au Havre").
- Paris 1966, Le Fauvisme français et les débuts de l'Expressionnisme allemand, Musée National d'Art Moderne, 15 January - 6 March 1966; this exhibition was travelling to Munich, Haus der Kunst, 26 March - 15 May 1966, p. 76, no. 42 (with ill. p. 86; titled "Bains Marie Christine au Havre").
- Hamburg 1966, Matisse und seine Freunde—Les Fauves, Kunstverein, 25 May - 10 July 1966, no. 24 (with ill. plate 18; titled "Badeplatz Marie-Christine in Le Havre").
- Hamburg 1967/68, Raoul Dufy: Gemälde Aquarelle Gouachen Zeichnungen, Kunstverein, 16 December 1967 - 4 February 1968, no. 11 (with ill. plate 25).
- Tokyo 1983, Raoul Dufy, Odakyu Grande Galerie, 8 April - 20 April 1983; this exhibition was travelling to Nishinomiya, Le Musée Otani des Beaux-Arts, 24 April - 22 May 1983; Yokohama Takashimaya, 9 June - 14 July und Gunma, Musée d'Art Moderne, 28 June - 24 July 1983, no. 2 (with ill.).
- London 1983/84, Raoul Dufy Paintings, Drawings, Illustrated Books, Mural Decorations, Aubusson Tapestries, Fabric Designs and Fabrics or Bianchini-Férier, Paul Poiret Dresses, Ceramics, Posters, Theatre Designs Hayward Gallery, 9 November 1983 - 5 February 1984, no. 14 (betitelt "Les bains de Marie-Christine").
- Saint-Tropez, Les oeuvres Fauves de

- Raoul Dufy (1905-1907), Musée de l'Annonciade, 4 July - 28 September 1987, no. 9 (with ill.; titled "Les bains Marie-Christine au Havre ou La Baignade").
- Los Angeles, The Fauve Landscape, Los Angeles County Museum of Art, 4 October - 30 December 1990; this exhibition was travelling to New York, The Metropolitan Museum of Art, 19 February - 5 May 1991 and London, Royal Academy of Arts, 10 June - 1 September 1991, p. 294, plate 307 (with.).

Literature:

- Laffaille, Maurice: Raoul Dufy, Catalogue Raisoné de l'oeuvre peint, Geneva 1972, vol I, p. 129, no. 142 (with ill.).
- Giry, Marcel: Le fauvisme, ses origines, son évolution, Neuchâtel 1981, p. 205, no. 104 (with. ill.; titled "Les bains Marie-Christine à Sainte-Adresse")

Until 1905, Raoul Dufy painted in an Impressionist style in which he captured the subdued tonal nuances of his native Bretagne, similar to Boudin and Monet, who like him were born in Le Havre. However, in March of that year, the 27-year-old painter experienced an enlightenment, as he later described it himself. On display at the Salon des Indépendants was the painting "Luxe, calme, et volupté" from Matisse (today in the Musée National d'Art Moderne, Paris). Although still rendered in a pointillistic technique, its colours are very expressive and independent of the object. Over the summer he then practiced a new technique of applying colour, intentionally employing stronger and brighter colours. The legendary scandal of the works exhibited in the 7th room at the Salon d'Automne, which gave Matisse and his friends the name of "the wild beasts", i.e. the "Fauves", confirmed to Dufy that he



was on the right path with brighter colours in stronger and flatter application.

Dufy painted the present work in the summer of 1906, a moment regarded as the climax of Fauvism. While Matisse and Derain went to the south, Dufy and Marquet remained in Le Havre. This bathing scene on the beach of Le Havre was a much-loved theme for Dufy. He was a painter of luxury and leisure: the pastimes of high society such as horseraces, regattas, festivals of national holidays, and his hometown's famous beach scenes in front of the Casino Marie-Christine. He brought joy to the canvas through the colours and techniques, as well as the choice of subject. Activities of dancing and sports stood as symbols of life itself and were a central theme for the Fauvists, as is clearly recognisable in some of the most significant works of the time. 1906 was a very important year for Raoul Dufy. He exhibited at the Salon des Indépendants as well as at the Salon d'Automne and he held his first solo exhibition at the Galerie Berthe Weill.

The large-scale painting "Baignade" is one of the few works that have not been exhibited in a museum from this important and radically revolutionary period in art history. It was acquired by the famous auctioneer Alphonse Bellier circa 1960 and has hitherto remained in his family.

CHF 400 000 / 500 000
 (€ 357 140 / 446 430)





3219

ÉDOUARD VUILLARD

(Cuiseaux 1868 - 1940 La Baule-Escoublac)

Les Mannequins de bois de Ker-Xavier
Roussel. 1928.

Pastel on paper.

With the monogram stamp lower right.
25.3 x 32.3 cm.

Provenance:

- Atelier of the artist.
- Hotel Drouot Paris, 25 June 1980, lot 315
(with ill.).
- Private property, Switzerland.

Literature: Salomon, Antoine/Cogeval,
Guy: Vuillard. Le Regard innombrable. Ca-
talogue critique des peintures et pastels,
vol. III, Paris 2003, no. XII-47, p. 1474 (with
ill.).

CHF 4 000 / 6 000
(€ 3 570 / 5 360)

3220*

GEORGES SEURAT

(1859 Paris 1891)

Nourrice. Circa 1880/81.

Pencil on paper, on cardboard.

On the reverse with the stamp: Collezione

Contessa Anna Laetitia Pecci-Blunt.

16.1 x 10.5 cm.

Provenance:

- Emile Seurat.
- Felix Fénéon, Paris.
- Jacques Rodriguez-Henriqués.
- M. Dugueyet.
- Collection Mrs. Camille Platteel.
- Collection de Knyff.
- Mr. and Mrs. J. Koerfer.
- Anna Laetitia Pecci-Blunt, Rome (with stamp on the reverse).
- Galerie Jan Krugier, Geneva 1978.
- Collection Emil Frey, Germany.
- by descent to the present owner.

Exhibitions:

- Paris 1900, Seurat, La Revue Blanche, without number.
- Paris 1908/09, Retrospective Georges Seurat, Galerie Bernheim-Jeune, no. 142B.
- Paris 1926, Les Dessins de Georges Seurat, Galerie Bernheim-Jeune, no. 150.

Literature:

- Kahn, Gustave: Les Dessins de Georges Seurat, Bernheim Jeune, Paris 1928, no. 18B, (with ill.).
- Catton Rich, Daniel: Seurat and the evolution of "La Grande Jatte", The University of Chicago Press, Chicago 1935, p. 59, no. 4.
- de Laprade, Jacques: Georges Seurat. Monaco - Les Documents d'Arts, 1945, p. IX.
- de Hauke, César: Seurat et son oeuvre, vol. II, Paris 1961, no. 391 (with ill. p. 55).

CHF 10 000 / 20 000

(€ 8 930 / 17 860)





3221

ARNOLDE BALWÉ

(Dresden 1898 - 1983 Feldwies)

Haus im Grünen.

Oil on canvas.

Signed lower left: Balwé, as well as signed and dated on the reverse.

66 x 110 cm.

We thank Gabriele Balwé for her friendly assistance and for confirming the authenticity of the work.

Provenance: Private collection, Switzerland.

CHF 8 000 / 12 000
(€ 7 140 / 10 710)

3222

HENRI CHARLES MANGUIN

(Paris 1874 - 1949 St.Tropez)

Anémones et Narcisses. 1919.

Oil on canvas.

Signed lower right: Manguin.

55 x 46 cm.

Provenance:

- Gallery Druet, Paris, bought from Manguin in 1919 (with label on the reverse).
- Collection Souhies, Paris.
- Dobiaschofsky Bern, Auction 8 November 2002, lot 803.
- Private collection, Switzerland, bought at the above auction.

Literature: Sainsaulieu, Marie-Caroline: Henri Manguin. Catalogue raisonné de l'oeuvre peint sous la direction de Lucile et Claude Manguin, Neuchâtel 1980, no. 607, p. 217.

CHF 25 000 / 35 000
(€ 22 320 / 31 250)



3223*

HANS PURRMANN

(Speyer 1880 - 1966 Basel)

House under trees. Circa 1911.

Oil on canvas.

46 x 38.5 cm.

Provenance:

- A. Pacitti, Paris.
- Hotel Drouot, Paris 1995, Lot 35.
- Private collection, Germany.

Literature: Lenz, Christian / Billeter, Felix:
Hans Purrmann. Die Gemälde I, 1895 -
1934, Werkverzeichnis, Munich 2004, n.
1911/05, p. 164 (with ill.).

