



HERMITAGE FINE ART

FINE ART

25 MARCH 2024

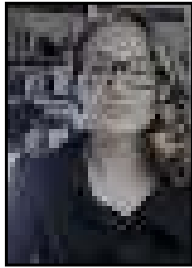
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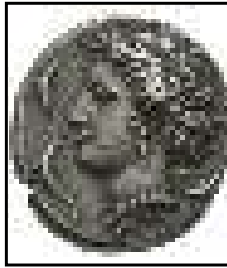
HERMITAGE FINE ART TEAM



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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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All lots marked with the symbol ⊕ are under temporary importation and are subject to 5.5% import tax (EU) and administrative customs broker fees

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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
NUMISMATIQUE

LUNDI, 25 MARS 2024 - 14.30

VINS RARES, SCULPTURES, ART NOUVEAU
MEUBLES, DESIGN, ARGENTERIE, PORCELAINES
OBJETS DE VERTU, JOAILLERIE
MAROQUINERIE ET VÊTEMENTS DE LUXE

MARDI, 26 MARS 2024 - 14.30

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

MERCREDI, 27 MARS 2024 - 14.30

PREVIEW:

23 MARS 2024 19:00 - 21:00

24 MARS 2024 11:00 - 18:00

SALON LE THÉÂTRE
HÔTEL LE MÉTROPOLE MONTE-CARLO
4, AVENUE DE LA MADONE
98000 MONACO

Information:

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Lot 276 •
RUSSIAN COIN
TSARS OF RUSSIA. PETR I ALEXEYEVICH VELIKIY
(PETER THE GREAT), 1682-1725



Lot 284 •
Russian coin
CATHERINE II, 1762-1796
10 ROUBLES (IMPERIAL) 1776 (SUR 1775),
SAINT PETERSBURG.



Lot 277 •
Russian coin
TSARS OF RUSSIA. IVAN VI ANTONOVICH, 1740-1741
AR ROUBLE, 25.26 G., 12 H. ST. PETERSBURG. DATED 1741.



1 • ⊕
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

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.

2 • ⊕
ELIE ANATOLE PAVIL (1873-1948)
Sunset over Luxembourg Gardens
signed 'EA Pavil' (lower left)
oil on canvas
66 x 53 cm

ELIE ANATOLE PAVIL (1873-1948)
Sunset over Luxembourg Gardens
signé 'EA Pavil' (en bas à gauche)
huile sur toile
66 x 53 cm

4,000 - 6,000 €



⊕ 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.



3 • ⊕
PINCHUS KREMEGNE (1890-1981)
Still life
signed 'Kremegne' (lower left)
oil on board
46 x 56 cm

PINCHUS KREMEGNE (1890-1981)
Still life
signé 'Kremegne' (en bas à gauche)
huile sur carton
46 x 56 cm

1,500 - 2,000 €

⊕ 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.

4 • ⊕
ALEXANDER ALTMANN (1878-1932)
Still life with flower bouquet
signed 'Alexandre Altmann' (lower left),
inscribed and dated 'le 19 September 1922' (on
a label affixed to the reverse)
oil on board
71 x 81 cm

ALEXANDER ALTMANN (1878-1932)
Still life with flower bouquet
Signé 'Alexandre Altmann' (en bas à gauche),
daté 'le 19 septembre 1922' (sur une étiquette
fixée au dos)
huile sur carton
71 x 81 cm

3,000 - 4,000 €



⊕ 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.



5 • ⊕
ALBERT MARIE LEBOURG (1849-1928)
Les bords de la Seine, La Bouille
signed and titled 'A Lebourg La Bouille', label 'Galerie
Motte Geneva Paris' (on the stretcher on the reverse)
oil on canvas
46 x 85 cm

Provenance :
Galerie Motte - Geneva / Paris
Private American collection

ALBERT MARIE LEBOURG (1849-1928)
Les bords de la Seine, La Bouille
signé et titré 'A Lebourg La Bouille' , étiquette 'Galerie Motte
Geneva Paris' (sur le châssis au dos)
huile sur toile
46 x 85 cm

Provenance :
Galerie Motte - Genève / Paris
Collection privée américaine

6,000 - 10,000 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
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6 • ⊕
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

6,000 - 8,000 €

⊕ 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.

7 • ⊕
MAURICE DENIS (1870-1943)
La Baigneuse
signed 'Mau.Denis' (lower left),
signed again with initials 'MAUD'
(lower right)
oil on board
24 x 16.5 cm

This works will be included in the forthcoming Maurice Denis Catalogue Raisonné being prepared by Claire Denis and Fabienne Stahl.

MAURICE DENIS (1870-1943)
La Baigneuse
signé 'Mau.Denis' (en bas à gauche),
signé à nouveau avec les initiales 'MAUD' (en bas à droite)
huile sur carton
24 x 16.5 cm

Cette œuvre sera incluse dans le prochain catalogue raisonné de Maurice Denis préparé par Claire Denis et Fabienne Stahl.

8,000 - 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.



8 •
JEAN GABRIEL DOMERGUE (1889-1962)

Nu sur l' herbe
signed 'Jean Gabriel Domergue' (lower right)
oil on board
45 x 55 cm
this work is registered in the archives of the
artist under no. I 3943-1909-7-NW, certificate of
authenticity by Noé Willer, Paris

JEAN GABRIEL DOMERGUE (1889-1962)

Nu sur l'herbe
signé 'Jean Gabriel Domergue' (en bas à droite)
huile sur carton
45 x 55 cm
cette œuvre est enregistrée dans les archives de
l'artiste sous le no. I 3943-1909-7-NW, certificat
d'authenticité par Noé Willer, Paris

6,000 - 8,000 €



9 • ⊕
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

400 - 600 €

10 • ⊕
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

1,000 - 1,500 €

⊕ This lot is under temporary importation and is subject to import tax (5.5%) (EU) and administrative customs broker fees.
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11 • ⊕
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

1,500 - 2,000 €

⊕ 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.



12 • ⊕
ELIE ANATOLE PAVIL (1873-1948)
View of Parc Monceau
signed 'Pavil' (lower right)
oil on panel
19 x 27 cm

ELIE ANATOLE PAVIL (1873-1948)
View of Parc Monceau
signé 'Pavil' (en bas à droite)
huile sur panneau
19 x 27 cm

1,500 - 2,000 €

⊕ 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.

13 • **ANTONIO MARIA (DE) REYNA MANESCAU (1859-1937)**
Venice

signed 'A. Reyna Manescau' (lower left)
oil on canvas
34 x 74 cm

The artist is considered one of the most important painters of Venetian vedute between the 19th and 20th centuries. He paid particular attention to Venetian architecture, earning him the nickname 'the painter of Venice'. He used a highly personal technique, giving his works a vibrant, intense light thanks to a very rich palette of colours.

ANTONIO MARIA (DE) REYNA MANESCAU (1859-1937)
Venise

signé 'A. Reyna Manescau' (en bas à gauche)
huile sur toile
34 x 74 cm

L'artiste est considéré comme l'un des plus importants peintres de la vedute vénitienne entre le XIXe et le XXe siècle. Il a accordé une attention particulière à l'architecture vénitienne, ce qui lui a valu le surnom de 'peintre de Venise'. Il a utilisé une technique très personnelle, donnant à ses œuvres une lumière vibrante et intense grâce à une palette de couleurs très riche.

5,000 - 7,000 €



14 •

ANTONIO MARIA (DE) REYNA MANESCAU (1859-1937)**View of a canal in Venice**

signed 'A. Reyna Manescau' (lower right)

oil on canvas

34 x 74 cm

ANTONIO MARIA (DE) REYNA MANESCAU (1859-1937)**Vue d'un canal à Venise**

signé 'A. Reyna Manescau' (en bas à droite)

huile sur toile

34 x 74 cm

5,000 - 7,000 €





15 • ⊕
GEORGES LAPCHINE (1885-1950)
View of Sospel, Les Alpes Maritimes
 signed and dated 'G Lapchine 1928'
 (lower right)
 oil on canvas
 66 x 81 cm

GEORGES LAPCHINE (1885-1950)
View of Sospel, Les Alpes Maritimes
 signé et daté 'G Lapchine 1928'
 (en bas à droite)
 huile sur toile
 66 x 81 cm

7,000 - 10,000 €

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

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16 • ⊕
JEAN PESKÉ (1870-1949)

The Circus
signed and dated 'Peske 32' (lower right)
oil on canvas
61 x 46 cm

JEAN PESKÉ (1870-1949)

The Circus
signé et daté 'Peske 32' (en bas à droite)
huile sur toile
61 x 46 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.

17 • ⊕
JEAN PUGNY (1892-1956)
Peinture au chevalet
indistinctly signed upper right
oil on canvas laid on board
20.3 x 11.4 cm

Provenance:
Collection of Pierre Cailler - Lausanne, Switzerland
this work is recorded in the Archives Pougny under reference number 885-17A and is illustrated in the catalogue raisonné

JEAN PUGNY (1892-1956)
Peinture au chevalet
signé indistinctement en haut à droite
huile sur toile posée sur carton
20.3 x 11.4 cm

Provenance :
Collection de Pierre Cailler - Lausanne, Suisse
cette oeuvre est enregistrée aux Archives Pougny sous la cote 885-17A et est illustrée dans le catalogue raisonné

1,500 - 3,000 €



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18 •
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

10,000 - 15,000 €





19 • ⊕
LUDOLFS LIBERTS (1895-1959)
La Place de la Concorde
signed 'L. Liberts' (lower right)
oil on board
66 x 50.8 cm

LUDOLFS LIBERTS (1895-1959)
La Place de la Concorde
signé 'L. Liberts' (en bas à droite)
huile sur carton
66 x 50.8 cm

1,500 - 2,000 €

Ludolf Liberts was born in Tirza, Latvia, in 1895. He studied art in Moscow and the Kazan Art School. He participated in the Latvian-State-organized travelling exhibition in Europe. He also exhibited in France, Belgium, Germany and Sweden. He was awarded the Latvian Cultural Fund in 1924 and 1927, as well as gold medals at exhibitions in Barcelona and Paris. He painted portraits and landscapes and was a theatre decorator in Latvia. Liberts's artworks are held at museums in Latvia, France, Belgium, Finland, and Russia.

20 • ⊕
MARIUS BORGEAUD (1861-1924)
Femme Lisant
signed 'M Borgeaud' (lower right)
oil on canvas
40.6 x 33 cm

Literature:
Bernard Wyder and Jacques Dominique Rouiller, Marius Borgeaud : l'homme, l'œuvre 1861-1924 : Catalogue Raisonné, Lausanne, La Bibliothèque des Arts, 1999 (ill. N260, p.163)

MARIUS BORGEAUD (1861-1924)
Femme Lisant
signé 'M Borgeaud' (en bas à droite)
huile sur toile
40.6 x 33 cm

Littérature :
Bernard Wyder et Jacques Dominique Rouiller, Marius Borgeaud : l'homme, l'œuvre 1861-1924 : Catalogue raisonné, Lausanne, La Bibliothèque des Arts, 1999 (ill. N260, p.163)

6,000 - 8,000 €

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21 •
HENRYK SIEMIRADZKI (1843-1902)
Feeding pigeons
inscribed by the artist's daughter 'Wlasnoreczny rysunek / p. P. ojca mego Henryka / Siemiradzkiego / z Siemiradzkich /Wanda Przyjemsa / Warsaw 20 Marca 1941 ' (on the reverse)
pastel on paper
53 x 37 cm

Provenance:
The artist's daughter Wanda Przyjemsa
Private collection
Desa Unicum Poland, ART OUTLET, 19.05.2015, lot 116
Private collection

Literature:
Henryk Siemiradzki: Catalogue Raisonné of the Paintings, Vol. 2, (illustrated in colour, N 19/2, p.458)
Karpova 2008: 114 ill.

HENRYK SIEMIRADZKI (1843-1902)
Un Nu aux pigeons
inscrit par la fille de l'artiste 'Wlasnoreczny rysunek / p. P. ojca mego Henryka / Siemiradzkiego / z Siemiradzkich / Wanda Przyjemsa / Warsaw 20 Marca 1941' (au verso)
pastel sur papier
53 x 37 cm

Provenance :
Wanda Przyjemsa, fille de l'artiste;
Collection privée;
Desa Unicum Pologne, ART OUTLET, 19.05.2015, lot 116;
Collection privée.

Littérature :
Henryk Siemiradzki : Catalogue Raisonné des peintures, Vol. 2, (illustré en couleur, N 19/2, p.458)

12,000 - 15,000 €



22 •
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 €



23 •
STEFAN BAKALOWICZ (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 BAKALOWICZ (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

15,000 - 20,000 €

24 •
DELPHIN ENJORLAS (1857-1945)
Reclining nude
signed 'D. Enjorlas' (lower left)
pastel on board
49.8 x 73 cm

Delphin Enjolras was a French academic painter. Enjolras painted mainly landscapes in his early career; later it became evident that his love was for painting women. He changed genres, focusing mainly on the portraiture of elegant young women by either lamplight or black lighting. He would become an excellent painter of nudes, and many of his later works are of an erotic and sensual nature.

DELPHIN ENJORLAS (1857-1945)
Reclining nude
signé 'D. Enjorlas' (en bas à gauche)
pastel sur carton
49.8 x 73 cm

Delphin Enjolras était un peintre académique français. Au début de sa carrière, Enjolras peignait principalement des paysages ; plus tard, il devint évident qu'il aimait peindre des femmes. Il change de genre, se concentrant principalement sur le portrait de jeunes femmes élégantes à la lumière de la lampe ou à la lumière noire. Il deviendra un excellent peintre de nus, et nombre de ses œuvres sont de nature érotique et sensuelle.

1,500 - 2,000 €





25 •

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

8,000 - 10,000 €



26 •
EGON SCHIELE (1890-1918) AFTER
Reclining female nude
heliogravure on paper
31.5 x 47.5 cm

EGON SCHIELE (1890-1918)
Femme nue allongé
héliogravure sur papier
31.5 x 47.5 cm

500 - 1,000 €



27 •
EMMANUEL MANE-KATZ (1894-1962)
Female nude
signed 'Mane Katz' (upper right)
gouache and pastel on board
62 x 45.5 cm

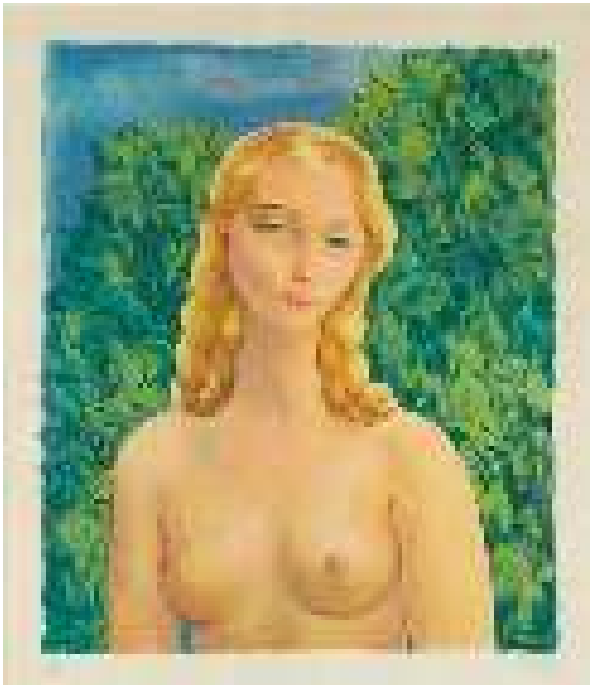
EMMANUEL MANE-KATZ (1894-1962)
Nu féminin
signé 'Mane Katz' (en haut à droite)
gouache et pastel sur carton
62 x 45.5 cm

1,500 - 2,000 €

28 •
MOISE KISLING (1891–1953)
Blonde Nude
signed in plate, signed in pencil
'Jean Kisling' (on lower right
margin), artist's waterstamp, num-
bered in pencil '57/150' (on lower
left margin)
Lithograph in colours on paper
Number 57 from an edition 150
54 x 46.6 cm

MOISE KISLING (1891-1953)
Nu blond
signé dans la planche, signé au
crayon 'Jean Kisling' (dans la
marge inférieure droite), cachet
de l'artiste, numérotée au crayon
'57/150' (dans la marge inférieure
gauche)
lithographie en couleurs sur papier
édition 57/150
54 x 46.6 cm

500 - 1,000 €



29 •
ROBERT AUER (1873-1952)
Lovers in artist's studio
watercolour on paper
17 x 18 cm

Provenance:
Art Salon Zagreb, Spring Auction, 01.07.2017, lot 16
Private collection

ROBERT AUER (1873-1952)
Amoureux dans l'atelier de l'artiste
aquarelle sur papier
17 x 18 cm

Provenance :
Art Salon Zagreb, vente de printemps, 01.07.2017, lot 16
Collection privée

