

Impressionism & Modern Art

Lot 3201 – 3279

Auction: Friday, 29 June 2018, 4pm

Preview:

Sat. 16 June, 11.30am to 7pm

Sun. 17 to Sun. 24 June 2018, 10am to 7pm

Editing:



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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)

Allee mit Frauenfigur und Kind (Avenue with female figure and child). 1896.

Oil on panel.

Signed lower right: M. Liebermann.

37 x 27 cm.

Provenance:

- Galerie Thannhauser, Munich (1923).
- Weinmüller, Munich, auction 1-2 June 1949, no. 704 (with ill.).
- Christies London, auction 27 June 1989, no. 714 (with ill.).
- Kunstsalon Franke, Baden-Baden (1990).
- Private collection, Switzerland, bought from the above gallery.

Exhibitions:

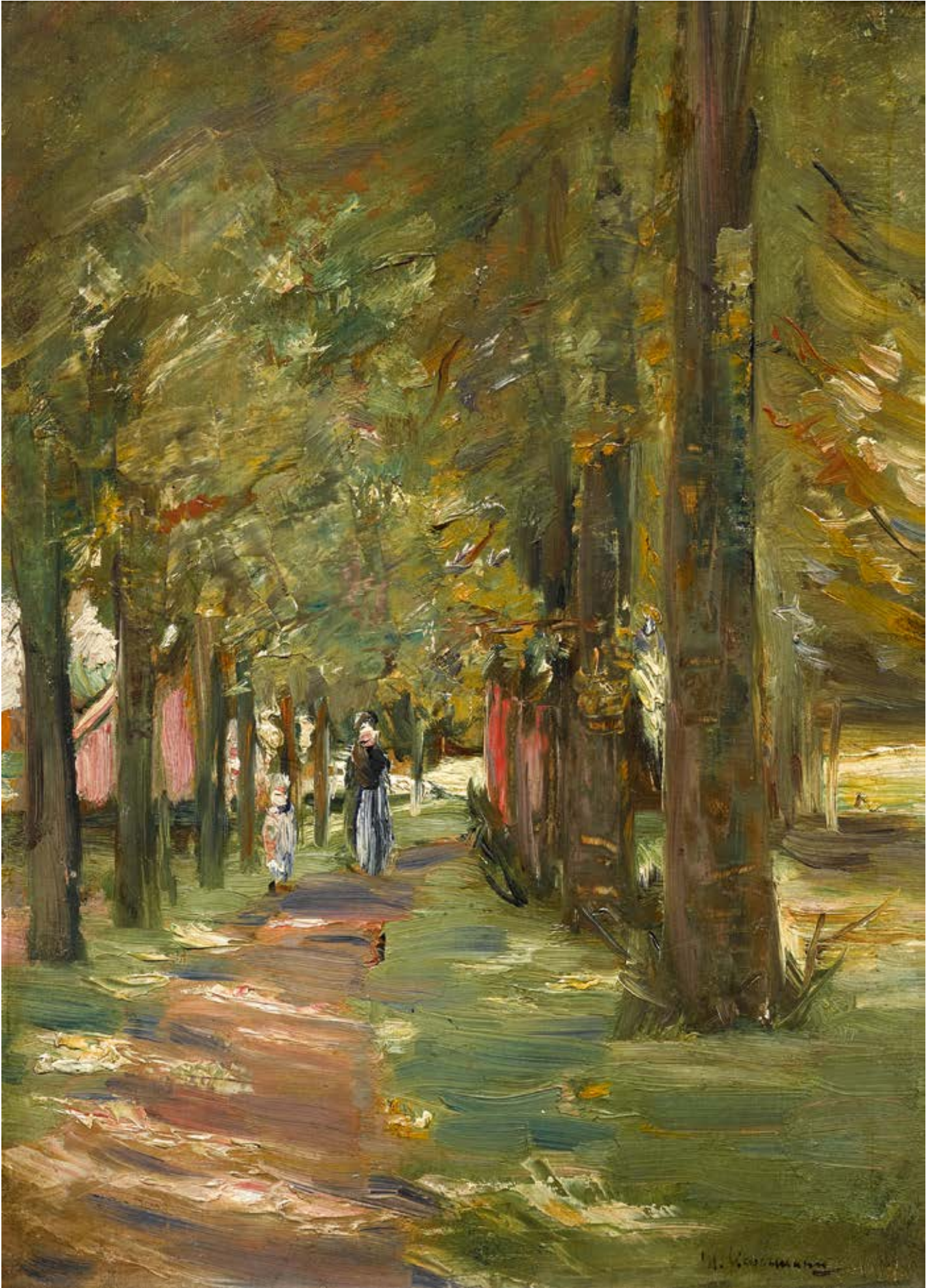
- Munich 1923, Max Liebermann, Galerie Thannhauser, no. 15 (with ill.).
- Baden-Baden 1990, Max Liebermann/Lovis Corinth, Kunstsalon Franke, no. 12 (with ill. p. 35).

Literature:

- Eberle, Matthias: Werkverzeichnis der Gemälde und Ölstudien, vol. 1 1865-1899, Munich 1995, p. 454, no. 1896/12 (with ill.).
- Richardson, 1991, vol. II, p. 108f., no. 290.

Liebermann depicts a typical scene for the artist - a mother and child leisurely strolling in a landscape - which he so well mastered. The light and carefree mood are wonderfully captured in the artist's impressionistic style. Both the arrangement of the rows of trees and the proportions of the figures to the trees are reminiscent of two paintings that Liebermann painted during his time in Laren, thus allowing the assumption that this painting was created in Laren in 1996. The subject of the tree-lined road was a particular favourite of Liebermann and features prominently throughout his work. It was ideally suited for the implementation of his style, through which he employs the rows of trees in combination with his individual impressionistic approach to successfully create an effective sense of spatial depth.

CHF 80 000 / 140 000
(€ 66 670 / 116 670)





3202

HENRI MANGUIN

(Paris 1874 - 1949 St.Tropez)

Pommes et Théière. 1890-1900.

Oil on canvas.

Signed lower left: manguin.

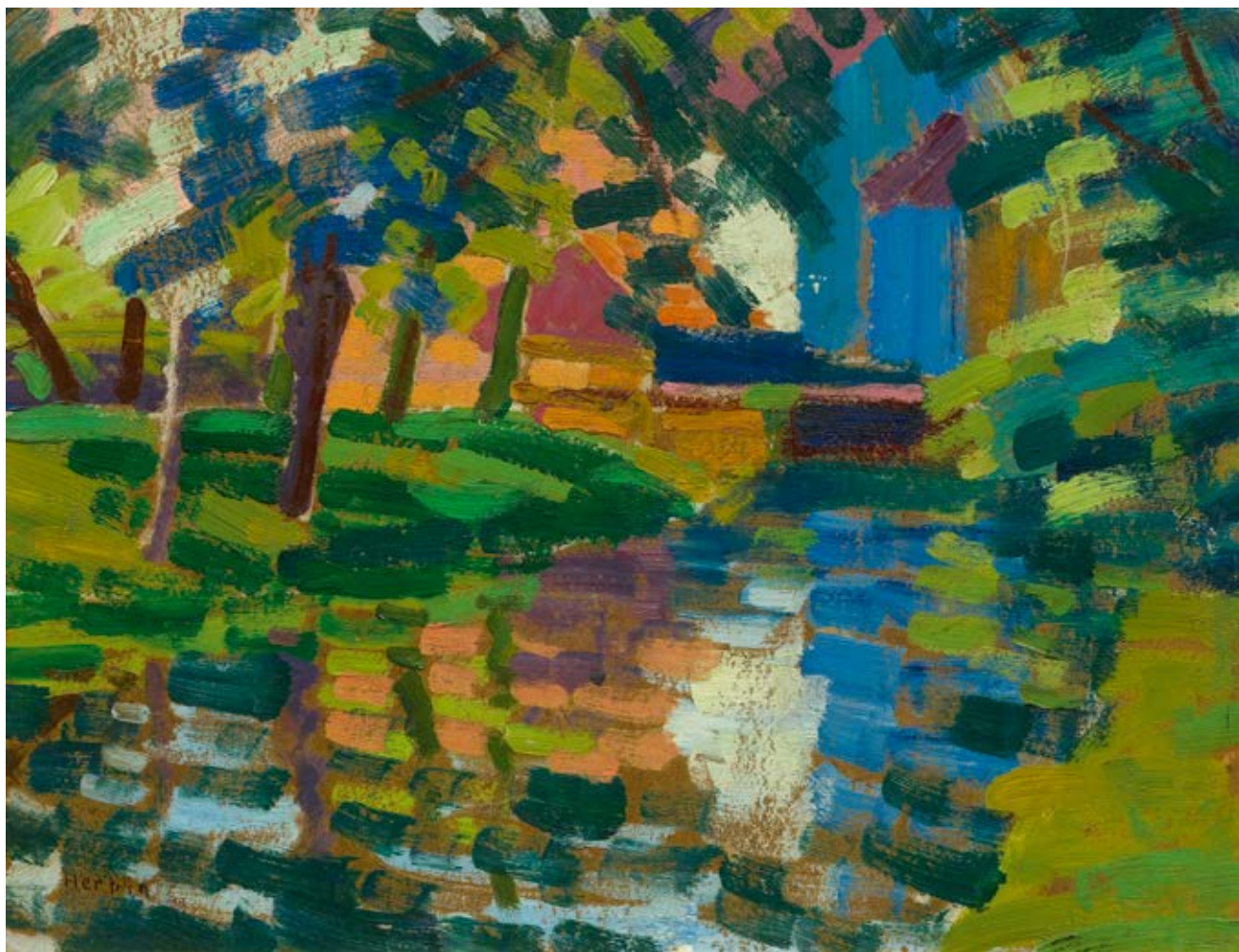
27 x 35 cm.

Provenance:

- Ambroise Vollard Paris, bought 1906 directly from the artist.
- Private collection, Paris (1965).
- Private collection, Switzerland.

Literature: Sainsaulieu, Marie-Caroline:
Henri Manguin. Catalogue raisonné de
l'oeuvre peint sous la direction de Lucile
et Claude Manguin, Neuchâtel 1980, p. 45,
no. 20 (with ill.).

CHF 18 000 / 22 000
(€ 15 000 / 18 330)



3203

AUGUSTE HERBIN

(Quiévy 1882 - 1960 Paris)

Paysage. Circa 1905.

Oil on cardboard.

Signed lower left: Herbin.

25 x 33 cm.

Provenance:

- Wilhelm Uhde.
- Private collection, Germany, according to the inscription on the reverse 1909 as a present from the above.
- Otto and Helene Welter, Waldkirch, presumably bought in the 1920s.
- Private collection, Switzerland, by descent from the above and until now in the same family.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 12 000 / 18 000
(€ 10 000 / 15 000)



3204

HENRI EDMOND CROSS

(Douai 1856 - 1910 Saint-Clair)

Landscape.

Watercolour and pencil on paper.

Signed lower left: Henri Edmond Cross.

17.8 x 30.5 cm.

The authenticity of this work has been confirmed by Patrick Offenstadt, Neuilly-sur-Seine, 22 November 2006.

Provenance:

- Koller Auctions, 8 December 2006, lot 3181.
- Private collection, Switzerland, bought at the above auction.

CHF 6 000 / 8 000

(€ 5 000 / 6 670)



3205

PAUL SIGNAC

(1863 Paris 1935)

Le Pont de Sèvres. 1910.

Watercolour on paper.

Signed and dated lower left: P. Signac

1910.

26.3 x 33.5 cm.

We thank Marina Ferretti for her kind assistance and for confirming the authenticity of the work, Paris, 28 April 2018.

Provenance:

- Koller Auctions, 15 June 1995, lot 3044.
- Private collection, Switzerland, bought at the above auction.

Exhibition: (presumably) Paris 1911, Les Ponts de Paris - Nouvelle série d'aquarelles de Paul Signac, 23 January - 1 February 1911.

CHF 10 000 / 15 000

(€ 8 330 / 12 500)



3207

HENRI DE TOULOUSE-LAUTREC

(Albi 1864 - 1901 Malromé/Gironde)

Au Spectacle. Circa 1895.

Ink and pencil on paper.

21 x 25 cm.

Provenance:

- Auction Tajan Paris, 4 June 2009, lot 26.
- Private collection, Switzerland,
purchased at the above auction.

Literature: Dortu, M.G.: Toulouse-Lautrec
et son Oeuvre, New York 1971, Collectors
Editions, vol. VI, ref. no. D.4.015 (with ill.).

CHF 10 000 / 15 000
(€ 8 330 / 12 500)



3208*

HENRI GERVEX

(1852 Paris 1929)

Jeune femme au canapé jaune. 1902.

Oil on canvas.

Signed and dated lower right:

HGervex 1902.

41 x 32 cm.

Provenance:

- Gervex Family.
- Stoppenbach & Delestre, London.
- Private collection, Germany.

CHF 10 000 / 15 000

(€ 8 330 / 12 500)

3209

ARMAND GUILLAUMIN

(Paris 1841 - 1927 Orly)

La lecture. 1890-1900.

Gouache on canvas.

Signed lower right: Guillaumin.

60 x 73 cm.

Provenance:

- Jack Aghion, Paris.
- Auction Hotel Drouot Paris, 29 March 1918, sale of the Aghion collection, lot 34 (with ill.).
- Private property, Strasbourg (until 1924).
- Private property, Zurich, by descent to the present owners.

Exhibition: (presumably) Paris, Galerie Bernheim-Jeune (with the label on the reverse on the coverboard, loaner Aghion).

Armand Guillaumin was an Impressionist of the first and last hour. He studied with Cézanne and Pissarro at the Académie Suisse in 1866 and worked with them in Pointoise and Auvers-sur-Oise. He exhibited at the first (1874) and the last (1886) Impressionist exhibitions. In 1927 he died at the age of 86 as the last survivor of the Impressionists.

"La lecture" is one of the few portraits by Guillaumin and one of his most beautiful works. Usually rendered in pastel shades, they show Guillaumin's wife or one of his daughters reading or playing the piano. The painter evidently made use of these occasions of suspended concentration of his family members to create these impressive depictions, which are characterised by a particular sensitivity. This is also shown in the extraordinary technique (gouache on canvas).

In these scenes, Guillaumin attached great importance to the details, such as the patterning of the carpet. One is also able to see the way in which the Guillaumin family has surrounded itself with Asian decorations and representations. The so-called "Japonisme" craze strongly emerged in France in the late 19th century, especially among the Impressionists.

This painting is a very typical work from the time known as the "Fin de Siècle" (1890-1914), a decisive period in the development of Modern Art. In his important text about this period, John Rewald writes: "The term 'post impressionism' is not a very precise one, though it is certainly a very convenient one. In a broad sense it covers the period from about 1886, when the impressionists held their last and incomplete exhibition at which the neo-impressionists appeared for the first time, until some twenty years later, when cubism was born and with a completely new era which ushered in what we may call contemporary art." (John Rewald, *Post-Impressionism, From Van Gogh to Gauguin*, 1978, p. 9.). This period is characterised by an awareness of life, that an epoch is approaching its end. Social changes were increasingly becoming a burden and people felt a premonition of the impending great wars and that these changes would not develop for the good. The artist thus retreated into the private

sphere. Indeed, Guillaumin enjoyed increasing success through a large win in the lottery in 1891 and through progressively good sales of his works, but became more and more of a family person: "Guillaumin est devenu un père tranquille; il répugne à tout ce qui constitue l'agitation. Sa vie se limite à deux unique préoccupations: la peinture et la famille." (Raymond Schmit in *Serret/Fabiani, Armand Guillaumin, Catalogue Raisonné de l'œuvre peint*, Paris 1971, p. 75).

The provenance of "La lecture" is also very interesting: it belonged to Jack Aghion. A native Egyptian, Aghion was brother-in-law of the two Bernheim-Jeune brothers, as well as Félix Vallotton. He was a banker and had good connections in the art market, enabling him to acquire an important collection which also included very important works by Van Gogh, Boudin, Pissarro and Vuillard. The collection was auctioned at Hotel Drouot in 1918, where "La lecture" was No. 34, and where it was acquired by the family of the grandmother of the present owner. Originally from Strasbourg, she married and moved to Zurich in 1924, and the work, together with other important works of Modern Art, has hitherto remained with the family, not being presented to the public again until now.

CHF 30 000 / 50 000
 (€ 25 000 / 41 670)



3210

PIERRE BONNARD

(Fontenay-aux-Roses 1867 - 1947 Le Cannel)

Maison de la Mère du Peintre Roussel à L'Étang-La-Ville / La Maison de Campagne. Circa 1903.

Oil on canvas.

Signed lower left near the middle: Bonnard.

61 x 72 cm.