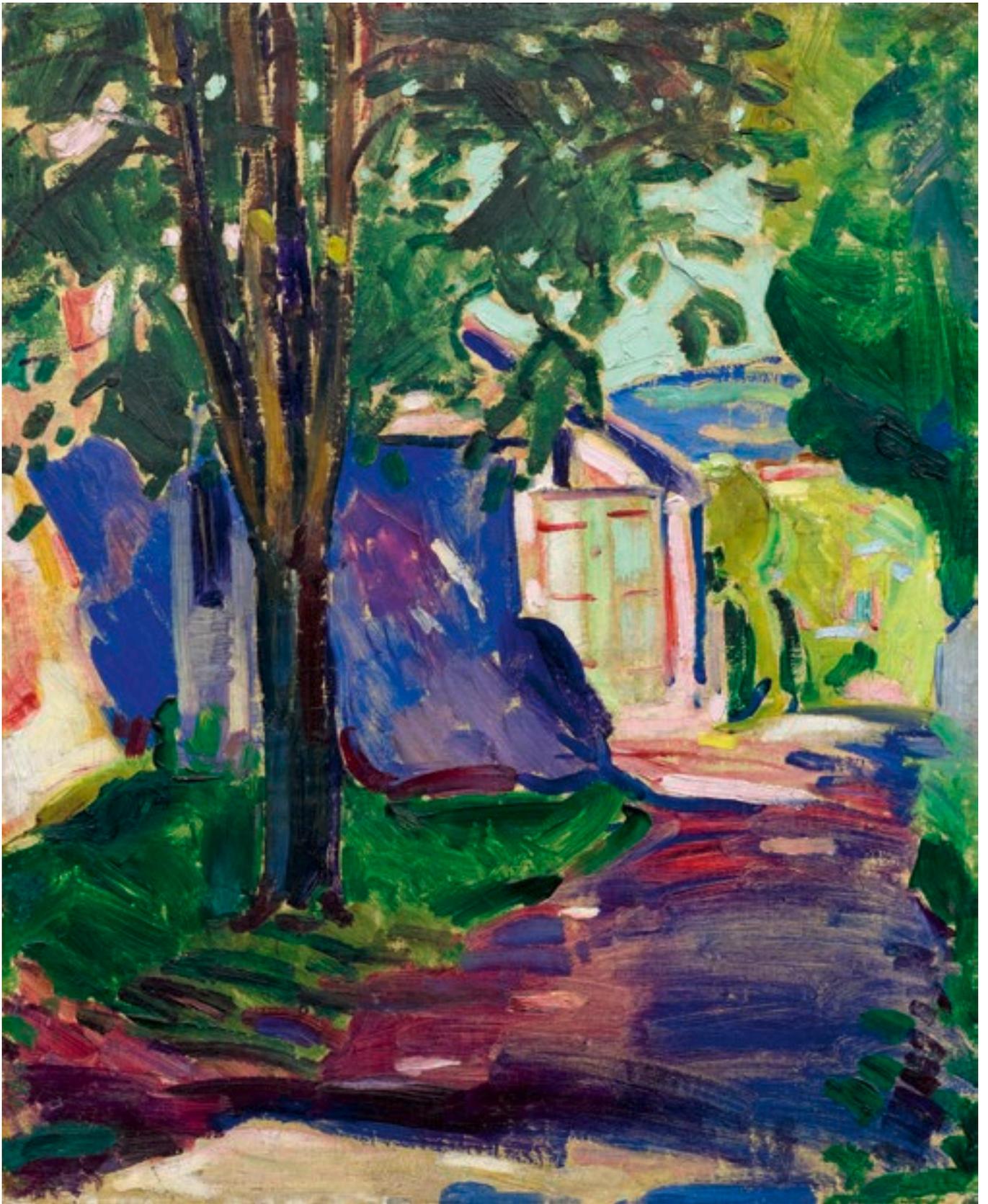
In 1905 Purrmann met the artist Henri Matisse in Paris. In addition to a good friendship, a teacher/student relationship simultaneously developed in which Purrmann viewed himself as a student of the older Matisse. From Paris, the two undertook various trips abroad. In addition to stays in Germany, the artist friends travelled to the south of France. In Cassis and Collioure, they depicted the surroundings

and created colourful works – Purrmann always out to learn from Matisse and develop from his criticism. "[...] He (Matisse) then began to praise himself and claimed I had made tremendous progress, he is delighted with the richness of the colour, with the harmony, and he finds my present work as savoureuse in colour and plein as what I used to make, found that I had only changed my palette, which he considered to be the hardest thing to do, and he found this very distinct and very painterly." (cited in: Billeter, Lenz: Purrmann. Die Gemälde, vol. I, p. 35)

Probably due to the influence of his teacher, Purrmann's brushwork becomes freer and looser in the paintings of Collioure in the same way that his colour palette changes and becomes stronger. The

present work was painted on this same trip with Matisse in Collioure. On the back of the picture, it is noted that the work was submitted before Matisse in 1949 and that he recognised the hand of Purrmann, thus attributing it to his friend/student. On 19.02.1950 Purrmann confirmed Matisse that the present painting is his own work.

CHF 50 000 / 70 000
(€ 44 640 / 62 500)



3224*

KARL SCHMIDT-ROTTLUFF
(Rottluff b. Chemnitz 1884 - 1976 Berlin)
Landscape near Sierksdorf on the Baltic Sea. 1970/71.
Ink and coloured chalk on paper.
Signed lower right: SRottluff.
40 x 54 cm.

We thank Joachim Laube for the friendly assistance and for confirming the authenticity of the work, 29 January 2016. With original certificate of the artist.

Provenance: Collection Dr. Hans Werner Riedel and Dr. Ralf Dieter Loher-Riedel, Munich.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)



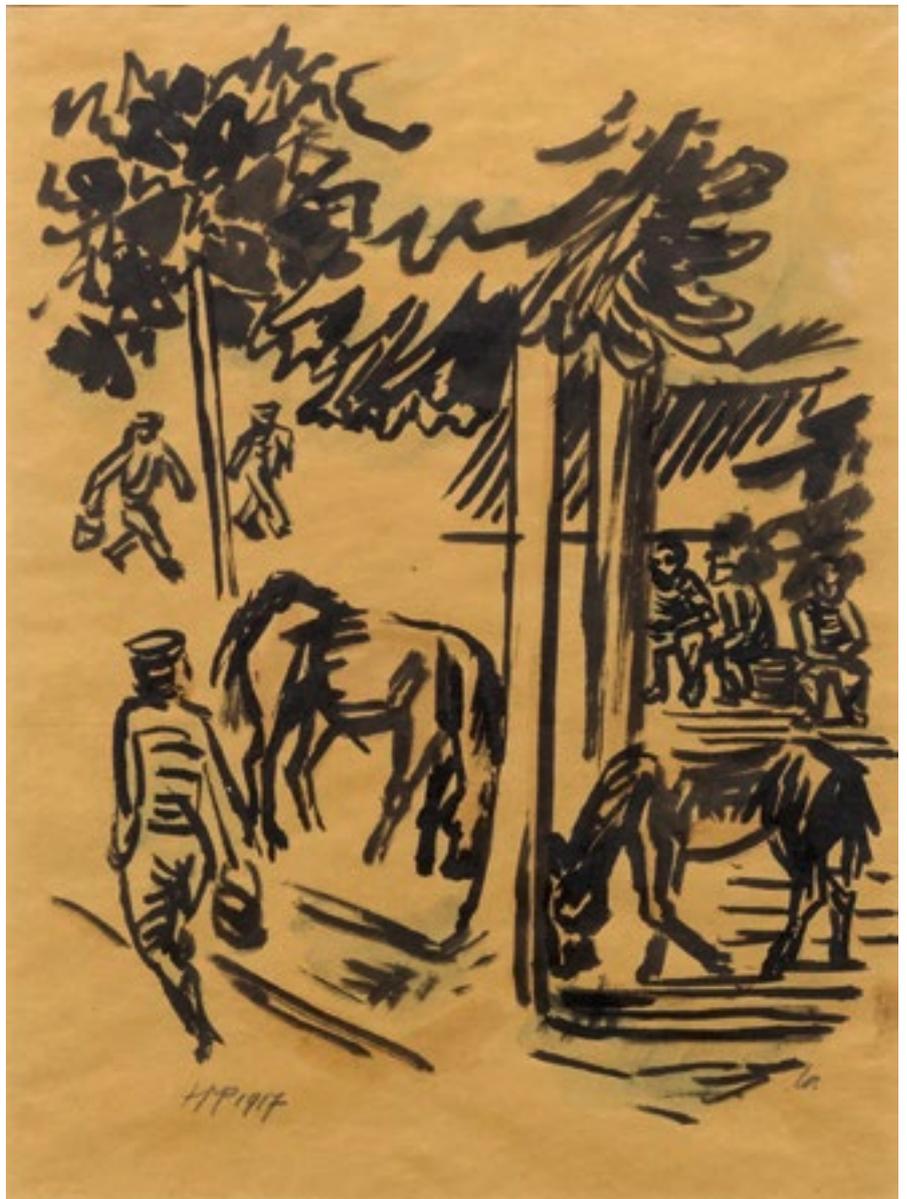
3225

HERMANN MAX PECHSTEIN
(Zwickau 1881 - 1955 Berlin)
Browsing horses. 1917.
Indian ink (slightly coloured) on paper.
On the lower left with the monogram and dated: HMP 1917.
44.5 x 32 cm.

The authenticity of this work has been confirmed by Alexander Pechstein, Dobersdorf, 15 September 2014.

