MATSART

AUCTIONEERS & APPRAISERS

WINTER AUCTION

ISRAELI & INTERNATIONAL FINE ART

TUESDAY 28 DECMBER 2010 7:30 PM

KING DAVID HOTEL JERUSALEM

MATSART

AUCTIONEERS & APPRAISERS

AUCTION PREVIEW

MATSART GALLERY
21 King David St., Jerusalem

19 - 28 December 2010

Sun - Thu 10 am - 10 pm
Fri 10 am - 2 pm
Sat 7 pm - 12 pm

Tue 28 Dec (auction day) 10 am - 1 pm

Private viewing is available by appointment

Online auction: www.artfact.com
Online catalogue: www.artonline.co.il

Items marked ❖ are imported and obligated in VAT on the entire sum

בס"ד

Matsart Auctioneers & Appraisers

is pleased to announce

the opening of the

Matsart Tel Aviv Auction Gallery

15 Frishman St., Tel Aviv

January 2011

Director and Owner
Lucien Krief

מנהל ובעלים
לוסיאן קריאף

Executive Director
Uri Rosenbach
uri@lucienkrief.co.il

מנכ"ל
אורי רוזנבך
uri@lucienkrief.co.il

Specialists
Oren Migdal
Expert Israeli Art
oren@lucienkrief.co.il

מומחים
אורן מגדל
מומחה לאמנות ישראלית
oren@lucienkrief.co.il

Lucien Krief
Expert Ecole de Paris
lucien@lucienkrief.co.il

לוסיאן קריאף
מומחה לאסכולת פריז
lucien@lucienkrief.co.il

Client Relations
Uri Rosenbach
Barbara Apelbaum
matsart@lucienkrief.co.il

שירות לקוחות
אורי רוזנבך
ברברה אפלבאום
matsart@lucienkrief.co.il

Client Accounts
Stella Costa
stella@lucienkrief.co.il

כספים
סטלה קוסטה
stella@lucienkrief.co.il

Logistics and Shipping
Reizy Goodwin
reizy@lucienkrief.co.il

לוגיסטיקה ומשלוחים
רייזי גודווין
reizy@lucienkrief.co.il

MATSART AUCTIONEERS AND APPRAISERS

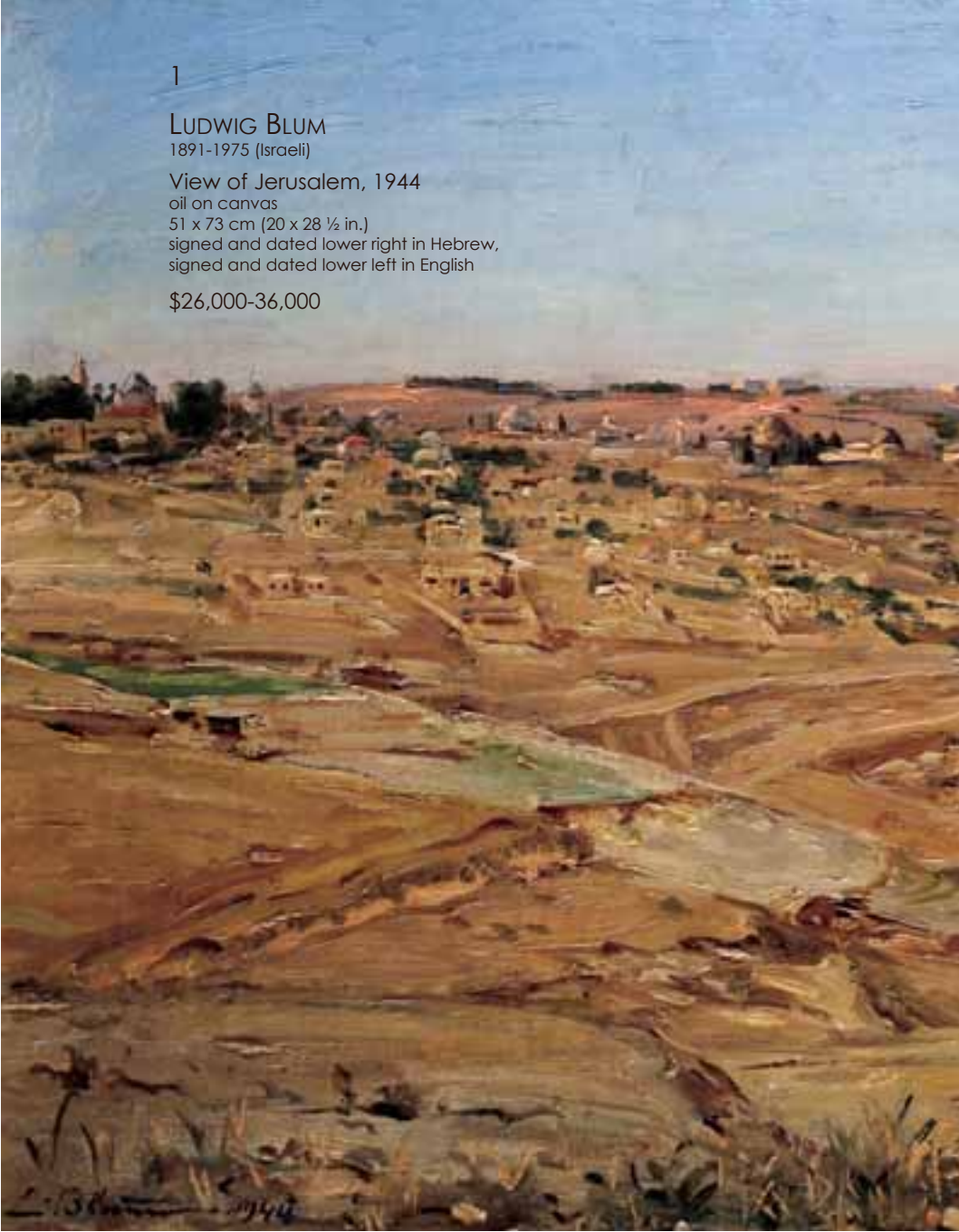
21 King David St. JERUSALEM 94101 ISRAEL
Tel. (including sales room)+972-2-6251049 Fax : +972-2-6257779

1

Ludwig Blum
1891-1975 (Israeli)

View of Jerusalem, 1944
oil on canvas
51 x 73 cm (20 x 28 ½ in.)
signed and dated lower right in Hebrew,
signed and dated lower left in English

$26,000-36,000



2

Arthur Hall
19th c. (British)

Album of travels to The Holy Land, Egypt, Sinai, and Greece, 1861
Including 116 watercolors, 45 drawings, maps, prints and postcards.
Most pieces signed and dated.

$3,000-5,000

3

H.M.Gordon
19th c. (British)

24 Original watercolors of the Holyland various sizes
signed

$22,000-36,000

4 ❖

H. DES GRANGES
19th c. (French)

View of Jerusalem from Mt. Scopus, 1881
oil on panel
33 x 51 cm (13 x 20 in.)
signed and dated lower right

$18,000-26,000

5

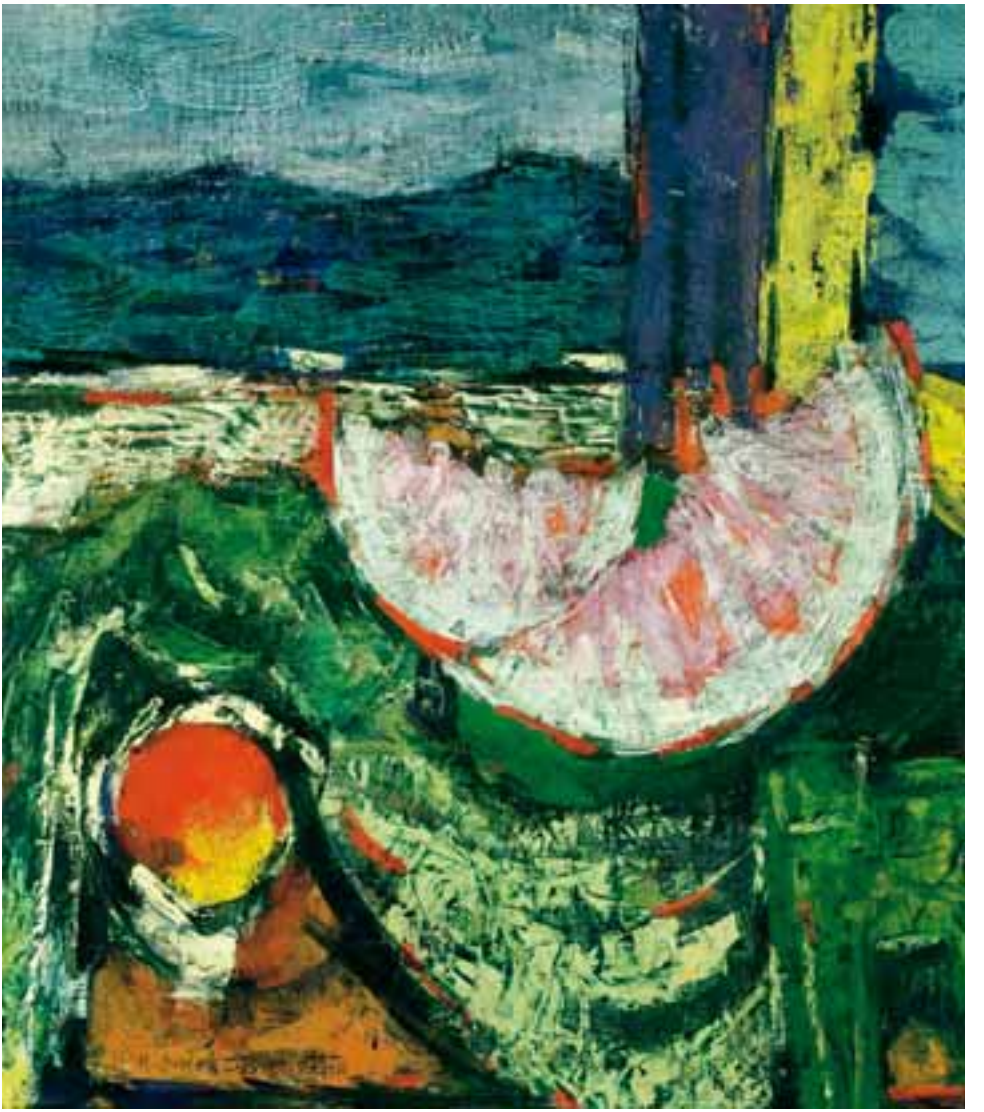
Mordecai Ardon
1896-1992 (Israeli)

Still life : Fruit, c. 1940
oil on canvas
56 x 50 cm (21 ¾ x 19 ½ in.)
signed lower left

Provenance: Collection Dr. Alexander M. Dushkin, Jerusalem
Private collection, Israel

Literature: Michelle Vishny, "Mordecai Ardon", plate 46 illustrated

$60,000-80,000



6

Nachum Gutman

1898-1980 (Israeli)

Laborer and his wife,1932

oil on canvas
54 x 65 cm (21 x 25 ½ in.)
signed and dated lower left in Hebrew,
signed lower right in English

Provenance: Estate of Chaya Rotem, Tel Aviv

$50,000-70,000

Menachem Shemi was born in Belarus in 1897. After moving with his father to Minsk in 1910, he studied in Odessa before immigrating to Israel in 1913. Here he completed his formal studies at the Bezalel Art Academy in Jerusalem. Shemi participated in the first exhibitions of Israeli art first in the Citadel of David in Jerusalem and later in the Modernist Ohel Shem exhibitions in Tel-Aviv. In 1928 he left for Paris, where he remained until 1937, being strongly influenced by Picasso and the eminent members of the School of Paris- Soutine and Chagall. On his return he enlisted in the British Army serving in Libya and Italy. Discharged in Italy, he came back to live with his wife and children in Haifa and later in Safed. He died prematurely in 1951, a year after representing the newly founded state in the Venice Biennale and winning a prize.