Provenance:

- Auction Hotel Drouot Paris, 29 June 1933, no. 34.
- Kunstmuseum Basel, bought at the above auction.
- Private collection, Basel.

Exhibitions:

- Zurich 1913, Exposition d'Art français.
- Amsterdam 1947, Bonnard, no. 10.
- Zurich 1949, Bonnard, no. 35.
- Basel 1955, Bonnard, Kunsthalle Basel, 28 May - 17 July, no. 28.

Literature:

- Dauberville, Jean/Dauberville, Henry: Bonnard. Catalogue raisonné de l'oeuvre peint révisé et augmenté, vol. I (1888-1905), Paris 1992, p. 274, no. 290 (with ill.).
- Beer, François Joachim: Bonnard, Paris 1947, p. 71, no. 51 (as "Cour de ferme").
- Gazette de l'Hôtel Drouot, 24 June 1933.

At the end of the 1880s, Pierre Bonnard, Ker-Xaver Roussel, Édouard Vuillard and Maurice Denis met at the École des Beaux-Arts in Paris. The painters quickly became friends and joined to form the "Nabis" artist group. Roussel married Vuillard's sister in 1893 and settled in 1899 in Étang-de-Ville outside Paris. His artist friends visited him frequently. On one of the visits, Bonnard created this view of the country house of Roussel's mother. It was precisely at that time, in the years after the turn of the century, that Bonnard became increasingly interested in showing landscapes outside of the city, evoking the idyll of the slightly remote. This painting is a very fine example of these rather quiet, familial scenes.

CHF 180 000 / 250 000
(€ 150 000 / 208 330)



3211

PAUL SIGNAC

(1863 Paris 1935)

Marseille. Circa 1905.

Watercolour and pencil on paper.

Monogrammed lower right: P S.

19.5 x 25.5 cm.

The authenticity of the work has been confirmed by Françoise Cachin, Paris, 7 February 2010.

Provenance:

- Private collection, Switzerland.
- Koller Auctions, 24 June 2010, lot 3216.
- Private collection, Switzerland, bought at the above auction.

CHF 8 000 / 12 000

(€ 6 670 / 10 000)



3212

PAUL SIGNAC

(1863 Paris 1935)

Plage de Graner St. Tropez. Circa 1892.

Watercolour and ink on paper, on board.

On the reverse with the signature: Paul Si-

gnac, as well as titled and inscribed by the

artist: Plage de Graner St. Tropez N°=5.

18 x 24.5 cm.

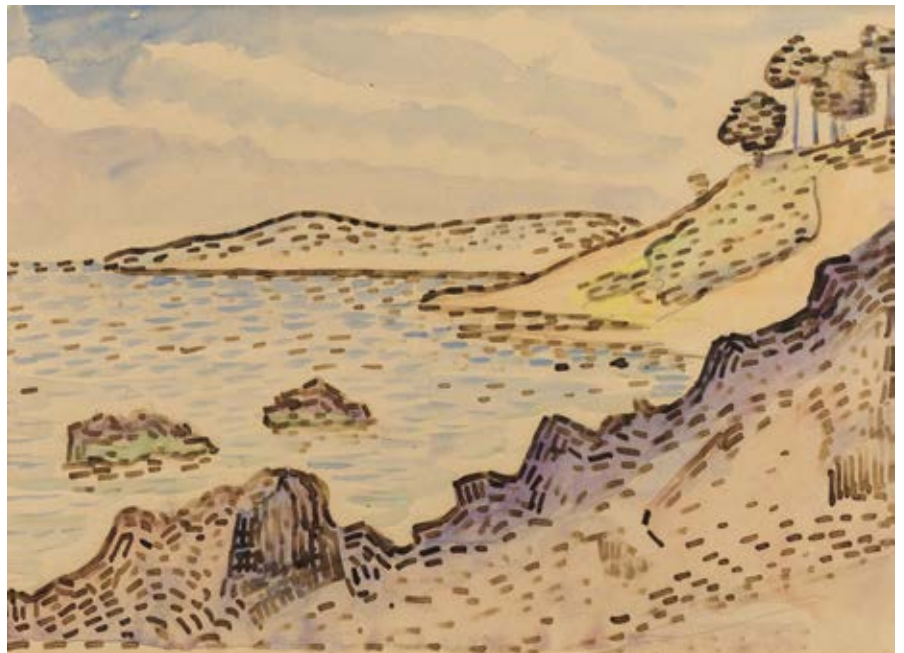
The authenticity of the work has been confirmed by Françoise Cachin, Paris, 7 February 2010.

Provenance:

- Private collection, Switzerland.
- Koller Auctions, 24 June 2010, lot 3216.
- Private collection, Switzerland, bought at the above auction.

CHF 10 000 / 12 000

(€ 8 330 / 10 000)





3213

PIERRE-AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Paysage - Les Arbres. Circa 1915.

Oil on canvas.

With the monogram lower right: R.
19 x 21.3 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 10 April 2018.

It will be published in the upcoming supplement of the Catalogue raisonné of paintings, pastels and watercolours by Guy-Patrice Dauberville and Floriane Dauberville and edited by Bernheim-Jeune, Paris.

Provenance:

- Vollard, Paris, acquired from the artist (before 1919).
- Galerie Tanner, Zurich.
- Private collection, Switzerland.

Literature: Vollard, Ambroise: Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins, rev. ed., San Francisco 1989, no. 1362 (with ill. p. 285).

CHF 70 000 / 90 000
(€ 58 330 / 75 000)



3214

GEN PAUL

(1895 Paris 1975)

La Guinguette à Montmartre. 1923.

Oil on canvas.

Signed and dated lower left: Gen Paul 23, as well as titled, signed and dated on the reverse.

61 x 73 cm.

Provenance:

- Galerie Ferrero, Geneva (with label on the reverse).
- Private collection, Switzerland, bought from the above gallery and until now in the same family.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 6 000 / 8 000
(€ 5 000 / 6 670)

3215

RAOUL DUFY

(Le Havre 1877 - 1933 Forcalquier)

Bouquet d'anémones. Circa 1937.

Watercolour on paper.

Signed lower right: Raoul Dufy.

65 x 50cm.

The authenticity of the work has been confirmed by Fanny Guillon-Lafaille, Paris, 7 July 1992. It will be included in the upcoming supplement of the Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy.

Provenance:

- Private collection, England.
- Salis & Vertes, Salzburg.
- Private collection, Switzerland, bought in 1989 from the above.
- Private collection Switzerland, by descent to the present owners.

CHF 30 000 / 50 000
(€ 25 000 / 41 670)





Ill. 1: Kees van Dongen. La Danse d'Anita. Circa 1907-08. National Gallery of Denmark. © SMK Photo

3216

KEES VAN DONGEN

(Delfshaven/Rotterdam 1877 - 1968
Monte Carlo)

Danseuse. Circa 1906-10.

Oil on paper, on cardboard.

Signed lower right: Van Dongen

64 x 49.2 cm.

Provenance:

- Otto and Helene Welter, Waldkirch, presumably bought in the 1920s.
- Private collection, Switzerland, by descent from the above to the present owners.

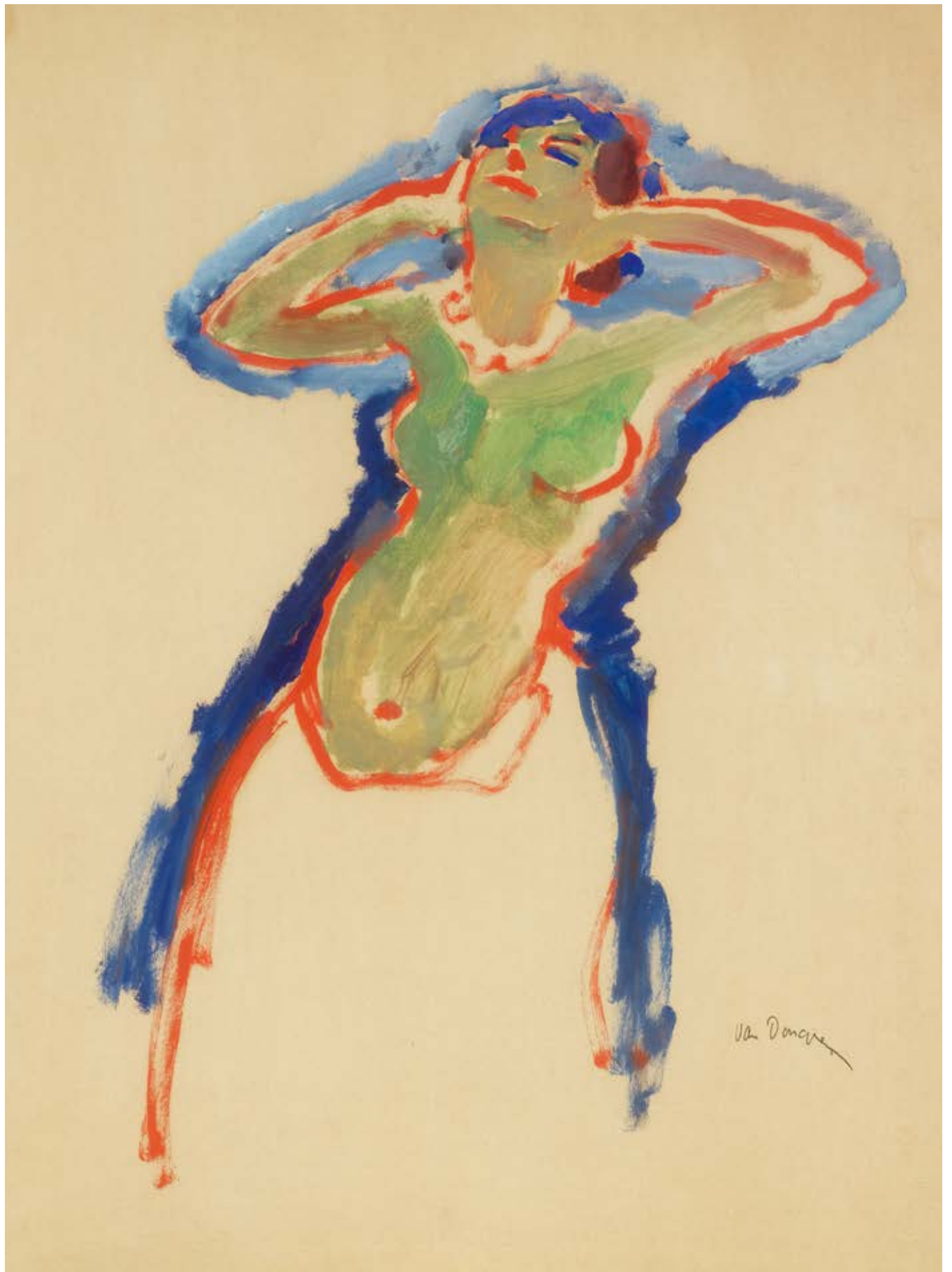
Literature: Hopmans, Anita: Van Dongen retrouvé. L'œuvre sur papier, 1895-1912, Lyon 1996, p. 248 (ill.).

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

The Paris nightlife, with all its lights, colours and shapes, fascinated and impressed Kees van Dongen like no other Fauvist artist. He captured the modern existence and the decadence of the prevailing society on his canvases with authenticity. Of Van Dongen's Parisian night scenes, the most sensual paintings are those of

his two greatest muses, Nini La Parisi and Anita La Bohémienne. The latter was a belly dancer whose exoticism possessed an extreme allure over Van Dongen, not least because of her gypsy origin. He met her at one of the clubs in Pigalle and finally managed to encourage her to become his model. In addition to the present work, which illustrates La Bohémienne's contours with expressive movement and bright colours, Van Dongen created a series of studies and oil paintings showing the beautiful dancer, such as "La danse d'Anita" (ill. 1), "Danseuse Indienne" and "La belle Fatima et sa troupe". The dancers in Van Dongen's work radiate a vitality and freedom detached from social constraints and reflect his fascination for the human body and its movements. It is in these depictions of Anita that Van Dongen achieves the climax of his wild portrayal of freedom and the joys of gypsy life.

CHF 120 000 / 180 000
(€ 100 000 / 150 000)



3217

ROUL DUFY

(Le Havre 1877 - 1933 Forcalquier)
Bateaux et Baigneuse. Circa 1924/25.
Gouache on paper.
Signed lower right: Raoul Dufy.
50 x 34 cm.

The authenticity of the work has been confirmed by Fanny Guillon-Lafaille, Paris, 3 April 1990. It will be included in the upcoming supplement of the Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy.

Provenance:

- Private collection, New York (with label on the reverse).
- Private collection, Paris.
- Galerie Beyeler, Basel, bought 1990 from the above.
- Private collection, Switzerland, bought 1994 from the above gallery.
- Private collection, Switzerland, by descent to the present owners.

CHF 25 000 / 35 000
(€ 20 830 / 29 170)

3218

CHARLES LAPICQUE

(Theizé 1898 - 1988 Orsay)
Les Mouettes. 1959.
Oil on canvas.
Dated and signed lower left: 59 Lapicque,
as well as signed, titled and dated on the
reverse.
146 x 89 cm.

Provenance:

- Neue Galerie Peter Nathan & Walter Scharf, Zurich
- Private collection, Switzerland, bought at the above gallery.

Exhibitions:

- Paris 1960, Galerie Villand et Galantis (with ill. in the catalogue).
- Bern 1962, Kunsthalle.
- Munich 1962, Städtische Galerie.
- Grenoble 1962, Musée de Grenoble.
- Le Havre 1962, Musée du Le Havre.
- Zurich 1974, Charles Lapicque, Galerie Nathan, no. 42.

Literature: Balanci, Bernard: Charles Lapicque. Catalogue raisonné de l'oeuvre peint et de la sculpture, Paris 1972, no. 420 (with ill.).

CHF 15 000 / 25 000
(€ 12 500 / 20 830)





3219

KEES VAN DONGEN

(Delfshaven/Rotterdam 1877 - 1968

Monte Carlo)

Péniche à Delfshaven. 1907.

Oil on canvas.

Signed on the reverse on the canvas: Kees van Dongen.

40 x 48 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 13 December 2017.

Provenance:

- Galerie Kahnweiler, Paris 1907 (with label on the reverse).
- Dr. Alfred Ganz, St. Niklausen, Luzern.
- Paul Cassirer und Hugo Helbing, Berlin, sale 30 October 1928, no. 21 (as "Landschaft mit Kirchturm").
- Otto and Helene Welter, Waldkirch, bought from the above.
- Private collection, Switzerland, by descent from the above to the present owners.

Exhibitions:

- Genf 1959, Musée d'Art et histoire, Van Dongen, 31 October - 29 November 1959 (with label on the reverse).
- Paris, Van Dongen, Musée National d'Art Moderne, 13 October - 26 November 1967, no. 2 (with label on the reverse).
- Rotterdam, Van Dongen, Museum Boijmans van Beuningen, 8 December 1967 - 28 January 1968 (with label on the reverse).
- Marseille 1969, Hommage à Van Dongen, Musée Cantini, 27 June - 15 September 1969, no. 4 (with label on the reverse).

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

In the present work, Kees van Dongen shows his birthplace, the port city



View of the pilgrims church in Delfshaven.

of Delfshaven, which by that time had already grown together with Rotterdam. The house in which the painter grew up was located between two harbours, thus surrounded by water on two sides. In recalling his childhood, Kees van Dongen said: "It was half village, half town. Behind the house was water, in front of the house was a small footway and then also water. The ships passed before the windows. Everything was full of light, full of colour" (translated from Guth, P., *La Revue de Paris* 56 1949, vol. 1, p. 132).

In 1907 his financial breakthrough was just beginning in Paris. The previous year he had sold some of the first works to Bernheim-Jeune, who took him firmly under contract from 1908 onwards. In February, he travelled for a short time to his homeland with Guus and Dolly, his wife and daughter.

It is quite possible that he was inspired to return to the subject of harbour scenes by his painter friend Paul Signac. At that time Signac, likewise exhibiting at Bernheim-Jeune, created some sketches and eventually a large-format painting of the Rotterdam harbour (today in the Van Beunings Museum) in his typical pointillist style. He was impressed by the rapidly changing scenery and wrote to a friend: "I fight against the Meuse. It is a never-ending ballet of boats and smoke. And the effects, which change every moment. It is not painting; it is stress" (translated from: F. Cachin, Signac, *Catalogue raisonné*, Paris 2000, p. 377). It was a major challenge for Signac to depict movement through Pointillism's rather static qualities.