Provenance: Private collection, Switzerland

CHF 7 000 / 9 000
(€ 6 250 / 8 040)



3226*

OTTO MUELLER

(Liebau 1874 - 1930 Breslau)

Head.

Blue crayon on paper.

Signed lower right: Otto Müller.

50 x 33 cm.

Provenance:

- Collection Emil Frey, Germany.
- by descent to the present owner.

Exhibitions:

- Kiel 1974, Aquarelle, Zeichnungen und Druckgrafik des 20. Jahrhunderts aus der Sammlung eines Kieler, Ausstellung zum 100. Jubiläum der Schleswig-Holsteinischen Landesbrandkasse, Kunsthalle Kiel, 3 February - 3 March 1976, no. 120.
- Ludwigshafen am Rhein 1970, Idee und Wirklichkeit, Handzeichnungen und Aquarelle des 20. Jahrhunderts aus Privatbesitz, Ausstellung im Bürgermeister-Ludwig-Reichert-Haus Städtische Kunstsammlungen Ludwigshafen am Rhein, 11 October - 1 November 1970, no. 133.

CHF 20 000 / 30 000

(€ 17 860 / 26 790)



3227*

ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 – 1938 Davos)

Der Schwarzsee bei Davos-Laret

(Blick in das Sertigtal). Circa 1924.

Oil pastel on thin cardboard.

On the reverse with the estate stamp as well as with the inscription FS Da/Aa 66.

34.6 x 49.8 cm.

The work is documented in the Ernst Ludwig Kirchner Archiv, Witracht/Bern.

Provenance: Collection Werner, Vienna, bought there by the present owner.

Exhibition: Vienna 2012, Kirchner-Heckel-Nolde, Die Sammlung Werner, Albertina Museum, 30 May - 26 August 2012, p. 90-91, no. 37 (with ill.)

CHF 50 000 / 70 000

(€ 44 640 / 62 500)





3228

MAX BECKMANN

(Leipzig 1884 - 1950 New York)

Waldgracht mit Segeln. 1943.

Oil on canvas.

Signed, inscribed and dated lower center:

Beckmann A(msterdam). 43.

55 x 95 cm.

Provenance:

- Studio Max Beckmann.
- Gallery Günther Franke, Munich.
- Private collection, Liechtenstein.

Literature: Göpel, Erhard & Barbara (Ed.).
Max Beckmann. Katalog der Gemälde,
Bern 1976, vol 1, Kat.Nr. 638, S. 386 (ill. vol.
2, plate 229).

Painted in 1943, "Waldgracht mit Segeln" was created in the most fruitful and inventive phase of Beckmann's career while he was living in Amsterdam. He and his wife Quappi came to Amsterdam from Berlin in the summer of 1937 when the "Entartete Kunst" exhibitions were held in different cities in Germany.

Beckmann called this time a "Zwischenstation" and he retained some rather ambiguous feelings from it. Despite these difficulties he created a third of his entire work, 280 oil paintings containing five of his important triptychs. During the war and

the German occupation, the artist lived relatively free, which can be seen in the offered painting. It shows a canal outside the city where we see sailing boats. On the bank of the canal we see a couple sunbathing on a white ceiling. Below the couple, which could be the artist and his wife, we see a dark boat which was placed on the shore in the shade of a flower bed. It is never easy to interpret Beckmann's very symbolically charged paintings, but it seems that he wants to show us his "Zwischenstation" here.

Beckmann himself was pleased with this painting as he writes in his diary: "Monday, 12 July 1943. Finally Odysseus, Segelboote in Waldgracht and Gelbe Frau in black-white fur brought to one height. Content" (translated from German: Göpel, Erhard (Ed.): Max Beckmann. Tagebücher 1940-1950, München 1955, p. 54)

CHF 400 000 / 700 000
(€ 357 140 / 625 000)



3229

EMIL NOLDE

(Nolde 1887 - 1956 Seebüll)

Around the lake of Ruttebüll. Circa 1920.

Watercolour and ink on Japan.

Signed lower right: Nolde.

36,5 x 44,5 cm.

We thank Dr. Manfred Reuther for the friendly assistance and for confirming the authenticity of the work, Klockries, 17 October 2017.

The work is registred in his archive under the number "Nolde A-52/2017".

Provenance: Private collection, Switzerland.

Emil Nolde's landscape watercolours are among the outstanding works of his oeuvre. The works are characterised by their vibrant tones and strong contrasts, flowing colours and expressionistic intensity.

The watercolour technique accompanied Nolde throughout his entire artistic practice, a primary reflection of the artist's diversity. The watercolour offered here also presents such a work typical of Nolde. It was created around the year 1920. The work shows the amphibious landscape of the Wiedau lowlands at Ruttebüll Lake, a locality near Seebüll and also near his birthplace. In 1909 Nolde stayed for the first time in the small village near the Danish border, where he would later settle for 10 years starting in 1916. This location would

have a formative influence on his entire later work: "My style of the last years to draw and paint copying nature and creating form – as completely as possible with the first stroke or first colour – was no longer enough for me. Drawing, I had wiped and scraped the paper until the ground was perforated in order to capture something else, and more than before, something more profound. The path of Impressionism suggested to me only a means, not a goal that was satisfactory." (cited in: "Jahre der Kämpfe". 1902-1914, p. 120). The path to expressive painting was thus consummated in Ruttebüll. Nolde was no longer satisfied painting nature as it is. He was instead interested in reinterpreting nature, developing it into a work of art through the "addition of one's own soul and spirit" (cited in: *ibid*, p. 20).

The free use of colour became increasingly present and eventually a central character in his works. Our work presents a splendid example of Nolde's expressionism and use of colour, as seen in the rendering of the sky and water in wonderful, night-time shades of blue and violet, in the yellow and red clouds reflecting in the lake,

and in the lush green of the meadow. On the one hand, the colours stand apart from each other in individual fields, and yet they flow into one another at the same time.

In addition to this new vision of art, Nolde started to employ other materials. Thus, from the 1910s onwards, he explored the use of Japan paper and chose this as the support for his watercolours. This served to develop the penetration of the pigments, the dissolution and the fusion of contours, and is an essential characteristic of Nolde's watercolours. The landscape around Utenwarf and the Ruttebüll lowlands provided motifs for numerous watercolours which the artist made during his stay there. Our work is an impressive example showing the strength and intensity Nolde skilfully brought to his watercolours.

CHF 80 000 / 120 000
(€ 71 430 / 107 140)





3230

OTTO MODERSOHN

(Soest 1865 - 1943 Rotenburg)

Evening landscape. 1941.

Oil on cardboard.

Signed lower right: O. Modersohn.

45.5 x 62 cm.

We thank Rainer Noeres for his friendly assistance and for confirming the authenticity of the work, October 2017.

Provenance: Private property, Switzerland.

CHF 7 000 / 9 000

(€ 6 250 / 8 040)



3231

CARL RUNGIUS

(Berlin 1869 - 1959 New York)

Head of a moose.

Oil on canvas board.

Signed lower right: C. Rungius.

22 x 30 cm.

Provenance: Private property, Switzerland.

From 1884 to 1896, German-born Carl Rungius took hunting trips to Maine and Canada. He was so impressed by the wilderness that he decided to henceforth capture it in paint and no longer return to the "old continent". His main motif, and thus the most important subject of his work, is the elk. He is often regarded as the most important "American wildlife painter".

"Carl Rungius is widely acknowledged as the premiere painter of North American wildlife; he is an icon in the field with a body of work that few others have approached in terms of quality, quantity, and influence."
Harris Duncan et al., *Wildlife in American Art*, Oklahoma/Wyoming 2009, p. 145.

CHF 18 000 / 24 000

(€ 16 070 / 21 430)



3232

JULES LE RAY

(1875 Nantes 1935)

Pointe de Beg Antorn à Moëlan (Finistère).

1892.

Oil on canvas.

Signed lower right: J. le Ray.

50.2 x 61 cm.

Provenance:

- Sale Mes. Faure et Rey, Rambouillet, 20 October 1985.
- Christie's Paris, 23 May 2007, lot 74.
- Private collection, Switzerland, bought at the above auction.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)



3233*

MAXIME MAUFRA

(Nantes 1861 - 1918 Poncé-sur-Loire)

Les Pyramides de Port Coton. Belle-Ile en mer. 1905.

Oil on canvas.

Signed and dated lower left: Maufra 1905.
65 x 81 cm.

Provenance:

- Private collection Switzerland.
- Fischer Auktionen Lucerne, 16 June 2012, lot 21.
- Private collection, Germany, bought at the above auction.

CHF 30 000 / 50 000

(€ 26 790 / 44 640)

3234*

MAURICE DE VLAMINCK

(Paris 1876 – 1958 Rueil-la-Gadelière)

Paysage de neige. Circa 1910.

Oil on canvas.

Signed lower right: Vlaminck.

73.4 x 92.7 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, 9 December 2014.

Provenance: Collection Georges Daelemans, Brussels (bought 1950-52,) bought there by the present owner.