1,000 - 1,500 €



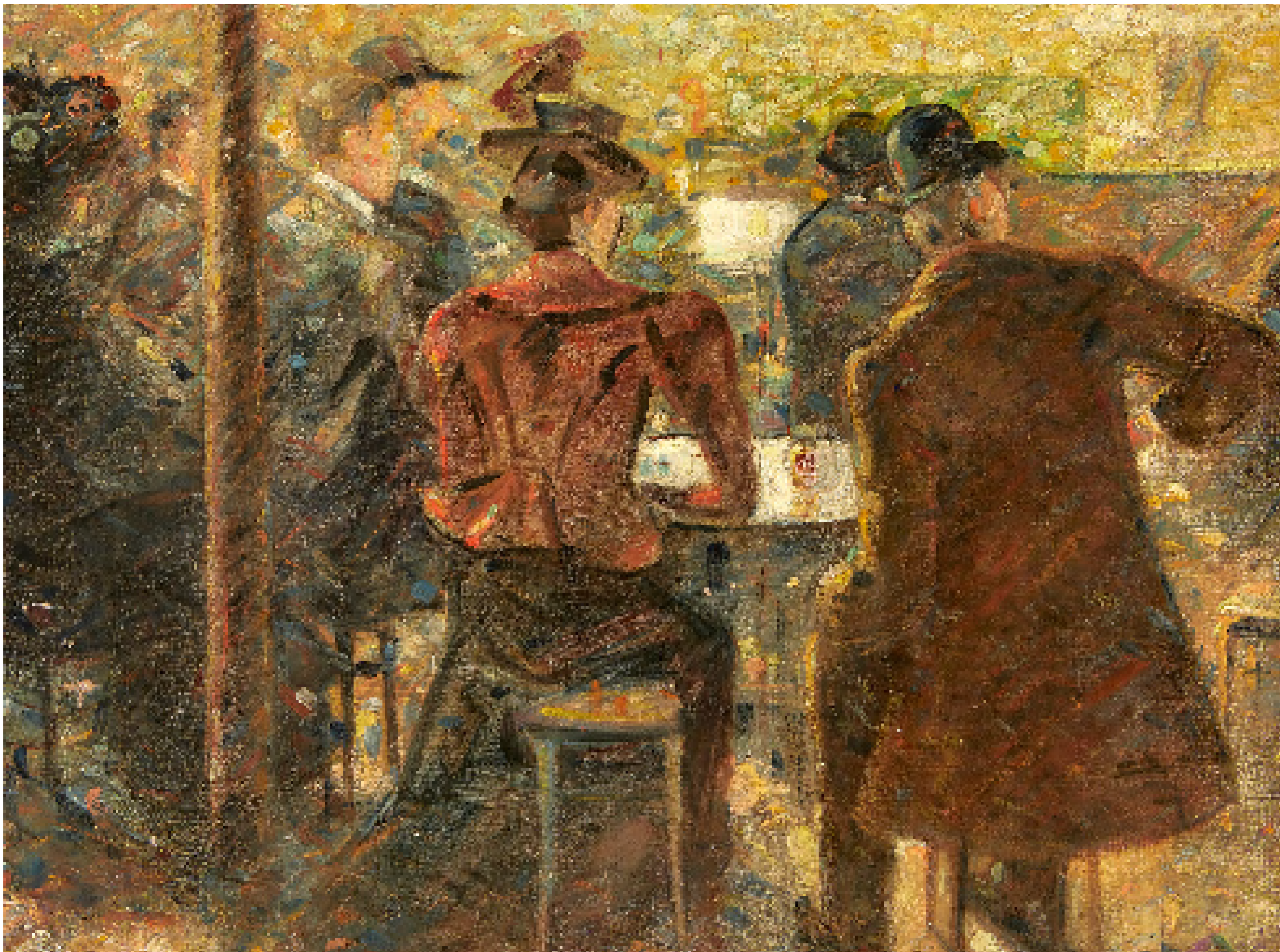
30 •
ROBERT AUER (1873-1952)
On the bench
watercolour on paper
17 x 18 cm

Provenance:
Art Salon Zagreb, Spring Auction,
01.07.2017, lot 15
Private collection

ROBERT AUER (1873-1952)
Sur le banc
aquarelle sur papier
17 x 18 cm

Provenance :
Art Salon Zagreb, vente de printemps,
01.07.2017, lot 15
Collection privée

1,000 - 1,500 €



31 •
ELIE ANATOLE PAVIL (1873-1948)
A scene in a bar
 Oil on canvas
 47.5 x 61 cm

ELIE ANATOLE PAVIL (1873-1948)
Scène dans un bar
 huile sur toile
 47.5 x 61 cm

3,000 - 4,000 €

32 • ⊕
JEAN PUGNY (1892-1956)

Paddock, 1942-1943

signed 'Pugny' (upper right)

oil on canvas on board

7 x 20 cm

Provenance:

Collection of Georges Barany, Paris

Private collection, France

Auction Art Rémy Le Fur & Associés,

Tableaux et sculptures impressionnistes, XIXe et modernes, 2011

Private collection

Literature:

Pugny, catalogue raisonné de l' oeuvre, Paris - Côte d' Azur,

1924-1956, peintures, tome 2

Herman Berninger, Editions Ernst Wasmuth, Tübingen, 1992, ill.

p.198 and 199, n763

4,500 - 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.





33 •
LEV TCHISTOVSKY (1902-1969)
Reclining nude with bracelet
signed and located in plate 'Tchistovsky Paris' (upper right); 'Copyright EBNY' (lower left)
colour lithograph
45.5 x 58.5 cm

LEV TCHISTOVSKY (1902-1969)
Reclining nude with bracelet
signé et situé dans la planche 'Tchistovsky Paris' (en haut à droite); 'Copyright EBNY' (en bas à gauche)
lithographie en couleur
45.5 x 58.5 cm

500 - 600 €



34 •
IVAN OLINSKY (1878-1962)
Draped nude
signed 'Ivan G. Olinsky.' (upper left)
charcoal on paper
46.5 x 38 cm

Provenance: From a Massachusetts estate; sale Kaminski Auctions, April 10, 2016, Beverly, MA, US, lot 8013; Private collection
Condition: lower left corner cut, signs of discolouration

IVAN OLINSKY (1878-1962)
Draped nude
signé 'Ivan G. Olinsky' (en haut à gauche)
fusain sur papier
46.5 x 38 cm

Provenance : D'une succession du Massachusetts, USA ; vente Kaminski Auctions, 10 avril 2016, Beverly, USA, lot 8013 ; Collection privée.
Condition : coin inférieur gauche coupé, signes de décoloration

1,000 - 1,500 €



35 • ⊕
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

1,000 - 1,500 €



36 •

FERNAND LÉGER (1881-1955), AFTER

Visage à une main sur fond ocre/ Portrait of Nadia Léger (?)

signed 'F.L.' (lower left)

ceramic with polychrome enamel decoration

after the Fernand Léger's original model produced by Ateliers Brice (exclusivity of the Musée National F. Léger in Biot)

edition of 250

44 x 30 cm

executed after 1969

FERNAND LÉGER (1881-1955), D' APRÈS

Visage à une main sur fond ocre/ Portrait of Nadia Léger (?)

signé 'F.L.' (en bas à gauche)

Céramique à décor polychrome émaillé

d'après le modèle original de Fernand Léger réalisé par les Ateliers Brice (exclusivité du Musée National F. Léger à Biot)

édition de 250 exemplaires

44 x 30 cm

8,000 - 10,000 €



37 •
PABLO PICASSO, AFTER (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
edition 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



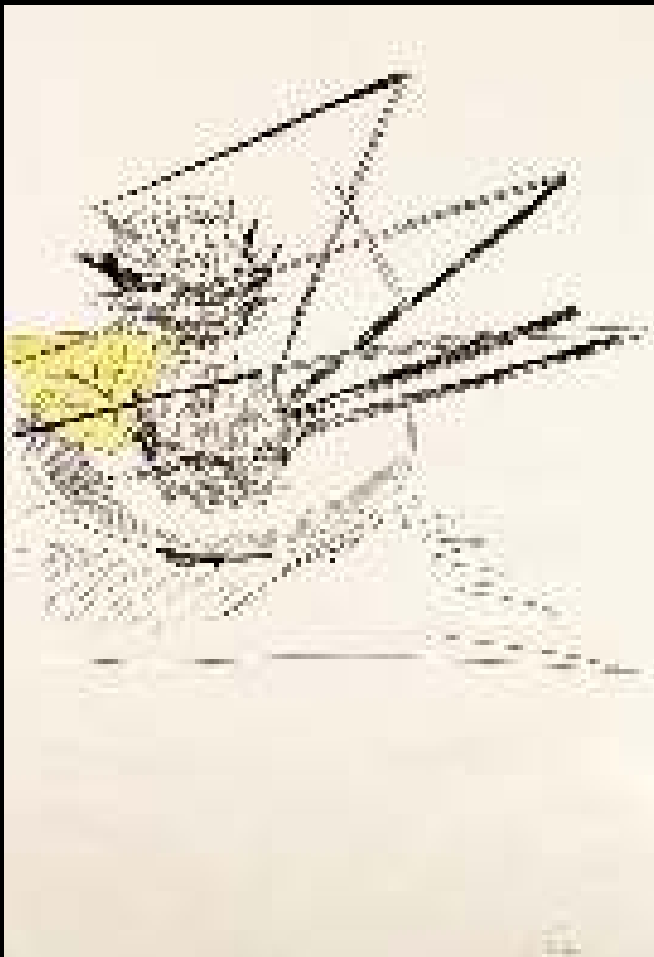
PABLO PICASSO, D'APRÈS (1881 - 1973)
Portraits imaginaires, 1969

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 €



38 •

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



6,000 - 7,000 €

39 •
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

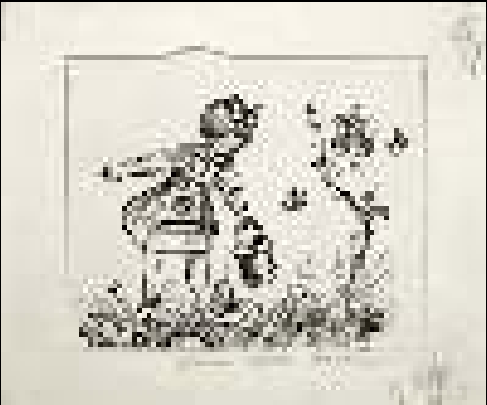
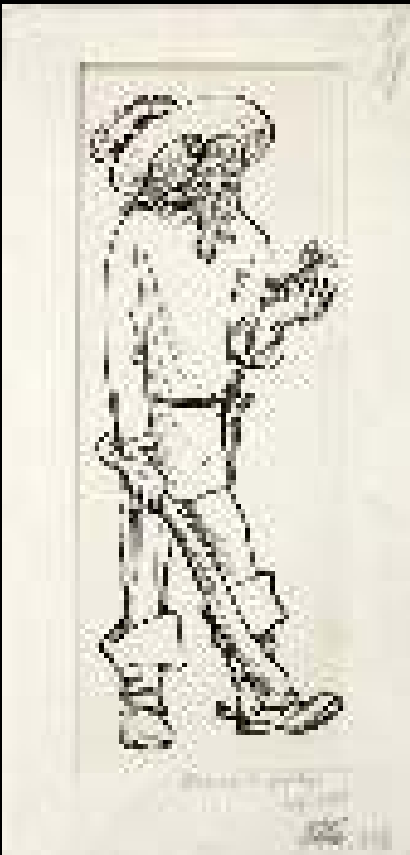
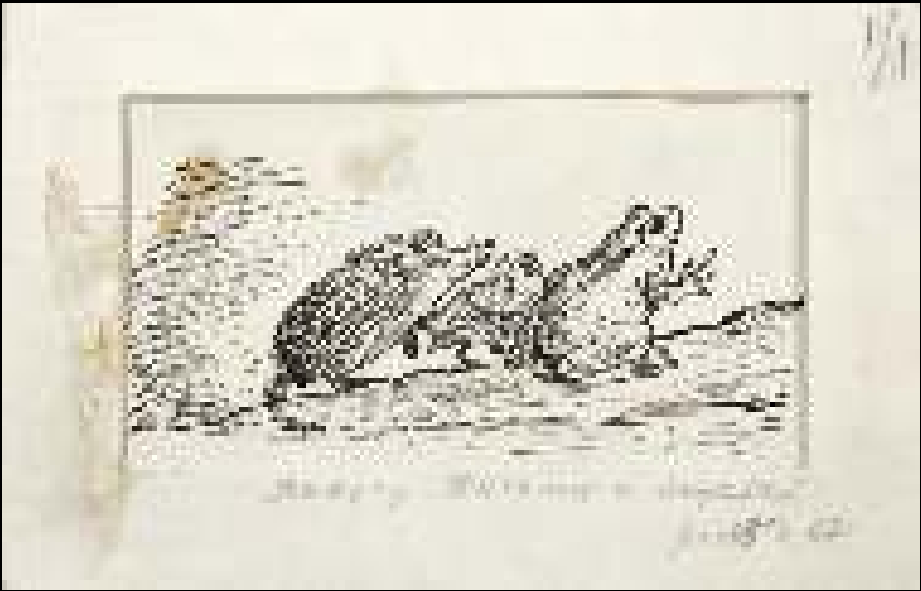
viii). Murochka (?) double-sided illustration for 'The Wonder Tree and Other Tales'

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

5,000 - 7,000 €



40 •

ANDRÉ DUNOYER DE SEGONZAC (1884-1974)**Cycliste**

signed 'A. Dunoyer de Segonzac' (along the lower edge); label of the exhibition 'Hommage à Dunoyer de Segonzac – Rétrospective', Musée de l'Athénée, Genève, 1975

ink on paper

21 x 16 cm

Exhibited: Hommage à Dunoyer de Segonzac - Rétrospective, Musée de l'Athénée, Genève, July -September 1975, no. 62

ANDRÉ DUNOYER DE SEGONZAC (1884-1974)**Cycliste**

signé 'A. Dunoyer de Segonzac' (le long du bord inférieur) ; étiquette de l'exposition 'Hommage à Dunoyer de Segonzac - Rétrospective', Musée de l'Athénée, Genève, 1975

encre sur papier

21 x 16 cm

Expositions: Hommage à Dunoyer de Segonzac - Rétrospective, Musée de l'Athénée, Genève, juillet-septembre 1975, n° 62.