The present work could be understood as Van Dongen's answer. It shows the impressive certainty with which this Fauvist captures the ships, the water and the buildings in only a few brushstrokes of very different colours. As opposed to scenes of the main harbour, this much quieter scene is imbued with a particularly strong emotional power through the artist's expressionistic execution. Perhaps Van Dongen also wished to share a story through the salient features of the composition, with its towering mast of the ship and distinctive building on the right bank with protruding empty flagpoles. This is possibly the Pelgrimvaderskerk (Pilgrim Fathers' Church), the name of which was bestowed by its American visitors. In 1608, a group of English religious dissenters fled to the Netherlands after they have left the Anglican Church. After some time, they decided to become Pilgrims and crossed the vast waters to America where they could freely worship God in their own way. The great adventure began at this location on 21st July 1620. There awaited a ship, the *Speedwell*, to bring them to America. According to chronicles, the Pilgrim Fathers knelt in prayer on the quay near the church.

It is possibly not a coincidence that Kees van Dongen, who left Delfshaven for his art, painted precisely this location. He perhaps saw himself travelling in his own "*Speedwell*".

CHF 100 000 / 150 000
(€ 83 330 / 125 000)





3220

EMIL NOLDE

(Nolde/Nordschleswig 1867 - 1956 Seebüll/Holstein)
Gretchen und Geist (Gretchen and ghost).
1911.
Watercolour on wood-based wove paper.
Signed lower right: Nolde.
29.9 x 22.7 cm.

This work is documented in the archives of Emil Nolde, Seebüll.

Provenance:

- Hans Fehr, Switzerland, directly from the artist.
- Private collection, Switzerland, by descent and until now in the same family.

CHF 6 000 / 8 000
(€ 5 000 / 6 670)

3221

AUGUSTE RODIN

(Paris 1840 - 1917 Meudon)
Femme drapée assise de face.
Pencil on paper.
32 x 24.5 cm.

The authenticity of the work has been confirmed by Christine Buley-Urbe, Paris, 10 April 2010.

Provenance:

- Private collection, Switzerland.
- Koller Auctions, 24 June 2010, lot 3211.
- Private collection, Switzerland, bought at the above auction.

CHF 10 000 / 15 000
(€ 8 330 / 12 500)

3222*

GEORG KOLBE

(Waldheim 1877 - 1947 Berlin)
Genius. 1946.
Bronze, brown patina.
Monogrammed lower left on the stone:
GK, and with the foundry mark NO-
ACK BERLIN.
58.5 x 22 x 16 cm.

Provenance: Private collection, Germany, bought in the 70s.

Literature: Berger, Ursel: Georg Kolbe, Berlin 1990, p. 285-86, no. 194.

One of the rare casts of this bronze.

CHF 18 000 / 24 000
(€ 15 000 / 20 000)







3223

ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 - 1939 Davos)

Obstschale II (Fruit bowl II). Circa 1910.

Wood, red coloured.

Monogrammes on the underside: ELK.

17 x 38 x 24 cm.

This work is documented in the Ernst Ludwig Kirchner Archiv in Wichtrach/Bern.

Provenance:

- Erna Kirchner.
- Lise Guyer, bought presumably in 1943 from the above.
- Private collection, Switzerland, as a gift from the above.
- Private collection, Switzerland, by descent to the present owner.

Exhibitions:

- Davos 2002/03, E. L. Kirchner - Das Plastische Werk, Kirchner Museum Davos, 15 December 2002 - 23 March 2003 (with ill. p. 6.).
- Nagoya (Japan) 1995/96, Expressionist Sculpture, Aichi Prefectural Museum of Arts and The Niigata Prefectural Museum of Arts, 1995/96, cat. no. 87 (with ill.).

Literature: Henze, Wolfgang: Die Plastik Ernst Ludwig Kirchners. Monographie und Werkverzeichnis, Wichtrach, 2002, p. 320, no. 1910/19 (with ill.).

In addition to his numerous paintings and prints, Ernst Ludwig Kirchner also devoted himself intensively to sculptural work. Together with Barlach and Lehmbruck, he is one of the most important Expressionist sculptors. Sculpture played a central role within the Die Brücke movement, and it was Erich Heckel who first embraced the medium. Then, from 1909 onwards, Kirchner engaged with the art form most intensively of all the members until his death.

The motivation that brought Kirchner to sculpture was the need for utilitarian objects and household furnishings, and consequently caryatids can be found serving as bookends or shelving supports amongst the first sculptures made by Kirchner and Heckel. A common interest of the Die Brücke artists was the fusion of art and environment and the desire to put an individual artistic stamp on daily life. During his lifetime, Kirchner created masterpieces such as bowls, sculptures, chests, chairs, table legs, beds and many

other unique pieces which he used to decorate his house and which for him – unlike his paintings – were part of his everyday furniture.

Kirchner placed great importance on his sculptures, making no distinction between purely sculptural works and utilitarian objects. These were often merged in any case for the artist. His first sculptures were formed of clay, limestone and sandstone. However, his favourite medium soon became wood, a material with which he was already familiar through woodcutting. The artist was fascinated by its unique creative properties: "how different is [...] a sculpture that the artist himself makes out of the real material with his own hands, where each curve and depression is formed by the sensuality of the creator's hand, where the sharp cut and the most tender carving directly express the artist's feeling" (Kirchner in: Über die Plastik von E. L. Kirchner, in: der Cicerone, vol. 17, 1925, p. 696). Kirchner's sculptural work likewise influenced his painting and helped him in the





Ill. 1: Ernst Ludwig Kirchner. Stilleben mit Plastiken und Blumen. 1912. Groninger Museum, Netherlands. © Groninger Museum

execution thereof. Thus wrote the artist statements such as: "making figures is so good for painting and drawing, it gives the drawing a closeness, and it is a sensual pleasure when stroke-by-stroke the figure grows out of the trunk", and "this collaboration with sculpture becomes ever more valuable to me, it facilitates the translation of the spatial idea onto the surface (of the picture)" (1911 to Gustav Schiefler). His sculptures repeatedly turn up in his paintings, as is also the case for the present work, "Obtschale II", which was depicted by Kirchner in the painting "Stilleben mit Plastiken und Blumen" (ill. 1) from 1912.

A recurring theme in Kirchner's sculptural practice is the human figure. Similarly, his carvings for utilitarian objects and furniture always take on human forms. Recalling Gauguin's magical South Seas worlds, Kirchner and his Brücke colleagues were inspired by the ethnological exhibitions at the Berlin Zoo, as well as by the large and diverse collections of the Dresden and Berlin ethnological museums. "He (Kirchner)

found in the African sculpture in the ethnological museum, and in the South Seas beam carvings, a parallel to his own work" (Brücke Chronik 1913). Indeed, the figures in Kirchner's wonderful carvings are always closely linked to the figures of distant peoples and show their primal influence.

Crouching nudes mainly dominate his early sculptures of 1910. The work presented here also shows this depiction of two crouching nudes, presumably a male and a female, holding a bowl. The sculpture was (partially) painted with red paint, which Kirchner often executed himself for his important sculptures in order to, as he said, enrich the wooden sculpture with paint.

During his career, Kirchner carved approximately 140 sculptures, of which nearly half can still be found today, the remainder having been destroyed or lost. We are able to offer one of these very rare and unique pieces in this auction. "Obtschale II" is additionally accompanied by a very

good provenance, having remained in Kirchner's possession from its production until his death, afterwards transferring to Kirchner's life partner, Erna Schilling. Circa 1943, Lise Gujer acquired the bowl for her collection directly from Erna Schilling. The family of the present owners, who were friends with Lise Gujer, inherited the masterpiece upon her death. The bowl has remained in the family collection since then.

Few sculptures by Kirchner have hitherto been offered at auction. "Obtschale II" brings a Kirchner object of this form to the market for the first time ever. It combines utility and sculpture into one and is unique in its execution and art historical context.

CHF 100 000 / 200 000
(€ 83 330 / 166 670)





3224

ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 - 1938 Davos)

Sitting worker. Circa 1920.

Wax crayon on paper.

Inscribed by Lise Gujer on the reverse: aus einem Skizzenbuch von E.L. Kirchner Lise Gujer für das Haus in Sapün 1965. 24.9 x 27 cm.

This work is documented in the Ernst Ludwig Kirchner Archiv in Wichtrach/Bern.

Provenance:

- Lise Gujer, Davos-Sertig.

- Private collection, Switzerland, by descent to the present owners.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)

3225

ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 - 1938 Davos)

Head of a child. Circa 1932-37.

Chalk on lightly squared paper.

28.8 x 21 cm.

This work is documented in the Ernst Ludwig Kirchner Archiv in Wichtrach/Bern.

Provenance:

- Hans Rohner, Basel/Zurich.

- Max Huggler, Bern.

- Auction Galerie Kornfeld, Bern, 13 June 2013, lot 384.

- Private collection, Switzerland.

Literature: Presler, Gerd: Ernst Ludwig Kirchner: Die Skizzenbücher: "Ekstase des ersten Sehens". Monographie und Werkverzeichnis, Weingarten 1996, no. 148.

CHF 1 800 / 2 200

(€ 1 500 / 1 830)

3226

GEORG KOLBE

(Waldheim 1877 - 1947 Berlin)

Die Kathedrale (The Cathedral). 1921.

Bronze, dark brown patina.

Monogrammed on the back side of the right leg: GK.

Height: 57.5 cm.

We thank Dr. Ursel Berger for her kind assistance and for confirming the authenticity of the work, Berlin, 27 April 2018. It is a lifetime cast from the foundry Noack Berlin.

Provenance: Private collection Switzerland, by descent to the present owners.

"Kathedrale" (Cathedral) shows the typical new sculptural forms of Georg Kolbe that the artist created at the beginning of the 1920s: "Today my works are no longer created from nature [...]. I have come closer to the essence of sculpture, can give more expression to the form itself" (cited in: Berger, Georg Kolbe. Leben und Werk, Berlin 1990, p. 66).

The kneeling woman, her arms extended far above her head, is incorporated into clear triangular forms. The effect recalls an ornament within space. Depicted is the then-famous dancer Charlotte Bara, whose very stylised "Gothic rituals" were compared to Gothic cathedral architecture.

CHF 40 000 / 60 000

(€ 33 330 / 50 000)





Ill. 1: Ernst Ludwig Kirchner.
Tanz zwischen den Frauen. 1915.
© Bayerische Staatsgemäldesammlung.



Ill. 2: Ernst Ludwig Kirchner. Study for
the relief "Alpaufzug auf die Stafel-
alp". 1919.

3227

ERNST LUDWIG KIRCHNER

(Aschaffenburg 1880 - 1939 Davos)

Tanz zwischen den Frauen. Alpaufzug auf die Stafelalp. 1919.

Bronze cast after double-sided wood relief. Cast in 1968.

On each side numbered and with the foundry mark lower left (Tanz) resp. upper left (Alpaufzug): 1/7 PASTORI-FONDEUR. 172 x 80 cm.

Provenance: Private collection, Switzerland, received directly from the foundry, since then in the same family.

Literature:

- Henze, Wolfgang: Die Plastik Ernst Ludwig Kirchners. Monographie und Werkverzeichnis, Wichtrach, 2002, p. 352, no. 1919/02ab.
- Gabler, Karl-Heinz: E.L. Kirchners Doppelrelief: Tanz zwischen den Frauen - Alpaufzug. Bemerkungen zu einem Hauptwerk expressionistischer Plastik, in: Brücke Archiv, book 11, Berlin 1997/80, p. 3-12 (wood relief, with ill.).
- Schwander, Martin: Der Tanz zwischen den Frauen. Zu Ernst Ludwig Kirchners Kunst der frühen Schweizer Jahre, in: Pantheon, y. XLIV, Munich 1986, p. 104 (wood relief, with ill.).
- Goldwater, Robert: Primitivism in Modern Art, 3. edition, Cambridge/London 1983, p. 108 (wood relief, with ill.).
- Stutzer, Beat: Tanz zwischen den Frauen - Alpaufzug auf die Stafelalp, in: Bündner Kunstmuseum Chur, Gemälde und Skulpturen, Chur 1989, p. 124 f. (wood

relief and different cast, with ill.).

- Behr, Sulamith/ Fanning, David/ Jarman, Douglas (ed.): Expressionism reassessed, Manchester, New York 1993 (wood relief, with ill. p. 19).
- Kornfeld, E.W: Ernst Ludwig Kirchner. Dresden, Berlin, Davos., Bern 1979, p. 143 f. (wood relief, with ill.).
- Beloubek-Hammer, Anita: Tanz ist rhythmisch im Raum bewegte Plastik, in: Tanz in der Moderne, exhibition cat. Kunsthalle im Emden und Haus der Kunst Munich 1996/7, p. 190-199 (wood relief, with ill.).
- Hoffmeister, Titia: E.L. Kirchner: Der Tanz zwischen den Frauen, in: Werke der "Brücke"- Künstler, inventory catalogue Staatsgalerie moderner Kunst, Munich 1997, p. 148-163 (wood relief, with ill. p. 10).
- Stutzer, Beat: Bildende Künstler in Davos, in: Davos. Profil eines Phänomens, Zurich 1997, p. 69-77 (wood relief, with ill.).
- Madesta, Andrea: Alle Kunst ist symbolisch. Kirchners Selbstinszenierung als Repräsentant der modernen Kunst, dissertation Humboldt-Universität zu Berlin

1998 (wood relief, with ill. p. 32).

- Okusa, Osamu: Konkurrenz und Kameradschaft. Ernst Ludwig Kirchners Verhältnis zu Paul Klee., in: Klee, Winter, Kirchner 1927-1934, exhibition cat. Westfälisches Landesmuseum für Kunst- und Kulturgeschichte Münster and Pinakothek der Modernen Munich, 2001, p. 83 (wood relief, with ill. p 2).

The move in the autumn of 1918 to the "In den Lärchen" house in Davos, as well as the planned architectural projects with Henry van der Velde, led to a resumption of Kirchner's sculptural practice, to which he devoted himself intensively in the subsequent years. By the beginning of 1919, Kirchner wrote in a letter: "I now have wonderful wood for carving, 'Swiss pine wood'. It cuts easier than I've ever had. The mountain pines (Swiss stone pines) grow at the top of the snow line. The wood is very tough despite its softness ". He planned "to make a door with reliefs out of very exquisite pine planks" (Kirchner to Gustav Schiefler).



Designed as a door, this double-sided relief which he completed in just a few months is today regarded as the most important work in Kirchner's sculptural oeuvre and among the masterpieces of Expressionist sculpture. It not only captivates through the wonderful artistry and the precise execution of the carving, but also through the deliberately contrasting and simultaneously personal motifs which Kirchner chose for the sides of the relief.

One side features "Tanz zwischen den zwei Frauen" (Dance Between Two Women). It depicts a naked man, dancing between two women gesturing with their hands, and a moon with two stars above. This is a subject that Kirchner had already depicted in a painting and an etching in 1915 and later revisited in a second painting, a woodcut and an etching in the mid-1920s. The polarity, the attraction and repulsion between the female and the male genders, is not only an important theme for Kirchner, but moreover a major theme of Expressionist art. At the time when Kirchner painted the first "Tanz zwischen den zwei Frauen" (ill. 1) in 1915, he found himself in a crisis. In the painting he expresses his state of being torn between his wife Erna, whom he chose as his life partner, and all the other women to whom he felt attracted, including Erna's fun-loving sister Gerda, whom he had met before Erna. The wood relief, which was executed about four years later, revisits this same theme. It is a reminder of his time as a prisoner of his erotic tensions and his wartime anxiety.

In marked contrast thereto, the second relief shows the theme of an alpine cattle procession up the Stafelalp mountain. The lower section depicts two men with goats, cows and a cat. A steep path leads up the mountain, where peasants are shown with their wagons, scythes and animals. At the top is an alpine dairy on the Stafelalp, with the bright sun in the centre, flanked by the mountain panoramas of the Zügenschlucht and the Tinzenhorn. Kirchner was able to observe this scenery from his window at "In den Lärchen" and captured it as a preliminary drawing on a sheet in a sketchbook (ill. 2).

While "Tanz zwischen den zwei Frauen" is generously composed, with the three figures, moon and stars monumentally dominating the surface and transforming it into a cosmic space, the depiction of the alpine procession is small-scale, multi-figural and filled to the edges. The door thus presents two sides that could not be more stylistically and thematically different. Whereas "Tanz zwischen den

zwei Frauen" symbolises Kirchner's crisis during the war and his inner tensions, the alpine procession should be viewed as a symbol of ascension and recurring joy. His new life in the countryside, in seclusion in the mountains, stood in stark contrast to his earlier urban life. Karlheim Gabler describes the reliefs as a "synthesis of the past and the present in great symbols like two sides of a coin. The nightlife of the metropolises of Dresden and Berlin with the changing lovers and models, his own dance between the women, lay behind him [...] The image of the new life under the sun became the prototype of a form, pointing into the future".