Exhibition: Paris 1959, L'École de Paris dans les collections belges, Musée National d'Art Moderne, July 1959, no. 167 (titled "Paysage").

Maurice de Vlaminck went outdoors in all seasons to paint, even if the climatic conditions made it difficult. In "Portraits avant décès" he wrote: "Sometimes there was a thunderstorm. The gust snatched my easel, taking the canvas with it and destroying it. I came home drenched to the bone, my canvas loose, heavy and sticky with the paint. Winter was a completely different story. The freezing cold numbed my fingers. The frozen oil in the tubes made

the use of the paint almost impossible." (translated from: Vlaminck, *Portraits avant décès*, Paris 1943, p. 98.)

From 1905 onwards, having ventured upon the theme for the first time, he had a recurring interest in snowy landscapes. They are, however, rather rarely encountered in Vlaminck's oeuvre probably because of the difficult nature of their circumstances. The Impressionists found a particularly alluring challenge in capturing the light and colours of a snowy landscape, as snow is not perceived as simply white, but instead reflects a wide variety of colours. Vlaminck thus said that it is "winter which most shows the full character of nature" (translated from: Vlaminck, *Paysage et personnages*, Paris).

In the years around 1910, the strongest source of inspiration was Cézanne, whose major retrospective at the 1907 Salon d'Automne impressed and captivated Vlaminck. Fascinated by Cézanne's intense

brushwork and capturing of light, Vlaminck adopted his palette of accentuated shades of green and blue. The artist moved away from Fauvism, having explored its limits, and developed towards a new, Cubist arrangement of space.

The painting offered here is a very beautiful and very rare example of a large wintry landscape by Vlaminck in which he successfully captures the cool beauty with all its shimmering, wintry richness of colour.

CHF 180 000 / 240 000
(€ 160 710 / 214 290)



3235

AUGUSTE RODIN

(Paris 1940 - 1917 Meudon)

Petite étude pour Adam avec tête de femme slave. Before 1890.

Bronze, brown patina. Cast from 1970.

At the backside with signature and number: A. Rodin N°F. At the lower margin inscribed, dated and with the foundry mark: c Musée Rodin 1970 E. Godard FOND Paris.

Height: 24.7 cm.

The authenticity of the work has been confirmed by the Comité Auguste Rodin, Paris, 4 September 2017.

Provenance:

- Musée Rodin.
- Galerie Gerald Cramer, Geneva, bought in November 1970.
- Collection F. F. Uthemann, Geneva.

CHF 7 000 / 9 000
(€ 6 250 / 8 040)

3236*

HENRY MOORE

(Castleford 1898 - 1986 Much Hadham)

Two women and a child on beach. 1951.

Watercolour, wax crayon, chalk and pencil on paper.

Signed and dated lower left: Moore 51. 57 x 41.5 cm.

Provenance:

- Constantine Fitz Gibbon, London and Dublin, directly from the artist as a present.
- Private collection, London, bought from the above.
- Christie's London, 27 March 1984, lot 231A.
- Bought by the present owner from the above auction.

Exhibition: Madrid, Galeria Theo, no. 17.

Literature: Garrould, Ann: Henry Moore, Complete Drawings 1950-76, vol. 4, London 2003, no. AG 51.9 & HMF 2705 (with ill. p. 47).

CHF 50 000 / 70 000
(€ 44 640 / 62 500)







3237

JAN STURSA

(Nove Mesto na Morave 1880 - 1925
Prague)

The wounded. Circa 1920.

Bronze, dark brown patina.

Signed on the base: J. STURSA.

Height: 50.5 cm (without marble base).

Provenance: Private collection, Switzerland.

CHF 3 000 / 5 000
(€ 2 680 / 4 460)

3238

GEORGES MINNE

(Gent 1866 - 1941 Sint Martens)

The prodigal son. 1896.

Bronze, dark brown patina.

Signed on the base: G. Minne.

Height: 58.4 cm.

Provenance:

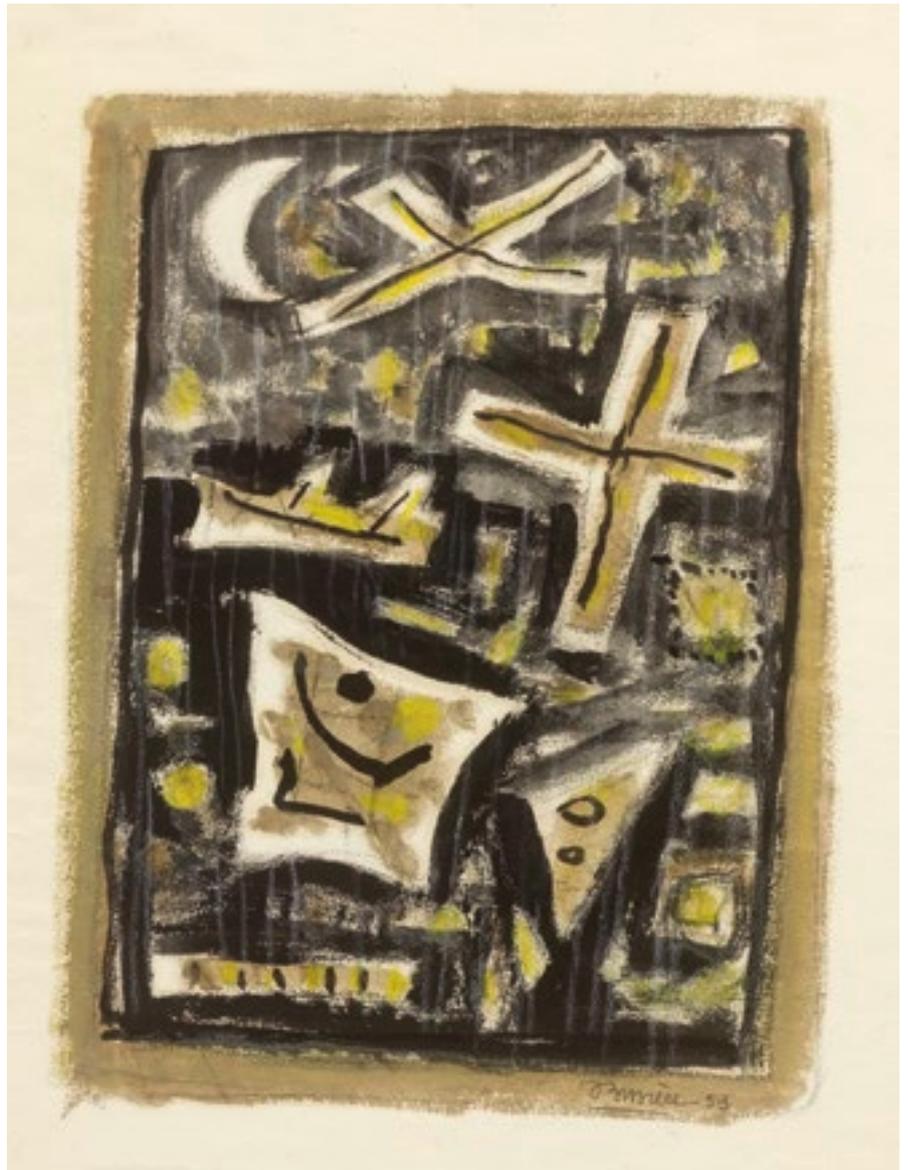
- Koller Auctions Zurich, 22 June 2007, lot
3205.

- Private property Switzerland, bought at
the above auction.

Literature: Georg Minne en de kunst rond
1900, Museum der Schönen Künste, Gent
1982, no. 55 (plaster, 6 known bronze
casts mentioned).

CHF 30 000 / 50 000
(€ 26 790 / 44 640)





3239

ROGER BISSIÈRE

(Villéreal 1886 - 1964 Boisiérettes)

Composition noir et jaune. 1953.

Oil and pastel on paper.

Signed and dated lower right: Bissière 53.

50.8 x 37.7 cm.

Provenance:

- Christie's London, 25 March 1993, lot 6.
- Private collection, Switzerland, bought at the above auction.

Literature: Bissière, Isabelle/Duval, Virginie:
Bissière. Catalogue Raisonné 1944-1964,
Lausanne 2001, no. 2084, p. 695 (with ill.).

CHF 2 000 / 3 000

(€ 1 790 / 2 680)



3240*

MARINO MARINI

(Pistoia 1901 – 1980 Viareggio)

Cavallo nero. 1953.

Oil, tempera and ink on paper, on canvas.

Signed and dated lower right: Marino 1953.

44.5 x 63.5 cm.

The authenticity of the work has been confirmed by Teresa Tosi, Fondazione Marini, no. 293.

Provenance:

- Dunkelman Gallery, Toronto.
- Phillips, de Pury & Luxembourg, New York, 16 May 2003, lot 171.
- Private collection, New York, bought there by the present owner.

Mario Marini almost exclusively concentrated his work on two pictorial themes: the female figure and the theme of horse and rider. The latter dominated his work and is also the main subject of our painting. For

Marini, the horse was a universal symbol for the animal element in man, representing virility, speed and mastery. The representation and importance of the horse changed throughout the course of his artistic practice.