550 - 750 €



41 •

ANDRÉ LANSKOY (1902-1976)**Abstract composition**

signed 'Lanskoy' (lower right)

gouache on paper

7.6 x 9.4 cm (à vue)

ANDRÉ LANSKOY (1902-1976)**Composition abstraite**

signé 'Lanskoy' (en bas à droite)

gouache sur papier

7.6 x 9.4 cm (à vue)

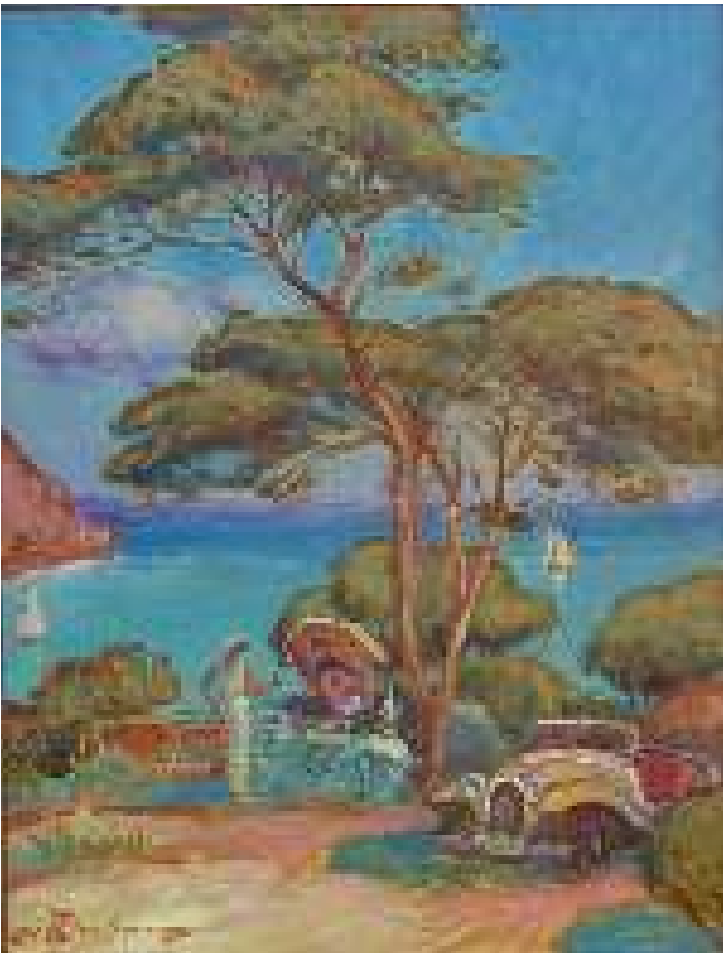
1,200 - 1,400 €



42 •
MARTIN LINDENAU (B.1948)
Plaisirs du ski
signed 'M Lindenau' (lower right), titled
and stamped (on the reverse)
oil on canvas
60 x 73 cm

MARTIN LINDENAU (B.1948)
Plaisirs du ski
signé 'M Lindenau' (en bas à droite), titré et
tamponné (au verso)
huile sur toile
60 x 73 cm

1,350 - 1,500 €



43 •
MARTIN LINDENAU (B.1948)
Petite halte dans l'Estérel
signed 'M Lindenau' (lower left), titled and
stamped (on the reverse)
oil on canvas
65 x 50 cm

MARTIN LINDENAU (B.1948)
Petite halte dans l'Estérel
signé 'M Lindenau' (en bas à gauche), titré et
tamponné (au verso)
huile sur toile
65 x 50 cm

1,350 - 1,500 €

44 •
MARTIN LINDENAU (B.1948)
Lugano, la promenade du bord du lac
signed 'M. Lindenau' (lower right), stamped
on the stretcher and titled (on the reverse)
oil on canvas
50 x 73 cm

MARTIN LINDENAU (B. 1948)
Lugano, la promenade du bord du lac
signé 'M. Lindenau' (en bas à droite), titré et
tamponné (au verso)
huile sur toile
50 x 73 cm

1,350 - 1,500 €

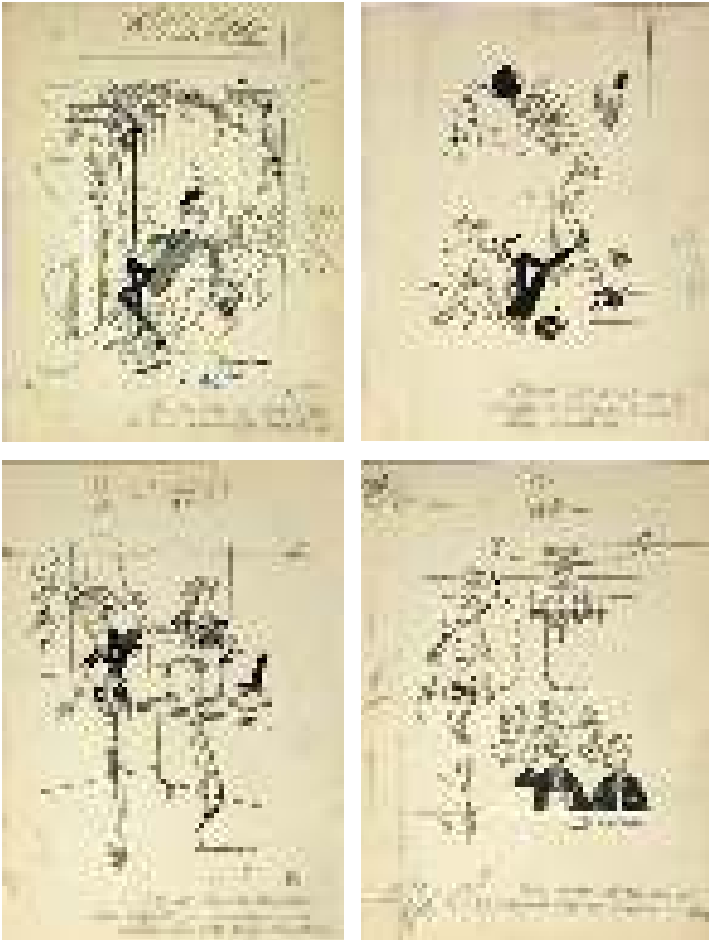




46 •
ALBERT-GEORGES BADERT (1914-1994)
Set of four humorous press drawings for 'ici paris' magazine signed 'A.G. BADERT', autograph inscriptions in pencil (lower right and centre, each); stamp of 'Ici Paris' (on the reverse, each)
Indian ink on paper
32.6 x 25.2 cm (each)
executed circa 1960

ALBERT-GEORGES BADERT (1914-1994)
Lot de quatre dessins de presse humoristiques pour la revue 'ici paris'
signé 'A.G. BADERT' , légende autographe au crayon (en bas à droite et au centre, chaque); tampon 'Ici Paris' (au dos)
encre de chine sur papier
32.6 x 25.2 cm (chaque)
exécuté vers 1960

100 - 150 €



45 •
DIETRICH MANNEL (1940-2011)
Untitled
Collage, signed, inscribed and dated '... Mannel/ 06/06...' (on the reverse)
oil on panel
49.6 x 39.8 cm

DIETRICH MANNEL (1940-2011)
Untitled
Collage, signé, inscrit et daté '... Mannel/ 06/06...' (au dos)
huile sur panneau
49.6 x 39.8 cm

150 - 200 €

47 •
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

3,000 - 4,000 €





48 •
FATIMA HASSAN EL FAROUJ (1945-2011)
The celebration
signed and dated (lower left)
oil on canvas
110 x 53 cm
Painted in 1976

Fatima Hassan El Farouj was a Moroccan painter. Classified in the category of naïve art, self-taught with no academic or artistic training, painting was for her a means of expression and a hobby. The expressions are fresh, infantile, naive, simple with a lot of narration like a storyteller and no logic in dimensions, forms, and perspectives.

She grew up in a popular setting in the north of Morocco and practiced like other girls and women of her age embroidery, weaving, sewing and henna tattooing. All these moments of traditional learning were a source of inspiration for her. Her paintings are a testimony to the great celebrations and rituals of the women' s world of the 1950s.

ATIMA HASSAN EL FAROUJ (1945-2011)
The celebration
signé et daté '76 H.F' (en bas à gauche)
huile sur toile
110 x 53 cm
peint en 1976

Fatima Hassan El Farouj était une artiste peintre marocaine. Classée dans la catégorie de l'art naïf, autodidacte sans formation académique ou artistique, la peinture était pour elle un moyen d'expression et un passe-temps. Les expressions sont fraîches, infantiles, naïves, simples avec beaucoup de narration comme un conteur et aucune logique dans les dimensions, les formes et les perspectives. Elle a grandi dans un milieu populaire au nord du Maroc et a pratiqué comme d'autres filles et femmes de son âge la broderie, le tissage, la couture et le tatouage au henné. Tous ces moments d'apprentissage traditionnel ont été pour elle une source d'inspiration. Ses peintures témoignent des grandes fêtes et des rituels du monde féminin des années 1950.

3,000 - 5,000 €



49 •
MISKO PAVLOVIC (B.1965)
Untitled
signed and dated 'Misko 98' (lower left)
oil on canvas
130 x 97cm
painted in 1998

MISKO PAVLOVIC (B.1965)
Untitled
signé et daté 'Misko 98' (en bas à gauche)
huile sur toile
130 x 97cm
peint en 1998

200 - 300 €



50 •
ARMAN (1928-2005)
Inclusion of paint tubes
signed and inscribed 'EA' (lower right) artist
proof
100.3 x 100.3cm
Executed circa 1970-1975

ARMAN (1928-2005)
Inclusion of paint tubes
signé et inscrit 'EA' (en bas à droite)
épreuve d'artiste
100.3 x 100.3 cm
Exécuté vers 1970-1975

5,000 - 7,000 €



Miwa Ogasawara was born in Kyoto
in 1973 and studied at the Academy of
Fine Arts in Hamburg until 2007.
A sparse composition with black,
white, and muted colors characterizes
Miwa Ogasawara' s work. A framed
image is depicted within the painting
as if defining 'an extended moment,
a slightly displaced presence.'
Critics refer to Ogasawara' s style as
representational, but without narrative

51 •
MIWA OGASAWARA (B. 1973)
Image
Oil on canvas
50.8 x 60.9 cm (20 x 24 in.)
Painted in 2007

*Provenance: Vera Munro Gallery, Hamburg
Private collection, Los Angeles*

MIWA OGASAWARA (B. 1973)
Image
huile sur toile
50,8 x 60,9 cm
peint en 2007

*Provenance : Galerie Vera Munro, Hambourg
Collection privée, Los Angeles*

3,000 - 3,500 €



52 •
FRÉDÉRIC BRULY BOUABRÉ (1923-2014)
HUMANITY CRIES ITS INNOCENCE

series of 44 drawings

each signed and dated from '9-11-2010' to '15-11-2010'

' FBBBruly' (on the reverse);

titled in ballpoint pen (around the margins)

coloured pencil, ballpoint pen on cardboard

17 x 12 cm (each)

executed in November 2010

FRÉDÉRIC BRULY BOUABRÉ (1923-2014)
L'HUMANITÉ PLEURE SON
INNOCENCE

série de 44 dessins

chacun signé et daté de '9-11-2010' à '15-11-2010'

' FBBBruly' (au verso) ;

titré au stylo à bille (dans les marges)

crayon de couleur, stylo à bille sur carton

17 x 12 cm (chacune)

réalisée en novembre 2010

1,600 - 1,800 €





53 •

ANNA RUBIN (B.1970)

Les objets de beauté de la longevité

oil on Belgium linen

68 x 58 cm

Anna Rubin, a humanist artist, has been painting in oil on Belgian linen using Old Masters' techniques in her interpretation of classical and avant-garde realism since 2004. With her exquisitely detailed figurative, portrait, and still-life paintings as unique art objects, Anna reaches beyond naturalism and realism. Anna Rubin's art is a vivid dialogue between past and present, an Ode of Joy dedicated to eternal beauty.

Born in Moscow, Anna received her formal education in Dusseldorf. She began her professional artistic career in 2006 in Australia. Since 2019, her patrimonial places are Florence as well as Cannes.

ANNA RUBIN (B. 1970)

Les objets de beauté et de longevité

oil on Belgium linen

68 x 58 cm

Anna Rubin, a humanist artist, has been painting in oil on Belgian linen using Old Masters' techniques in her interpretation of classical and avant-garde realism since 2004. With her exquisitely detailed figurative, portrait, and still-life paintings as unique art objects, Anna reaches beyond naturalism and realism. Anna Rubin's art is a vivid dialogue between past and present, an Ode of Joy dedicated to eternal beauty. Born in Moscow, Anna received her formal education in Dusseldorf. She began her professional artistic career in 2006 in Australia. Since 2019, her patrimonial places are Florence as well as Cannes.

19,000 - 27,000



54 •
VENITIAN SCHOOL, CIRCLE OF SEBASTIANO RICCI, 18TH CENTURY

Bacchanalia
oil on canvas
46 x 60 cm

ÉCOLE VÉNITIENNE, CERCLE DE SEBASTIANO RICCI, 18ÈME SIÈCLE

Bacchanale
huile sur toile
46 x 60 cm

6,000 - 8,000 €



55 •
GIUSEPPE MAZZOLINI (1806-1876)

Mother watching over her sleeping Infant
signed, inscribed and dated 'Mazzolini 1865 Roma' (lower right)
oil on canvas
68.6 x 61.6 cm
painted in 1865

GIUSEPPE MAZZOLINI (1806-1876)

Une Mère veillant sur son enfant endormi
signé, inscrit et daté 'Mazzolini 1865 Roma' (en bas à droite)
huile sur toile
68,6 x 61,6 cm
peint en 1865

1,500 - 2,500 €



56 •
FRENCH SCHOOL, LATE 18TH CENTURY
Stormy landscape
oil on canvas laid on board
52 x 63.5 cm

ÉCOLE FRANÇAISE, FIN DU 18ÈME SIÈCLE
Paysage orageux
huile sur toile marouflée sur carton
52 x 63.5 cm

800 - 1,200 €



57 •
FRENCH SCHOOL, AFTER CLAUDE LORRAIN, 19TH CENTURY
View of the harbor with the Villa Medici
oil on canvas
75 x 106 cm

ÉCOLE FRANÇAISE, D'APRÈS CLAUDE LORRAIN, 19ÈME SIÈCLE
Vue du port avec la Villa Médicis
huile sur toile
75 x 106 cm

3,000 - 4,000 €



58 •
DOMINIC SERRES (1722-1793)
A Mediterranean seaport
oil on canvas
61 x 86.4 cm

DOMINIQUE SERRES (1722-1793)
Un port dans la Méditerranée
huile sur toile
61 x 86.4 cm

6,000 - 8,000 €

59 •
JACOBUS STORCK (1641-1692)
View of the port
oil on panel
48 x 64.5 cm

*Provenance: Christie's Amsterdam, OLD MASTERS
AND 19TH CENTURY ART, 13.04.2010, lot 82*

JACOBUS STORCK (1641-1692)
Vue du port
huile sur panneau
48 x 64,5 cm

*Provenance : Christie's Amsterdam, OLD MASTERS
AND 19TH CENTURY ART, 13.04.2010, lot 82*

6,000 - 8,000 €

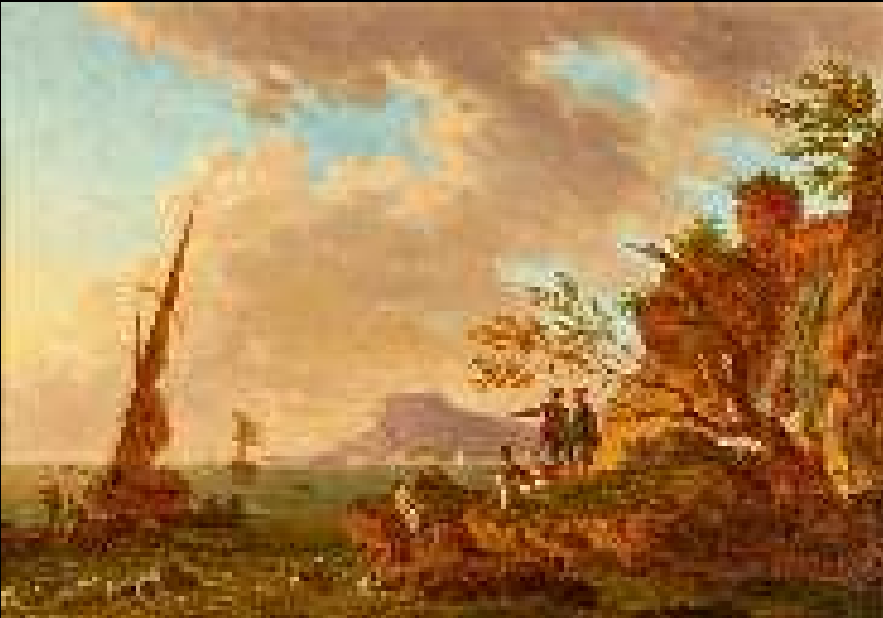




60 •
18TH CENTURY FRENCH SCHOOL, CIRCLE OF CHARLES LACROIX DE MARSEILLE (1700 - 1782)
A pair of marine landscapes
oil on canvas
(i) 32.5 x 46 cm, (ii) 32 x 47 cm

ÉCOLE FRANCAISE DU 18ÈME SIECLE, ENTOURAGE DE CHARLES LACROIX DE MARSEILLE (1700 – 1782)
Une paire de paysages marins
huile sur toile
(i) 32.5 x 46 cm, (ii) 32 x 47 cm

6,000 - 8,000 €



61 •
FRENCH SCHOOL, 18TH CENTURY. CIRCLE OF JOSEPH VERNET (1714-1789)
A pair of idyllic landscapes
oil on canvas
32 x 46 cm (each)

ÉCOLE FRANCAISE DU 18ÈME SIECLE, ENTOURAGE DE JOSEPH VERNET (1714-1789)
Une paire de scènes portuaires au coucher du soleil
huile sur toile
32.5 x 46 cm (chaque)

6,000 - 8,000 €



62 •
**FRANZ DE PAULA FERG (1689-1740),
ATTRIBUTED TO**
A pair of landscapes
oil on panel
38 x 63 cm (à vue)

**FRANZ DE PAULA FERG (1689-1740),
ATTRIBUÉ À**
Une paire de paysages
huile sur panneau
38 x 63 cm (à vue)

6,000 - 8,000 €



63 •
ITALIAN SCHOOL, CIRCA 1730
Elegant Ladies at the Dressing Room
oil on canvas
71 x 60 cm

ÉCOLE ITALIENNE, VERS 1730
Dames élégantes à la loge
huile sur toile
71 x 60 cm

3,000 - 5,000 €

64 •

WŁADYSŁAW BAKAŁOWICZ (1831-1904)

**The Queen Catherine de Medici with her sons
Charles IX and Henry III**

signed 'Bakalowicz' (lower right)

oil on canvas

60 x 90 cm

WŁADYSŁAW BAKAŁOWICZ (1831-1904)

