



FINE ART

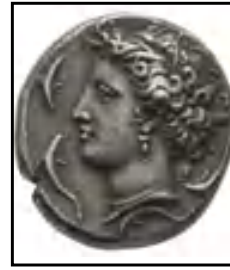
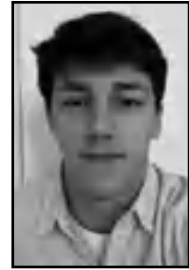
**25
JUNE**

2024

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

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LIVE AUCTION WITH



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

FINE ART

TABLEAUX ANCIENS, 19ÈME SIÈCLE, MODERNES ET
CONTEMPORAINS, ART DE L'EUROPE DE L'EST, ICÔNES

MARDI, 25 JUIN 2024 - 14:30

DESIGN & JEWELLERY

VINS RARES, ARGENTERIE & FABERGE,
JOAILLERIE, MONTRES, MAROQUINERIE ET
VÊTEMENTS DE LUXE

DESIGN, SCULPTURES, MEUBLES,
PORCELAINES & OBJETS DE VERTU

MERCREDI, 26 JUIN 2024 - 14:30

RARE BOOKS

LIVRES ANCIENS & AUTOGRAPHES, ÉDITIONS RARES,
PHOTOGRAPHIES & ŒUVRES SUR PAPIER

JEUDI, 27 JUIN 2024 - 14:30

PREVIEW:

22 JUIN 2024 19:00 - 21:00

23 JUIN 2024 11:00 - 18:00

24 JUIN 2024 11:00 - 18:00

Salon Le Théâtre

Hôtel Le Métropole Monte-Carlo
4 Avenue de La Madone, 98000 Monaco

Information:

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



25, Avenue de la Costa - 98000 Monaco
www.hermitagefineart.com



ANATOLY SLEPYSHEV

1• ANATOLY SLEPYSHEV (1932 -2016)

Back from the city

signed in Cyrillic 'T. Slepyshev'(along lower edge),
numbered and titled in Cyrillic 'N 35. Iz goroda.' (lower
right), numbered, inscribed 'N 131...'(on the reverse)
oil on canvas
131 x 196 cm

Provenance: Artist's studio; Private collection

Condition: overall good condition, some losses of paint

ANATOLY SLEPYSHEV (1932 -2016)

Retour de la ville

signé en cyrillique ' T. Slepyshev ' (le long du bord
inférieur), numéroté et titré en cyrillique 'N 35. Iz goroda '
(en bas à droite), numéroté, inscrit 'N 131...'(au verso)
huile sur toile
131 x 196 cm

Provenance: Atelier de l'artiste; Collection privée

Condition: bon état général, quelques pertes de peinture

1, 500 - 2, 500 €

2•

ANATOLY SLEPYSHEV (1932-2016)

Lake

numbered 'N169' (on the reverse)
oil on canvas
194.5 x 129.5 cm
painted in 1990s

*Provenance: Artist's studio; Private
collection*

*Condition: overall good condition, small
crack of paint*

ANATOLY SLEPYSHEV (1932-2016)

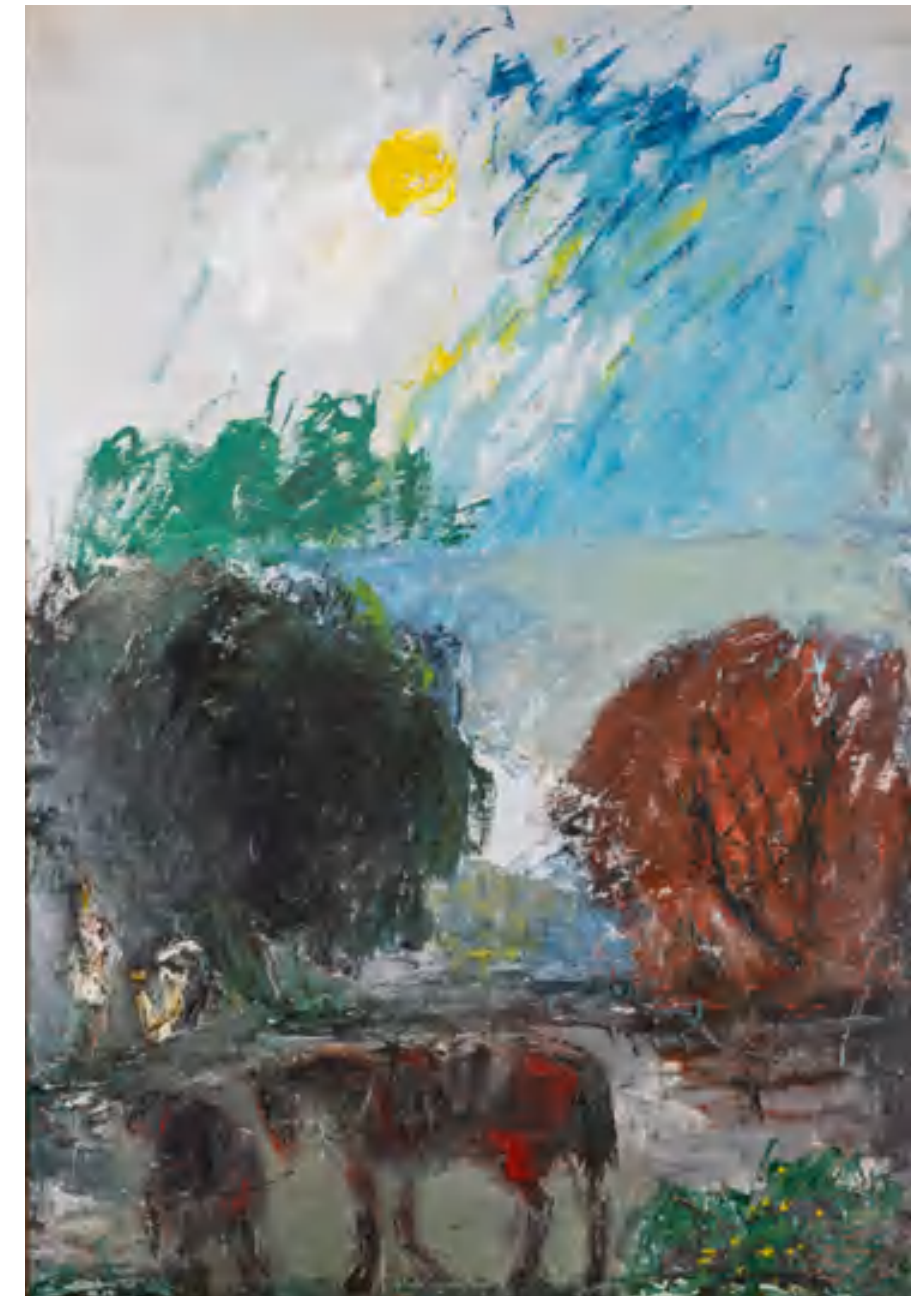
Lac

numéroté 'N169' (au verso)
huile sur toile
194, 5 x 129, 5 cm
peint en 1990s

*Provenance: Atelier de l'artiste;
Collection privée*

*Condition: bon état général, petites
craquelures*

1, 500 - 2, 500 €





3 •
ANATOLY SLEPYSHEV (1932-2016)

Lovers by the lake (Fantasy)

signed in Cyrillic 'T. Slepyshev'(lower left), numbered and titled in Cyrillic 'N 2. Fantazia.' (lower right), signed in Cyrillic 'T.Slepyshev'(along the right edge), numbered 'N 133' (on the reverse)

oil on canvas
129 x 195 cm

Provenance: Artist's studio;

Private collection

Condition: overall good condition, some signs of soot and water, cracks of paint

ANATOLY SLEPYSHEV (1932 -2016)

Amoureux au bord du lac (Fantaisie)

signé en cyrillique 'T. Slepyshev'(en bas à gauche), numéroté et titré en cyrillique 'N 2. Fantazia' (en bas à droite), signé en cyrillique 'T. Slepyshev' (le long du bord droit), numéroté 'N 133' (au verso).

huile sur toile
129 x 195 cm

Provenance: Atelier de l'artiste;

Collection privée

Condition: bon état général, quelques traces de suie et d'eau, craquelures

1, 800 - 2, 600 €



4 •
ANATOLY SLEPYSHEV (1932-2016)

Village life

signed in Cyrillic 'T Slepyshev' (lower right), numbered 'N 162' (on the reverse)

oil on board
149 x 150.5 cm
painted in 1990s

Provenance: Artist's studio;

Private collection

Condition: overall good condition

ANATOLY SLEPYSHEV (1932 —2016)

Vie du village

signé en cyrillique 'T Slepyshev' (en bas à droite), numéroté 'N 162'(au verso)

huile sur carton
149 x 150, 5 cm
peint en 1990s

Provenance: Atelier de l'artiste;

Collection privée

Condition: bon état général

1, 400 - 2, 300 €



5 •
ANATOLY SLEPYSHEV (1932-2016)

Triumph

signed in Cyrillic and dated 'T. Slepyshev 1990' (lower left),
numbered 'N 4' (on the reverse)
oil on canvas, diptych
162 x 130 cm (each), 165 x 264 cm circa (total)
painted in 1990

Provenance: Artist's studio; Private collection

Literature: 'Anatoly Slepyshev', exh. cat., exhibition at the
Commercial Representation of the Russian Federation in France,
Paris, 1994; V. Yakovlev, in 'Anatoly Slepyshev. The Parisian
Period', exh. cat. Museum of Russian Art in Paris, Ed. RA
Publishing, Moscow 1999, ill. p. 30, no. 1

Exhibited: 'Anatoly Slepyshev', exh. cat., exhibition at the
Commercial Representation of the Russian Federation in France,
Paris, 1994; 'Anatoly Slepyshev. The Parisian Period', exh. cat.
Museum of Russian Art in Paris, Ed. RA Publishing, Moscow 1999,
ill. p. 30, no.1

Condition: some signs of tape and signs of soot



ANATOLY SLEPYSHEV (1932 -2016)

Triomphe

signé en cyrillique et daté 'T. Slepyshev 1990' (en bas à gauche),
numéroté 'N 4' (au verso)
huile sur toile, diptyque
162 x 130 cm (chaque), 162 x 260 cm circa (total)
peint en 1990

Provenance: Atelier de l'artiste; Collection privée

Littérature: 'Anatoly Slepyshev', catalogue d'exposition à
la Représentation commerciale de la Fédération de Russie en
France, Paris, 1994; V. Yakovlev, dans 'Anatoly Slepyshev.
La période parisienne', catalogue d'exposition au Musée d'art
russe à Paris, Ed. RA Publishing, Moscou 1999, ill. p. 30, no.1

Expositions: 'Anatoly Slepyshev', exposition à la Représentation
commerciale de la Fédération de Russie en France, Paris, 1994;
'Anatoly Slepyshev. La période parisienne", exposition au Musée
d'art russe à Paris, Ed. RA Publishing, Moscou 1999, ill. p. 30,
no.1

Condition: quelques traces de ruban adhésif et de suie

2,000 - 4,000 €

6 •
ANATOLY SLEPYSHEV (1932-2016)

Bathers in the morning

signed in Cyrillic 'T. Slepyshev'(lower right), titled
in Cyrillic and numbered 'N 54 Kupalshitsy utrom'
(upper left), numbered 'N 67' (on the reverse)
oil on board
122 x 121 cm
painted in 1990s

Provenance: Artist's studio; Private collection
Condition: overall good condition, some of signs soot

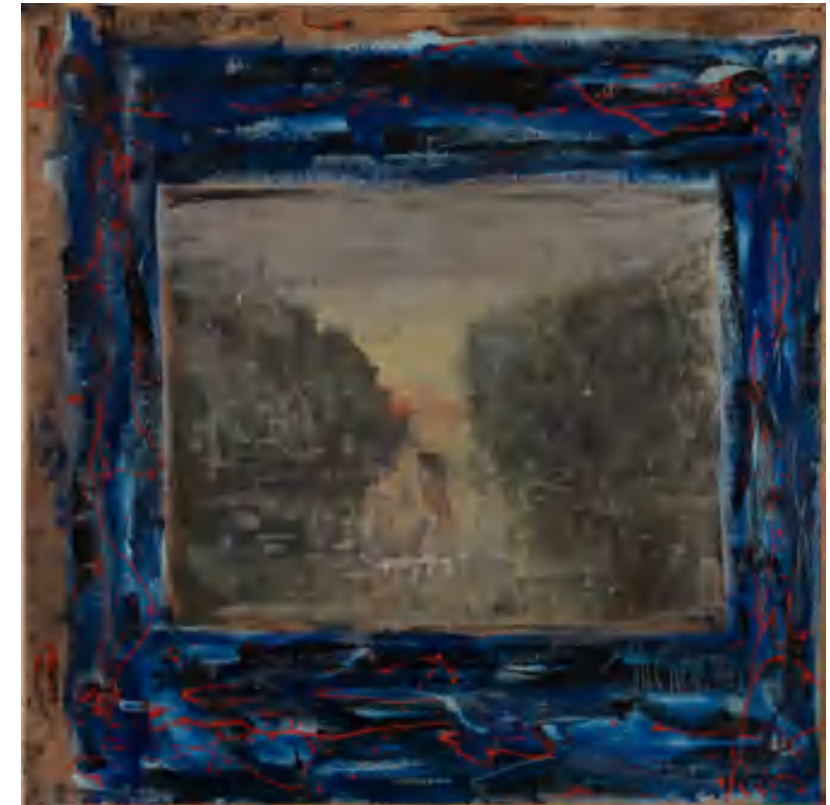
ANATOLY SLEPYSHEV (1932 -2016)

Baigneuses le matin

signé en cyrillique 'T. Slepyshev' (en bas à droite),
titré en cyrillique et numéroté 'N 54 Kupalshitsy
utrom' (en haut à gauche), numéroté 'N 67' (au verso)
huile sur carton
122 x 121 cm
peint en 1990s

Provenance: Atelier de l'artiste; collection privée
Condition: bon état général, quelques traces de suie

1,300 - 2,000 €





7 •
ANATOLY SLEPYSHEV (1932-2016)

Amazon in red

signed in Cyrillic and dated 'T. Slepyshev 95' (lower left), numbered 'N 54' (on the reverse)
oil on board
81 x 120 cm
painted in 1995

Provenance: Artist's studio;

Private collection

Condition: overall good condition, some stains on the reverse

ANATOLY SLEPYSHEV (1932-2016)

Amazone en rouge

signé en cyrillique et daté 'T. Slepyshev 95' (en bas à gauche), numéroté 'N 54' (au verso)
huile sur carton
81 x 120 cm
peint en 1995

Provenance: Atelier de l'artiste; Collection privée

Condition: bon état général, quelques taches au verso

1, 300 - 1, 700 €



8 •
ANATOLY SLEPYSHEV (1932-2016)

Herd of sheep

numbered 'N 75' (on the reverse)
oil on canvas
81 x 100 cm
painted in 1990s

Provenance: Artist's studio;

Private collection

Condition: overall good condition, some of sign soot on the frame

ANATOLY SLEPYSHEV (1932-2016)

Troupeau de moutons

numéroté 'N 75'(au verso)
huile sur toile
81 x 100 cm
peint en 1990s

Provenance: Atelier de l'artiste; Collection privée

Condition: bon état général, quelques traces de suie sur le cadre

1, 300 - 1, 700 €



9 •

ANATOLY SLEPYSHEV (1932-2016)

A crowd in the forest

inscribed in Cyrillic with a quotation from Nicholas Gogol's 'Dead Souls'(center right), numbered 'N 20' (verso) (center right), numbered 'N 20' (on the reverse)
oil on canvas
81 x 100 cm
painted in 1993

Provenance: Artist's studio; Private collection

Littérature: 'Anatoly Slepyshev', exh. cat., exhibition at the Commercial Representation of the Russian Federation in France, Paris, 1994; V. Yakovlev, in 'Anatoly Slepyshev. The Parisian Period', exh. cat. Museum of Russian Art in Paris, Ed. RA Publishing, Moscow 1999, ill. p. 61, no. 32

Exhibited: 'Anatoly Slepyshev', exh. cat., exhibition at the Commercial Representation of the Russian Federation in France, Paris, 1994; 'Anatoly Slepyshev. The Parisian Period', exhibition at the Museum of Russian Art in Paris, Ed. RA Publishing, Moscow 1999, ill. p. 61, no. 32

Condition: overall good condition

ANATOLY SLEPYSHEV (1932-2016)

Une foule dans la forêt

inscrit en cyrillique une citation tirée des 'Âmes mortes' de Nicolas Gogol!(au centre à droite), numéroté 'N 20' (au verso)
huile sur toile
81 x 100 cm
peint en 1993

Provenance: Atelier de l'artiste; Collection privée

Littérature: 'Anatoly Slepyshev', catalogue d'exposition à la Représentation commerciale de la Fédération de Russie en France, Paris, 1994; V. Yakovlev, dans 'Anatoly Slepyshev. La période parisienne', catalogue d'exposition au Musée d'art russe à Paris, Ed. RA Publishing, Moscou 1999, ill. p. 61, no. 32

Expositions: 'Anatoly Slepyshev', exposition à la Représentation commerciale de la Fédération de Russie en France, Paris, 1994; 'Anatoly Slepyshev. La période parisienne', exposition au Musée d'art russe à Paris, Ed. RA Publishing, Moscou 1999, ill. p. 61, no. 32

Condition: bon état général

1, 100 - 1, 500 €



10 • ANATOLY SLEPYSHEV (1932-2016)

Countryside road

signed in Cyrillic 'T. Slepyshev' (lower right), titled in Cyrillic and numbered 'N 48 Stolbovaya doroga' (upper left), numbered 'N 115' (on the reverse)
oil on board
120.5 x 144 cm
painted in 1990s

Provenance: Artist's studio; Private collection
Condition: overall good condition

ANATOLY SLEPYSHEV (1932 -2016)

Route de campagne

signé en cyrillique 'T. Slepyshev' (en bas à droite), titré en cyrillique et numéroté 'N 48 Stolbovaya doroga' (en haut à gauche), numéroté 'N 115' (au verso)
huile sur panneau
120, 5 x 144 cm
peint en 1990s

Provenance: Atelier de l'artiste; Collection privée
Condition: bon état général

1, 400 - 1, 800 €

11 • ANATOLY SLEPYSHEV (1932-2016)

Trevellers

signed in Cyrillic and dated 'T. Slepyshev 1990' (lower right)

watercolour on paper

70 x 100 cm

Provenance: purchased directly from the artist; Private collection

ANATOLY SLEPYSHEV (1932-2016)

Voyageurs

signé en cyrillique et daté 'T. Slepyshev 1990' (en bas à droite)

aquarelle sur papier

70 x 100 cm

Provenance: acheté directement auprès de l'artiste; collection privée

400 - 500 €





12 •
PABLO PICASSO (1881 - 1973)
Imaginary portraits, 1969

signed in plate 'Picasso' (upper left), numbered in pencil 'A186 /250' (lower left), dated in plate '7.5.69.' (upper left)

lithograph in colours
édition A /250, publisher Marcel Salinas,
printer Harry N. Abrams, New York
64.8 x 50.3 cm

Provenance: Private collection, USA

The work is part of a folder of 29 lithographs entitled 'Imaginary Portraits', 1969, published by Marcel Salinas. There were two editions: 250 copies produced in France, numbered with the letter F, printed by Atelier Detruit et Guillard-Gourdon; and 250 copies produced in the United States, numbered with the letter A, printed by Harry N. Abrams, New York

PABLO PICASSO (1881 - 1973)
Portraits imaginaires, 1969

signé dans la plaque 'Picasso' (en haut à gauche), numéroté au crayon 'A186 /250' (en bas à gauche), daté dans la plaque '7.5.69.' (en haut à gauche)

lithographie en couleurs
édition A /250, éditeur Marcel Salinas,
imprimeur Harry N. Abrams, New York
64.8 x 50.3 cm

Provenance: Collection privée, Etats-Unis

L'œuvre fait partie d'un ensemble de 29 lithographies 'Imaginary Portraits', 1969, éditeur Marcel Salinas. Il y a eu deux tirages: 250 exemplaires exécutés en France, numérotés avec la lettre F, imprimeur Atelier Detruit et Guillard-Gourdon; et 250 exemplaires exécutés aux États-Unis, numérotés avec la lettre A, imprimeur Harry N. Abrams, New York.

3, 500 - 4, 000 €



13 • TAMARA DE LEMPICKA (1898-1980)
Étude pour Les amants
 signed 'LEMPICKA.' (lower right)
 gouache and watercolor over pencil on paper
 22.9 x 29.2 cm
 Painted circa 1960

Provenance:
 By descent from the artist
 Private collection
 Christie's, New York, IMPRESSIONIST &
 MODERN ART, 20.09.2011, lot 66
 Private collection

TAMARA DE LEMPICKA (1898-1980)
Étude pour 'Les amants'
 signé 'LEMPICKA' (en bas à droite)
 gouache et aquarelle, crayon sur papier
 22.9 x 29.2 cm
 peint vers 1960

Provenance:
 Par la descendance de l'artiste
 Collection privée
 Christie's, New York, IMPRESSIONIST &
 MODERN ART, 20.09.2011, lot 66;
 Collection privée

15,000 - 20,000 €

ALEXANDER CALDER



14 •
ALEXANDER CALDER (1898-1976)
Sandy Graphie
signed and dated 'Calder 69' (lower right);
label of the Redfern Gallery (on the reverse)
gouache on paper
111 x 75.5 cm
painted in 1969
Provenance:
The Redfern Gallery, London;
purchased in November 1971 by Michael M. Rea,
American businessman and collector;
private collection, USA

ALEXANDER CALDER (1898-1976)
Sandy Graphie
signé et daté 'Calder 69' (en bas à droite);
étiquette de Redfern Gallery (au verso)
gouache sur papier
111 x 75,5 cm
peint en 1969
Provenance:
The Redfern Gallery, Londres;
acheté en novembre 1971 par Michael M. Rea,
homme d'affaires américain et collectionneur
américain;
collection privée, États-Unis

65,000 - 85,000 €



'Well I like the original...I like black and white, that's one thing and then, black and white and red, red's very...it's the only color that really counts somehow. Then you just use the other colors...' - Interview of Alexander Calder conducted 1971 October 26, by Paul Cummings, for the Archives of American Art

Executed in 1969, 'Sandy Graphie' is a large gouache by Alexander Calder, whose nickname was 'Sandy'. The present gouache displays a perfect balance of twisting shapes and vibrant primary colours, including his favourite red, along with yellow, blue, and bold black, and orange. The artist once expressed a wish to have been a fauve in 1905.

Here, the 'Calder on Paper' showcases a synthesis of abstract geometric forms reminiscent of his sculptures, combined with representational yet enigmatic motifs.

He painted these gouaches quickly. As Calder transcribed his sculptural vocabulary onto paper, he embraced a medium that offered immediacy and allowed him to explore dynamism. Throughout his career, Calder explored various media and scales, his iconic 'mobiles' and 'stabiles', fascination with the circus, jewellery, and ultimately, the transition from sculptural space to the flat plane of paper.

In his final decades, Calder dedicated significant time to gouache painting and drawing alongside his sculptural practice. Notably, during a yearlong stay in Aix-en-Provence in 1953, he produced a series of paintings in gouache, continuing this practice throughout his lifetime.

Throughout his career, Alexander Calder received critical acclaim. After winning first prize for sculpture in the 1952 Venice Biennale, he received numerous major public commissions and numerous international exhibitions. In 1964–65, the Solomon R. Guggenheim Museum in New York showcased a retrospective of Calder's work.

Born in 1898 in Lawnton, Pennsylvania, Alexander Calder is regarded as one of the pioneers of Kinetic art, a movement referring to art created between approximately 1920 and 1970 that incorporates both real and apparent motion. He came from an artistic family, but he initially pursued engineering studies before transitioning to become an artist.

Calder's innovative approach positioned him as a leading figure in the avant-garde movement of twentieth-century abstraction.





15 •
ANDY WARHOL (1928–1987)

Flowers (hand coloured), 1974

signed with initials (lower right); signed and numbered in pencil '128/250 Andy Warhol', stamp 'COPYRIGHT BY ANDY WHARHOL MULTIPLES INC. & CASTELLI GRAPHICS 2, 1974'
screenprint with handcolouring
édition 128/250
103.2 × 69.2 cm

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

ANDY WARHOL (1928–1987)

Flowers (hand coloured), 1974

signé avec les initiales de l'artiste (en bas à droite); signé et numéroté au crayon '128/250 Andy Warhol', cachet 'COPYRIGHT BY ANDY WHARHOL MULTIPLES INC. & CASTELLI GRAPHICS 2, 1974' (au dos)
sérigraphie colorée à la main
édition 128/250
103.2 × 69.2 cm

Provenance:
Max Protetch, Etats-Unis; Acquis auprès du propriétaire actuel, USA-Europe



5000 - 7,000 €



16 • ⊕
ALBERT LEBOURG (1849 – 1928)
La Seine
signed 'A Lebourg' (lower right)
oil on canvas
38 x 61 cm

ALBERT LEBOURG (1849 – 1928)
La Seine
signé 'A Lebourg' (en bas à droite)
huile sur toile
38 x 61 cm

6,000 - 10,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5,5 %) (UE) et aux frais administratifs de l'agent en douane.





17•
FRENCH SCHOOL, 19TH CENTURY

The washerwomen
indistinctly signed (lower right)
gouache on paper
34 x 37 cm (à vue)

ÉCOLE FRANÇAISE, 19ÈME SIECLE

Les lavandières
indistinctement signé (en bas à droite)
gouache sur papier
34 x 37 cm (à vue)

50 - 100 €



18•⊕

PIERRE DE BELAY (1890-1947)

At the beach in Normandy
signed and dated 'de Belay 28' (lower right)
oil on panel
painted in 1928

Provenance:
Private collection, Honfleur, France

PIERRE DE BELAY (1890-1947)

At the beach in Normandy
signé and daté 'de Belay 28' (en bas à droite)
huile sur panneau
peint en 1928

Provenance:
Collection privée, Honfleur, France

8, 000 - 12, 000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.

19 •

JEAN-BAPTISTE OLIVE (1848-1936)

Sausset-Les-Pins et le Château Charles-Roux
signed and inscribed 'Sausset B Olive' (lower right)
oil on canvas
140 x 240 cm

Literature:

Franck BAILLE, Jean-Baptiste OLIVE, catalogue raisonné, Regard de Provence, 2008 (illustrated N2147, p.173)

JEAN-BAPTISTE OLIVE (1848-1936)

Sausset-Les-Pins et le Château Charles-Roux
signé et inscrit 'Sausset B Olive' (en bas à droite)
huile sur toile
140 x 240 cm

Littérature: Franck BAILLE, Jean-Baptiste OLIVE, catalogue raisonné, Regard de Provence, 2008 (ill. no. 2147, p.173)

40,000 - 60,000 €





20 •
FRANZ KARL HERPEL (1850-1933)
Seascape
 signed and dated 'F Herpel 1910' (lower right)
 oil on canvas
 26 x 56 cm

FRANZ KARL HERPEL (1850-1933)
Seascape
 signé et daté 'F Herpel 1910' (en bas à droite)
 huile sur toile
 26 x 56 cm

300 - 500 €



21 •
JULES COIGNET (1798-1860)
View of the Amalfi coast
 oil on canvas
 35 x 48.5 cm

JULES COIGNET (1798-1860)
Vue sur la côte amalfitaine
 huile sur toile
 35 x 48.5 cm

500 - 1,000 €



22 •
TIFFANY LOUIS COMFORT
(1848-1933)

Egyptian archeological study
signed with initials 'L.C.T.' (lower left);
sketch in pencil (on the reverse)
oil on artist's board
46.5 x 34 cm

TIFFANY LOUIS COMFORT
(1848-1933)

Egyptian archeological study
signé avec les initiales "L.C.T." (en bas à gauche);
esquisse au crayon (au verso)
huile sur carton d'artiste
46,5 x 34 cm

6,000 - 8,000 €



23 • ⊕
PAUL BAUM (1859-1932)
Across the Fields
oil on panel
45.7 x 56 cm
executed circa 1920

PAUL BAUM (1859-1932)
Across the Fields
huile sur panneau
45.7 x 56 cm
exécuté vers 1920

5,000 - 10,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5,5%) (UE) et aux frais administratifs de l'agent en douane.



24 •
ANTONIO DE BRUGADA (1804-1863)

Spanish woman
signed 'A. Brugada' (lower left)
oil on panel
45 x 55 cm

Provenance: Private collection, South of France

ANTONIO DE BRUGADA (1804-1863)

Spanish woman
signé 'A. Brugada' (en bas à gauche)
huile sur panneau
45 x 55 cm

Provenance: Collection privée, Sud de la France

1, 800 - 2, 000 €

25 •
FABIEN FABIANO (1883-1962)
Élégante au fauteuil rouge
signed 'F. Fabiano' (lower right)
oil on board
61 x 50 cm

FABIEN FABIANO (1883-1962)
Élégante au fauteuil rouge
signé 'F. Fabiano' (en bas à gauche)
huile sur panneau
61 x 50 cm

600 - 800 €





26 •
LOUIS VALLET (1856-1940)
Élégantes Parisiennes, set of two drawings
 signed 'L. Vallet' (each, lower left)
 pastel, pencil on paper laid on board
 43 x 31 cm (each)

LOUIS VALLET (1856-1940)
Élégantes Parisiennes, ensemble de deux dessins
 signé 'L. Vallet' (chaque, en bas à gauche)
 pastel, crayon sur papier marouflé sur carton
 43 x 31 cm (chaque)

400 - 600 €



27 •
UNKNOWN FRENCH ARTIST, 19TH CENTURY
Views of Cimiez, Nice
Set of four drawings: Monastère de Cimiez, Cimiez les Arènes
 indistinctly signed (each, lower right), titled (lower left)
 watercolour on paper
 circa 14 x 9 cm (each)

ARTISTE FRANÇAIS INCONNU, 19È SIÈCLE
Vues de Cimiez, Nice
Ensemble de quatre dessins: Monastère de Cimiez, Cimiez les Arènes
 indistinctement signé (chaque, en bas à droite), titré (en bas à gauche)
 aquarelle sur papier
 circa 14 x 9 cm (chaque)

150 - 200 €



28 •

IVAN KALMYKOV (1866-1925)**Chinese pagoda**signed in Cyrillic and dated 'I. Kalmykov 1917'
(lower right)

oil on board

17 x 25.5 cm

painted in 1917

IVAN KALMYKOV (1866-1925)**Chinese pagoda**signé en cyrillique et daté 'I. Kalmykov 1917'
(en bas à droite)

huile sur carton

17 x 25, 5 cm

peint en 1917

1, 500 - 2, 000 €

29 •

IVAN KALMYKOV (1866-1925)**Hangzhou**signed and located in Cyrillic and dated 'I. Kalmykov
Hangzhou 1917' (lower right); inscribed 'Hangzhou China 1917'
(on the reverse)

oil on board

17 x 25.5 cm

painted in 1917

IVAN KALMYKOV (1866-1925)**Hangzhou**signé et localisé en cyrillique et daté 'I. Kalmykov Hangzhou
1917' (en bas à droite); inscrit 'Hangzhou China 1917' (au verso)

huile sur carton

17 x 25, 5 cm

peint en 1917

1, 500 - 2, 000 €



30 • ◊
GEORGES LAPCHINE (1885-1950)
The Harbor in Martigues
 signed 'G Lapchine' (lower left)
 oil on board
 10 x 15 cm

GEORGES LAPCHINE (1885-1950)
The Harbor in Martigues
 signé 'G Lapchine' (en bas à gauche)
 huile sur carton
 10 x 15 cm

1, 500 - 2, 000 €



31 • ◊
GEORGES LAPCHINE (1885-1950)
View of the Embankment in Martigues
 signed 'G Lapchine' (lower left)
 oil on board
 10 x 15 cm

GEORGES LAPCHINE (1885-1950)
View of the Embankment in Martigues
 signé 'G Lapchine' (en bas à gauche)
 huile sur carton
 10 x 15 cm

1, 800 - 2, 200 €

32 • ◊
GEORGES LAPCHINE (1885-1950)
Notre-Dame de Paris
 signed 'G Lapchine' (lower right), bearing
 inscriptions 'Paris Notre Dames' / 'Bd Arago Paris
 XIII G Lapchine' (on the reverse)
 oil on board
 16.5 x 23 cm

GEORGES LAPCHINE (1885-1950)
Notre-Dame de Paris
 signé 'G Lapchine' (en bas à droite), portant les
 inscriptions 'Paris Notre Dames/ Bd Arago Paris
 XIII G Lapchine' (au verso)
 huile sur carton
 16, 5 x 23 cm

2, 500 - 3, 500 €



◊ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ◊ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.

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33 • ⊕

GEORGES LAPCHINE (1885-1950)**Quai des bouquinistes près de Notre-Dame de Paris**

signed 'G Lapchine' (lower left)

oil on canvas

22 x 28 cm

GEORGES LAPCHINE (1885-1950)**Quai des bouquinistes près de Notre-Dame de Paris**

signé 'G Lapchine' (en bas à gauche)

huile sur panneau

22 x 28 cm

3, 000 - 5, 000 €



⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



34 • ⊕

ELIE ANATOLE PAVIL (1873-1948)**Montmartre: Nude Reading by the window**

signed 'E.A.Pavil' (lower left)

oil on canvas

61 x 50 cm

ELIE ANATOLE PAVIL (1873-1948)**Montmartre: Nude Reading by the window**

signé 'E.A.Pavil' (en bas à gauche)

huile sur toile

61 x 50 cm

3, 000 - 5, 000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



35 • ◊
GEORGES LAPCHINE (1885-1950)
Place de la Concorde
 signed 'G Lapchine' (lower left)
 oil on panel
 22 x 28 cm

GEORGES LAPCHINE (1885-1950)
Place de la Concorde
 signé 'G Lapchine' (en bas à gauche)
 huile sur panneau
 22 x 28 cm

3, 000 - 5, 000 €

◊ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ◊ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



36 • ⊕

ELIE ANATOLE PAVIL (1873-1948)**Rue de l'Abreuvoir, Montmartre**

signed, inscribed and dated 'EA Pavil Paris 1906' (lower right)

oil on panel

33 x 48 cm

ELIE ANATOLE PAVIL (1873-1948)**Rue de l'Abreuvoir, Montmartre**

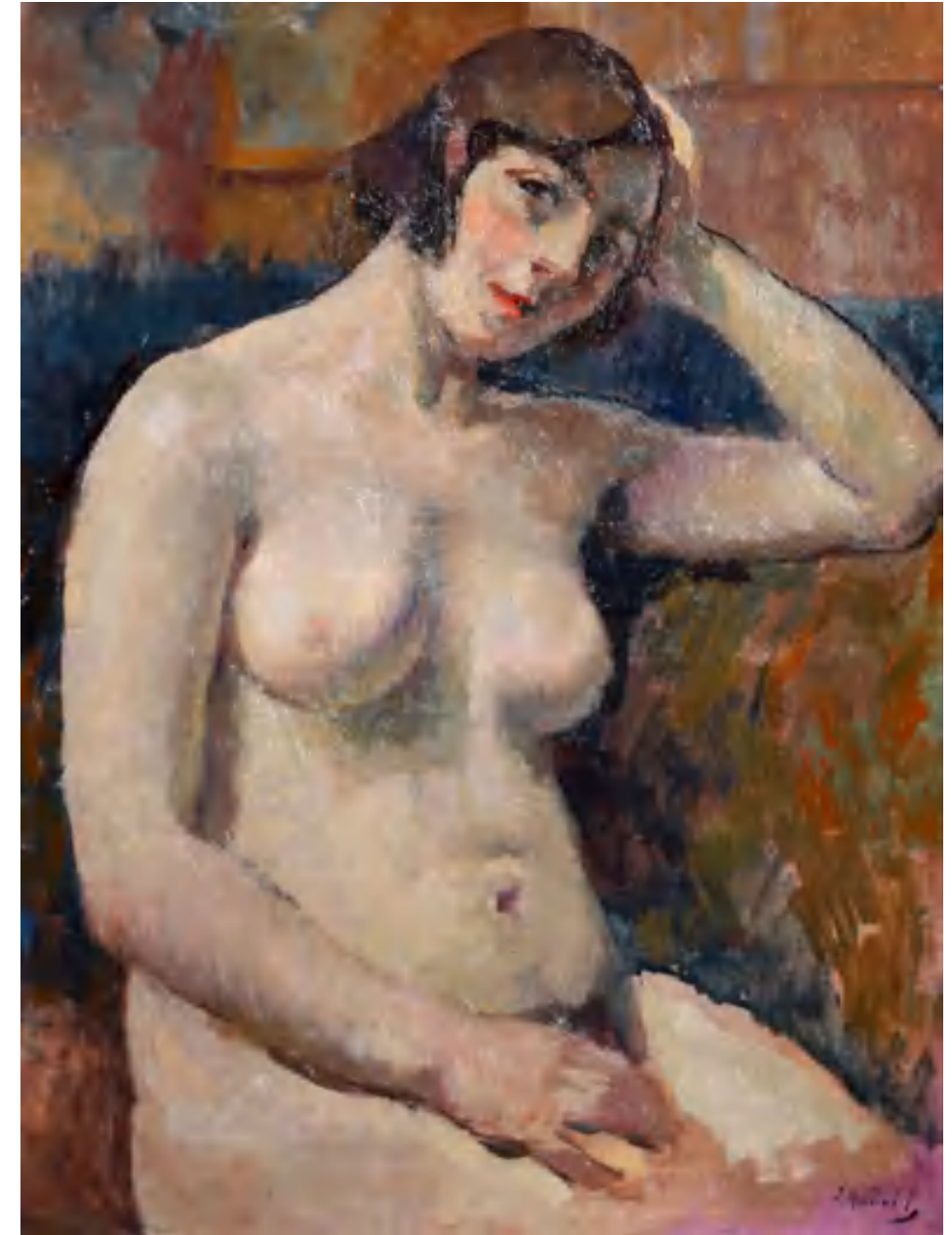
signé, inscrit et daté 'EA Pavil Paris 1906' (en bas à droite)

huile sur panneau

33 x 48 cm

2, 000 - 3, 000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



37 • ⊕

ELIE ANATOLE PAVIL (1873-1948)**Seated nude**

signed (lower right)

oil on canvas

66 x 50.8 cm

ELIE ANATOLE PAVIL (1873-1948)**Seated nude**

signé (en bas à droite)

huile sur toile

66 x 50.8 cm

1, 000 - 1, 500 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



38 •

GASTON BÉTHUNE (1857-1897)**Jardins de Monte Carlo**

signed, dated, dedicated 'A Mme Mme Paul
Bilhaud/ souvenir du Midi/G. Béthune 89'
(lower right), titled 'Jardins de Monte-Carlo'
(lower left)

watercolour on paper

34 x 55 cm

executed in 1889

GASTON BÉTHUNE (1857-1897)**Jardins de Monte Carlo**

signé, daté, dédié 'A Mme Mme Paul
Bilhaud/ souvenir du Midi/G. Béthune 89'
(en bas à droite), titré 'Jardins de Monte-Carlo'
(en bas à gauche)

aquarelle sur papier

34 x 55 cm

exécuté en 1889

300 - 500 €

JARDINS DE MONTE CARLO.

à Mme Paul Bilhaud
Souvenir du Midi

Béthune 89.