From the 1950s onwards, the unity of the picture began to dissolve. The animal began to decay, losing its elegance and becoming something formidable. 'Since my childhood, I have observed these beings, man and horse, and they were for me a question mark. In the beginning there

was a 'harmony' between them, but in the end, in contrast to this unity, the violent world of the machine arrives, a world which captures it in a dramatic, though no less lively and vitalizing way'. (cited in: M. Marini aus Pistoia, 1979, p. 29-30)

CHF 80 000 / 120 000
 (€ 71 430 / 107 140)

3241*

GIORGIO MORANDI

(1890 Bologna 1964)

Natura morta. 1949.

Pencil on paper.

Recto and on the reverse signed and dated

lower in the middle: Morandi 1949.

24.3 x 33.2 cm.

Provenance: Collection Emil Frey, Germany, by descent to the present owner.

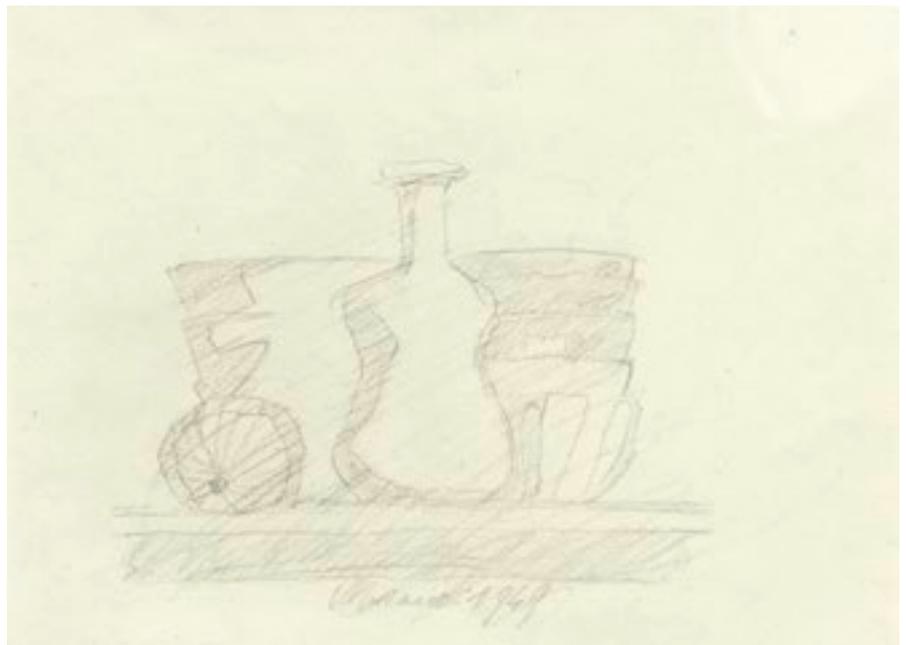
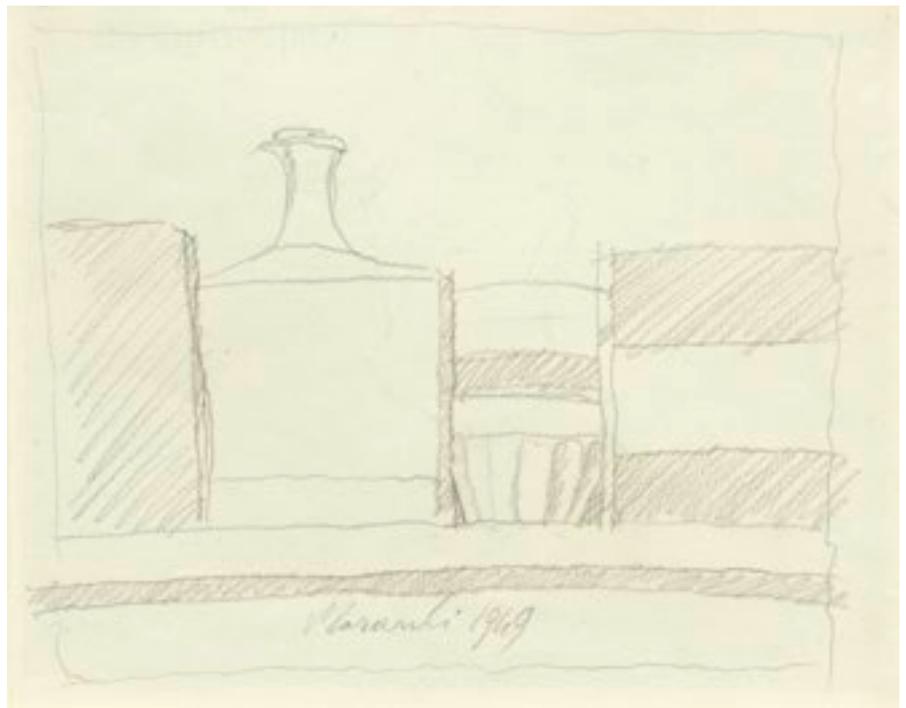
Exhibitions:

- Kaiserslautern 1976, Kunst des 20. Jahrhunderts aus der Sammlung F., Pfalz-galerie Kaiserslautern, 15 February - 14 March 1976, no. 235.
- Kiel 1974, Aquarelle, Zeichnungen und Druckgrafik des 20. Jahrhunderts aus der Sammlung eines Kieler, Ausstellung zum 100. Jubiläum der Schleswig-Holsteinischen Landesbrandkasse, Kunst-halle Kiel, 3 February - 3 March 1974, no. 117.
- Ludwigshafen am Rhein 1970, Idee und Wirklichkeit, Handzeichnungen und Aquarelle des 20. Jahrhunderts aus Privatbesitz, Ausstellung im Bürgermeister-Ludwig-Reichert-Haus Städtische Kunstsammlungen Ludwigshafen am Rhein, 11 October - 1 November 1970, no. 129.
- Hannover 1964, Morandi, Kestner-Gesellschaft 1964, no. 29.

Literature: Fuchs, Heinz: Gaben des Augenblicks. Vierundvierzig unveröffentliche Zeichnungen und Aquarelle aus der Sammlung Frey, Munich 1964, p. 82 (with ill.).

CHF 20 000 / 30 000

(€ 17 860 / 26 790)



(reverse)



3242*

GIORGIO MORANDI

(1890 Bologna 1964)

Natura morta. 1959.

Watercolour on paper.

Signed lower left: Morandi.

27 x 37 cm.

According the catalogo generale Giorgio Morandi himself authenticated this work 16 June 1963 and registered it under the number 708 in the archive.

Provenance:

- Private collection Turin, Italy.
- Collection Emil Frey, Germany, by descent to the present owner.

Exhibitions:

- Kaiserslautern 1976, Kunst des 20. Jahrhunderts aus der Sammlung F., Pfalz-galerie Kaiserslautern, 15 February - 14 March 1976, no. 233.
- Kiel 1974, Aquarelle, Zeichnungen und Druckgrafik des 20. Jahrhunderts aus der Sammlung eines Kielers, Ausstellung zum 100. Jubiläum der Schleswig-Holsteinischen Landesbrandkasse, Kunsthalle Kiel, 3 February - 3 March 1974, no. 114.
- Ludwigshafen am Rhein 1970, Idee und Wirklichkeit, Handzeichnungen und

Aquarelle des 20. Jahrhunderts aus Privatbesitz, Ausstellung im Bürgermeister-Ludwig-Reichert-Haus Städtische Kunstsammlungen Ludwigshafen am Rhein, 11 October - 1 November 1970, no. 128.

- Hannover 1964, Morandi, Kestner-Gesellschaft 1964, no. 23.

Literature:

- Pasquali, Marilena: Morandi. Aquarelli - Catalogo generale, Mailand 1991, no. 1959/27, p. 120 (with ill.).

The fact that the still-life belongs to Morandi, like the brush belongs to the painter, is reflected in the artist's catalogue raisonné. Dedicating the bulk of his career to still-life elements, he mainly portrayed bottles, glasses and vessels of everyday use more than any other artist, which amongst other things earned him the nickname "the bottle painter".

The artist was influenced by his Italian forefathers of the Quattrocento. Among them, Masaccio, Paolo Uccello and Piero della Francesca were the most important: their frescos' simple, coherent structure, combined with a virtually sculptural depiction of volume, had a formative

influence on Morandi. He also tried to orientate himself on Modern masters such as Cézanne, and eventually managed to create his own art with a highly recognisable quality.

For Morandi, the ultimate goal was the arrangement of the vessels and the creation of a perfect and harmonious composition in the process. The peaceful tranquillity that suffuses his work is underscored by his special colour palette made up of earthy tones.

The works offered in our auction beautifully show the artist's creative process. Pencil works and watercolours are very important components of the artist's development and ultimately lead to the final oil paintings. The pencil work serves to find the composition and the watercolour to eventually find the colour harmony. This underscores the fact that Morandi was a very precise artist who strove for perfection.

CHF 50 000 / 70 000
 (€ 44 640 / 62 500)

3243

MERET OPPENHEIM

(Berlin 1913 - 1985 Basel)

3 Works: Apple / Fig and Lemon / Lemon.
1932.

Gouache on paper.