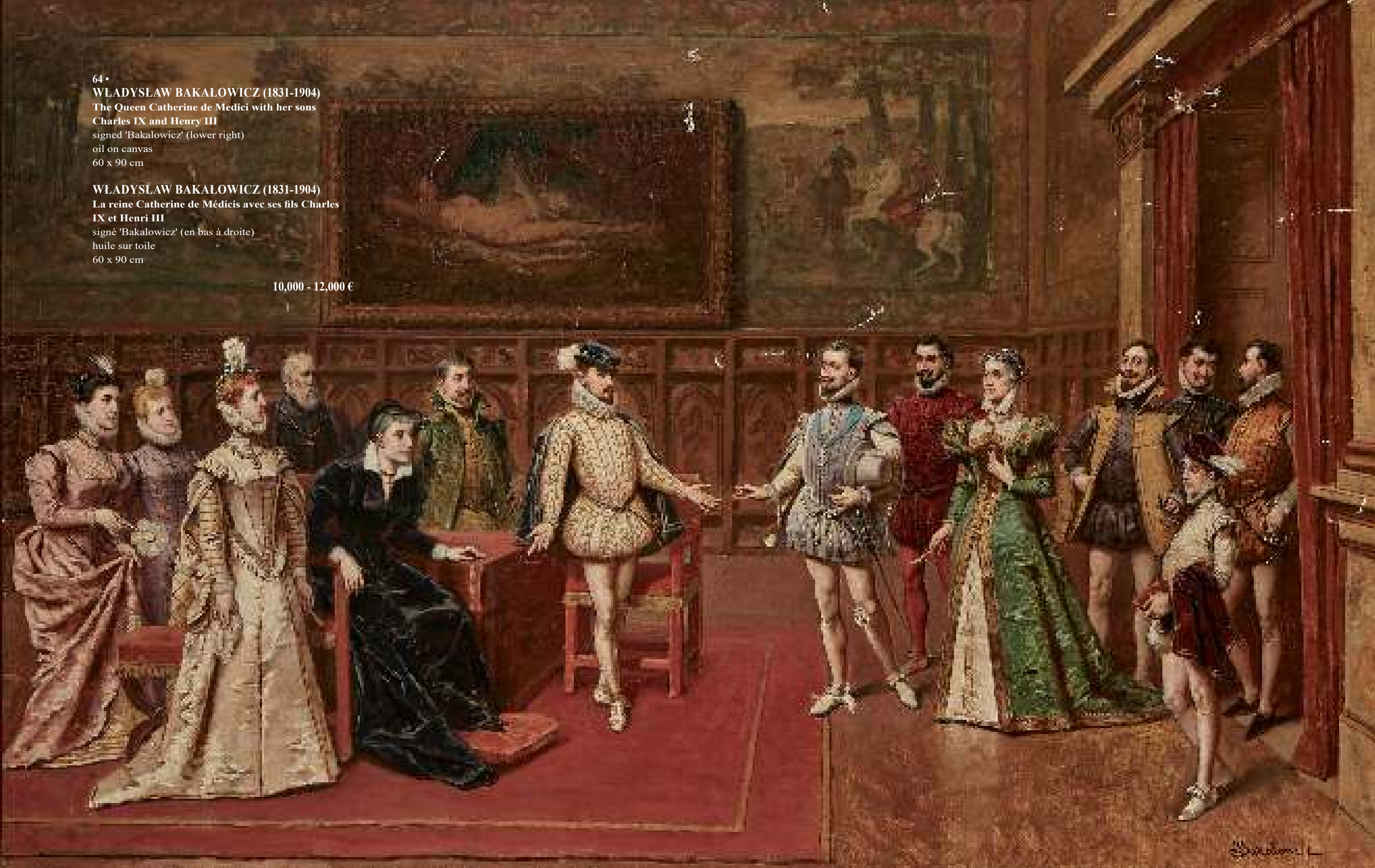
**La reine Catherine de Médicis avec ses fils Charles
IX et Henri III**

signé 'Bakalowicz' (en bas à droite)

huile sur toile

60 x 90 cm

10,000 - 12,000 €





65 •
WŁADYSŁAW BAKAŁOWICZ (1831-1904)

Archery at the castle

signed 'Bakalowicz Paris' (lower left)

oil on panel

81.3 x 109.9 cm

Provenance: from the Estate of John McDonald

A 19th century Polish painter and portraitist, Wladislaw Bakalowicz started with portraits in pastel shades, later he moved on to historical and genre painting. He painted a number of pictures dedicated to Polish history, icons for churches, urban landscapes and portraits of the Polish nobility. In 1863 he moved to Paris, where his miniatures, mostly of figures in sixteenth and seventeenth century costumes, became a success, especially the scenes from the life of French court during the reign of King of France and Poland Henry II of Valois and the history of France. His works were exhibited in Paris salons (1865 - 1883), Warsaw, Brussels, Berlin, London and Vienna. His works are currently exhibited at the Warsaw and Krakow National Museums of Art.

WŁADYSŁAW BAKAŁOWICZ (1831-1904)

Tir à l'arc au château

signé 'Bakalowicz Paris' (en bas à gauche)

huile sur bois

81,3 x 109.9 cm

Provenance : de la succession de John McDonald

Peintre et portraitiste polonais du XIXe siècle, Wladislaw Bakalowicz a commencé par réaliser des portraits au pastel, avant de passer à la peinture historique et de genre. Il a peint un certain nombre de tableaux consacrés à l'histoire polonaise, des icônes pour les églises, des paysages urbains et des portraits de la noblesse polonaise. En 1863, il s'installe à Paris, où ses miniatures, représentant principalement des personnages en costumes des XVIe et XVIIe siècles, connaissent un grand succès, en particulier les scènes de la vie de la cour de France sous le règne du roi de France et de Pologne Henri II de Valois et l'histoire de France. Ses œuvres ont été exposées dans les salons parisiens (1865 - 1883), à Varsovie, Bruxelles, Berlin, Londres et Vienne. Ses œuvres sont actuellement exposées aux musées nationaux d'art de Varsovie et de Cracovie.

10,000 - 12,000 €



66 •
ALBERT WOLF (1863-1916)
Kirche in Tempelhoff
signed, titled 'on der Natur/Kirche in Tempelhoff /A. Wolf' (lower right); stamp of Kunst Akademie Königsberg (lower center)
grisaille watercolour, pen, pencil on paper
27.5 x 41.5 cm
Condition : tear upper left

Provenance:
Collection of Kunst Akademie Königsberg (1838-1945);
Private collection

ALBERT WOLF (1863-1916)
Kirche in Tempelhoff
signé, titré 'on der Natur/Kirche in Tempelhoff /A. Wolf' (en bas à droite); cachet de la Kunst Akademie Königsberg (en bas au centre)
aquarelle en grisaille, plume, crayon sur papier
27,5 x 41,5 cm
Condition : déchirure en haut à gauche

Provenance :
Collection de la Kunst Akademie Königsberg (1838-1945);
Collection privée

600 - 1,000 €

67 •
CARL EBERT (1821-1885)
The pilgrim
signed 'C. Ebert 1867' (lower right), stamp of Kunst Akademie Königsberg and inscribed in pencil (on the reverse)
watercolor, pencil on paper
19.2 x 24.5 cm (à vue)

Provenance: Collection of Kunst Akademie Königsberg (1838 - 1945); Private collection

CARL EBERT (1821-1885)
The pilgrim
signé 'C. Ebert 1867' (en bas à droite), cachet de la Kunst Akademie Königsberg et inscription au crayon (au verso)
aquarelle, crayon sur papier
19,2 x 24,5 cm (à vue)

Provenance : Collection de la Kunst Akademie Königsberg (1838 - 1945) ; Collection privée

300 - 500 €



68 •
ALBERT WOLF (1863-1916)
Two knights
signed 'A. Wolf'; stamp of Kunst Akademie Königsberg (lower center)
grisaille watercolour, pen on paper
30 x 37.5 cm (à vue)
Condition : slight creases

Provenance: Collection of Kunst Akademie Königsberg (1838 - 1945); Private collection

ALBERT WOLF (1863-1916)
Two knights
signé 'A. Wolf' ; cachet de la Kunst Akademie Königsberg (en bas au centre)
aquarelle en grisaille, plume sur papier
30 x 37,5 cm (à vue)
Condition : légers plis

Provenance : Collection de la Kunst Akademie Königsberg (1838 - 1945) ; Collection privée

600 - 800 €



69 •
UNKNOWN GERMAN ARTIST, POSSIBLE 17TH-18TH CENTURY
The preaching of Jesus
stamp of Kunst Akademie Königsberg (lower right)
sanguine on paper
29 x 40 cm (à vue)
Condition : tears upper right and left and along the upper edge

Provenance:
Collection of Kunst Akademie Königsberg (1838-1945);
Private collection

UNKNOWN GERMAN ARTIST, POSSIBLE 17TH-18TH CENTURY
The preaching of Jesus
cachet de la Kunst Akademie Königsberg (en bas à droite)
sanguine sur papier
29 x 40 cm (à vue)
Condition : déchirures en haut à droite et à gauche et le long du bord supérieur

Provenance :
Collection de la Kunst Akademie Königsberg (1838-1945);
Collection privée

2,000 - 2,500 €



70 •
LEONID PLAGSIN (1891- AFTER 1932)
Academic drawing of a vase
signed in Cyrillic and dated 'L. Plaksin/14.IV.14.', illegible stamp, stamped date in Cyrillic 'May 1914' (lower right)
lavis, pencil on paper
67.5 x 50 cm (à vue)
executed in 1914
Condition: some small holes and tears on corners upper left and right

Plaksin Leonid Ivanovich studied in the early 1910s at The Saint Petersburg Stieglitz State Academy of Art and Design in St.Petersburg, the most advanced school of technical drawing in Russia at the end of the XIX century.
Plaksin Leonid Ivanovich studied in the early 1910s at The Saint Petersburg Stieglitz State Academy of Art and Design in St. Petersburg, the most advanced school of technical drawing in Russia at the end of the XIX century.

LEONID PLAGSIN (1891- APRÈS 1932)
Academic drawing of a vase
signé en cyrillique et daté 'L. Plaksin/14.IV.14.', cachet illisible, date tamponnée en cyrillique 'mai 1914' (en bas à droite)
lavis, crayon sur papier
67,5 x 50 cm (à vue)
exécuté en 1914
Condition: quelques petits trous et déchirures dans les coins en haut à gauche et à droite

Plaksin Leonid Ivanovich a étudié au début des années 1910 à l'Académie d'art et de design Stieglitz de Saint-Pétersbourg, l'école de dessin technique la plus avancée de Russie à la fin du XIXe siècle.
Plaksin Leonid Ivanovich a étudié au début des années 1910 à l'Académie d'art et de design Stieglitz de Saint-Pétersbourg, l'école de dessin technique la plus avancée de Russie à la fin du XIXe siècle.

800 - 1,000 €

71 •
WILLIAM HARDING SMITH (1848-1922)

17th century palace interior

watercolor on paper

41.5 x 60 cm (à vue)

Provenance: Personal collection of Grand Duchess Olga Alexandrovna of Russia, by descent; Sale A. H. Wilkens Auctions & Appraisals, June 10, 2015 Toronto, lot 2042; Private collection

WILLIAM HARDING SMITH (1848-1922)

Intérieur d'un palais du 17e siècle

aquarelle sur papier

41.5 x 60 cm (à vue)

Provenance: Collection personnelle de la grande duchesse Olga Alexandrovna de Russie, par descendance; vente A. H. Wilkens Auctions & Appraisals, 10 juin 2015 Toronto, lot 2042; Collection privée.

2,000 - 2,500 €



72 •
ALBERT TRIPPEL (1813-1854)

Landscape

signed 'A. Trippel' (lower right),

stamp of Kunst Akademie Königsberg

(lower center)

watercolor, pencil on paper

20.5 x 26.5 cm

Provenance: Collection of Kunst Akademie Königsberg (1838 - 1945); Private collection

ALBERT TRIPPEL (1813-1854)

Landscape

signé 'A. Trippel' (en bas à droite),

cachet de la Kunst Akademie

Königsberg (en bas au centre)

aquarelle, crayon sur papier

20,5 x 26.5 cm

Provenance : Collection de Kunst Akademie Königsberg (1838 - 1945); Collection privée

600 - 1,000 €



73 •
ALBERT TRIPPEL (1813-1854)

Medieval village with peasants

signed 'A. Trippel' (lower left)

sepia, pencil on paper

33 x 29.5 cm (à vue)

ALBERT TRIPPEL (1813-1854)

Medieval village with peasants

signé 'A. Trippel' (en bas à gauche)

sépia, crayon sur papier

33 x 29.5 cm (à vue)

600 - 1,000 €





74 •
ALBERT TRIPPEL (1813-1854)
In the park
signed 'A. Trippel' (Lower right), stamp of Kunstakademie
Königsberg (lower center)
watercolor, pencil on paper
15 x 12 cm

Provenance:
Collection of Kunstakademie Königsberg (1838 - 1945);
Private collection

ALBERT TRIPPEL (1813-1854)
In the park
signé 'A. Trippel' (en bas à droite), cachet de la
Kunstakademie Königsberg (en bas au centre)
aquarelle, crayon sur papier
15 x 12 cm

Provenance :
Collection de Kunstakademie Königsberg (1838 - 1945);
Collection privée

600 - 800 €



75 •
EUROPEAN SCHOOL, 18TH CENTURY
Maria Theresa of Austria (1767–1827)
watercolour, brocade, fabric, lace, paper
Faces and hands - engravings, coloured with watercolour.
The dress is adorned with brocade and lace, below the
portrait is inserted a cartouche with text, an imperial eagle,
and the date '1762'.
41 x 28 cm

ÉCOLE EUROPÉENNE, 18ÈME SIÈCLE
Marie-Thérèse d'Autriche (1767-1827)
aquarelle, brocart, tissu, dentelle, papier
Visages et mains - gravures, colorées à l'aquarelle. La
robe est ornée de brocart, de dentelle et de perles. Sous le
portrait, un cartouche de texte est inséré. L'arrière-plan est
décoré d'un tissu avec des broderies florales.
41 x 28 cm

3,000 - 4,000 €



76 •
EUROPEAN SCHOOL, 18TH CENTURY
Catherine the Great (1729 – 1796)
watercolour, brocade, fabric, lace, paper
Faces and hands - engravings, coloured with watercolour.
The dress is adorned with brocade and lace, below the
portrait is inserted a cartouche with text, an imperial
eagle, and the date '1762'.
41 x 28 cm

ÉCOLE EUROPÉENNE, 18ÈME SIÈCLE
Catherine la Grande (1729 - 1796)
aquarelle, brocart, tissu, dentelle, papier
Visages et mains - gravures, colorées à l'aquarelle. La
robe est ornée de brocart et de dentelle, sous le portrait
est inséré un cartouche avec le texte, un aigle impérial et
la date '1762'.
41 x 28 cm

3,000 - 4,000 €

77 •
KARL KOLLMANN (1786-1846)
Russian Horn Music
watercolour over pencil on paper
signed and located 'Kollmann St.Petersburg' (lower center)
22.3 x 30.7 cm (à vue)
executed in 1810 circa

KARL KOLLMANN (1786-1846)
Russian Horn Music
aquarelle, crayon sur papier
signé et localisé 'Kollmann St.Petersburg' (en bas au
centre)
22.3 x 30.7 cm (à vue)
exécuté en 1810 circa

3,500 - 4,000 €





78 •

UNKNOWN ARTIST, 19TH CENTURY

Portrait of the Emperor Alexander I

bearing inscription 'Prima Opera di Salvatore Dejnotta
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 Dejnotta
nel 1820' (au dos)

huile sur toile

54.5 x 43 cm

1,700 - 2,000 €



79 •
[GRAND DUKE NICHOLAS NIKOLAEVICH OF RUSSIA (1856–1929)]
BOGDAN VILLEVALDE (1818-1903)

The Battle of Kürekdere
indistinctly signed in Cyrillic (lower right)
watercolour on paper
circa 7 x 10.6 cm

[Label] of Grand Duke Nikolay Nikolayevich in a thin frame, under the imperial crown - monogram 'NN' St. Petersburg, late 19th century (on the reverse)

Provenance: Collection of Grand Duke Nicholas Nikolaevich of Russia

CARL JOHANN FR. TOECHE (1814-1890) (?)

Mountain landscape
watercolour on paper
circa 7 x 10.6 cm
Provenance: Collection of Grand Duke Nicholas Nikolaevich of Russia



[GRAND-DUC NICHOLAS NIKOLAEVICH DE RUSSIE (1856-1929)]
BOGDAN VILLEVALDE (1818-1903)

La bataille de Kürekdere
signé indistinctement en cyrillique (en bas à droite)
aquarelle sur papier
7 x 10.6 cm circa

[étiquette] du Grand-Duc Nikolay Nikolayevich dans un cadre fin, sous la couronne impériale - monogramme 'NN', Saint-Petersbourg, fin du 19ème siècle (au verso)

Provenance : Collection du grand-duc Nicolas Nikolaïevitch de Russie.