The two reliefs were only later joined together and were originally intended as a door for Kirchner's subsequent studio. The side with "Tanz zwischen den Frauen" stood as decoration in the "In den Lärchen" house (ill. 3); however, it was installed neither there nor in the "Wildboden" house as a door, which did not take place until first carried out by Lise Gujer in 1942 in the entrance hall of her house "Gruoba".

Upon the demise of Lise Gujer in 1967, the door was auctioned with the entire Gujer estate on 15th June 1968 at Kornfeld &



Ill. 3: Ernst Ludwig Kirchner. Nina Hard (Engelhardt), Dancing in the Upper Floor of the House "In den Lärchen". In the background the relief "Tanz zwischen den Frauen". 1921. Glass-plate negative. 24 x 18 cm. © Kirchner Museum Davos

Klipstein in Bern under the title "Sammlung Lise Gujer". Shortly before, which further emphasises the importance of this work of art, the two sides of the door were cast in relief in bronze, in 8 copies (7 of which numbered) by the Giesserei Pastori foundry in Geneva. We are delighted that we can offer the first of these seven cast copies in this auction. Having never been on the market, this is an extraordinary piece which, due to a personal relationship with Lise Gujer, transferred directly from production into the family of the present owner. These allowed – in accordance with the wishes of Kirchner – the two reliefs to be directly joined into a door at Pastori. The wonderful work of Kirchner is clearly visible in the bronze door, revealing the exact structure of the wood and every single furrow of the carving.

The original wood door is now on private loan in the Staatlichen Kunstsammlung in Kassel. The remaining bronze casts can be found in the Kunstmuseum Chur, in the Kunsthaus Zürich and as the property of the town of Davos as wall decoration at the Davos Kongresshaus.

CHF 250 000 / 450 000
(€ 208 330 / 375 000)





3228

GEN PAUL

(1895 Paris 1975)

Le bureau de Tabac.

Oil on canvas.

Signed lower right: Gen Paul, as well as titled and signed on the reverse.

73 x 92 cm.

Provenance: Private collection, Switzerland, by descent to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 8 000 / 12 000

(€ 6 670 / 10 000)

3229

MAURICE DE VLAMINCK

(Paris 1876 - 1958 Rueil-la-Gadelière)

Vase de fleurs. 1917-18.

Oil on canvas.

Signed lower left as well as vertically lower right: Vlaminck.

73 x 60 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 11 December 2017.

Provenance:

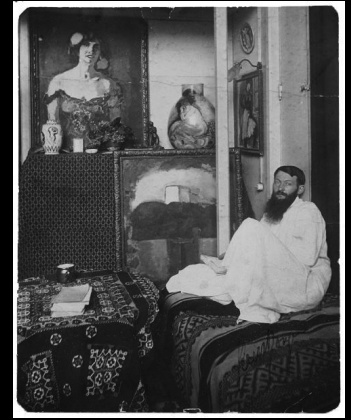
- Galerie Simon, Paris, no. 6015 (with label on the reverse).
- Otto und Helene Welter, Waldkirch, bought presumably in the 1920s at the above gallery.
- Private collection, Switzerland, by descent from the above to the present owners

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 30 000 / 50 000

(€ 25 000 / 41 670)





Ill. 1: Kees van Dongen in his studio in Paris, 1910.

3230

KEES VAN DONGEN

(Delfshaven/Rotterdam 1877 - 1968
Monte Carlo)

Rouge et Jaune (L'Egyptienne). 1910-11.
Oil on canvas.

Signed lower right: van Dongen, as well
as titled and signed on the reverse of the
canvas.

100 x 73 cm.

The authenticity of the work has been
confirmed by the Wildenstein-Plattner
Institute, New York, 30 October 2017.

Provenance:

- Otto and Helene Welter, Waldkirch,
presumably bought in the 1920s.
- Private collection, Switzerland, by
descent from the above to the present
owners.

Exhibitions:

- Paris 1911, Société des artistes indépen-
dants, Quai d'Orsay, 21 April - 13 June
1911, no. 1879.
- Paris 1967/68, Van Dongen, Musée
National d'Art Moderne, 13 October - 26

November 1967, no. 95 (with label on the
reverse); this exhibition also travelled to:
Rotterdam, Van Dongen. Museum Boij-
mans van Beuningen, 8 December 1967
- 28 January 1968, no. 95 (with label on
the reverse).

- Marseille 1969, Hommage à Van Dongen,
Musée Cantini, 27 June - 15 September
1969, no. 42 (with label on the reverse).

Literature:

- Diehl, Gaston: Van Dongen. Flammarion,
Paris 1968, p. 35 (with ill.).

- Hopmans, Anita: Van Dongen, Fauve,
anarchiste et mondain, exhib. cat. Musée
d'Art moderne de la Ville de Paris, Paris
2011 (with ill.).

This work is from an important private
Swiss collection of French Expressionism
which dates back to the 1920s. It has
remained in the same family until the pre-
sent day, and is now being offered for the
first time at auction.





Ill. 2: Kees van Dongen. Blue dress (Guus sur fond rouge). 1911. Van Gogh Museum, Amsterdam. © Prolitteris



Ill. 3: Kees van Dongen. Doigt sur la joue. 1910. Boijmans van Beunigen Museum. © Prolitteris

Between 1908 and 1910 Van Dongen exhibited at the galleries of Kahnweiler, Thannhauser and Bernheim-Jeune. The latter even entered into a firm contract with him and bought around forty paintings in one fell swoop. The resulting financial security began a period of travel for Van Dongen.

For the Dutch-native painter, the French scene felt too narrow and he was unable to identify very well with the sometimes rather heavy French orientation of his group of painters. He sought an international art form capable of implementing a culture-independent aesthetic. Thus, he travelled more, and further, than any of his

other Fauvist colleagues. Van Dongen's particularly expressive paintings, arising from the impressions gained during his travels to Spain and Morocco during the winter of 1910-11, extraordinarily impressed the Paris art scene. The most important critics unanimously praised his merits: Warnod, Salmon, Coquirot, Apollinaire, Vauxcelles, Elie Faure, René Jean, and Guillaume Jeanneau reported in magazines, such as "Cronique des Arts" and "Gil Blas", of the stimulus that Van Dongen brought back from the countries he had visited, and which he presented in exhibitions in the summer of 1911. Elie Faure even called it a "sensual poem of the world". Most of these intensely colour-

red, large-format paintings, to which our "Egyptienne" belongs, can be admired around the world today on the walls of the most important museums.

On the development of Van Dongen in 1910-11, Meles Kyriazi cited the present work:

"Van Dongen again becomes a "fauve violent". He simplifies, uses strong contours, lets the colours play freely, whereby giving the red a place of importance, as we can see in his pictures "L'Egyptienne" and "Fatimah Ismaël de Louxor" (translated from French: Jean Melas Kyriazi, Van Dongen et le Fauvisme, Lausanne 1971, p. 126).

"The women he paints are for the most part [...] inspired with such melancholy beauty that the initiated gaze in rapture for hours at a time"

(New York Times, 5. April 1908)

At that time, as the Fauvists began to depart from their style and embark in new directions, Van Dongen virtually exaggerated these effects and achieved great success through his painterly consistency. He let "colour triumph unswervingly" (Gaston Diehl, Van Dongen, 1967, p. 49).

Particularly striking is the eminent role played by the colour red, which was considered the essence of the style: "Fauvism," once joked Matisse, "is when there is red in it" (quoted in John Klein, "Van Dongen, Postmoderne Fauve", in: Exh. Cat. Van Dongen, 2008-09, p. 221). Especially in portraits, his favourite genre, Van Dongen relished in the application of red, as can

be seen in a large-format portrait of his wife Guus (ill. 2), also from 1911, and also in most of the oriental portraits, which are amongst the artist's most expensive works on the market.

These works embody Van Dongen's very unique form of "Orientalism". Thematically, these works are subtler than the previously created portraits of brothels and circus scenes, showing the lasciviousness of Montmartre that Van Dongen experienced after his move to Paris. The artist's concern was not only the fascination of the exotic oriental cultures, but above all he sought to make a tangible, dazzling tension of distance and proximity. Although

important elements in our "Egyptienne" create a discreet distance, such as the prominent yellow veil enveloping the woman, the sitter still corresponds to the archetype of Van Dongen: a sensual woman with red lips and graceful pose, looking out towards the viewer with intense eyes. The strong contrast of the painting's eponymous colours, red and yellow, produces a large spatial depth, likewise generating a formal contrast between distance and proximity within the work itself.

CHF 1 000 000 / 2 000 000
(€ 833 330 / 1 666 670)

3231

MAURICE DE VLAMINCK

(Paris 1876 - 1958 Rueil-la-Gadelière)

L'Allée. Circa 1912-14.

Oil on canvas.

Signed lower left: Vlaminc.

66 x 81 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 11 December 2017.

Provenance:

- Galerie Simon, Paris, no. 6122 (with label on the reverse).
- Otto and Helene Welter, Waldkirch, presumably bought in the 1920s.
- Private collection, Switzerland, by descent from the above to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the pre-

sent day, and is now being offered for the first time at auction.

From 1907 onwards Maurice de Vlaminck increasingly spent more time in Paris. The greatest and probably most significant influence on Vlaminck's work after his Fauvist phase was undoubtedly the large Cézanne retrospective in 1907 at the Salon d'Automne in Paris. Vlaminck's art was strongly inspired by Cézanne's strong brushwork and his unique depiction of light. This influence can be seen in a distinctive adaptation in his work and is so strong that one speaks of Vlaminck's "Cézannesque phase". In 1908 Vlaminck's work underwent a radical change of style which, in addition to Cézanne's influ-

ence, also brought a new, darker palette of colours. The present work is a fine example of this intermediate phase. It foreshadows with its slightly darker colour palette, which is broken up with hues of bright orange, bright blue and rich green. The diagonal hatching, Cézanne's signature, is also evident in areas of this painting. It is also wonderful to see the ways in which Vlaminck announces his later, dynamic style. The movement of the trees, which appear to lean towards the road in the wind, and the overall slightly distorted depiction, lend the work a unique sense of space and depth.

CHF 80 000 / 120 000
(€ 66 670 / 100 000)





3232

HENRI MARTIN

(Toulouse 1860 - 1943, Labastide-du-Vert)

Fleurs.

Oil on canvas.

Signed lower right: Henri Martin.

61 x 50 cm.

We thank Marie-Anne Destrebecq-Martin for her kind assistance and for confirming the authenticity of the work, Paris, May 2018.

This work corresponds very likely with no. 132 from the list of paintings by Henri Martin compiled by Jacques Martin-Ferrières.

Provenance: Private collection, Switzerland.

CHF 8 000 / 12 000

(€ 6 670 / 10 000)



3233

MAXIMILIEN LUCE

(1858 Paris 1941)

Bessy-sur-Cure, les lavandières au bord de l'eau. 1906.

Oil on canvas.

Signed and dated lower left: Luce 1906.

66 x 82 cm.

Provenance:

- Sotheby's London, 1 December 1971, lot 39.
- Private collection, Switzerland, bought at the above auction.

Exhibitions:

- Paris 1907, M. Luce, Galerie Bernheim, 15 - 28 February, no. 7 (title: "Arcy à travers les Arbres").
- (presumably) Paris 1910, M. Luce, 14 - 19 November, no. 26.
- (presumably) Zürich 1911, no. 64.

Literature:

- Sutter, Jean: Luce. Les Travaux et les Jours, Lausanne 1971, p. 33 (with ill.).
- Cazeau, Philippe: M. Luce. Catalogue de l'œuvre peint, Paris 1982, p. 145 (with ill.).
- Bazetoux, Denise: Maximilien Luce. Catalogue de l'œuvre peint, Paris 1986, p. 337, no. 1362 (with ill.).

CHF 40 000 / 60 000
 (€ 33 330 / 50 000)



3234

MOÏSE KISLING

(Krakow 1891 - 1953 Sanary-sur-Mer)

Nu en buste.

Oil on canvas.

Signed lower left: Kislings.

24 x 19 cm.

The authenticity of the work has been confirmed by Jean Kislings and Marc Ottavi, Paris, 3 May 2017. The painting will be included in volume IV of the Catalogue raisonné currently in preparation.

Provenance: Private collection, Switzerland.

CHF 5 000 / 7 000

(€ 4 170 / 5 830)



3235

ALBERT MARQUET

(Bordeaux 1875 - 1947 Paris)

Maisons sur l'eau à Samoï.

Oil on canvas.

Signed lower left: marquet.

27 x 35 cm.

This work will be included in the forthcoming Catalogue critique being prepared by the Wildenstein Plattner Institute.

Provenance:

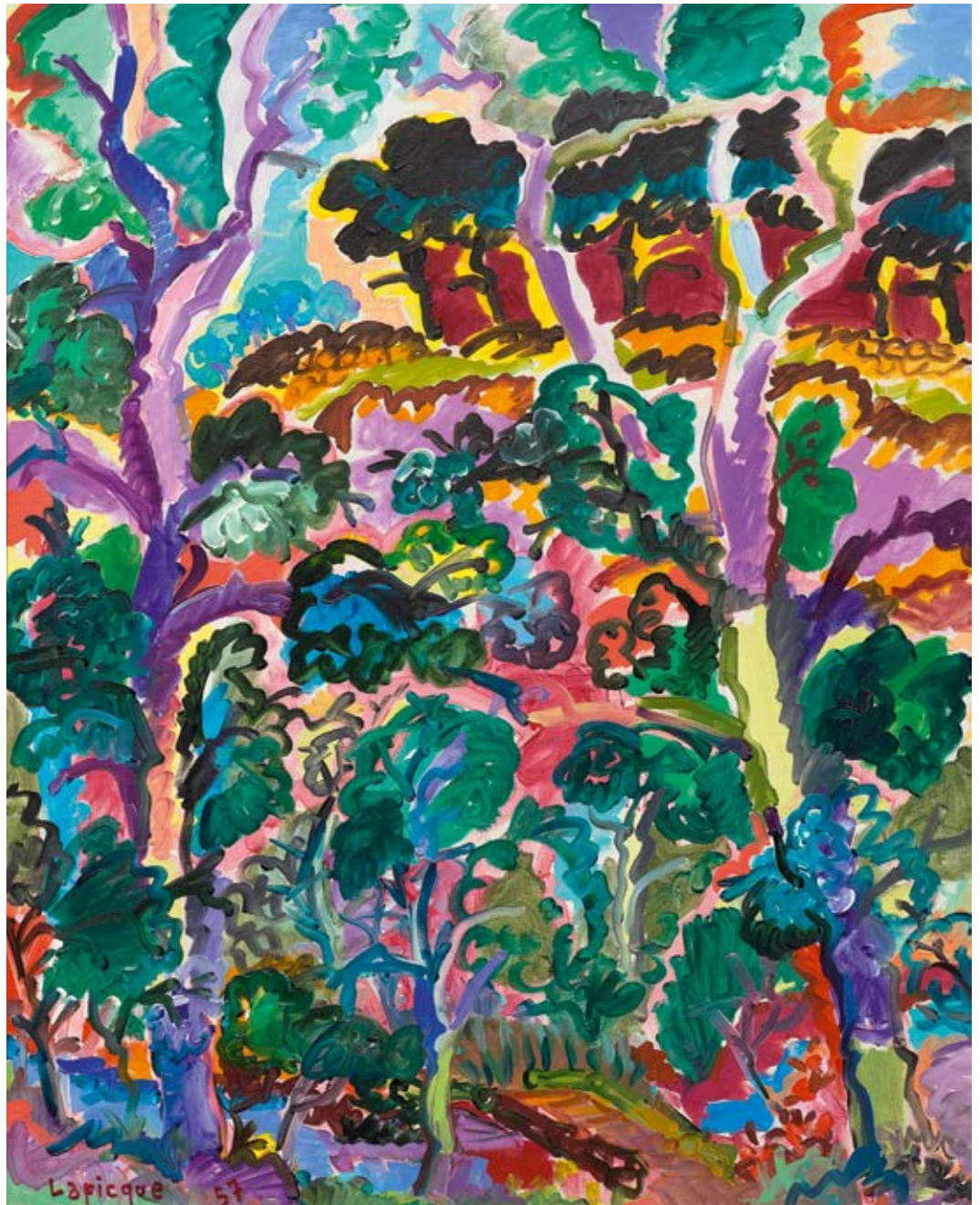
- Galerie Motte, Geneva, 15 November

1968, lot 14.

- Private collection Switzerland, bought at the above auction.

CHF 15 000 / 20 000

(€ 12 500 / 16 670)



3236

CHARLES LOPICQUE

(Theizé 1898 - 1988 Orsay)

Vallone en Bretagne, 1957.

Oil on canvas.

Signed and dated lower left: Lopicque 57,
as well as signed, titled and dated on the
reverse.