Each monogrammed and dated lower
right: M.O. 32.

17.5 x 18 cm / 19 x 29 cm / 19.6 x 20 cm.

Provenance: Collection H. Eichenberger,
Bern, by descent to the present owner.

Exhibitions:

- London/Barcelona 1989/90, Meret Oppenheim. Retrospective, Institute of Contemporary Art, 13 October - 3 December 1989 / Palau de la Virreina, Ajuntament de Barcelona, 13 February - 25 March 1990, no. 116, 117, 118 (with ill.).
- Vienna 1997, Meret Oppenheim - Eine andere Retrospektive, Galerie Krinzinger.

Literature: Curiger, Bice: Meret Oppenheim. Spuren durchstandener Freiheit. Vollständiges Werkverzeichnis bearbeitet Dominique Bürgi, Zurich 1982, no. A3, p. 137 (with ill.).

CHF 8 000 / 12 000
(€ 7 140 / 10 710)





3244*

CHRISTIAN SCHAD

(Miesbach 1894 - 1982 Stuttgart)

Frauenkopf. 1937.

Ink on paper, on thin cardboard.

Signed and dated lower right: SCHAD 37, as well as titled and dated on the reverse.

20 x 19.3 cm.

Provenance:

- Atelier of the artist.
- Private collection, Germany.

Exhibition: Milan 1972, Christian Schad, Palazzo Reale.

Literature:

- Heesemann-Wilson, Andrea: Christian Schad. Expressionist, Dadaist und Maler der neuen Sachlichkeit: Leben und Werk bis 1945, Göttingen 1978, no. 259.
- Richter, Günter A.: Christian Schad. Zeichnungen und Legenden, Rottach-Egern 1990, p. 46 (with ill.).

CHF 5 000 / 7 000

(€ 4 460 / 6 250)



3245

NICOLAS TARKHOFF
(Moscow 1871 - 1930 Orsay)
Marine.
Oil on cardboard, on canvas.
Signed lower right: N. Tarkhoff.
27 x 35 cm.

We thank the Comité Tarkhoff for the friendly assistance and for confirming the authenticity of the work, Paris, October 2017. It will be included in the catalogue raisonné.

Provenance: Private property, Switzerland.

CHF 2 000 / 3 000
(€ 1 790 / 2 680)

3246

NICOLAS TARKHOFF
(Moscow 1871 - 1930 Orsay)
La bonne têtee.
Oil on canvas.
100 x 81 cm.

We thank the Comité Tarkhoff for the friendly assistance and for confirming the authenticity of the work, Paris, October 2017. It will be included in the catalogue raisonné.

Provenance:

- Collection Oscar Ghez, Geneva (until 1992).
- Private collection, Switzerland.

CHF 30 000 / 50 000
(€ 26 790 / 44 640)





3247

KARL THEODOR BOEHME

(Hamburg 1866 - 1939 Munich)

Capri. 1926.

Oil on canvas.

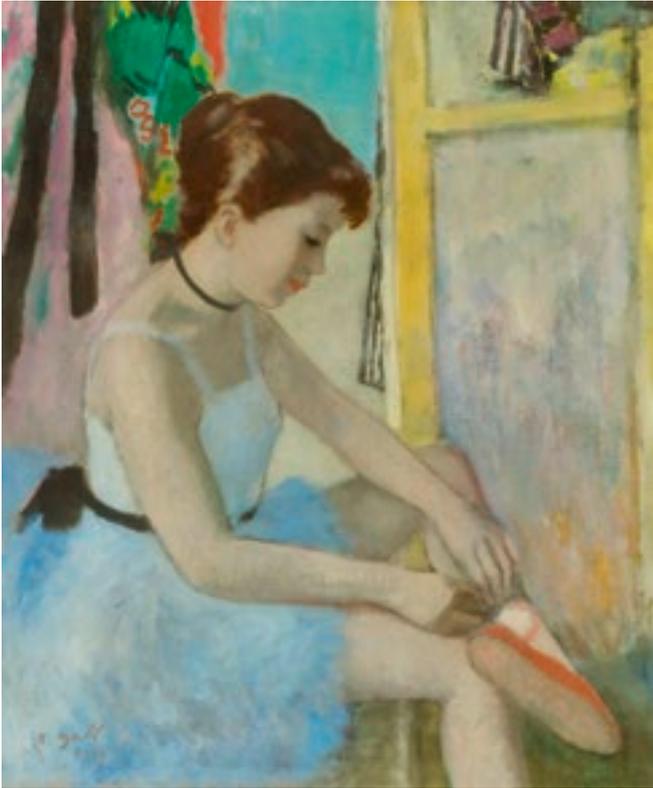
Signed and dated lower right: Karl Boehme. 1926.

90 x 110 cm.

Provenance: Private property, Geneva.

CHF 1 000 / 1 500

(€ 890 / 1 340)



3248*

FRANÇOIS GALL

(Transylvania 1912 - 1987 Paris)

Eugénie laçant son chausson.

Oil on canvas.

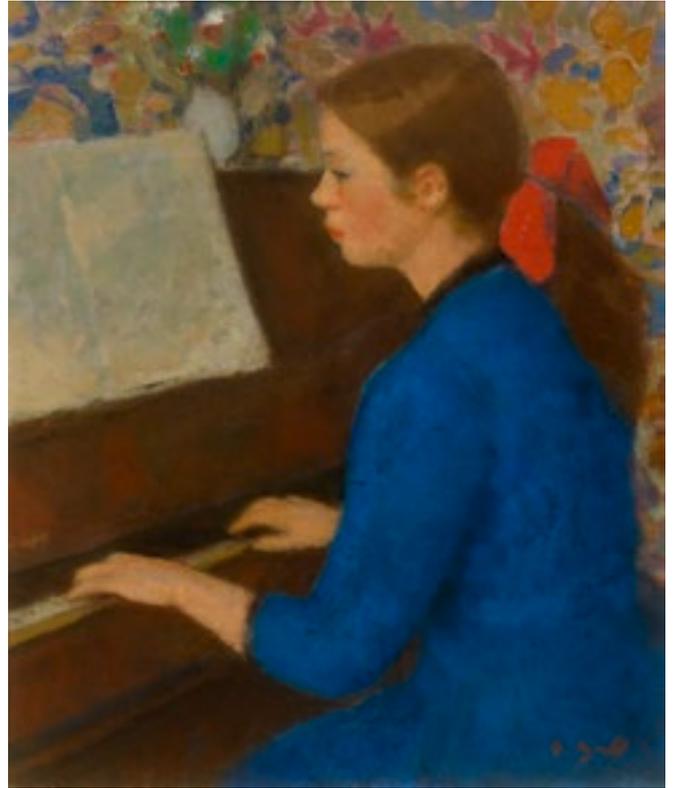
Signed and inscribed lower left: F. Gall / Paris.

55.5 x 46 cm.

This work is registered in the archive of Marie-Lize Gall.

Provenance: Private collection, Singapore.

CHF 5 000 / 7 000
(€ 4 460 / 6 250)



3249*

FRANÇOIS GALL

(Transylvania 1912 - 1987 Paris)

Marie-Lize au piano.

Oil on canvas.

Signed lower right: F. Gall, as well as titled on the reverse.

46 x 38 cm.

This work is registered in the archive of Marie-Lize Gall.

Provenance: Private collection, Singapore.

CHF 3 000 / 5 000
(€ 2 680 / 4 460)



3250*

TAKANORI OGUISS
(Igori 1901 - 1986 Paris)
Canal dans la Marne.
Oil on canvas.
Signed lower left: Oguiss.
46 x 55 cm.

We thank Les Amis D'Oguiss for the assistance and for confirming the authenticity of the work, November 2017.

Provenance: Private collection, Geneva.

CHF 18 000 / 24 000
(€ 16 070 / 21 430)

3251*

GEORGES ROUAULT
(1871 Paris 1958)
Fleurs décoratives I. For the cover of the magazine Verve. 1938.
Oil on paper, on canvas.
Signed lower right: G. Rouault.
41 x 28 cm.

Addition: Exemplar of the magazine Verve 1938, vol. I, no. 4.

Provenance: Private collection, Geneva.

Literature: Dorival, Bernard/ Rouault, Isabelle: Rouault, L'œuvre peint. Monte-Carlo 1988, vol. II, no. 2110. (presumably with the wrong date)

CHF 12 000 / 18 000
(€ 10 710 / 16 070)



3252*

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

Rue de la Bonne et Sacré-Coeur, Montmartre. Circa 1945.

Gouache on board, laid on cradled panel.

Signed lower right: Maurice, Utrillo, V, as well as inscribed lower left: - Montmartre -. 32.5 x 25 cm.

The authenticity of the work has been confirmed by Jean Fabris, Paris, 30 August 2010.

Provenance:

- Collection Claude de Maistre, Paris.
- Galerie Paul Pétrides (with the label on the reverse).