Binyamina 1939, was painted during one of the artist's frequent trips from Haifa, Shemi's home town, to the northern part of Israel. Binyamina and Zichron-Yaakov were a common destination for the older generation of the Paris School painters, who traveled north to find an isolated location where they could paint free from daily troubles. In Binyamina they rested their bodies from the hot Israeli sun in the houses of the old moshava. The wonderful wide angle view of the small agricultural village with its orchards, is rendered in detail from a small hill to the north east. Here we catch the red roofs of the houses mix with the orchards. This experience is described in one of Shemi's letters from this year: "I painted now in Binyamina, green orchards and red roofs. Haifa is also interesting, but it is gray and dull in comparison to flowering Binyamina" (Letter no. 34)

On the reverse of the painting we can distinguish an earlier painting from 1938 depicting the Maayan Quarter in Haifa. The painting is of historical importance for Shemi, for he had just moved to a new residence there in 1937, after a trip he made to Paris in the summer of that year. Writing of the personal experience he says in one of his letters "Paris gave me the driving force to see Israel in a new way and most important of all to understand that it is my land- the green meadows, the stones, the light, the mountain lines- all so near, so very near to the heart, that is what is important" (Letter no. 30) The painting and the letter, complete our knowledge of Shemi's personal and artistic experience during this crucial period in his oeuvre, where strengthened by the knowledge of French art, he developed his poetic idiom.

Oren Migdal

7

Menachem Shemi
1897-1951 (Israeli)

Benyamina, 1939 (Recto);
Maayan Quarter, Haifa (Verso)
signed and dated upper left
50 x 73 cm (19 ½ x 28 ½ in)
oil on canvas
Provenance: Private collection, Tel Aviv
Exhibited: Menachem Shemi- Retrospective Exhibition, Ein-Harod Museum, September-December 2010.
Dalia Belkin has kindly confirmed the authenticity of this work

$22,000-26,000

RECTO

VERSO

8

Nachum Gutman
1898-1980 (Israeli)

House in grove, 1960's
oil on canvas
73 x 100 cm (28 ½ x 39 in.)
signed and dated lower right

Provenance: From a distinguished Tel-Aviv Collection

$120,000-160,000

9

Reuven Rubin
1893-1974 (Israeli)

Yemenite Bride, 1960's
oil on canvas
74 x 54 cm (28 ¾ x 21 in.)
signed lower left

Carmela Rubin has kindly confirmed
the authenticity of this work

$100,000-140,000

Chagall la mariee

Van Dongen, Bride

10 ❖

Reuven Rubin
1893-1974 (Israeli)

Sunflowers, 1940s
oil on canvas
81 x 65 cm (31 ½ x 25 ¼ in.)
signed lower left

Provenance: The Estate of Kenny Finbar
Private European collection

Carmela Rubin has kindly confirmed the authenticity of this work

$120,000-160,000

Monet, sunflowers

11 ❖

Reuven Rubin
1893-1974 (Israeli)

On the road to Safed, 1965-66
oil on canvas
73 x 92 cm (33 ¼ x 28 ½ in.)
signed lower center
Carmela Rubin has kindly confirmed the authenticity of this work

$80,000-100,000

12

Reuven Rubin
1893-1974 (Israeli)

Flute player
oil on canvas
158 x 95 cm (61 ½ x 37 in.)
signed lower right , signed and titled on the stretcher

Provenance: Park Gallery, Tel Aviv
Important private Israeli collection

Carmela Rubin has kindly confirmed the authenticity of this work

$350,000-450,000

Lystrs young-flute-player, 18th cent.

13

Reuven Rubin
1893-1974 (Israeli)

In Galilee, 1970
oil on canvas
50 x 73 cm (19 ½ x 28 ½ in.)
signed lower center,
titled and dated on the stretcher

Carmela Rubin has kindly confirmed the authenticity of this work

$60,000-80,000

14

Reuven Rubin
1893-1974 (Israeli)

Flowers on my window, 1968
oil on canvas
92 x 73 cm (36 x 28 ½ in.)
signed lower left,
titled and dated on the stretcher

Carmela Rubin has kindly confirmed the authenticity of this work

$120,000-150,000

15 ❖

Mordecai Ardon
1896-1992 (Israeli)

Movement
oil on canvas
54 x 65 cm (21 x 25 ½ in.)
signed lower right

Provenance: Property of a private European collector

Literature: M. Vishny, Mordecai Ardon, New York, 1973, p. 233, no. 272 (illustrated, p. 203, pl. 193; with incorrect dimensions and medium).

$150,000-200,000

16

SHALOM SEBBA
1897-1975 (Israeli)

Casting bronze 1960
oil on plexiglas
61 x 61 cm (23 ¾ x 23 ¾ in.)
signed and dated lower right, titled on the reverse

PROVENANCE: Nahum A. Bernstein, New York
Private collection, Israel

LITERATURE: Sebba-Maler und Werkmann, 1981,
illustrated in color on cover and again on page 112

$25,000-35,000

17

LILIANE KLAPISCH
b.1933 (Israeli)

'Sans titre', 2004
oil on canvas
92 x 65 cm (25 ¼ x 35 ¾ in)

$11,000-13,000

18

Ori Reisman
1924-1991 (israeli)

Couple
oil on canvas
97 x 130 cm (37 ¾ x 50 ¾ in.)
signed lower right

PROVENANCE: Property from an Important
Tel-Aviv collection

$50,000-70,000

19

AVIGDOR ARIKHA
1929-2010 (Israeli)

Towels, 1998
oil on canvas
92 x 73 cm (35 ¾ x 28 ½ in.)
signed

PROVENANCE: Marlborough Gallery, London
Private collection, Israel

$60,000-80,000

20

AVIGDOR ARIKHA
1929-2010 (Israeli)

Flower pot
oil on canvas
55 x 38 cm (21 ½ x 14 ¾ in.)
signed upper right

$50,000-60,000

Camille Pissarro

was born in 1830 in the West Indies to French Jewish parents. Obliged to help run the family business, in early adulthood he taught himself to paint in his spare time. In 1855 he left for Paris, where he studied at the Ecole des Beaux-Arts under such masters as Camille Corot. In the 1860s he exhibited at the Official Salon, participating in 1863 with his close friend Claude Monet and others in the historic Salon des Refusés. During the Franco-Prussian War he was forced to flee because of his anarchist ideas. Upon his return he settled first in Pontoise, a suburb of Paris and then in 1884 at Eragny, where he bought a house in 1893 helped financially by Monet. In the quiet country environment he developed his impressionistic style, delighting in painting intimate rural landscapes, he became best known for. From 1874 onwards Pissarro exhibited in all the French Impressionist Exhibitions. In 1893 he had his first solo exhibition at Durand Ruel Gallery receiving wide acclaim.

'The countryside near Rouen' painted in 1883, belongs to the artist's first impressionist period. It was undertaken while Pissarro visited Monet's brother, Leon, at his house in Maromme near Rouen. Attracted by two paintings that the painter had just completed, Leon bought them on the spot. On 18th October, 1883, Claude Monet wrote to his dealer Paul Duraud-Ruel: "May also be needed in Rouen on Sunday. My brother, who I have been promising to visit for so long, has seen Pissarro and is expecting me any day. Perhaps we will meet at Pissarro's house then." (D. Wildenstein. Claude Monet, Bibliographie et catalogue raisonne', Paris, 1979, vol. II, p. 231, letter no. 377). The painting shows a man riding a horse on a country road in autumn. Depicted in a beautiful pink-green and gray chromatic scale, the subject is one which is common in French painting since Corot's 'Le grand cavalier sous bois', 1854. Pissarro is less interested than Corot in the human side of how man reacts to nature's hazards and more on the effect of light and color on the autumn landscape. The freely conceived tree swaying in the strong wind on the left, recalls Corot's earlier composition, but it is the intense color of objects- country house front and path- in the autumn light that capture the artist's attention. With quick impressionistic brushstrokes the artist captures the whirling wind on the path and the soft gray daylight on the pink-violet house front, thus creating the autumn atmosphere to the spectator. Pissarro slowly developed his impressionistic style since 1870, first working in smaller sizes and experimenting with a more varied palette and looser fractures. (Richard Bretell, "Camille Pissarro: A Revision, London, 1980-81, p. 19). In compositions such as these from the early 1880s, he reaches a perfection of his method, whereby color , light and atmosphere blend perfectly to create the 'impression' that was so important to the artist who is labeled as the father of the Impressionistic Movement.

Oren Migdal

Corot, Le Grand Chevalier-print

Saley Environs de Louvenciennes

Pissarro The Road to Saint-Cyr

21 ❖

Camille Pissarro

1830-1903 (French)

The countryside near Rouen, 1883

oil on board 27 x 34.50 cm (10 ½ x 13 ½ in.) signed and dated lower left

Provenance: Leon Monet, Maromme (acquired directly from the artist, 1883).
Private European collection

Literature: J. Pissarro and C. Durand-Ruel Snollaerts, Pissarro, catalogue critique des peintures, Paris, 2005, vol. II, p. 482, no. 722 (illustrated).

$180,000-220,000

22 ❖

GEORGES MANZANA-PISSARRO
1871-1961 (French)

Landscape at the outskirts of Eragny, c. 1950
oil on canvas
50 x 61 cm (19 ½ x 23 ¾ in.)
signed lower right

$26,000-32,000

23 ❖

Georges Manzana-Pissarro
1871-1961 (French)

Prairie in springtime
oil on canvas
37 x 47 cm (14 ½ x 18 ¼ in.)
stamped with signature lower right

Provenance: Estate of the artist.
Private collection purchased c. 1985
Private European collection

$18,000-22,000

24 ❖

Georges Manzana-Pissarro
1871-1961 (French)

Paysage aux voiliers, 1929
oil on panel
46 x 56 cm (18 x 21 ¾ in.)
signed and dated lower right

$22,000-28,000

1929

Edgar Degas (1834-1917) once stated, "No art was ever less spontaneous than mine. What I do is the result of reflection and study of the great masters." (Norma Broude, Edgar Degas, New- York, 1993). Degas was inspired by a multiplicity of styles, including Italian Renaissance painting and sculpture, German Renaissance drawings, photography and Japanese prints, and was artistically educated by the academic painter Louis Lamothe. Well trained in the classics, Degas remained committed to drawing and studio practice throughout his life. As a youth, Degas idolized the work of Ingres for its stress on the importance of balance and clarity of outline. During a meeting with the famed artist in 1855, Ingres implored the young Degas to "draw lines," a lesson he would follow throughout his artistic career.