98 x 79.5 cm.

Provenance:

- Neue Galerie Peter Nathan & Walter
Scharf, Zurich
- Private collection, Switzerland, bought at
the above gallery.

CHF 12 000 / 18 000

(€ 10 000 / 15 000)

3237

KEES VAN DONGEN

(Delfshaven/Rotterdam 1877 - 1968
Monte Carlo)

L'Ânier (L'Ânier de Scheveningen), 1912.

Oil on canvas.

Signed lower left: Van Dongen.

73 x 91 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 13 December 2017.

Provenance:

- Galerie Bernheim-Jeune, Paris.
- Collection R. Staechelin, Basel, no. 78.
- Galerie Beyeler, Basel, no. 1471 (with label on the reverse).
- Private collection, Switzerland, bought at the above gallery and by descent to the present owners.

Exhibitions:

- Paris 1913, Van Dongen, Galerie Bernheim-Jeune, 27 January - 8 February 1913, no. 14.
- Geneva 1959, Van Dongen, Musée d'Art et d'Histoire, 30 October - 29 November 1959, no. 101 (with ill.; with label on the reverse)
- Paris 1967/68, Van Dongen, Musée National d'Art Moderne, 13 October - 26 November 1967, no. 87 (with label on the reverse); this exhibition also travelled to: Rotterdam, Van Dongen, Museum Boijmans van Beuningen, 8 December 1967 - 28 January 1968, no. 87 (with label on the reverse).

- Marseille 1969, Hommage à Van Dongen, Musée Cantini, 27 June - 15 September 1969 (with label on the reverse).

Literature: Arp, Hans: Neue Französische Malerei, Leipzig 1913, plate 8 (ill.).

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

Kees van Dongen, then living in Paris, regularly visited his birthplace of Delfshaven throughout his life. Thus in 1912, he and his family, his wife Guus and his seven-year-old daughter Dolly, took their holidays in the homeland. The small town of Scheveningen lies just 30 minutes away from Delfshaven. It offers the perfect day trip, with its beautiful situation directly by the sea, surrounded by dunes, sand and the salty sea air. The present painting shows two figures riding on donkeys. At that time, donkey riding on the beach was considered an interesting activity for children. It can therefore be assumed that the depicted female figure is Van Dongen's

daughter Dolly, whom the artist often portrayed. Dolly frequently wore shoes, jewellery, hats and sometimes even her mother's dresses in her portraits, which is one reason she always appears slightly older in her father's paintings. The face of the sitter is very similar to other portraits of Dolly. The identity of the second person is unclear; perhaps it is the donkey guide and owner who accompanied the children. While the restrained grey and white background anticipates Van Dongen's later work of the 1920s, the artist employs his Fauvist palette of red, yellow, and blue in the faces and colouration of the figures. The female head gazes directly at the viewer from amidst the scenery. Van Dongen, the master of the female portrait, accomplishes once again to exemplify the unmistakable Van Dongen face with almond-shaped eyes, big hat and red lips.

CHF 400 000 / 600 000
(€ 333 330 / 500 000)





3238

ALBERT MARQUET

(Bordeaux 1875 - 1947 Paris)

Le port de l'Estaque. 1918.

Oil on artist's board.

Lower left with the atelier stamp.

18 x 23 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, 6 December 2011.

Provenance:

- Galerie Motte, Geneva.
- Private collection, Ticino, bought in the 1970s at the above gallery.

CHF 15 000 / 25 000

(€ 12 500 / 20 830)



3239

ALBERT MARQUET

(Bordeaux 1875 - 1947 Paris)

Le Croiseurs, effet de contre-jour. 1922.

Oil on canvas.

Signed lower right: marquet.

54 x 65 cm.

Provenance:

- Galerie Druet, Paris, acquired 1922 (with label on the reverse).
- Louis Dernis, Paris, acquired from the above 2 January 1923.
- Galerie Motte, Geneva, 28 June 1969, lot 410 (with label on the reverse).
- Private collection, Switzerland, purchased at the above auction.

Exhibition: Paris 1923, Exposition annuelle du IIIe groupe, Galerie Druet, no. 33.

Literature: Martinet, Jean-Claude/Wildenstein, Guy: Marquet. L'Afrique du Nord. Catalogue de l'Œuvre peint, Paris 2001, p. 117, no. I-66 (with ill.).

CHF 50 000 / 70 000
(€ 41 670 / 58 330)



3240

SUZANNE VALADON

(Bessines-sur-Gartempe 1865 - 1938
Paris)

Panier aux œufs. 1932.

Oil on panel.

Signed and dated upper right: Suzanne
Valadon 1932.

26.3 x 34.8 cm.

Provenance:

Private collection, Switzerland.

Exhibition: Paris 1932, Galerie Georges
Petit, no. 52.

Literature: Pétridès, Paul: L'Oeuvre com-
plet de Suzanne Valadon, Paris 1971, p.
342, no. P435 (with ill.).

CHF 10 000 / 15 000
(€ 8 330 / 12 500)

3241

SUZANNE VALADON

(Bessines-sur-Gartempe 1865 - 1938
Paris)

Vase de Fleurs et Thière. 1916.

Oil on board.

Signed and dated lower left:
Suzanne Valadon / 1916.

70 x 50 cm.

Provenance:

- Paul Pétridès, Paris.

- Galerie Motte, Geneva, 28 June 1968,
lot 32.

- Private collection, Switzerland, bought at
the above auction.

Exhibitions:

- Paris 1923, Galerie Bernheim.

- Paris 1959, Galerie Pétrides.

- Munich 1960, Maurice Utrillo V., Suzanne
Valadon, Haus der Kunst, no. 59 (with ill.).

- Paris 1967, Suzanne Valadon, Musée
National d'Art Moderne, no. 22 (with label
on the reverse).

Literature: Pétridès, Paul: L'Oeuvre com-
plet de Suzanne Valadon, Paris 1971, p.
292, no. P75 (with ill.).

CHF 12 000 / 18 000
(€ 10 000 / 15 000)



3242

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

La Cathédrale de Reims en flammes (Marne). 1914.

Oil on panel.

Signed lower right: Maurice. Utrillo. V., dated lower left: September 1914., as well as inscribed lower centre: CATHEDRALE DE REIMS.

60 x 41 cm.

Provenance: Private collection Basel.

Exhibition: Paris 1959, Cent tableaux par Utrillo, Galerie Charpentier, no. 62 (with label on the reverse).

Literature:

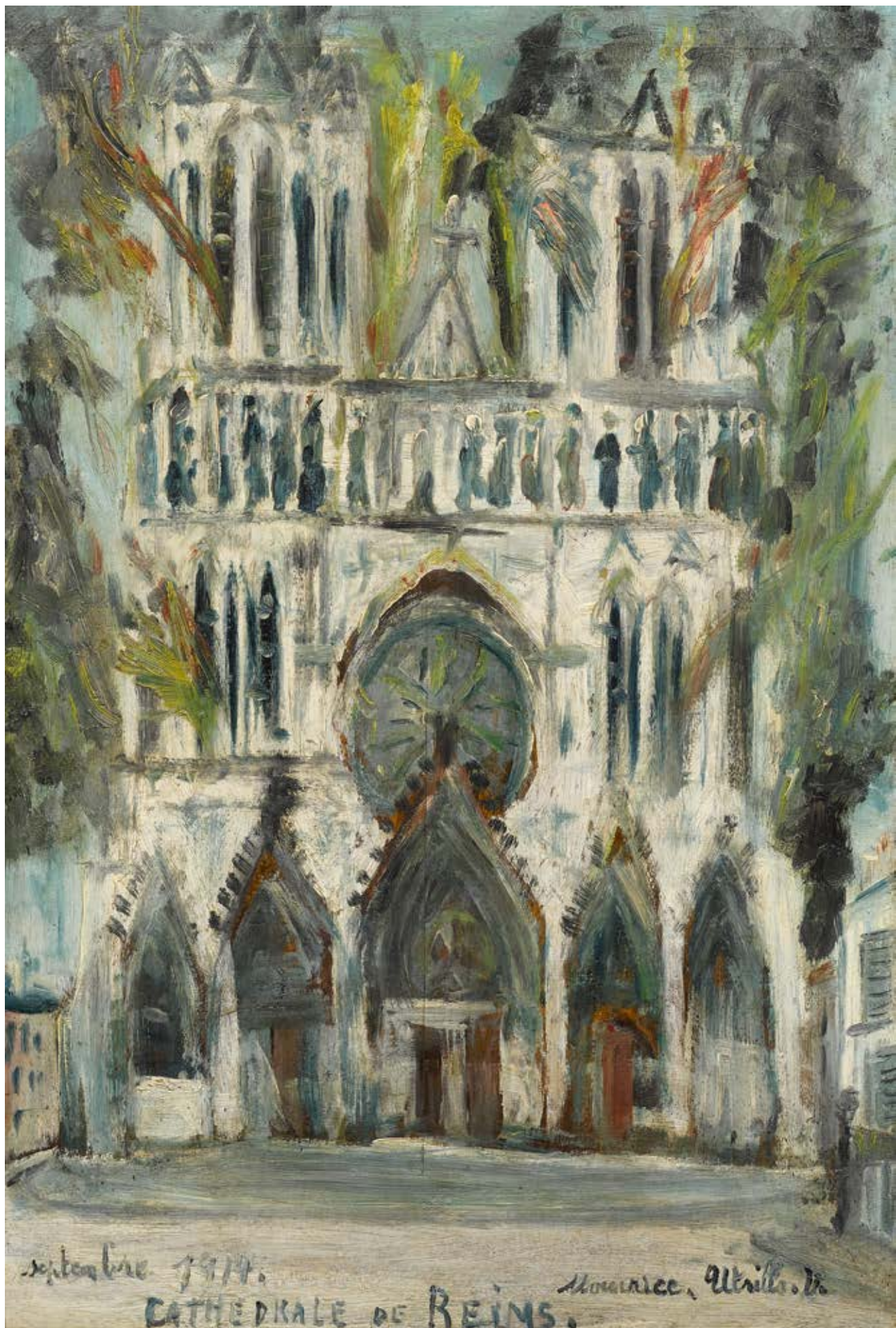
- Fabris, Jean/Pailler, Cédric: L'oeuvre complet de Maurice Utrillo, vol. I, Paris 2009, p. 102, no. 48 (with ill.).
- Pétridès, Paul: L'oeuvre complet de Maurice Utrillo, vol. II, Paris 1962, p. 66, no. 491 (with ill.).
- Carco, Francis: Maurice Utrillo. Legende und Wirklichkeit, Zürich 1958, p. 101 (with ill.).
- Tabarant, Adolphe: Utrillo, Bernheim-Jeune, Paris 1926, p. 148 (with ill.).

The September 1914 bombing of the Cathedral of Reims profoundly shocked Utrillo, whose favourite motif was that of the church.

About the present work, Francis Carco wrote: "The news from the newspapers put him, as witnesses testify, in an excitement that made him fear for his life. He thought only of the flames, of the eerie collapse of this vast conflagration and, as if a calamity like this had struck him in his heart and soul, he showed symptoms so disquieting for several days that one did not know what to make of it. At first he drank to suppress the ghastly vision, but then the more he drank, the sharper, the more powerful it was before his eyes and the poor wretch,

tormented by the growing horror, found redemption only when he had transposed this vision into that moving work, upon which the cathedral, bathed in fire, clouded with smoke, rises in tragic heat before us. Reims in flames – the name of the picture – remains for me one of those masterpieces in which the artist completely exposes his true personality. In it, you can feel him tremble, shake, experience, elated by love and compassion, filled with anger. "

CHF 60 000 / 80 000
(€ 50 000 / 66 670)



septembre 1914.

CATHEDRALE DE REIMS.

Maurice Utrillo.

3243

PIERRE-AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Portrait de Gabrielle en blouse blanche.

Circa 1910.

Oil on canvas.

With the monogram lower right: AR.

30 x 22.5 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 10 April 2018.

Provenance:

- Ambroise Vollard, Paris, bought directly from the artist before 1919.
- A. Amante, Paris.
- Private collection, Lausanne, since 1962 in the same family.

Literature:

- Vollard, Ambroise: Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins, re. ed., San Francisco, 1989, no. 532 (with ill. p. 134).
- Dauberville, Guy-Patrice/Dauberville, Michel/ Fremontier-Murphy, Camille: Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. IV, Paris 2012, no. 3201, p. 302 (with ill.).

Gabrielle Renard-Slade was the most favoured model of the artist Pierre-Auguste Renoir. She was the cousin of his wife, Aline Renoir, and came as a nanny into their household as a young woman at the age of 16.

For Renoir, it was important to paint his models in natural situations and he did not demand, unlike other artists, for them to remain motionless. He painted Gabrielle while she sang songs, while she was freely moving, and also while she took care of the children. One of his most famous pictures

shows Gabrielle playing with the young Jean Renoir. As Renoir's illness worsened, Gabrielle assisted the artist in his painting by attaching the brush to his fingers and dipping it into the paint. In 1921, two years after Renoir's death, Gabrielle left the Renoir family in order to marry.

On the occasion of the death of Gabrielle Renard, the *Neue Zürcher Zeitung* wrote in March 1959: "when the news reaches us of the death of a person who in our imagination is connected with the 'world of yesterday', that is before 1914, we are struck by something strangely unreal. So was it also when we learned of the passing of Gabrielle, who for twenty years had been Renoir's housemaid, the nursemaid of his two younger sons, Jean and Claude, and most of all his favourite model. The sons, whom she helped raise, kept a loving memory of their "Ga" until the very end, and they also stayed in personal contact with her. For the rest of the world, on the other hand, Gabrielle lived on in the many pictures in which she sat for Renoir. Some are amongst the most beautiful that Renoir created not only during this period – that is between around 1895 and 1914 – but overall!" (Willi Schuh, *Renoir und Gabrielle*, article for the *Neue Zürcher Zeitung*, in the "Literatur und Kunst" supplement, 22nd March 1959, No. 873).

CHF 200 000 / 300 000
(€ 166 670 / 250 000)



3244

GEN PAUL

(1895 Paris 1975)

Le Violonist.

Oil on canvas.

Signed upper left: Gen Paul.

98 x 63 cm.

Provenance:

- Galerie Beyeler, Basel, no. 1245.
- Private collection, Switzerland, bought at the above gallery and by descent to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 6 000 / 9 000

(€ 5 000 / 7 500)

3245

GEORGES BRAQUE

(Argenteuil 1882 - 1963 Paris)

Pavots. 1946.

Oil on canvas.

Signed lower right: GBraque.

46 x 27.1 cm.

Provenance:

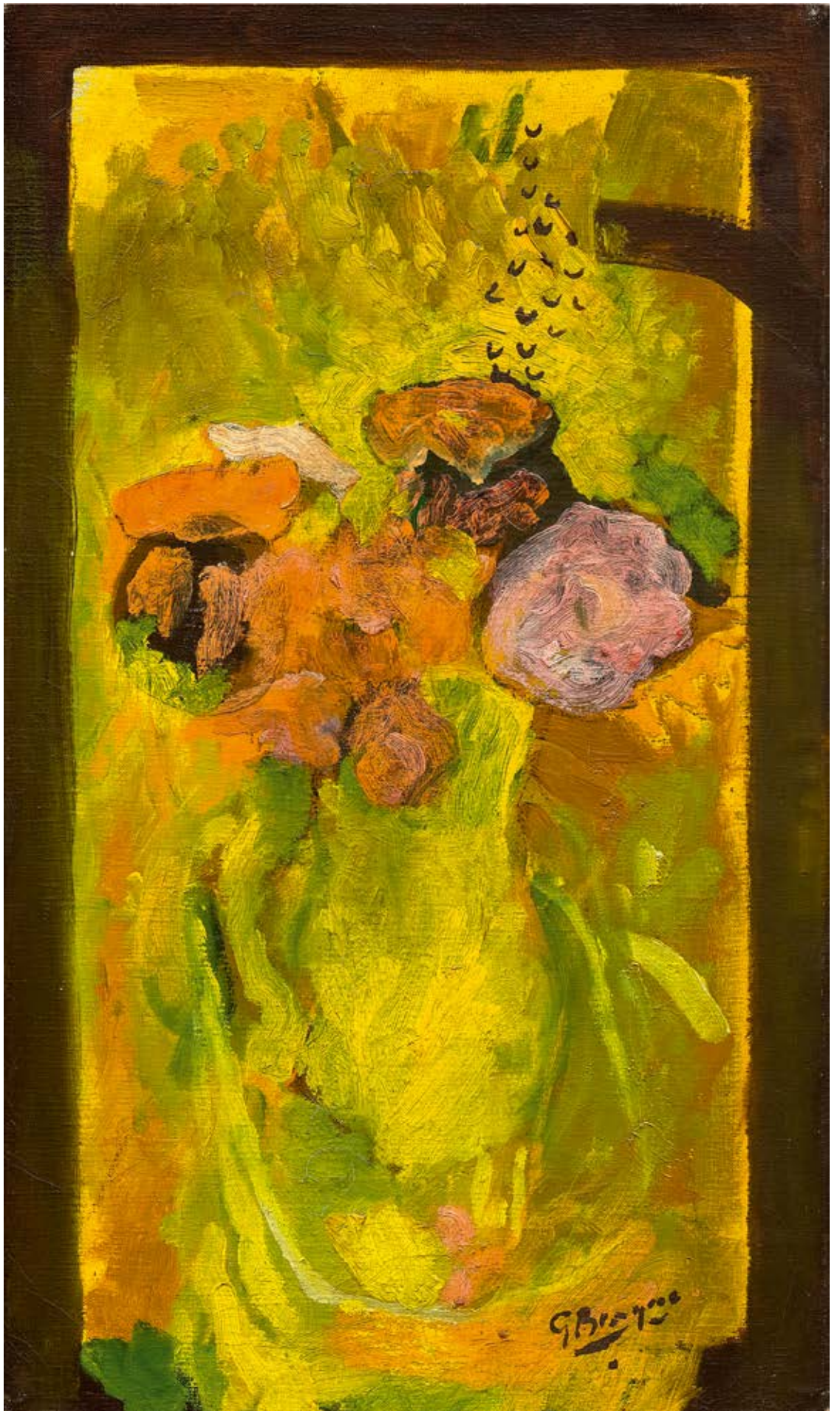
- Galerie Paul Pétridès, Paris (with label on the reverse).
- Galerie Motte, Geneva, 8 December 1970, lot 36.
- Private collection, Switzerland, bought at the above auction.