Literature: Pétrides, Paul: L'Oeuvre Complet de Maurice Utrillo, vol. IV, Paris 1966, no. AG 456, p. 484 (with ill.).

CHF 50 000 / 70 000
(€ 44 640 / 62 500)



3253

FERNAND LÉGER

(Argentan 1881 - 1955 Gif-sur-Yvette)

Nature morte au parapluie et au chapeau melon. 1926.

Gouache on paper.

Monogrammed and dated lower right:

F.L.26.

38.4 x 28.4 cm.

The authenticity of this work has been confirmed by Irus Hansma, Muri b. Bern, 23 August 2017. It will be included in the catalogue raisonné of the works on paper.

Provenance:

- (presumably) Léonce Rosenberg, Paris.
- Galerie Simon, Paris (with parts of the label on the reverse).
- Private property, St. Gallen, by descent about 40 years ago.

Bowler hats and umbrellas were essential components of men's attire at the beginning of the 20th century. In this beautiful still-life Léger shows us these everyday companions of the middle-class worker. The hat rests on a chair, the umbrella in a stand. The objects are isolated from one another and only connected by the colours and the spatial architecture of the interior setting. From the beginning to the middle of the 1920s, the work of Fernand Léger increasingly moved towards Purism. He rendered objects of everyday use – objects possessing a certain social value – with meticulous sharpness, outside of space and atmosphere, and detached from their use.

The shift of the central focus onto the object was the direct result Léger's engagement with the medium of film and its new technical possibilities. In 1924, together with Dudley Murphy, George Antheil and Man Ray, he created the important short film "Ballet mécanique", which was

tantamount to an artistic revolution and attracted a great deal of attention. Both Dadaist and Surrealist in character, it had no explicit script, as explained in an introductory text at the beginning: "Le Ballet Mécanique a été composé par le peintre Fernand Léger en 1924. C'est le premier film sans scénario." The film starts with a cubistically arranged figure with cane and bowler hat with the inscription "Charlot présente le Ballet Mécanique". Charlot is the French name of the American social figure of the Tramp, a character used by Charlie Chaplin.

In the film, various movement sequences of figures, objects and machines in unusual perspectives are shown detached through multiple repetitions. In doing so, individual objects are deliberately portrayed in unusual clips.

In a lecture delivered before students at the Sorbonne in 1925, Léger declared: "In 1923-1924, I completed paintings whose important elements were objects set right outside any kind of atmosphere and unconnected with anything normal – objects isolated from the subjects I had abandoned. The subject in painting had already been destroyed, just as avant-garde film had destroyed the story line. I thought that the object, which had been neglected and poorly exploited, was the thing to replace the subject" (cited in: J. Cassou and J. Leymarie, *Fernand Léger Drawings and Gouaches*, New York, 1973, p. 87).

"In the years 1926 and 1927, Léger's main concern was to remove the object from any compulsion, from its familiar position in the centre, from the monolithic representation, and finally to free it completely. [...] This placement of the object, even if at first sight it may seem arbitrary, is precisely balanced and worked out. [...] Leger, as he put it, "turned the coffee pot upside down," and completely. He "removes the table which Braque and Picasso have retained," and removes the object from its "concentric situation, in order to bring it into a centrifugal position." (Georges Bauquier, in *Schmalenbach/Moeller, Fernand Leger*, Kunsthalle Munich, 1988/89, for no. 22). There is also a pencil study of this subject from 1925 (Cassou/Leymarie 1973, no. 124, p. 92) and a painting (Bauquier vol. III, 1993, no. 462, p. 122) which, like the gouache, is dated 1926 and which was with Léonce Rosenberg and Heinz Berggruen before entering the A. Conger Goodyear Fund and then the collections of the Museum of Modern Art of New York in 1959, where it is still held today.

CHF 80 000 / 120 000
(€ 71 430 / 107 140)



3254*

FERNAND LÉGER

(Argentan 1881 – 1955 Gif-sur-Yvette)

Untitled. Circa 1940.

Pencil, gouache and ink on paper.

Monogrammed lower right: F.L.

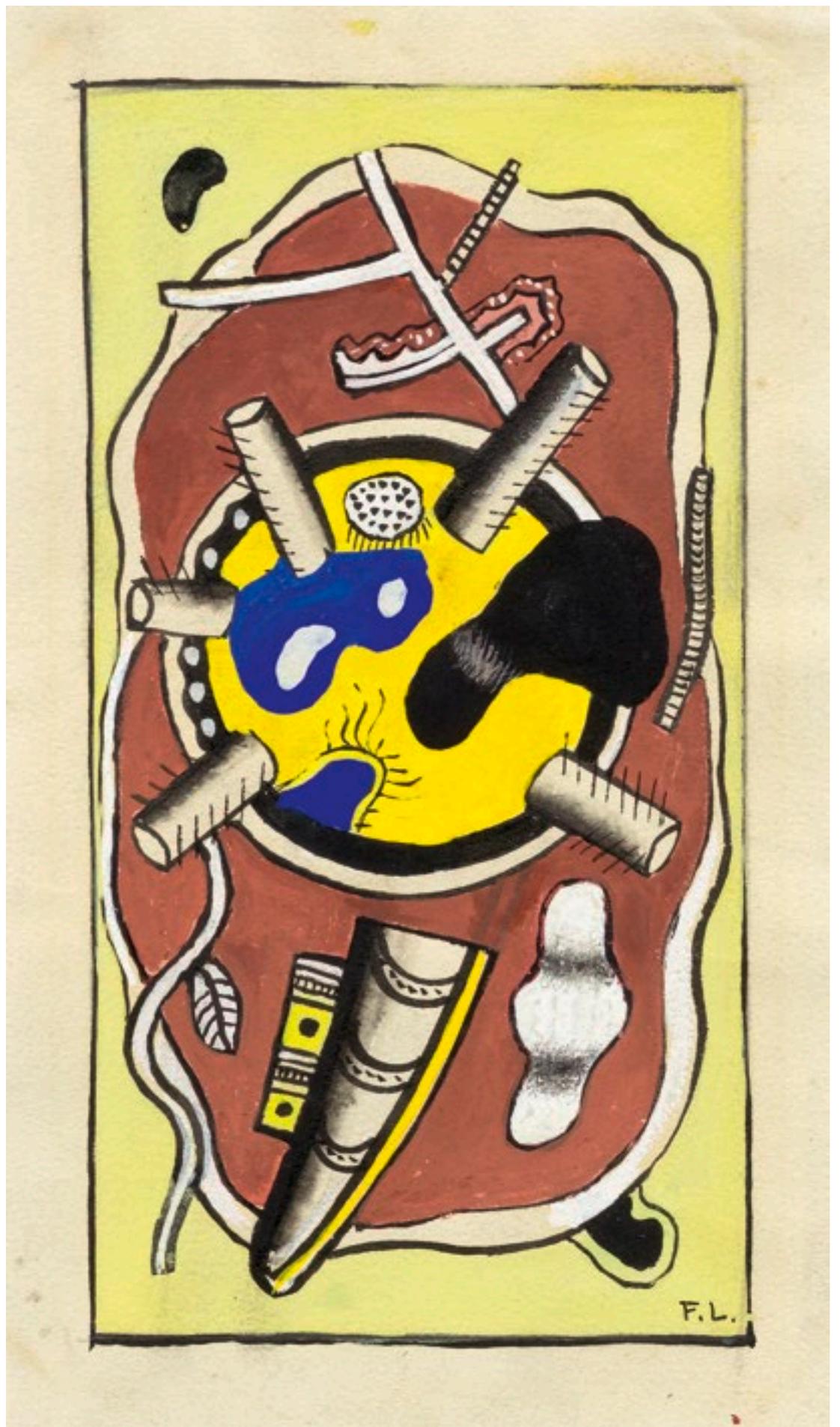
30,5 x 23,2 cm.

Provenance:

- Svensk-Franska Konstgalleriet, Stockholm.
- Private collection, Scandinavia, bought from the above around 1960.
- Waddington Galleries, Ltd., London, bought on 22 June 1993.
- Matthew Green, London.
- Annely Juda Fine Art, London.
- Collection Douglas S. Cramer, bought on 8 November 2001.
- bought by the present owner from the above.

CHF 50 000 / 70 000

(€ 44 640 / 62 500)



3255*

FERNAND LÉGER

(Argentan 1881 – 1955 Gif-sur-Yvette)

Composition. 1946.

Oil on canvas.

Right in the middle signed in the composition: F. LEGER, as well as signed, dated and titled on the reverse: Composition / F. LEGER 46.

24 x 41 cm.

Provenance:

- Galerie Louis Carré, Paris.
- Galerie Blanche, Stockholm.
- Galerie Bonnier, Geneva.
- Christie's London, 5 December 1978, lot 78.
- bought by the present owner at the above auction.

Exhibitions:

- Lausanne 1961, Fernand Léger, Galerie Bonnier, May - June 1961, no. 6.
- Stockholm 1964, Fernand Léger 1881 - 1955, Moderna Museet, October - November 1964, no. 76b.