Degas's lifelong interest in dance developed in the 1860s, when as a young man he regularly attended the ballet and other performances such as opera, café-concerts and the circus. He was attracted to the spectacle and excitement of live entertainment and found in it an endless source of inspiration, sketching the performers from nature. In this manner he was able to study both the natural unguarded gestures of dancers at rest and the stylized movements of classical ballet.

Ballerina on the stage is one of a series of drawings of ballerinas that Degas delighted in doing from nature. In the first period they were undertaken in the ballet-room at intermissions or behind the scenes when the dancers prepared themselves. Later on in life, he worked with a model at his home. In these drawings from life he found a whole world not only of movement or of grace but of classical grandeur and rigueur-simplicity based on a distilled view of the natural model where there is a balance between movement and repose, volume and line, and light and shade. This can be best exemplified in the chalk drawings with highlights, as that of Dancer (Battement in Second Position), 1874 where Degas' swift and confident strokes achieve both the grace in the posture of a body in movement and the right tension between the fully flexed leg and the repose of the upper body, between the firm positioning of the right leg and the lines of movement, and finally between the stretched upper part of the bodice and lightness of the skirt. This is accomplished by a masterful control of the medium, where lines alter between the sharp outlines of leg or bodice to the wobbly dress.

The same delicate classical balance is achieved in Ballerina, only that in this chalk drawing the dancer is not in full movement her leg in the air but standing in half-motion leg forward and body backwards. This posture was not less extracting for Degas, but possibly more, for the dancer is not en face but in a three-quarter view turning left, this partially hiding the left part of the body and requiring him to depict the limbs and body in foreshortening. The artist is focused here on capturing the delicate movement of the ballerina raising her right hand and turning left, while the corresponding hand is raised to complete the circle created by the up-raised hand. Degas has managed to give us a true understanding of the motion because of his classical training- to the circle of the hands he counter-positions two triangles whose base is faced downwards one created by the dress, the other by the dancers feet. The lower triangle gives a firm base, the second allows for the movement and foreshortening of the upper body. The clarity of thought and the knife-edge technical precision of Degas drawing are all-absorbing.

Oren Migdal

Degas ballerina
14 anni 1881

Degas- Ballet class

Degas Ballerina

25 ❖

Edgar Degas
1834-1917 (French)

Ballerina on the stage
charcoal heightened with pastel
31 x 25 cm (12 x 9 ¾ in.) inscribed

Provenance: Collection of Mademoiselle J. Fevre (niece of the artist)
Sale: Galerie Jean Charpentier, Auktion 12 June 1934
Sale: Sotheby's, London, 1 April 1987
Lucien Lefebvre-Foinet (lable)

$90,000-120,000

26 ❖

Marie Laurencin
1883-1956 (French)

A girl with a blue ribbon, c. 1920
oil on canvas
46 x 39 cm (18 x 15 ¼ in.)
signed lower left

Provenance: Private collection, Philadelphia, USA

$30,000-40,000

27

Charles Camoin
1879-1965 (French)

Flowers
oil on canvas
81 x 54 cm (31 ½ x 21 in.)
signed

Provenance: Private Dutch collection
Private collection

$40,000-60,000

28 ❖

Gustave Loiseau
1865-1935 (French)

Fecamp harbor, 1925
oil on canvas
50 x 65 cm (19 ½ x 25 ¼ in.)
signed lower right
Mr. Didier Imbert has kindly confirmed the authenticity of this work

$40,000-60,000

29 ❖

Louis Valtat
1869-1952 (French)

Blue vase of flowers
oil on canvas
81 x 65 cm (31.59 x 25.35 in.)
signed lower right

Provenance: Important French collection
Caroline Valtat of the Comite Valtat has kindly confirmed the authenticity of this work

$80,000-120,000

30 ❖

David Osipovitch Widhopff
1867-1933 (French)

Fillette a la corbeille de fleurs, 1893
oil on canvas
65 x 50 cm (25 ¼ x 19 ½ in.)
signed and dated lower right
Expertise by Marc Ottavi
(label on the reverse)

$5,000-7,000

31 ❖

Anton Mauve
1838-1888 (Dutch)

In the field
charcoal on paper
11 x 14.5 cm (4 ¼ x 5 ½ in.)
signed lower left

$400-600

32

ROSA BONHEUR
1822-1899 (French)

Horse racing
oil on canvas
38 x 53 cm (14 ¾ x 20 ½ in.)
signed lower left

$2,500-3,500

33

Isaak Il'ich Levitan

1860-1900 (Russian)

Forest clearing

oil on canvas
65 x 57 cm (25 ¼ x 22 ¼ in.)
signed lower right

Provenance: Property of an important Israeli collector of Russian Fine Art
Sale: Christie's London, Important Russian Pictures, 30 November 2004, lot 111
Collection of Michael and Doris Zagayski
Sotheby's New York, 29 June 1995, lot 283
Christie's London, 18 December 1996 lot 92

$180,000-230,000

34

Isaak Il'ich Levitan
1860-1900 (Russian)

Study for the painting "By the dam"
pencil on card
10.50 x 16.5 cm (4 x 6 ½ in.)
signed lower left

Provenance: Property of an important Israeli collector of Russian Fine Art
Sale: Christie's London, Important Russian Pictures, 30 Nov. 2004, lot 130

$30,000-50,000

35

Isaak Il'ich Levitan
1860-1900 (Russian)

Landscape, 1887
pencil and watercolor on paper
15 x 24 cm (5 ¾ x 9 ¼ in.)
signed and dated lower right

$3,000-5,000

36

Isaak Il'ich Levitan

1860-1900 (Russian)

Study for "Spring, Last snow"
oil on canvas mounted on board
21 x 44 cm (8 ¼ x 17 ¼ in.)
signed lower right

Provenance: Property of an important Israeli collector
of Russian Fine Art
Christie's, London 18 December 1996, lot 116

$60,000-80,000

37

Isaak Il'ich Levitan
1860-1900 (Russian)

By the river, c 1890
oil on canvas
21 x 37 cm (8 ¼ x 14 ½ in.)
signed lower right

Provenance:
Property of an important Israeli collector of Russian Fine Art
Sale: Gordon Auctions, 2 January 1995, lot 337

$80,000-120,000

38

Isaak Il'ich Levitan
1860-1900 (Russian)

River landscape
oil on cardboard
24.5 x 35.5 cm (9 ½ x 13 ¾ in.)
signed lower left

Provenance:
Property of an important Israeli collectorof Russian Fine Art

$40,000-60,000

39

Isaak Il'ich Levitan
1860-1900 (Russian)

Wooded glade, 1887
oil on board
18 x 30 cm (7 x 11 ¾ in.)
signed and dated lower right

Provenance: Property of an important Israeli collector of Russian Fine Art
Sale: Christies London, Russian Sale, 20 November 1997, lot 45

$60,000-80,000

40

Isaak Il'ich Levitan
1860-1900 (Russian)

Summer landscape, c. 1890
oil on canvasboard
33 x 27 cm (12 ¾ x 10 ½ in.)
signed lower right

Provenance: Property of an imporant Israeli collector of Russian Fine Art
Sale: Gordon Auctions, Israel.4 January 1993 lot 428

$40,000-60,000

41

LESSER URY
1861-1931 (German)

Landscape
oil on canvas
34 x 49 cm (13 ½ x 19 in.)
signed lower left

PROVENANCE: Property of an important Israeli collector

$30,000-40,000

42

Lesser Ury
1861-1931 (German)

Fountain in town square
oil on cardboard
9 x 18 cm (3 ½ x 7 in.)
signed lower left

Provenance: Property of an important Israeli collector
Sale: Gordon Auctions, 2 January 1995 lot 264

$15,000-20,000

43 ❖

Maurice Utrillo
1883-1955 (French)

Paris et le Moulin de la Galette, 1927
gouache on paper mounted on canvas
37 x 55 cm (14 ½ x 21 ½ in.)
signed and dated lower right
Accompanied by certificate of authenticity
signed by Gilbert Petrides.

$75,000-80,000

44

MAURICE UTRILLO
1883-1955 (French)

Vase de fleurs, 1933
oil on board
41 x 33 cm (16 x 12 ¾ in.)
signed lower right

PROVENANCE: Private collection Philadelphia, USA
Sale: Christies New York, Impressionist and Modern Paintings, Drawings & Sculpture, 26 February 1990

$25,000-35,000

45 ❖

Maurice Utrillo
1883-1955 (French)

La maison de Victor Hugo
oil on canvas
38 x 46 cm (15 x 18 in.)
signed lower right, signed and titled on the stretcher

Provenance: Prince Ali Khan

Literature: P. Petrides, Catalogue raisonne of the complete works of Maurice Utrillo, 1969, val. III no. 2291
Accompanied by certificate of authenticity by Jean Fabris

$75,000-80,000

46 ❖

Rene Magritte

1898-1967 (Belgian)

Mon fils, 1942

gouache on paper
60 x 41 cm (23 ½ x 16 in.)
signed lower left, titled on the reverse

Provenance: Lou Cosyn, Brussels
Serge De Bloe
Estate of Eugene and Florence Schwartz, New York

Literature: David Sylvester, Rene Margritte, Catalogue Raisonne, Vol IV, London, 1994, p. 51 no. 1173 (reproduced)

Other Notes: According to the information included in the Catalogue Raisonne the title of this undated gouache appears under the date 1942 in Magritte List 1942 and it must therefore date from the first half of that year. A photocopy of correspondence from Harry Torczyner to Eugene Schwartz accompanies this work.

$280,000-350,000

CAFÉ
JOUR

A spotted blue bird and some white clouds, a man with a bowler hat whose face is hidden, a massive stone hovering between sky and earth, an apple become giant, filling an entire room, the image multiplied and reproduced at different scales of a male figure, encased in a black coat, stiff, raining on the city ... here is the universe brought to poetic dimension.
Rene Magritte (1898 - 1967) created his paintings with simple things, those of everyday life- shoes, shelves, figures seen from behind, trees, windows, tables, chairs, pipe and slippers, or pots ... flowers, participants without a history of life. He changed his scale, showed the unexpected, unexpectedly crossed things for which we will change the use, objects that do are no less objects and lead any observer to question our habits of vision.

This image-maker for whom there was no rational relationship between what the object and what it is called, was born in the city of Lessen in Belgium to a tailor and milliner.
His adolescence was marked by tragedy, as his mother committed suicide. His early meeting with Georgette in 1914, who was to be his wife and his muse, would somewhat change this course, although he moved to Brussels to attend the Academy of Fine Arts, where he was joined by her only six years later. Here he discovered the paintings of Giorgio de Chirico and Max Ernst's collages. Great artistic emotion preparing his all important "conversion" to Surrealism, in 1925, culminating in his Parisian adventure and friendship with the French Surrealists, Breton, Eluard, Ernst, Dali.