Literature: Galerie Maeght (ed.): Catalogue de l'œuvre de Georges Braque. Peintures 1942-1947, Paris 1960, p. 111 (with ill.).

CHF 60 000 / 80 000

(€ 50 000 / 66 670)







3246

PATRICK HENRY BRUCE

(Campbell County/Virginia 1881 - 1936
New York)

Flowers. Circa 1915.

Oil on canvas.

Signed lower left: Bruce.

73 x 60 cm.

Provenance:

- Otto and Helene Welter, Waldkirch, presumably bought in the 1920s.
- Private collection, Switzerland, by descent from the above to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 12 000 / 18 000
(€ 10 000 / 15 000)

3247

HENRI LEBASQUE

(Champigné 1865 - 1937 Le Cannet)

Nu assis sur la margelle du puits. 1911.

Oil on canvas.

Signed and dated lower left:

Lebasque / 1911.

73.5 x 50 cm.

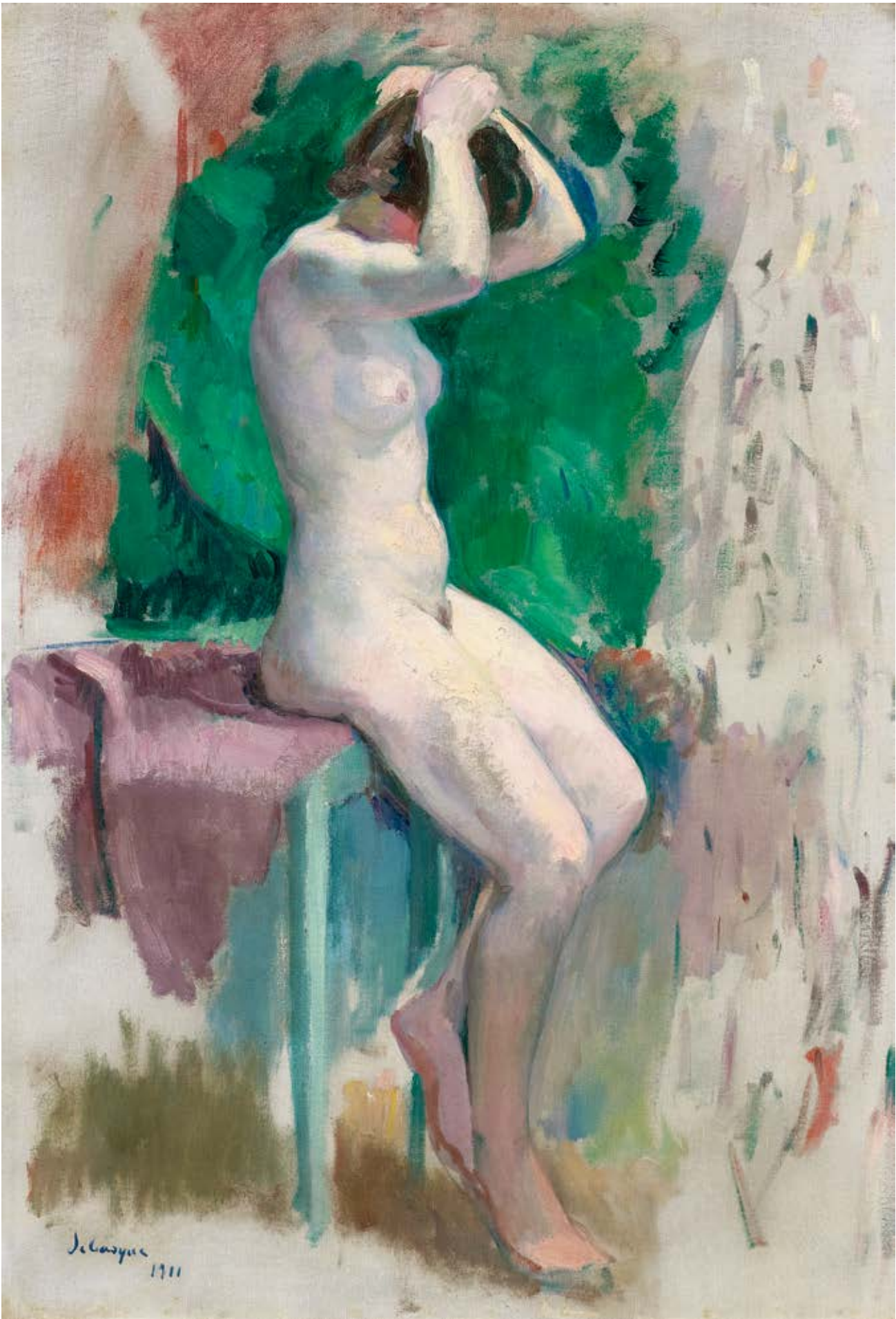
Provenance:

- Schweitzer Gallery, New York (1961).
- Hammer Galleries, New York.
- Sotheby's London, 3 Mai 1974, no. 375.
- Christie's London, 6 July 1979, no. 327.
- Private collection, St. Gallen (Switzerland).

Literature:

- Bazetoux, Denise: Henri Lebasque. Catalogue Raisonné, Paris 2008, vol. 1, no. 1011, p. 256 (with ill.).
- Vitry, Paul: Henri Lebasque, Paris 1928, p. 74.

CHF 40 000 / 60 000
(€ 33 330 / 50 000)





3248

ANTONIUCCI VOLTI

(Albano 1915 - 1989 Paris)

Femme accroupie.

Bronze, gold patina.

Signed and numbered: on the left side:
VOLT 1/6, and with the foundry mark to
the underside: Susse Fondeur Paris.
Height: 19 cm.

Provenance:
Private collection, Switzerland.

CHF 5 000 / 8 000
(€ 4 170 / 6 670)



3249

ANTONIUCCI VOLTI

(Albano 1915 - 1989 Paris)

Nu allongé, Chiffonnette. 1967.

Bronze, dark blue patina.

Signed and numbered on the back: VOLTI

4/6, and with the foundry mark under the

right foot: Susse Fondeur Paris.

37 x 80 x 45 cm.

Provenance:

- La Galerie du Banneret, Bern.

- Private collection Basel, bought 1988
from the above.

CHF 30 000 / 50 000

(€ 25 000 / 41 670)



3250

DEZSŐ CZIGÁNY
(1883 Budapest 1939)
Landscape.
Oil on canvas.
Signed lower left: Czigany.
54 x 65 cm.

Provenance:

- Private collection, Switzerland, bought between 1934 and 1939 directly from the artist in Budapest.
- Private collection, Switzerland, received from the above.

CHF 15 000 / 25 000
(€ 12 500 / 20 830)

3251

DEZSŐ CZIGÁNY
(1883 Budapest 1939)
Still life.
Oil on panel.
Signed lower right: Czigany.
70 x 50 cm.

Accompanied by a photograph (silver print, 23 x 18 cm), from the period showing the painter with a cello.

Provenance:

- Private collection, Switzerland, bought between 1934 and 1939 directly from the artist in Budapest.
- Private collection, Switzerland, received from the above.

CHF 25 000 / 35 000
(€ 20 830 / 29 170)







3252

MARCEL DYF (DREYFUS)
(Paris 1899 - 1985 Bois-d'Arcy)
Landscape with haystack.
Oil on canvas.
Signed lower right: Dyf.
46 x 55 cm.

Provenance:
Private collection, Switzerland.

CHF 3 000 / 4 000
(€ 2 500 / 3 330)

3253*

NIKOLAI PETROWITSCH BOGDANOW-
BELSKI
(Russia 1868 - 1945 Berlin)
Peasant children at a campfire. Circa 1910.
Oil on canvas.
Signed lower right: NBogdanow-Belski.
106 x 98 cm.

The authenticity of the work has been confirmed by
Nina Lepidus.

Provenance: Private collection, Germany.

CHF 30 000 / 50 000
(€ 25 000 / 41 670)





3254

OSKAR KOKOSCHKA

(Pöchlarn 1886 - 1980 Montreux)

Donatello's Reiterstandbild des Gattamelata (Donatello's equestrian statue of the Gattamelata). 1949.

Crayon and pencil on paper.

Dedicated, signed and dated upper left: for a happy marriage to Phyllis and Mitch Oskar 1949.

22.7 x 30.3 cm.

Provenance:

- Evelyn Hagenbeck Galerie und Verlag, Hamburg.
- Private collection, Basel.

CHF 5 000 / 8 000

(€ 4 170 / 6 670)

3255*

OSKAR KOKOSCHKA

(Pöchlarn 1886 - 1980 Montreux)

Flowers. 14 June 1965.

Watercolour on paper.

Dedicated, signed and dated lower right:

For my Martha in a far land to remember yours O.Kokoschka 14.6.65.

51 x 39 cm.

Provenance:

- Martha Hirsch, Sydney, as a present from the artist.
- Richard and Marielouise Hirsch, Sydney, by descent from the above.
- Private collection, Jerusalem, by descent to the present owners.

This watercolour was a gift from Oskar Kokoschka to Martha Hirsch, a very good friend. Kokoschka had already portrayed Hirsch several times, most famously in an

Expressionist portrait from 1909, now privately owned. During World War II, Martha Hirsch and her husband fled to Australia, where they finally settled. However, the artist and the Hirschs maintained contact during their entire lifetime, as witnessed by Kokoschka's dedication on the present work.

CHF 20 000 / 30 000

(€ 16 670 / 25 000)



1303



We my Martha in a far land
to remember yours
14.6.65

3256*

WILHELM LEHMBRUCK

(Duisburg 1881 - 1919 Berlin)

Büste des Emporsteigenden Jünglings
(Bust of the Ascending Youth). 1913.

Stone cast, lifetime.

Height: 53.3 cm.

We thank Prof. Dieter Schubert for his kind assistance and for confirming the authenticity of the work as well as its classification as a lifetime cast, University of Heidelberg, 14 April 2018.

Provenance:

- Private collection, Duisburg, received directly from the artist.
- From the descendants of the first owner directly to the present private collection, Germany.

Literature:

- Schubert, Dietrich: Wilhelm Lehbruck, Catalogue raisonné der Skulpturen, 1898-1919, Worms 2001, showing other casts pp. 275-77, no. 69.A6.
- Schubert, Dietrich: Wilhelm Lehbruck: Büste des emporsteigenden Jünglings, in: Schwarz, Dieter (ed.): Lehbruck, Brancusi, Leger, Bonnard, Klee, Fontana, Morandi, Düsseldorf 1997, pp. 10-33.

Wilhelm Lehbruck is amongst the most important sculptors of the 20th century. His forms with their stretched, elongated figures are unique. His sculpture was strongly influenced by the work of Rodin and Maillol, upon which he expanded to create his own very expressive sculptural style.

Following his studies at the Kunstakademie Düsseldorf, Lehbruck moved to Paris in 1910. He frequented the Café du Dôme, where he met sculptors such as Brancusi, Archipenko and Modigliani. There, he also encountered the technique of cast stone, or "cast cement" as it was also called at the time, and which was already being used by Brancusi. In the Middle Ages, stone castings were used for large sculptures on

churches, yet the process was employed mostly for architectural purposes until the beginning of the 20th century. New cement mixtures allowed for greater artistic possibilities which were met with Lehbruck's joy for experimentation.

His sculptures are not always made of the material from which they appear to be. Lehbruck tinted his stone casts with beige, ochre, blue, grey and reddish hues so that each casting always produced an original. By 1911 he had already expressed to Julius Meier-Graefe his preference for stone casting.

Lehbruck's most important works were created in the decade between 1910 and the artist's untimely death in 1919. The bust offered here was cast during the artist's lifetime and is part of Lehbruck's monumental sculpture "Der Emporsteigende Jüngling" (Rising Youth) (ill. 1), which was produced in 1913-1914. Larger than life, and with attenuated, elongated and stretched limbs, a young man stands on a thin plinth with his body erect, the right leg supporting the weight of his body, while the left rests on a stone or lump of earth. Very characteristic of Lehbruck's work is his design of effectually architectural figures which have often been compared to Gothic architecture, as can be seen in the buttress-like appearance of the man's left leg. The figure evokes an ambiguous response, the viewer unsure whether the man is actually rising or waiting rather hes-



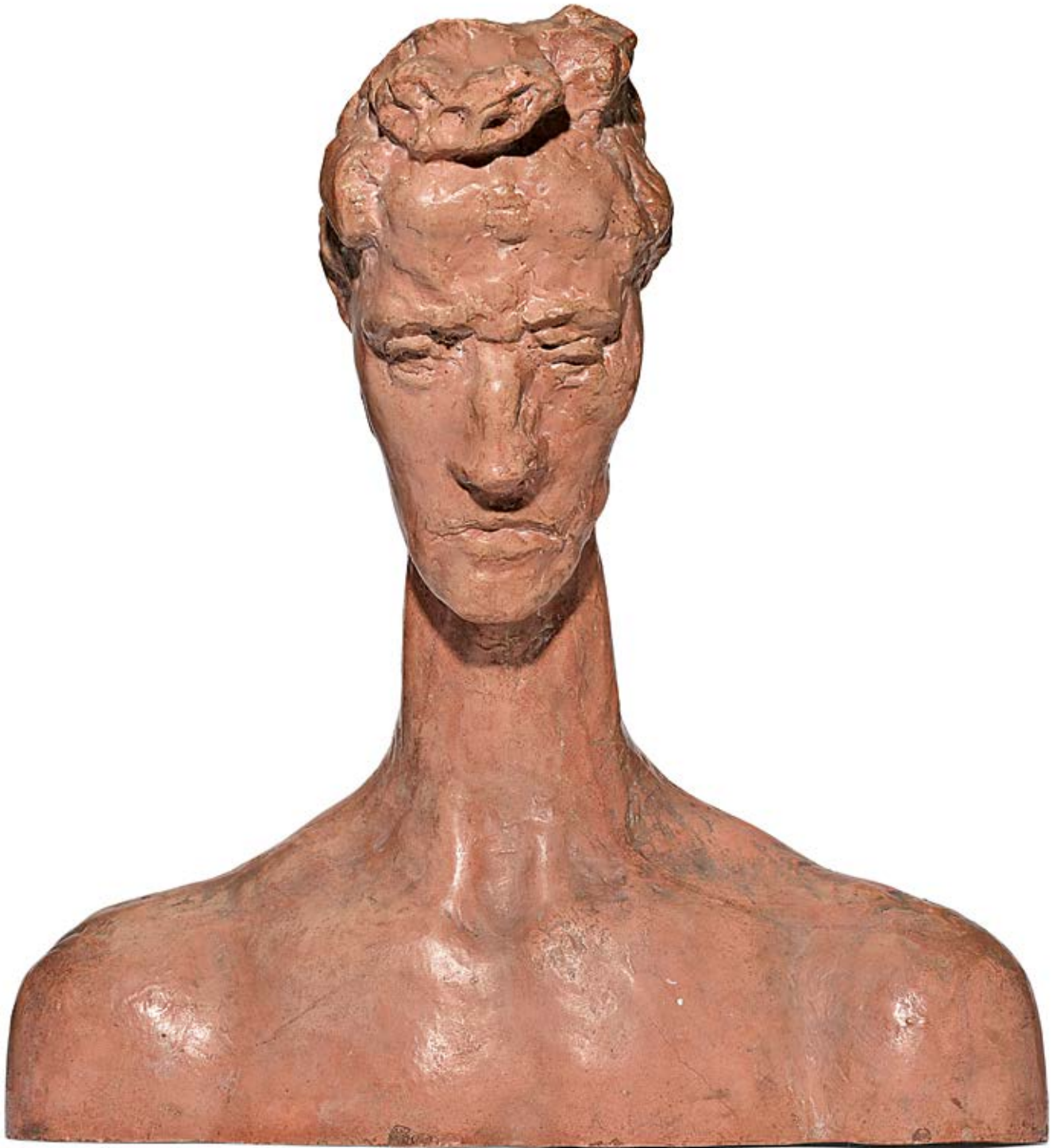
Ill. 1: Wilhelm Lehbruck. Der Emporsteigende Jüngling. 1913/14. Photographer: Bernd Kirtz.
© Lehbruck Museum, Duisburg

itantly. Of the two arms crossed in front of his chest, the left points upwards with his hand, yet his head is inclined downwards, paying more attention to the resting left foot. The "Rising Youth" appears pensive. Lehbruck thus creates multiple layers of tension that can be directly experienced by the viewer. The historical situation just before World War I undoubtedly had some influence here.