- Geneva 1972, Comparaisons. Oeuvres de Degas à Arman, Galerie Bonnier, May - July 1972.
- Geneva/Paris 1974, F. Léger, Galerie Motte, Galerie 22, September - November 1974, no. 3.

Literature: Bauquier, Geogres: Fernand Léger. Catalogue Raisonné de l'Oeuvre Peint 1944-1948, Paris 2000, no. 1225, p. 118 (with ill.).

CHF 300 000 / 500 000
(€ 267 860 / 446 430)





3256*

JULIUS BISSIER

(Freiburg im Breisgau 1893 - 1965 Ascona)

Untitled. 1 June 1958.

Watercolour on paper.

Signed and dated lower right: Jules Bissier
/ 1. Juni 58.

15,7 x 17,5 cm.

This work is registered in the Archivio Bissier under the number "1.Juni 58/Diap.13o".

Provenance: Collection Emil Frey, Germany, by descent to the present owner.

Exhibitions:

- Kaiserslautern 1976, Kunst des 20. Jahrhunderts aus der Sammlung F., Pfalz-galerie Kaiserslautern, 15 February - 14 March 1976, no. 76.
- Kiel 1974, Aquarelle, Zeichnungen und Druckgrafik des 20. Jahrhunderts aus der Sammlung eines Kielers, Ausstellung zum 100. Jubiläum der Schleswig-Hol-

steinischen Landesbrandkasse, Kunst-halle Kiel, 3 February - 3 March 1974, no. 22.

- Ludwigshafen am Rhein 1970, Idee und Wirklichkeit, Handzeichnungen und Aquarelle des 20. Jahrhunderts aus Privatbesitz, Ausstellung im Bürgermeister-Ludwig-Reichert-Haus Städtische Kunstsammlungen Ludwigshafen am Rhein, 11 October - 1 November 1970, no. 30.

CHF 7 000 / 9 000
(€ 6 250 / 8 040)



3257

JEAN METZINGER

(Nantes 1883 - 1956 Paris)

Portrait de Jeune fille. 1913-14.

Pencil on paper.

Lower left with the stamped signature:

Metzinger.

41 x 35 cm.

The authenticity of the work has been confirmed by Bozena Nikiel, Paris, 14 November 2015. It will be included in the forthcoming catalogue critique des oeuvres de Jean Metzinger being prepared by Bozena Nikiel.

Provenance:

- Galerie Orangerie Rein, Cologne.
- Private collection, Switzerland.

Exhibitions:

- Paris 1973, Les Cubistes, Musée d'art Moderne Paris, Exposition " Les Cubistes ", cat.no. Paris 1973 (with the stamp on the reverse).
- Cologne 2009, Galerie Orangerie Rein "1959 - 2009", exh.cat. no. 121, p. 85 (with ill.).

CHF 15 000 / 25 000
(€ 13 390 / 22 320)



3258

ERNST WILHELM NAY

(Berlin 1902 - 1968 Cologne)

Das Duett. 1946.

Oil on canvas.

Signed and dated lower left: Nay 46.

56 x 79 cm.

Provenance:

- Galerie Günther Franke, Munich (1946).
- Private collection, Liechtenstein, bought at the above gallery, since then remaining in the same family.

Exhibition: Munich 1946, E. W. Nay, Galerie Günther Franke, October 1946, no. 17.

Literature: Scheibler, Aurel/Gohr, Siegfried: Ernst Wilhem Nay. Werkverzeichnis der Ölgemälde. vol. 1 1922-1951. Cologne 1990, no. 346, p. 235 (with ill.).

Ernst Wilhelm Nay saw the end of the Second World War not as the zero hour, but as the longed-for liberation of painting from the constraints it had to endure during the Nazi dictatorship.

The so-called "Hekate pictures", created in the mid to late 1940s, express the tragedy and fears of the past and the emerging hope of the beginning post-war period. The painters long-standing friend Ernst Gosebruch gave the name to the whole group of works based on the pictures "Daughter of Hekate" I and II. The figure of the Hekate comes from pre-Greek cults and is the goddess of death and the moon. A daughter is not mentioned in the myths. Nay has created this extension to symboli-

se the upheaval of the post-war era. Even if these works seem to be partially figurative, the painter is primarily concerned with the shape of the colour itself, in order to free painting from it. For him, color is not a support, not at the service for something, but shape itself.

In 1946, the Galerie Franke hosts the first post-war exhibition of Nay's work in the newly occupied Villa Stuck, where the offered painting "Duett" is also shown.

At the opening, where the artist spoke in public for the first time after the war, he said:
"The demons are banished and overcome by the order, the pictorial form, as it presents itself not only as an aesthetic event, but deeply bound as a life event. A mild but strong fire burns, and painting is saved from cliffs and abysses. Painting, i. e. forming the picture out of colour, because colour is the life of painting, an expression of the originality that has been regained."
(Translated from German: Scheibler, Aurel: Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, Munich 1990, p. 224)

CHF 100 000 / 150 000
(€ 89 000 / 133 900)



3259*

JOAN MIRÓ

(Montroig 1893 - 1983 Mallorca)

Femme aux 3 cheveux, constellation. 26

July 1976.

Oil on canvas.

Signed lower right: Miró, as well as signed, titled and inscribed and with the estate stamp on the reverse.

27 x 19 cm.

Provenance: Private collection, Spain, bought there by the present owner.

Literature: Dupin, Jacques/Lelong-Mainaud, Ariane: Joan Miró, Catalogue Raisonné, Paintings, vol. VI: 1976-1981, Paris 2004, p. 84, no. 1809 (with ill.).

In 1976 the first exhibition of the Joan Miró Foundation took place in Barcelona. It presented a large selection of Miró's works held in the museum on permanent loan. Miró himself was heavily involved in the planning of the exhibition. Nevertheless, he found time and energy to dedicate himself to painting at the same time. The present work "Femme aux 3 cheveux, constellation" is from July of that year and reveals the bold aesthetic that dominates the paintings from that festive moment in his career.

Previously focusing on rather large-format surfaces, Miró concentrated almost

exclusively on medium and small canvases from the mid-1970s onwards. The later works are most notably distinguished by the artist's use of colour. The characteristic feature is the pronounced use of black, while the colours red, blue, yellow and green proportionately cover only small areas of the canvas.

At the same time, certain sequences from the 1960s and 1970s revisited his painting from the 1920s and 1930s in which he dealt with Surrealism and explored his interest in symbolic language, which would ultimately extend through his entire artistic practice. In the 1930s, Miró found himself in a crisis between fantasy and imagination on the one hand, and visible reality on the other. In the subsequent years, he continually sought a balance between figuration and abstraction and even though he always remained faithful to his symbolic vocabulary, figu-

ratively recognisable forms increasingly appeared in the background.

The painting offered here was created within the course of a series of works in which Miró painted the same motif in diverse variations, always with the same title. The dominant black and the small, but striking splash of blue colour, as well as the figuratively coined title and the abstract execution thereof, comply with the period of its creation.

The silent humour that accompanies Miró's art is also found in our work. The small face in the lower left corner and the "3 cheveux" bring a smile to the viewer's face – a reminder of why one simply must love the artist Miró.

CHF 200 000 / 250 000
(€ 178 570 / 223 210)



3260

JAMES DIXON

(1887 Tory Island 1970)

Fishing from the Rocks on Tory Island. 18

October 1964.

Oil on paper.

Titled, signed and dated upper right:

Fishing from the Rocks on Tory Island by

James Dixon 18.10.1964.

56 x 37 cm.

Provenance: Private collection, Switzerland, bought in a gallery in London 1966/67.

The artist, seaman and fisherman James Dixon came from a small, isolated island in the North Atlantic named Tory Island. Born as half native islander and half Irish mainland, he spent his entire life on the island as one of nearly 150 permanent residents. Dixon came into contact with art through the artist Derek Hill, who arrived on the island as a visitor and with whom a deep friendship developed over time. James Dixon only began to dedicate himself to his artistic practice at an advanced age, a fact which makes his paintings all the more interesting. Dixon's works reflect his life on Tory Island – the everyday life as an islander and fisherman. The ocean, the raging waves and the imposing cliffs play a central role in his paintings. His works are often infused with a narrative humour and an abstract naiveté, as seen in the present work, which shows fishermen fishing on a cliff. His play of various perspectives and his unique application of the paint (he used brushes made from the hair of his donkey's tail) provide an insight into the reason Dixon's art also extends beyond the borders of Tory Island.

CHF 1 000 / 2 000

(€ 890 / 1 790)





3261

JOAN MIRÓ

(Montroig 1893 - 1983 Palma de Mallorca)

Untitled. 13 February 1968.

Indian ink and watercolour on paper.

Signed lower right: Miró.

Dated on the back: 13/II/1968.

46 x 62 cm.

Provenance:

- Galerie Maeght, Zurich.

- Private collection, Switzerland, bought in
the gallery above in 1973.

Literature: Dupin, Jacques / Lelong-
Mainaud, Ariane: Joan Miró. Catalogue
Raisonné. Drawings, Paris 2012, no. 2049,
p. 185 (with ill.).

CHF 25 000 / 35 000

(€ 22 320 / 31 250)