CARL JOHANN FR. TOECHE (1814-1890) (?)

Paysage de montagne
aquarelle sur papier
7 x 10.6 cm circa
Provenance : Collection du grand-duc Nicolas Nikolaïevitch de Russie.

6,000 - 7,000 €



80 •
EDWARD DALTON MARCHANT (1806-1887)
Portrait of the Emperor Nicholas I
 oil on canvas
 76.5 x 63 cm (oval)

EDWARD DALTON MARCHANT (1806-1887)
Portrait de l' Empereur Nicholas Ier
 huile sur toile
 76.5 x 63 cm (ovale)

1,700 - 2,000 €



81 •
WILHELM ALEXANDER MEYERHEIM
(1815-1882)
Wilhelm I. King of Prussia, at military manoeuvres
 signed and dated 'W. Meyerheim 1865' (lower left)
 oil on canvas
 46 x 61 cm
 painted in 1865

WILHELM ALEXANDER MEYERHEIM
(1815-1882)
Wilhelm I. King of Prussia, at military manoeuvres
 signé et daté 'W. Meyerheim 1865' (en bas à gauche)
 huile sur toile
 46 x 61 cm
 peint en 1865

8,000 - 10,000 €





82 •
GENERAL BEKLEMISHEV NIKOLAI PETROVITCH (1814-1894)

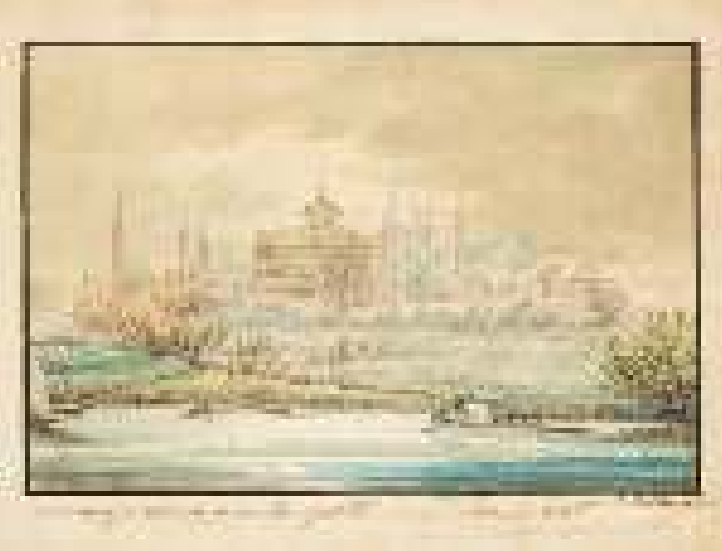
Habitation of a Kalmuk Prince
signed, inscribed and dated 'Habitation of a Kalmuk Prince near Astrakan 1858' (along the lower border)
watercoulor on paper
23 x 31.5 cm (à vue)

GÉNÉRAL BEKLEMISHEV NIKOLAI PETROVITCH (1814-1894)

Habitation d'un prince kalmouk
signé, inscrit et daté 'Habitation d'un prince kalmouk près d'Astrakan 1858' (le long du bord inférieur)
aquarelle sur papier
23 x 31,5 cm (à vue)

From 1851 to 1856, Beklemishev commanded the Ulanski regiment of His Imperial Highness the Heir Caesarevich; in 1853, he was promoted to the rank of major-general; in 1857, he was commander of the 6th brigade of the linear Cossack army of the Caucasus ; in 1858-1862, he was commander of the Astrakhan Cossack troops, and in 1858-1862, he was commander of the Astrakhan Cossack troops - ataman of the Astrakhan Cossack army. Mentioned by A. Dumas, during a trip to Russia, he spent the night at Lake Elton: '... There, I spent the night in a tent in the middle of the steppe and feasted with a charming man, Mr Beklemishev, ataman of the Astrakhan Cossacks... For dessert, Beklemishev gave me his hat, which in Paris would be an elegant muff...'

1,000 – 1,200 €



82 bis •
GENERAL BEKLEMISHEV NIKOLAI PETROVITCH (1814-1894)

Habitation of a Kozak General
signed, inscribed and dated 'Habitation of the Kozak General in Astrakan 1858' (along the lower border)
watercoulor on paper
23 x 26.5 cm (à vue)

GÉNÉRAL BEKLEMISHEV NIKOLAI PETROVITCH (1814-1894)

Habitation d'un général kozak
signé, inscrit et daté 'Habitation du général Kozak dans l'Astrakan 1858' (le long de la bordure inférieure)
aquarelle sur papier
23 x 26,5 cm (à vue)

De 1851 à 1856, Beklemishev commande le régiment Oulanski de Son Altesse Impériale l'héritier Césarévitch ; en 1853, il est promu au rang de major-général ; en 1857, il est commandant de la 6e brigade de l'armée cosaque linéaire du Caucase ; en 1858-1862, il est commandant des troupes cosaques d'Astrakhan, et en 1858-1862, il est commandant des troupes cosaques d'Astrakhan - ataman de l'armée cosaque d'Astrakhan. Mentionné par A. Dumas-Père, lors d'un voyage en Russie, a passé la nuit au lac Elton : '...Là, j'ai passé la nuit sous une tente au milieu de la steppe et j'ai festoyé avec un homme charmant, M. Beklemishev, ataman des Cosaques d'Astrakhan... Au dessert, Beklemishev m'a donné son chapeau, qui à Paris serait un élégant manchon...'

1,000 – 1,200 €

83 •
FRANZ ROUBAUD (1856-1928)
View of the village of Salta in Dagestan
signed 'Salta 18 September 84 (lower right), stamp 'F.Roubaud' (on the reverse)
pencil on paper
21 x 29 cm.
executed in 1884

Avar village of Salta in Nagorno Dagestan became the site of one of the longest and bloodiest battles of the Caucasian War. From July 25 to September 15, 1847 10000th detachment of General Vorontsov laid siege to the fortress, with the result that it was stormed and completely destroyed. In 1884 Franz Roubaud made a trip to the Caucasus, collecting materials for a series of paintings from the history of the Caucasian wars of the Tiflis 'Temple of Glory.' In 1897 he created a painting 'Storming of the village of Salta' (Dagestan State Museum of Art in Makhachkala)

We are grateful to Dr Eckart Lingenauber for his verbal confirmation of the attribution. A similar drawing is published in the scientific catalogue of Franz Roubaud 'Franz Roubaud 1856 - 1928. Catalogue Raisonné. Eckart Lingenauber/ Olga Sugrobova-Roth; Ed. Köln. Van Ham Art Publications. 2012.

FRANZ ROUBAUD (1856-1928)
View of the village of Salta in Dagestan
signé ' Salta 18 september 84' (en bas à droite), cachet 'F.Roubaud' (au dos)
crayon sur papier
21 x 29 cm
exécuté en 1884

Le village de Salta, dans le Haut-Daghestan, a été le théâtre de l' une des batailles les plus longues et les plus sanglantes de la Guerre du Caucase. Du 25 juillet au 15 septembre 1847, le 10 000e détachement du général Vorontsov a assiégé la forteresse, ensuite prise d' assaut et complètement détruite. En 1884, Franz Roubaud a voyagé dans le Caucase, rassemblant des éléments pour une série de peintures de l' histoire des Guerres Caucasiennes du 'Temple de la Gloire' de Tiflis. En 1897, il réalise une peinture intitulée 'Prise d' assaut du village de Salta' (Dagestan State Museum of Art, Makhachkala)

Nous sommes reconnaissants au Dr Eckart Lingenauber pour sa confirmation orale concernant l' attribution. Un dessin similaire est publié dans dans le catalogue raisonné de Franz Roubaud 'Franz Roubaud 1856 - 1928. Catalogue Raisonné. Eckart Lingenauber/ Olga Sugrobova-Roth; Ed. Köln. Van Ham Art Publications. 2012.' .

750 - 1,000 €





84 •
VASILY KUCHUMOV (1888-1959)
Pavlovsk. View of the palace. Early XX century
oil on board
25 x 35 cm

750 - 1,000 €

85 •
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 €



86 •
IPPOLIT PODCHASKY (1792-1879)
At the country house. Horse Kamchatka and a colt
signed 'Podchasky' (lower left)
watercolor on paper
26 x 16 cm
1872
The illegitimate son of Count L.K. Razumovsky. Member of the Patriotic War of 1812 and the campaigns of 1813-1814.
1818-1820 - in the Cavalry Regiment. In 1820-1828 he served in the Moscow Archives of the Collegium of Foreign Affairs. Amateur artist.

IPPOLIT PODCHASKY (1792-1879)
At the country house. Horse Kamchatka and a colt
signé 'Podchadsky' (en bas a gauche)
aquarelle sur papier
26 x 16 cm
1872
Fils illégitime du comte L.K. Razumovsky. Membre de la guerre patriotique de 1812 et des campagnes de 1813-1814.
1818-1820 - dans le régiment de cavalerie. De 1820 à 1828, il travaille aux archives de Moscou du collège des affaires étrangères.
Artiste amateur.

750 - 1,000 €



87 •
LEONID SOLOMATKIN (1837 – 1883)
Christmas Chorus
signed in Cyrillic and dated 'L Solomatkin 1876'
(lower right)
oil on canvas
46 x 70 cm

LEONID SOLOMATKIN (1837 – 1883)
Christmas Chorus
signé en cyrillique et daté 'L Solomatkin 1876'
(en bas à droite)
huile sur toile
46 x 70 cm
peint en 1876

25,000 - 30,000 €





88 • **KARL EDUARDOVICH GEFTLER (1853-1918)**

The Sphinxes on the Neva Embankment
signed and dated 'K Geftler 94' (lower left)
monogram of the Emperor' s collection in
Cyrillic 'NII N494' (on the reverse)
pencil, watercolour and gouache on
cardboard
21.5 x 31 cm
painted in 1894

Provenance:
*Private collection of Nicholas II ; Chrstie's
London, Russian Art, 02.12.2009, lot 389;
Private collection, Europe*

KARL EDUARDOVICH GEFTLER (1853-1918)

Les sphinx sur la digue de la Neva
signé et daté 'K Geftler 94' (en bas à gauche)
monogramme de la collection de l'Empereur
en cyrillique 'NII N494' (au verso)
crayon, aquarelle et gouache sur carton
21.5 x 31 cm
peint en 1894

Provenance :
*Collection privée de Nicolas II ; Chrstie's
London, Russian Art, 02.12.2009, lot 389 ;
Collection privée, Europe*

15,000 – 20,000 €



89 •
VASILII 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.

VASILII 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 €





90 •

ISAAC LEVITAN (1860-1900)**Evening landscape. 1890s.**

signed in Cyrillic 'I.Levitan' (lower right)

oil on board

21.5 x 9.8 cm

ISAAC LEVITAN (1860-1900)**Evening landscape**

signé en cyrillique 'I.Levitan' (en bas à droite)

huile sur carton

21.5 x 9.8 cm

peint vers 1890

20,000 - 25,000 €



91 •
UNKNOWN ARTIST, 19TH CENTURY
Little girl with a dog
inscribed in Cyrillic 'To my little daughter Parasha Tolstoy/
mother and friends' (on the reverse)
oil on canvas
40 x 31 cm

ARTISTE INCONNU, 19E SIÈCLE
Petite fille avec un chien
inscription en cyrillique 'À ma petite fille Parasha Tolstoy/
mère et amis' (au verso)
huile sur toile
40 x 31 cm

4,000 - 6,000 €



92 •
NIKOLAI MATVEEV (1855-1939)
Rain in St Petersburg
signed in Cyrillic 'N Matveev' (lower right)
oil on canvas
54 x 47 cm

Exhibited:
Russian Realism, 19-20 centuries, the State Gallery of Art,
Sopot, Poland, 2014 (exh. cat., p. 91, ill.)

NIKOLAI MATVEEV (1855-1939)
Rain in St Petersburg
signé en Cyrillic 'N Matveev' (en bas à droite)
huile sur toile
54 x 47 cm

Exposition :
Réalisme Russe, XIX – XXe siècles, State Gallery of Art,
Sopot, Pologne, 2014 (Catalogue d' exposition, p. 91, ill.)

6,000 - 8,000

93 •

**UNKNOWN ARTIST,
LATE 19TH CENTURY**

**The Yacht 'Polarstern' of the Russian Imperial Family
in the Port of Copenhagen**

signed with initials (lower left)

oil on canvas

66 x 94.5 cm

**ARTISTE INCONNU,
FIN DU 19ÈME SIÈCLE**

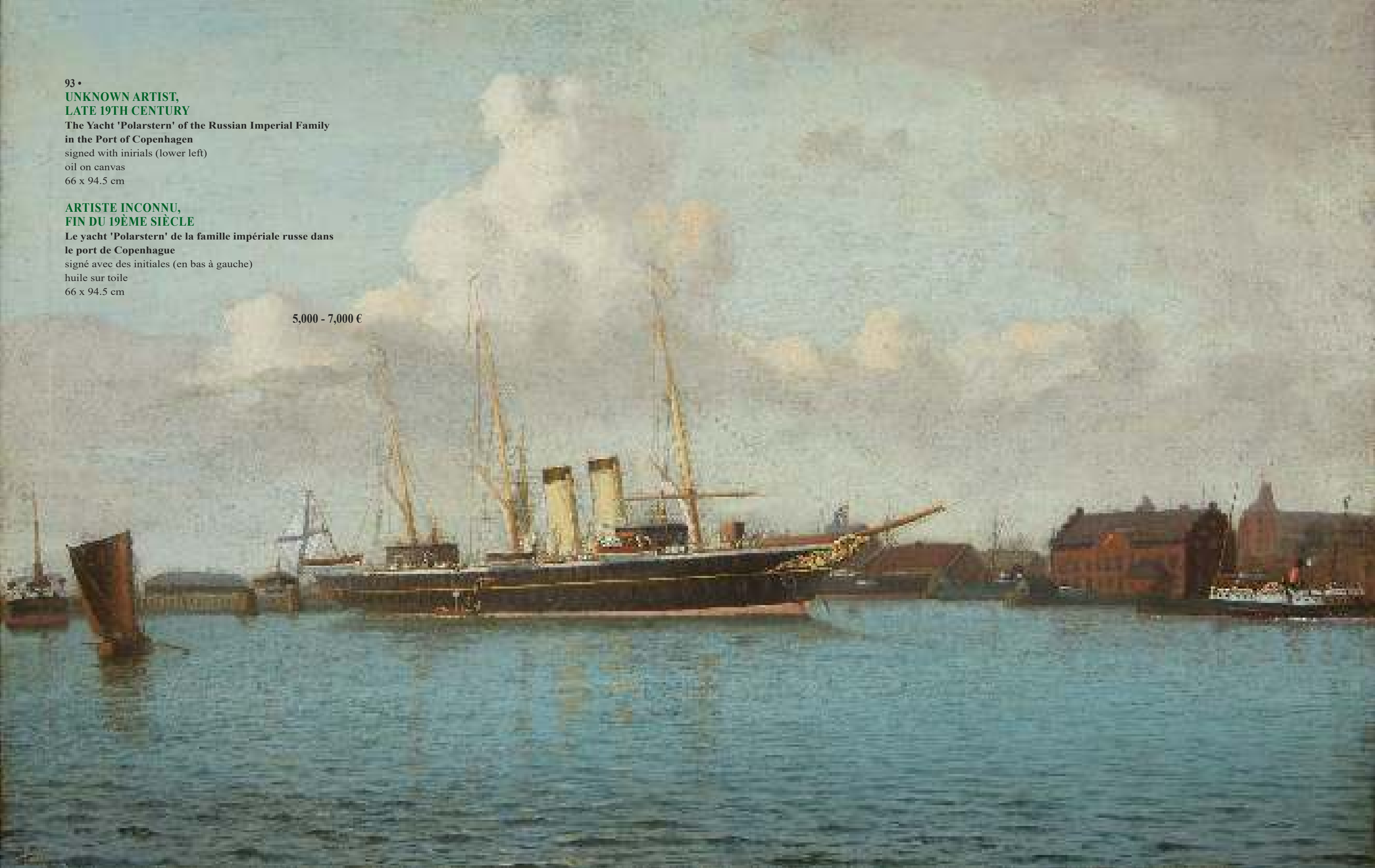
**Le yacht 'Polarstern' de la famille impériale russe dans
le port de Copenhague**

signé avec des initiales (en bas à gauche)

huile sur toile

66 x 94.5 cm

5,000 - 7,000 €





94 •

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.