39 • **HENRYK H. SIEMIRADZKI (1843-1902)**

At the fountain

signed 'H. Siemiradzki' (lower right)

oil on canvas

37 x 39 cm

HENRYK H. SIEMIRADZKI (1843-1902)

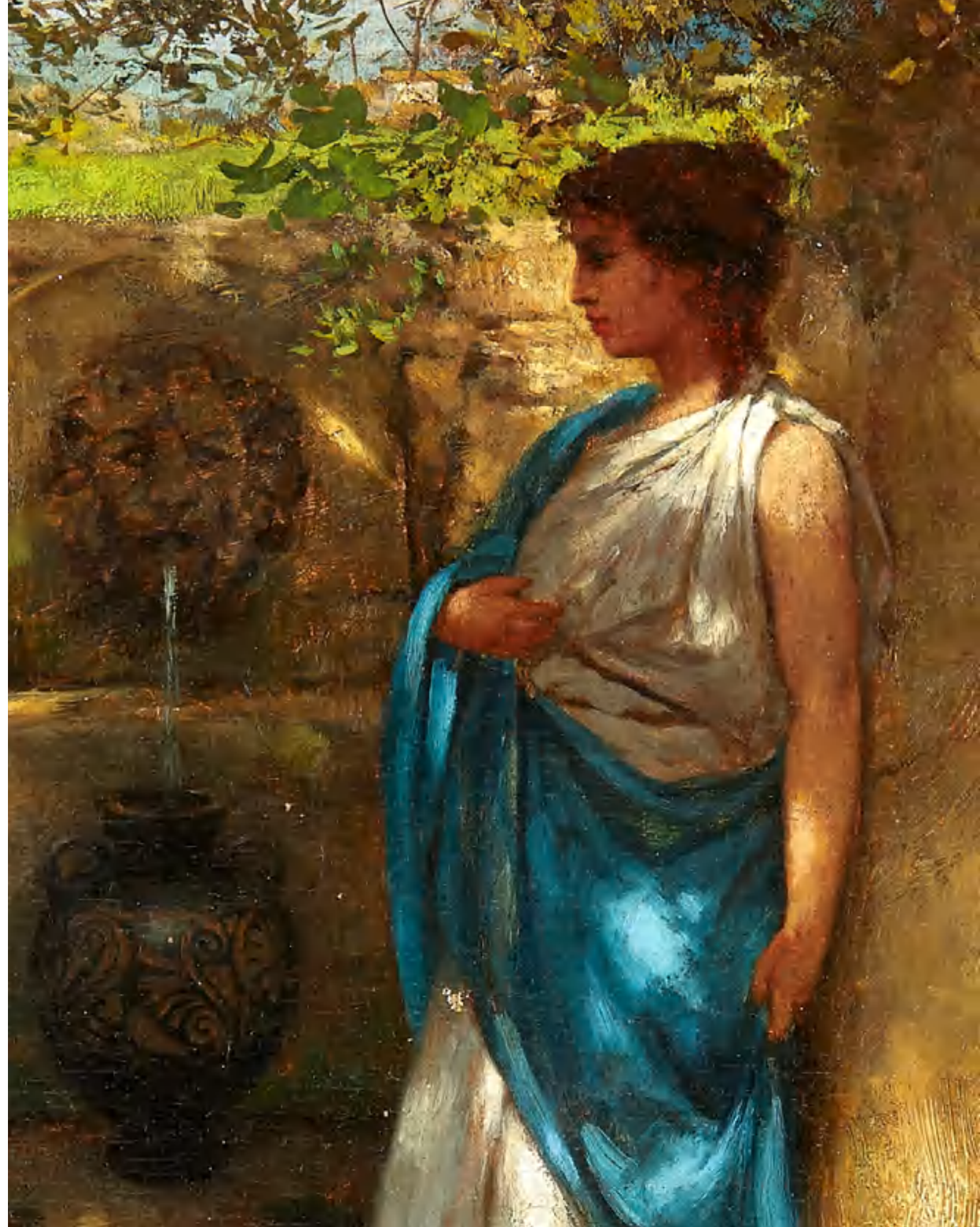
At the fountain

signé 'H. Siemiradzki' (en bas à droite)

huile sur toile

37 x 39 cm

20, 000 - 25, 000 €





40 •
WŁADYSŁAW BAKAŁOWICZ
 (1831-1904)

Standing nude
 signed and dated 'Bakalowicz 1896' (lower left)
 pastel on paper
 74 x 39 cm
 paint in 1896

WŁADYSŁAW BAKAŁOWICZ
 (1831-1904)

Standing nude
 signé et daté "Bakalowicz 1896" (en bas à gauche)
 pastel sur papier
 74 x 39 cm
 peint en 1896

3, 700 - 5, 500 €

41 •
STEFAN BAKAŁOWICZ (1857-1947)

Flower seller
 signed and indistinctly dated 'Bakalowicz... 19/2 81 (?)'
 pencil, gouache on paper
 31 x 23.5 cm

STEFAN BAKAŁOWICZ (1857-1947)

Flower seller
 signé et indistinctement daté 'Bakalowicz... 19/2 81 (?)'
 crayon, gouache sur papier
 31 x 23, 5 cm

2, 200 - 2, 700 €





42 •
WILHELM KOTARBINSKI (1849-1921)
Water nymphs
signed 'Wilhelm Kotarbinsky.' (lower left)
oil on canvas
25.5 x 37.5 cm

WILHELM KOTARBINSKI (1849-1921)
Water nymphs
signée 'Wilhelm Kotarbinsky' (en bas à gauche)
huile sur toile
25,5 x 37,5 cm

8,000 - 10,000 €

Wilhelm
Kotarbinsky.



43 •
STEFAN BAKAŁOWICZ (1857-1947)

Roman beauty at the fountain

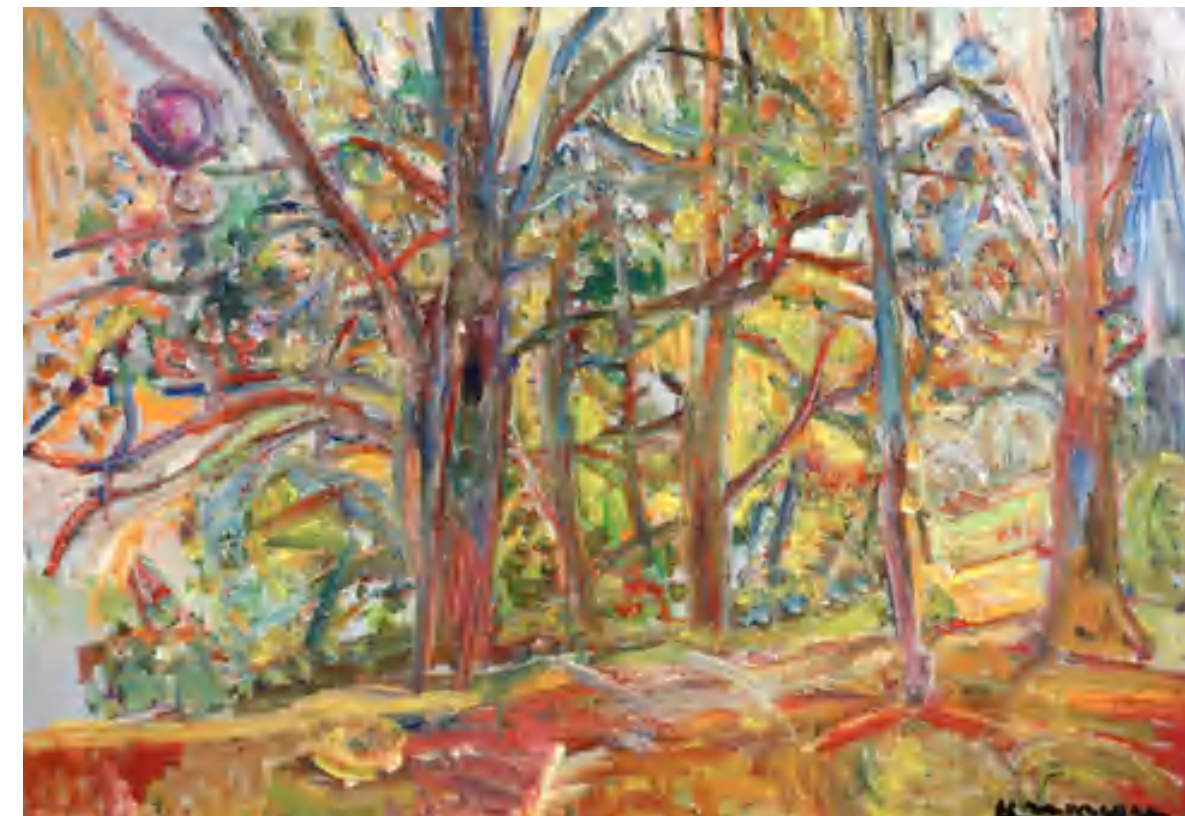
signed, dated and located 'ST. BAKALOWICZ. ROMA. MDCCCXCVII'
 (lower right)
 oil on canvas
 45.5 x 33 cm

STEFAN BAKAŁOWICZ (1857-1947)

Roman beauty at the fountain

signé, daté et localisé 'ST. BAKALOWICZ. ROMA. MDCCCXCVII'
 (en bas à droite)
 huile sur toile
 45.5 x 33 cm

12, 000 - 15, 000 €



44 • ⊕
PINCHUS KREMEGNE (1890-1981)

View of Céret in the Pyrénées

signed 'Kremegne' (lower right), bearing a
 stamp 'Vente Kremegne' (on the reverse)
 oil on canvas
 54 x 73 cm

Provenance:

J.J Mathias, Baron Ribeyre & Associates,
 Paris, Vente Kremegne, 07.04.2016

PINCHUS KREMEGNE (1890-1981)

View of Céret in the Pyrénées

signé 'Kremegne' (en bas à droite), cachet
 'Vente Kremegne' (au verso)
 huile sur toile
 54 x 73 cm

Provenance:

Vente KREMEGNE, J.J Mathias, Baron
 Ribeyre & Associés, Paris, 07.04.2016

2, 500 - 3, 500 €

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45 •
**DIRK HERMANN WILHEM
 FILARSKI (1885-1964)**
 Landscape with a horse
 signed 'DHW FILARSKI' (lower left)
 oil on canvas
 75.5 x 60 cm

**DIRK HERMANN WILHEM
 FILARSKI (1885-1964)**
 Landscape with a horse
 signé 'DHW FILARSKI' (en bas à gauche)
 huile sur toile
 75,5 x 60 cm

1, 200 - 1, 800 €



46 •
ANTONIO ZAMBRANA (B. 1944)
 Woman washing clothes
 signed and dated 'Zambrana 82' (lower
 right); label 'Distinctive framing Kato
 Tokyo' (on the reverse)
 oil on panel
 39 x 50 cm (à vue)
 painted in 1982

ANTONIO ZAMBRANA (B. 1944)
 Woman washing clothes
 signé et daté 'Zambrana 82' (en bas à
 droite); étiquette 'Distinctive framing
 Kato Tokyo' (au verso)
 huile sur panneau
 39 x 50 cm (à vue)
 peint en 1982

300 - 500 €

47 • ⊕
IRENE KLESTOVA (1908-1989)

Roses
 signed (lower left)
 oil on board
 24 x 19 cm

IRENE KLESTOVA (1908-1989)

Roses
 signé (en bas à gauche)
 huile sur carton
 24 x 19 cm

250 - 500 €



48 • ⊕
LEV TCHISTOVSKY (1902-1969)

Still life with orchids
 signed 'L Tchistovsky' (lower right)
 oil on board
 24 x 19 cm

LEV TCHISTOVSKY (1902-1969)

Still life with orchids
 signé 'L Tchistovsky' (en bas à droite)
 huile sur carton
 24 x 19 cm

600 - 800 €



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 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.

49 • ⊕
GIORGIOS GOUNAROPOULOS (1889-1977)

Dreamy landscape with nymph
 signed (lower right)
 oil on canvas
 61 x 47 cm

GIORGIOS GOUNAROPOULOS (1889-1977)

Paysage rêveur avec une nymphe
 signé (en bas à droite)
 huile sur toile
 61 x 47 cm

700 - 1,000 €



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50 • CONSTANTIN WESTCHILOFF (1877-1945)

Capri. Terrasse
 signed 'C. Westchiloff' (lower right)
 color etching on paper
 54 x 69 cm
 executed in late 1920s - early 1930s

CONSTANTIN WESTCHILOFF (1877-1945)

Capri. Terrasse
 signé 'C. Westchiloff' (en bas à droite)
 gravure en couleur sur papier
 54 x 69 cm
 exécuté fin 1920s - début 1930s

250 - 300 €

51 • FRANZ VON STUCK (1863-1928)
ATTRIBUTED TO

double-sided drawing:

(i) Sitting nude
 sanguine on paper
 signed in pencil 'Franz Von Stuck' (lower left)

(ii) Reclining nude
 pencil on paper
 26 x 19.5 cm

FRANZ VON STUCK (1863-1928)
ATTRIBUÉ À

dessin recto-verso:

(i) Nu assis
 sanguine sur papier
 signé au crayon "Franz Von Stuck" (en bas à gauche)

(ii) Nu couché
 crayon sur papier
 26 x 19, 5 cm

800 - 1, 500 €





52 •
VIKTOR SCHARF (1872 - 1943)
Portrait of a Girl (the daughter of the artist?)
 inscribed 'Scharf' (on the reverse)
 oil on canvas laid on panel
 45 x 38 cm

Provenance: probably the family of the artist

VIKTOR SCHARF (1872 - 1943)
Portrait of a Girl (la fille de l'artiste?)
 inscrit 'Scharf' (au verso)
 huile sur toile marouflée sur panneau
 45 x 38 cm

Provenance: probablement la famille de l'artiste

500 - 700 €



53 •
FRÉDÉRIC THÉODORE LIX (1830 -1897)
Portrait of a Woman
 oil on canvas, oval
 63 x 53 cm

FRÉDÉRIC THÉODORE LIX (1830 -1897)
Portrait of a Woman
 huile sur toile, ovale
 63 x 53 cm

300 - 500 €



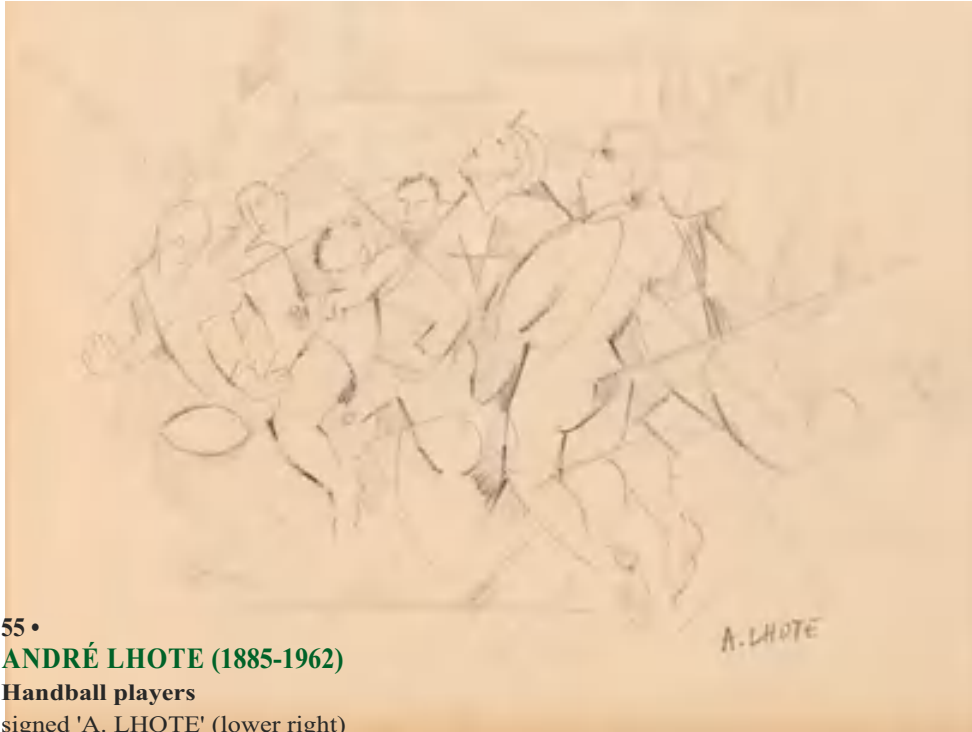
54 •
EUGÈNE DEVÉRIA (1808 - 1865)
Portrait of Marie Suzanne de Tromelin
 pastel on paper, oval
 60.5 x 52 cm

The Portrait of Marie Suzanne de Tromelin by Eugène Devéria is exhibited at the Musée Fabre in Montpellier

EUGÈNE DEVÉRIA (1808 - 1865)
Portrait of Marie Suzanne de Tromelin
 pastel sur papier, oval
 60.5 x 52 cm

Le Portrait de Marie Suzanne de Tromelin par Eugène Devéria est exposé au Musée Fabre de Montpellier

800 - 1,000 €



55 • **ANDRÉ LHOTE (1885-1962)**

Handball players
signed 'A. LHOTE' (lower right)
pencil on paper
21.8 x 30.5 cm

ANDRÉ LHOTE (1885-1962)

Handball players
signé 'A. LHOTE' (en bas à droite)
crayon sur papier
21, 8 x 30, 5 cm

1, 000 - 1, 200 €

56 • **ERNST FUCHS (1930-2015)**

Portrait of Josef
signed, inscribed, dated 'Ernst Fuchs'
(along the lower edge), 'Das ist Josef/30.
XII.2002' (upper right)
charcoal on paper
40 x 28.5 cm (view)
executed in 2002

ERNST FUCHS (1930-2015)

Portrait of Josef
signé, inscrit, daté 'Ernst Fuchs' (le long du
bord inférieur), 'Das ist Josef/30.XII.2002'
(en haut à droite)
fusain sur papier
40 x 28.5 cm (à vue)
exécuté en 2002

800 - 1, 000 €



57 • **KARL LAGERFELD (1933-2019)**

The original costume sketch for Elisabeth Taylor

signed 'Karl' (lower right), inscribed
and numbered 'T-57 Tiziani' (upper left),
inscribed in pen: 'white chiffon dress in
the style that actresses of the 18th century
used to wear to play 'greek tragedies' and
in pencil 'Elizabth Taylor' (along the
lower edge)
watercolor, pencil on paper
50.2 x 21.6 cm

Provenance: from the Tiziani Archives

KARL LAGERFELD (1933-2019)
Esquisse originale du costume d'Elisabeth Taylor

signé 'Karl' (en bas à droite), inscrit et
numéroté 'T-57 Tiziani' (en haut à gauche),
inscrit au stylo: 'robe en mousseline blanche
dans le style que les actrices du 18ème
siècle portaient pour jouer les tragédies
grecques' et au crayon 'Elizabth Taylor' (le
long du bord inférieur)
aquarelle, crayon sur papier
50, 2 x 21, 6 cm

Provenance: des Archives Tiziani

1, 800 - 2, 200 €





58 •
VADIM ODAINIK (1925-1984)

Spain. At the square

signed in Cyrillic 'V. Odainik' (lower right);
 inscribed in Cyrillic, stamp (on the reverse)

gouache on board
 40 x 50 cm

Executed in 1978

VADIM ODAINIK (1925-1984)

Spain. At the square

signé en cyrillique 'V. Odainik' (en bas à droite);
 inscription en cyrillique, cachet (au verso)

gouache sur carton
 40 x 50 cm

1978

800 - 1,200 €



59 •
VADIM ODAINIK (1925-1984)

Spain. Malaga

signed in Cyrillic 'V. Odainik' (lower left); inscribed
 in Cyrillic, stamp (on the reverse)

gouache on board
 40 x 50 cm

Executed in 1978

VADIM ODAINIK (1925-1984)

Spain. Malaga

signé en cyrillique 'V. Odainik' (en bas à gauche);
 inscription en cyrillique, cachet (au verso)

gouache sur carton
 40 x 50 cm

1978

800 - 1,200 €



60 • **VALENTINA TSVETKOVA (1917-2007)**
Notre-Dame de Paris

indistinctly signed and located 'Tsvetkova / Paris' (lower right); sketch in pencil (on the reverse)
gouache, watercolour and pencil on paper
23 x 13.5 cm

VALENTINA TSVETKOVA (1917-2007)
Notre-Dame de Paris

indistinctement signé et localisé 'Tsvetkova / Paris' (en bas à droite); esquisse au crayon (au verso)
gouache, aquarelle et crayon sur papier
23 x 13.5 cm

600 - 800 €





61 •
VALENTINA TSVETKOVA (1917-2007)
Naples. Vesuvius
 inscribed in Cyrillic, exhibition label dated
 1968 (on the reverse)
 oil on canvas (?) laid on board
 12.5 x 18 cm

VALENTINA TSVETKOVA (1917-2007)
Naples. Vesuvius
 inscrit en cyrillique, étiquette d'une exposition
 en 1968 (au verso)
 huile sur toile (?) marouflée sur carton
 12.5 x 18 cm

600 - 800 €



62 •
VALENTINA TSVETKOVA (1917-2007)
Algeria
 inscribed in Cyrillic, exhibition label dated
 1968 (on the reverse)
 oil on canvas (?) laid on board
 12.5 x 18 cm

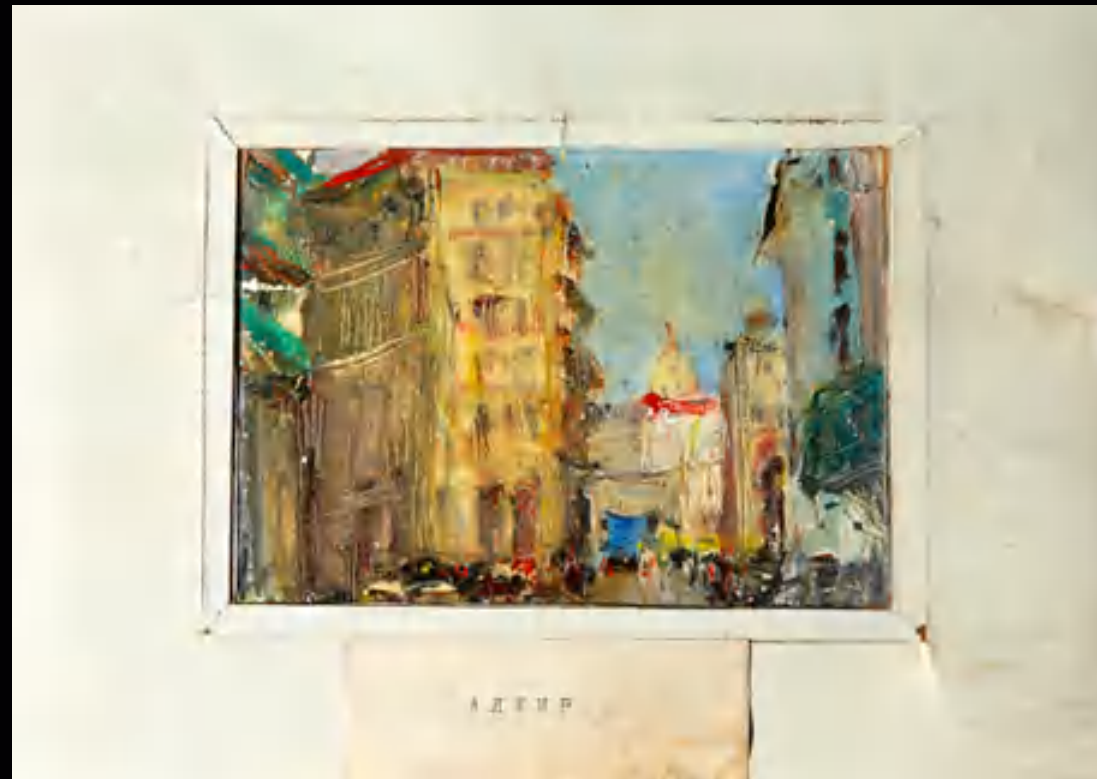
VALENTINA TSVETKOVA (1917-2007)
Algeria
 inscrit en cyrillique, étiquette d'une exposition
 en 1968 (au verso)
 huile sur toile (?) marouflée sur carton
 12.5 x 18 cm

600 - 800 €

63 •
VALENTINA TSVETKOVA (1917-2007)
Bosphorus
 inscribed in Cyrillic, exhibition label dated
 1968 (on the reverse)
 oil on canvas (?) laid on board
 12.5 x 18 cm

VALENTINA TSVETKOVA (1917-2007)
Bosphorus
 inscrit en cyrillique, étiquette d'une exposition
 en 1968 (au verso)
 huile sur toile (?) marouflée sur carton
 12.5 x 18 cm

600 - 800 €





64 •

MARTIN LINDENAU (B. 1948)**Sur la plage de St Tropez**

signed 'M. Lindenuau' (lower left), stamped on the stretcher and titled

(on the reverse)

oil on canvas

65 x 54 cm

MARTIN LINDENAU (B. 1948)**Sur la plage de St Tropez**

signé 'M. Lindenuau' (en bas à gauche), estampillé sur le châssis et

titré (au verso)

huile sur toile

65 x 54 cm

1, 000 - 1, 500 €



65 •

MARTIN LINDENAU (B. 1948)**Le Port de St Tropez**

signed 'M. Lindenuau' (lower right), stamped on the stretcher and titled

(on the reverse)

oil on canvas

65 x 51 cm

MARTIN LINDENAU (B. 1948)**Le Port de St Tropez**

signé 'M. Lindenuau' (en bas à droite), estampillé sur le châssis et

titré (au verso)

huile sur toile

65 x 51 cm

1, 000 - 1, 500 €



66 •

CHRISTOPHE JEHAN (B. 1961)**The Sailors**

signed and dated 'J.E.H.A.N 95' (along the lower edge)

mixed technique on paper

45 x 31.5 cm (à vue)

Executed in 1995

CHRISTOPHE JEHAN (B. 1961)**The Sailors**

signé et daté 'J.E.H.A.N 95' (le long du bord inférieur)

technique mixte sur papier

45 x 31, 5 cm (à vue)

exécuté en 1995

350 - 550 €



67 •

ROBIN MACKERTICH (1921-1993)**Lilies with blue embroidery**

signed 'ROBIN MACKERTICH' (lower left); old label (on the reverse)

oil on board

66 x 54 cm

ROBIN MACKERTICH (1921-1993)**Lilies with blue embroidery**

signé 'ROBIN MACKERTICH' (en bas à gauche); ancienne étiquette (au verso)

huile sur carton

66 x 54 cm

250 - 450 €



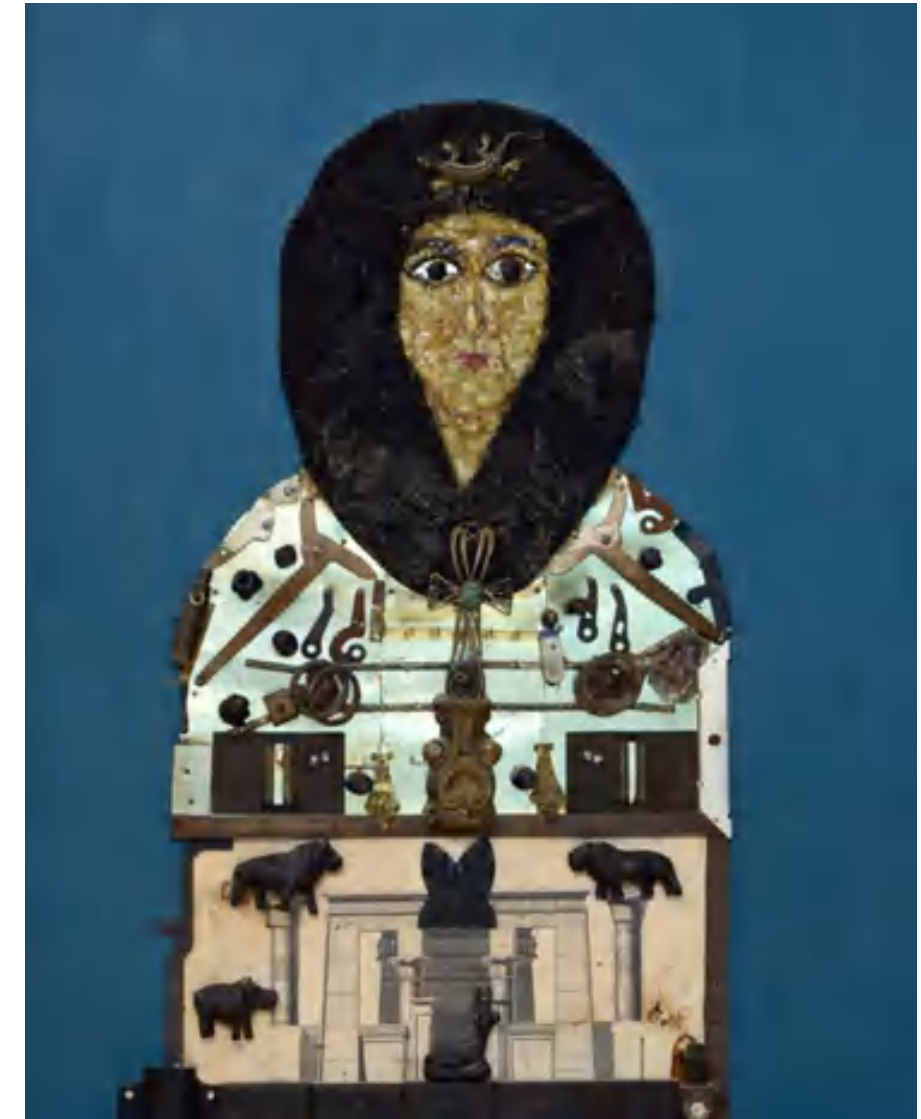
68 •
ÉLISEE MACLET (1881-1962)
Église Saint Germain de Charonne à Paris
 signed 'E. Maclet' (lower right);
 cachet de la vente Succession Paul Sérusier et succession de Mademoiselle Boutaric (au verso)
 oil on panel
 56 x 42 cm

Provenance:
 Sale Succession Paul Sérusier et succession de Mademoiselle Boutaric, Mes Ader-Picard-Tajan, Paris, Hôtel Drouot, 19 and 20 June 1984; Private collection

ÉLISEE MACLET (1881-1962)
Église Saint Germain de Charonne à Paris
 Signé 'E. Maclet' (en bas à droite);
 stamp of the Sale Succession Paul Sérusier et succession de Mademoiselle Boutaric (on the reverse)
 huile sur panneau
 56 x 42 cm

Provenance:
 Vente Succession Paul Sérusier et succession de Mademoiselle Boutaric, Mes Ader-Picard-Tajan, Paris, Hôtel Drouot, 19 et 20 juin 1984; Collection privée

1, 000 - 1, 500 €



69 •
FRANCK DA COSTA (1925 - 1989)
Egyptian Woman
 mixed media
 60 x 46 cm

FRANCK DA COSTA (1925 - 1989)
Egyptian Woman
 techniques mixtes
 60 x 46 cm

100 - 150 €

70 •
FRÉDÉRIC BRULY BOUABRÉ (1923-2014)
L'HUMAINE HUMANITÉ INVITANT LE PEUPLE AU PARTAGE

series of 40 drawings
each titled in ballpoint pen (around the margins), each signed and dated in ballpoint pen '12-8-2006/ FBBruly' (on the reverse)
coloured pencil, ballpoint pen on cardboard
19 x 15 cm (each)
executed in August 2006

FRÉDÉRIC BRULY BOUABRÉ (1923-2014)
L'HUMAINE HUMANITÉ INVITANT LE PEUPLE AU PARTAGE

série de 40 dessins
chaque titré au stylo à bille (dans les marges), chaque signé et daté au stylo à bille '12-8-2006/ FBBruly' (au verso)
crayon de couleur, stylo à bille sur carton
19 x 15 cm (chaque)
exécuté en août 2006

1,800 - 2,000 €



71 •

JOHN GOLDING (1929 – 2012)**Untitled**

indistinctly signed and dated 'LXXIX'

(lower right)

watercolour on paper

54 x 75 cm

executed in 1979

JOHN GOLDING (1929 – 2012)**Untitled**

signé illisiblement et daté "LXXIX" (en

bas à droite)

aquarelle sur papier

54 x 75 cm

exécuté en 1979

1, 000 - 2, 000 €

72 •

TONY SCHERMAN (1950 - 2023)**Highly important bowl**

signed and dated 'Scherman 82' (lower right)

encaustic on paper

65.5 x 58 cm

executed in 1982

*Provenance:**Maxwell Davidson Gallery, New York**Private collection, USA-Europe***TONY SCHERMAN (1950 - 2023)****Highly important bowl**

signé et daté 'Scherman 82' (en bas à droite)

encaustique sur papier

65.5 x 58 cm

exécuté en 1982

2, 000 - 3, 000 €



73 •
MATTHIAS KÖSTER (B. 1961)
Spaghetti
signed and dated '10/2005' (on the reverse)
acrylic on aluminum
100 x 100 cm

MATTHIAS KÖSTER (B. 1961)
Spaghetti
signé and daté '10/2005' (au verso)
acrylique sur aluminium
100 x 100 cm

1,000 - 2,000 €



74 •
MATTHIAS KÖSTER (B. 1961)
Spaghetti II
signed and dated '10/2005' (on the reverse)
acrylic on aluminum
100 x 100 cm

MATTHIAS KÖSTER (B. 1961)
Spaghetti II
signé and daté '10/2005' (au verso)
acrylique sur aluminium
100 x 100 cm

1,000 - 2,000 €



75 •
RICHARD HUDSON (B. 1954)

Egg

signed and numbered 'Hudson 6/25' (on the base)

bronze

H. 22 cm, base 15 x 20 cm

édition 6/25

RICHARD HUDSON (B. 1954)

Egg

signé et numéroté 'Hudson 6/25' (sur la base)

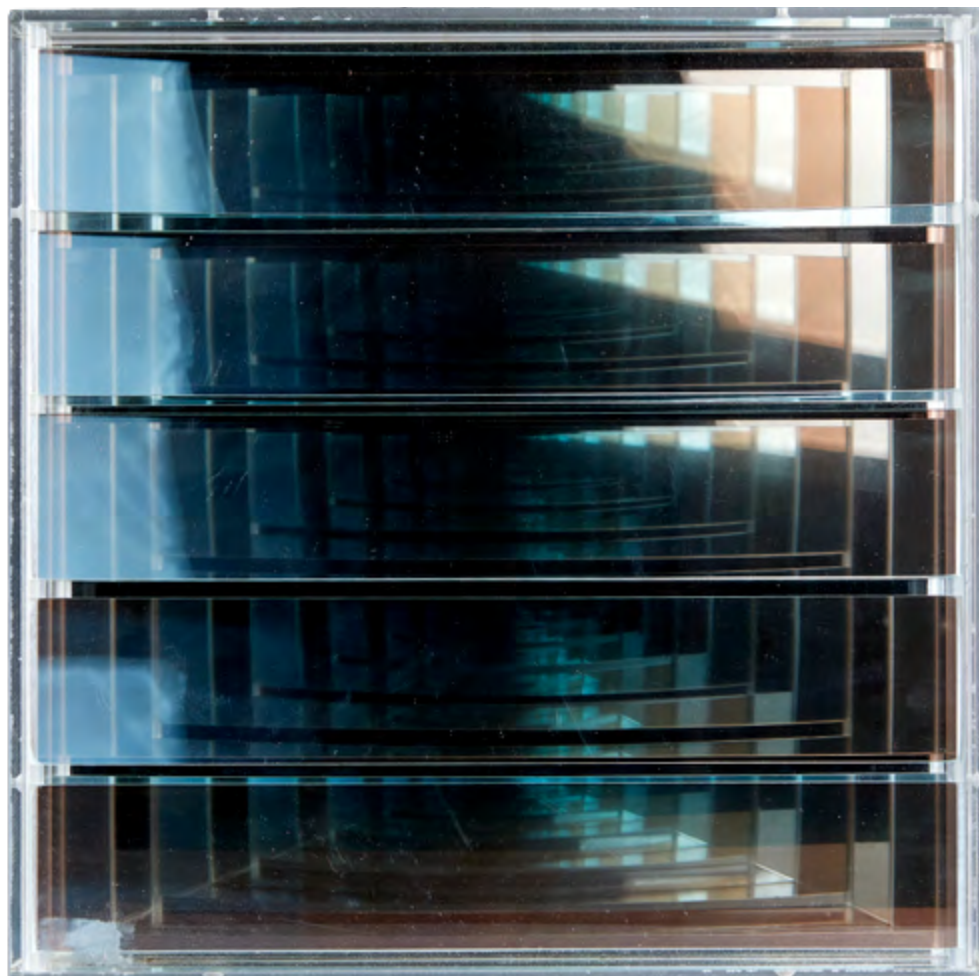
bronze

H. 22 cm, socle 15 x 20 cm

édition 6/25

800 - 1,200 €





76 •

ADOLF LUTHER (1912-1990)

Hohlspiegelobjekt

signed, numbered and dated in pencil 'N 8489/ Luther/ 90', labels and stamps (on the back)
mixed media (concave mirror, acrylic box)
40 x 40 x 9 cm
executed in 1990

Provenance: Galerie Ingrid Mensendek, Düsseldorf, Germany; Galerie Neher, Essen, Germany; Private collection

ADOLF LUTHER (1912-1990)

Hohlspiegelobjekt

signé, numéroté et daté au crayon 'N 8489/ Luther/ 90', étiquettes et tampons (au dos)
technique mixte (miroir concave, boîte en acrylique)
40 x 40 x 9 cm
exécuté en 1990

Provenance: Galerie Ingrid Mensendek, Düsseldorf, Allemagne; Galerie Neher, Essen, Allemagne; Collection privée

3, 000 - 5, 000 €

77 •

ADOLF LUTHER (1912-1990)

Licht und Materie

signed, numbered and dated in pencil 'N 8464/ Luther/ 76', label and stamps (on the back)
mixed media (concave mirror, acrylic box)
36 x 36 x 9 cm
executed in 1976

Provenance: Galerie Neher, Essen, Germany; Private collection

ADOLF LUTHER (1912-1990)

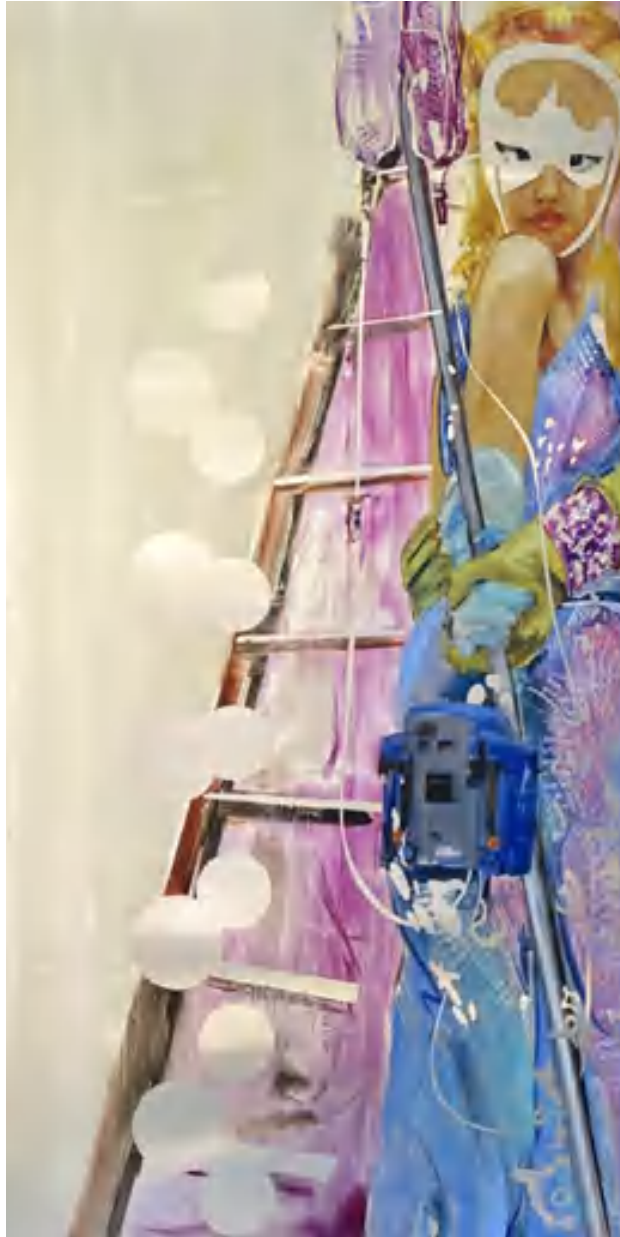
Licht und Materie

signé, numéroté et daté au crayon 'N 8464/ Luther/ 76', étiquette et tampons (au dos)
technique mixte (miroir concave, boîte en acrylique)
36 x 36 x 9 cm
exécuté en 1976