We must create what we seek," proclaimed Magritte, in his desire to discover and invent, to show or reveal poetic images. We have to duplicate, multiply the opportunities for "forcing objects to finally become sensational." Painting, in short, has to be provocative and subversive. Magritte discovers hidden connections between objects put together and engaged in the search for other resonances, other meetings.
Mon Fils painted in 1942, in the difficult years of the Second World War, is a typically enigmatic Magritte painting. Its title, as those of many of his works, already strikes us as odd- for not only did Magritte not have a son (the title Mon Fils translates literally as 'My son'), but when looking at the painting it does not portray a definite person. The painting clearly falls in the category of Surrealist object-thinking. Possibly a word game with the name of the surrealist Belgian town of Mons (and from it the more familiar sounding- 'Mons fils'- meaning son of Mons), identifying Magritte as son of that city or son of Belgian surrealism. Its true subject would seem to be Magritte's difficult relation to country, home and family, a theme that is common to other works from the war period when he was in exile as the famous Homesickness (Le mal 'du pays) (1940).
Although the war years were marred by unfortunate personal events- his house being invaded by the Nazis and his wife filing for divorce- the work before us does not relinquish any emotions. The viewer sees before him an elegant hat-wearing gentleman quietly sitting in a café at an undisclosed seaside resort. The man might seem at first as the familiar surrealist bowler-hat man, the characterless modernist functionary seen in many of Magritte's famous paintings. But on closer scrutiny we apprehend that the gentleman is wearing a fashionable borsalino hat and holds a cigarette, instead of the surrealist pipe.

Word and object games (borsalino for bowl hat and cigarette for pipe) are further enhanced by a subtle but disturbing stylistic game. The artist uses the cubist theme of bottle, glass and journal to try to connect the viewer to the portrayed man, but instead achieves the contrary effect as the bottle remains unattended and journal unopened by the table as the man looks to the other direction. To add to our feeling of ill-ease Magritte has strangely animated the shadows created by the coffee table and has tilted upwards the checkered floor that seems to rise before us and serve also as a back-drop or barrier before the sea, giving us a strange sensation of instability.
We are left with a brooding undefined cigarette smoking man and a surrealist game. The super-imposition of forms and the dialogue that Magritte usually establishes between revelation and concealment would seem to have achieved their tactical aim of disconcerting us, but the painting none the less has a somewhat more familiar look than that of others dealing with the same subject. Comparing it with Homesickness that deals undoubtedly with the same subject of the homesick painter stranded by the sea, the painter seems to be more honest here, not needing the lion to form a barrier between the viewer and himself. Melancholy, the age old arm of artists to distinguish themselves from society is enough. The artist sits on the chair sideways as does the angel of Melancholy in Durer's etching, the lighted cigarette substituting the sand-watch as a time guide, the only thing remaining is the empty space to which the artist is looking at, possibly alluding to the strange brooding at 'nothing which is visible' to us.. an unsolvable enigma.

Oren Migdal

Magritte Le mal du pays

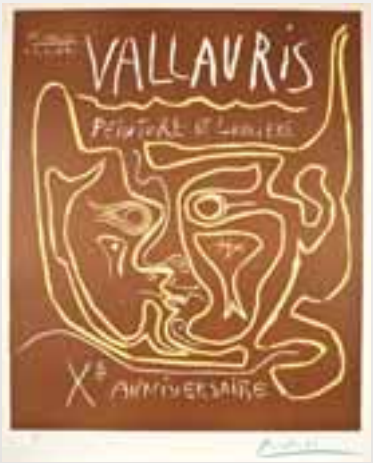
Magritte menaced assassin

47 ❖

After Pablo Picasso
1881-1973 (Spanish)

Still life with fruits, c. 1936
Atelier Crommelynck, prntr / pub.
color aquatint
32.5 x 43.4 cm (12 ¾ x 17 in.)
signed by the artist in pencil
stamped, and numbered 133/300

$8,000-10,000



48 ❖

Pablo Picasso
1881-1973 (Spanish)

Vallauris Peinture et Lumiere,
Xe Anniversaire, 1964
linoleum cut
64 x 53 cm (25 x 20 ¾ in)
signed by the artist in pencil lower right
numbered 177/185 lower left

Literature: Georges Bloch, Volume I
Catalogue of the Printed Graphic Work 1904-1967
(Berne: Editions Kornfeld and Klipstein, 1971) # 1850

$6,000-8,000

49 ❖

After Pablo Picasso
1881-1973 (Spanish)

Femme Assise, 1955
Czwiklitzer 104 Mourlot printer color lithograph
92 x 60 cm (35 ¾ x 231/2 in.)
signed by the artist in pencil lower right and numbered 27/100 lower left

$30,000-40,000

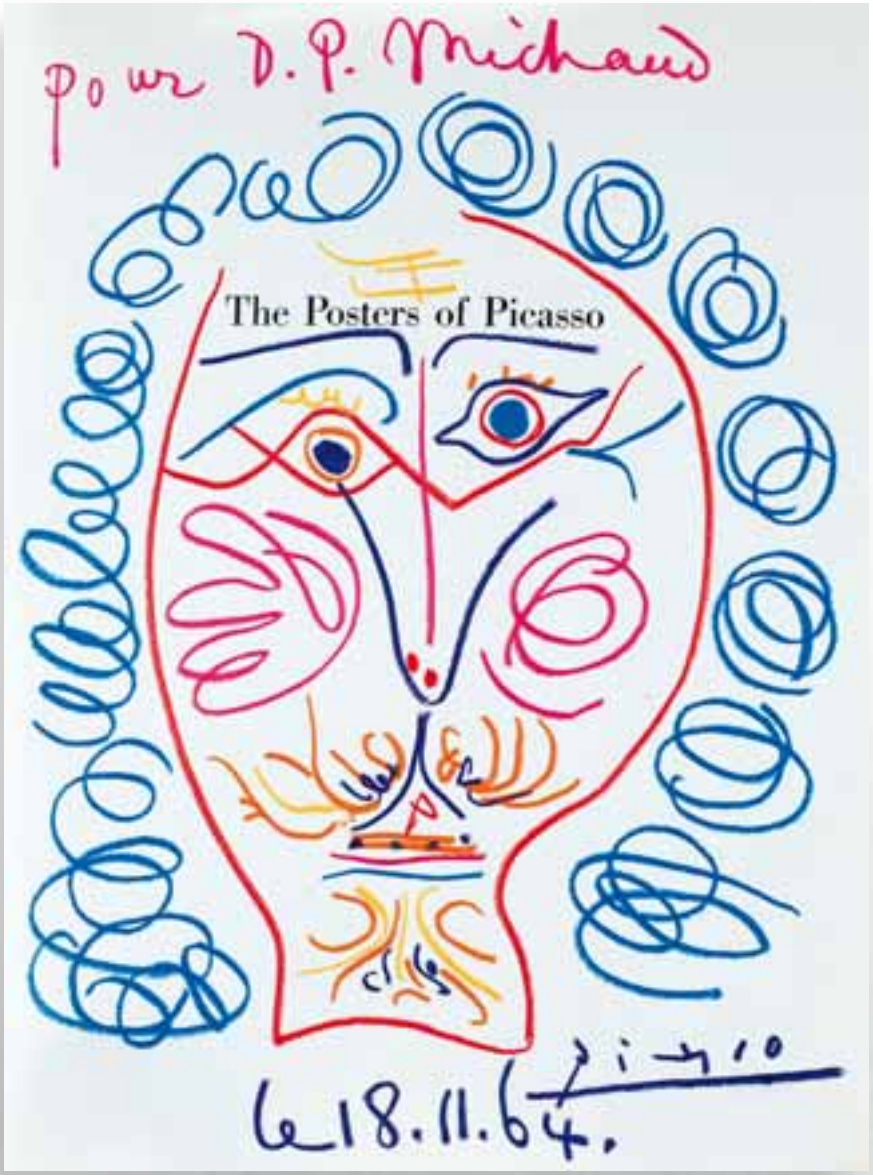
50 ❖

Pablo Picasso
1881-1973 (Spanish)

Tete d'homme, 1964
wax crayon on the frontispiece of the book "The Posters of Picasso", by J. K. Foster, New York, 1964
31 x 23 cm (12 x 9 in.)
signed and dated 'Picasso le 18.11.64' lower right

Provenance: David Paul Michaud, a gift from the artist in 1964.
Acquired from the family of the above by the present owner.
Maya Widmaier-Picasso has confirmed the authenticity of this work.
Claude Picasso has confirmed the authenticity of this work.

$60,000-80,000


Pour D. P. Michaud
The Posters of Picasso
Vallauris
le 18.11.64.

51

Henri de Toulouse-Lautrec
1864-1901 (French)

Profile of a clown
Blue pencil on paper
22 x 14 cm (8 ½ x 5 ½ in.)
artist's red ink stamp lower left

Provenance:
Coll. M. Knoedler & Co., NY, by 1958, (label)
Private Collection, New York (from the above)
Private Collection, Israel (from the above)

Exhibited: M. Knoedler & Co., New York, 1958
catalogue # 32, with exhibition label on verso.

$12,000-18,000

52

Salvador Dali
1904-1989 (Spanish)

Untitled (Figure study), c 1937-1938
ink and pencil on paper
21 x 16.5 cm (8 ¼ x 6 ½ in.)
signed in pencil lower right

Provenance:
Private Collection, Stokholm
Galleri Ostermalm, Stokholm, inventory # 11102 (label)
This work is drawn on letterhead of the
San Domenico Palace Hotel, Caormina (Sicilia)

$10,000-15,000

53

Ernst Ludwig Kirchner

1880-1938 (German)

Dancers at the Mary Wigman dance school in Dresden, 1926

Blue and black crayon on thick brown paper
34.2 x 48.3 cm (13 ¼ x 18 ¾ n.)
with the Basel estate stamp and number on the verso

Provenance: Galerie Henze & Ketterer AG, Wichtrach/Bern, with label on verso
Private Collection, Rhineland

Exhibited: Galerie Henze & Ketterer AG, Wichtrach/Bern

Literature: Lothar Grisebach, Ernst Ludvig Kirchners Davoser Tagebuch, Stuttgart, 1997, S. 126.
Kirchners Olbild, Dancers of Mary Wigman (Gordon 839).