While the "Emporsteigende Jüngling" recalls the artist's "Große Kniende", its similarity to the "Großen Sinnenden", with which it could enter into dialogue, has often been emphasised even though the artist created both figures independently of one another. Although they face each other in the Leopold Museum, they are situated at slight angles in order to create a distance between the two despite the proximity. The Museum in Winterthur (Switzerland) also exhibits the two busts vis-à-vis, which creates a very nice effect.

The stone cast presented here is particularly beautiful in its details, as seen in the very pronounced strands of hair on the back of the head which have been lost in later castings. Today there are only three known casts of this quality from the lifetime of the artist: one in Winterthur, one in a private collection in Germany and the one offered here.

CHF 150 000 / 250 000
(€ 125 000 / 208 330)





3257*

OTTO DIX

(Untermhaus 1891 - 1969 Singen)

Sitzender Akt beim Zöpfeflechten (Sitting nude braiding her hair). 1931.

Red chalk on paper, heightened with white.

Dated and with the artist's monogram: 19 Dix 31.

58.5 x 47 cm.

Provenance:

- Auction Ketterer Munich, November 1993, lot 83 (with ill.).
- Hegau Bodensee Galerie, Singen 10 November 1995, p. 30 (with ill.).
- Private collection, Germany.

Literature: Lorenz, Ulrike: Das Werkverzeichnis der Zeichnungen und Pastelle, vol. III, Bonn 2002, p. 1454, no. NSk 12.3.6 (with ill.).

CHF 25 000 / 30 000
(€ 20 830 / 25 000)



3258

ANDRÉ DERAÏN

(Chatou 1880 - 1954 Garches)

Buste de femme assise aux seins nus.

Circa 1930.

Oil on canvas.

Signed lower right: a. Derain.

92 x 73 cm.

Provenance:

- Paul Guillaume, Paris.
- Galerie Beyeler, Basel (with label on the reverse).
- Auction Galerie Bollag, Zurich, 20 March 1968, lot 18.
- Private collection, Switzerland, bought at the above auction.

Exhibitions:

- Venice 1932, XVIII Internationale Biennale, no. 6 (with label on the reverse).

- Geneva 1959, Derain, Musée de l'Athénée, no. 57 (with ill.; with label on the reverse).

Literature: Kellermann, Michel: André Derain. Catalogue raisonné de l'œuvre peint, Paris 1996, vol. 2, no. 1234, p. 238 (with ill.).

CHF 15 000 / 25 000

(€ 12 500 / 20 830)

3259

KEES VAN DONGEN

(Delfshaven/Rotterdam 1877 - 1968

Monte Carlo)

Portrait de femme. Circa 1913.

Oil on canvas.

65 x 55 cm.

The authenticity of the work has been confirmed by the Wildenstein-Plattner Institute, New York, 13 December 2017.

Provenance:

- Otto and Helene Welter, Waldkirch, presumably bought in the 1920s.
- Private collection, Switzerland, by descent from the above to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

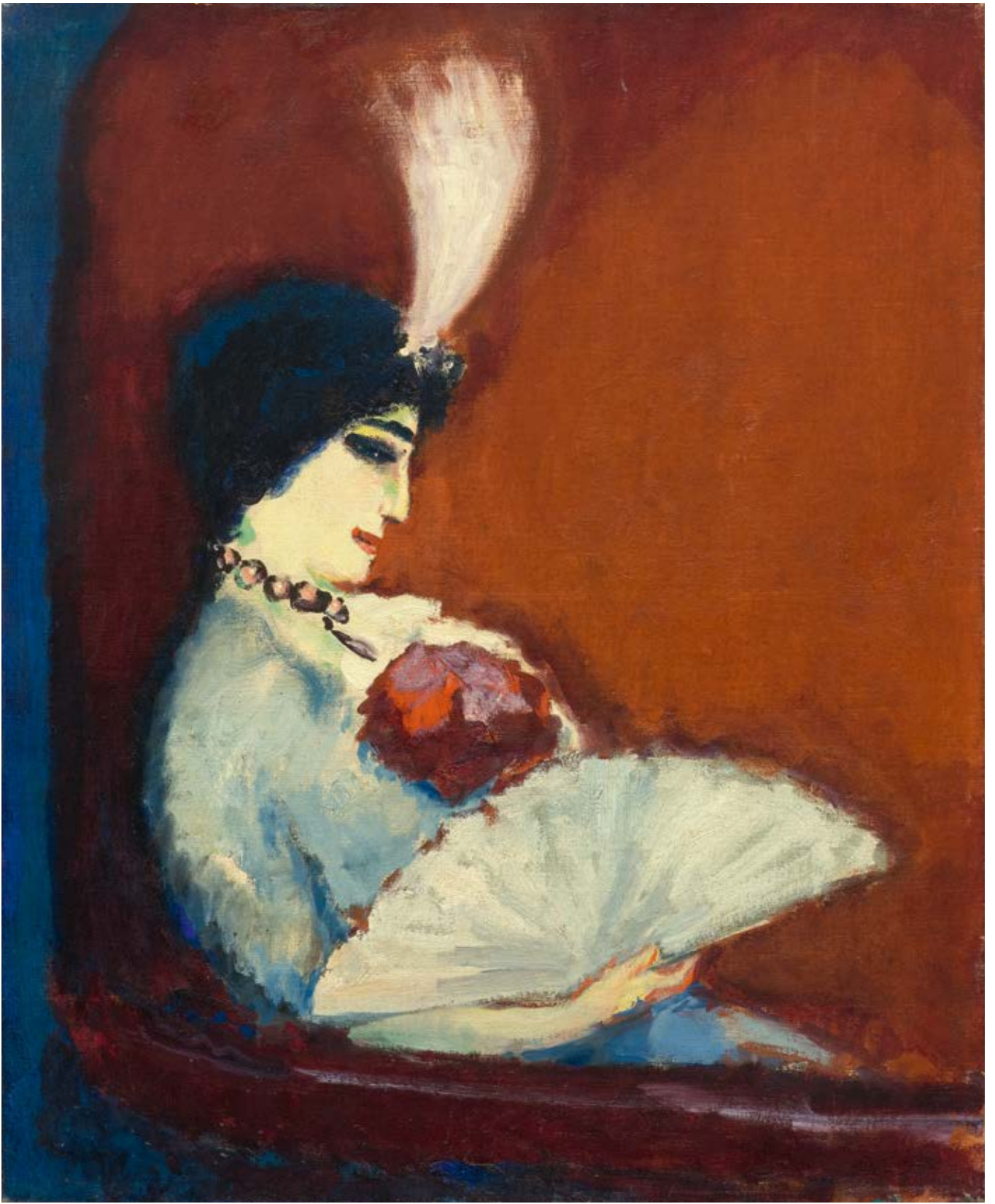
A woman, probably watching a play or sitting in an opera box, looks down at the stage. The sitter is shown in strict side

profile with her white fan and her curved hat feather creating a harmonious composition.

Van Dongen enjoyed engaging in theatre scenes, and thus two of the painter's major works are depictions of this subject: "Modjesko" from 1908 (Museum of Modern Art, New York) and "En la Plaza, Femmes à la balustrade" from 1910-11 (L'Annonciade, Musée de Saint-Pierre).

For the family of the owner, this work also held a personal and very significant meaning, as the owner had been the director of the "Grand Casino" in Geneva, which remained the only theatre stage in the city after the fire of the Grand Théâtre.

CHF 250 000 / 350 000
(€ 208 330 / 291 670)





3260

EDWARD CUCUEL

(San Francisco 1875 - 1954 Pasadena)

Two ladies in a boat, sailing boats behind them.

Watercolour on paper.

Signed lower left: Cucuel.

34.4 x 36.8 cm.

The authenticity of the work has been confirmed by Helmut Krause, Mörfelden-Walldorf, 30 July 2004. The work will be included in the upcoming Catalogue raisonné of watercolours.

Provenance:

- Galerie Gronert, Munich.
- Private collection, Liechtenstein, bought 2004 from the above gallery.

CHF 2 500 / 3 500

(€ 2 080 / 2 920)



3261

ÉDOUARD VUILLARD

(Cuiseaux 1867 - 1940 La Baule)

Roses et Pivoine. Circa 1907.

Oil on paper, on canvas.

Signed lower right: E Vuillard.

30.3 x 44.1 cm.

Provenance:

- Dr. Desjardin, Paris.
- Sacha Guitry, Paris.
- Galerie Motte, Geneva, 17 October 1959, lot 99.
- Alfred P. Waechter, Geneva.
- Galerie Motte, Geneva 28 July 1969, lot 375.
- Private collection, bought at the above auction.

Literature: Salomon, Antoine/Cogeval, Guy: Vuillard. Le Regard innombrable. Catalogue critique des peintures et pastels, vol. II, Paris 2003, p. 1094, no. IX-152 (with ill.).

CHF 20 000 / 30 000

(€ 16 670 / 25 000)



3262*

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

Paysage. Circa 1923.

Gouache on paper.

Signed lower right: Maurice, Utrillo, V.

37 x 54 cm.

The authenticity of this work has been confirmed by Jean Fabris, Paris, 12 July 2010.

Provenance:

- Emile Pobe, Paris.
- Marcel Pobe, Paris.

Exhibition: Tokyo/Niigata/Kyoto 2010, Maurice Utrillo, Seiji Togo Memorial Sompo Japan Museum of Art/The Niigata Museum of Modern Art/Kyoto Museum and Aichi/Toyohashi City Museum of Art & History, no. 35, p. 71.

Literature: Pétridès, Paul: L'Oeuvre complet de Maurice Utrillo, vol. IV. Paris 1966, p. 142, no. AG69 (with ill.).

CHF 40 000 / 60 000
(€ 33 330 / 50 000)



3263*

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

14 Juillet à Montmartre. Circa 1948.

Oil on board.

Signed lower right: Maurice, Utrillo, V., as

well as inscribed lower left: Montmartre.

23.5 x 31 cm.

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

Provenance: M. Palanzo, Buenos Aires.

Exhibition: Tokyo/Niigata/Kyoto 2010, Maurice Utrillo, Seiji Togo Memorial Sompo Japan Museum of Art/The Niigata Museum of Modern Art/Kyoto Museum and Aichi/Toyohashi City Museum of Art & History, no. 87, p. 133.

Literature: Paul Pétridès, L'Oeuvre complet de Maurice Utrillo, vol. III. Paris 1969, no. 2287 (with ill.).

CHF 60 000 / 80 000

(€ 50 000 / 66 670)



3264

ERICH HECKEL

(Döbeln 1883 - 1970 Radolfzell)

Landscape in Engadin. 1962.

Watercolour on paper.

Signed and dated lower right: Heckel 62.

49 x 61 cm.

We thank Hans Geissler for his kind support and for confirming the authenticity of the work.

Provenance:

- Estate of the artist (until 1980).

- Private collection, Switzerland.

CHF 6 000 / 8 000

(€ 5 000 / 6 670)



3265

MAURICE BRIANCHON.

(Fresnay-sur-Sarthe 1899 - 1979 Paris)

Le Verger à Dordogne. 1961.

Oil on canvas.

Signed lower left: Brianchon.

88 x 116 cm.

Provenance:

- Jean Baignères, Fontainebleau.
- Galerie Motte, Geneva.
- Private collection, Switzerland, bought at the above gallery.

Exhibitions:

- Neuchâtel 1962, Maurice Brianchon, Musée des Beaux-Arts, 26 May - 26 August, no. 117 (with ill.).
- Paris 1962, Maurice Brianchon, Galerie des Beaux-Arts, October - November 1962, no. 52 (with ill.).
- Cologne 1964, Peintres figuratifs de l'école de Paris d'aujourd'hui, no. 90 (with label on the reverse).

Literature: Daulte, Olivier/Brianchon, Pierre-Antoine: Catalogue de l'Œuvre peint de Maurice Brianchon, Lausanne 2008, no. 610, p. 278. (with ill.).

CHF 10 000 / 15 000
(€ 8 330 / 12 500)

3266

JULIUS BISSIER

(Freiburg im Breisgau 1893 - 1965 Ascona)
Monti 60.67a. 16 June 1960.

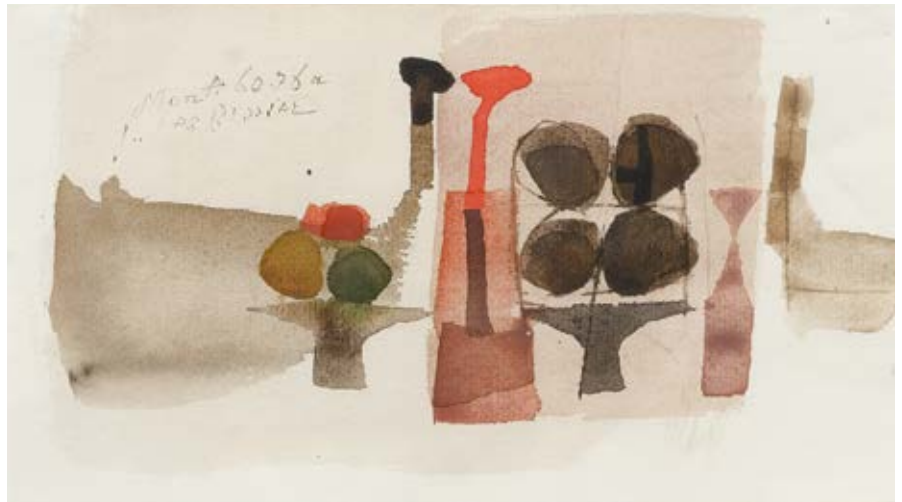
Watercolour on paper.

Titled, dated and signed upper left: Monti
60.67a./ Julius Bissier, as well as dedicated
on the original mat: Herrn Eugenius und
Frau Maria Luise Zaug in dankbarer Erinne-
rung 16.6.60. Julius Bissier.
13 x 24 cm.

Provenance:

- Bommer Auktionen, 1996.
- Private collection Switzerland, bought at
the above auction.

CHF 5 000 / 7 000
(€ 4 170 / 5 830)



3267

JULIUS BISSIER

(Freiburg im Breisgau 1893 - 1965 Ascona)
Monti 60.7i. 1960.

Egg oil tempera on canvas.

Titled, dated and signed lower left: Monti
60.7i / Julius Bissier.
21.5 x 26.5 cm.

Provenance:

- Galerie Utermann, Dortmund (with label
on the reverse).
- Auction Hauswedell & Nolte, 11 June
2004, no. 1164 (with label on the rever-
se).
- Private collection Switzerland, bought at
the above auction.

CHF 7 000 / 9 000
(€ 5 830 / 7 500)





3268

JULIUS BISSIER

(Freiburg im Breisgau 1893 - 1965 Ascona)

6. Dez. 60. 6 December 1960.

Egg oil tempera on canvas.

Dated and signed lower left: 6. Dez. 60/

Julius Bissier.

44 x 51 cm.

This work is registered in the Archivio Bissier under the number 6. Dez. 60/T.Sch. Nr. 2247/24.

Provenance:

- Collection Prof. Dr. G. Stein, Keulen (with label on the reverse).
- Galerie Beyeler, Basel (with label on the reverse).
- Private collection, Switzerland.