Provenance: Galerie Neher, Essen, Allemagne; Collection privée

3, 000 - 5, 000 €



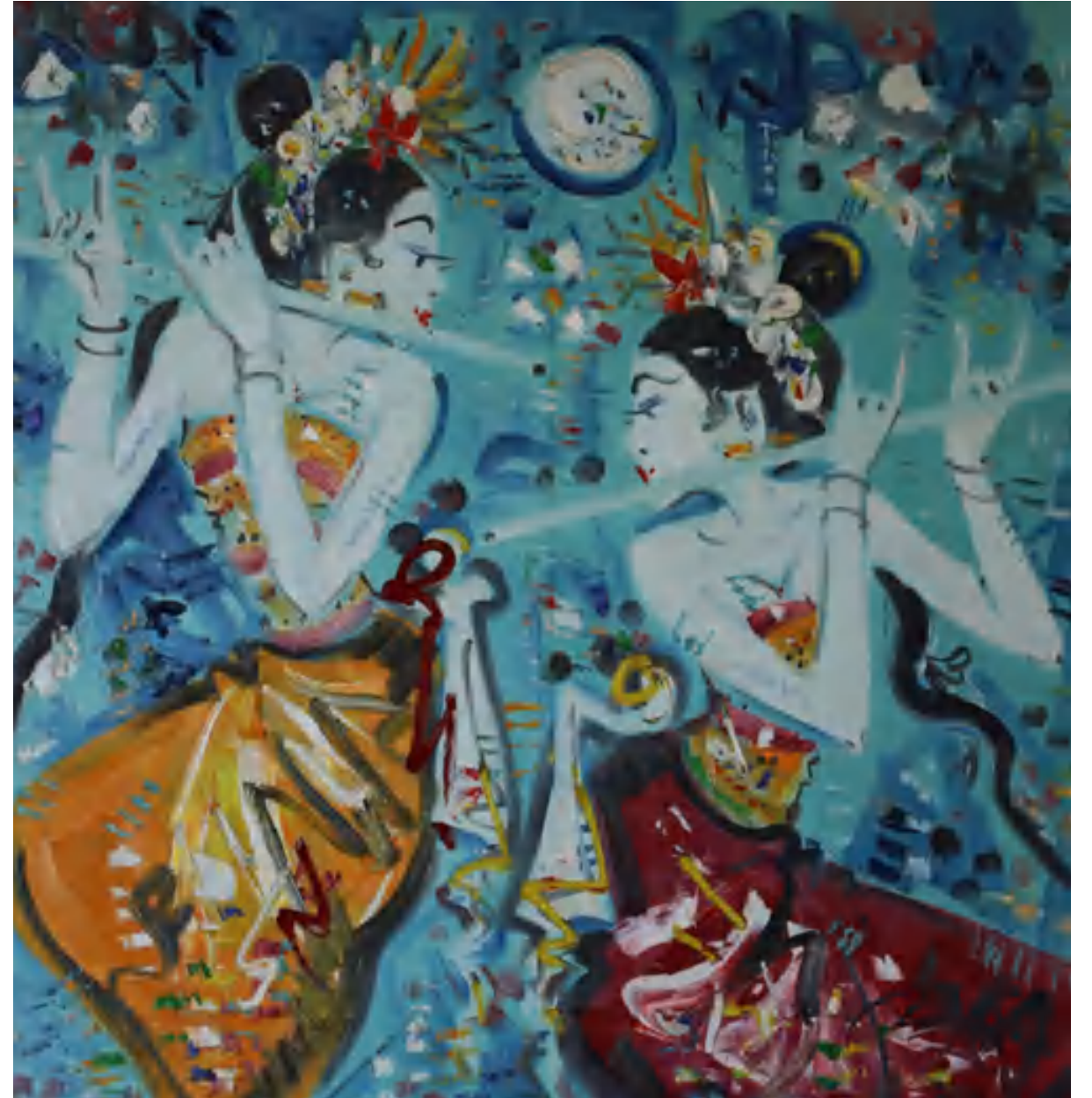


78 •
MATTHIAS KÖSTER (B. 1961)
Two women near the stairs
 signed and dated (on the reverse)
 acrylic on aluminum, diptych
 250 x 125 cm (each)



MATTHIAS KÖSTER (B. 1961)
Two women near the stairs
 signé and daté (au verso)
 acrylique sur aluminium
 250 x 125 cm (chaque)

3, 000 - 5, 000 €



79 •
NYOMAN GUNARSA (1944 - 2017)
Two flute players
 oil on canvas
 145 x 145 cm, with a hand-carved
 wooden frame
 Certificate of Rudana Art Museum in Bali

NYOMAN GUNARSA (1944 -2017)
Two flute players
 huile sur toile
 145 x 145 cm, avec un cadre en bois
 sculpté à la main
 Certificat du Rudana Art Museum à Bali

2, 000 - 4, 000 €



80 •
MIKHAIL VASILIEV (1830-1900)
Allegory of the Arts and Sciences
 fragment of an old hand-written letter with
 a red wax seal 'Paint. Vasiliev/ Highest
 approval... S. Sheremetiev...'
 (on the reverse)
 oil on board
 23 x 47.5 cm

MIKHAIL VASILIEV (1830-1900)
Allegory of the Arts and Sciences
 fragment d'une ancienne lettre manuscrite avec
 un cachet de cire rouge "Peint. Vasiliev/ Très
 haute approbation... S. Sheremetiev..."
 (au verso)
 huile sur carton
 23 x 47, 5 cm

5, 000 - 6, 000 €

This work is probably a sketch for one of the Vasiliev's projects of frescos: he studied at the Moscow School of Painting, Sculpture and Architecture (1848-1849) and at the Imperial Academy of Arts (1849-1857). He received many medals for different fresco projects, such as 'The Judgment of Solomon', 'Saul at Endor sorceress'...





81 •
FLEMISH SCHOOL, 17TH CENTURY
Joseph in the Pharaoh's Palace
 oil on canvas
 42 x 51 cm

ÉCOLE FLAMANDE, 17ÈME SIÈCLE
Joseph in the Pharaoh's Palace
 huile sur toile
 42 x 51 cm

1, 500 - 1, 700 €

82 •
CIRCLE OF VIVIANO CODAZZI (1606-1670)
An Italian landscape with ruins
 old label (on the reverse)
 oil on canvas
 103 x 126.5 cm

CIRCLE DE VIVIANO CODAZZI (1606-1670)
An Italian landscape with ruins
 ancienne étiquette (au verso)
 huile sur toile
 103 x 126, 5 cm

5, 000 - 7, 000 €



83 •
MARCO RICCI (1676-1730)
Antique ruins with figures
 old label written 'Ricci Marcus ...1729...
 Potsdam' (on the reverse)
 oil on canvas
 73 x 99 cm

MARCO RICCI (1676-1730)
Antique ruins with figures
 ancienne étiquette portant l'inscription 'Ricci
 Marcus ...1729... Potsdam' (au verso)
 huile sur toile
 73 x 99 cm

12,000 - 15,000 €





84 •
**CAREL VAN FALENS (1683-1733),
 ATTRIBUTED TO**

Halt by the river
 old label with inscription (on the reverse)
 oil on canvas
 65.5 x 87 cm

**CAREL VAN FALENS (1683-1733),
 ATTRIBUÉ À**

Halt by the river
 ancienne étiquette avec inscription (au verso)
 huile sur toile
 65, 5 x 87 cm

4, 000 - 5, 000 €

85 •

VINCENZO BRENNNA (1747-1820)

**Piazza del popolo, Rome; View of a fountain
(on the reverse)**

Sketch for a fan

inscribed in pencil 'V. Brenna' (lower center);

inscribed in pencil (on the reverse)

ink, gouache and watercolour on paper

26.8 x 57.4 cm

VINCENZO BRENNNA (1747-1820)

Piazza del popolo, Rome

Vue d'une fontaine (au verso)

Esquisse pour un éventail

inscrit au crayon 'V. Brenna' (en bas au centre);

inscriptions au crayon (au verso)

encre, gouache et aquarelle sur papier

26, 8 x 57, 4 cm

5, 000 - 6, 000 €





86 •

AUGUSTIN RITT (1765–1799)**Portrait of Empress Elizabeth Alexeievna, 2nd half 1790s**

engraved 'Elizabeth Alexiewna, Imperatrice de Russie, Princesse de Bade, née 24 Janvier 1779, + 16 Mai 1826.' (on the reverse)

Watercolour, gouache, whitewash on bone

Provenance:

Private collection of Princess Marie Radziwill (1840-1915), a French noblewoman, a member of the house of Castellane, wife of the representative of the German branch of the Radziwill family - Prince Antoni Wilhelm Radziwill

AUGUSTIN RITT (1765-1799)**Portrait de l'Impératrice Elizabeth Alexeievna, 2ème moitié des années 1790**

gravé 'Elizabeth Alexiewna, Imperatrice de Russie, Princesse de Bade, née 24 Janvier 1779, + 16 Mai 1826' (au verso)

aquarelle, gouache, lavis sur os

Provenance:

Collection privée de la princesse Marie Radziwill (1840-1915), noble française, membre de la maison de Castellane, épouse du représentant de la branche allemande de la famille Radziwill, le prince Antoni Wilhelm Radziwill.

1, 500 - 2, 000 €





87 •
**UNKNOWN EUROPEAN ARTIST, SECOND
 QUATER OF 19TH CENTURY**
 Miniature, lady in blue and pink
 biscuit
 16 x 12 cm

**ARTISTE EUROPÉEN INCONNU, DEUXIÈME
 QUART DU 19ÈME SIÈCLE**
 Dame en bleu et rose
 miniature sur biscuit
 16 x 12 cm

30 - 50 €



88 •
**UNKNOWN EUROPEAN ARTIST, MID-
 19TH CENTURY**
 Miniature, lady in grey
 pencil and white wash
 9x9 cm

**UNKNOWN EUROPEAN ARTIST, MID-
 19TH CENTURY**
 lady in grey
 Miniature, pencil and white wash
 9 x 9 cm

30 - 50 €

89 •
**ROBERT SAMUEL MARCUARD (1756-1788)
 (ENGRAVER)**
 Miniature, Portrait of lady, London, circa 1780s
 signed
 19 x 14 cm

**ROBERT SAMUEL MARCUARD (1756-1788)
 (GRAVEUR)**
 Portrait d'une dame
 Londres, vers les années 1780
 miniature, signé
 19 x 14 cm

50 - 70 €





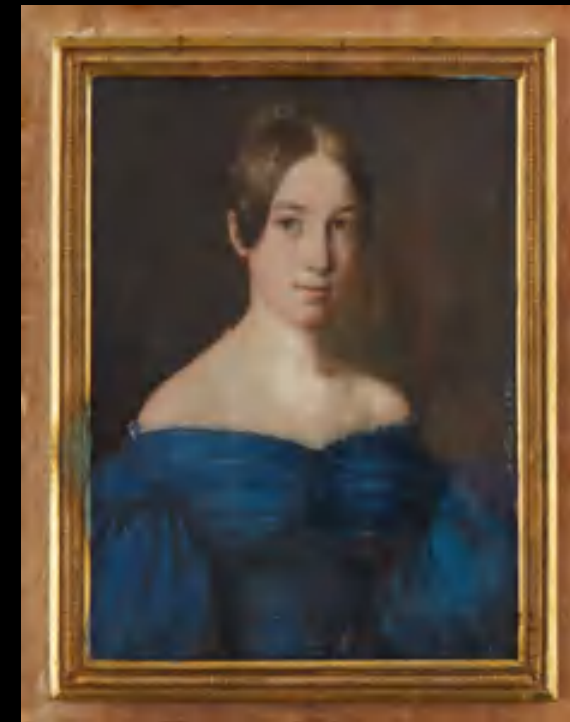
90 •
**UNKNOWN RUSSIAN ARTIST,
19TH CENTURY**

Portrait of the Ober-officer
watercolor on bone
3.5 x 2 cm. (oval)
Executed circa 1840-1850s.

**ARTISTE RUSSE INCONNU,
19ÈME SIÈCLE**

Portrait de l'officier supérieur
aquarelle sur os
3,5 x 2 cm (ovale)
exécuté vers 1840-1850

500 - 800 €



91 •
JOHANN MICHAEL HOLDERR (1796-1861)

Portrait of a young lady in blue
signed 'Holder p. 1835' (lower right)
watercolor on bone
10 x 8 cm
Executed in 1835

Johann Michael Holder - a talented miniature artist. He studied in Stuttgart. In the 1830s, he worked in St. Petersburg. His works are represented in the collections of many Russian museums.

JOHANN MICHAEL HOLDERR (1796-1861)

Portrait d'une jeune femme en bleu
signé 'Holder p. 1835' (en bas à droite)
aquarelle sur os
10 x 8 cm
exécuté en 1835

500 - 1,000 €



92 •
**UNKNOWN RUSSIAN ARTIST, LATE
18TH CENTURY**

**Portrait of Alexander Nikolayevich
Radishchev (1749-1802)**
illegibly inscribed and dated '17 28 / VI 92.'
(on the reverse)
watercolor on bone
6.5 x 5.3 cm (oval)

*Provenance: collection of Parisian
antiquarian Alexander Mikhailovich
Djanchieff (1928-2001)*

**ARTISTE RUSSE INCONNU, FIN DU
18ÈME SIÈCLE**

**Portrait d'Alexander Nikolayevich
Radishchev (1749-1802)**
portant l'inscription illisible et la date '17 28
/ VI 92' (au verso)
aquarelle sur os
6,5 x 5,3 cm (ovale)
Provenance: collection de l'antiquaire
parisien Alexander Mikhailovich Djanchieff
(1928-2001)

5, 000 - 6, 000 €



93 •
UNKNOWN ARTIST, 19TH CENTURY
Portrait of the Emperor Alexander I
bearing inscription 'Prima Opera di Salvatore
Dejnotte nel 1820' (on the reverse)
oil on canvas
54.5 x 43 cm
painted circa 1820

UNKNOWN ARTIST, 19TH CENTURY
Portrait of the Emperor Alexander I
portant l' inscription 'Prima Opera di Salvatore
Dejnotte nel 1820' (au dos)
huile sur toile
54.5 x 43 cm

1, 700 - 2, 000 €



94 •
UNKNOWN ARTIST, 19TH CENTURY
 Portrait of Alexandre I, Emperor of Russia
 pastel on paper
 56 x 41.5 cm

ARTISTE INCONNU, 19ÈME SIÈCLE
 Portrait d'Alexandre Ier, Empereur de Russie
 pastel sur papier
 56 x 41,5 cm

2,500 - 3,500 €

96 •

LOUIS GABRIEL EUGÈNE ISABEY (1803-1886)**La défense du château**

signed and dated 'E. Isabey 68' (lower right)

oil on canvas laid on panel

83.2 x 57.5 cm

painted in 1868

*Provenance:**A. Liebermann de Wahlenhorf, Hôtel Drouot, Paris, 8-9 May 1876, lot 45.**S. Von Derwies, Galeries Georges Petit, Paris, 15 November 1906, lot 20.**Colonel C. Michael Paul, Palm Beach, Florida.**Sale Sotheby's, New York, 23 May 1990, lot 163.**Sale Sotheby's London, 16 November 1994, lot 67.**Sale Christie's New York, 22 April 2004, lot 157.**Sale Stair Galleries Hudson NY, 15 October 2011, lot 371.**Private collection**Literature: Pierre Miquel, Eugène Isabey: La Marine au XIXe Siècle,**Maur la Jolie, p. 220, no. 1258D (illustrated)***LOUIS GABRIEL EUGÈNE ISABEY (1803-1886)****La défense du château**

signé et daté 'E. Isabey 68' (en bas à droite)

huile sur toile marouflée sur bois

83,2 x 57,5 cm

peint en 1868

*Provenance:**A. Liebermann de Wahlenhorf, Hôtel Drouot, Paris, 8-9 mai 1876, lot 45.**S. Von Derwies, Galeries Georges Petit, Paris, 15 novembre 1906, lot 20.**Colonel C. Michael Paul, Palm Beach, Floride.**Vente Sotheby's, New York, 23 mai 1990, lot 163.**Vente Sotheby's Londres, 16 novembre 1994, lot 67.**Vente Christie's New York, 22 avril 2004, lot 157.**Vente Stair Galleries Hudson NY, 15 octobre 2011, lot 371.**Collection privée*

12, 000 - 15, 000 €



This painting belonged to the collection of the well-known patron Sergey Pavlovich von Derwies (1863-1943). Derwies acquired it at the auction of the famous Berlin collection of Adolf Liebermann von Wahlenhorf (1829-1893) at Hôtel Drouot in Paris on May 8-9, 1876 (lot 45). The painting was kept in Derwies' s mansion in St. Petersburg (Angliyskaya Naberezhnaya 34 [English Embankment 34]) and was published in the catalogue "Galerie Serge Von Derwies" in 1904. In 1906, Sergey Pavlovich left Russia and placed his collection up for sale. this present painting was auctioned at the Galeries Georges Petit in Paris (Galeries Georges Petit, 15 November 1906, lot 20).

The present painting holds distinct museum significance.

Sergey Pavlovich Derwies (1863-1943) was an entrepreneur and patron. He was the son of P.G. Derwies, a prominent concessionaire and railway builder. His childhood was spent at his father's villa, "Valrose, " in Nice. He studied at the legal and historical-philological faculties of St. Petersburg University. From 1888, he served as the chairman of the board of the Russian Musical Society. He was one of the founders of the Russian Trade and Industrial Bank (1889). From 1895 to 1900, he held special assignments in the Ministry of Justice and, in 1901, moved to the Ministry of Finance. After the 1905 revolution, he decided to leave Russia, sold off his Russian possessions and settled in the Villa Mediterranee in Cannes.

We thank Sergei Podstanitsky for confirming the authenticity of this painting and providing authenticity expertise

Данная работа принадлежала к собранию известного мецената Сергея Павловича Дервиза (1863-1943). Дервиз приобрел ее на распродаже знаменитой берлинской коллекции Адольфа Либермана фон Валендорфа (Liebermann von Wahlenhorf) (1829-1893) (Hôtel Drouot, Париж, 8-9 мая 1876 года, лот 45). Полотно хранилось в петербургском особняке Дервиза (Английская набережная, 34) и в 1904 году было опубликовано в каталоге «Galerie Serge Von Derwies» (СПб., 1904). В 1906 году Сергей Павлович уехал из России и выставил свою коллекцию на продажу, данная работа участвовала в аукционе парижской галереи Жоржа Пети (Galeries Georges Petit, 15 ноября 1906, лот 20).

В качестве бесспорной работы Эжена Изабе из известнейшего русского собрания Сергея Дервиза, представленное полотно имеет несомненное музейное значение.

Сергей Павлович Дервиз (1863-1943) – предприниматель и меценат. Сын П.Г.Дервиза, крупного concessionaire и строителя железных дорог. Детство его прошло на отцовской вилле «Вальроз» в Ницце. Обучался на юридическом и историко-филологическом факультетах Санкт-Петербургского университета. С 1888 – председатель правления Русского музыкального общества. Один из учредителей Русского торгово-промышленного банка (1889). В 1895-1900 – чиновник особых поручений при министре юстиции, в 1901 переходит в Министерство финансов. Революция 1905 года привела его к решению об отъезде из России, он распродал российское имущество и поселился на вилле «Медитерран» в Каннах.



97 •
**BOGDAN GOTTFRIED VILLEVALDE
 (WILLEWALDE) (1819 - 1903)**

**The Emperor Alexander II and the heir Nicholas
 Alexandrovich during the parade of the Life Guards
 Hussar Regiment**

signed in Cyrillic and dated 'G. Villevalde 1875' (lower
 right)

oil on board

35 x 44.5 cm

Painted in 1875

**BOGDAN GOTTFRIED VILLEVALDE
 (WILLEWALDE) (1819 - 1903)**

**The Emperor Alexander II and the heir Nicholas
 Alexandrovich
 during the parade of the Life Guards Hussar
 Regiment**

signé en cyrillique et daté 'G. Villevalde 1875' (en bas à
 droite)

huile sur carton

35 x 44, 5 cm

peint en 1875

40,000 - 50,000 €



98 •

ADOLF CHARLEMAGNE (1826-1901)

Commemoration of 12 December 1877

signed in Cyrillic and dated (?) '.... Prof. A. Charlemagne' (lower left), titled 'Commemoration of 12 December 1877' (lower right)

watercolour, white wash and pencil on paper laid on board

26 x 36.5 cm, 37 x 48 cm (board)

ADOLF CHARLEMAGNE (1826-1901)

Commémoration du 12 décembre 1877

signée en cyrillique et datée (?) '.... Prof. A. Charlemagne' (en bas à gauche), titré 'Commemoration du 12 décembre 1877' (en bas à droite)

aquarelle, lavis blanc et crayon sur papier maroufflé sur carton

26 x 36, 5 cm, 37 x 48 cm (carton)

2, 800 - 3, 500 €



99 •

UNKNOWN ARTIST, 19TH CENTURY

Portrait of the Emperor Nicholas I

titled in pencil 'l'Empereur Nicolas' (lower right)

pencil on paper

21 x 13 cm

UNKNOWN ARTIST, 19TH CENTURY

Portrait de l'empereur Nicolas Ier

titré au crayon 'l'Empereur Nicolas' (en bas à droite)

crayon sur papier

21 x 13 cm

600 - 800 €

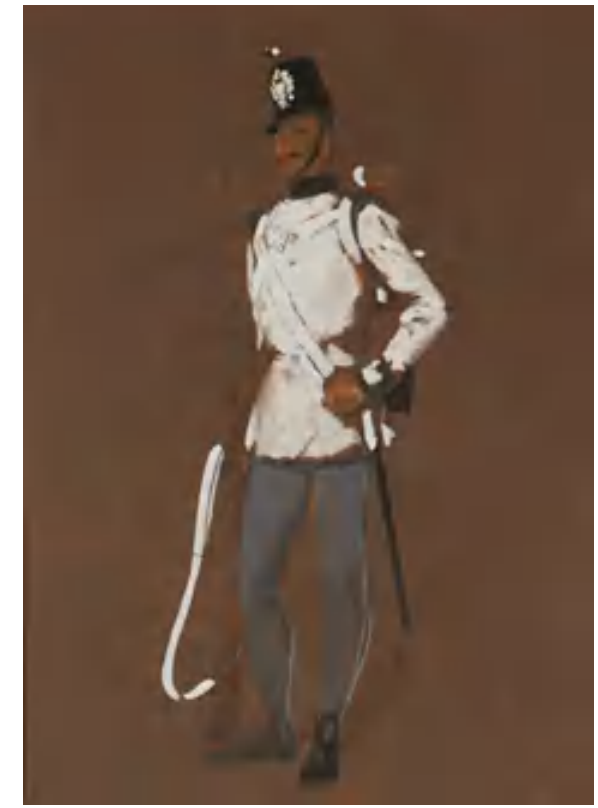
100 •
GEORGE GOODWIN I KILBURNE
(1839-1924)

Hunting scenes, set of three drawings
 signed and dated 'Goodwin Kilburne 1900' (each, lower left)
 watercolour on paper
 24 x 17 cm (each)
 executed in 1900

GEORGE GOODWIN I KILBURNE
(1839-1924)

Hunting scenes, ensemble de trois dessins
 signé et daté 'Goodwin Kilburne 1900' (chaque, en bas à gauche)
 aquarelle sur papier
 24 x 17 cm (chaque)
 exécuté en 1900

400 - 600 €



101 •
AUGUSTE DENIS RAFFET (1804-1860)

Portrait of an Austrian Soldier
 stamp 'RAFFET (SAN DONATO)' (lower left)
 watercolour, pencil on paper
 34 x 25 cm

Provenance: Collection of Count Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813–1870), Russian industrialist, diplomat and arts patron of the Demidov family. In 1837–38, he organized a scientific expedition of 22 scholars, writers and artists, of which Auguste Raffet and the critic Jules Janin became Demidov's friends. He also considerably expanded the Demidov collection assembled by his father at the Villa San Donato near Florence.

AUGUSTE DENIS RAFFET (1804-1860)

Portrait of an Austrian Soldier
 cachet 'RAFFET (SAN DONATO)' (en bas à gauche)
 aquarelle, crayon sur papier
 34 x 25 cm

Provenance: Collection du Comte Anatoly Nikolaievich Demidov, 1er prince de San Donato (1813-1870), industriel russe, diplomate et mécène de la famille Demidov. En 1837-1838, il organise une expédition scientifique de 22 savants, écrivains et artistes, dont Auguste Raffet et le critique Jules Janin deviennent les amis de Demidov. Il agrandit considérablement la collection Demidov rassemblée par son père à la Villa San Donato près de Florence.

2, 500 - 3, 000 €

102 •
AUGUSTE DENIS RAFFET (1804-1860)

Portrait of an Austrian Soldier
 stamp 'RAFFET (SAN DONATO)' (lower left)
 watercolour, pencil on paper
 34.5 x 24 cm

Provenance: Collection of Count Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813–1870), Russian industrialist, diplomat and arts patron of the Demidov family. In 1837–38, he organized a scientific expedition of 22 scholars, writers and artists, of which Auguste Raffet and the critic Jules Janin became Demidov's friends. He also considerably expanded the Demidov collection assembled by his father at the Villa San Donato near Florence.

AUGUSTE DENIS RAFFET (1804-1860)

Portrait of an Austrian Soldier
 cachet 'RAFFET (SAN DONATO)' (en bas à gauche)
 aquarelle, crayon sur papier
 34, 5 x 24 cm

Provenance: Collection du Comte Anatoly Nikolaievich Demidov, 1er prince de San Donato (1813-1870), industriel russe, diplomate et mécène de la famille Demidov. En 1837-1838, il organise une expédition scientifique de 22 savants, écrivains et artistes, dont Auguste Raffet et le critique Jules Janin deviennent les amis de Demidov. Il agrandit considérablement la collection Demidov rassemblée par son père à la Villa San Donato près de Florence.

2, 500 - 3, 000 €





103 •
PIERRE CARRIER-BELLEUSE (1851-1932)
The portrait of a French officer with the order of the Legion of Honor and the Russian order of St. Anna
 signed P. CARRIER-BELLEUSE 1916' (lower right)
 pastel on canvas
 52, 5 x 44, 5 cm
 executed in 1916

During World War I, a number of distinguished French officers were awarded Russian orders.

PIERRE CARRIER-BELLEUSE (1851-1932)
Le portrait d'un officier français avec l'ordre de la Légion d'honneur et de l'ordre russe de Sainte-Anne
 signé 'P. CARRIER-BELLEUSE 1916' (en bas à droite)
 pastel sur toile
 52, 5 x 44, 5 cm
 exécuté en 1916

Pendant la Première Guerre mondiale, un certain nombre d'officiers français distingués ont reçu des ordres russes.

1, 000 - 1, 500 €

104 •
VICTOR BOBROV (1842—1918)
Portrait of a young lady with red ribbon
 signed in Cyrillic and dated '1867'
 oil on canvas,
 oval, 62.3 x 52 cm
 Painted in 1867

Victor Alekseevich Bobrov, born in Gatobuzhe, Peterhof, to a merchant family, studied at the Academy of Arts in St. Petersburg from 1860-67. He quickly advanced from 3rd to 1st rank artist, achieving academic status in 1873. His artistic legacy captures Russian cultural and everyday life.

VICTOR BOBROV (1842—1918)
Portrait of a young lady with red ribbon
 signé en cyrillique et daté '1867'
 huile sur toile,
 oval, 62.3 x 52 cm
 Peint en 1867

Victor Alekseevich Bobrov, né à Gatobuzhe, Peterhof, dans une famille de marchands, a étudié à l'Académie des arts de Saint-Petersbourg de 1860 à 1867. Il passe rapidement du troisième au premier rang des artistes et obtient le statut d'académicien en 1873. Son héritage artistique reflète la vie culturelle et quotidienne russe.

5, 200 - 5, 700 €





105 •
TIMOFEY NEFF (CARL TIMOLEON VON NEFF)
 (1804-1876)

A pair of Putti
 signed and dated 'Neff 1851' (center left)
 oil on canvas, oval
 77.5 x 61 cm
 painted in 1851

TIMOFEY NEFF (CARL TIMOLEON VON NEFF)
 (1804-1876)

A pair of Putti
 signé et daté 'Neff 1851' (au centre à gauche)
 huile sur toile, ovale
 77,5 x 61 cm
 peint en 1851

20,000 - 25,000 €



106 •
FYODOR MOLLER (1812-1874)

Kiss
 signed in Cyrillic and dated 'F. Moller 1854'
 oil on panel, oval
 29.2 x 32.4 cm (à vue)
 painted in 1854

FYODOR MOLLER (1812-1874)

Kiss
 signed in Cyrillic and dated 'F. Moller 1854'
 oil on panel, oval
 29.2 x 32.4 cm (à vue)
 peint en 1854

12,000 - 15,000 €

Fyodor Antonovich Moller's fame began with his work 'The Kiss'. This work earned him the title of academician of painting at the Imperial Academy of Arts. The first original (whose whereabouts are unknown today) was bought by Emperor Nicholas I for his wife's private flats in the Winter Palace.

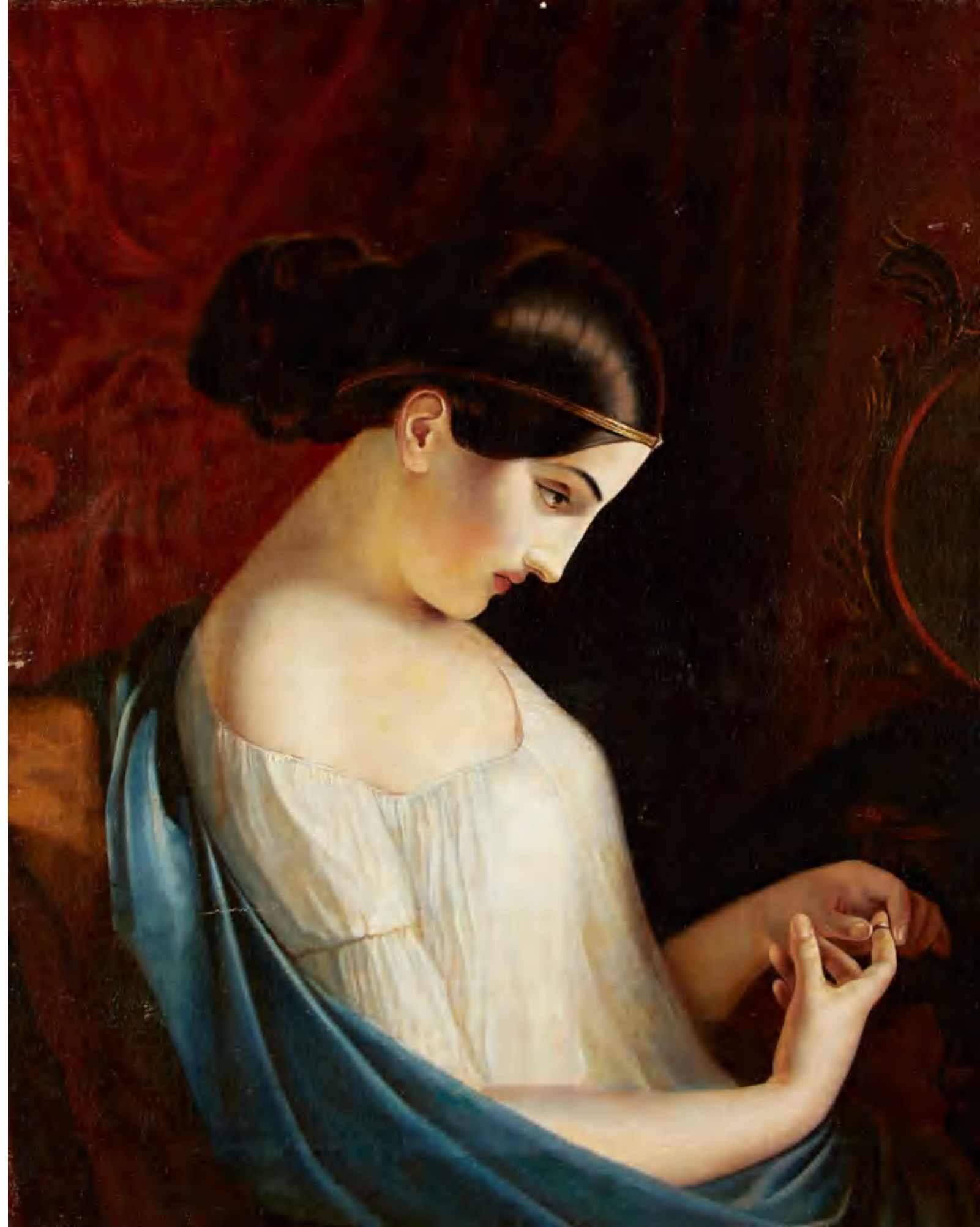
The unprecedented success of the painting contributed to its widespread popularization. Throughout his life, Moller repeated the painting many times. One version is in the Russian National Museum in St. Petersburg.

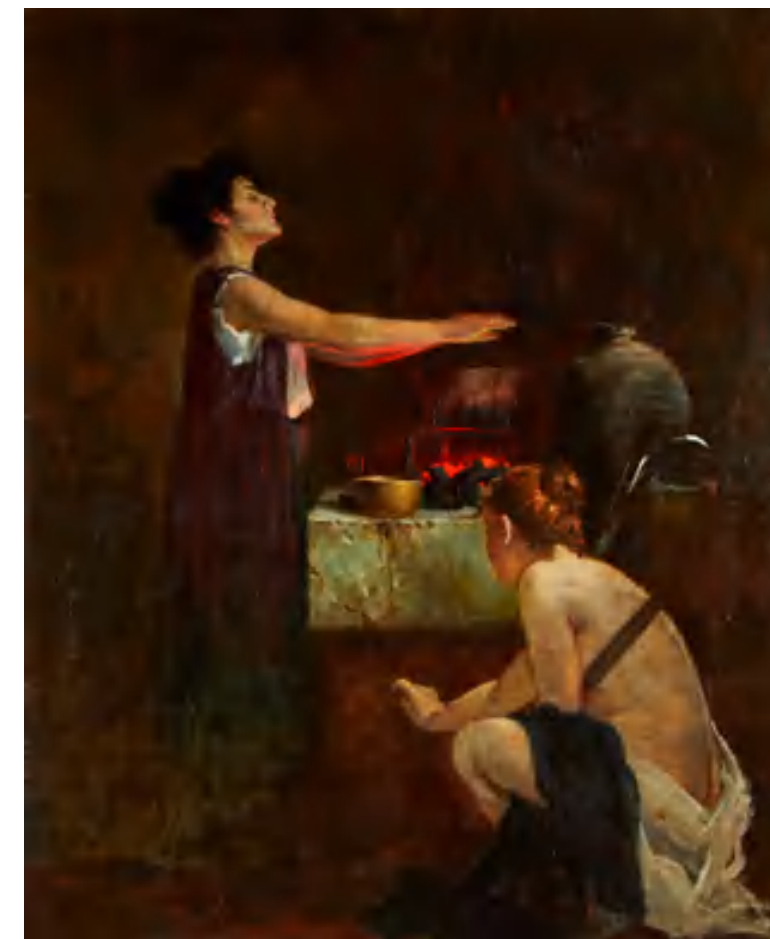


107 •
FYODOR MOLLER (1812-1874)
Young girl with a ring, lost in thought
signed in Cyrillic and dated and located 'F.
Moller Rome 1843' (lower right)
oil on canvas
77 x 66 cm
painted in 1843

FYODOR MOLLER (1812-1874)
Young girl with a ring, lost in thought
signé en cyrillique, daté et localisé 'F. Moller
Rome 1843' (en bas à droite)
huile sur toile
77 x 66 cm
peinte en 1843

30,000 - 35,000 €





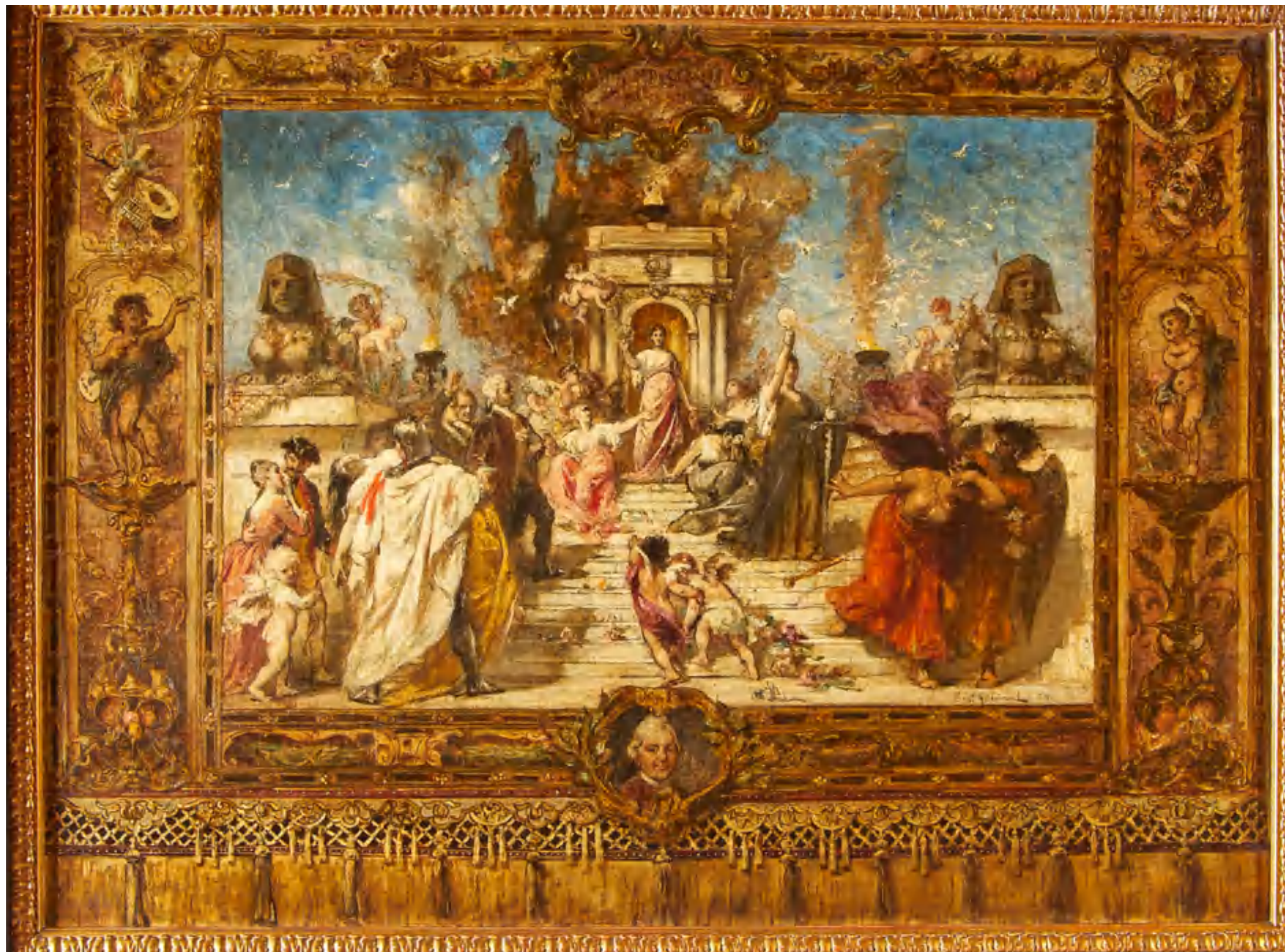
108 •
NEO-GREC SCHOOL, LATE 19TH CENTURY