Nachlass Elkirchner, Basel estate stamp with hand written estate inventory # FS DA/Be 45 on the verso

$25,000-35,000

54 ❖

Georges Rouault
1871-1958 (French)

Two heads, 1932
gouache and ink on paper
12 x 23 cm (4 ¾ x 9 in.)
signed and dated lower right

$15,000-18,000

55

After Amadeo Modigliani
1884-1920 (Italian)

Tete a la frange
patinated bronze
H: 49 cm (19 ¼ in.)
signed 'Modigliani' on the back
numbered 6/8 on the right
Valsuani Foundry stamp

Provenance:
Gluckselig Art Gallery 916 3rd Avenue, New York, 1973.
Private collection, Tel Aviv since

$10,000-15,000

56 ❖

SALVADOR DALI
1904-1989 (Spanish)

Untitled, 1935
pen on paper
15 x 11 cm (5 ¾ x 4 ¼ in.)
signed and dated lower left

$5,000-8,000

57 ❖

MAURICE DE VLAMINCK
1876-1958 (French)

Flowers
oil on canvas
56 x 38 cm (21 ¾ x 14 ¾ in.)
signed lower left

PROVENANCE: Private collection USA
Sale: Maitre Robert, 28 November 2005 lot 36

$60,000-80,000

58 ❖

JEAN DUFY
1888-1964 (French)

Scene de port
oil on canvas
51 x 61 cm (20x 23 ¾ in.)
signed lower right; signed, dated and inscribed
'Jean Dufy 27 Je certifie que le tableau est de moi' (on the reverse)

PROVENANCE: Wally F. Galleries, New York.
Acquired from the above, July 1969

$60,000-80,000

Throughout his career, Marc Chagall consistently turned to still life paintings not as rigorous studies in realism, but rather as expressive evocations of fantasy. The motive of the fruit basket is one of his earlier motives. Present already in the first Parisian period in 1910-11 (Still-life , 1911. Meyer no. 51), it represents the abundance of Parisian life in comparison to the relative poverty of village life in Russia. As such it is a recurring theme in his oeuvre, particularly from 1926 onwards, almost always depicted with a flower bouquet and a window behind it, sometimes with the married couple hovering in the room as if representing a wish for happiness ('Flower bouquet before window', 1929. Meyer no. 531 and 547, 681, 683)

The late 'Still life with pears' from 1980 is one of those rare examples in Chagall's works in which the fruit basket is the center of the attention in the painting. Carefully set on a brown table, the relatively detailed basket in which are set pears and apples, would seem at first sight to be a study in realism, so much so that it would remind us of Courbet's 'Fruit basket before window' , 1871. But it is not the realism of fruit or the straw-basket borrowed from Courbet that interests Chagall. The artist takes up the excuse of depicting fruit to submerge the painting in a green expressive coloring, in a way which is reminiscent of the paintings undertaken when he first met his second wife Vava in the late 1950s which were bathed in red. The use of the green color creates, in contrast to his earlier reds and yellows, a soothing atmosphere in which the lovers (to which the upper most pear points to) seem to hug hesitatingly and not with the usual warmth. Is it old age creeping in or just Chagall's conscious understanding that the days of Sturm und Drang are over and there is also place for a style in which old formulas can be reworked in a more sedate and rational way and to which the watercolor technique would be more adapted. In this light, the irony of placing the all too familiar red flower bouquet at the far end of the room, half hidden by the basket can't escape us.

Oren Migdal

M. Chagall
le bouquet ardent

Courbet- Fruit basket before window

59 ❖

MARC CHAGALL
1887-1985 (French/Russian)

Still life, 1981
tempera on panel
31.70 x 41.50 cm (12 ¼ x 16 ¼ in.)
signed by the artist lower right and on the reverse

PROVENANCE: Estate of the Artist
Private collection USA
Comite Marc Chagall has kindly confirmed the authenticity of this work.
Accompanied by Certificate of Authenticiy dated 30 August 1989

$225,000-250,000

60

After Marc Chagall
1887-1985 (French/Russian)

Avenue de la Victoire at Nice, 1967
lithograph in color on arches paper.
signed in pencil, numbered 74/150
color lithograph
61 x 46 cm (23 ¾ x 18 in.)
signed and numbered 74/150

Literature: Charles Sorlier, 31

$4,000-6,000

61

Marc Chagall
1887-1985 (French/Russian)

Le bouquet bleu, 1974
lithograph on arches paper
76 x 56.8 cm (29 ¾ x 22 in.)
signed lower right, numbered 25/50 lower left

Literature: Chagall, The Lithographs,
la collection Sorlier, M. 110.

$5,000-7,000

62

Marc Chagall
1887-1985 (French/Russian)

The Lover's Haven Paris 1964
color lithograph on arches paper
76x 56.3 cm (29 ¾ x 22 in.)
signed lower right, numbered 3/30 lower left

Literature: Chagall, The Lithographs,
la collection Sorlier, M. 426a

$14,000-18,000

63

Marc Chagall

1887-1985 (French/Russian)

Paravent, Paris 1963
color lithograph on paper mounted on panel
144 x 188 cm (56 x 73 ¼ in.)
signed and numbered 80/100 lower right

Exhibited: Marc Chagall-Gerald Cramer,
Thirty Years of Work and Friendship,
(exhibiton catalogue), Muse'e National
Message Biblique Marc Chagall, Nice, 1992, no. 144,
illustrated (another example) pp. 11 & 35

Literature: Andre Sauret & Fernand Mourlot,
Chagall lithographs, vol. III, no. 390

$90,000-120,000

64

Moise Kisling
1891-1953 (French)

Jeune fille aux longs cheveux, 1942
oil on canvas
38 x 30 cm (14 ¾ x 11 ¾ in.)
signed upper right

Provenance: Private collection Santa Fe, NM
Private collection New York

Literature: H. Troyat and J. Kisling,
Kisling 1891-1953, Torino, 1985, vol. II, no.196
(illustrated p. 150).

$40,000-60,000

65 ❖

Moise Kisling
1891-1953 (Polish)

Portrait de Camille Rouvier
oil on canvas
56 x 39 cm (21 ¾ x 15 ¼ in.)
signed and dedicated upper right

Exhibited: Musee des Beaux Arts de Marseille,
Louis Audibert et ses amis,
13 March 1975 - 30 April 1975.

$60,000-80,000

66 ❖

Moise Kisling
1891-1953 (Polish)

Bouquet of flowers
oil on canvas
73 x 54 cm (28 ½ x 21 in.)
signed lower left

Exhibited: Label from Salon de l'Artiste Foreziens, 1936

$120,000-160,000

67 ❖

MOISE KISLING
1891-1953 (Polish)

Marguerites, 1930
oil on canvas
40 x 32 cm (15 ½ x 12 ½ in.)
signed lower left
Accompanied by certificate of authenticity
dated 6 March 1986, signed by Jean Kisling

$55,000-70,000

68 ❖

MOISE KISLING
1891-1953 (Polish)

Lys, 1935
oil on canvas
55 x 34 cm (21 ½ x 13 ¼ in.)
signed upper right
Accompanied by certificate of authenticity
dated 2 June 2010, signed by Jean Kisling

$70,000-90,000

69 ❖

Abraham Mintchine
1898-1931 (Ukranian)

Paysage de Lanzac
oil on canvas
65 x 93 cm (25 ¼ x 36 ¼ in.)
signed lower right
Massimo Di Veroli has kindly confirmed the authenticity of this work.

Literature: Massimo Di Veroli, Abraham Mintchine, plate 58

$60,000-80,000

70 ❖

Maria-Mela Muter
1876-1967 (Polish, French)

Le Pont St Michel, Paris, 1920's
oil on canvas mounted on board
58 x 70 cm (22 ½ x 27 ¼ in.)
signed lower right

Provenance: Collection of the artist, Paris
Collection of the Raskin family, New York
(acquired directly from the artist in the early 1940s)
Sotheby's New York

$35,000-40,000

71 ❖

Maria-Mela Muter

1876-1967 (Polish, French)

Fishing port in Saint Tropez 1920's
oil on canvas
74 x 89 cm (28 ¾ x 34 ¾ in.)
signed lower right
Provenance: Raskin Family, New York (acquired from the artist, circa 1940).
Anon. sale, Sotheby's, New York, 17 April 2007, lot 410. Private collection

$100,000-120,000

72

Michel Kikoine
1892-1968 (French)

Landscape with figures 1930's
oil on canvas
73 x 92 cm (28 ½ x 35 ¾ in.)
signed lower right

$28,000-36,000

73

Pinchus Kremegne
1890-1981 (French, Belarusian)

Still life on a table
oil on canvas
50 x 61 cm (19 ½ x 23 ¾ in.)
signed lower right

$4,000-6,000

74

Michel Kikoine
1892-1968 (French)

Women and child on a park
oil on paper mounted on canvas
32 x 23 cm (12 ½ x 9 in.)
signed lower right

$2,500-3,500

75 ❖

MICHEL KIKOINE
1892 - 1968 (French)

Young girl reading
oil on canvas
46 x 38 cm (18 x 14 ¾ in.)
signed lower left

PROVENANCE: Galerie Selection
Tunis(label on the reverse)

$7,000-9,000

76 ❖

MICHEL KIKOINE
1892 - 1968 (French)

Landscape of Civry
oil on canvas
54 x 73 cm (21 x 28 ½ in.)
signed lower left

PROVENANCE: The Crane Gallery,
September 1954

$15,000-18,000

77 ❖

JOSEPH PRESSMANE
1904-1967 (French)

La maison de Rodin a Meudon
oil on canvas
60 x 73 cm (23 ½ x 28 ½ in.)
signed lower left

$8,000-12,000

78

JOSEPH PRESSMANE
1904-1967 (French)

Lakeside village,1958
oil on masonite
38 x 56 cm (14 ¾ x 21 ¾ in.)
signed and dated lower right

$4,500-5,000

79 ❖

PINCHUS KREMEGNE
1890-1981 (French, Belarusian)

Bouquet of flowers
oil on canvas
42 x 33 cm (16 ¼ x 12 ¾ in.)
signed lower right

$9,000-12,000

80 ❖

ANDRE LHOTE
1885-1962 (French)

L'eventail, c. 1917
oil on canvas
50 x 61 cm (19 ½ x 23 ¾ in.)
signed lower left

PROVENANCE: Sale: Subasta de Mayo: Pintura Segre Subastas:
Monday, May 16, 2005 ot 97 sold for 48,000 Euros
Galeria Dalmau, Barcelona

EXHIBITED: Madrid, Museo Nacional Centro de Arte Reina Sofia, Los Ismos de Ramon Gomez de la Serna y un apendice circense, June-August 2002, no. 12.2 (illustrated p. 188)

LITERATURE: Exhibition catalog. El Cubismo y sus Entornos en las Colecciones de Telefonica, Madrid, 2004, p. 2002 (illustrated in color)
Accompanied by certifcate of authenticity dated 4 April 2000 signed by Jean Gouin, the nephew of the artist

$40,000-60,000

81 ❖

ANDRE LHOTE
1885-1962 (French)

Femme a la lecture
oil on board
50 x 65 cm (19 ½ x 25 ¼ in.)
signed lower left

PROVENANCE: Stockholms Auktionsverk,November 2007 sold for $53,000

$28,000-36,000

82 ❖

After Serge Poliakoff
1900-1969 (Russian)

Composition
wool tapestry
242 x 332 cm (94 x 129 ½ in.)
signed on the reverse

Expert: Marc Ottavi, Paris

$4,000-6,000

83 ❖

Jacques Martin-Ferriere
1893-1972 (French)

Women in Kosovo
oil on panel
38 x 46 cm (14 ¾ x 18 in.)
signed lower left

Provenance: Wally Findlay Gallery

$4,000-6,000

84 ❖

EMILIO GRAU SALA
1911-1975 (Spanish)

Idle hours, 1964
oil on canvas
50 x 61 cm (19 ½ x 23 ¾ in.)
signed lower left, dated on the reverse

PROVENANCE: Le Monde Galleries, New York

$16,000-20,000

85 ❖

DAVID DAVIDOVICH BURLIUK
1882-1967 (Russian, American)

Tavern singer
oil on board
11 x 16 cm (4 ¼ x 6. ¼ n.)
signed lower right

PROVENANCE: Private collection Northbrook, USA

$6,000-8,000

86 ❖

DAVID DAVIDOVICH BURLIUK
1882-1967 (Russian, American)