Exhibitions:

- Rotterdam 1964, Duitse Kunst van Heiden, Museum Boymans van Beuningen, cat. no. 31 (with label on the reverse).
- Düsseldorf 1970, Bissier, Kunstverein für die Rheinlande und Westfalen, no. 16 (with label on the reverse).

CHF 8 000 / 12 000

(€ 6 670 / 10 000)



3269*

ALEXANDER ARCHIPENKO

(Kiev 1878 - 1935 St. Petersburg)

Small diagonal torso. Circa 1938.

Bronze, dark brown patina. Cast 2007 for the Archipenko Foundation.

Signed and numbered at the bottom on the backside: Archipenko 1/12 F. 14 x 25 cm.

Provenance:

- Archipenko Foundation.
- Private collection, Switzerland.

Exhibitions:

- Indiana 1956, 13th Annual Cooperative Art Exhibition Alexander Archipenko, Art Dept. State Teachers College, no. 5 (another cast).
- Munich 2009, Alexander Archipenko. Sculptures, Galerie Thomas, p. 52-53 (another cast).

CHF 10 000 / 15 000
(€ 8 330 / 12 500)

3270

HENRY MOORE

(Castleford 1889 - 1986 Much Hadham)

Drawing for Sculpture: Reclining figures. 1940.

Crayon, ink und pencil on paper.

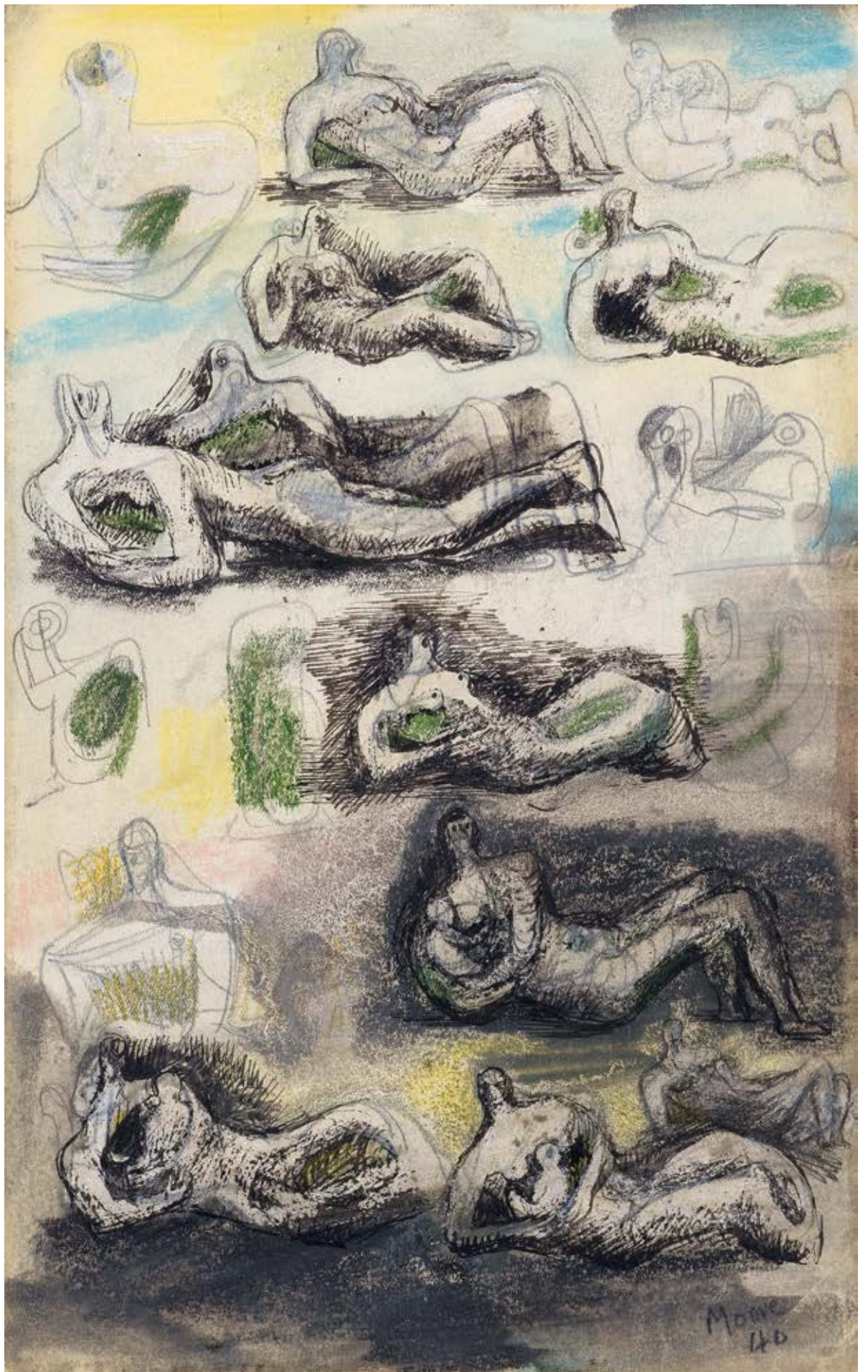
Signed and dated lower right: Moore 40. 27.7 x 18.5 cm.

Provenance:

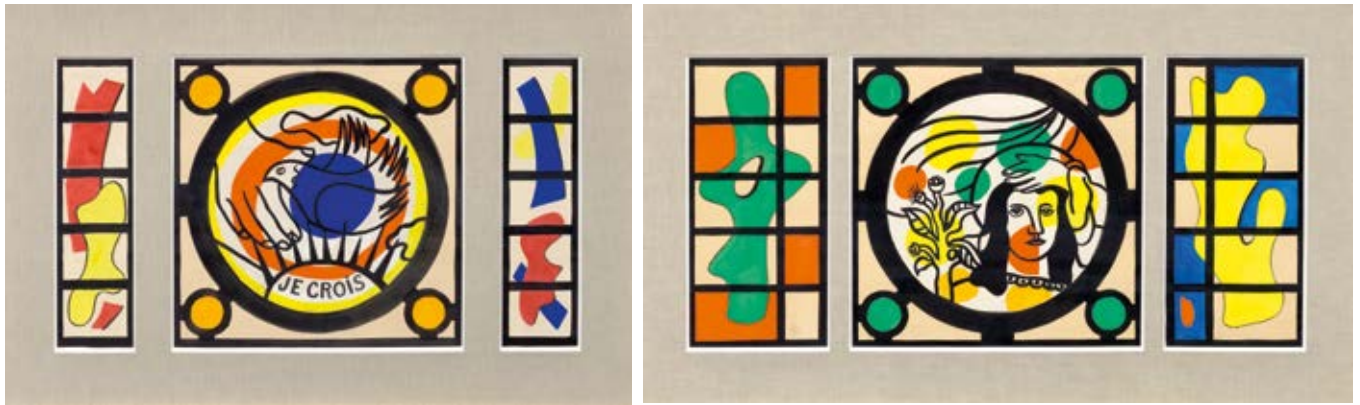
- Fischer Fine Art, London, no. F1740 (with label on the framing).
- Private collection, Basel.

Literature: Goarrould, Anne: Henry Moore. Complete drawings 1940-49, vol. 3, Much Hadham 1994-2003, p. 35, no. AG 40.58 (with ill.).

CHF 40 000 / 70 000
(€ 33 330 / 58 330)



Mona
40



3271*

FERNAND LÉGER

(Argentan 1881 - 1955 Gif-sur-Yvette)
 Serial of 10 triptychs: La Pentecôte.
 L'Annonciation. La Nativité. La Crucifixion.
 La Résurrection. Le Jugement Dernier. La
 Création. La Remise des Clefs. Le Cour-
 onnement de la Vierge. La Vie Eternelle,
 Amen. 1953/54.
 Gouache and ink on paper.
 Each circa 41 x 88 cm.

The authenticity of each work has been confirmed by Irus Hansma, Paris, 26 June 2007.

Provenance: Private collection, Belgium.

Exhibitions:

- Lausanne 1964, Exposition Nationale Suisse, Palais de Beaulieu, 1 January - 31 December 1964, no. 222-223.
- New York 1989, Fernand Léger, Marisa Del Re Gallery; this exhibition also travelled to: Palm Beach, 1990.
- Salzburg 2002, Fernand Léger. L'esprit moderne, Rupertinum, 27 July - 20 August 2002, p. 254 to 263 in the catalogue.

Literature: Bauquier, Georges: Fernand Léger, Paris, 1977, p. 334 - 336.

Influenced by their French neighbours, a number of churches in the west of Switzerland, between Neuveville and the Laufenthal, were upgraded and modernised with artistically designed stained-glass windows by contemporary artists in the mid-twentieth century. It all started

in the small village of Courfaivre in the canton of Jura. The small parish church was built in 1701 and renovated and expanded in 1953-1954. The task was dedicated to none other than the gifted architect Jeanne Bueche, the first female graduate of architecture from ETH Zurich. Through contacts, she managed to bring the well-known artist Fernand Léger to the Swiss Jura region and commissioned him with the design of the stained glass windows. As part of the expansion of the church, Léger designed ten glass medallions along the two side aisles representing ten symbolic depictions of the credo from Creation to Eternity. In the windows of the choir he depicted symbols of the Eucharist above the Wedding of Cana.

Léger received great praise for the direct and simple arrangement of these stained glass windows. P. Coutures stated: "he [Léger], who in his friendships, in his convictions and in his taste, always declared himself in solidarity with the lot of the working man, instinctively finds, and at the first opportunity offered to him in a church, a



Innenansicht der Fenster der Kirche in Courfaivre.

language which they understand " (quoted in: Christopf W Davis: Moderne Kirchen, 1957, p.56).

Although Léger was an atheist and felt no connection to faith, he joyfully devoted himself to the design of stained glass windows. As quoted by the artist, "for everyone, believers and unbelievers, I only wanted to bring in a lively rhythm of form and colour, something useful that should be recognized by both the one and the other by the mere fact that it spreads joy and light in the heart " (ibid. p. 46).

The church windows in Courfaivre mark the beginning of modern stained glass in the Jura region and we are pleased to offer the present ten preparatory drawings for these important church windows.

CHF 250 000 / 350 000
 (€ 208 330 / 291 670)





3272

ANDRÉ MASSON

(Balagny-sur-Thérain 1896 - 1987 Paris)

Soleil, 1938/39.

Gouache and pencil on paper.

Signed lower right: André Masson.

38.7 x 30.8 cm.

We thank the Comité Masson for its kind support and for confirming the authenticity of the work, Paris, 9 May 2018.

Provenance: Private collection, Switzerland.

This work is a project for the cover of a book or a magazine.

CHF 7 000 / 9 000

(€ 5 830 / 7 500)

3273*

SONIA DELAUNAY

(Gradischsk 1885 - 1979 Paris)

Rythme coloré, 26 January 1936.

Gouache on paper.

Monogrammed and dated lower right: S.D.

26-1-36.

29.5 x 24.6 cm.

We thank Richard Riss for his kind assistance and for confirming the authenticity of the work, December 2017.

Provenance:

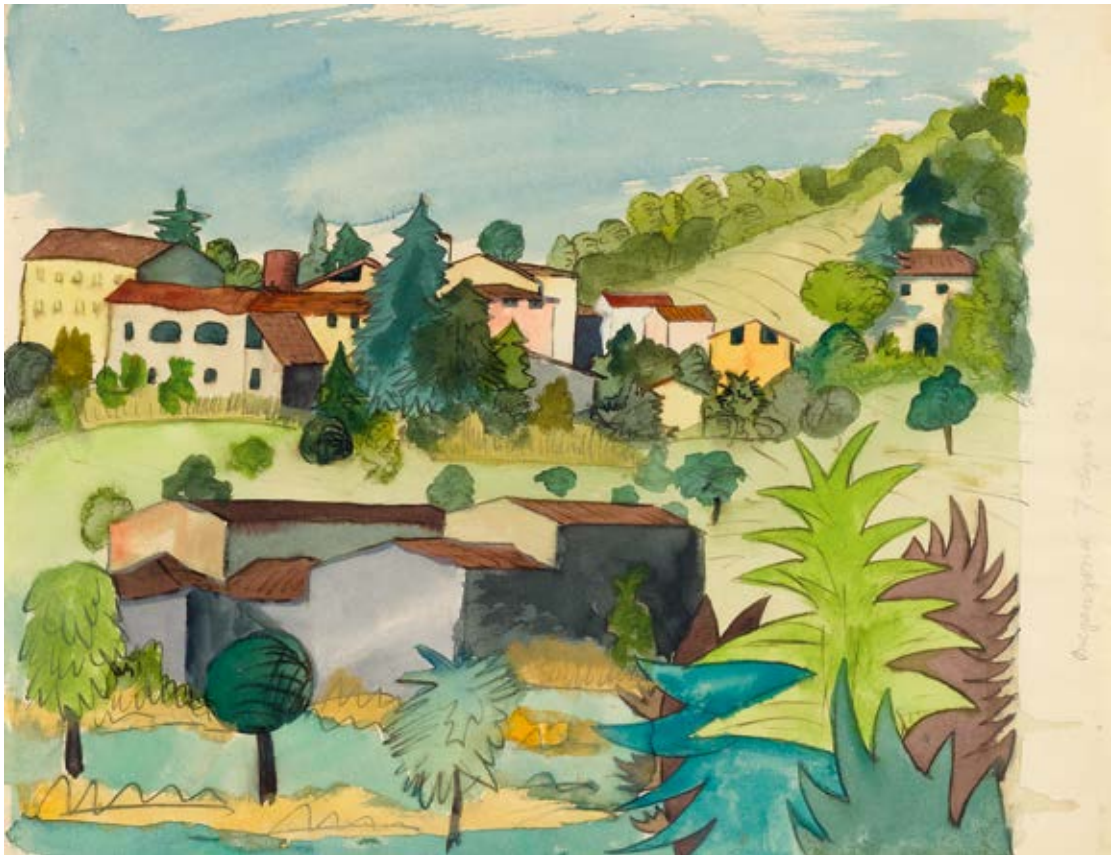
- Collection Brito, Lisboa 1970.
- Galleria il Centro, Naples 1976.
- Galleria Blu, Milan 1976, no. 21.
- Private collection, Italy.

CHF 18 000 / 24 000

(€ 15 000 / 20 000)



819
S.D. 26-1-36



3274*

HERMANN HESSE
(Calw 1877 - 1962 Montagnola)
Berganzona. 1923.
Watercolour on paper.
23.5 x 28 cm.

We thank Silver Hesse for his kind support
and for confirming the authenticity of the
work.

Provenance:
- Private collection, Norway, bought in the
1970s in Germany.
- Private collection, Oslo, by descent to
the present owner.

CHF 7 000 / 9 000
(€ 5 830 / 7 500)



3275*

HERMANN HESSE
(Calw 1877 - 1962 Montagnola)
Bigogno. 1926.
Watercolour on paper.
26.5 x 23 cm.

We thank Silver Hesse for his kind support
and for confirming the authenticity of the
work.

Provenance:
- Private collection, Norway, bought in the
1970s in Germany.
- Private collection, Oslo, by descent to
the present owner.

CHF 7 000 / 9 000
(€ 5 830 / 7 500)



3276*

HERMANN HESSE
(Calw 1877 - 1962 Montagnola)
Rotes Haus (red house). 1922.
Watercolour on paper.
28 x 23.5 cm.

We thank Silver Hesse for his kind support
and for confirming the authenticity of the
work.

Provenance:
- Private collection, Norway, bought in the
1970s in Germany.
- Private collection, Oslo, by descent to
the present owner.

CHF 7 000 / 9 000
(€ 5 830 / 7 500)

3277

IVAN GENERALIC

(Hlebine 1914 - 1992 Koprivnca)

Landscape with farmer and cows. 1968.

Reverse glass painting.

Signed and dated lower center:

I. Gen. 1968.

43 x 52 cm.

Provenance:

Private collection, Switzerland.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3278

IVAN GENERALIC

(Hlebine 1914 - 1992 Koprivnca)

Horses playing. 1967.

Reverse glass painting.

Signed and dated lower left: I. Gen 1967.

40 x 56 cm.

Provenance:

- Galerie für Naive Kunst Bruno
Bischofberger, Zurich.

- Private collection, Switzerland, bought
from the above gallery.

CHF 2 000 / 3 000

(€ 1 670 / 2 500)





3279

IVAN GENERALIC

(Hlebina 1914 - 1992 Koprivnica)

Country wedding, 1953.

Reverse glass painting.

Signed and dated lower right: I. Gen. 1953.

43 x 43 cm.

Provenance: Private collection, Switzerland, by descent to the present owners.

This work is from an important private Swiss collection of French Expressionism which dates back to the 1920s. It has remained in the same family until the present day, and is now being offered for the first time at auction.

CHF 2 000 / 3 000
(€ 1 670 / 2 500)