Two pretresses
 oil on canvas
 85 x 69 cm

ÉCOLE NÉO-GREC, FIN DU 19ÈME SIÈCLE

Two pretresses
 Huile sur toile
 85 x 69 cm

8,000 - 10,000 €



109 •
ERNST WILHELM HILDEBRAND (1833-1924)
Allegorical representation of the victorious prince
 study for a mural fresco
 signed and dated 'Ernst Hildebrand 1888' (lower right)
 oil on canvas
 82 x 111 cm
 painted in 1888

ERNST WILHELM HILDEBRAND (1833-1924)
Allegorical representation of the victorious prince
 étude pour une fresque murale
 signé et daté 'Ernst Hildebrand 1888' (en bas à droite)
 huile sur toile
 82 x 111 cm
 peint en 1888

8, 000 - 10, 000 €



110 •
AFTER GUIDO RENI (1575-1642)
**The abduction of Deianeira by the Centaur
Nessus**
oil on canvas
118 x 86 cm

D' APRÈS GUIDO RENI (1575-1642)
**The abduction of Deianeira by the Centaur
Nessus**
huile sur toile
118 x 86 cm

20,000 - 30,000 €





111 •
KONSTANTIN FLAVITSKY (1830-1866)
Susanna and the Elders
oil on canvas
41 x 33 cm

KONSTANTIN FLAVITSKY (1830-1866)
Susanna and the Elders
huile sur toile
41 x 33 cm

7,000 - 10,000 €

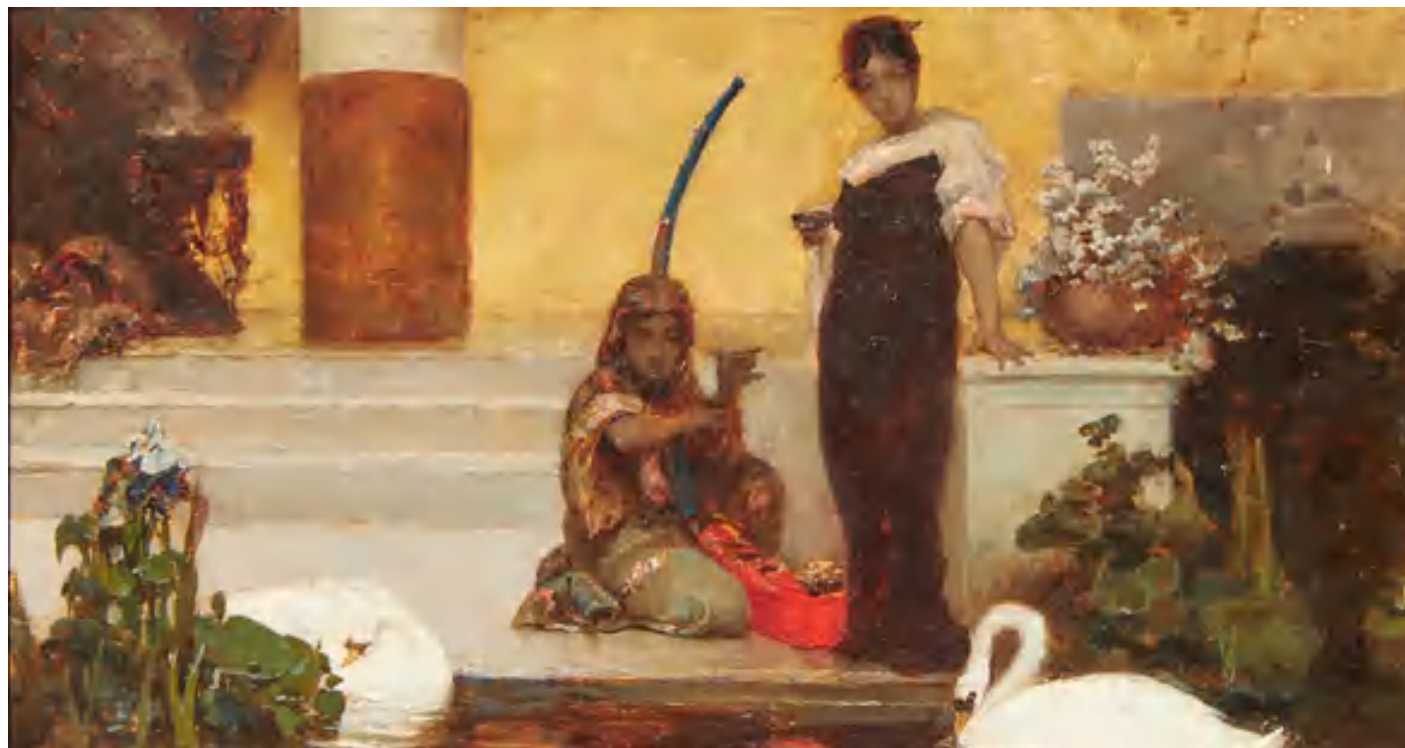




112 •
HENRYK H. SIEMIRADZKI (1843- 1902)
Sketch for 'An Orgy at the time of Tiberius
on the Capri island'
(1881, The State Tretyakov Gallery)
signed, dated, located 'H. Siemiradzki Rome 1881'
(lower right)
wash and pencil on paper
15 x 18.5 cm (à vue)

HENRYK H. SIEMIRADZKI (1843- 1902)
Sketch for 'An Orgy at the time of Tiberius
on the Capri island'
(1881, The State Tretyakov Gallery)
signé, daté, situé 'H. Siemiradzki Rome 1881'
(en bas à droite)
lavis et crayon sur papier
15 x 18, 5 cm (à vue)

6, 000 - 8, 000 €



113 •

WILHELM KOTARBINSKY (1849-1921)

Arpe player

old label with written inscription 'Kotarbinsky'
(on the reverse)

oil on panel

19 x 31.7 cm

WILHELM KOTARBINSKY (1849-1921)

Arpe player

ancienne étiquette avec inscription 'Kotarbinsky'
(au verso)

huile sur bois

19 x 31.7 cm

6,000 - 8,000 €





114 •
FEDOR MATVEEV (1758-1826)
ATTRIBUTED TO

Roman countryside with peasants

signed and dated 'F. Matveeff 1811' (lower right)

oil on canvas

31 x 40.5 cm

Painted in 1881

FEDOR MATVEEV (1758-1826)
ATTRIBUÉ À

Roman countryside with peasants

signé et daté 'F. Matveeff 1811' (en bas à droite)

huile sur toile

31 x 40,5 cm

peinte en 1881

12,000 - 15,000 €

115 •
PRINCE PYOTR GRUZINSKY (1837–1892)

Russian peasants

signed in Cyrillic and dated 'Gruzinsky 1872' (lower right)

oil on canvas

24,5 x 32,5 cm

peint en 1872

PRINCE PYOTR GRUZINSKY (1837–1892)

Russian peasants

signé en cyrillique et daté 'Gruzinsky 1872' (en bas à droite)

huile sur toile

24,5 x 32,5 cm

peint en 1872

5, 000 - 6, 000 €





116 •
**NICOLAS MALISCHEFF,
19TH CENTURY**

Saint Basil's Cathedral
signed 'Nicolas Malischeff' (lower right)
ink, pencil on paper
43 x 32 cm

**NICOLAS MALISCHEFF,
19TH CENTURY**

Saint Basil's Cathedral
signé 'Nicolas Malischeff' (en bas à droite)
encre, crayon sur papier
43 x 32 cm

800 - 1, 200 €

117 •
VLADIMIR MAKOVSKY (1846-1920)

Portrait of a Gentleman
signed in Cyrillic and dated 'V. Makovsky
1899' (lower left); stamp of the collection of
Igor Dichenko (on the reverse)
pencil on paper laid on board
22 x 13 cm

*Provenance: collection of Igor Dichenko
(1946-2015), Soviet and Ukrainian collector,
art historian, painter; one of the ideologists
of the Ukrainian avant-garde, Kiev; Private
collection, Europe*

VLADIMIR MAKOVSKY (1846-1920)

Portrait of a Gentleman
signé en cyrillique et daté 'V. Makovsky
1899' (en bas à gauche); cachet de la
collection d'Igor Dichenko (au verso)
crayon sur papier marouflé sur carton
22 x 13 cm

*Provenance: collection d'Igor Dichenko
(1946-2015), collectionneur soviétique et
ukrainien, historien d'art, peintre, l'un des
idéologues de l'avant-garde ukrainienne,
Kiev; Collection privée, Europe*

1, 000 - 2, 000 €





**118 •
VLADIMIR MAKOVSKY (1846-1920)**

Set of two sketches

i). Various figures, signed in Cyrillic and dated 'V. Makovsky 1898' (lower center)

pencil on paper

21.7 x 35.6 cm

executed in 1898

ii.) double-sided: Various figures, signed in Cyrillic 'V. Makovsky' (lower right), sketch of a seated Man (on the reverse)

pencil on paper

35.3 x 22 cm

VLADIMIR MAKOVSKY (1846-1920)

Ensemble de deux esquisses

i). Différents personnages, signé en cyrillique et daté 'V. Makovsky 1898' (en bas au centre)

crayon sur papier

21,7 x 35,6 cm

exécuté en 1898

ii) recto-verso: Différents personnages, signé en cyrillique 'V. Makovsky' (en bas à droite), esquisse d'un homme assis (au verso)

crayon sur papier

35, 3 x 22 cm

1, 000 - 2, 000 €

**119 •
VLADIMIR MAKOVSKY (1846-1920)**

Set of two sketches

i). Peasants on a cart, signed in Cyrillic 'V. Makovsky' (lower right)

pencil on paper

17.9 x 24.1 cm

ii) double-sided: Various figures, signed in Cyrillic 'V. Makovsky' (lower center); sketch of two men (on the reverse)

pencil on paper

35.3 x 22 cm

VLADIMIR MAKOVSKY (1846-1920)

Ensemble de deux esquisses

i). Paysans sur une charrette, signé en cyrillique 'V. Makovsky' (en bas à droite)

crayon sur papier

17,9 x 24,1 cm

ii) recto-verso: Différents personnages, signé en cyrillique 'V. Makovsky' (en bas au centre); esquisse de deux hommes (au verso)

crayon sur papier

35,3 x 22 cm

1, 000 - 2, 000 €





120 •
VLADIMIR MAKOVSKY (1846-1920)
Children playing
signed, indistinctly inscribed in Cyrillic and dated 'V. Makovskiy 1881 ...' (lower left); old stamp (on the reverse)
oil on canvas
41 x 32 cm
painted in 1881

Provenance: Private collection, Europe

VLADIMIR MAKOVSKY (1846-1920)
Children playing
signé, inscrit indistinctement en cyrillique et daté 'V. Makovskiy 1881 ...' (en bas à gauche); ancien cachet (au verso)
huile sur toile
41 x 32 cm
peint en 1881

Provenance: Collection privée, Europe

30,000 - 40,000 €

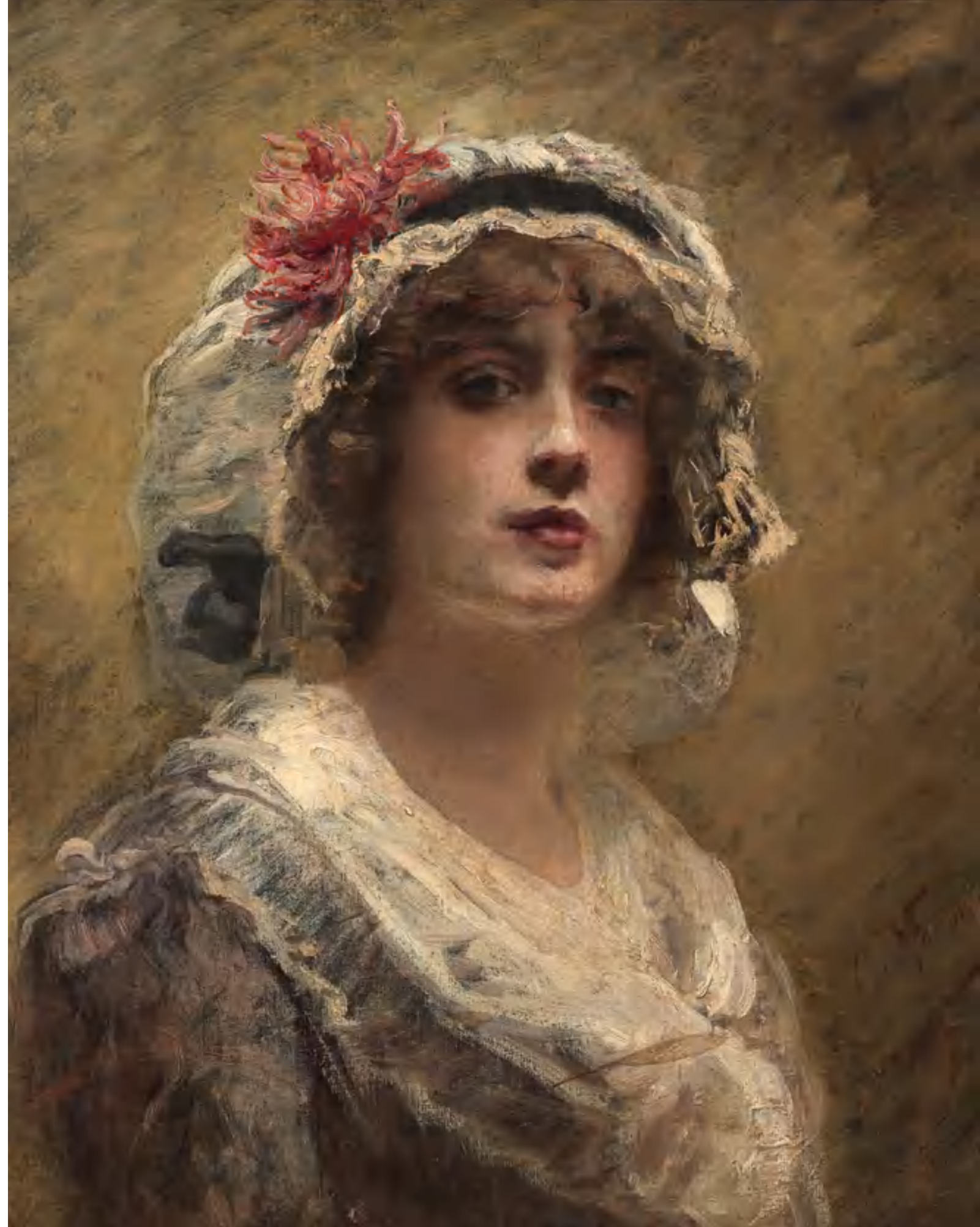




121 •
KONSTANTIN MAKOVSKY (1839-1915)
Young woman with red chrysanthemums
signed 'C Makovsky' (lower right)
oil on canvas
56 x 44.5 cm

KONSTANTIN MAKOVSKY (1839-1915)
Young woman with red chrysanthemums
signé 'C. Makovsky' (en bas à droite)
huile sur toile
56 x 44.5 cm

37,000 - 60,000 €





122 •
VASILY POLENOV (1844-1927)

Old beggar
signed 'V. Polenov' (lower right)
pencil on paper
30.5 x 22.5 cm

VASILY POLENOV (1844-1927)

Old beggar
signé "V. Polenov" (en bas à droite)
crayon sur papier
30,5 x 22,5 cm

4,800 -5,500 €





123 •

**MIKHAIL NESTEROV (1862–1942),
ATTRIBUTED TO**

Autumn landscape

signed in Cyrillic 'M. Nesterov' (lower right)

oil on canvas laid on board

15 x 32.7 cm

**MIKHAIL NESTEROV (1862–1942),
ATTRIBUÉ À**

Autumn landscape

signé en cyrillique 'M. Nesterov' (en bas à droite)

15 x 32.7 cm

10, 000 - 15, 000 €



124 •
VLADIMIR ORLOVSKY (1842-1914)

Swans at riverside

signed and dated 'V Orlovsky 1881' (lower right)

oil on canvas

114 x 84 cm

Painted in 1881

Provenance:

Private collection, Europe

VLADIMIR ORLOVSKY (1842-1914)

Swans at riverside

signé et daté 'V Orlovsky 1881' (en bas à droite)

huile sur toile

114 x 84 cm

peint en 1881

Provenance:

Collection privée, Europe

50,000 - 60,000 €



125 •

VASILY SURIKOV (1848-1916)

Cossack. Cossack's head. Study for the painting 'Yermak's Conquest of Siberia' signed in Cyrillic and dated 'V Surikov 1894' (lower right)

oil on canvas laid on board
41.5 x 32 cm

The work is an study of a figure located in the left part of the monumental painting "The Conquest of Siberia by Yermak" (285 x 599 cm, 1895, State Russian Museum) next to Yermak. This painting marked a milestone in Surikov's career. While gathering material for it, the artist worked on the etudes for several years.

Accompanied by the certificate of authenticity.

VASILY SURIKOV (1848-1916)

Cossack. Cossack's head. Study for the painting 'Yermak's Conquest of Siberia' signé en cyrillique et daté 'V Surikov 1894' (en bas à droite)

huile sur toile marouflée sur carton
41.5 x 32 cm
exécuté en 1894

L'œuvre est une esquisse du personnage situé dans la partie gauche de la peinture monumentale de l'artiste 'La conquête de la Sibérie par Yermak' (285 x 599 cm, 1895, Musée National Russe), à côté de Yermak. Ce tableau marque une étape importante dans la carrière de Surikov. Tout en rassemblant le matériel nécessaire à sa réalisation, l'artiste a travaillé sur les études pendant plusieurs années.

Accompagné d'un certificat d'authenticité

25, 000 - 30, 000 €





Работа из триптиха «Сестры милосердия».

В обзоре очередной выставки «Товарищества передвижных выставок» выдающийся художественный критик В.В.Стасов (1824-1906) так охарактеризовал триптих, из которого происходит представленная работа: «Из бытовых картин интересны по сюжету три картины барона М.П. Клодта: «Сестры милосердия», заказанные для общины сестер милосердия.

В первой картине — сестра милосердия сидит у постели раненого и под его диктовку пишет письмо от него к родным; на другой картине - она, со свечой и книгой в руках, занимает место дьяка и, вместе со священником, отпевает в палатке скончавшегося солдата; в третьей картине — она лежит в тифе, с компрессом на голове, и за нею ухаживает, вместо сестры милосердия, один из тех солдат, которым она прежде помогла выздороветь. Задачи превосходные, и барон Клодт прекрасно выполнил некоторые части и подробности своих картин. Но он сам никогда не был на войне, он не видал тамошних сцен, не испытывал тамошних ощущений, а этого ничем не заменишь, ничем не наверстаешь». (Стасов В.В. Избранные сочинения: Живопись Скульптура. Музыка: в 3 т. М.: Искусство, 1952. Т. 3. С. 15).

Барон Михаил Петрович Клодт (Клодт фон Юргенбург; 1835-1914) - живописец, график, акварелист. Происходил из семьи

потомственных художников: сын скульптора П.К. Клодта, двоюродный брат художника-пейзажиста М.К. Клодта, племянник гравера К.К. Клодта. С 1848 года учился у известного мастера рисунка и гравюры А.А. Агина, а в 1852 году поступил в Академию художеств. В 1857 году М.П. Клодт стал первым иллюстратором Г.Х. Андерсена в России.

В 1857- 60 гг. учился в Париже. В 1861 году после окончания Академии художеств с большой золотой медалью получил возможность оттачивать свое мастерство в пенсионерской поездке за границей. Клодт был одним из учредителей и активным деятелем Товарищества передвижных выставок.

В выборе сюжетов Клодт опирался на современную ему действительность, изображая сложные, трагические жизненные ситуации: потерю кормильца, смерть жены и т. д. Центральное место художник отводил передаче внутреннего состояния человека, его переживаниям и эмоциям, добиваясь необычайной выразительности и правдивости.

С его именем связано становление критического реализма в России. Клодт стал одним из самых значительных русских живописцев второй половины XIX века, его произведения одними из первых приобрел в свое собрание П.М. Третьяков.

Библиография: Альбом двадцатипятилетия Товарищества передвижных художественных выставок: 1872-1897. - 2-е изд. М.: Фишер, 1900.

126 •
BARON MIKHAIL PETROVICH KLODT (1835-1914)

Sisters of Charity, 1884

signed and dated (lower left)

oil on canvas

77 x 100 cm

Provenance: Private Collection, Monaco

BARON MIKHAIL PETROVICH KLODT (1835-1914)

Sœurs de la Charité, 1884

signé et daté (en bas à gauche)

huile sur toile, part d'un triptyque

77 x 100 cm

Provenance: Collection privée, Monaco

25, 000 - 35, 000 €





127 •
ALEXANDRE ROUBTZOFF (1884-1949)

Paysage tunisien

signed and dated 'A. Roubtzoff 1916' (lower right), indistinctly titled 'Thuburbo (?)' (lower left)

oil on canvas laid on board

18 x 27.5 cm

Painted in 1916

ALEXANDRE ROUBTZOFF (1884-1949)

Paysage tunisien

signed and dated 'A. Roubtzoff 1916' (en bas à droite), titré indistinctement 'Thuburbo (?)' (en bas à gauche)

huile sur toile marouflée sur carton

18 x 27,5 cm

peint en 1916

2,000 - 2,200 €



128 • ⊕
KONSTANTIN KOROVIN (1861-1939)

Paris at Night – Boulevard des Italiens

signed (lower left)

oil on panel

42,5 x 32 cm

KONSTANTIN KOROVIN (1861-1939)

Paris at Night, Boulevard des Italiens

signé (en bas à gauche), inscrit et numéroté (au dos) huile sur panneau

42,5 x 32 cm

Provenance:

Sotheby's, London, 07. April 1989, 'Icons, Russian Pictures and Works of Art', lot 74

Private collection

20, 000 - 25, 000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.

129 •

NICHOLAS ROERICH (1874-1947)

Old Man

inscribed in Cyrillic on the reverse in the artist's hand: 'N 41 Etude / Dorogomy Aleksandru Feodorovichu Belomu // N.Rerikh / 19 jnv. 909.'; bearing an old stamp of the Austro-Hungarian post oil on board
30.5 x 39.3 cm
painted in 1902

Provenance:

A.F.Belyi, St Petersburg, 1909–1918
Mr. Nikiforov, St Petersburg, 1918–?

Literature:

List of Nicholas Roerich paintings, compiled by A.P. Ivanov, MSS. Listed on p. 4 as 'Старик (м[асло]). А.Ф.Белый. (Летние этюды 1902 г.)'.
Yu.Baltrushaitis et al., Rerikh. Petrograd: Svobodnoe iskusstvo, 1916, listed on p.207 as '1902. Старик. М[асло]. (А.Ф.Белый)'.
S.Ernst, N.K.Rerikh. Petrograd: Obshchina Sv.Evgenii, 1918, listed on p. 113 as '1902. Старик. Масл. А.Ф.Белый'.
F. Grant et al., Roerich, Himalaya, A Monograph. New York: Brentano Publishers, 1926, listed on p. 186 as 'Old Man (Oil). A.F. Byely'.

Exhibited:

Exhibition of Nicholas Roerich paintings. Manes Association, Prague, January–February, 1906. Listed in the exhibition catalog as '41. Starec. Olej [Old Man. Oil]'.
Exhibition of Nicholas Roerich paintings. Miethke Gallery, Vienna, May–June, 1906. Listed in the exhibition catalog as '29. Alter Mann. Ol [Old Man. Oil]'

NICHOLAS ROERICH (1874-1947)

Old Man

inscrit en cyrillique de la main de l'artiste 'N 41 Etude / Dorogomy Aleksandru Feodorovichu Belomu // N.Rerikh / 19 jnv. 909'; portant un ancien cachet de la poste austro-hongroise (au verso)
huile sur carton
30, 5 x 39, 3 cm
peint en 1902

Provenance:

A.F.Belyi, Saint-Petersbourg, 1909-1918
M. Nikiforov, Saint-Petersbourg, 1918-?

Littérature:

Répertoire des peintures de Nicholas Roerich, compilée par A.P. Ivanov, MSS. Répertorié à la page 4 comme « Старик (м[асло]). А.Ф.Белый. (Летние этюды 1902 г.) »;
Yu.Baltrushaitis et al, Rerikh. Petrograd: Svobodnoe iskusstvo, 1916, publié p. 207 comme '1902. Старик. М[асло]. (А.Ф.Белый)';
S.Ernst, N.K.Rerikh. Petrograd: Obshchina Sv.Evgenii, 1918, publié p. 113 comme '1902. Старик. Масл. А.Ф.Белый';
F. Grant et al, Roerich, Himalaya, A Monograph. New York: Brentano Publishers, 1926, publié p. 186 comme 'Old Man (Oil). A.F. Byely'.

Expositions:

Exposition de peintures de Nicholas Roerich. Association Manes, Prague, janvier–février 1906. Publié dans le catalogue de l'exposition comme '41. Starec. Olej [Vieil homme. Huile];
Exposition de peintures de Nicholas Roerich. Galerie Miethke, Vienne, mai–juin 1906. Publié dans le catalogue de l'exposition comme '29. Alter Mann. Ol [Vieil homme. Huile]'.

70,000 - 100,000 €





The present painting by Nicholas Roerich, executed in 1902, represents an early work in the artist's career. Just five years after graduating from the Academy of Arts, still living in St Petersburg, Roerich already began to gain widespread recognition. He participated in major exhibitions across Russia and Europe, where his works often received acclaim and awards.

Known for his landscapes, mystical scenes, and theatrical designs, Roerich produced very few portraits. The present study, 'Old Man,' was presented by Roerich to Aleksander Belyi, a staff member of the School at the Imperial Society for the Advancement of Arts, where Roerich served as Director from 1906 to 1917. In 1918, Aleksander sold the study to Mr. Nikiforov.

Aleksander Belyi (1874-1934) was a painter born in the Kherson Governorate. He received his artistic education at the Odessa Art School and later at the Academy of Fine Arts in St. Petersburg, beginning in 1894. From 1902 onwards, Belyi taught at the Drawing School of the Society for the Encouragement of the Arts in St. Petersburg, as well as at the school of N.K. Roerich.

We would like to thank Gvido Trepsa, the Director of the Nicholas Roerich Museum, New York, for his assistance in researching this lot.

Le présent tableau de Nicholas Roerich, exécuté en 1902, représente une œuvre précoce dans la carrière de l'artiste. Cinq ans seulement après avoir obtenu son diplôme de l'Académie des arts, alors qu'il vivait encore à Saint-Petersbourg, Roerich commençait déjà à être largement reconnu. Il participe à de grandes expositions en Russie et en Europe, où ses œuvres sont souvent acclamées et récompensées.

Connu pour ses paysages, ses scènes mystiques et ses décors de théâtre, Roerich n'a réalisé que très peu de portraits. La présente étude, 'Vieil homme', a été offerte par Roerich à Aleksander Belyi, membre du personnel de l'école de la Société impériale pour l'avancement des arts, dont Roerich a été le directeur de 1906 à 1917. En 1918, Aleksander a vendu l'étude à M. Nikiforov.

Aleksander Belyi (1874-1934) est un peintre né dans la région de Kherson. Il reçoit sa formation artistique à l'école d'art d'Odessa, puis à l'Académie des beaux-arts de Saint-Petersbourg, à partir de 1894. À partir de 1902, Belyi enseigne à l'école de dessin de la Société pour l'encouragement des arts de Saint-Petersbourg, ainsi qu'à l'école de N.K. Roerich.

Nous sommes reconnaissants à Dr. Gvido Trepsa, directeur du Nicholas Roerich Museum à New York, pour son aide dans les recherches sur ce lot.



130 •
FEDOT SYCHKOV (1870-1958)

Winter scene with two girls

signed in Cyrillic and dated '1901 F Sychkov' (lower right)
oil on canvas on board
87 x 54 cm

Provenance:

Private collection, France

FEDOT SYCHKOV (1870-1958)

Winter scene with two girls

signé en cyrillique et daté '1901 F Sychkov' (en bas à droite)
huile sur toile marouflée sur carton
87 x 54 cm

Provenance: Collection privée, France

45,000 - 60,000 €





130 bis •
KONSTANTIN MAKOVSKY (1839-1915)

Portrait of a girl in a red beret

oil on canvas
61 x 50 cm
painted end of the 19th century

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

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

KONSTANTIN MAKOVSKY (1839-1915)

Portrait of a girl in a red beret

huile sur toile
61 x 50 cm
peint fin du 19ème siècle

*Provenance: The American Art Gallerien, Collection Thomas H. Waggaman,
vente à Washington, 9.01.1905*

Littérature: T. E. Kirby(Ed.), The Art Treasures Collected by Thomas E.
Waggaman, Washington D.C., No.89

120,000 - 150,000 €





131 •
FRANZ ROUBAUD (1856-1928)

Circassian horseman

signed 'F. Roubaud' (lower left)

oil on panel

17 x 12 cm

Literature: 'Franz Roubaud 1856- 1928. Catalogue Raisonné – FranzRoubaud. Scientific Catalogue'. Eckart Lingenauber/ Olga Sugrobova-Roth; Ed.Köln. Van Ham Art Publications. 2012, no. 260

We are grateful to Dr. Olga SugrobovaRoth and to Dr. Eckart Lingenauber for confirming the attribution of this work.

FRANZ ROUBAUD (1856-1928)

Circassian horseman

signé "F. Roubaud" (en bas à gauche)

huile sur panneau

17 x 12 cm

Littérature:
Franz Roubaud 1856 - 1928. Catalogue Raisonné - Franz Roubaud. Catalogue scientifique'. Eckart Lingenauber/ Olga Sugrobova-Roth; Ed. Köln. Van Ham Art Publications. 2012, no. 260

Nous sommes reconnaissants aux Dr Olga Sugrobova-Roth et au Dr Eckart Lingenauber d'avoir confirmé l'attribution de cette œuvre

4, 000 - 6, 000 €

132 •
NIKOLAI KARAKHAN (1900-1970)

Mosque

signed (on the reverse)

oil on canvas

53 x 42 cm

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

NIKOLAI KARAKHAN (1900-1970)

Mosque

signé (au verso)

huile sur toile

53 x 42 cm

Littérature: Nikolay Karakhan, Works from 1920 to 1969, sous la direction de E. Serri, 2014. Ill. p.57

4, 000 - 5, 000 €





133 • ⊕
MIKHAIL GERMASHEV (GUERMACHEFF) (1867-1930)

Red Sunset
 signed 'Guermacheff' (lower right)
 oil on canvas
 46 x 56 cm

MIKHAIL GERMASHEV (GUERMACHEFF) (1867-1930)

Red Sunset
 signé 'Guermacheff' (en bas à droite)
 huile sur toile
 46 x 56 cm

5, 000 - 7, 000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.

134 • ⊕
MIKHAIL GERMASHEV (GUERMACHEFF) (1867-1930)
Sunset Shadows, Winter
 signed 'Guermacheff' (lower right)
 oil on canvas
 46 x 56 cm

MIKHAIL GERMASHEV (GUERMACHEFF) (1867-1930)
Sunset Shadows, Winter
 signé 'Guermacheff' (en bas à droite)
 huile sur toile
 46 x 56 cm

5, 000 - 7, 000 €



⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.



135 •
YULIY KLEVER (1850-1924)

Riverside, 1912

signed, inscribed in Cyrillic and dated 'Yuliy Klever 1912'
(lower right)

Oil on canvas
44 x 67 cm

Provenance:

*Private collection, Côte d'Azur (a gift of the Russian artist
Ilya Glazunov (1930-2017) to the current owner)*

YULIY KLEVER (1850-1924)

Riverside

signé, dédié en cyrillique et daté 'Yuliy Klever 1912' (en bas
à droite)

Huile sur toile
44 x 67 cm
peint en 1912

Provenance:

*Collection privée, Côte d'Azur (don de l'artiste russe Ilya
Glazunov (1930-2017) à l'actuel propriétaire)*

25,000 - 35,000 €

Дополнительно вписано на ПИТАНИЕ
Тамара Клевер 1912



136 •

STANISLAV ZHUKOVSKY (1873–1944)

Landscape with cranes

signed in Cyrillic and dated 'S. Zhukovsky 1908 -1910' (lower right)

oil on canvas

89 x 142.5 cm

Painted circa 1908-1910

STANISLAV ZHUKOVSKY (1873–1944)

Landscape with cranes

signé en cyrillique et daté 'S. Zhukovsky 1908 -1910' (en bas à droite)

huile sur toile

89 x 142,5 cm

peint vers 1908-1910

100,000 - 130,000 €







137 •
FRANZ ROUBAUD (1856-1928)
AND WORKSHOP

A peasant ploughing
 signed 'F. Roubaud' (lower left)
 oil on canvas 70.5 x 95 cm

We are grateful to Dr. Olga Sugrobowa-Roth and
 to Dr. Eckart Lingenauber for confirming the
 attribution of this work

FRANZ ROUBAUD (1856-1928)
ET ATELIER

A peasant ploughing
 signé 'F. Roubaud' (en bas à gauche)
 huile sur toile 70,5 x 95 cm

Nous sommes reconnaissants aux Dr Olga
 Sugrobowa-Roth et au Dr Eckart Lingenauber
 d'avoir confirmé l'attribution de cette œuvre

15, 000 - 20, 000 €



138 •
MIKHAIL ALISOV (1859–1933)

Crimean night

signed in Cyrillic 'M. Alisov' (lower right)

oil on panel

38.5 x 30.5 cm

MIKHAIL ALISOV (1859–1933)

Crimean night

signé en cyrillique "M. Alisov" (en bas à droite)

huile sur bois

38,5 x 30,5 cm

2,300 - 3,000 €



138 bis •
FILIPP MALYAVIN (1869-1940)

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

5,000 - 8,000 €





139 •

FILIPP MALYAVIN (1869-1940)**Two peasant women against a stormy sky**

pencil, coloured pencil and gouache, heightened with gold on paper

46.5 x 59.5 cm

*Provenance:**Private collection, Europe***FILIPP MALYAVIN (1869-1940)****Two peasant women against a stormy sky**

crayon, crayon de couleur et gouache, rehaussés d'or sur papier

46.5 x 59.5 cm

*Provenance:**Collection privée, Europe*

28,000 - 32,000 €





140 •
FILIPP MALYAVIN (1869-1940)
Learning the Alphabet
signed 'PH Maliavin' (upper right)
oil on canvas
73 x 60 cm

Provenance:
Private Collection;
Christie's London, 28.11.2007, lot 354

FILIPP MALYAVIN (1869-1940)
Learning the Alphabet
signé 'PH Maliavin' (en haut à droite)
huile sur toile
73 x 60 cm

Provenance:
Collection privée;
vente Christie's Londres, 28.11.2007, lot 354

47,000 - 60,000 €





141 •
MARIE MAREVNA
[MARIA VOROBIEVA-STEBELSKAYA] (1892-1984)

Maternity
 signed, dated 'MAREVNA 69' (lower left)
 watercolour, pencil on paper
 24.3 x 35.6 cm
 executed in 1969

MARIE MAREVNA
[MARIA VOROBIEVA-STEBELSKAYA] (1892-1984)

Maternity
 signé et daté 'MAREVNA 69' (en bas à gauche)
 aquarelle, crayon sur papier
 24, 3 x 35, 6 cm
 exécuté en 1969

2,000 - 3,000 €

142 •
MARIE MAREVNA
[MARIA VOROBIEVA-STEBELSKAYA] (1892-1984)
Old peasant woman
 signed, dated 'MAREVNA 42' (lower left); numbered,
 inscribed in pencil 'Une vieille paysane' (on the reverse)
 watercolour, pencil on paper
 37 x 24 cm
 executed in 1942

MARIE MAREVNA
[MARIA VOROBIEVA-STEBELSKAYA] (1892-1984)
Old peasant woman
 signé, daté 'MAREVNA 42' (en bas à gauche); numéroté,
 inscrit au crayon 'Une vieille paysane' (au verso)
 aquarelle, crayon sur papier
 37 x 24 cm
 exécuté en 1942

1,500 - 2,000 €





143 •
MIKHAIL GERMASHEV (GUERMACHEFF)
(1867-1930)

Morning snowy forest
 signed 'Guermacheff' (lower right)
 oil on canvas
 65 x 81 cm

MIKHAIL GERMASHEV (GUERMACHEFF)
(1867-1930)

Morning snowy forest
 signé 'Guermacheff' (en bas à droite)
 huile sur toile
 65 x 81 cm

18, 000 - 22, 000 €



144 •
CAMILLA ALBERTOVNA BENOIS (1878-1953)

Afternoon coastal scene
 signed and indistinctly dated 'C Horvath 19..' (lower right)
 watercolour on paper
 53 x 36 cm

CAMILLA ALBERTOVNA BENOIS (1878-1953)

Afternoon coastal scene
 signé et indistinctement daté 'C Horvath 19...' (en bas à droite)
 aquarelle sur papier
 53 x 36 cm

2, 500 - 3, 000 €



145 •
CAMILLA ALBERTOVNA BENOIS (1878-1953)

River meadow landscape
 signed and dated 'C Horvath 1932' (lower right);
 inscribed in pencil (on the reverse)
 watercolour on paper
 50 x 70.5 cm
 executed in 1932

CAMILLA ALBERTOVNA BENOIS (1878-1953)

River meadow landscape
 signé et daté 'C Horvath 1932' (en bas à droite);
 inscription au crayon (au verso)
 aquarelle sur papier
 50 x 70,5 cm
 exécuté en 1932

2, 500 - 3, 000 €

146 •
CAMILLA ALBERTOVNA BENOIS
 (1878-1953)

Mountain river scene
 signed and dated 'C Horvath 1950' (lower left); inscribed (on the reverse)
 watercolour on paper
 46 x 37,5 cm
 executed in 1950

CAMILLA ALBERTOVNA BENOIS
 (1878-1953)

Mountain river scene
 signé et daté 'C Horvath 1950' (en bas à gauche); inscrit (au verso)
 aquarelle sur papier
 46 x 37,5 cm
 exécuté en 1950

2, 500 - 3, 000 €



147 •
CAMILLA ALBERTOVNA BENOIS
 (1878-1953)

Coastline seascape
 signed and dated 'C Horvath 1951' (lower left)
 watercolour on paper
 46.5 x 54 cm
 executed in 1951

CAMILLA ALBERTOVNA BENOIS
 (1878-1953)

Coastline seascape
 signé et daté 'C Horvath 1951' (en bas à gauche)
 aquarelle sur papier
 46,5 x 54 cm
 exécuté en 1951

2, 500 - 3, 000 €





148 • ⊕

IVAN CHOULTSE (1877-1932)**Sunlight on a winter stream**

signed and dated 'Iw. F. Choultse 1921' (lower left), label of Burlington Paintings (on the reverse)

oil on panel

53 x 66 cm

Provenance:

Burlington Paintings, London

IVAN CHOULTSE (1877-1932)**Sunlight on a winter stream**

signé et daté 'Iw. F. Choultse 1921' (en bas à gauche), étiquette de Burlington Paintings (au verso)

huile sur panneau

53 x 66 cm

Provenance:

Burlington Paintings, Londres

50,000 - 70,000 €

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

⊕ *Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5, 5 %) (UE) et aux frais administratifs de l'agent en douane.*

Iw. F. Choultse
1921

149 •
SERGEY VINOGRADOV (1869–1938)

Birch Trees on a Sunny Day
signed 'Serge Vinogradoff' (lower right)
oil on canvas
60 x 73 cm

Provenance:
Private Collection
Formerly from Ziedonis Liger's Collection, Latvia

Ziedonis Ligers (1917–2001) was a Latvian ethnographer, lawyer and art historian. He first moved to Germany, where he received a degree in criminal law and after the WWII he moved to France. Liger's hobby was art. In his youth he painted himself and was known to many notable Latvian artists. In France, in his house, he created a large collection of paintings by Latvian artists. Ligers was also the owner of an extensive and valuable library.