Seaside
oil on board
14 x 12 cm (5 ½ x 4 ¼ in.)
signed lower left

PROVENANCE: Private collection Northbrook, USA

$3,000-4,000

87 ❖

DAVID DAVIDOVICH BURLIUK (BURLJUK)
1882-1967 (Russian, American)

Boy with basket
oil on board
16 x 12 cm (6 ¼ x 4 ¾ in.)
signed lower left

PROVENANCE: Private collection Northbrook, USA

$8,000-12,000

88 ❖

Andre Lanskoy
1902-1976 (French)

Playing cards, 1932
oil on canvas
16 x 22 cm (6 ¼ x 8 ½ in.)
initialed lower right, dated on the reverse
Inscribed and dated on the stretcher
19 Mars 1932 - "Chez le peintre Jean Pougny "

Lanskoy playing cards with his wife,
with the artist Jean Pougny,
and with Kseniya Boguslavskaya-Pougny

$4,000-6,000

89 ❖

Bela Kadar
1877-1955 (Hungarian)

Figures in a square
watercolor on card board
31 x 46 cm (12 x 18 in.)
signed

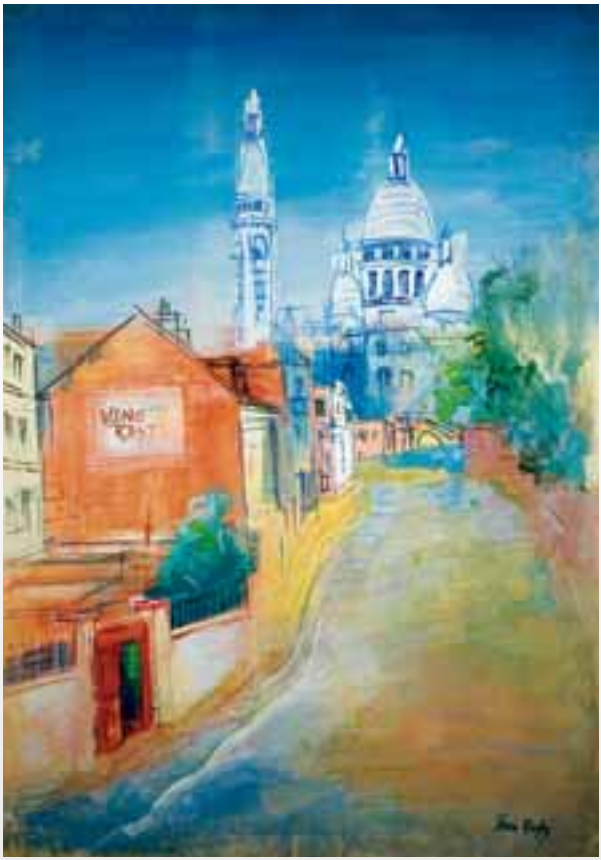
$9,000-12,000

90 ❖

Jean Pierre Cassigneul
b. 1935 (French)

Vase of flowers on a table, 1959
oil on canvas
73 x 54 cm (28 ½ x 21 in.)
signed and dated upper right

$12,000-15,000



91 ❖

JEAN DUFY
1888-1964 (French)

Montmartre, rue de l'Abreuvoir, 1935-37
watercolor and gouache on paper mounted on canvas
63 x 44 cm (24 ½ x 17 in.)
signed lower right

Jacques Bailly has kindly confirmed the authenticity of the work

$18,000-22,000

92 ❖

JEAN DUFY
1888-1964 (French)

La peniche bleu
watercolor on paper
38 x 51 cm (14 ¾ x 20 in.)
signed lower left

Jacques Bailly has kindly confirmed the authenticity of the work

$18,000-22,000

93 ❖

ANDRE LANSKOY
1902-1976 (French)

Composition, c. 1955
oil on canvas
114 x 146 cm (44 ½ x 57 in.)
signed lower right

$160,000-180,000

LANSKOY

94

JEAN-MICHEL ATLAN
1913-1960 (French)

Untitled
pastel on paper
32 x 25 cm (12 ½ x 9 ¾ in.)
signed lower right

$10,000-12,000

95

JEAN-MICHEL ATLAN
1913-1960 (French)

Untitled, 1950
oil on cardboard
32 x 24 cm (12 ½ x 9 ¼ in.)
signed and dated lower left

$10,000-12,000

96

JEAN-MICHEL ATLAN
1913-1960 (French)

Untitled
pastel on paper
25 x 32 cm (9 ¾ x 12 ½ in.)
signed lower right

$10,000-12,000

97

Jean-Michel Atlan
1913-1960 (French)

Untitled
oil on cardboard
32 x 24 cm (12 ½ x 9 ¼ in.)
Accompanied by certificate of authenticity
signed by D. Atlan dated 28 March 1969

$10,000-12,000

98 ❖

ARMAN
1928-2005 (French, American)

Untitled, 1989
acrtylic on canvas
144 x 101 cm (56 ¼ x 39 ¼ in.) signed

PROVENANCE:
Couleur Konsthandel.,Stockholm
Private collection, Stockholm
Private European collection

$40,000-60,000

99 ❖

ARMAN
1928-2005 (French, American)

L'eveil, 1991
wood and polished bronze
59 x 68 cm (23 x 26 ½ in.)
signed 'Arman AP 1/2' along the lower edge

PROVENANCE: Private collection
The Ace Collection, The Netherlands
This work is registered in the archives of
Denyse Durand-Ruel no. 5009.

$40,000-60,000

100 ❖

DIEGO GIACOMETTI
1902-1985 (Swiss)

Ostrich
Bronze with green patina and ostrich egg
48 ½ cm (19 in.)
inscribed

PROVENANCE: Private collection Philadelphia, USA

$40,000-60,000

Bernard Buffet
1997

101 ❖

BERNARD BUFFET
1928-1999 (French)

Bouquet de fleurs, 1997
oil on canvas
65 x 50 cm (25 ¼ x 19 ½ in.)
signed upper left, dated upper right,
titled on the stretcher
Stamp of Maurice Garnier
appears on reverse

$60,000-80,000

102 ❖

BERNARD BUFFET
1928-1999 (French)

Nature morte aux fleurs, 1976
oil on canvas
65 x 81 cm (25 ½ x 32 in.)
signed upper left, dated upper right
Maurice Garnier has kindly confirmed
the authenticity of this work

$60,000-80,000

103 ❖

BERNARD BUFFET
1928-1999 (French)

Le clochet du village, 1970
oil on panel
65 x 92 cm (25 ½ x 35 ¾ in.)
signed and dated upper center
Maurice Garnier has kindly confirmed the authenticity of this work

$60,000-80,000

104 ❖

BERNARD BUFFET
1928-1999 (French)

Nature morte au panier de poires et cerises, 1964
oil on canvas
73 x 100 cm (28 ½ x 39 in.)
signed and dated upper right

PROVENANCE: Galerie L'Orangeraie, Saint-Paul de Vence, France
Private Collection, Northern California (acquired from the above May 1983)
Private European collection

$90,000-120,000

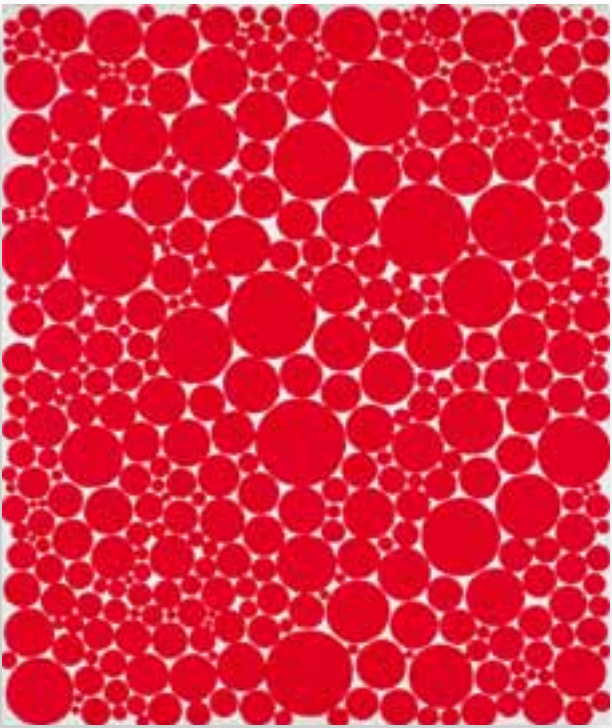
105 ❖

ANDY WARHOL
1928-1987 (American)

Flowers, 1970
color screenprint
91 x 91 cm (35 ½ x 35 ½ in.)
signed in ink on the reverse

PROVENANCE: Private collection New York, USA

$18,000-25,000



106 ❖

YAYOI KUSAMA
b. 1929 (Japanese)

Red dots, 1989
acrylic on canvas
45 x 38 cm (17 ½ x 14 ¾ in.)
signed and dated on the reverse

PROVENANCE: Private collection
Sale: Est-Ouest Auctions Co., Tokyo, Post War and Contemporary Art, 4 April 2008

$30,000-50,000

107 ❖

SAYED HAIDER RAZA
b. 1922 (Indian)

Night, 1967
oil on canvas
81 x 65 cm (31 ½ x 25 ¼ in.)
signed and dated lower right

PROVENANCE: Galerie Dom Koln

$70,000-90,000

108 ❖

VICTOR VASARELY
1908-1997 (French, Hungarian)

Composition, 1960
gouache on card
65 x 38 cm (25 ¼ x 14 ¾ in.)
signed lower right

$10,000-12,000

109 ❖

VICTOR VASARELY
1908-1997 (French, Hungarian)

Black and white,1964
oil on wood relief
75 x 75 cm (29 ¼ x 29 ¼ in.)
signed,inscribed and dated on the reverse

PROVENANCE: Sidney James Gallery New York (label)
Pierre Vasarely has kindly confirmed the authenticity of the work

$50,00-70,000

110 ❖

ALEXANDER CALDER
1898-1976 (American)

Untitled, 1973
gouache on paper
57.5 x 78 cm (22 ½ x 30 ½ in.)
signed, dated and dedicated 'a Maurice' lower right
This work is registered in the Calder Foundation registry as number A25002

$60,000-80,000

à Maurice
Calder 73

111

Victor Vasarely
1908-1997 (French, Hungarian)

Untitled
published by Edition Denise Rene, Paris
screenprint in color on white card
78 x 52 cm (30 ½ x 20 ¼ in.)
signed lower right, numbered lower left
163/225

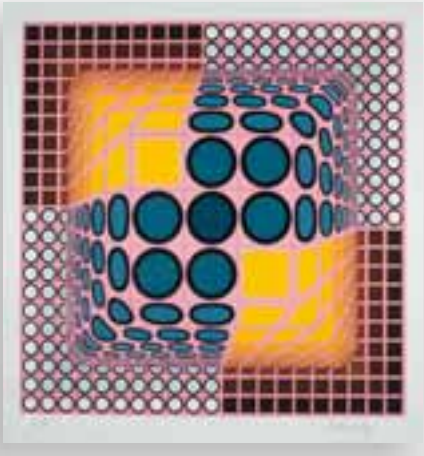
$400-600

112

Victor Vasarely
1908-1997 (French, Hungarian)

Untitled, 1975
screenprint A.P.
40 x 40 cm (15 ½ x 15 ½ in.)
signed lower right

$400-600



113 ❖

VICTOR VASARELY
1908-1997 (French, Hungarian)