5,400 - 6,000 €





95 •
ALEKSANDER EGORNOV (1858-1902)
On the Quay at Carteret
signed in Cyrillic, dated 'A. Egornov 96 Carteret s/Mer'
(lower right)
watercolor on paper
31 x 45 cm
painted in 1896

ALEKSANDER EGORNOV (1858-1902)
Sur le quai de Carteret
signé en cyrillique, daté 'A. Egornov 96 Carteret s/Mer'
(en bas à droite)
aquarelle sur papier
31 x 45 cm
peint en 1896

2,000 - 2,500 €

96 •
MIKHAIL CLODT, BARON VON JÜRGENSBURG (1832-1902)
Child with a hat
watercolor and pencil on paper
signed in Cyrillic and dated 'M. Klodt 1889' (lower right)
20 x 13 cm
painted in 1889

MIKHAIL CLODT, BARON DE JÜRGENSBURG (1832-1902)
Enfant au chapeau
aquarelle et crayon sur papier
signé en cyrillique et datée 'M. Klodt 1889' (en bas à droite)
20 x 13 cm
peint en 1889

800 - 1,200 €





97 •
F. KOCH (EARLY 20TH CENTURY)
Scene with Jews in front of the tailor's shop
Moishe Kersherstein
signed and inscribed 'F Kosh' (lower left)
watercolour and pencil on paper
executed circa 1900s

F. KOCH (DÉBUT DU 20E SIÈCLE)
Scène avec les Juifs devant la boutique du
tailleur Moise Kersherstein
signé et inscrit 'F Koch' (en bas à gauche)
aquarelle et crayon sur papier
exécuté vers 1900

1,500 - 2,000 €

98 •
FEDOR BURKHARDT (1854-1919)
Autumn landscape with a bridge
signed in Cyrillic 'F. Burkhardt 93' (lower right)
oil on canvas
23.5 x 29.5 cm
painted in 1893

FEDOR BURKHARDT (1854-1919)
Paysage d'automne avec un pont
signé en cyrillique 'F. Burkhardt 93' (en bas à droite)
huile sur toile
23.5 x 29.5 cm
peint en 1893

3,000 - 5,000 €





99 •
KONSTANTIN KOROVIN (1861-1939)
Winter rural festivities
signed 'C Korovine Russie' (lower left)
bearing ownership inscriptions 'Claude Alademir le
11 juillet 1981 a Gretton ' (on the reverse)
oil on board
32.8 x 40.7 cm

KONSTANTIN KOROVIN (1861-1939)
Winter rural festivities
signé 'C Korovine Russie' (en bas à gauche)
portant une inscription de propriétaire 'Claude
Alademir le 11 juillet 1981 a Gretton' (au dos)
huile sur carton
32.8 x 40.7 cm

13,000 - 17,000 €



100 •
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*

1,500 - 2,000 €



101 •
YAKOV BROVAR (1864-1941)
Herd of grazing cows by the river
signed in Cyrillic and dated 'Brovar 1905'
(lower right)
oil on canvas
76 X 124,7 cm
Painted in 1905 (?)

Provenance: Private collection

Exhibited: Possibly, Vystavka Kartin khudozhnika
Ya.I. Brovara, St Petersburg, 1908.

YAKOV BROVAR (1864-1941)
Herd of grazing cows by the river
signé en cyrillique et daté 'Brovar 1905'
(en bas à droite)
huile sur toile
76 X 124.7 cm
Peint en 1905 (?)

Provenance :Collection privée

Exposé : Probablement, Vystavka Kartin
khudozhnika Ya.I. Brovara, Saint-Pétersbourg, 1908.

5,500 - 6,000 €



102 •
**YAKOV BROVAR (1864-1941),
 ATTRIBUTED TO**
Summer birch forest
 signed in Cyrillic 'Brovar' (lower left)
 oil on canvas
 55 x 75 cm

**YAKOV BROVAR (1864-1941),
 ATTRIBUTED TO**
Summer birch forest
 signé en cyrillique 'Brovar'
 (en bas à gauche)
 huile sur toile
 55 x 75 cm

12,000 - 16,000 €



103 •
FEDOR YASNOVSKY (1833-1902)
View of the Novodevichy Monastery from the Vorobyovy Hills
oil on board
14.5 x 20.5 cm

FEDOR YASNOVSKY (1833-1902)
Vue du monastère de Novodevichy depuis les collines de Vorobyovy
huile sur carton
14.5 x 20.5 cm

3,000 - 5,000 €

104 •
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*

4,500 - 5,000 €





105 •
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 (?)

3,600 - 4,000 €

106 •
IVAN GORYUSHKIN-SOROKOPUDOV (1873-1954)
Praying in the home of a Mordvinian
signed in Cyrillic 'I Goryushkin Sorokopudov' (lower left)
pastel on board
45.1 x 66 cm
executed circa 1910

IVAN GORYUSHKIN-SOROKOPUDOV (1873-1954)
Prière dans la maison d'un Mordve
signé en cyrillique 'I Goryushkin Sorokopudov' (en bas à gauche)
pastel sur carton
45.1 x 66 cm
exécuté vers 1910

4,000 - 5,000 €

107 •

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

30,000 - 40,000 €





108 •

FEDOT SYCHKOV (1870-1958)

Portrait of a peasant girl in a red shawl

signed in Cyrillic 'F. Sychkov' (lower right)

oil on canvas

54 x 36 cm

Fedot Vasilyevich Sychkov was a talented and original artist and painter of the countryside. Cheerful and masterfully executed works of the artist, the heroes of which were his fellow countrymen, - a peculiar chronicle of life of his native land, Mordovia. F.V. Sychkov saw his destiny in art in revealing the beauty and uniqueness of the village life, which he felt and understood deeper than many other artists, as he came from that environment and never broke with it. 'I have devoted my art to the reflection of life in the Russian countryside' - the artist wrote.

FEDOT SYCHKOV (1870-1958)

Portrait d'une paysanne au châle rouge

signé en cyrillique "F. Sychkov" (en bas à droite)

huile sur toile

54 x 36 cm

Fedot Vasilyevich Sychkov était un artiste talentueux et original, peintre de la campagne. Les œuvres gaies et magistralement exécutées de l'artiste, dont les héros sont ses compatriotes, constituent une chronique particulière de la vie de sa terre natale, la Mordovie. F.V. Sychkov voyait son destin artistique dans la révélation de la beauté et du caractère unique de la vie villageoise, qu'il ressentait et comprenait plus profondément que beaucoup d'autres artistes, car il venait de cet environnement et n'a jamais rompu avec lui. "J'ai consacré mon art au reflet de la vie dans la campagne russe" - écrivait l'artiste.

12,000 - 15,000 €





109 •
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

40,000 - 60,000 €





110 •
MARIA KLEVER (1878 – 1967)
Still life with flowers and fruits
 oil on canvas, a pair
 74 x 29.5 cm (each)

MARIA KLEVER (1878 - 1967)
Nature morte aux fleurs et aux fruits
 huile sur toile, une paire
 74 x 29.5 cm (chaque)

4,000 - 6,000 €

111 •
YULY KLEVER THE YOUNGER (1882-1942)
Still life with flowers and grapes
 signed in Cyrillic and dated 'Y. Klever (son) 1911
 (upper left)
 oil on canvas
 25 x 49 cm
 painted in 1911

YULY KLEVER LE JEUNE (1882-1942)
Nature morte avec fleurs et raisins
 signé en cyrillique et daté 'Y. Klever (fils) 1911
 (en haut à gauche)
 huile sur toile
 25 x 49 cm
 peint en 1911

1,000 - 1,500 €



112 •
BORIS KUSTODIEV (1878-1927)
Old servant carrying a cup of tea
graphite and watercolour on paper
signed in Cyrillic and dated 'B. Kustodiev 1916' (lower left)
47.8 x 31.5 cm
executed in 1916

BORIS KUSTODIEV (1878-1927)
Vieux serviteur portant une tasse de thé
mine de plomb et aquarelle sur papier
signé en cyrillique et daté 'B. Kustodiev 1916' (en bas à gauche)
47.8 x 31.5 cm
exécuté in 1916

6,000 - 8,000 €



113 •
BORIS KUSTODIEV (1878-1927)
View from the Back of the Nude (with bent knee)
signed with initials in Cyrillic 'BK' (lower right)
pencil and sanguine on paper
29 x 23 cm

Letter of authenticity from The State Russian Museum,
St Petersburg

BORIS KUSTODIEV (1878-1927)
Un Nu vu de dos (avec un genou plié)
signé avec les initiales en cyrillique 'BK' (en bas à droite)
crayon et sanguine sur papier
29 x 23 cm

Accompagné d'une lettre d'authenticité du Musée National
Russe, Saint-Pétersbourg

5,000 - 7,000 €



114 •
**UNKNOWN ARTIST
(POSSIBLY CIRCLE OF 'MIR ISKUSSTVA')**
Maidens of the sea
oil on canvas
41 x 95 cm
painted circa 1900

**UNKNOWN ARTIST
(POSSIBLY CIRCLE OF 'MIR ISKUSSTVA')**
Maidens of the sea
huile sur toile
41 x 95 cm
peint circa 1900

5,000 - 7,000 €

ALEXANDRE BENOIS

115 •
ALEXANDRE BENOIS
(1870-1960)

Stage Design for Act IV of 'Le Baiser de la fée' (The Fairy's Kiss), neoclassical ballet composed by Igor Stravinsky in 1928
signed, titled, inscribed, and dated in pencil 'Alexandre Benois Baisers de la Fée IV ... 1928' (lower right); inscribed in ballpoint pen by another hand (on the reverse)
watercolour and ink on paper
25 x 36.4 cm
executed in 1928

Provenance: Sotheby's London, The Russian Sale, December 19, 1996, Lot 190

ALEXANDRE BENOIS
(1870-1960)
Scénographie de l'acte IV de 'Baiser de la fée', ballet néoclassique composé par Igor Stravinsky en 1928
signé, titré, inscrit et daté au crayon 'Alexandre Benois Baisers de la Fée IV ... 1928' (en bas à droite) ; inscription au stylo à bille d'une autre main (au verso)
aquarelle et encre sur papier
25 x 36.4 cm
exécuté en 1928

Provenance : Sotheby's Londres, The Russian Sale, 19 décembre 1996, lot 190

5,000 - 10,000 €





116 •
ALEXANDRE BENOIS (1870-1960)

Le pavillon d' Armide

signed in pencil 'Alexandre Benois' (lower left); dedicated and dated 'A ma chère fille Hélène.... 1944' watercolour, gouache, ink on paper 32.5 x 47.5 cm

Provenance: direct descendants of Hélène Clément-Benois

'Le Pavillon d'Armide' is a ballet with music by Nicolas Tcherepnine and a libretto inspired by Théophile Gautier's *Omphale*. It premiered on 25 November 1907 at the Mariinsky Theatre in St Petersburg, with sets and costumes by Alexandre Benois and choreography by Michel Fokine.

The date 1944 is that of the dedication to Hélène Clément, the youngest daughter of Alexandre Benois. It is very likely that this watercolour dates from 1907-1909.

ALEXANDRE BENOIS (1870-1960)

Le pavillon d' Armide

signé au crayon 'Alexandre Benois' (en bas à gauche) ; dédicacé et daté 'A ma chère fille Hélène.... 1944' aquarelle, gouache, encre, sur papier 32.5 x 47.5 cm

Provenance: descendance directe d'Hélène Clément-Benois

'Le Pavillon d'Armide' est un ballet sur une musique de Nicolas Tcherepnine et un livret inspiré d' *Omphale* de Théophile Gautier. Il fut créé le 25 novembre 1907 au théâtre Mariinsky, à Saint-Petersbourg, avec les décors et costumes d'Alexandre Benois et une chorégraphie de Michel Fokine.

La date de 1944 est celle de la dédicace à Hélène Clément, la plus jeune des filles d' Alexandre Benois. Il est très probable que cette aquarelle date de 1907-1909.

20,000 - 25,000 €



117 •
ALEXANDRE BENOIS (1870-1960)
Three costume designs for the ballet 'Swan Lake' by Pyotr Ilyich Tchaikovsky
inscribed in pencil 'Le Lac des Cygnes' (lower left), 'le dos des costumes...' (upper left and right)
pencil, watercolor on paper
23.5 x 15 cm (each)

ALEXANDRE BENOIS (1870-1960)
Trois esquisses de costumes pour le ballet 'Le Lac des Cygnes' de Piotr Ilitch Tchaïkovski
inscrit au crayon 'Le Lac des Cygnes' (en bas à gauche), 'le dos des costumes...' (en haut à gauche et à droite)
crayon, aquarelle sur papier
23.5 x 15 cm (chaque)

2,000 - 2,300 €

118 •
ELENA A. BENOIS (1898-1972)
A sketch for a costume. From the archive of Dobuzhinsky
signed in pencil (on the reverse)
pencil and charcoal on paper
25 x 18 cm

ELENA A. BENOIS (1898-1972)
Esquisse d'un costume. Des archives de Dobuzhinsky
signé en cyrillique au crayon 'Elena Benois' (au verso)
crayon et fusain sur papier
25 x 18 cm



200 - 300 €

119 •
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

4,500 - 5,000 €



LEON BAKST



120 •
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

The first known work by Bakst for the
theater.

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

La première œuvre connue de Bakst pour le
théâtre

15,000 - 20,000 €





121 •

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

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 costumes pour l'opéra 'Sadko' de Nikolaï Rimski-Korsakov

signé 'Bakst' (en bas à droite)

aquarelle sur papier

36.5 x 27 cm

Une des premières esquisses théâtrales connues de Bakst: grâce à Diaghilev, Bakst fait ses débuts dans le domaine du spectacle à Saint-Petersbourg, plus particulièrement pour le ballet dont 'Le Cœur de la Marquise' en 1902

4,500 - 5,500 €

122 • ⊕

LEON BAKST (1866 – 1924)

Nude

signed in pencil 'Bakst' (left center)

crayon on paper

23 x 33.5 cm (à vue)

LEON BAKST (1866 – 1924)

Nudesigné au crayon 'Bakst' (au centre à gauche)

crayon sur papier

23 x 33.5 cm (à vue)

2,200 - 2,700 €

⊕ 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.



123 •
IVAN BILIBIN (1876-1942)

Satan

signed with initials, titled in Cyrillic and dated
'I.B. 1907' (in the middle), 'Satana' (upper right)
watercolor on paper
27 x 18.5 cm
painted in 1907

IVAN BILIBIN (1876-1942)

Satan

signé avec initiales, titrée en cyrillique et datée
'I.B. 1907' (au milieu), 'Satana' (en haut à droite)
aquarelle sur papier
27 x 18.5 cm
peinte en 1907

5,000 - 7,000 €

124 •
SVIATOSLAV ROERICH (1904-1993)

Tibetan costume

signed with monogram and dated '24' (lower right)
Watercolor, gouache and pencil on artist's board
59 x 47 cm

*Provenance: Collection of Louis and Nettie
Horch, New York
Thence by descent
Bonhams London, RUSSIAN SALE, 28.12.2012,
lot 33
Private collection*

Condition: damage on the board 's corner

SVIATOSLAV ROERICH (1904-1993)

Costume tibétain

signé avec monogramme et daté '24' (en bas à droite)
Aquarelle, gouache et crayon sur carton d'artiste
59 x 47 cm

*Provenance : Collection de Louis et Nettie
Horch, New York
Par la suite, par filiation
Bonhams Londres, VENTE RUSSE, 28.12.2012,
lot 33
Collection privée*

8,000 - 10,000 €





125 •
GEORGES ANNENKOV (1889 - 1974),
ATTRIBUTED TO
 Costume design for 'Sebastian'
 gouache on paper
 42 x 32 cm

Provenance:
 from Rostislav Douboujinski documents
 Rouillac, Dessins de collections. 11.03.2013, lot 151
 Private collection

**GEORGES ANNENKOV (1889 - 1974), ATTRI-
 BUÉ À**
 Esquisse de costume pour 'Sebastian'
 gouache sur papier
 42 x 32 cm

Provenance :
 archives de Rostislav Douboujinski
 Rouillac, Dessins de collections. 11.03.2013, lot 151
 Collection privée