SERGEY VINOGRADOV (1869-1938)

Birch Trees on a Sunny Day
signé 'Serge Vinogradoff' (en bas à droite)
huile sur toile
60 x 73 cm

Provenance:
Collection privée;
Collection de Ziedonis Liger, Lettonie.

25,000 - 40,000 €



150 •
ALEKSANDRA BELCOVA (1892-1981)
Joseph and Potiphar's Wife
signed and dated 'A. Belcova 1925' (lower left)
oil on canvas
73 X 126 cm
painted in 1925

ALEKSANDRA BELCOVA (1892-1981)
Joseph and Potiphar's Wife
signé et daté 'A. Belcova 1925' (en bas à gauche)
huile sur toile
73 X 126 cm
peint en 1925

10,000 - 12,000 €



151 •
NICOLAS TARKHOFF (1871-1930)

Landscape with sunshine
signed 'Tarkhoff' (lower left)
oil on board laid on canvas
20 x 66 cm

NICOLAS TARKHOFF (1871-1930)

Landscape with sunshine
signé "Tarkhoff" (en bas à gauche)
huile sur carton marouflé sur toile
20 x 66 cm

3, 500 - 4, 500 €



152 •
ALBERT BENOIS (1852-1936)

Summer view of St Margherita
 signed in red pencil in Cyrillic 'Albert Benois'
 (on the reverse of the board) and bearing
 inscription in Cyrillic 'Sv Margarita Italia 1912 /
 Alberta Benois' (on the reverse of the board)
 watercolour on paper
 22.5 x 17.2 cm (à vue)
 Executed in 1912

ALBERT BENOIS (1852-1936)

Summer view of St Margherita
 signé au crayon rouge en cyrillique 'Albert Benois'
 (au verso de la planche) et portant l'inscription
 en cyrillique 'Sv Margarita Italia 1912 / Alberta
 Benois' (au verso de la planche)
 aquarelle sur papier
 22.5 x 17.2 cm (à vue)
 Exécuté en 1912

4,200 - 4,700 €



153 •

LEONARD TURZHANSKY (1875-1945), ATTRIBUTED TO
Horses in rural landscape

signed in Cyrillic 'L. Turzhansky' (lower left), old label 'Russian Art
 Exhibition, 1924, NY Grand Central Palace' bearing inscription
 'L Turjanski Horses N163'

oil on canvas
 46.1 x 56.1 cm

Exhibited: New York, Grand Central Palace, 'Russian Art Exhibition,
 1924 (old label)

LEONARD TURZHANSKY (1875-1945),
ATTRIBUÉ À

Horses in rural landscape

signé en cyrillique 'L. Turzhansky' (en bas à gauche), ancienne
 étiquette 'Russian Art Exhibition, 1924, NY Grand Central Palace'
 portant l'inscription 'L Turjanski Horses N163'

huile sur toile
 46.1 x 56.1 cm

3,600 - 4,500 €



154 •

STANISLAV ZHUKOVSKY (1873–1944)

Winter landscape

signed in Cyrillic 'S. Zhukovsky'(lower right)

oil on board

23.2 x 37 cm

STANISLAV ZHUKOVSKY (1873–1944)

Winter landscape

signé en cyrillique "S. Zhukovsky" (en bas à droite)

huile sur carton

23,2 x 37 cm

14,000 - 16,000 €

С. Жуковский



155 •
STANISLAV ZHUKOVSKY (1873–1944)
Autumn lake
 signed in Cyrillic and dated 'S. Zhukovsky
 1894 (?)' (lower right)
 oil on canvas
 67 x 84.5
 painted circa 1894

STANISLAV ZHUKOVSKY (1873–1944)
Autumn lake
 signé en cyrillique et daté 'S. Zhukovsky 1894
 (?)' (en bas à droite)
 huile sur toile
 67 x 84,5
 peint vers 1894

30, 000 - 40, 000 €



156 •
VASILY POLENOV (1844-1927)

Village mill
 signed in Cyrillic 'V. Polenov' (lower right)
 watercolour, pencil on paper
 11,2 x 22 cm

VASILY POLENOV (1844-1927)

Village mill
 signé en cyrillique 'V. Polenov' (en bas à droite)
 aquarelle, crayon sur papier
 11,2 x 22 cm

6, 000 - 8, 000 €



157 •
**ALEXANDR INNOKENTIEVICH
 CHIRKOV(1865-1913)**

Night gatherings
 signed in Cyrillic 'Chirkov' (upper right)
 oil on canvas
 54 x 74 cm

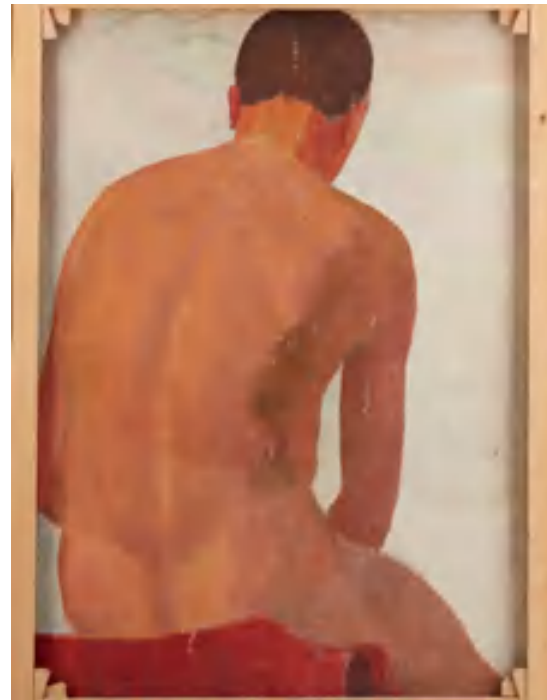
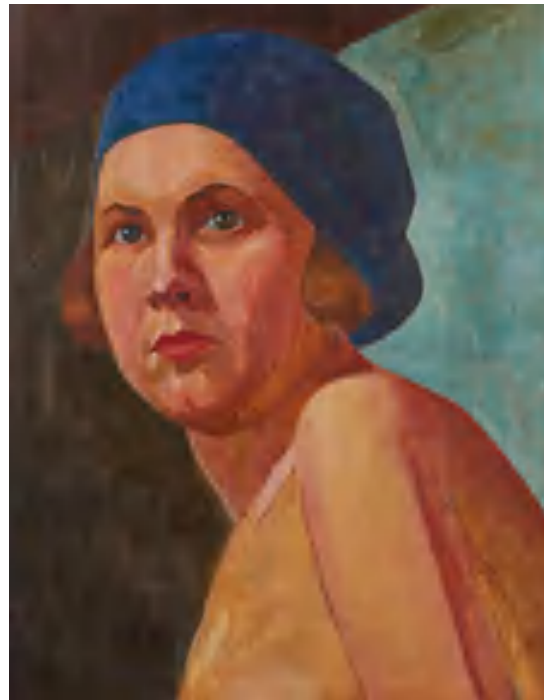
Provenance:
 Private collection, Monaco

**ALEXANDR INNOKENTIEVICH
 CHIRKOV(1865-1913)**

Night gatherings
 signé en cyrillique 'Chirkov' (en haut à
 droite)
 huile sur toile
 54 x 74 cm

Provenance:
 Collection privée, Monaco

4, 000 - 6, 000 €



158 •
**NICOLAS ALEXANROVITCH
ZASOLOTSKY (1894-?), SCHOOL OF K.
PETROV-VODKIN**

Portrait of a woman
signed (upper right)
oil on canvas
93 x 70 cm
On the reverse:
Male nude
oil on canvas
93 x 70 cm
painted circa 1930

**NICOLAS ALEXANROVITCH
ZASOLOTSKY (1894-?) SCHOOL OF K.
PETROV-VODKIN**

Portrait d'une femme
signé (en haut à droite)
huile sur toile
93 x 70 cm
Au verso:
Nu masculin
huile sur toile
93 x 70 cm
peint vers 1930

15,000 - 20,000 €





159 •
ALEXANDER VOLKOV (1886-1957)
Three nudes
 inscribed in pencil 'three nudes/15-16 year/
 work of Volkov A.N./№ 212'(on the reverse)
 pencil on paper
 15.6 x 24.5 cm
 executed circa 1915-16

ALEXANDER VOLKOV (1886-1957)
Three nudes
 inscrit au crayon 'trois nus/15-16 année/
 œuvre de Volkov A.N./№ 212' (au
 verso)
 crayon sur papier
 15,6 x 24,5 cm
 exécuté vers 1915-16

6, 000 - 8, 000 €



160 •
PAUL CHMAROFF (1874-1950)
Three Russian peasant women
 signed 'Chmaroff' (lower left)
 oil on canvas
 54 x 73 cm

PAUL CHMAROFF (1874-1950)
Three Russian peasant women
 signé 'Chmaroff' (en bas à gauche)
 huile sur toile
 54 x 73 cm

4, 000 - 5, 000 €



161 •
PORFIRY SEREGIN (1868–1923)
In the bay
 signed in Cyrillic and dated 'P. Seregin 94'
 (lower right)
 oil on canvas
 18 x 24 cm
 Painted in 1894

*Provenance: Dorotheum, Prague, Fine Art,
 11.03.2017, lot 172
 Private collection*

PORFIRY SEREGIN (1868–1923)
In the bay
 signé en cyrillique et daté 'P. Seregin 94'
 (en bas à droite)
 huile sur toile
 18 x 24 cm
 Peint en 1894

*Provenance: Dorotheum, Prague, Fine Art,
 11.03.2017, lot 172
 Collection privée*

1, 400 - 1, 800 €

162 •
SERGEI SVETOSLAVSKY (1857 - 1931)
Harvest
 signed in Cyrillic and dated 'S. Svetoslavsky
 1875' (lower right)
 oil on board
 32.4 x 40 cm
 Executed in 1875

*Provenance: Meissner Neumann, Prague,
 13.12.2003, lot 917
 Private collection*

SERGEI SVETOSLAVSKY (1857 - 1931)
Harvest
 signé en cyrillique et daté ' S. Svetoslavsky
 1875' (en bas à droite)
 huile sur carton
 32.4 x 40 cm
 Exécuté en 1875

*Provenance: Meissner Neumann, Prague,
 13.12.2003, lot 917
 Collection privée*

4, 200 - 4, 700 €





163 •
STANISLAV ZHUKOVSKY (1873–1944)
Autumn
 signed 'S Zukowski' (lower right), inscribed
 (on the reverse)
 oil on board
 16.5 x 22.5 cm (à vue)

STANISLAV ZHUKOVSKY (1873–1944)
Autumn
 signé "S Zukowski" (en bas à droite), inscrit
 (au verso)
 huile sur carton
 16,5 x 22,5 cm (à vue)

5,000 - 7,000 €

164 •
NICOLAS TARKHOFF (1871-1930)

Sunset

signed 'N Tarkoff' (lower left)
 gouache on paper laid on canvas
 48.2 x 63.3 cm
 painted circa 1920

Provenance:

Schuler Auktionen, Zurich, 15.12.2017, lot 3348
Private collection

NICOLAS TARKHOFF (1871-1930)

Sunset

signé "N Tarkoff" (en bas à gauche)
 gouache sur papier marouflé sur toile
 48,2 x 63,3 cm
 peint vers 1920

Provenance:

Schuler Auktionen, Zurich, 15.12.2017, lot 3348
Collection privée

2, 500 - 3, 000 €



165 •
IVAN VLADIMIROV (1870-1947)

View of Sevastopol

oil on canvas
 27 x 38 cm

IVAN VLADIMIROV (1870-1947)

Vue de Sébastopol

huile sur toile
 27 x 38 cm

2, 000 - 3, 000 €





166 •
**FRANZ ROUBAUD (1856-1928),
 ATTRIBUTED TO**

A Rider

signed with initials 'FR' (lower right), label
 on the reverse 'F. Roubaud 93'

oil on panel, 13.4 x 9 cm

Executed in 1893 (?)

**FRANZ ROUBAUD (1856-1928),
 ATTRIBUTED TO**

A Rider

signé avec les initiales 'FR' (en bas à
 droite), étiquette au dos 'F. Roubaud 93'

huile sur panneau, 13.4 x 9 cm

Exécuté en 1893 (?)

3,400 - 4,000 €



167 •
**UNKNOWN RUSSIAN ARTIST, FIRST
 HALF OF THE 20TH CENTURY**

Village Life

oil on canvas

114 x 84 cm

**ARTISTE RUSSE INCONNU,
 PREMIÈRE MOITIÉ DU 20E SIÈCLE**

Vie du village

huile sur toile

114 x 84 cm

500 - 600 €



168 •
MIKHAIL KSENOFONTOVITCH SOKOLOV (1885-1947)
Nude in an interior

signed in Cyrillic 'M. Sokolov'(lower right); inscribed in Cyrillic in pencil and stamp of the collection of Igor Dichenko (on the reverse)
 watercolour and ink on paper laid on paper
 19 x 17 cm
 executed in 1920s

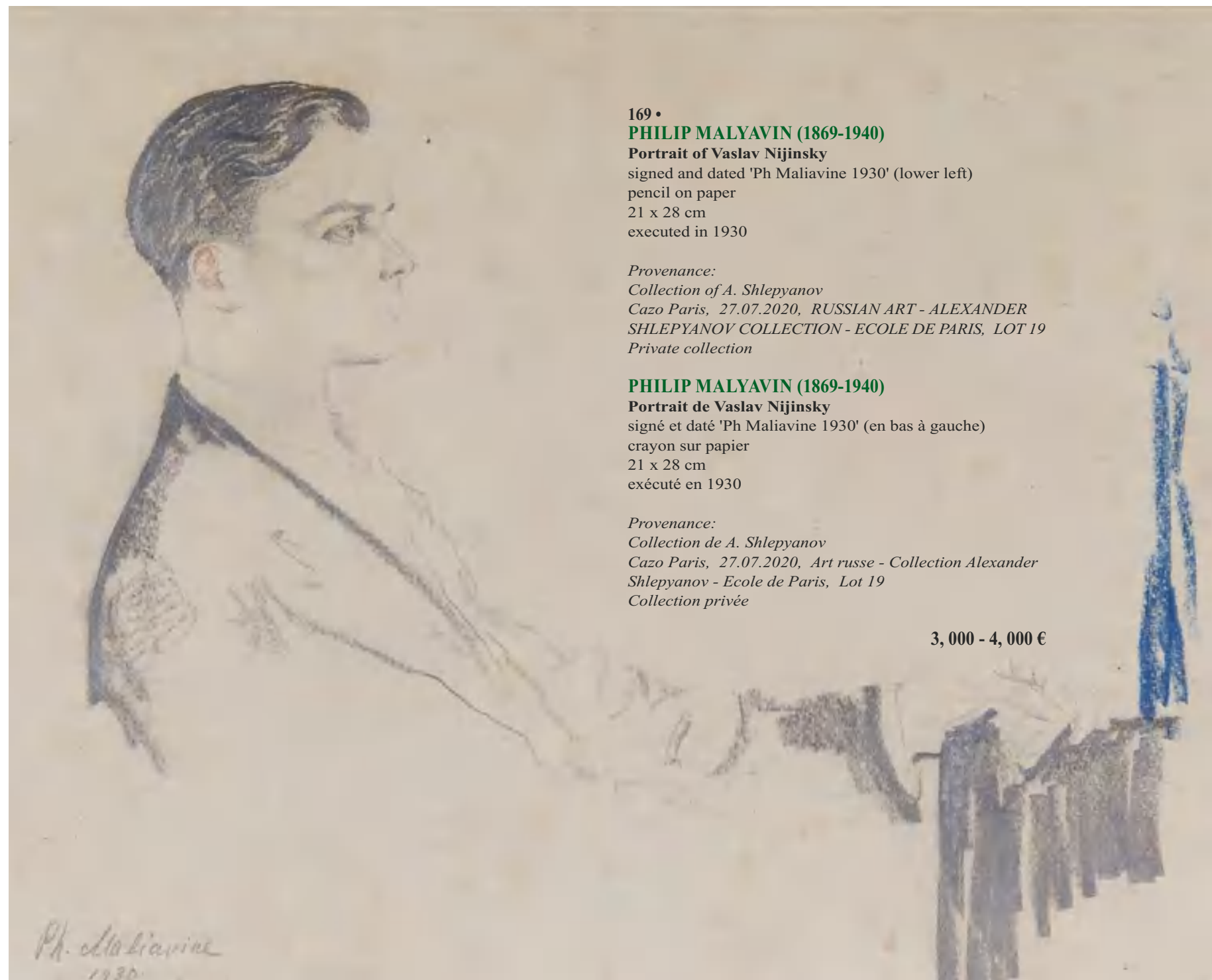
Provenance: collection of Igor Dichenko (1946-2015), Soviet and Ukrainian collector, art historian, painter, one of the ideologists of the Ukrainian avant-garde, Kiev; Private collection, Europe

MIKHAIL KSENOFONTOVITCH SOKOLOV (1885-1947)
Nude in an interior

signé en cyrillique 'M. Sokolov' (en bas à droite); inscription en cyrillique au crayon et cachet de la collection d'Igor Dichenko (au verso)
 aquarelle et encre sur papier marouflée sur papier
 19 x 17 cm
 réalisée dans les années 1920

Provenance: collection d'Igor Dichenko (1946-2015), collectionneur soviétique et ukrainien, historien d'art, peintre, l'un des idéologues de l'avant-garde ukrainienne, Kiev; Collection privée, Europe

500 - 800 €



169 •
PHILIP MALYAVIN (1869-1940)
Portrait of Vaslav Nijinsky
 signed and dated 'Ph Maliavine 1930' (lower left)
 pencil on paper
 21 x 28 cm
 executed in 1930

*Provenance:
 Collection of A. Shlepyanov
 Cazo Paris, 27.07.2020, RUSSIAN ART - ALEXANDER SHLEPYANOV COLLECTION - ECOLE DE PARIS, LOT 19
 Private collection*

PHILIP MALYAVIN (1869-1940)
Portrait de Vaslav Nijinsky
 signé et daté 'Ph Maliavine 1930' (en bas à gauche)
 crayon sur papier
 21 x 28 cm
 exécuté en 1930

*Provenance:
 Collection de A. Shlepyanov
 Cazo Paris, 27.07.2020, Art russe - Collection Alexander Shlepyanov - Ecole de Paris, Lot 19
 Collection privée*

3,000 - 4,000 €



170 •
LÉON BAKST (1866-1924)
 Costume design for Gypsy Fortune
 Teller for 'Le Cœur de la Marquise'
 in 1902

signed 'Bakst' (lower right)
 watercolor and ink on paper
 29.2 x 22.2 cm

This lot is one of Bakst's earliest
 known theatrical sketches: thanks to
 Diaghilev, Bakst made his debut in
 the performing arts in St Petersburg,
 more specifically in ballet, including
 'Le Cœur de la Marquise' in 1902

LÉON BAKST (1866-1924)
 Esquisse de costume de 'La diseuse
 de bonne aventure gitane' pour 'Le
 Cœur de la Marquise' de 1902

signé 'Bakst' (en bas à droite)
 aquarelle et encre sur papier
 29.2 x 22.2 cm

Ce lot est une des premières esquisses
 théâtrales connues de Bakst:
 grâce à Diaghilev, Bakst fait ses
 débuts dans les arts de la scène à
 Saint-Petersbourg, plus précisément
 dans le ballet, dont 'Le Cœur de la
 Marquise' en 1902.

15,000 - 20,000 €





171 •
LÉON BAKST (1866 – 1924)
 Costume design for the opera 'Sadko'
 by Nikolai Rimsky-Korsakov.
 signed 'Bakst' (lower right)
 watercolour on paper
 36.5 x 27 cm

LÉON BAKST (1866 - 1924)
 Esquisse de costumes pour l'opéra
 'Sadko' de Nikolaï Rimski-Korsakov
 signé 'Bakst' (en bas à droite)
 aquarelle sur papier
 36.5 x 27 cm

4,500 - 5,500 €



172 •
ALEXANDRE BENOIS (1870-1960)
 Costume design for Junon
 signed with initials and dated 'AB 1927' (lower right), inscribed and numbered in
 pencil (upper left and right)
 37x 26.5 cm

ALEXANDRE BENOIS (1870-1960)
 Esquisse de costume pour Junon
 signé avec des initiales et daté 'AB 1927' (en bas à droite), inscrit et numéroté au
 crayon (en haut à gauche et à droite)
 37x 26,5 cm

1,000 - 1,500 €



173 •
SERGEI SUDEIKIN (1882-1946)

Costume Design
signed 'Soudeikine' (lower left)
watercolour and gouache on paper laid on board
38.5 x 52 cm

SERGEI SUDEIKIN (1882-1946)

Costume Design
signé 'Soudeikine' (en bas à gauche)
aquarelle et gouache sur papier marouflé sur carton
38,5 x 52 cm

1,800 - 2,500 €



174 •
SERGEI SUDEIKIN (1882-1946)

Costume Design
signed 'Soudeikine' (lower left)
watercolour and gouache on paper laid on board
33.5 x 52.8 cm

SERGEI SUDEIKIN (1882-1946)

Costume Design
signé 'Soudeikine' (en bas à gauche)
aquarelle et gouache sur papier marouflé sur carton
33.5 x 52.8 cm

1,800 - 2,500 €



175 •
SERGEI SUDEIKIN (1882-1946)

Costume Design
signed 'Soudeikne' (lower center), bearing a label
'Arvest galleries, American and European Works of
Art Boston' (on backing board)
watercolour and gouache on paper laid on board
33 x 51 cm

SERGEI SUDEIKIN (1882-1946)

Costume Design
signée 'Soudeikne' (en bas au centre), portant une
étiquette 'Arvest galleries, American and European
Works of Art Boston' (sur le carton du dos)
aquarelle et gouache sur papier marouflé sur carton
33 x 51 cm

1,800 - 2,500 €



176 •
KONSTANTIN RUDAKOV (1891-1949)

Illustration for 'Manon Lescaut', a novel by Abbé Prévost (1731)
signed in pencil in Cyrillic and dated 'K. Rudakov 1948' (lower right),
inscribed in Cyrillic by S. Rudakov, son of the artist 'I confirm that it is the
authentic drawing for 'Manon Lescaut', son of K. Rudakov, S. Rudakov
6/VIII/76' (on the reverse)
pencil and graphite on paper
38 x 30.8 cm
executed in 1948

KONSTANTIN RUDAKOV (1891-1949)

Illustration pour 'Manon Lescaut', un roman d'Abbé Prévost (1731)
signé au crayon en cyrillique et daté 'K. Rudakov 1948' (en bas à droite),
inscription en cyrillique du fils de l'artiste S. Rudakov 'Je confirme qu'il
s'agit d'un dessin authentique pour 'Manon Lescaut', fils de K. Rudakov,
S. Rudakov 6/VIII/76' (au verso)
crayon et mine de plomb sur papier
38 x 30,8 cm
exécuté en 1948

800 - 1,000 €



177 •
KONSTANTIN RUDAKOV (1891-1949)
 Pair of illustrations for 'Au Port', a short story by Guy de Maupassant (1889)
 (i) pencil on paper, 25.5 x 18.5 cm
 (ii) lithograph on paper, 23.2 x 16.4 cm

KONSTANTIN RUDAKOV (1891-1949)
 Paire d'illustrations pour 'Au Port', une nouvelle de Guy de Maupassant (1889)
 (i) crayon sur papier, 25,5 x 18,5 cm
 (ii) lithographie sur papier, 23,2 x 16,4 cm

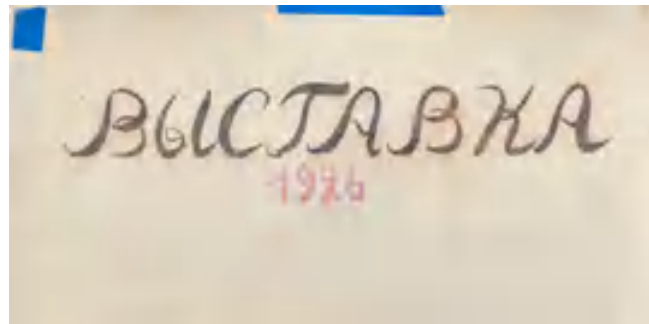
900 - 1, 200 €



178 •
KONSTANTIN RUDAKOV (1891-1949)
 Pair of illustrations for 'The Downfall' ('La Débâcle'), a novel by Émile Zola (1892)
 (i) pencil on paper, signed in Cyrillic 'K Rudakov' (lower right), 25.5 x 18.5 cm
 (ii) lithograph on paper, signed in plate (lower right), image: 22.6 x 16.8 cm, sheet 35.2 x 28.8 cm

KONSTANTIN RUDAKOV (1891-1949)
 Paire d'illustrations pour 'La Débâcle', un roman d'Émile Zola (1892)
 (i) crayon sur papier, signé en cyrillique 'K Rudakov' (en bas à droite), 25,5 x 18,5 cm
 (ii) lithographie sur papier, signée dans la planche (en bas à droite), image: 22,6 x 16,8 cm, feuille 35, 2 x 28,8 cm

800 - 1, 000 €



179 •

PETR WILLIAMS (1902-1947)**Set of six costume designs for the theatrical production 'The Decembrists', 1924:**

1 inscribed in Cyrillic 'Musei Zhiv Kult 24 Janvaria' (on the reverse),

1 inscribed in Cyrillic with names of the chiefs of the troops: 'poruchik Kakhovsky, poruchik kn. Obolensky, st. captain Bestuzhev, captain Yakubovich, civilian Kuhelbeker' (upper right)

pencil on paper

53.2 x 35.1, 53.2 x 34.9, 34.7 x 53.1, 33.8 x 53 cm,
41 x 30.5 cm, 39 x 43.1 cm**PETR WILLIAMS (1902-1947)****Ensemble de six esquisses de costumes pour la production théâtrale 'Les Décembristes', 1924:**

1 avec l'inscription en cyrillique 'Musei Zhiv Kult 24 Janvaria' (au verso),

1 avec l'inscription en cyrillique des noms des chefs de troupe: 'poruchik Kakhovsky, poruchik kn. Obolensky, st. capitaine Bestuzhev, capitaine Yakubovich, civil Kuhelbeker' (en haut à droite)

crayon sur papier

53,2 x 35,1, 53, 2 x 34, 9, 34,7 x 53,1, 33,8 x 53 cm,
41 x 30,5 cm, 39 x 43,1 cm

3, 000 - 4, 000 €



180 •

ALEXANDER YAKOVLEV (1887-1938)

Set of four lithographs 'Croisière noire'

after drawings and paintings executed during the Citroën
Centre's Africa

Expedition in 1924-25

colour lithograph

signed, dated, titled in plate '.... A. Jakovleff ...' (lower right)

36 x 26 cm (à vue) (each)

Alexander Yakovlev was the official painter for the scientific expeditions to Centre's Africa launched by André Citroën. In 1924-25, he took part in the Croisière Noire expedition that crossed the Sahara, Niger, Chad and the Congo before arriving in Madagascar. The expedition enabled to build up a major African natural science collection, bring back more than 6, 000 photographs and make a film.

ALEXANDER YAKOVLEV (1887-1938)

Ensemble de quatre lithographies 'Croisière noire'

d'après dessins et peintures réalisés dans le cadre de l' Expédition
Citroën Centre Afrique en 1924-25

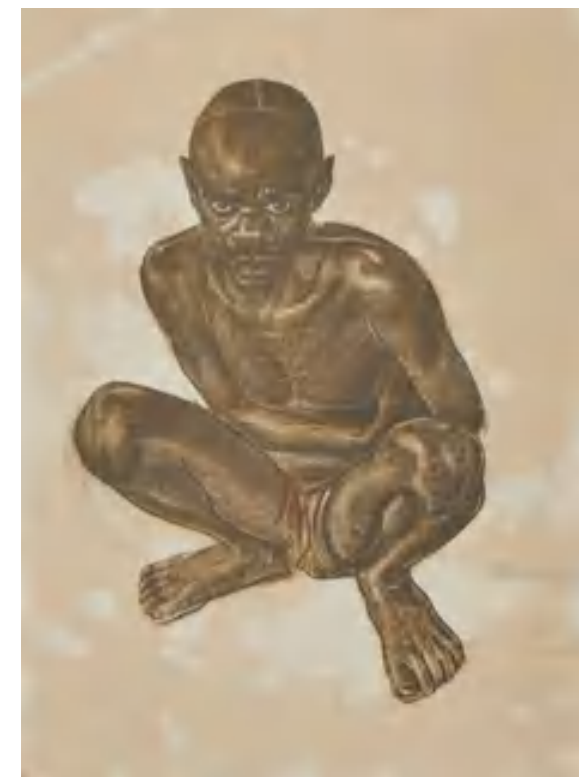
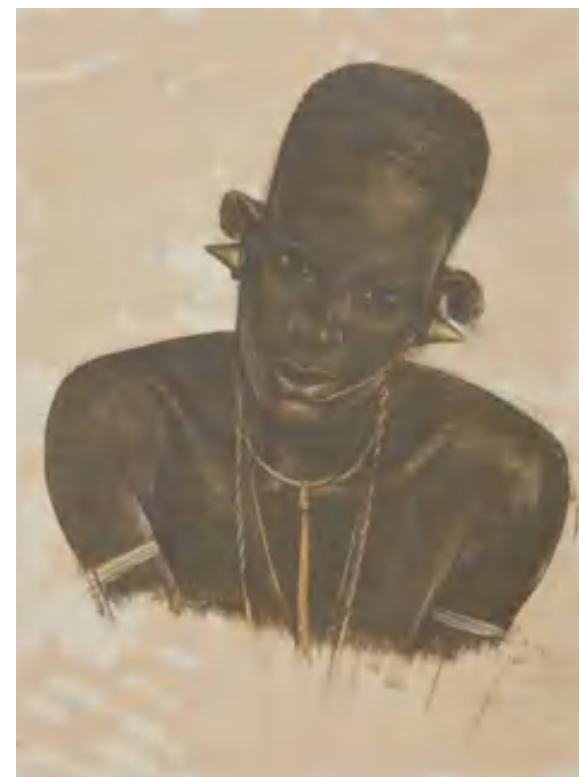
lithographie en couleurs

signé, daté, titré dans la planche '.... A. Jakovleff ...' (en bas à
droite)

36 x 26 cm (à vue) (chaque)

Alexander Yakovlev fut le peintre officiel des expéditions scientifiques en Afrique Centrale, lancées par André Citroën. Il fut chargé par le ministre des Beaux-Arts de 'fixer par le pinceau, les mœurs et coutumes indigènes en voie de disparition', il participa donc en 1924 -25 à la Croisière Noire qui traversa le Sahara, le Niger, le Tchad et le Congo pour arriver à Madagascar. L'expédition permit de constituer une importante collection africaine en sciences naturelles, de rapporter plus de 6000 photographies, de réaliser un film, etc.

1, 500 - 2, 000 €



181 • GEORGES LAPCHINE (1885-1950)

By the church
gouache and charcoal on board
46 x 61 cm
Executed in 1931

GEORGES LAPCHINE (1885-1950)

By the church
gouache et fusain sur carton
46 x 61 cm
Exécuté en 1931

3, 600 - 4, 500 €



182 • CONSTANTIN WESTCHILOFF (1877-1945)

By the sea in Normandy
signed, dedicated in Cyrillic and dated 'Divnoi Cecilii Hansen – K Westchiloff 1914' (lower left)
watercolour on paper
46 x 61.9 cm
Executed in 1914

Provenance:
Cecilia Hansen (artist's dedicatory inscription to Cecilia)
Private collection

Cecilia Hansen (1897–1989) was a celebrated Russian violin virtuoso and music teacher, captured in portraits by renowned artist Ilya Repin. Constantin Westschikoff gifted her the present drawing when she was 17 years old and already renowned violinist.

CONSTANTIN WESTCHILOFF (1877-1945)

By the sea in Normandy
signé, dédié en cyrillique et daté 'Divnoi Cecilii Hansen - K Westchiloff 1914' (en bas à gauche)
aquarelle sur papier
46 x 61.9 cm
Exécuté en 1914

Provenance:
Cecilia Hansen (dédicace de l'artiste à Cecilia)
Collection privée

Cecilia Hansen (1897-1989) était une célèbre violoniste russe et professeur de musique, dont les portraits ont été réalisés par le célèbre artiste Ilya Repin. Constantin Westschikoff lui a offert le présent dessin alors qu'elle avait 17 ans et qu'elle était déjà une violoniste renommée.

1, 200 - 1, 500 €

183 •

SERGEI VASILKOVSKY (1854-1917)

On the Shores of the Dnieper

signed in Cyrillic 'Sergei Vasilkovsky' (lower left)

oil on canvas

36.8 x 54.3 cm

SERGEI VASILKOVSKY (1854-1917)

On the Shores of the Dnieper

signé en cyrillique 'Sergei Vasilkovsky' (en bas à gauche)

huile sur toile

36.8 x 54.3 cm

27, 000 - 35, 000 €





184 •
SERGEY IVANOV (1864-1910)
Rural landscape
 signed in Cyrillic 'Ivanov' (lower right)
 oil on board
 29.2 x 38.2 cm

SERGEY IVANOV (1864-1910)
Rural landscape
 signé en cyrillique 'Ivanov' (en bas à droite)
 huile sur carton
 29.2 x 38.2 cm

4, 500 - 5, 000 €

185 •
V. AMOSOV (?)
Village festivities
 signed in Cyrillic 'V. Amosov' (lower left)
 oil on canvas
 47 x 81 cm

V. AMOSOV (?)
Village festivities
 signé en cyrillique 'V. Amosov' (en bas à gauche)
 huile sur toile
 47 x 81 cm

4, 200 - 4, 700 €





186 •
ROBERT FALK (1886-1958)
Reclining nude
 signed with initials 'RF' (lower right)
 pastel on paper
 34.5 X 60 cm (à vue)

ROBERT FALK (1886-1958)
Reclining nude
 signé avec les initiales "RF" (en bas à droite)
 pastel sur papier
 34,5 X 60 cm (à vue)

7,000 - 9,000 €

187 •
FEDOR RERBERG (1865-1938)
Standing nude
 signed in Cyrillic and dated 'F. Rerberg 1902' (lower left)
 pencil, watercolour on paper
 40.5 x 27 cm
 executed in 1902

FEDOR RERBERG (1865-1938)
Standing nude
 signé en cyrillique et daté 'F. Rerberg 1902' (en bas à gauche)
 crayon, aquarelle sur papier
 40,5 x 27 cm
 exécuté en 1902

1,800 - 2,200 €

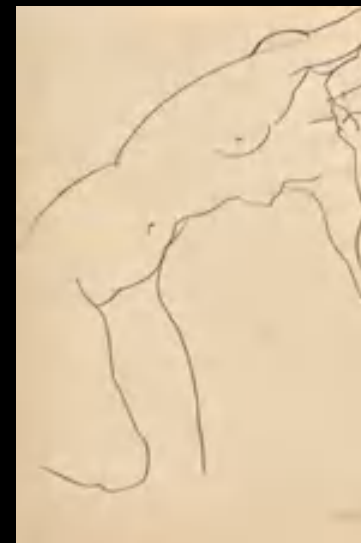




188 •
BORIS CHALIAPINE (1904-1979)
Portrait of Olga Spesivtseva as 'Giselle',
Grand Opéra de Paris, 1932
 signed and dated 'Boris Chaliapine Paris 1932' (lower right), inscribed in pencil 'Olga Spesivtseva Grand Opera Paris 1932' (lower center)
 watercolour and pencil on paper
 32,1 x 24,3 cm
 executed in 1932

BORIS CHALIAPINE (1904-1979)
Portrait d'Olga Spesivtseva dans le rôle
de Giselle, Grand Opéra de Paris, 1932
 signé et daté 'Boris Chaliapine Paris 1932' (en bas à droite), inscrit au crayon 'Olga Spesivtseva Grand Opera Paris 1932' (en bas au centre)
 aquarelle et crayon sur papier
 32,1 x 24,3 cm
 exécuté en 1932

700 - 1,000 €



189 •
NICOLAS POLIAKOFF (1899-1976)
Set of four female nude drawings
 each signed, dated, 3 of them located 'N. Poliakov Paris 1928'
 pencil on paper
 24,7 x 32,3 cm
 executed in 1928

NICOLAS POLIAKOFF (1899-1976)
Ensemble de quatre dessins de nus féminins
 chacun signé, daté, 3 d'entre eux situés 'N. Poliakov Paris 1928'
 crayon sur papier
 24,7 x 32,3 cm
 exécuté en 1928

1,200 - 1,500 €



190 •
PAVEL TCHELITCHEV (1898-1957)

Woman's fate and many loves

signed and dated 'P. Tchelitchev 33' (lower right); signed, dated and titled: 'Woman's fate and many loves/ Tchelich... 31 ... 1933' (on the reverse)

Ink, gouache on paper

31 x 19.8 cm

executed in 1933

PAVEL TCHELITCHEV (1898-1957)

Woman's fate and many loves

signé et daté 'P. Tchelitchev 33' (en bas à droite); signé, daté et titré: 'Le destin d'une femme et ses multiples amours / Tchelich... 31 ... 1933' (au verso)

Encre, gouache sur papier

31 x 19, 8 cm

exécuté en 1933

5, 000 - 7, 000 €



191 • ⊕
GRIGORY GLUCKMANN (1898-1973)
Feminine nudes asleep
 signed 'Gluckmann' (lower right)
 oil on panel
 27 x 36 cm

GRIGORY GLUCKMANN (1898-1973)
Feminine nudes asleep
 signé 'Gluckmann' (en bas à droite)
 huile sur panneau
 27 x 36 cm

5,000 - 7,000 €



192 •
GRIGORY GLUCKMANN (1898-1973)
Reclining nude women
 signed 'Gluckmann' (lower right)
 oil on panel
 33 x 41 cm

GRIGORY GLUCKMANN (1898-1973)
Reclining nude women
 signé "Gluckmann" (en bas à droite)
 huile sur bois
 33 x 41 cm

10,000 - 15,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5,5 %) (UE) et aux frais administratifs de l'agent en douane.