Untitled, c.1992
gouache on cardboard
25 x 25 cm (9 ¾ x 9 ¾ in.)
signed lower center

PROVENANCE: Galerie E. Vass (label)
Galerie Regis Dorval, Lille

$12,000-15,000

114 ❖

THEO TOBIASSE
b. 1927 (Israeli, French)

Londres et le Rabbin assis
oil on canvas 81 x 100 cm (31 ½ x 39 in.)
signed upper right, titled upper left

$45,000-60,000

115 ❖

THEO TOBIASSE
b. 1927 (Israeli, French)

Une fille faite pour un bouquet, 1975
oil on canvas
73 x 60 cm (28 ½ x 23 ½ in.)
signed center right, titled lower center, dated upper center

PROVENANCE: Galerie, Borjeson, Malmo
Private collection, Malmo
Acquired from the above in 1999

$28,000-35,000

116 ❖

THEO TOBIASSE
b. 1927 (Israeli, French)

La petite fille grise danse, 1969
oil on canvas
34 x 24 cm (13 ¼ x 9 ¼ in.)
signed lower center, titled upper center,
dated center right

$12,000-15,000

117 ❖

THEO TOBIASSE
b. 1927 (Israeli, French)

Le prophete aux yeux tristes, 1972
oil on canvas
73 x 92 cm (28 ½ x 36 in.)
signed center left, titled upper center, dated lower center

$40,000-60,000

118

Hermann Struck
1876-1944 (Israeli)

Son of the chosen people
etching after painting by Jozef Israels of the same title
79 x 59 cm (30 ¾ x 23 in.)
signed lower left

$350-500

119 ❖

Jozef Israels
1824-1911 (Dutch)

Son of the chosen people, c. 1898
oil on canvas
70 x 53 cm (27 ¼ x 20 ¾ in.)
signed lower left

Provenance: Charles B. Rogers, London and Mrs. P.V. Rogers, Utica, New York (acquired directly from the artist by 1 October 1889)
Collection Gross, Tel Aviv
Sale Sotheby's (Tel Aviv), 15 April 1993, lot 73, illustrated

Literature: D. Dekkers, Jozef Israels, 1824-1911, Zwolle 1999, p. 225
Accompanied by original letters from the artist

$50,000-70,000

120

ELEN HOFMAN-BANG
1879-1971 (Danish)

Jewish women weeping in exile, 1910
oil on canvas
131 x 179 cm (51 x 69 ¾ in.)
signed and dated

$15,000-18,000

121 ❖

MAURYCY GOTTLIEB
1856-1879 (Polish)

Portrait of a Rabbi, 1870
oil on canvas
35 x 27 cm (13 ½ x 10 ½ in.)
signed and dated center left

$28,000-36,000

122

ITALIAN SCHOOL
17th c.

A Jewish New Year's feast
oil on panel
28 x 45 cm (11 x 17 ½ in.)

$15,000-20,000

123 ❖

GEORGE ARTHUR GASKELL
1871 - 1900 (British)

A portrait of a rabbi holding a book. 1873
oil on canvas
46 x 61 cm (18 x 23 ¾ in.)
signed and dated lower left

$8,000-12,000

124 ❖

JOSEPH JOST
b.1875 (Austrian)

The Talmudist
oil on canvas
42 x 37 cm (16 ¼ x 14 ½ in.)
signed upper right

$12,000-15,000

125

After Marc Chagall
1887-1985 (French/Russian)

Le rabbin, c1920 (rare)
colored etching on Chinese paper glued on Japanese paper
67 x 51 cm (26 ¼ x 20 in.)
signed by the artist in pencil lower right
numbered 38/100 lower left
stamped Publisher "Les editions Apollo"

$35,000-50,000

126 ❖

Mane Katz
1894-1962 (Russian, French)

Young Jew praying
oil on canvas
100 x 65 cm (39 x 25 ¼ in.)
signed lower right

$40,000-60,000

127

LEOPOLD GOTTLIEB
1883-1933 (Polish)

Harvesting, c. 1920
oil on canvas
81 x 97 cm (31 ½ x 37 ¾ in.)
signed lower right

PROVENANCE: Estate of Sela Felicia Zidnitsky
Palais Dorotheum, Vienna, 31 May 2005, lot 142

$38,000-45,000

128 ❖

Mane Katz
1894-1962 (Russian, French)

Chassid with Jar, 1920's
oil on canvas
115 x 88 cm (44 ¾ x 34 ¼ in.)
signed upper right

$26,000-36,000

129 ❖

Mane Katz
1894-1962 (Russian, French)

Bouquet of flowers
oil on canvasboard
27 x 22 cm (10 ½ x 8 ½ in.)
signed lower right

Exhibited: Galerie Charpentier, Paris, Exposition Mane Katz, 1951 (label)

$10,000-12,000

130 ❖ ▶

Mane Katz
1894-1962 (Russian, French)

Flower cart
oil on canvas
35 x 23 cm (13 ½ x 9 in.)
signed lower left

$12,000-15,000

Mané-Katz

131 ❖

Mane Katz
1894-1962 (Russian, French)

Horses
oil on canvas
66 x 76 cm (25 ¾ x 29 ½ in.)
signed lower right

Provenance: Ohana Gallery, London,
purchased from above by Mrs. Israels Saiff, 1955

Literature: Robert S. Aries, Mane Katz the
Complete Works Vol 2 page 78 plate 237

$36,000-45,000

132

Mane Katz
1894-1962 (Russian, French)

Horses
watercolor, ink and wash on paper
28 x 35 cm (11 x 13 ½ in.)
signed lower right

$2,000-2,500

133 ❖

Mane Katz
1894-1962 (Russian, French)

Musicians
ink and watercolor on paper
38 x 28 cm (14 ¾ x 11 in.)
signed lower right

$3,000-4,000

134

Mane Katz
1894-1962 (Russian, French)

Rabbi with student
oil on canvas
46 x 31 cm (18 x 12 in.)
signed upper right

$14,000-18,000

135 ❖ ▶

Mane Katz
1894-1962 (Russian, French)

Musicians
oil on canvas
51 x 37 cm (20 x 14 ½ in.)
signed lower left

Provenance: Acquired directly from the artist by the present owner, Paris, circa 1960

$40,000-60,000

136

Isaac Holtz

b. 1927 (Polish, American)

The Etrogim Market, 1971

oil on masonite 25.5 x 51 cm (10 x 20 in.) signed lower left, signed and dated on the reverse
The authenticity of this work has been confirmed by the artist

$15,000-25,000

137 ❖

ISAAC HOLTZ
b. 1927 (Polish, American)

Under the Huppa, 1968
oil on canvas
23 x 31 cm (9 x 12 in.)
signed lower left,
signed, dated and titled
on the reverse
The authenticity of this work
has been confirmed by the artist

$15,000-20,000

138 ❖

ZVI RIBAK
1910-1994 (Ukranian, Israeli)

Synagogue
below the Western Wall, 1984
oil on canvas
80 x 73 cm (31 ¼ x 28 ½ in.)
signed lower left

LITERATURE: Zvi Ribak, the Jewish Artist,
published by Players Press, Inc.
Studio City, CA p. 129 & back cover

$26,000-36,000

139

ZVI MALNOVITZER
b. 1945 (Israeli)

Jewish wedding
oil on canvas
60 x 80 cm (23 ½ x 31 ¼ in.)
signed lower right

$28,000-35,0000

140 ❖

Jules Adler
1865-1952 (French)

Conversation in the garden
oil on canvas
61 x 50 cm (23 ¾ x 19 ½ in.)
signed lower right

$6,000-8,000

141

Victor Brugairolles
1869-1936 (French)

Landscape
oil on canvas
46 x 55 cm (18 x 21 ½ in.)
signed lower left

$800-1,200

142 ❖

FRANCOIS GALL
1912-1987 (French)

Le Pont Neuf, Paris
oil on canvas 66 x 81 cm (25 ¾ x 31 ½ in.) signed lower right

$25,000-30,000

143 ❖

ELISEE MACLET
1881-1962 (French)

Montmartre
oil on canvas
27 x 35 cm (10 ½ x 13 ½ in.)
signed lower right

$4,000-6,000

144 ❖

ELISEE MACLET
1881-1962 (French)

Avenue de la Palmeraie, Gulf of Juan, 1956
oil on canvas
54 x 73 cm (21 x 28 ½ in.)
signed lower left

PROVENANCE: Lickel Gallery, New York, USA
Private collection USA

$4,000-6,000

145 ❖

ELIE ANATOLE PAVIL
1873-1948 (Russian)

Landscape
oil on canvas 49 x 49 cm (19 ¼ x 19 ¼ in.) signed lower left

$12,000-15,000

146 ❖

LUCIEN PHILIPPE MORETTI
1922-2000 (French)

Le chien savant
oil on canvas
22 x 27 cm (8 ½ x 10 ½ in.)
signed upper right,
signed and titled on the reverse

$6,000-8,000

147 ❖

LUCIEN PHILIPPE MORETTI
1922-2000 (French)

Portrait of a young girl
oil on canvas
28 x 23 cm (11 x 9 in.)
signed upper right

$3,000-5,000

148 ❖

CLAUDE WEISBUCH
b. 1927 (French)

Violinist
oil on canvas
55 x 46 cm (21 ½ x 18 in.)
signed lower right

$5,000-7,000

149 ❖

HUGHES CLAUDE PISSARRO
b. 1935 (French)

Le petit lavoir
oil on canvas
65 x 81 cm (25 ¼ x 31 ½ in.)
signed lower right, signed and titled on the reverse

$12,000-15,000

150

NAFTALI RAKUZIN
b. 1949 (Israeli)

The Nature of Still-life, 2007
oil on canvas
60 x 92 cm (23 ½ x 35 ¾ in)
signed and dated lower right

$8,000-10,000

151 ❖

NATAN PERNICK
b. 1980 (Israeli)

Jordan Valley landscape, 2010
oil on canvas
50 x 80 cm (19 ½ x 31 ¼ in.)
signed and dated lower left

$2,500-3,200

152 ❖

ALBERT BENAROYA
b. 1963 (Israeli)

Still life with orchids
oil on canvas
100 x 81 cm (39 x 31 ½ in.)
signed lower right

$18,000-26,000

153

YANKEL KIKOINE
b. 1920 (French)

Bible
oil on canvas
162 x 130 cm (63 ¼ x 50 ¾ in.)
signed lower right, titled on the reverse

$4,500-5,000

154

BENNY ANDREWS
1930-2006 (American)

Young girl, 1962
oil and collage on paper
48 x 30 cm (18 ¾ x 11 ¾ in.)
signed and dated lower right

PROVENANCE: Glace Gallery, New York
(label)

$8,000-12,000

155

LE PHO
1907-2001 (French)

Still life with yellow flowers
oil on canvasboard
41 x 30 cm (16 x 11 ¾ in.)
signed lower right

$2,000-3,000

156 ❖

Ben Avram
b. 1937 (Israeli)

The Twelve Tribes
oil on canvas
120 x 80 cm (39 x 31 ¼ in.)
signed lower left

$4,000-6,000

157

Yoel Benharrouche
b. 1961 (Israeli)