400 - 600 €



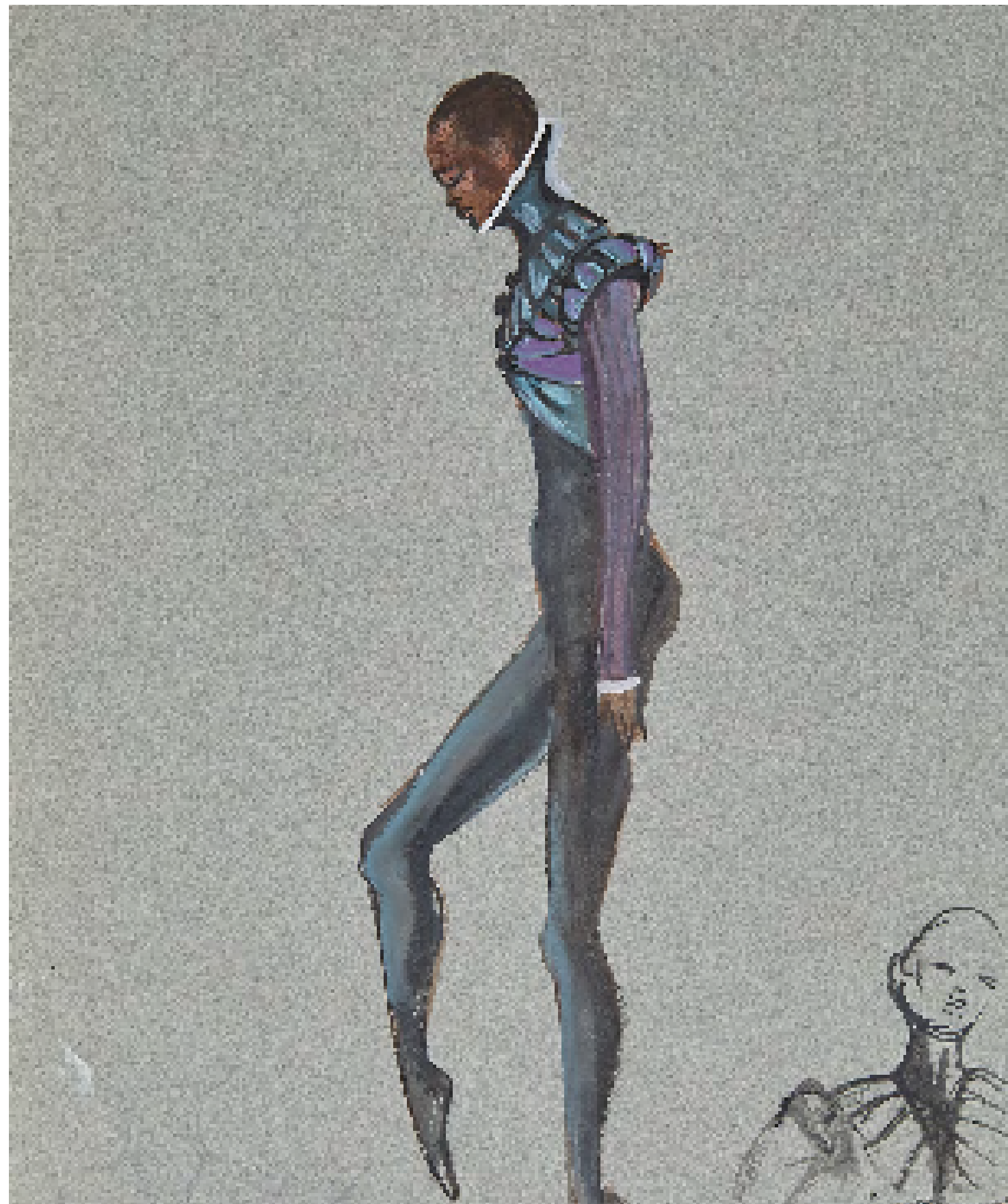
126 •
GEORGES ANNENKOV (1889 - 1974),
ATTRIBUTED TO
 Costume design for 'Sebastian'
 gouache on paper
 42 x 32 cm

Provenance:
 from Rostislav Douboujinski documents
 Rouillac, Dessins de collections. 11.03.2013, lot 151
 Private collection

**GEORGES ANNENKOV (1889 - 1974), ATTRI-
 BUÉ À**
 Esquisse de costume pour 'Sebastian'
 gouache sur papier
 42 x 32 cm

Provenance :
 archives de Rostislav Douboujinski
 Rouillac, Dessins de collections. 11.03.2013, lot 151
 Collection privée

400 - 600 €



DOBUJINSKY MSTISLAV



127 •
MSTISLAV DOBUZHINSKY (1875-1957)

A spirited woman
signed with artist's monogram and dated '1942' (lower right), inscribed in pencil 'à chère madame Bella Reine, m. Dobuzhinsky' (lower right)
charcoal, watercolour and gouache on board

Provenance:
Sotheby's London, 14 December 1995, lot 280
Collection of Lady St Just
The Christopher Hodsoll Collection
Bonhams London, 01.10.2019, lot 140
Private collection

MSTISLAV DOBUZHINSKY (1875-1957)

Une femme pleine d'entrain
signé avec le monogramme de l'artiste et datée '1942' (en bas à droite), inscrit au crayon 'à chère madame Bella Reine, M. Dobuzhinsky' (en bas à droite)
fusain, aquarelle et gouache sur carton

Provenance :
Sotheby's Londres, 14 décembre 1995, lot 280
Collection de Lady St Just
Collection Christopher Hodsoll
Bonhams Londres, 01.10.2019, lot 140
Collection privée

1,000 - 2,000 €

128 •
MSTISLAV DOBUZHINSKY (1875-1957), ATTRIBUTED TO

Costume Design
signed with artist's monogram (centre right), numbered 'N3' (upper left), signed on the reverse
watercolour on paper
34.9 x 24.8 cm

MSTISLAV DOBUZHINSKY (1875-1957), ATTRIBUÉ À

Esquisse de costume
signé avec le monogramme de l'artiste (au centre à droite), numéroté 'N3' (en haut à gauche), signé (au verso)
aquarelle sur papier
34.9 x 24.8 cm

800 - 1,200 €



129 •
MSTISLAV DOBUZHINSKY (1875-1957)

Costume design for a Salesman
signed with artist's monogram and dated '1934' (lower right)
gouache and watercolour on paper
29.2 x 21.6 cm
executed in 1934

Provenance:
Shapiro Auctions New York, 25.10.2014, lot 126
Private collection

MSTISLAV DOBUZHINSKY (1875-1957)

Esquisse de costume pour un Vendeur
signé du monogramme de l'artiste et daté '1934' (en bas à droite)
gouache et aquarelle sur papier
29.2 x 21.6 cm
exécuté en 1934

Provenance :
Shapiro Auctions New York, 25.10.2014, lot 126;
Collection privée

1,000 - 1,500 €





130 •

NATALIAGONCHAROVA(1881-1962)

Two riders

signed 'N.Goncharova' (lower right),
dedicated in pencil in Cyrillic 'Miloy
Marii Ivanovne ot N.Goncharovoy 8 oct.
1921' [To the dear Maria Ivanovna from
M.Goncharova, October 8th 1923] (on
passepartout)

gouache on paper

20 x 26.5 cm

Executed circa 1923

Provenance:

Maria Ivanovna Olovyanishnikova (1878-1948) and Lithuanian symbolist poet Jurgis Baltrusaitis (1873-1944).

NATALIAGONCHAROVA(1881-1962)

Two riders

signé 'N. Goncharova' (en bas à droite),
inscrit en Cyrillique 'Miloy Marii Ivanovne
ot N Goncharovoy 8 oct. 1921' [A la chère
Maria Ivanovna de la part de M. Goncharova,
8 octobre 1923] (sur passepartout)

gouache sur papier

20 x 26.5 cm

Provenance :

Maria Ivanovna Olovyanishnikova (1878-1948), fille d' Ivan Porfirievich Olovyanishnikov (1846-1898) et épouse de Jurgis Baltruaitis (1873-1944).

40,000 - 50,000 €



Maria Ivanovna (1878-1948) was born into a family of renowned merchants and industrialists; she was the daughter of Ivan Porfirievich Olovyanishnikov (1846-1898) and Evpraksiia Georgievna Goroshkova (1851-1925). Her father ran a prestigious workshop that supplied the Russian Imperial Court. In 1899, Maria married the well-known poet of the "Silver Age," Jurgis Baltrušaitis (1873-1944) (1873-1944), who developed close connections with many writers and artists of the time, including Anton Chekhov, Konstantin Balmont, Valery Bryusov, Maksim Gorky, Mikhail Vrubel, Aleksandr Scriabin, Boris Pasternak, and Mstislav Dobuzinskij, etc. Baltrušaitis served as the ambassador of the Lithuanian Republic in Moscow from 1920 to 1939. In 1939, he and his family relocated to Paris. All of Baltrušaitis's poetic works were dedicated to Maria, who passed away in Paris. Their son, Jurgis (1903-1988), pursued a career as an art historian and resided in Paris.



GEORGE BARBIER

131 •
GEORGE BARBIER (1882-1932)
a pair of drawings: **Gladiator**, **Study of Greek women**
each signed 'G Barbier' (lower left)
watercolor and ink on paper
(i) 25.5 x 18.2 cm, (ii) 26.5 x 18

Provenance:
Blanchet Pierre Paris, Mode Arts Et Spectacle, 06.10.2003
Private collection

GEORGE BARBIER (1882-1932)
une paire de dessins : **Gladiateur**, **Étude de femmes grecques**
chacun signé 'G Barbier' (en bas à gauche)
aquarelle et encre sur papier
(i) 25.5 x 18.2 cm, (ii) 26.5 x 18

Provenance :
Blanchet Pierre Paris, Mode Arts Et Spectacle, 06.10.2003
Collection privée

1,000 - 2,000 €



132 •
GEORGE BARBIER (1882-1932)
Les Amours pastorales de Daphnis et Chloé
signed with monogram and dated 'CB 1918' (lower right), paper waterstamp '1er choix whatman'
gouache on paper
executed in 1918

GEORGE BARBIER (1882-1932)
Les Amours pastorales de Daphnis et Chloé
signé avec monogramme et daté 'CB 1918' (en bas à droite), timbre à eau sur papier '1er choix whatman'
gouache sur papier
exécuté en 1918

2,000 - 3,000 €

133 •
GEORGE BARBIER (1882-1932)
Costume design
signed 'G Barbier 1914' (lower left)
ink and watercolour on paper
27.6 x 22.5 cm
executed in 1914

GEORGE BARBIER (1882-1932)
Esquisse de costume
signé 'G Barbier 1914' (en bas à gauche)
encre et aquarelle sur papier
27.6 x 22.5 cm
exécuté en 1914

1,000 - 2,000 €

134 •
GEORGE BARBIER (1882-1932)

Two drawings :
Greek character from the theatre, Study of Greek woman
signed (i) 'George Barbier 1918' (center right), (ii) G. Barbier (lower left)
(i) ink and watercolour and gold leaf on paper, (ii) watercolour, ink and white wash
(i) 26.5 x 20 cm, (ii) 26.5 x 18.5 cm

GEORGE BARBIER (1882-1932)
Deux dessins : Personnage grec de théâtre, Etude de femme grecque, Personnage vénitien
signés (i) 'George Barbier 1918' (au centre à droite), (ii) G. Barbier (en bas à gauche)
(i) encre, aquarelle et feuille d'or sur papier, (ii) aquarelle, encre et lavis blanc
(i) 26.5 x 20 cm, (ii) 26.5 x 18.5 cm,

1,000 - 2,000 €

135 •
GEORGE BARBIER (1882-1932)
Venetian character
signed George Barbier 1922 (center right)
ink and pencil
26 x 19.5 cm

Provenance:
Previous collection of Gilberte Cournand,
bookplate on the back
Blanchet Pierre Paris, Mode Arts Et
Spectacle, 06.10.2003
Private collection

1,000 - 2,000 €



69 •

136 •
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 €

137 •
PHILIP MALYAVIN (1869-1940)
Portrait, possibly of Grand Duchess Olga, 1932
signed and dated 'Ph Maliavine 1932' (lower right)
pencil on paper
28 x 21 cm
executed in 1932
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, possiblement de la Grande-Duchesse Olga
signé et daté 'Ph Maliavine 1932' (en bas à droite)
crayon sur papier
28 x 21 cm
exécuté en 1932
Provenance : Collection de A. Shlepyanov
Cazo Paris, 27.07.2020, Art russe - Collection Alexander
Shlepyanov - Ecole de Paris, LOT 19
Collection privée

2,000 - 3,000 €



70 •

138 •
VALENTIN YAKOVLEV (1888-1919)
Venus and cupids
oil on board
38.5 x 47.7 cm

VALENTIN YAKOVLEV (1888-1919)
Vénus et cupidons
huile sur carton
38.5 x 47.7 cm

10,000 - 15,000 €





139 •
VICTOR PALMOV (1888–1929)
Japanese landscape
signed 'Palmov' (lower left)
oil on canvas
50 x 61 cm

Provenance: Evgeniya Borisovna Platon, daughter of academician Borys Yevhenovych Paton.

Victor Palmov (1888–1929) was a Ukrainian-Russian painter and avant-garde artist (Futurist and Neo-primitivist) from the David Burliuk circle.

The painting was executed in 1920-1921 when he travelled to Japan along with David Burlik.

VICTOR PALMOV (1888–1929)
Japanese landscape
signé 'Palmov' (en bas à gauche)
huile sur toile
50 x 61 cm

Provenance : Evgeniya Borisovna Platon, fille de l' académicien Borys Yevhenovych Paton.

Victor Palmov (1888-1929) était un peintre Russo-Ukrainien et artiste d' avant-garde (Futuriste et Néo-primitiviste) du cercle de David Burliuk.

20,000 - 30,000 €



140 •
VLADIMIR BARANOFF-ROSSINÉ
(1888-1944)

Park in the city

gouache on paper laid on board

46.7 x 65.3 cm

executed after 1925

Provenance:

Artcurial Paris, Paris, atelier du monde,

31.10.2017, lot 55

Private collection

VLADIMIR BARANOFF-ROSSINÉ
(1888-1944)

Un parc dans la ville

gouache sur papier posé sur carton

46.7 x 65.3 cm

exécuté après 1925

Provenance :

Artcurial Paris, Paris, atelier du monde,

31.10.2017, lot 55

Collection particulière

12,000 - 15,000 €



141 •

LÉOPOLD SURVAGE (1879-1968)

Strolling through the city, 1923

signed with monogram and dated 'LS 23',
stamp of the artist's studio
watercolour on paper
45 x 30 cm

Provenance :

*Osenat Versailles, Tableaux Du Xixe,
Impressionnistes, Post Impressionnistes,
Modernes, Contemporains, 16.12.2018,
LOT 113*

Private collection

Anne-Marie Divieto has confirmed the
authenticity of this work

LEOPOLD SURVAGE (1879-1968)

Promenade dans la ville, 1923

signé avec monogramme et daté 'LS 23',
cachet de l'atelier de l'artiste
aquarelle sur papier
45 x 30

Provenance :

*Osenat Versailles, Tableaux Du Xixe,
Impressionnistes, Post Impressionnistes,
Modernes, Contemporains, 16.12.2018,
LOT 113*

Collection privée

Anne-Marie Divieto a confirmé l'authenticité de
cette œuvre

8,000 - 10,000 €



142 •

OLGA ROMANOVA (1882-1960)

The interior of the artist's house near Copenhagen

signed 'Olga' (lower right)

watercolor on paper

42.4 x 54.6 cm

OLGA ROMANOVA (1882-1960)

L'intérieur de la maison de l'artiste près de

Copenhague

signé 'Olga' (en bas à droite)

aquarelle sur papier

42,4 x 54,6 cm

La grande-duchesse Olga Alexandrovna était la plus jeune fille de l'empereur russe Alexandre III et de l'impératrice Maria Feodorovna (née princesse Dagmar de Danemark). Dans la famille impériale, tous les enfants étudient la peinture, mais Olga se lance rapidement dans une activité professionnelle. Ses professeurs étaient des professeurs de l'Académie des Beaux-Arts de Saint-Petersbourg et, en particulier, V. Makovsky, S. Zhukovsky, S. Vinogradov.

4,000 - 5,000 €





143 ⊕ •
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

6,000 - 8,000 €

⊕ 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.