193 •

PAVEL TCHELITCHEW (1898-1957)

Study of a Male Nude

signed and dated 'P. Tchelitchev 1937' (upper left)

gouache on paper

71 x 56.3 cm (à vue)

Provenance:

Christie's East, New York, 16.12.1987, lot 71

DC Moore Gallery, New York

Sotheby's, New York, The Collection of Geoffrey

Beene, 23-24.09.2005, lot 277

The estate of J.D. McClatchy, American poet,

librettist, literary critic, and former president of The

American Academy of Arts and Letters, New York, NY

Butterscotch, Pound Ridge NY, 29.03.2020

Private collection

PAVEL TCHELITCHEW (1898-1957)

Study of a Male Nude

signé et daté "P. Tchelitchev 1937" (en haut à gauche)

gouache sur papier

71 x 56,3 cm (à vue)

Provenance: Christie's East, New York, 16 décembre

1987, lot 71; DC Moore Gallery, New York;

Sotheby's, New York, The Collection of Geoffrey Beene,

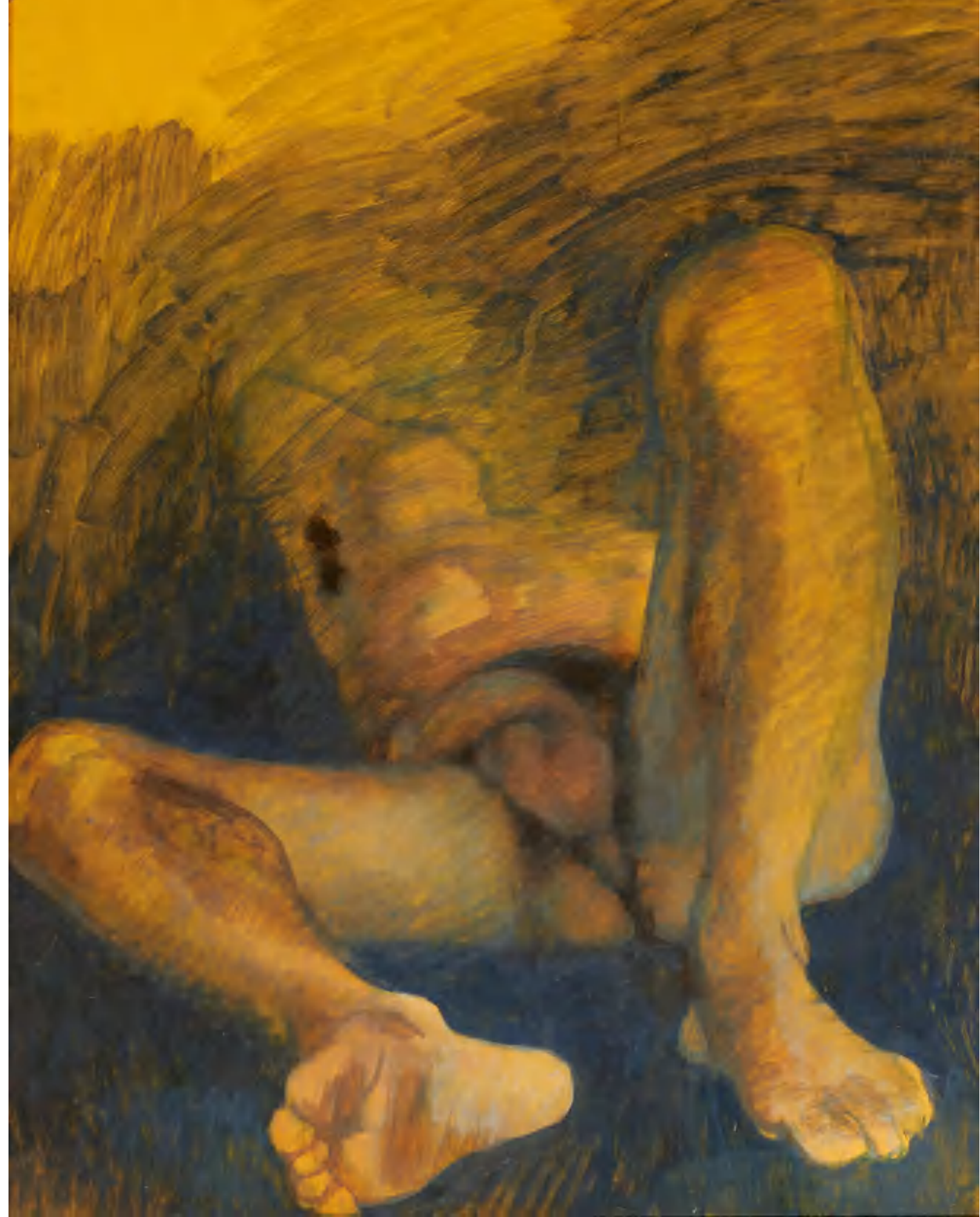
23-24 septembre 2005, lot 277; succession de J.D.

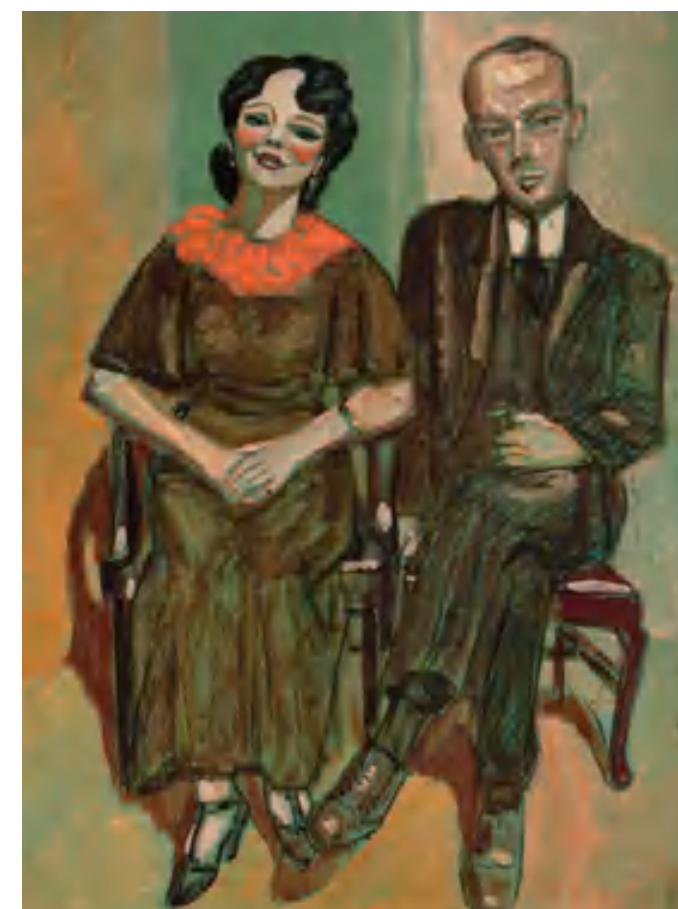
McClatchy, Poète, librettiste, critique littéraire et

ancien président de l'Académie américaine des arts et

des lettres, New York, NY

12, 000 - 15, 000 €





193 bis •
SERGEY SUDEIKIN (1882 – 1946)
Couple
 signed in pencil 'Soudeikin'
 watercolor on paper
 48 x 35 cm

15,000 - 20,000 €

194 •
NIKOLAY FECHIN (1881-1955)

Reclining nude
 signed 'N. Fechin' (lower right)
 pencil on paper
 29.5 x 42 cm

NIKOLAY FECHIN (1881-1955)

Reclining nude
 signé 'N. Fechin' (en bas à droite)
 crayon sur papier
 29,5 x 42 cm

6,500 - 7,500 €



195 •
NIKOLAY FECHIN (1881-1955)

Portrait of a Young Man
 signed with initials 'N. F.' (lower left);
 old label (on the reverse)
 charcoal on paper
 41 x 35.8 cm

NIKOLAY FECHIN (1881-1955)

Portrait d'un jeune homme
 signé avec les initiales 'N. F.' (en bas à gauche);
 ancienne étiquette (au verso)
 fusain sur papier
 41 x 35,8 cm

11,000 - 15,000 €

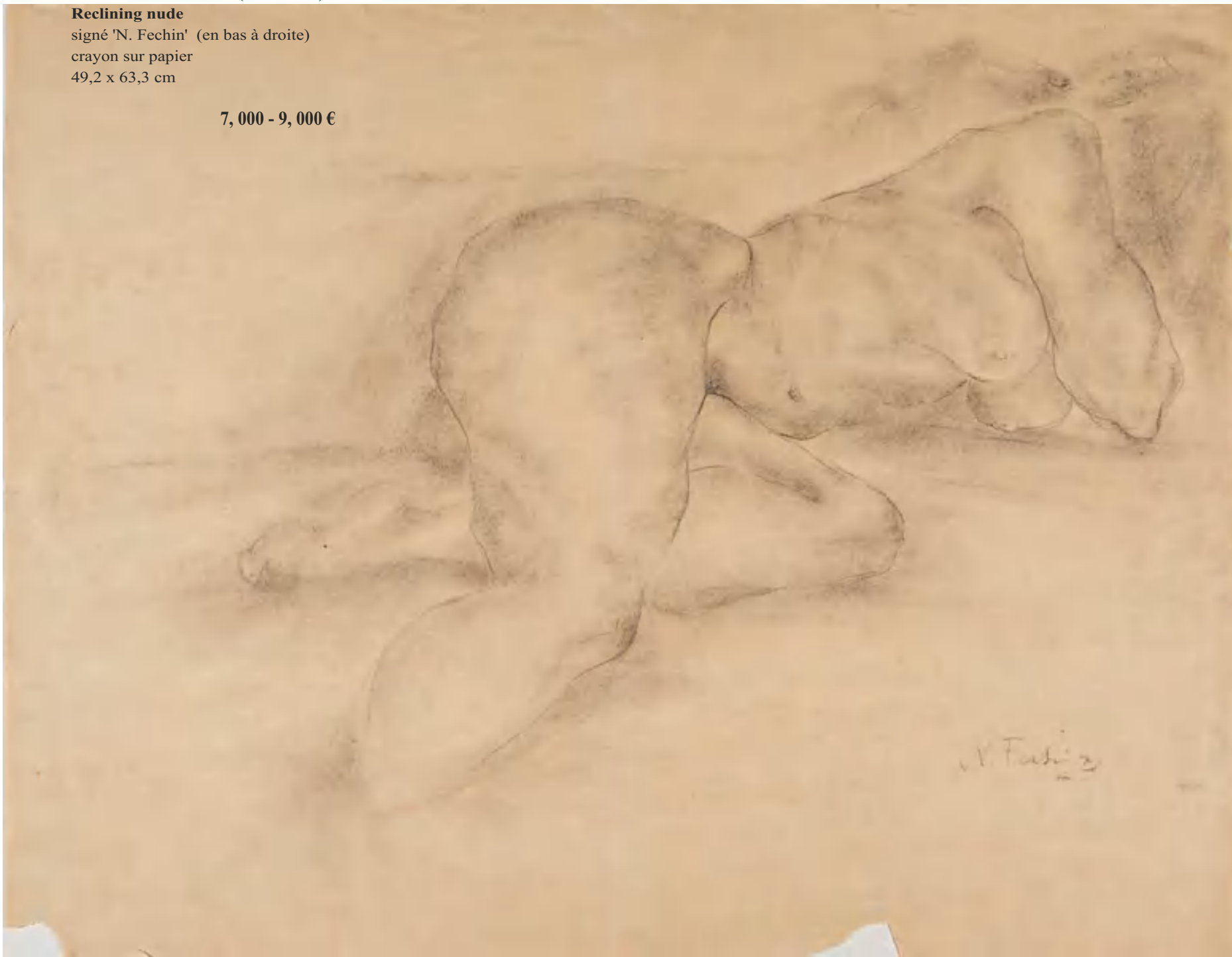
196 •
NIKOLAY FECHIN (1881-1955)

Reclining nude
signed 'N. Fechin' (lower right)
pencil on paper
49.2 x 63.3 cm

NIKOLAY FECHIN (1881-1955)

Reclining nude
signé 'N. Fechin' (en bas à droite)
crayon sur papier
49,2 x 63,3 cm

7,000 - 9,000 €



197 •
NIKOLAY FECHIN (1881-1955)

Portrait of a bearded man
signed and numbered in pencil 'N. Fechin 6/50'
(lower right)
lithograph
edition 6/50
40.5 x 29.2 cm

NIKOLAY FECHIN (1881-1955)

Portrait of a bearded man
signé et numéroté au crayon 'N. Fechin 6/50'
(en bas à droite)
lithographie
édition 6/50
40,5 x 29,2 cm

1,000 - 1,200 €



198 •
LEV TCHISTOVSKY (1902-1969)
ATTRIBUTED TO

Two Nudes with red umbrella
 signed 'L. Tchistovsky' (lower left)
 oil on panel
 29.8 x 39 cm (à vue)

Provenance:
 Sloan's Bethesd MD, 14.12.1997, lot 955
 Private collection

LEV TCHISTOVSKY (1902-1969)
ATTRIBUÉ À

Two Nudes with red umbrella
 signé "L. Tchistovsky" (en bas à gauche)
 huile sur bois
 29, 8 x 39 cm (à vue)

Provenance:
 Sloan's Bethesd MD, 14.12.1997, lot 955
 Collection privée

6, 000 - 8, 000 €



199 •
LEON ZEITLIN (1885 -1962)
Au café parisien
 signed 'Léon Zeitlin' (lower left)
 oil on canvas
 73.7 x 98.2 cm

LEON ZEITLIN (1885 -1962)
Au café parisien
 signé 'Léon Zeitlin' (en bas à gauche)
 huile sur toile
 73,7 x 98,2 cm

6, 000 - 8, 000 €



200 •
ELIE ANATOLE PAVIL (1873-1948)
Night at the Cabaret
signed 'E. A. Pavil' (lower left)
oil on canvas
60.5 x 91 cm

ELIE ANATOLE PAVIL (1873-1948)
Night at the Cabaret
signé 'E. A. Pavil' (en bas à gauche)
huile sur toile
60.5 x 91 cm

12, 000 - 15, 000 €





201 •
VLADIMIR MILASHEVSKY
(1893-1976)

Summer

signed in Cyrillic and dated 'V. Milashevsky 1928' (lower right); inscribed in pencil, stamp of the collection of Igor Dichenko (on the reverse)
watercolour and ink on paper
executed in 1928
22 x 29.8 cm

Provenance: collection of Igor Dichenko (1946-2015), Soviet and Ukrainian collector; art historian, painter, one of the ideologists of the Ukrainian avant-garde, Kiev; Private collection, Europe

VLADIMIR MILASHEVSKY
(1893-1976)

Summer

signé en cyrillique et daté 'V. Milashevsky 1928' (en bas à droite); inscription au crayon, cachet de la collection d'Igor Dichenko (au verso)
aquarelle et encre sur papier
exécuté en 1928
22 x 29, 8 cm

Provenance: collection d'Igor Dichenko (1946-2015), collectionneur soviétique et ukrainien, historien d'art, peintre, l'un des idéologues de l'avant-garde ukrainienne, Kiev; Collection privée, Europe)

1, 500 - 2, 500 €

202 •
LUCIEN LANTIER (1879 - 1960)

Portrait of a Woman

signed 'Lucien Lantier' (lower left)
oil on panel
58 x 44 cm

LUCIEN LANTIER (1879 - 1960)

Portrait of a Woman

signé 'Lucien Lantier' (en bas à gauche)
huile sur bois
58 x 44 cm

Lucien LANTIER, a talented genre painter born to French parents in Odessa, Ukraine, studied at the Ecole des Beaux-Arts in Paris from 1889. He worked between Paris and Odessa, exhibited in Moscow and Saint Petersburg, and was introduced to Tsar Nicolas II's court by Prince Felix Youssouf, where he painted numerous portraits. During WWI, Lantier fought for the French army and later depicted his youth in Bessarabia and Russia.

200 - 400 €

203 •
CONSTANTIN WESTCHILOFF
(1877-1945)

Nude in profile

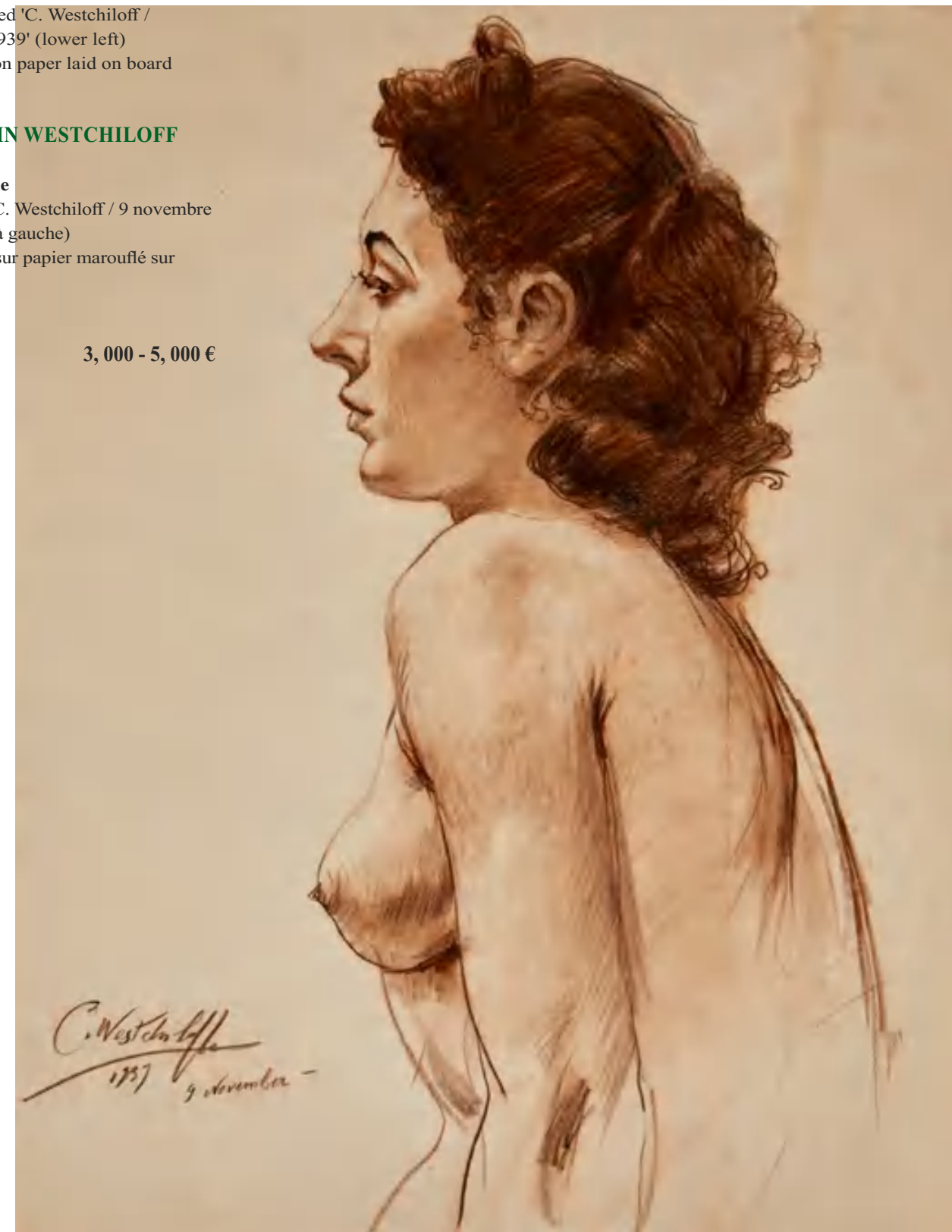
signed and dated 'C. Westchiloff / 9 November 1939' (lower left)
sepia, pencil on paper laid on board
51 x 40 cm

CONSTANTIN WESTCHILOFF
(1877-1945)

Nude in profile

signé et daté 'C. Westchiloff / 9 novembre 1939' (en bas à gauche)
sépia, crayon sur papier marouflé sur carton
51 x 40 cm

3, 000 - 5, 000 €





204 •
**UNKNOWN ARTIST,
 MID-20TH CENTURY**

Portraits from Occupied Smolensk
 signed 'Ar. Smolensk 1942' (lower right)
 mixed media on canvas
 26 x 35 cm
 Executed in 1942

The portraits were executed during World War II in Smolensk, occupied by the Germans.

50 - 100 €



205 •
KUKRYNIKSY, 20TH CENTURY

Covering the facade of the Bolshoi Theatre, Moscow 1941

signed in Cyrillic and dated 'KUKRYNIKSY 41' (lower right)

watercolor and whitewash on paper
 14.5 x 18 cm

Kukryniksy, a collective consisting of Russian artists Mikhail Kupriyanov (1903-1992), Porfiry Krylov (1902-1990), and Nikolai Sokolov (1903-?), initially pupils of political satirist Dmitri Orlov, began collaborating in 1924. Transitioning from general illustrators to sharp political cartoonists in the 1930s, they gained renown for their poignant drawings denouncing fascism. Alongside their individual careers, they contributed to numerous propaganda posters, earning high Soviet cultural awards and recognition in national collections.

KUKRYNIKSY, 20ÈME SIÈCLE

Recouvrement de la façade du théâtre Bolchoï, Moscou 1941

signé en cyrillique et daté 'KUKRYNIKSY 41' (en bas à droite)

aquarelle sur papier
 14,5 x 18 cm

1, 200 - 1, 500 €

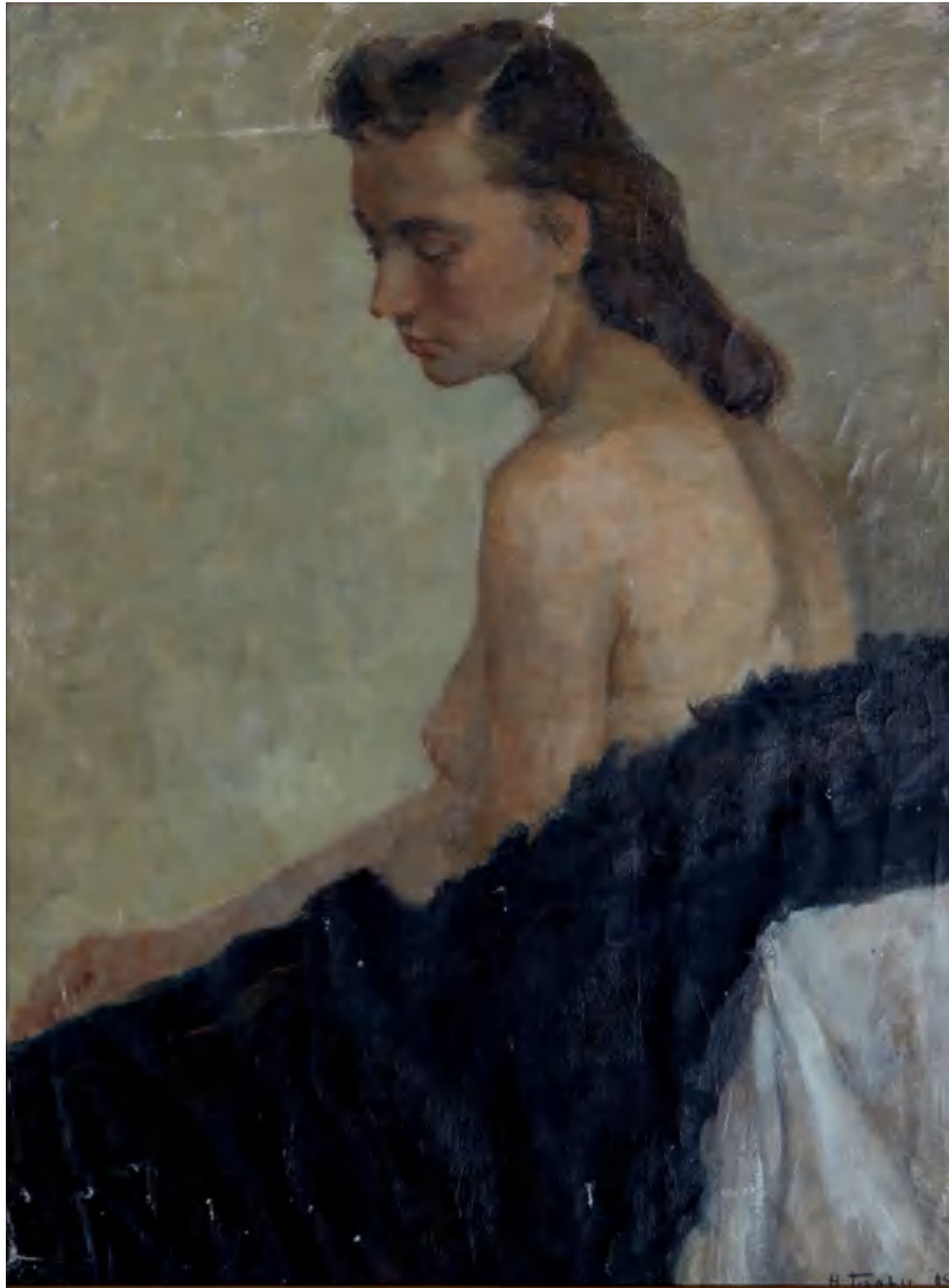




206 •
ALEXANDER RODCHENKO (1891-1956)
Stalin
 watercolour, gouache, pencil on paper
 39.5 x 27.2 cm

ALEXANDER RODCHENKO (1891-1956)
Stalin
 aquarelle, gouache, crayon sur papier
 39,5 x 27,2 cm

5,500 - 7,000 €



207 •
NICKA GOLTZ (1925-2012)

Seated nude
 signed in Cyrillic and dated 'N. Goltz 1948'
 (lower right)
 oil on canvas
 62 x 47 cm (à vue)
 painted in 1948
 Provenance: Private collection, Europe

NICKA GOLTZ (1925-2012)

Seated nude
 signé en cyrillique et daté 'N. Goltz 1948' (en
 bas à droite)
 huile sur toile
 62 x 47 cm (à vue)
 peint en 1948
 Provenance: Collection privée, Europe

1,500 - 2,000 €



208 •
EUGENE BERMAN (1899-1972)

Portrait of a woman
 signed with monogram and dated 'EB 41'
 (lower right)
 ink and wash on paper
 44 x 32.8 cm
 executed in 1941

EUGENE BERMAN (1899-1972)

Portrait of a woman
 signé avec monogramme et daté 'EB 41'
 (en bas à droite)
 encre, lavis sur papier
 44 x 32,8 cm
 exécuté en 1941

800 - 1,000 €



209 •
MAK PAUL (PAVEL IVANOV)
(1891-1967)

Nude

oil on canvas

signed, located and dated 'MAX 1946

Bruxelles' (lower left)

60 x 40 cm

Painted in 1946

Provenance:

Christie's, London,

IMPRESSIONIST & MODERN ART,

10.02.2012, lot 56

Private collection

MAK PAUL (PAVEL IVANOV)
(1891-1967)

Nude

huile sur toile

signé, daté, situé 4MAX 1946

Bruxelles4 (en bas à gauche)

60 x 40 cm

peinte en 1946

Provenance:

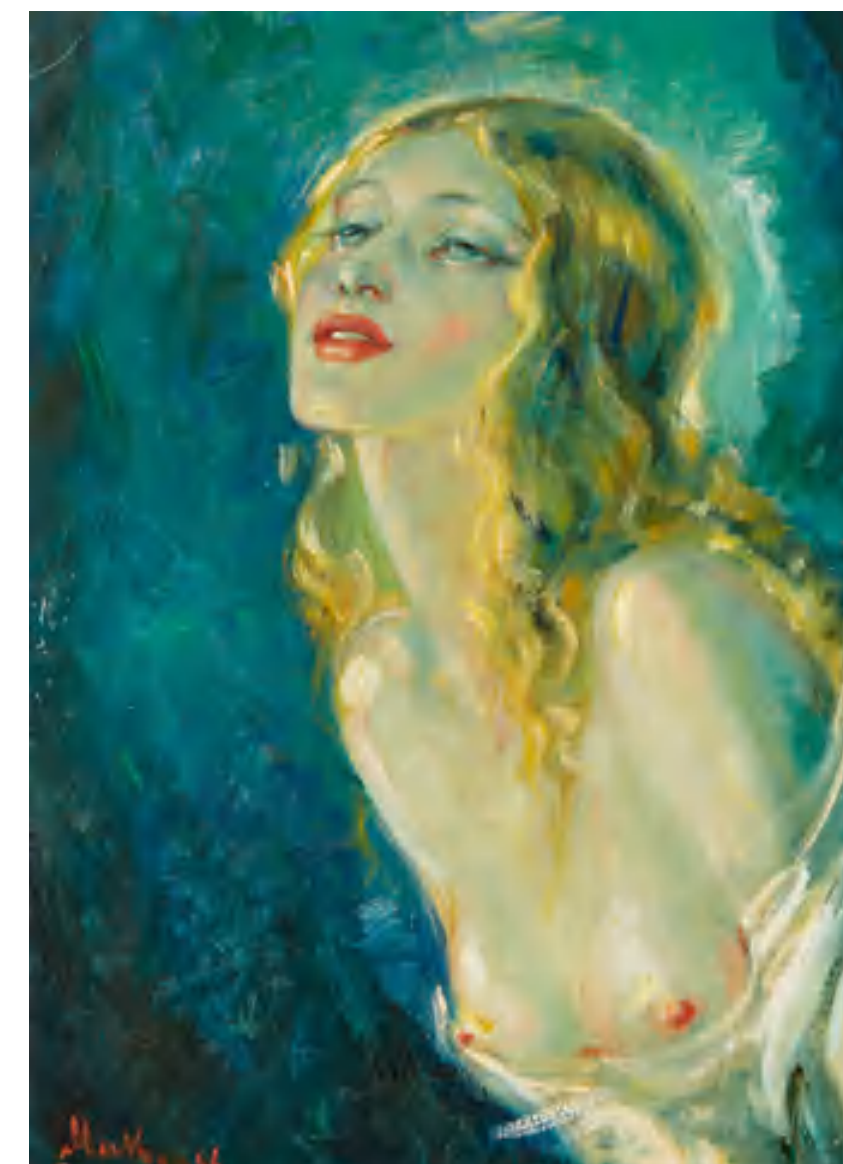
Christie's, London,

IMPRESSIONIST & MODERN ART,

10.02.2012, lot 56

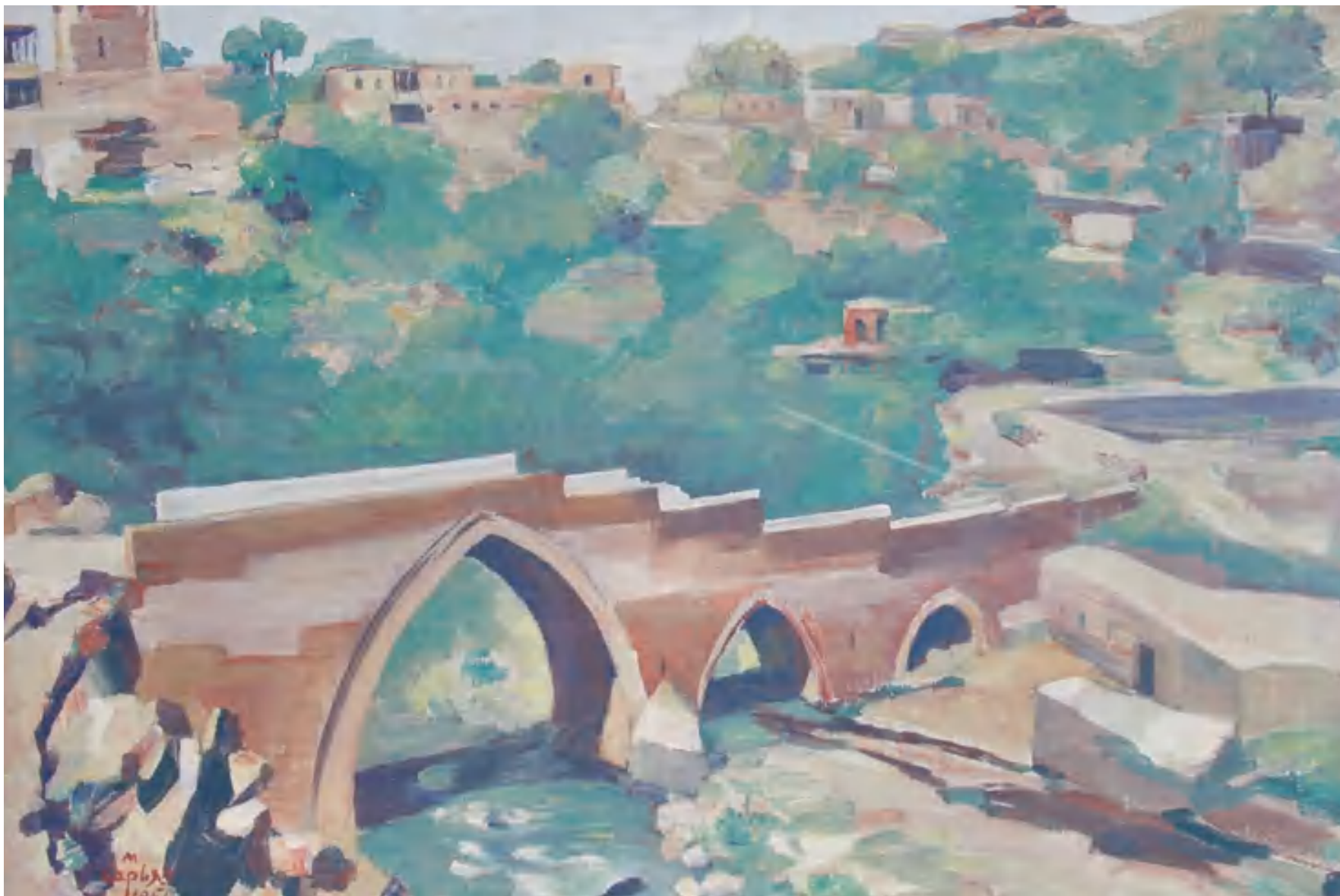
Collection privée

2,700 - 3,200 €





Մ. Շափրազ
1951
Հայաստանի ԽՍՀ



210 •

MARTIROS SARYAN (1880-1972)**Ashtarak Bridge in the morning, 1951**

signed in Cyrillic and Armenian and dated 'M Saryan 1951' (lower left); signed, titled in Cyrillic and Armenian and dated (on the reverse)

gouache on paper
53 X 81 cm (à vue)
Executed in 1951

Provenance: Private collection, Europe

MARTIROS SARYAN (1880-1972)**Ashtarak Bridge in the morning, 1951**

signé en cyrillique et en arménien et daté 'M Saryan 1951' (en bas à gauche); signé, titré en cyrillique et en arménien et daté (au verso)

gouache sur papier
53 x 81 cm (à vue)
exécuté en 1951

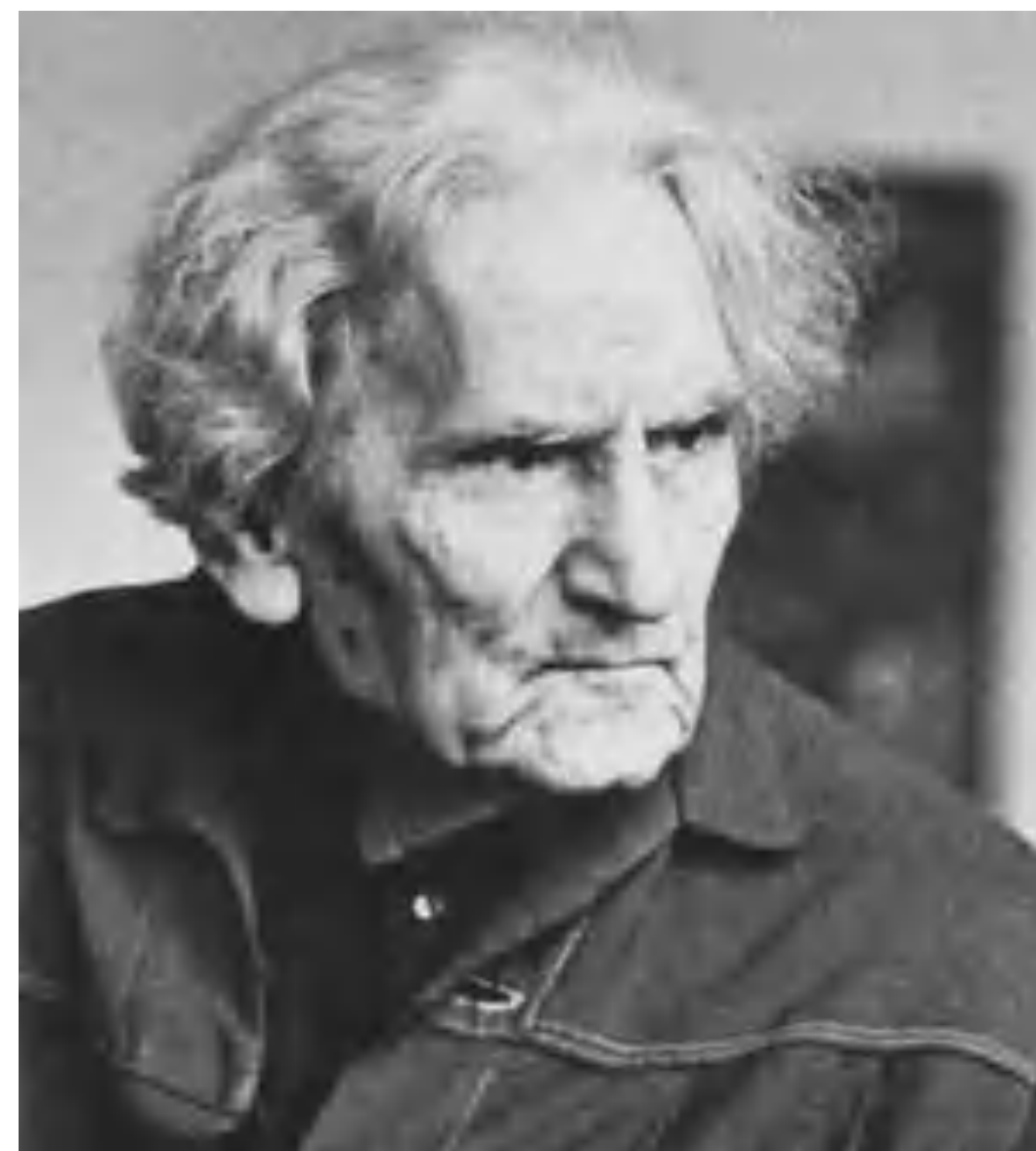
Provenance: Collection privée, Europe

15, 000 - 20, 000 €

Martiros Saryan was an Armenian painter, born in Nakhichevan-on-Don, Russia (now part of Rostov-on-Don). Saryan studied at the Moscow School of Painting, Sculpture, and Architecture under renowned artists such as Konstantin Korovin and Valentin Serov. Saryan depicted the landscapes, culture, and people of Armenia. In 1921, Saryan moved to Yerevan, where he organized and became director of the museum of archaeology, ethnography, and fine arts, now called the National Gallery of Armenia.

Painted in 1951, 'Ashtarak Bridge in the Morning' is a serene and picturesque portrayal of a historic landmark in Armenia. The 17th-century bridge of Ashtarak spans the Kasagh River and is among the notable sites of the town. Located in the gorge just below the church of Saint Sarkis, the bridge was built in 1664 through the efforts of Mahdesi Khoja Grigor, a wealthy merchant from Kanaker. The bridge features three arches of unequal size. Saryan was greatly influenced by Impressionism and artists like Matisse in his use of areas of flat, simplified colour. In the present painting, Saryan's depiction showcases his masterful use of colour and light.

'Ashtarak Bridge in the Morning' is a masterpiece by one of Armenia's greatest artists.





211 •
EMMANUEL MANE-KATZ (1894 - 1962)

Boats in a harbor
 signed 'Mane Katz' (lower right)
 gouache on paper
 49,6 x 65,6 cm

EMMANUEL MANE-KATZ (1894 - 1962)

Boats in a harbor
 signé 'Mane Katz' (en bas à droite)
 gouache sur papier
 49,6 x 65,6 cm

1, 200 - 1, 500 €

212 •
DAVID BURLIUK (1882-1967)

Peony bouquet with coastal panorama
 signed and dated 'Burliuk 1954' (lower right)
 oil on canvas
 51 x 62 cm
 painted in 1954

Provenance:
Private Collection, Switzerland

DAVID BURLIUK (1882-1967)

Peony bouquet with coastal panorama
 signé et daté 'Burliuk 1954' (en bas à droite)
 huile sur toile
 51 x 62 cm
 peint en 1954

Provenance:
Collection privée, Suisse

10, 000 - 15, 000 €





213 •
ROBERT BRACKMAN (1898-1980)
Midsummer Morn
 signed 'Brackman' (lower right), signed,
 titled, located 'Midsommer Morn/ Robert
 Brackmann/ Noank, Conn' (on the reverse)
 oil on canvas
 89 x 127.5 cm

Provenance:
 Madison Art Galley & Studios, Madison,
 Connecticut
 Private collection, acquired from Madison
 Art Galley in 1971
 Sotheby's New York, American Paintings,
 Drawings and Sculpture, 05.04.2012, lot 117
 Private collection

ROBERT BRACKMAN (1898-1980)
Midsummer Morn
 signé 'Brackman' (en bas à droite); signé,
 titré, situé 'Midsommer Morn/ Robert
 Brackmann/ Noank, Conn.' (au verso)
 huile sur toile
 89 x 127,5 cm

Provenance:
 Madison Art Galley & Studios, Madison,
 Connecticut
 Collection privée, acquise auprès de
 Madison Art Galley en 1971
 Sotheby's New York, peintures, dessins et
 sculptures américains, 05.04.2012, lot 117
 Collection privée

5,000 - 7,000 €

Robert Brackman was an American artist of Ukrainian origin, renowned for his large figural works, portraits, and still lifes. Born in Odes'ka Oblast, Ukraine, he emigrated from the Russian Empire in 1908.