Jerusalem et l'epouse
terragraphie on paper
mounted on canvas
76 x 104 cm (29 ¾ x 40 ½ in.)
signed center left

$3,000-4,000

MATSART Auctioneers & Appraisers

Israel's International
fine art auctioneer

New management since 2007
make your experience pleasurable

A FULL SERVICE
AUCTION HOUSE OFFERING

Advise to collectors

Appraisals for estate
planning and insurance

Auction appraisals

Several auctions per year

Online auctions

Private sale

Over 30 years of experience

A young experienced team
ready to work for you

21 King David St.Jerusalem 94101
T +972-2-6251049 F +972-2-6257779
matsart@lucienkrief.co.il

www.artonline.co.il

C. Soutine, sold for $962,000

A. Pann, sold for $94,400

R. Rubin, sold for $434,500

R. Dufy, sold for $264,000

בס"ד

MATSART

AUCTIONEERS & APPRAISERS

Sold for $2,066,500 30 June 2010

ART is our name

Schedule of Events

January 2011 Tel Aviv Gallery Opening

March 2011 Spring Auction

June 2011 Summer Auction

Private Sales
Evaluation services
Estate sales
Auction Appraisals
Advise to collectors

NOW ACCEPTING CONSIGNMENTS

Oren Migdal
oren@lucienkrief.co.il
Tel. +972-2-6251049

Absentee Bids Form

Matsart Auctioneers & Appraisers

21 King David St. Jerusalem 94101 Israel

tel +972-2-6251049 fax +972-2-6257779 matsart@lucienkrief.co.il

Israeli & International Fine Art Auction

Tuesday 28 December 2010 7:30 pm King David Hotel, Jeuraslem

Name _____

Address _____

_____

Mobile _____ Tel _____

Email _____ Fax _____

Lot # /Artist	Max bid (hammer)/ Telephone	Lot # /Artist	Max bid (hammer)/ Telephone

I hereby request that Matsart bid on my behalf on the lots as listed above, yet not to exceed my maximum bid that I have fixed for each lot as above. I understand that if I am the successful bidder, I am obligated to pay in addition to the hammer price a buyer's premium in the sum of 25% on the intitial $50,000, 20% balance beyond $50,000 (per lot), and 12% on balance beyond $1,000,000 (per lot). To this will be added VAT where applicable. Lots marked ** are imported and VAT must also be added to hammer price where applicabale. It is my understanding that bid is in accordance and subject to the conditions of purchase as published in this catalogue. In order to insure acceptance of the bids, potential buyers bidding for the first time with Matsart are requested to furnish us with references. Please refer to paragraphs 6 and 11 of the conditions of purchase.

Signature _____ Date _____

Conditions of purchase

1. The auction will be conducted by the auctioneer's representatives of Matsart Auctioneers & Appraisers (Matsart)
2. The auctioneers are the sole authority at any time to determine the winner in the auction or to withdraw any lot or lots from the sale or to re-offer and resell it, all according to their sole judgment, including yet not limited to prior to the auction, during the auction, and following the auction. Purchasing an item is legitimate only when the auctioneer lowers his hammer and announces a card number of a participant in the room or a bidder in writing or a bidder by phone or by internet. Notwithstanding the above, it is the auctioneers sole judgement to reopen a lot and/or cancel a sale.
3. The prices quoted in the catalogue are estimate prices of the lots. These prices are estimates, normally different from the minimum prices. A sale will be only at the minimum price or above, all according to the auctioneers discretion.
4. The auction will be conducted in U.S. dollars. Payment is in US$ or in N.I.S., according to the high rate of exchange published by Bank Leumi Le'israel on the day of the sale, or the day of the payment, the higher of the two.
5. The highest bidder acknowledged by the auctioneer shall be the buyer (as above), from among the bidders present in the auction room at the time of sale or the bidders in writing or by phone. The bidders in writing or by phone authorize Matsart. representatives to represent them and to bid on their behalf at the time of auction in the interest of purchasing.
6. The purchaser, whether present in the auction room at the time of sale or bidding by writing or by phone, whether for himself or for any third party, will be irrevocably committed to pay for the article and to accept it. The auctioneers and/or Matsart may take any measures necessary for realizing the commitment, i.e. to force the winner to pay expenses, bank interest and/or inflation index appropriation, to sue compensations, to withhold the articles that the buyer purchased or left in company's hold, to deduct the debt from any sum of money that Matsart owes the winner.
7. All lots are sold "as is", neither Matsart nor the seller makes any express or implied warranty of any kind with respect to the description, attribution, literature, former owners, period, provenance, condition and/or frame concerning the lots offered in the auction. No statement in the sale or the invoice or the bill of sale given to purchasers shall be deemed such a warranty, the auctioneer accepts information also from data given by the seller if he trusts his reliability. All bidders are responsible to examine the work and authenticity prior to bidding. Nonetheless, should the high bidder wish to show the work to a recognized expert (acceptable to Matsart), he must pay for the work and arrange (at his expense) and show to the expert and receive a response within 30 days of sale. Prior arrangements must be made with Matsart to allow that payment be withheld from the seller. Should the expert declare that the painting is not authentic, Matsart will refund money paid for lot (less expenses) under the condition that confirmation of lack of authenticity is received within 30 days of sale. To remove all doubt, following 30 days, Matsart will have no responsibility.
8. Payment for the article, plus a buyer's premium of 25% on the first $50,000 and 20% balance beyond $50,000, and 12% on balance beyond $1,000,000 (per lot), plus VAT on the buyer's premium, will be paid in full immediately and not later than three days from the date of sale. From the seller we deduct seller's commission plus VAT on commission. Payment will be accepted only in these manors: Cash, Checks drawn on US or Israeli banks (please allow six weeks for overseas checks to clear), money transfers in and outside Israel, Credit cards: Visa, American Express and Mastercard (with an addition of 3.5% on total payment via credit card). All bank fees in regards to transfers, both those of the buyer and those of Matsart, are the responsibility and at the expense of the buyer.
9. Special expenses including yet not limited to, forwarding in and outside Israel and the forwarding insurance, special packaging, messengers etc., will be borne by the buyer. It is the responsibility of the high bidder to insure the purchase within three days after sale. Should the high bidder wish, he may inform Matsart to insure the work on his behalf and at his expense.
10. All expenses caused by storing the article in the company after final date for collecting the article will be charged to buyer's accounts.
11. Attached herewith a form enabling buyers unable to be present at the time of auction to make their bids. By this form potential buyers authorize Matsart representatives to represent them during the auction in the interest of purchasing. This service is given at no additional fee, beyond the buyer's premium as above article 8. A bid can not be revoked in any form and is an obligation for purchasing.
12. Offers can be delivered through fax: +972-2-6257779 or by email: matsart@lucienkrief.co.il.
13. All parties interested to participate in an auction must obtain, prior to bidding, a paddle number, which serves as identification in the event that the participant is the successful high bidder of any lot in the sale.
14. We recommend to our customers to make sure, in advance, the availability of place in the auction. Seats will be reserved until 15 minutes before the sale.
15. Items consigned to Matsart may not be withdrawn without prior permission and agreement by Matsart. Once an item has been sold and paid for in full, the consignor shall receive the sum subject to paragraph 7 above. Unsold lots will be returned to its owner. Sale of a lot by Matsart after the auction is legitimate.
16. Certain lots in this auction are subject to a minimum price, as concluded with the consignor. The auctioneer is responsible to keep the minimum price of the lots in this auction. Certain lots may not be subjected to any minimum price.
17. ❖ by a lot number indicates an item that arrived from outside Israel and is subjected to the Israeli tax laws meaning a 16 % value added tax on the purchase price and the buyer's commission. This tax will not be collected from foreign residents paying in foreign currency and exporting the item(s) via a shipper recognized by Matsart.
18. It is important and recommended to examine all items before bidding. The details of this exhibition are published in the catalogue.
19. All lots must be paid for and collected not later than 3 business days following the auction..

nard Buffet 54

Index

Adler, Jules 140
Andrews, Benny 154
Ardon, Mordecai 5 15
Arikha, Avigdor 19 20
Arman 98 99
Atlan, Jean-Michel 94 95 96 97
Ben Avram 156
Benaroya, Albert 152
Benharrouche, Yoel 157
Blum, Ludwig 1
Bonheur, Rosa 32
Brugairolles, Victor 141
Buffet, Bernard 101 102 103 104
Burliuk, David 85 86 87

Calder, Alexander 110
Camoin, Charles 27
Cassigneul, Jean Pierre 90
Chagall, Marc 59 60 61 62 63 125
Dali, Salvador 52 56
Degas, Edgar 25
des Granges, H. 4
Dufy, Jean 58 91 92

Gall, Francois 142
Gaskell, George Arthur 123
Giacometti, Diego 100
Gordon, H. M. 3
Gottlieb, Leopold 127
Gottlieb, Maurycy 121
Grau Sala, Emilio 84
Gutman, Nachum 6 8

Hall, Arthur 2
Hofman-Bang, Elen 120
Holtz, Isaac 136 137

Israels, Jozef 119
Italian school 122

Jost, Joseph 124

Kadar, Bela 89
Kikoine, Michel 72 74 75 76
Kikoine, Yankel 153
Kirchner, Ernst Ludwig 53
Kisling, Moise 64 65 66 67 68
Klapisch, Liliane 17
Kremegne, Pinchus 73 79
Kusama, Yayoi 106

Lanskoy, Andre 88 93
Laurencin, Marie 26
Le Pho 155
Levitan, Isaak Il'ich 33 34 35 36

Lhote, Andre 80 81
Loiseau, Gustave 28

Maclet, Elisee 143 144
Magritte, Rene 46
Malnovitzer, Zvi 139
Mane Katz 126 128 129 130 131 132 133 134 135
Manzana Pissarro, Georges 22 23 24
Martin-Ferriere, Jacques 83
Mauve, Anton 31
Mintchine, Abraham 69
Modigliani, After Amadeo 54
Moretti, Lucien Philippe 146 147
Muter, Maria-Mela 70 71

Pissarro, Camille 21
Pissarro, Hughes Claude 149
Poliakoff, After Serge 82
Pressmane, Joseph 77 78
Pavil, Elie Anatole 145
Pernick, Natan 151
Picasso, After Pablo 47 49
Picasso, Pablo 48 50

Rakuzin, Naftali 150
Raza, Sayed Haider 107
Reisman, Ori 18
Ribak, Zvi 138
Rouault, Georges 55
Rubin, Reuven 9 10 11 12 13 14

Sebba, Shalom 16
Shemi, Menachem 7
Struck, Hermann 118

Tobiasse, Theo 114 115 116 117
Toulouse-Lautrec, Henri de 51

Ury, Lesser 41 42
Utrillo, Maurice 43 44 45

Valtat, Louis 29
Vasarely, Victor 108 109 110 111 112 113
Vlaminck, Maurice de 57

Warhol, Andy 105
Weisbuch, Claude 148

ELISHA KATAN
Photography
matsart@gmail.com

ERIC BRAKHA
Design & Graphisms
matsart@gmail.com

BENJAMIN MIZRAHI
Production
ben@news4u.co.il

MATSART

ISRAELI & INTERNATIONAL FINE ART 28 DECEMBER 2010KING DAVID HOTEL JERUSALEM