214 •
ALEXANDER TYSHLER (1898-1980)

Reclining nude

signed in Cyrillic and dated 'A. Tyshler 57' (lower left); inscribed in Cyrillic, stamp of the collection of Igor Dichenko (on the reverse)

oil on canvas laid on board
 24.5 x 34 cm
 painted in 1957

Provenance: acquired directly from the artist in 1970s by Igor Dichenko (1946-2015), Soviet and Ukrainian collector, art historian, painter; one of the ideologists of the Ukrainian avant-garde, Kiev; Private collection, Europe

ALEXANDER TYSHLER (1898-1980)

Reclining nude

signé en cyrillique et daté 'A. Tyshler 57' (en bas à gauche); inscriptions en cyrillique, cachet de la collection d'Igor Dichenko (au verso)

huile sur toile maroufée sur carton
 24,5 x 34 cm
 peint en 1957

Provenance: acquis directement auprès de l'artiste dans les années 1970 par Igor Dichenko (1946-2015), collectionneur soviétique et ukrainien, historien d'art, peintre, l'un des idéologues de l'avant-garde ukrainienne, Kiev; Collection privée, Europe

10, 000 - 15, 000 €



215 •
ALEXANDER TYSHLER (1898-1980)
Wooden sculpture from the series 'Dryads'
 wood, paint.
 H. 83 cm

ALEXANDER TYSHLER (1898-1980)
Sculpture en bois de la série 'Dryades'
 bois, peinture
 H. 83 cm

8, 000 - 10, 000 €



216 •
SOLOMON NIKRITIN (1898-1965)
Experimental Composition (Composition no. 182)
 inscribed in Cyrillic, stamp of the collection of Igor
 Dichenko (on the reverse)
 oil on panel
 36 x 36 cm
 painted in 1930

*Provenance: collection of Igor Dichenko (1946-2015),
 Soviet and Ukrainian collector, art historian, painter,
 one of the ideologists of the Ukrainian avant-garde,
 Kiev; Private collection, Europe*

SOLOMON NIKRITIN (1898-1965)
Experimental Composition (Composition no. 182)
 inscrit en cyrillique, cachet de la collection d'Igor
 Dichenko (au verso)
 huile sur panneau
 36 x 36 cm
 peint en 1930

*Provenance: collection d'Igor Dichenko (1946-2015),
 collectionneur soviétique et ukrainien, historien
 d'art, peintre, l'un des idéologues de l'avant-garde
 ukrainienne, Kiev; Collection privée, Europe*

15, 000 - 20, 000 €



217 •
DANIL BORISOVITCH DARAN (1894-1964)

Ballerinas

signed, dedicated in Cyrillic '... D. Daran Spring 1962' (lower right in margin); dedication to Igor Dichenko by Nadejda Vasilieva - Semashkevich in October 1991; stamp of the collection of Igor Dichenko (on the reverse)
ink on paper
32 x 26.5 cm

Provenance: collection of Nadejda Vasilieva, wife of Roman Semashkevich (1900 - 1937), painter and graphic artist; from 1991, collection of Igor Dichenko (1946-2015), Soviet and Ukrainian collector, art historian, painter, one of the ideologists of the Ukrainian avant-garde, Kiev; Private collection, Europe

DANIL BORISOVITCH DARAN (1894-1964)

Ballerinas

signé, dédié en cyrillique '... D. Daran Printemps 1962' (en bas à droite dans la marge); dédicace à Igor Dichenko par Nadejda Vasilieva - Semashkevich en octobre 1991; cachet de la collection d'Igor Dichenko (au verso)
encre sur papier
32 x 26,5 cm

Provenance: collection de Nadejda Vasilieva, épouse de Roman Semashkevich (1900 - 1937), peintre et artiste graphique; à partir de 1991, collection d'Igor Dichenko (1946-2015), collectionneur soviétique et ukrainien, historien de l'art, peintre, l'un des idéologues de l'avant-garde ukrainienne, Kiev; Collection privée, Europe

1, 000 - 2, 000 €

218 •
BORIS CHALIAPINE (1904-1979)

Portrait of the actor Leonid Kinsky

signed 'Boris Chaliapin' (lower left), dated, located and dedicated in Cyrillic 'To my dear friend Leo Kinsky from bad-artist, 1969 NY' (lower right)
pencil on paper
32 x 22 cm
executed in 1969

*Provenance:
Leonid Kinsky
Private collection*

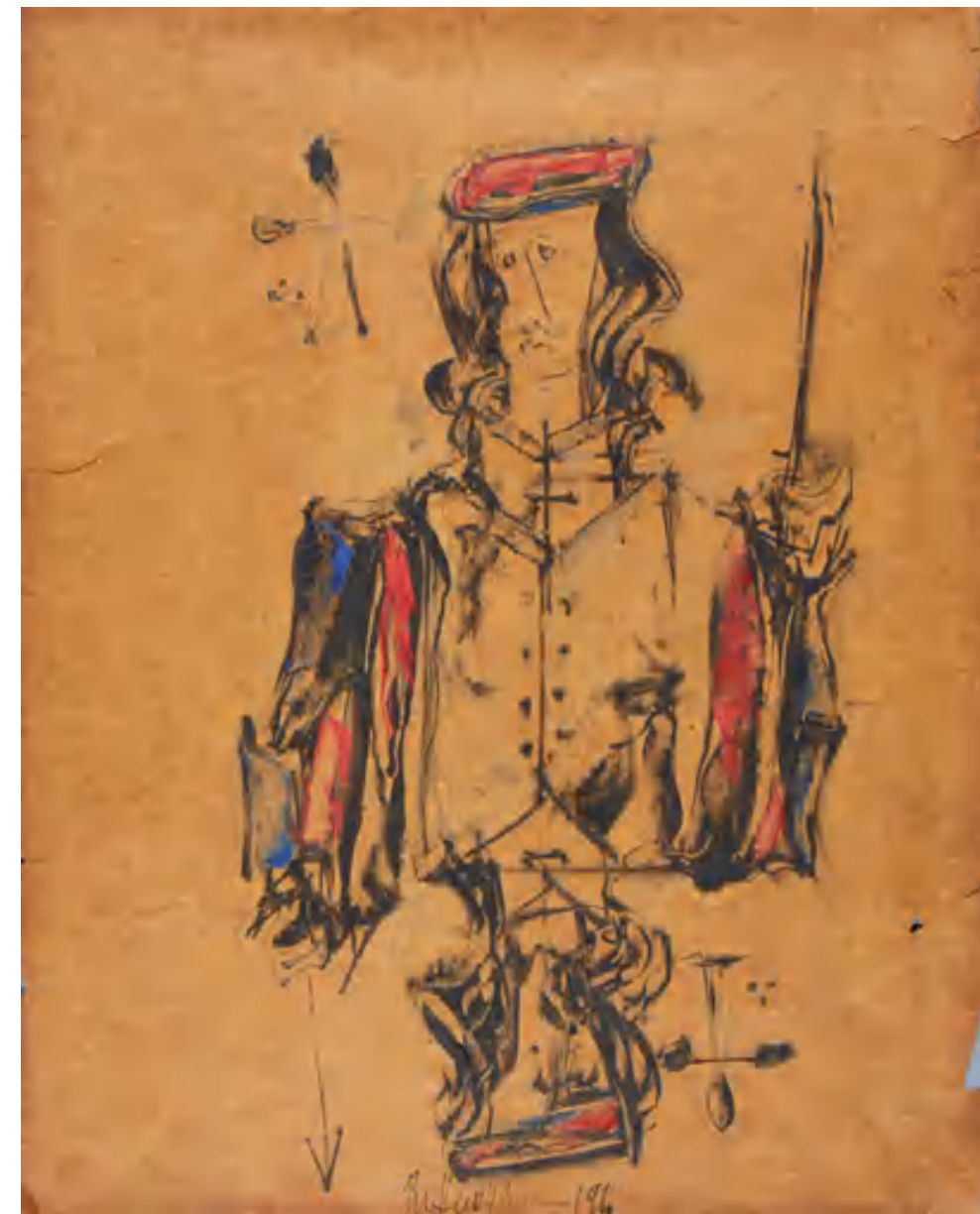
Leonid Kinsky was a Russian-born American film and television actor, best known for his role as Sascha in the film Casablanca (1942).

BORIS CHALIAPINE (1904-1979)

Portrait of the actor Leonid Kinsky

signé 'Boris Chaliapin' (en bas à gauche), daté, localisé et dédié en cyrillique 'A mon cher ami Leo Kinsky de la part de mauvais-artiste, 1969 NY' (en bas à droite)
crayon sur papier
32 x 22 cm
réalisée en 1969

800 - 1, 000 €



219 •
VLADIMIR NEMUKHIN (1925-2016)

Jack of clubs

signed in Cyrillic and dated 'VI. Nemukhin 1966' (lower center)
gouache on paper
61.5 x 49.5 cm
executed in 1966
Exhibited: Rome, Quindici giovani pittori moscoviti, Galleria Il Segno, 1967
condition: tears along the edges

VLADIMIR NEMUKHIN (1925-2016)

Jack of clubs

signé en cyrillique et daté 'VI. Nemukhin 1966' (en bas au centre)
gouache sur papier
61,5 x 49,5 cm
réalisée en 1966
Exposition: Rome, Quindici giovani pittori moscoviti, Galleria Il Segno, 1967
condition: déchirures sur les bordsexé

6, 000 - 8, 000 €

220 •
VLADIMIR YAKOVLEV (1934-1998)

Portrait
 signed with initials in Cyrillic and dated '24/
 III 86 V Ya'
 coloured crayon on paper
 29 x 20 cm

VLADIMIR YAKOVLEV (1934-1998)

Portrait
 signé avec des initiales en cyrillique et daté
 '24/III 86 V Ya' (en bas à droite)
 crayon de couleur sur papier
 29 x 20 cm

800 - 1, 200 €



221 •
VLADIMIR YAKOVLEV (1934-1998)

Portrait of a Woman
 signed in Cyrillic 'V. Yakovlev' (upper left)
 gouache on paper
 41.2 x 32.2 cm

*Provenance: Purchased from Alexander Glezer,
 collector and post-Soviet Art Director of Museum of
 Modern Russian Art, NY; sale Trinity International
 Auctions & Appraisals, LLC
 February 08, 2020, USA, lot 35; Private collection*

VLADIMIR YAKOVLEV (1934-1998)

Portrait of a Woman
 signé en cyrillique 'V. Yakovlev' (en haut à gauche)
 gouache sur papier
 41.2 x 32.2 cm

*Provenance: Acheté à Alexander Glezer,
 collectionneur d'art et post-soviétique Directeur
 du Museum of Modern Russian Art, NY; vente
 Trinity International Auctions & Appraisals, LLC
 08 février 2020, USA, lot 35; Collection privée*

800 - 1, 200 €



222 •

ELENA ELYASOVA (B. 1962)

Dream

described, titled in Cyrillic, dated (on the reverse)

oil on canvas

65 x 100 cm

Painted in 1989

ELENA ELYASOVA (B. 1962)

Dream

décrit, titré en cyrillique, daté (au verso)

huile sur toile

65 x 100 cm

peint en 1989

700 - 1,000 €



223 •
LIDIA BONIECKA (B. 1943)

Futurological tree N 66

signed and dated 'Lidia Boniecka 82' (along the right edge); signed, titled, described, located in Polish (on the reverse)

acrylic on canvas

81 x 66 cm

Painted in 1982

LIDIA BONIECKA (B. 1943)

Futurological tree N 66

signed and dated 'Lidia Boniecka 82' (le long du bord droit); signé, titré, décrit, localisé en polonais (au verso)

acrylique sur toile

81 x 66 cm

peint en 1982

7,000 - 8,000 €

ANATOLY ZVEREV



224 •
ANATOLY ZVEREV (1931 - 1986)
Portrait of a boy
signed in Cyrillic and dated 'A. Zverev 1981'
(lower left)
mixed media on paper
33.4 x 22.4 cm
executed in 1981

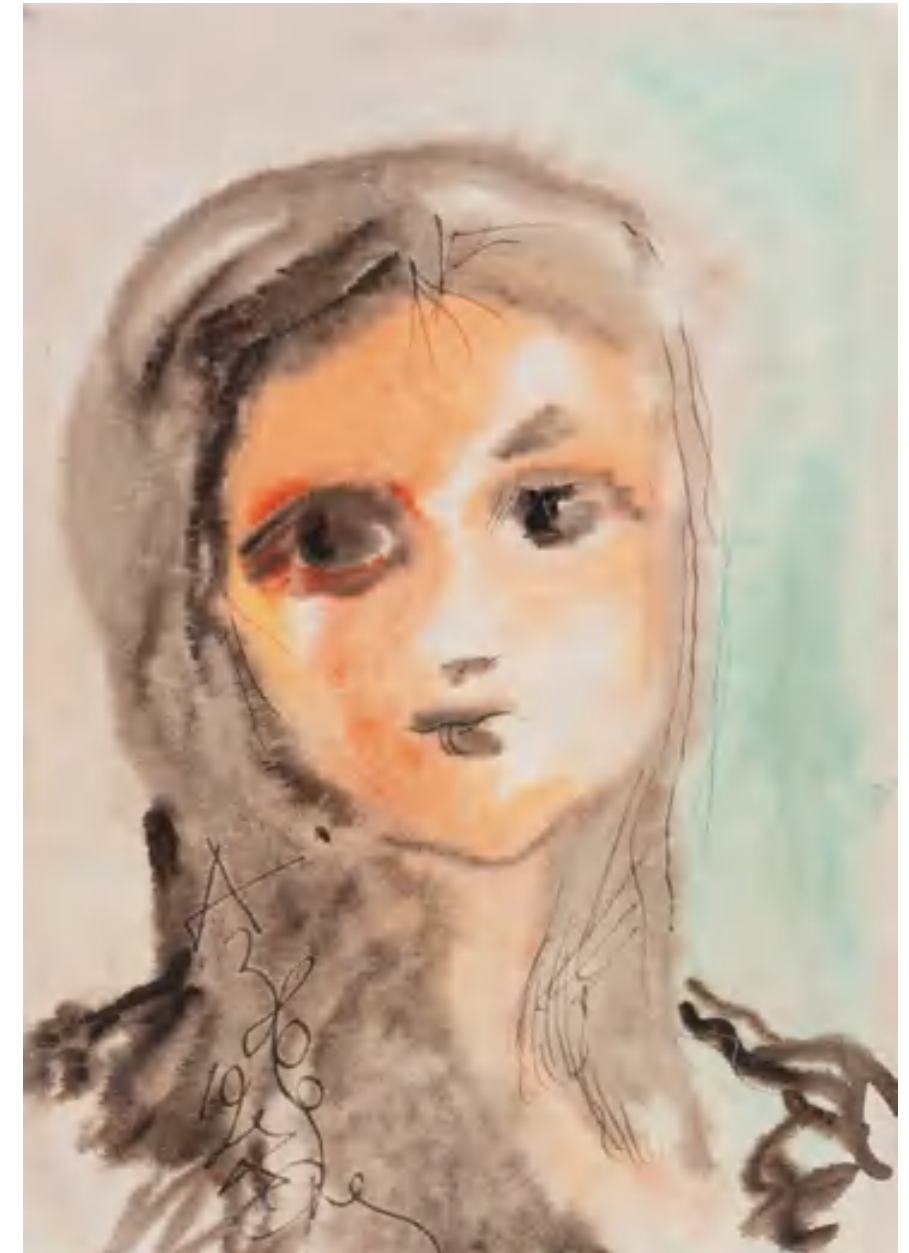
ANATOLY ZVEREV (1931 - 1986)
Portrait d'un garçon
signé en cyrillique et daté 'A. Zverev 1981'
(en bas à gauche)
technique mixte sur papier
33.4 x 22.4 cm
exécuté en 1981

900 - 1,200 €

225 •
ANATOLY ZVEREV (1931 - 1986)
Portrait of a woman with long hair
signed in Cyrillic and dated 'A. Zverev 1977'
(along the left edge)
mixed media on paper
39 x 26.5 cm
executed in 1977

ANATOLY ZVEREV (1931 - 1986)
Portrait d'une femme aux cheveux longs
signé en cyrillique et daté 'A. Zverev 1977'
(le long du bord gauche)
technique mixte sur papier
39 x 26.5 cm
exécuté en 1977

800 - 1,000 €



Anatoly Zverev (1931-1986), a Russian artist of genius, was and remains a legend of Moscow's artistic life in the second half of the 20th century. Some collectors called him the 'Russian Van Gogh', the painter Robert Falk said that 'every touch of his brush is priceless'. In 1959, one of his paintings was published in the American magazine 'Life', and in 1961, three watercolours by Zverev were acquired by the Museum of Modern Art in New York. Zverev's work has been exhibited in New York, Paris, Copenhagen, Vienna, London and Brussels.

Anatoly Zverev (1931-1986), artiste russe de génie, était et reste une légende de la vie artistique de Moscou dans la seconde moitié du XX siècle. Certains collectionneurs l'appelaient le 'Van Gogh russe', le peintre Robert Falk a déclaré que 'chaque touche de son pinceau est inestimable'. En 1959, une de ses peintures a été publiée dans le magazine américain Life, et en 1961, trois aquarelles de Zverev ont été acquises par le Musée d'art moderne de New York. Les œuvres de Zverev ont été exposé à New York, Paris, Copenhague, Vienne, Londres et Bruxelles.



226 •
ANATOLY ZVEREV (1931 - 1986)
Portrait of a woman
 signed in Cyrillic and dated 'AZ 83'
 (lower right)
 mixed media on paper
 33.4 x 28.4 cm
 executed in 1983

ANATOLY ZVEREV (1931 - 1986)
Portrait d'une femme
 signé en cyrillique et daté 'AZ 83'
 (en bas à droite)
 technique mixte sur papier
 33.4 x 28.4 cm
 exécuté en 1983

800 - 1, 000 €



227 •
ANATOLY ZVEREV (1931 - 1986)
Young Girl in Blue
 signed with initials in Cyrillic and dated 'AZ 82'
 (along the right edge)
 mixed media on paper
 34.2 x 29.5 cm
 executed in 1982

ANATOLY ZVEREV (1931 - 1986)
Jeune fille en bleu
 signé avec des initiales en cyrillique et datée 'AZ
 82' (le long du bord droit)
 technique mixte sur papier
 34.2 x 29.5 cm
 exécuté en 1982

800 - 1, 000 €

228 •
ERNST NEIZVESTNY (1925-2016)
Female Nude
 signed in Cyrillic 'E. Neizvestny' (middle right)
 felt pen on paper laid on board
 44 x 31 cm (image), 48.6 x 33 cm (sheet)

ERNST NEIZVESTNY (1925-2016)
Female Nude
 signé en cyrillique 'E. Neizvestny' (au milieu à droite)
 feutre sur papier marouf é sur carton
 44 x 31 cm (image), 48.6 x 33 cm (feuille)

250 - 350 €



229 •
ERNST NEIZVESTNY (1925-2016)
Nude
 signed in Cyrillic 'E. Neizvestny' (lower right)
 pencil on paper
 45 x 34 cm

ERNST NEIZVESTNY (1925-2016)
Nude
 signé en cyrillique 'E. Neizvestny' (en bas à droite)
 crayon sur papier
 45 x 34 cm

250 - 350 €



230 •
ERNST NEIZVESTNY (1925-2016)
Male torso
 signed in Cyrillic 'E. Neizvestny' (lower left)
 felt pen, watercolour on paper
 40 x 58 cm

ERNST NEIZVESTNY (1925-2016)
Male torso
 signé en cyrillique 'E. Neizvestny' (en bas à gauche)
 feutre, aquarelle sur papier
 40 x 58 cm

250 - 350 €





231 • ERNST NEIZVESTNY (1925 - 2016)

Male torso

signed and numbered 'E. NEIZ 4/10' (at the base)

bronze

height 40 cm

base 13 x 17 cm, marble base 13 x 17 cm

circa 1980s

Provenance: Private collection, Europe

Certificat of authenticity of 'AIS' Association of Art Historians of Moscow from 13.09.1994

ERNST NEIZVESTNY (1925 - 2016)

Male torso

signé et numéroté 'E. NEIZ 4/10' (à la base)

bronze

H. 40 cm

base 13 x 17 cm, base en marbre 13 x 17 cm

exécuté circa 1980

Provenance: Collection privée, Europe

Certificat d'authenticité de l'Association des historiens de l'art de Moscou (AIS) du 13.09.1994

2, 000 - 4, 000 €



232 • ALEXANDER HINKIS (1913-1997)

House on Taneiev Street, Moscow

signed 'A. Hinkis' (lower right), inscribed 'House on Taneiev Street Moscow' (on the reverse)

oil, pastel, and watercolour on paper

28.5 x 40 cm

ALEXANDER HINKIS (1913-1997)

Maison de la rue Taneiev, Moscou

signé 'A. Hinkis' (en bas à droite), inscrite 'House on Taneiev Street Moscow' (au verso)

huile, pastel et aquarelle sur papier

28,5 x 40 cm

100 - 150 €

233 •

ILYA KABAKOV (1933 – 2023)**LOT OF NINE ORIGINAL DRAWINGS****Fairy-tale illustrations for 'The wonder tree and other fairy tales', 1980****i). Mill**

color illustration for the book 'Auntie's Toothache' by Hans Christian Andersen
ink, watercolour on paper
9.8 x 10.2 cm

ii). Blsnderbor**illustration for 'Jack, the conqueror of giants' by Korney Chukovsky**

black ink on paper
titled and inscribed in Cyrillic in pencil 'Blsnderbor str. 223/ 334 s. 226' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales'; Painter: Kabakov; Date: 10. II. 80' (on the reverse)
11.5 x 13 cm
executed in 1980

iii). Blsnderbor**illustration for 'Jack, the conqueror of giants' by Korney Chukovsky**

black ink on paper
titled and inscribed in Cyrillic in pencil 'Blsnderbor str. 224/ 335 s. 228' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 10. II. 80' (on the reverse)
19 x 8.5 cm
executed in 1980

iv). Hedgehog, frog, and sparrow climbing a mountain**illustration for 'Doktor Aibolit and the sparrow' by Korney Chukovsky**

black ink on paper
titled and inscribed in Cyrillic in pencil 'Doktor Aibolit i Vorobey/ris. 75 s.67' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 10. II. 80' (on the reverse)
8 x 14.5 cm
executed in 1980

v). Hedgehog, frog, and sparrow**illustration for 'Doktor Aibolit and the sparrow' by Korney Chukovsky**

black ink on paper
titled and inscribed in Cyrillic in pencil 'Doktor Aibolit i Vorobey/ris. 74 s.66' (lower right on the passepartout);

numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 10. II. 80' (on the reverse)

10.5 x 13 cm
executed in 1980

vi) Bibigon and turkey Brundulyak**illustration for 'The Adventures of Bibigon' by Korney Chukovsky**

black ink on paper
inscribed in Cyrillic in pencil 'ris. 282 s. 184' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 17. II. 80' (on the reverse)
12.5 x 13 cm
executed in 1980

vii). Bibigon and Cincinella, Bibigon and Duck pair of illustrations for 'The Adventures of Bibigon' by Korney Chukovsky

black ink on paper
inscribed in Cyrillic in pencil 'ris. 216 s. 197' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 17. II. 80' (on the reverse)
6 x 13.5 cm circa (each)
executed in 1980

viii). Murochka (?)**double-sided illustration for 'The Wonder Tree and Other Tales'**

black ink on paper
inscribed in Cyrillic in pencil 'Mnogo etogo dobra/ris. 299 s. 268' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 17. II. 80' (on the reverse)
10.5 x 12 cm
executed in 1980

xix). A wise man sees a wise man in him illustration for 'The Wonder Tree and Other Tales'

black ink on paper
inscribed in Cyrillic in pencil 'Mudrets v nem vidit mudretsa/ris. 259 s. 290' (lower right on the passepartout); numbered and stamp of the publishing house 'Detskaya Literatura' with hand-inscriptions in Cyrillic in pencil 'Author: Chukovsky; Title: The Wonder Tree and Other Fairy Tales; Painter: Kabakov; Date: 10. II. 80' (on the reverse)
9.5 x 11.5 cm
executed in 1980





ILYA KABAKOV (1933 – 2023)

LOT DE NEUF DESSINS ORIGINAUX

Illustrations pour 'L' arbre merveilleux et autres contes de fées', 1980

i). Moulin

illustration en couleur pour le livre 'Auntie's Toothache' de Hans Christian Andersen
encre, aquarelle sur papier
9.8 x 10.2 cm

ii). Blsnderbor

illustration pour 'Jack, le conquérant des géants' de Korney Chukovsky

encre noire sur papier
titre et inscription en cyrillique au crayon 'Blsnderbor str. 223/334 s. 226' (en bas à droite sur le passepartout); numéroté et cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Tchoukovski; Titre: 'L'arbre merveilleux et autres contes de fées'; Peintre: Kabakov; Date: 10. II. 80' (au verso)
11.5 x 13 cm
exécuté en 1980

iii). Blsnderbor

illustration pour 'Jack, le conquérant des géants' de Korney Chukovsky

encre noire sur papier
titre et inscription en cyrillique au crayon 'Blsnderbor str. 224/335 s. 228' (en bas à droite sur le passepartout); numéroté et cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 10. II. 80' (au verso)
19 x 8.5 cm
exécuté en 1980

iv). Hérisson, grenouille et moineau escaladant une montagne

illustration pour 'Doktor Aibolit et le moineau' de Korney Chukovsky

encre noire sur papier
titre et inscription en cyrillique au crayon 'Doktor Aibolit i Vorobey/ris. 75 s.67' (en bas à droite sur le passepartout); numéroté et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 10. II. 80' (au verso)
8 x 14.5 cm
exécuté en 1980

v). Hérisson, grenouille et moineau

illustration pour 'Doktor Aibolit et le moineau' de Korney Chukovsky

encre noire sur papier
titre et inscription en cyrillique au crayon 'Doktor Aibolit i Vorobey/ris. 74 s.66' (en bas à droite sur le passepartout); numéroté et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au

crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 10. II. 80' (au verso)
10.5 x 13 cm
exécuté en 1980

vi) Bibigon et la dinde Brundulyak

illustration pour 'Les aventures de Bibigon' de Korney Chukovsky

encre noire sur papier
inscription en cyrillique au crayon 'ris. 282 s. 184' (en bas à droite sur le passepartout); numérotée et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 17. II. 80' (au verso)
12.5 x 13 cm
exécuté en 1980

vii). Bibigon et Cincinella, Bibigon et le Canard

paire d'illustrations pour 'Les aventures de Bibigon' de Korney Chukovsky

encre noire sur papier
inscription en cyrillique au crayon 'ris. 216 s. 197' (en bas à droite sur le passepartout); numéroté et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 17. II. 80' (au verso)
6 x 13.5 cm environ (chacune)
exécuté en 1980

viii). Mourochka (?)

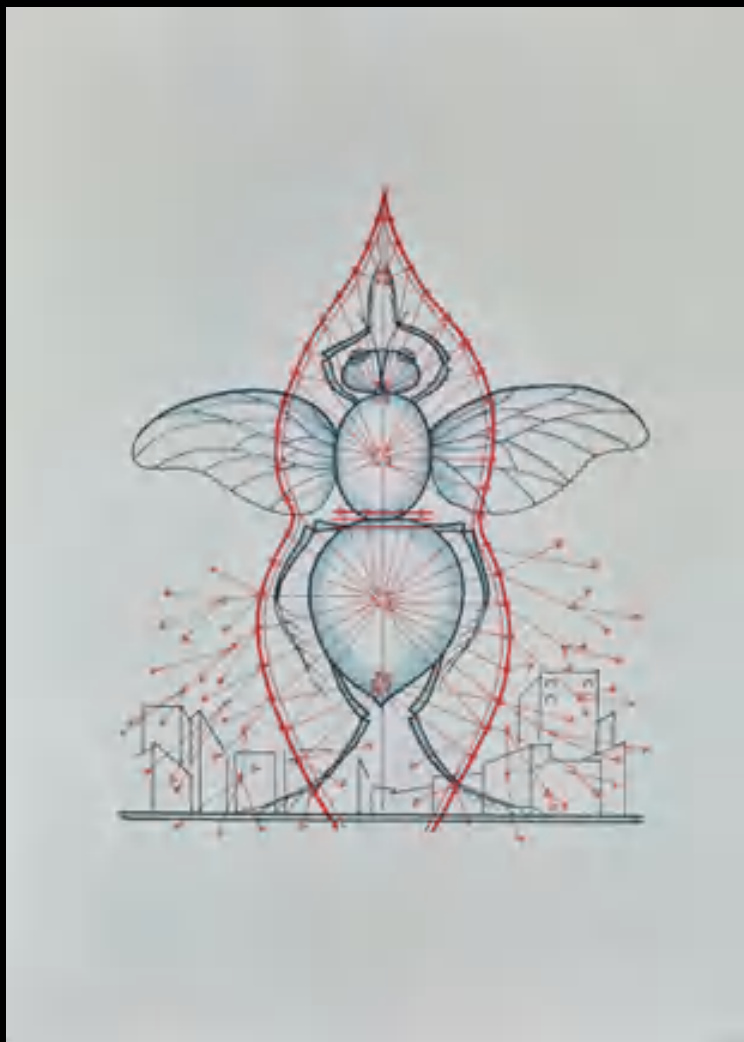
illustration recto-verso pour 'L' arbre merveilleux et autres contes'

encre noire sur papier
inscription en cyrillique au crayon 'Mnogo etogo dobra/ris. 299 s. 268' (en bas à droite sur le passepartout); numéroté et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 17. II. 80' (au verso)
10.5 x 12 cm
exécuté en 1980

xix). Un sage voit en lui un sage

illustration pour 'L' arbre merveilleux et autres contes'

encre noire sur papier
inscription en cyrillique au crayon 'Mudrets v nem vidit mudretsa/ris. 259 s. 290' (en bas à droite sur le passepartout); numéroté et portant le cachet de la maison d'édition 'Detskaya Literatura' avec inscriptions manuscrites en cyrillique au crayon 'Auteur: Chukovsky; Titre: L'arbre merveilleux et autres contes de fées; Peintre: Kabakov; Date: 10. II. 80' (au verso)
9.5 x 11.5 cm
exécuté en 1980



234 •
ILYA KABAKOV (1933-2023)

Untitled
signed in pencil in Cyrillic and dated 'I. Kabakov 04' (lower right), numbered in pencil '14/60' (lower left)
silkscreen on paper
50 x 40 cm (plate), 80 x 60 cm (sheet)
édition 14/60
executed in 2004

ILYA KABAKOV (1933-2023)

Untitled
signé au crayon en cyrillique et daté 'I. Kabakov 04' (en bas à droite), numéroté au crayon '14/60' (en bas à gauche)
sérigraphie sur papier
50 x 40 cm (planche), 80 x 60 cm (feuille)
édition 14/60
exécuté en 2004

350 - 450 €



235 •
ILYA KABAKOV (1933-2023)

The Fallen Sky
signed in pencil in Cyrillic and dated 'I. Kabakov 06' (lower right), numbered in pencil '22/36' (lower left)
silkscreen in colour on vellum
30.5 x 45 cm (image), 59.5 x 70.5 cm (sheet)
édition 22/36
executed in 2006

ILYA KABAKOV (1933-2023)

The Fallen Sky
signé au crayon en cyrillique et daté 'Kabakov 06' (en bas à droite), numéroté au crayon '22/36' (en bas à gauche)
sérigraphie en couleur sur vélin
30,5 x 45,5 cm (image), 59,5 x 70,5 cm (feuille)
édition 22/36
exécuté en 2006

450 - 650 €



236 •
DMITRY KRASNOPEVTSEV (1925-1995)

Still life
signed with monogram and dated 'K-65' (lower right)
felt pen on paper
20 x 28 cm
executed in 1965
*Provenance: purchased directly from the artist;
Private collection, USA*

DMITRY KRASNOPEVTSEV (1925-1995)

Nature morte
signée avec monogramme et datée ' K-65 ' (en bas à droite)
feutre sur papier
20 x 28 cm
exécuté en 1965
*Provenance: acheté directement à l'artiste;
collection privée, USA*

300 - 400 €



237 •
DMITRY KRASNOPEVTSEV (1925-1995)

Untitled
signed with monogram and dated 'K-65' (lower right)
felt pen on paper
20 x 28 cm
executed in 1965
*Provenance: purchased directly from the artist;
Private collection, USA*

DMITRY KRASNOPEVTSEV (1925-1995)

Untitled
signée avec monogramme et datée ' K-65 ' (en bas à droite)
feutre sur papier
20 x 28 cm
exécuté en 1965
*Provenance: acheté directement à l'artiste;
collection privée, USA*

300 - 400 €

238 •
UNKNOWN ARTIST, 20TH CENTURY

Girl in red with accordion
signed with monogram (lower right)
mixed media on canvas
36 x 12 cm

ARTISTE INCONNU, 20ÈME SIÈCLE

Jeune fille en rouge avec un accordéon
signé avec monogramme (en bas à droite)
technique mixte sur toile
36 x 12 cm

60 - 80 €





239 •
DMITRY PLAVINSKY (1937-2012)

**Growth rings with cross and butterfly
from the 'Book of Herbs' series**

etching

signed in Cyrillic with monogram and dated in the plate 'DP 68' (lower right); signed in pencil in Cyrillic and dated 'Plavinsky 68' (lower right in the margin)

31.8 x 40.5 cm (image), 39.4 x 48.4 cm (sheet)

Provenance: probably collection of Alexander Davidovich Glaser (1934 -2016), poet, publicist, and collector of nonconformist Soviet art

The exhibition of works of Dmitry Plavinsky from the series 'Book of Herbs' was held in the Pushkin State Museum of Fine Arts in Moscow in 2015

DMITRY PLAVINSKY (1937-2012)

**Cerne avec croix et papillon
de la série 'Livre des herbes'**

eau-forte

signé en cyrillique avec monogramme et daté dans la planche 'DP 68' (en bas à droite); signé au crayon en cyrillique et daté 'Plavinsky 68' (en bas à droite dans la marge)

31.8 x 40.5 cm (image), 39.4 x 48.4 cm (feuille)

Provenance: probablement collection d'Alexander Davidovich Glaser (1934 -2016), poète, publiciste et collectionneur d'art soviétique non conformiste.

L'exposition des œuvres de Dmitry Plavinsky de la série 'Livre des Herbes' a eu lieu au Musée d'État des beaux-arts Pouchkine à Moscou en 2015.

300 - 400 €

240 •
BORIS SVESHNIKOV (1927-1998)

Regard d'hier

signed with monogram in Cyrillic and dated 'BS 88' (lower right); inscribed in pencil in Cyrillic 'B. Sveshnikov Vzgliad iz vchera 88' (on the reverse)

ink on paper
29.5 x 42 cm

executed in 1988

BORIS SVESHNIKOV (1927-1998)

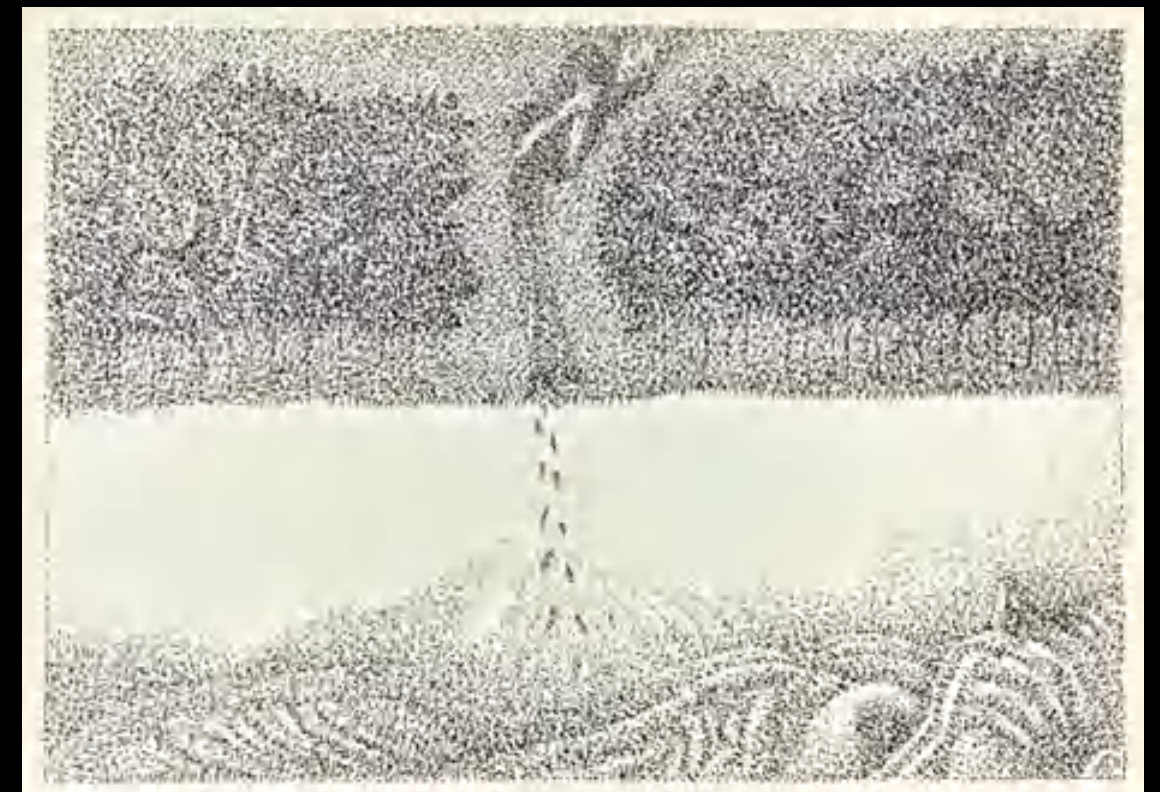
Regard d'hier

signé avec un monogramme en cyrillique et daté 'BS 88' (en bas à droite); inscription au crayon en cyrillique 'B. Sveshnikov Vzgliad iz vchera 88' (au verso)

encre sur papier
29,5 x 42 cm

exécuté en 1988

900 - 1,100 €

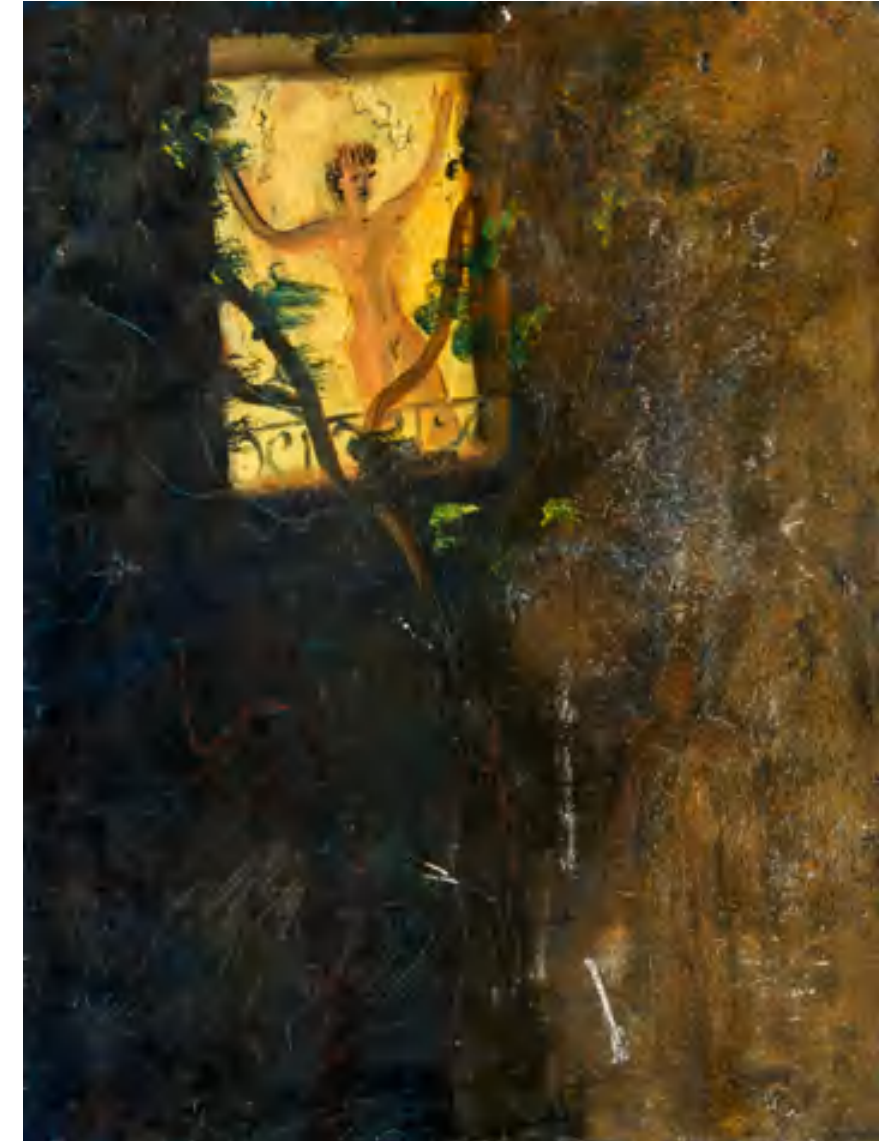




241 •
SERGEI ESSAIAN (1939-2007)
Master and Margarita
 oil on board
 16.5 x 33 cm

SERGEI ESSAIAN (1939-2007)
Master and Margarita
 huile sur carton
 16.5 x 33 cm

70 - 100 €



242 •
ANNA STARITSKY (1908/11-1981)
Obsession
 signed, titled, dated and located 'Obsession/
 Bruxelles 46/35 x 46/A. Staritsky' (on the
 reverse)
 oil on board
 45.6 x 35.2 cm
 painted in 1946

ANNA STARITSKY (1908/11-1981)
Obsession
 signé, titré, daté et situé 'Obsession/ Bruxelles
 46/35 x 46/A. Staritsky' (au verso)
 huile sur carton
 45, 6 x 35, 2 cm
 peint en 1946

150 - 250 €



243 •

ICON 'PELICAN'

Ukraine, late 19th - early 20th century

oil on canvas laid on wood

39 x 31 cm

The image of the Pelican belongs to the early Christian symbols, personifying Jesus Christ, who sacrificed himself on the Cross for the salvation of human souls like the bird Pelican, who feeds (resurrects) his chicks with his blood. The image of Pelican reappears in literary monuments of Western Europe since the Middle Ages. The iconography of this image was later developed there.

ICÔNE 'PÉLICAN'

Ukraine, fin 19ème - début 20ème siècle

huile sur toile marouflée sur du bois

39 x 31 cm

L'image du Pélican fait partie des premiers symboles chrétiens, personnifiant Jésus-Christ, qui s'est sacrifié sur la Croix pour le salut des âmes humaines, comme l'oiseau Pélican, qui nourrit (ressuscite) ses poussins avec son sang. L'image du pélican réapparaît dans les monuments littéraires d'Europe occidentale depuis le Moyen Âge. L'iconographie de cette image s'y est développée par la suite.

550 - 750 €

244 •

A FOUR-PART ICON WITH THE CRUCIFIXION OF CHRIST, THE KAZANSKAYA MOTHER OF GOD, ARCHANGEL MICHAEL AND SAINT NICHOLAS AND SAINT GEORGEKholuy (Ivanovo region, Russia), second half of the 19th century
tempera, levkas on wood panel

37.5 x 31 cm

Condition: without restoration

The multi-part icon, composed of several prayer images, was one of the most popular options for home worship. Believers were attracted by the possibility of placing several honoured saints on the same icon, thus creating a personal and family pantheon of intercession and patronage

UNE ICÔNE EN QUATRE PARTIES AVEC LA CRUCIFIXION DU CHRIST LA MÈRE DE DIEU KAZANSKAYA, L'ARCHANGE MICHAEL SAINT NICOLAS ET SAINT GEORGESKholuy (région d'Ivanovo, Russie), seconde moitié du 19ème siècle
tempera, levkas sur bois

37,5 x 31 cm

Condition: sans restaurations

Le type d'icône en plusieurs parties, composé de plusieurs images de prière, était l'une des options les plus prisées pour le culte à domicile. Les croyants étaient attirés par la possibilité de placer plusieurs saints honorés sur la même icône, constituant ainsi un panthéon personnel et familial d'intercession et de patronage.

400 - 600 €





245 •

ICON 'SAINT NICHOLAS'

Russia, second half of 19th century
wood, levkas, gold leaf, tempera
31 x 27 cm

Condition: Wear on the paint of the face, with paint layer losses mainly on the borders of the icon.

ICÔNE 'SAINT NICHOLAS'

Russie, deuxième moitié du 19ème siècle
bois, levkas, feuille d'or, tempera sur bois
31 x 27 cm

Condition: Usure de la peinture du visage, pertes de couches de peinture principalement sur les bords

800 - 1,200 €

246 •

ICON 'SAINT NICHOLAS (?)'

Greece (?), 19th century
wood, levkas, gold leaf, tempera
13.5 x 11.7 cm

Provenance: Maria Ivanovna Olovyanishnikova (1878-1948) and Lithuanian symbolist poet Jurgis Baltrusaitis (1873-1944) (family-icon)

Condition: No restoration, multiple losses of paint, chipping to edges.

ICÔNE 'SAINT NICOLAS (?)'

Grèce (?), 19ème siècle
bois, levkas, feuille d'or, tempera sur bois
13,5 x 11,7 cm

Provenance: Maria Ivanovna Olovyanishnikova (1878-1948) et le poète symboliste lituanien Jurgis Baltrusaitis (1873-1944) (icône de famille)

Condition: Pas de restauration, multiples pertes de peinture, ébréchures sur les bords

400 - 600 €



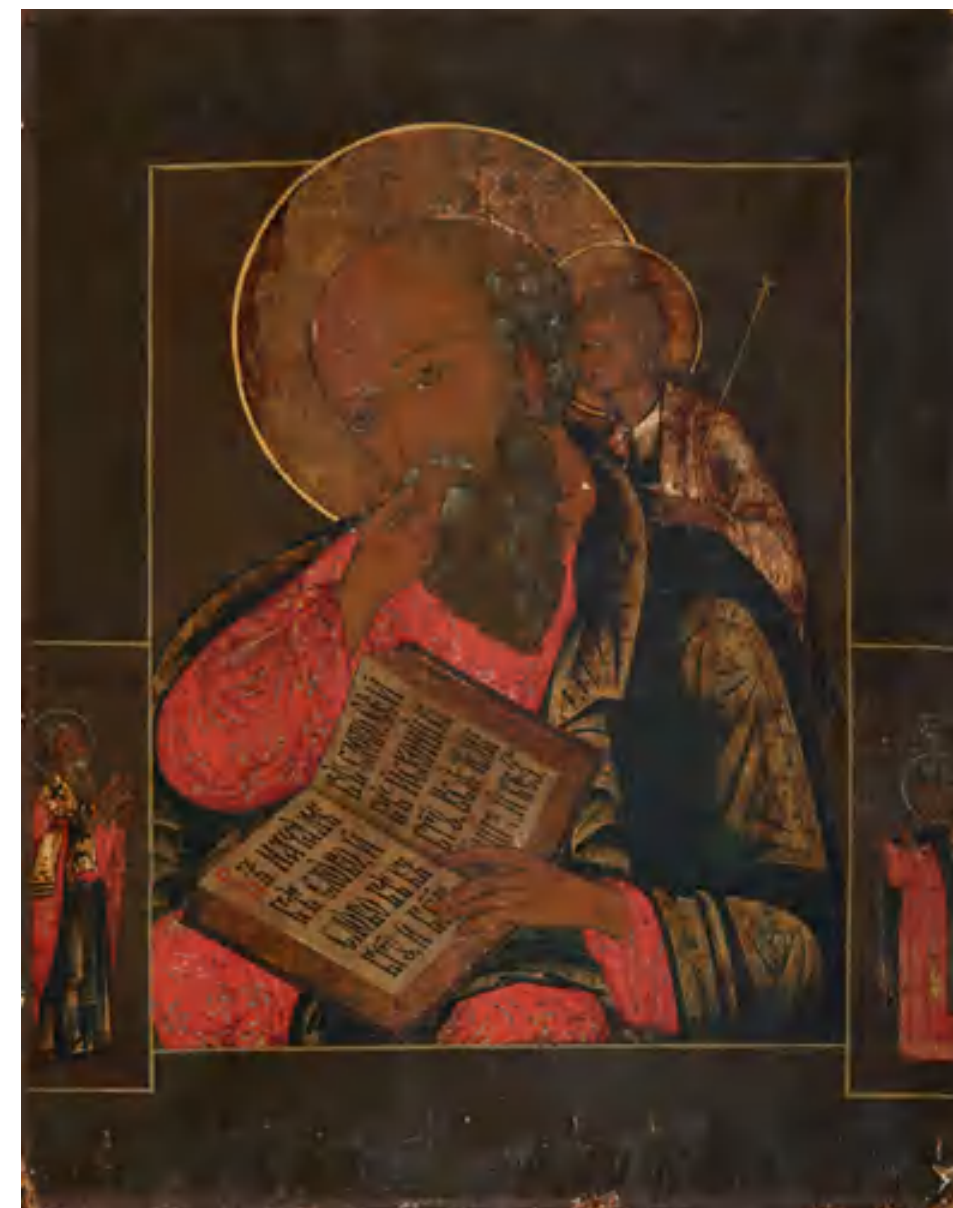
247 •

ICON 'SAINT JOHN THE THEOLOGIAN WITH SAINT LEON POPE AND SAINT CATHERINE'

Volga region, late 18th century
tempera, levkas, silver leaf (?) on wood
33 x 25.5 cm

Condition: overall good condition, some paint loss around the edges, the background and fields, and the halo are probably overpainted

This favourite subject in the Old Believers' icon painting tradition is executed on a single plate. Saint John, immersed in spiritual thoughts, is depicted creating the Book of Revelation on the island of Patmos.

**ICÔNE 'SAINT JEAN LE THEOLOGIEN AVEC SAINT LÉON PAPE ET SAINTE CATHERINE'**

Région de la Volga, fin du 18ème siècle
tempera, levkas, feuille d'argent (?) sur bois
33 x 25,5 cm

Condition: bon état général, pertes de peinture sur les bords, le fond et les champs, l'auréole sont probablement repeints

Ce sujet favori dans la tradition de la peinture d'icônes des Vieux-Croyants est exécuté sur une seule planche. Saint Jean, plongé dans des pensées spirituelles, est représenté en train de créer le livre de l'Apocalypse sur l'île de Patmos.

250 - 450 €



48 •
**ICON 'SAINT JOHN
CHRYSOSTOM AND SAINT
STEFAN DECANSKI OF
SERBIA'**

**Greece, Mount Athos, late 19th
century**

oil, gold leaf on wood
22.5 x 19.5 cm

Condition: overall good condition,
without restoration

The icon was probably painted
by the Russian monks of St John
Chrysostom on Mount Athos for the
pilgrims and Serbian brothers of the
Visoki Dečani monastery, founded
in 1327 by Stefan Uroš III Dečanski
Nemanjic, King of Serbia. It was
at this time, at the end of the 19th
century, that the monks of Saint
John Chrysostom accepted Serbian
Bishop Mikhail's proposal to manage
and subsequently restore the Visoki
Dečani monastery in Serbia

**ICÔNE 'SAINT JEAN
CHRYSOSTOME ET SAINT
ÉTIENNE DE SERBIE
(STEFAN DECANSKI)'**

**Grèce, Mont Athos, fin du 19ème
siècle**

huile, feuille d'or sur bois
22,5 x 19,5 cm

Condition: bon état, sans
restauration

L'icône a probablement été peinte
par la confrérie russe de Saint Jean
Chrysostome au Mont Athos pour
les pèlerins et les frères serbes
du monastère de Visoki Dečani,
fondé en 1327 par Stefan Uroš III
Dečanski Nemanjic, Roi de Serbie.
C'est à cette époque, à la fin du
19ème siècle, que la confrérie de
Saint Jean Chrysostome a accepté
la proposition de l'évêque serbe
Mikhail de gérer et, par la suite,
restaurer le monastère de Visoki
Dečani en Serbie.

800 - 1,000 €





249 •
**FOLDING TRYPHIC ICON 'THE MOTHER OF
 GOD KAZANSKAYA WITH SAINTS'**

brass (?), silver, chasing, wood
 12 x 4.3 cm (open)

Condition: the painting is fragmentarily preserved, nail
 holes visible on oklad

Folding icons are generally quite small and made up of two
 or three parts. They are also called 'travel icons' because
 people often took them with them when travelling. A
 triptych icon is made up of three icons, hinged so that the
 two side panels fold over the central panel.

**ICÔNE PLIANTE TRYPHIC 'LA MÈRE DE
 DIEU KAZANSKAYA AVEC DES SAINTS'**

laiton (?), argent, ciselure, bois
 12 x 4, 3 cm (ouvert)

Condition: la peinture est conservée de manière
 fragmentaire, trous des clous visibles sur oklad

Les icônes pliantes sont généralement assez petites et se
 composent de deux ou trois parties, elles sont également
 appelées 'icônes de voyage', car les gens les emportaient
 souvent en voyage. Une icône triptyque est constituée de
 trois icônes, articulées de telle sorte que les deux panneaux
 latéraux se replient sur le panneau central

180 - 200 €



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Alternatively, we can sell your collection discretely at prices that are mutually agreed between the two parties. Moreover, we are able to put you in direct contact with art advisors and restorers.

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

'APOLLO-SOYUZ' CIGARETTES GIFT BOX SIGNED BY COSMONAUT ALEXEI LEONOV

An autographed gift box comprising 10 cigarette packs signed 'Alexei Leonov' and dated '21 07 75'

Design of box and cigarette packs: Cosmonaut, Alexei Leonov
32 x 20 x 3 cm

Rare, signed gift box (of only fifteen signed by A. Leonov), one of the sets was presented to Leonid Brezhnev.

In 1975 the two leading space powers of the 20th century participated in a joint programme that was a major event for US-Soviet relations. Spacecraft with Soviet and American crews Soyuz-19 (Alexei Leonov, Valery Kubasov) and Apollo-18 (Apollo, Thomas Stafford, Donald Slayton, Vance Brand) made a joint docking on July 15, 1975.

During 1975-1976, a series of postage stamps, postcards, photo albums and cigarettes called Soyuz Apollo were issued in the Soviet Union to commemorate the flight. The Soyuz Apollo cigarette brand included the famous Virginia tobacco of the American company Philip Morris and was developed by Philip Morris and the Soviet tobacco industry. According to Alexei Leonov, it was mixed with Moldovan tobacco leaf in a 50/50 ratio. It was decided to produce the cigarettes at the USSR's leading Moscow-based 'Yava' factory. All the cigarettes were packaged in attractive blocks of ten packs each. For top executives, cigarettes were packed in flat gift boxes of the same capacity.

The label design for Soyuz Apollo cigarettes was developed by a member of the expedition himself, cosmonaut Alexei Leonov.

The chief engineer of the Yava factory personally visited Alexei Leonov, and the pilot cosmonaut signed fifteen gift boxes. Our box is one of them. One of the gift boxes was given to Leonid Brezhnev.

Leonid Brezhnev also said in his memoirs that he used to present Soyuz-Apollo cigarettes with his signature as a souvenir of the era. Leonov recalled: 'Even in the Cold War conditions, there were people who proposed to implement a programme to dock two spaceships. The act of these people shows global thinking, a great concern for all humankind, not for one's benefit. US President Richard Nixon took the initiative. He phoned Alexei Kosygin, Chairman of the USSR Council of Ministers, and proposed a programme to dock two spaceships in orbit so cosmonauts and astronauts could work together.'

For Soviet officials, the project proved to be very prestigious. For the first time, consumer products of international quality appeared on the country's market and were highly appreciated by the people. Ten per cent of the cigarettes produced were exported to the United States, a rare event for Soviet-made consumer products.



PRIVATE SALE

**ПОДАРОЧНЫЙ БЛОК СИГАРЕТ 'СОЮЗ АПОЛЛОН'
С АВТОГРАФОМ КОСМОНАВТА АЛЕКСЕЯ ЛЕОНОВА**

10 пачек

Подпись А. Леонова и дата '21 07 75' (на коробке)

Дизайн коробки и сигаретных пачек: лётчик – космонавт, Алексей Леонов

32 x 20 x 3 см

Редкость, подписанный подарочный блок (из всего пятнадцати подписанных Леоновым), один из наборов был подарен Леониду Брежневу.

В 1975 две ведущие космические державы 20-века участвовали в совместной программе, ставшей крупным событием для отношений США и Советского союза. Космические корабли с советским и американским экипажами 'Союз-19' (Алексей Леонов, Валерий Кубасов) и 'Аполлон-18' ('Apollo', Thomas Stafford, Donald Slayton, Vance Brand) совершили совместную стыковку 15 июля 1975 г.

В 1975—1976 годах в Советском Союзе в честь этого полета были выпущены серия почтовых марок, открытки, фотоальбомы, а также сигареты под названием 'Союз Аполлон'. Марка сигарет 'Союз Аполлон' включала в состав знаменитый вирджинский табак американской компании Philip Morris и была разработана компанией Philip Morris вместе с советской табачной промышленностью. По словам Алексея Леонова, в смеси с молдавским табачным листом в пропорции 50 на 50. Производить сигареты было решено на ведущей в стране столичной фабрике 'Ява'. Все сигареты упаковывались в привлекательные блоки емкостью по десять пачек. А для высшего руководства сигареты упаковывали в плоские подарочные коробки такой же емкости.

Дизайн этикетки для сигарет 'Союз Аполлон' разработал сам участник экспедиции, летчик-космонавт Алексей Леонов.

Главный инженер фабрики 'Ява' лично посетил Алексея Леонова, и летчик-космонавт подписал пятнадцать подарочных коробок. Наша коробка – одна из них. Одна из подарочных коробок была передана Леониду Брежневу.

Леонид Брежнев в своих воспоминаниях также говорил, что дарил сигареты Союз-Аполлон со своей подписью как сувенир эпохи.

Леонов вспоминал: 'Даже в обстановке холодной войны нашлись люди, которые предложили реализовать программу стыковки двух космических кораблей. Поступок этих людей говорит о глобальном мышлении, о большой заботе обо всем человечестве, а не о своей выгоде. Проявил инициативу президент США Ричард Никсон. Он позвонил председателю Совета министров СССР Алексею Косыгину и предложил реализовать программу стыковки двух космических кораблей на орбите, чтобы космонавты и астронавты поработали вместе и обратились к жителям Земли с одним лозунгом: 'Ребята, давайте жить дружно.'

Для Советского руководства проект оказался очень престижным. Впервые на рынке страны появились потребительские изделия международного качества, получившие высокую оценку населения. Десять процентов произведенных сигарет были экспортированы в США, что было большой редкостью для потребительских товаров Советского производства.

price upon request

PRIVATE SALE



PRIVATE SALE

VERA ROCKLINE (RUSSIAN, 1896-1934)

Man in a Top Hat: Portrait of Pierre Frondaie

signed lower right

oil on canvas

82 x 65 cm

Exhibited:

Paris, Salon d'Automne, 1926.

Male portraits are very rare in Rockline's oeuvre, which makes this painting especially unusual and interesting. As you know 99% of her portraits are of women, including many nudes. The sitter Pierre Frondaie, with his white tie and top hat motif, is wonderfully representative of the elegance and wealth of the 'Roaring Twenties' or 'Années Folles' as they say in French. It certainly is a wonderful Art Deco statement and one that conveys the sense of a man of achievement and success, which at the time was the case for writer and playwright Pierre Frondaie.





IVAN KONSTANTINOVICH AIVAZOVSKY

Figures by a moonlight shore

oil on canvas

signed in Cyrillic and dated 1858 (lower right)

41 x 33 cm.

painted in 1858

Provenance:

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

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



PAUL CHMAROFF (1874-1950)

Bathers

signed (lower left)

oil on canvas

63 x 116.5 cm

1920s

Paul Chmaroff always felt a connection with his homeland upon emigrating from revolutionary Russia to Paris in 1924. He expressed his reminiscences in a series of genre paintings of peasant life. They are unified by a single style, with large and dense strokes, sophisticated colours, and a spirit that affirms the joy of life and celebrates the beauty of a Slavic woman. Paul Chmaroff's 'peasants' were popular at Paris exhibitions in the mid-20th century.

An impressionist glow of light and colour emanates from this painting. The artist fills the space with the sunshine and the air, creating local spots of colour: light pink and cadmium yellow on the skirts and white on the sleeves of the peasant women. Three shawls on their heads are particularly expressive, like three strokes of colour: cadmium red, golden ochre and grass green.

Paul Chmaroff had a particular sense of colour and ability to use oil paints in such a way that the neighbouring colours, though pure and self-sufficient, formed a dazzling symphony in combination with one another.

An incredible synthesis is developed by the artist, where a peaceful scene, femininity and the impressionist manner harmoniously complete each other. It is a silent conversation between two cultures.

It should be mentioned that the painter used several versions of his signature on the canvases (Chmaroff, P. Chmaroff, Schmarov, Shmarov). On this picture he signed 'Schmarov' in the upper right corner.



PRIVATE SALE

EUGÈNE BOUDIN (1824-1898)

View on the port of Dieppe

signed 'E. Boudin' (lower right)

oil on panel

39 x 46 cm

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

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



⊕ **TSUGUHARU FOUJITA (1886-1968)**

Fillette à l'oiseau (Little girl with bird)

Signed 'T Foujita' and inscribed in Japanese (lower left), signed again and dated '1921' on a stretcher on a reverse and inscribed Paris in Japanese

Oil on canvas
32.5x18.5 cm
executed in 1921

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

An hybrid work that brings traditional Japanese techniques and perspectives together with the ideas of the European avant-garde, Léonard Tsuguharu Foujita became one of the most esteemed artists in Paris during the 1920s.

After completing his studies at the Tokyo National University of Fine Arts, Foujita moved to Paris where he met and befriended many of the leading artists of the time.

Having signed up with the respected art dealer Georges Chéron, who also represented Foujita's friend Amadeo Modigliani, Foujita had his first solo exhibition in 1917. For this exhibition at Gallery Chéron, he showed 110 watercolours which sold out on the first day, with Pablo Picasso buying a number of the works. A few years later, the inclusion of his painting of Kiki de Montparnasse, Nu couché à la toile de jouy (Reclining nude with toile de jouy) in 1922's Salone d'Automne was a big success, further cementing his reputation as a leading artist of the time.

Born in Tokyo in 1886 to a well-off family, Foujita was the son of a general in the Japanese imperial army. Known to his friends as 'Fou Fou', Foujita was an extravagant figure who loved to socialize, and was known for his distinctive bowl haircut, round glasses, large gold earrings, and eccentricities such as donning a lampshade as a hat.

Over his lifetime he married five times, living in France, Japan (where he returned to during WW2), South America and the USA before settling back in France where he gained citizenship in 1955. There he was awarded the Legion of Honour in 1957, and converted to Catholicism in 1959 when he was baptized with the name Léonard.

To commemorate the 50th anniversary of his passing, in 2018 retrospectives for Foujita's were held in Japan and France, including at the Tokyo Metropolitan Art Museum, the Musée Maillol in Paris.

Fillette à l'oiseau is included in the fourth volume of Foujita's catalogue raisonné, written by Sylvie Buisson. It is in many ways a classic example of the artist's painterly approach, from the decade that brought him the highest acclaim.

Often known for his paintings of cats and female nudes, Foujita was also celebrated for his portraits and self-portraits, and over the years painted a number of children's portraits. In his paintings Foujita often

used both oil and touches of the black Japanese ink called sumi, and preferred the ultra-precise Japanese menso brush. Indeed, known more for the quality of his lines, colour typically plays a secondary role in Foujita's paintings, where he skilfully utilizes a limited colour palette to great effect. This can be seen in Fillette à l'oiseau, for instance in the detailed, fine lines of the girl's hair, and in how Foujita limits himself to blacks, blues and red.

Foujita's skills as a draughtsman can also be seen in the drapery of the girl's red dress, and the details and trim on the blue cape. The young girl's large, dark, almond shaped eyes are a striking feature, and the silver-grey sheen that immerses this portrait creates a dreamy atmosphere, strengthening the power of her hypnotic gaze.

Collection Lord Yehudi

Menuhin (1916-1999) Lord Menuhin of Stoke d'Abernon was an American-born violinist and conductor. A child prodigy, he started playing at the age of four and he is considered one of the great violinists of the 20th century. He played the Soil Stradivarius, considered one of the finest violins made by universally famous Italian luthier Antonio Stradivari.

Throughout his life, he tirelessly took up the cause of the oppressed. Worth mentioning are his denounce of the injustice of Apartheid in South Africa, where he gave free concerts for the black community, his tour in Israel playing in Palestinian refugee camps and his performances for Allied soldiers during World War II and for the surviving inmates of a number of concentration camps in July 1945 after their liberation.

Private collection, Europe



⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5,5 %) (UE) et aux frais administratifs de l'agent en



⊕ **ALEXEI GRISCHENKO (1883-1977)**

Sailing Boats in Constantinople

signed and dated 'A. Gri 20' (lower left)

oil on canvas

95.5 x 72 cm

1920

Provenance:

Artist's studio; Acquired directly from the artist late 1950s–early 1960s;

Thence by descent;

Private collection, Norway;

Private collection, Europe

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
 ⊕ Ce lot est sous le régime de l'importation temporaire et est soumis à la taxe d'importation (5,5 %) (UE) et aux frais administratifs de l'agent en

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

ABSENTEE/TELEPHONE BIDDING FORM

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

Privacy Policy

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

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

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

Be sure to obtain all the information concerning a Lot at least 24 hours before the sale. The bidding will be rounded to the nearest increment.

Name of sale	Date
Location of sale MONACO	Company Name
First name	Last name
Address	Customer Number
City	Zip code Country
Tel. No	Fax
Tel. No	E-mail
Mobile phone	Are you an individual bidder __ or a company bidder __
VAT Number	
Telephone No. the day of the sale:	

If you wish to be called during the auction, please write ' TEL ' in the box ' your bid '. For security reasons calls may be registered.

Telephone No. the day of the sale:.....

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

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

Your Signature	Date
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GENERAL TERMS AND CONDITIONS OF SALE

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

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

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

1. BIDDING PROCEDURES AND IDENTIFICATION OF THE BUYER

1.1. Bidders are required to provide their details before bidding and to satisfy any security arrangements before entering the auction room to view or bid.

1.1.1. For individuals, we will require: i) a satisfactory proof of identity (i.e. a government-issued photo ID); ii) a proof of residential address (i.e. an utility bill or a bank statement); iii) satisfaction of any security arrangements before entering the auction room to view or bid;

1.1.2. For Companies, we will require company details including (i) a deed of incorporation; (ii) a government-issued photo ID of directors, shareholders, and ultimate beneficial owner(s).

1.1.3. Bidders shall be deemed to act as principals. If a Bidder wishes to Bid on behalf of a third party ('Bidding Agent), he or she shall expressly notify HFA before the Auction begins, stating the name and address of the party the Bidder is representing and providing government-issued photo ID of the bidding agent, as well as proof of identity of the ultimate client on whose behalf the agent is acting, as well as submitting a proof of authority.

1.1.4. All bidders must provide the details of the bank account from which they intend to pay for the lot as well as proof that they are the holders of the account.

1.2. Each Bidder will receive a paddle number only after completing the registration form.

1.3. The maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price, and any dispute about a bid shall be settled at the Bailiff's and HFA's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

1.4. HFA's right to bid on behalf of the seller is expressly reserved up to the amount of any reserve, and the right to refuse any bid is also reserved.

1.5. Increments

1.5.1. Bidding increments shall be at the auctioneer's sole discretion.

1.5.2. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot

2. ABSENTEE BIDS/ BIDS FROM THE INTERNET

2.1. Bids by Bidders who are not present shall be made by telephone, or by fax, or by e-mail and shall be deemed received by HFA:

a) Upon delivery if delivered by hand; or

b) Within 2 hours following the transmission if sent by fax or by email.

2.2. Bids made in writing – If several Bids of the same amount have been made in writing for one and the same Lot, the Bid that HFA received first will be accepted unless a higher Bid has been submitted or is made. If several Bids are received on the same day, the Bid awarded shall be decided by Lot. Each Bid in writing generally deemed a maximum Bid shall only be utilized by HFA in protecting their interests to the extent that it is necessary to outbid another offer.

2.3. Bids made by telephone – Bids made by telephone are carried out for the Bidder by HFA. HFA may record any telephone conversation. By applying to Bid by telephone, the Bidder consents to such recording.

2.4. HFA shall not be responsible for any errors or omissions in connection therewith.

2.5. HFA use the services of external online platforms. Bidders will have the possibility to Bid through those platforms.

2.6. HFA decline responsibility for – but not limited to – negligence, lost profits, or any special, incidental, or consequential damages that may result from the use of, or the inability to use, the platforms.

3. COMMISSION BIDS

3.1. Prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition.

3.2. However, if so, instructed clearly and in writing, HFA may execute bids on a buyer's behalf. Neither HFA nor their employees or agents shall be responsible for any failure to do so.

3.3. Where two or more commission bids at the same level are recorded, HFA reserve the right in our absolute discretion to prefer the first bid so made.

4. THE PURCHASE PRICE

4.1. The Buyer shall pay the Hammer Price ('HP') price together with a premium thereon as well as any applicable taxes or costs as part of the Purchase Price.

4.2. HFA's premium is calculated as follows:

Lots up to and including € 250, 000.00 HP	25% HP excluding VAT (26, 375% including VAT for books and 30% including VAT for other lots)
Lots between € 250, 001.00 and € 2, 500, 000.00 HP	21.5% of the Hammer price excluding VAT (22, 68% including VAT for books and 25.8% including VAT for other lots)
Lots above € 2, 500, 001.00 HP	12.5% of the Hammer price excluding VAT (13, 18% including VAT for books and 15% including VAT for other lots)

4.3. Any Lot purchased through the online platform of HFA or any other sales and auction platforms (such as Invaluable,

Drouot live, Auction.fr, Bidspirit etc.) will be subject to an additional premium of 3% (5% for Invaluable) of the Hammer Price (VAT included). Extra fees may vary. The Buyer is obliged to verify the amount with each particular platform.

4.4. The total purchase price may include additional fees, such as VAT, customs brokers fees, etc.

5. TEMPORARY IMPORTATION, VAT AND OTHER TAXES

5.1. Any Lot marked with a symbol '(+)' are 'freeport' and are as such subject to import tax and customs brokers fees.

5.2. A Buyer intending to import the aforesaid Lot into the European Union is informed that import tax will be due on the HP (e.g.: 5.5% for antiques and works of art 20% for jewellery and watches). Import tax and customs brokers fees shall be paid to HFA in addition to the other fees.

5.3. Any other Lots are in free circulation within the European Union.

5.4. The buyer shall be responsible for checking and fulfilling all the conditions for the transportation of the Lots to their destination, including, but not limited to, checking the import status of the Lots, and the regulations for importation at destination.

5.5. If there is no '+' symbol, HFA are able to use the Margin Scheme and VAT will not normally be charged on HP

5.6. Lots with Δ symbol. These items will be sold under the normal Monaco VAT rules and VAT will be charged at the standard rate on HP, buyer's premium, and where else applicable.

5.7. The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the European Customs Union and that the property is exported from the European Customs Union within 3 months of the sale. HFA must be provided with the appropriate proof of export immediately after export of the goods.

6. PAYMENT

6.1. The winning bidder must pay to HFA the total amount due in euros (EUR or €).

6.2. Any payments made by a buyer to HFA may be applied towards any sums owing by the buyer to HFA on any account whatever, without regard to any direction of the buyer or his agent.

6.3. Payments must be made by wire transfer to HFA's bank account, by check (see 6.4) or by credit card (see 6.6).

6.3.1. Payment must be made from the same account declared at the time of registration.

6.3.2. If the bidder intends to pay for the item from an account held by the third person, the third person must be identified accordingly.

6.3.3. Please note that HFA reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required.

6.4. Payment by cheque will only be accepted if the cheque is issued by a bank located in Monaco or in France, and collection of the lot will only be possible once the amount of the cheque has been credited to HFA's bank account.

6.5. Payment by cash will be possible below 30, 000.00 € if the payment is made in Monaco.

6.6. Payment by credit card is subject to additional online banking charges.

7. TITLE AND COLLECTION OF PURCHASES

7.1. The fall of the hammer and the pronouncement of the word 'adjudge' by the Bailiff determines the conclusion of the purchase contract between the seller and winning bidder, now considered to be the buyer.

7.2. The buyer shall at his or her risk and expense collect any lots that he has purchased and paid for from HFA's premises not later than 5 working days following the day of the auction or upon the clearance of any cheque used for payment (if later) after which the buyer shall be responsible for any collection, storage and insurance charges.

7.3. The transfer of ownership of a Lot in favour of the Buyer shall take place only after full Payment, and receipt, of the Purchase Price as determined in Art. 5.

7.4. No purchase may be collected and HFA shall not release any lots to the buyer or his or her agent until it has been paid for in full.

7.5. If a winning bidder has not provided already provided proof of identification, he or she will be asked to provide appropriate documentation (i.e. a government-issued photo ID, proof of residential address such as utility bills) before property or sale proceeds are released.

8. LOSS OR DAMAGE

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

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

9.1. If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Condition, HFA, as agent for the seller and on its own behalf, shall at HFA's absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

a) To proceed against the buyer for damages for breach of contract;

b) To rescind the sale of that lot and/or any other lots sold by HFA to the buyer;

c) To resell the lot (by auction or private treaty) in which case the buyer shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

d) To remove, store and insure the lot at the Buyer's expense and, in the case of storage, either at their premises or elsewhere;

e) To charge interest at a rate not exceeding 1.5% per month of the total amount due to the extent it remains unpaid for more than 5 working days after the sale;

f) To retain that or any other lot sold to the buyer until the buyer pays the total amount due;

g) To reject or ignore bids from the buyer or his agent at future auctions or to impose conditions before any such bids shall be accepted;

h) To apply any proceeds of sale of other Lots due or in future becoming due to the buyer toward the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of the Buyer's property in their possession for any purpose until the debt due is satisfied).

9.2. HFA shall, as agent for the seller and on their own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

10. THIRD PARTY LIABILITY

10.1. All members of the public on HFA's premises are there at their own risk, and must note the lay-out of the accommodation and security arrangements.

10.2. Accordingly, neither HFA nor their employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to or at a sale.

11. AGENCY

11.1. HFA act as agent only and disclaims any responsibility for default by sellers or buyers.

11.2. HFA will not be responsible in the event of any Buyer or Seller failing to fulfil their respective agreements.

12. TERMS OF SALE

12.1. The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety, and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

13. DESCRIPTIONS AND CONDITIONS

13.1. Whilst HFA seek to describe lots accurately; it may be impractical for HFA to carry out exhaustive due diligence on each Lot.

13.2. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot.

13.3. Solely as a convenience, HFA may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections.

13.4. Prospective buyers also bid on the understanding that, inevitably, representations of statements by HFA as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion.

13.5. HFA undertake that any such opinion shall be honestly and reasonable given. Neither HFA, nor their employees or agents nor the seller accept liability for correctness of such opinions, and all conditions and warranties, whether relating to description, condition, or quality of lots, express, implied, or statutory, are hereby excluded. All lots are sold 'as is'.

13.6. The estimate does not represent a prediction or a guarantee of the actual selling price of a lot or of its value for any other purpose. The estimates do not include the buyer's premium, nor any applicable Artist's Resale Right fee, VAT or other taxes.

13.7. All electrical and mechanical goods are sold on the basis of their artistic and decorative value only and should not be assumed to be operative. It is recommended that prior to any intended use, the electrical system is checked and approved by a suitably qualified technician.

13.8. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

14. JEWELLERY

14.1. Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

14.2. All types of gemstones may have been improved by some method. A registered bidder may request a gemmological report for any item which does not have a report if the request is made to HFA at least three weeks before the date of the auction and you pay the fee for the report.

14.3. HFA do not obtain a gemmological report for every gemstone sold in its auctions. Where HFA get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue.

14.4. If no report is available, treatment or enhancement of the gemstones cannot be excluded.

15. FORGERIES

15.1. A lot which is satisfactorily proved to be a deliberate forgery may be returned to HFA by the Buyer within 21 days from the Auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects.

15.2. If HFA are satisfied by accepted experts from the evidence presented that the lot is a deliberate forgery, it shall refund the money paid by the buyer for the lot including any buyer's premium provided that if (i) the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (ii) the buyer personally is not able to transfer a good and marketable title to HFA, the buyer shall have no rights under this Condition.

15.3. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. TRANSPORTATION AND EXPORT OF ADJUDICATED LOTS

16.1. In view of the Customs Union existing between France and Monaco, any exports outside the Principality of Monaco are subject to the rules and regulations applicable in France.

16.2. Depending on the export destination and on their nature, certain lots may require an export licence and/or a certificate in order to be released to the buyer, which the buyer must obtain from the competent authorities.

16.3. Any lot coming from the Customs Union or benefiting from a temporary importation, if it remains in the Customs Union, may be removed upon presentation of a proof of payment of the Purchase Price.

16.3.1. If the Buyer intends to export the Lot outside of the Customs Union, it will be up to him to perform all the necessary procedures and formalities required by the applicable law.

16.4. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. HFA, upon request and for an administrative fee, may apply for a licence to export the lot(s) outside Monaco.

16.5. Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country.

16.5.1. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. HFA suggest that buyers check with their own government regarding wildlife import requirements prior to placing a bid.

16.5.2. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation.

16.6. The buyer is responsible for checking and fulfilling all conditions of the transportation of the acquired lots to the final destination, including but not limited to checking the import and export status of the lots, passports and export licences, and regulations for importation at the destination. Under no circumstances shall HFA or the Bailiff be pursued for non-compliance or non-completion of the said formalities.

16.7. Please note that HFA are not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

17. ARTIST RESALE RIGHTS (DROIT DE SUITE)

17.1. Pursuant to the European Union's Artist's Resale Rights Directive, which has been adopted by the EU, living artists and artists who died within 70 years prior to the date of the sale are entitled to receive a resale royalty each time their art work is sold by an art market professional in the European Union, subject to certain conditions.

17.2. HFA shall collect the resale royalty due to the artists or their estates from buyers of lots with a hammer price (excluding buyer's premium and excluding VAT) in excess of €1, 000. Any purchaser of a lot to which Artist's Resale Right applies will be charged the amount of the resale royalty, which will be added to the invoice.

18. PREEMPTION OF THE MONEGASQUE GOVERNMENT (PREEMPTION)

18.1. When either works of art or private documents relating to national historical or cultural heritage are on sale, a right of pre-emption may be exercised by the Monegasque State.

18.2. The Bailiff is required, at least fifteen days before the date of the sale, to notify the Minister of State and to provide him with all useful information concerning the works or documents presented.

18.3. The bailiff shall be informed of the decision of pre-emption immediately after the adjudication of the lot and is mentioned in the minutes of the auction. It must be confirmed within fifteen days. The exercise of the right of preemption has the effect of subrogating the State to the winning bidder.

19. MISCELLANEA

19.1. Any indulgence extended to bidders, buyers or sellers by HFA notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only, in all other respects these Conditions shall be construed as having full force and effect.

19.2. HFA shall have the right at their discretion, to refuse admission to its premises or attendance at its auctions by any person.

19.3. All notice to any buyer, seller, bidder or viewer may be given by first class mail or email in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. LAW AND JURISDICTIONS

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