144 •

GRIGORY GLUCKMANN (1898-1973)

Firebird

signed 'G Gluckmann' (lower right)

oil on panel

44.4 x 24.1 cm

GRIGORY GLUCKMANN (1898-1973)

L'Oiseau de feu

signé 'G Gluckmann' (en bas à droite)

huile sur panneau

44.4 x 24.1 cm

10,000 - 12,000 €



145 •
IVAN MIASOEDOV [EUGEN ZOTOW] (1881-1953)

The Argonauts

signed with omega (upper right)

oil on canvas

35.6 x 103.5 cm

Provenance:

*Christie's London, Important Russian Pictures, 28.11.2007,
 lot 336*

IVAN MIASOEDOV [EUGEN ZOTOW] (1881-1953)

Les Argonautes

signé avec oméga (en haut à droite)

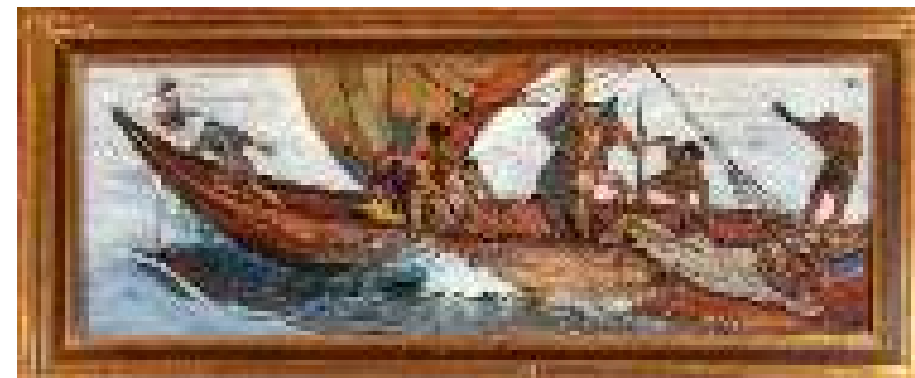
huile sur toile

35.6 x 103.5 cm

Provenance :

*Christie's Londres, Important Russian Pictures, 28.11.2007,
 lot 336*

18,000 - 20,000 €





147 •
ANDREAS JAWLENSKY (NEZNAKOMOV) (1902-1984)
Houses Along the Coast, 1927
signed with initials 'ANJ' (lower left), signed again in pencil 'A Nesnakomoff Jawlensky' (along lower margin), dated '1927 VIII' (lower right)
pastel on paper
28 x 41.5 cm
executed in 1927

ANDREAS JAWLENSKY (NEZNAKOMOV) (1902-1984)
Maisons le long de la côte, 1927
signé avec les initiales 'ANJ' (en bas à gauche), signé à nouveau au crayon 'A Nesnakomoff Jawlensky' (le long de la marge inférieure), daté '1927 VIII' (en bas à droite)
pastel sur papier
28 x 41.5 cm
exécuté en 1927

3,000 - 5,000 €

146 •
ANDREAS JAWLENSKY (NEZNAKOMOV) (1902-1984)
Landscape with a house
signed with initials 'ANJ' (lower left), signed again in pencil 'A Nesnakomoff Jawlensky' (along lower margin), dated '1927 VII' (lower right)
pastel on paper
28 x 41.5 cm
executed in 1927

Provenance:
Heritage Auctions, Dallas TX, 07.12.2007, lot 23625
Private collection

ANDREAS JAWLENSKY (NEZNAKOMOV) (1902-1984)
Paysage avec une maison
signé avec les initiales 'ANJ' (en bas à gauche), signé à nouveau au crayon 'A Nesnakomoff Jawlensky' (le long de la marge inférieure), daté '1927 VII' (en bas à droite)
pastel sur papier
28 x 41.5 cm
exécuté en 1927

Provenance :
Heritage Auctions, Dallas TX, 07.12.2007, lot 23625
Collection privée



3,000 -5,000 €



148 •
IVAN KALMYKOV (1866-1925)

Chinese town
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 town
signé en cyrillique et daté 'I. Kalmykov
1917' (en bas à droite)
huile sur carton
17 x 25.5 cm
peint en 1917

1,000 - 1,200 €



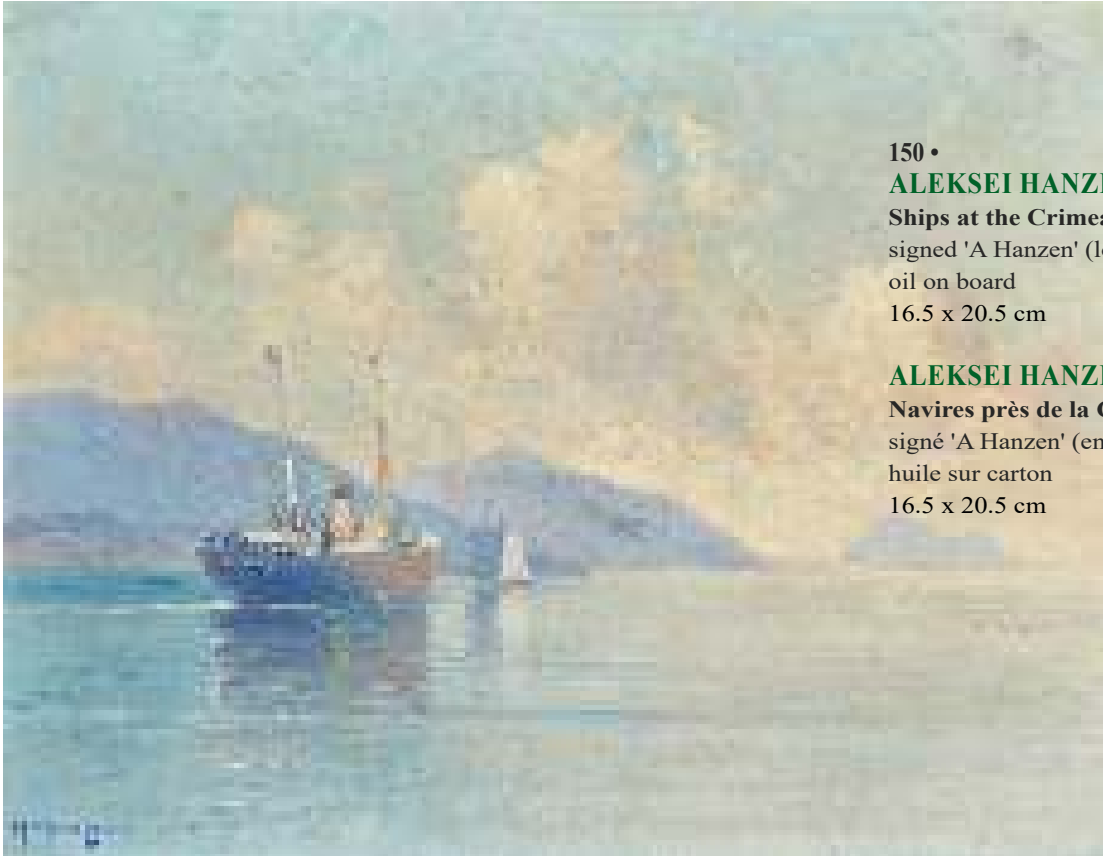
149 •
IVAN KALMYKOV (1866-1925)

Peking
signed and located in Cyrillic and dated 'I.
Kalmykov Peking 1917' (lower right); inscribed
'Peking/ Beijing China 1917' (on the reverse)
oil on board
17 x 25.5 cm
painted in 1917

IVAN KALMYKOV (1866-1925)

Peking
signé et localisé en cyrillique et daté 'I. Kalmykov
Peking 1917' (en bas à droite) ; inscrit 'Peking/
Beijing China 1917' (au verso)
huile sur carton
17 x 25.5 cm
peint en 1917

1,000 - 1,200 €



150 •
ALEKSEI HANZEN (1876-1937)
Ships at the Crimean Coast
signed 'A Hanzen' (lower left)
oil on board
16.5 x 20.5 cm

ALEKSEI HANZEN (1876-1937)
Navires près de la Crimée
signé 'A Hanzen' (en bas à gauche)
huile sur carton
16.5 x 20.5 cm

1,800 - 2,000 €



152 •
ALEKSEI HANZEN (1876-1937)
Coast view
signed 'A Hanzen' (lower right)
oil on board
18 x 22 cm

ALEKSEI HANZEN (1876-1937)
Vue sur la côte
signé 'A Hanzen' (en bas à droite)
huile sur carton
18 x 22 cm

1,800 - 2,000 €

151 •
ALEKSEI HANZEN (1876-1937)
Sailing boats at sunset
signed 'A Hanzen' (lower right)
oil on canvas
10 x 15 cm

ALEKSEI HANZEN (1876-1937)
Voiliers au coucher du soleil signé
'A Hanzen' (en bas à droite)
huile sur toile
10 x 15 cm

1,800 - 2,000 €



153 •

VASILY BRZHEVSKY (1872-1938)

Fishermen mending their nets along a shore at sunset

signed and inscribed in Cyrillic 'After Aivazovsky / Brzevsky' (lower right)

oil on canvas

58.2 x 94 cm

VASILY BRZHEVSKY (1872-1938)

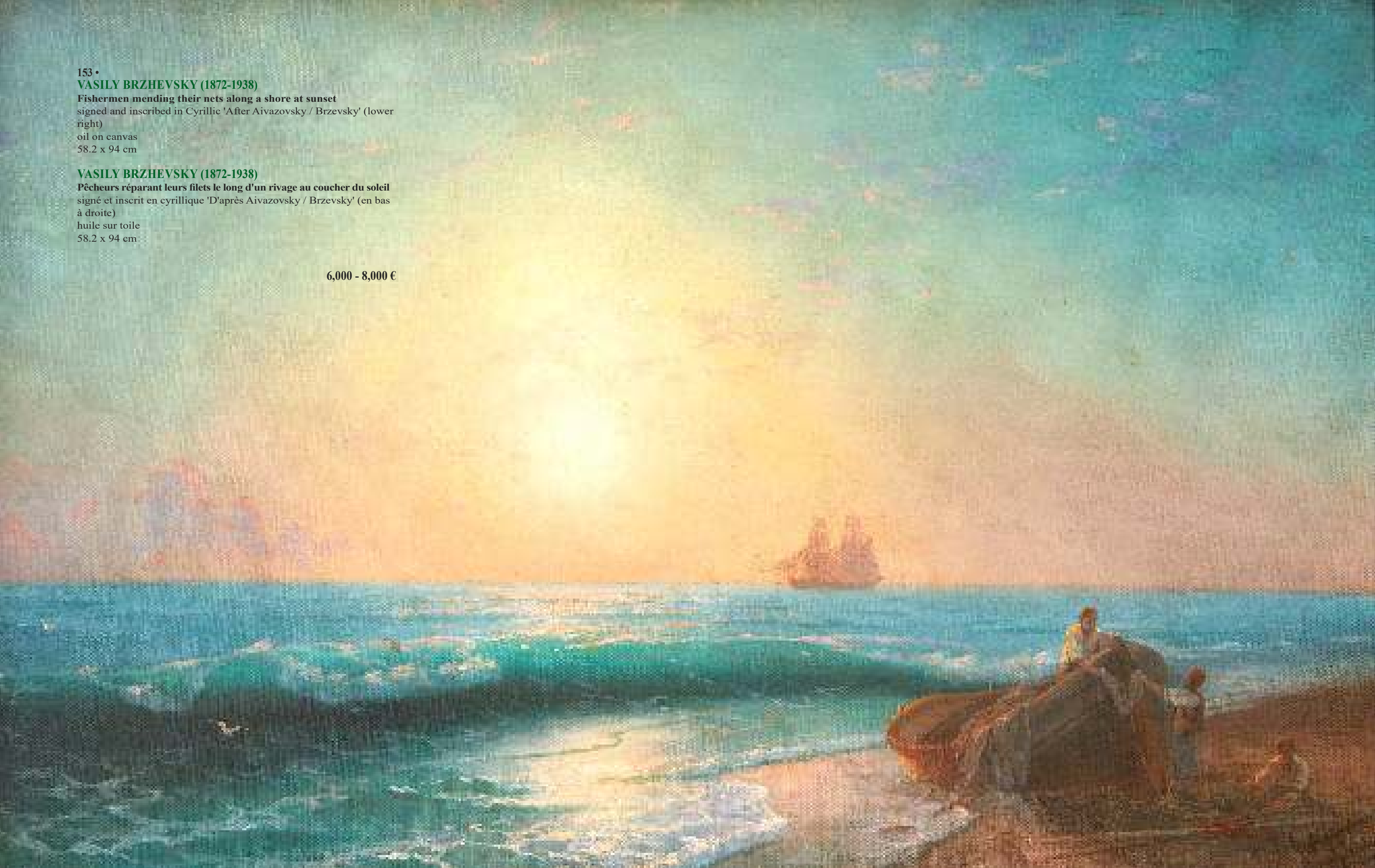
Pêcheurs réparant leurs filets le long d'un rivage au coucher du soleil

signé et inscrit en cyrillique 'D'après Aivazovsky / Brzevsky' (en bas à droite)

huile sur toile

58.2 x 94 cm

6,000 - 8,000 €



154 •
VARTAN MAKHOKIAN (1869-1937)

Rocky coast

signed 'Wartan Mahokian' (lower right)

oil on canvas

44.5 x 76 cm

VARTAN MAKHOKIAN (1869-1937)

Rocky coast

signé 'Wartan Mahokian' (en bas à droite)

huile sur toile

44.5 x 76 cm

3,000 - 4,000 €



155 •
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, dédicacé 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.

1,250 - 1,750 €



156 •
PETR PETROVICHEV (1874-1947)
Winter landscape. 1918
signed in Cyrillic 'Petrovichev 1918'
(lower right)
oil on board
34 x 50 cm
painted in 1918

*Provenance: Formerly in the collection of
a French gentleman living in Moscow.*

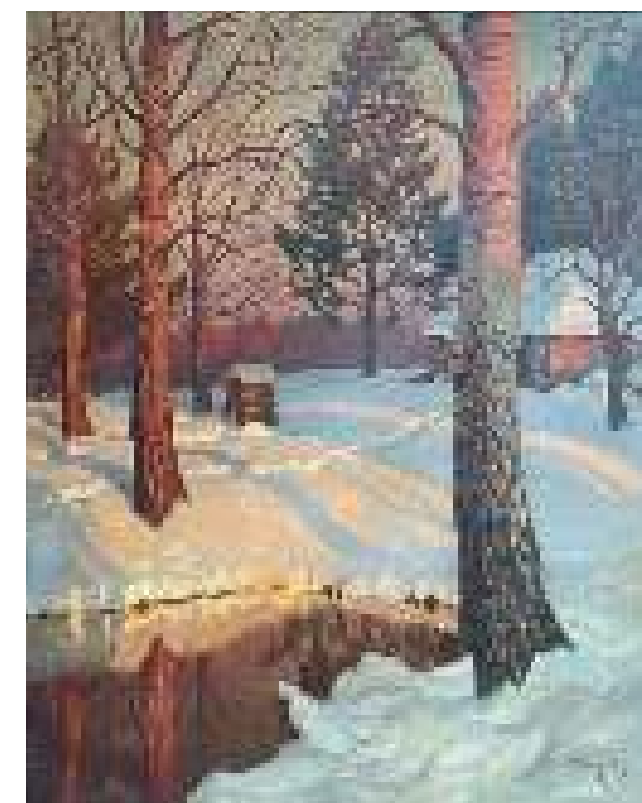
Pyotr Ivanovich Petrovichev is a renowned landscape painter. He received his training at the Rostov Museum of Church Antiquities, where he renovated icons (1888-1891). Under the patronage of V. B. Vereshchagin he enrolled in the painting department of the Moscow School of Painting, Sculpture and Architecture.

PETR PETROVICHEV (1874-1947)
Winter landscape. 1918
signé en Cyrillique 'Petrovichev 1918'
(en bas à droite)
huile sur carton
34 x 50 cm
peint en 1918

Provenance : anciennement dans la collection d' un gentleman français vivant à Moscou

Pyotr Ivanovich Petrovichev est un peintre de paysage renommé. Il a reçu sa formation au Musée des Antiquités de l'Église de Rostov, où il a rénové des icônes (1888-1891). Sous le patronage de V. B. Vereshchagin, il s' inscrit dans la section peinture de l'École de Peinture, Sculpture et d'Architecture de Moscou.

4,000 - 6,000 €



157 •
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

22,000 - 27,000 €



158 •

ILYA I. MASHKOV (1881-1944)

Moscow-Volga Canal. 1935.

Oil on cardboard

73 x 26.5 cm

Provenance:

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

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

Auction Koller, 7 December 2005, lot 3074;

Auction Sotheby's, London, 27 November 2007, lot 311.

Private collection

ILYA I. MASHKOV (1881-1944)

Moscow-Volga Canal. 1935.

huile sur carton

43 x 26.5 cm

Provenance :

Collection de Mashkova Maria Ivanovna, veuve de l'artiste ;

Collection de l'artiste Alexei Dementevich Shmarinov (né en 1933) ;

Auction Koller, 7 décembre 2005, lot 3074 ;

Auction Sotheby's, Londres, 27 novembre 2007, lot 311, Collection privée.

10,000 - 15,000 €

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

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





159 •
ALEXANDER ALTMANN (1878-1932)
Alley
signed 'Alexander Altmann' (lower right)
oil on canvas
36 x 45.5 cm

ALEXANDER ALTMANN (1878-1932)
Allée
signé 'Alexander Altmann' (en bas à droite)
huile sur toile
36 x 45.5 cm

6,000 - 8,000 €



160 •
STEPAN KOLESNIKOV (1879-1955)
The harvest of potatoes
signed in Cyrillic and dated 'S. Kolesnikov 1909' (lower right)
ink on paper
27 x 35.5 cm
painted in 1909

STEPAN KOLESNIKOV (1879-1955)
La récolte de pommes de terre
signé en cyrillique et datée 'S. Kolesnikov 1909' (en bas à droite)
encre sur papier
27 x 35.5 cm
peint en 1909

1,500 - 2,000 €

161 •
STEPAN KOLESNIKOV (1879-1955)
Stork
signed 'S. Kolesnikoff' (lower right);
inscribed
'S. Kolesnikoff Belgrad' (on the reverse)
gouache on board
49.5 x 65 cm

STEPAN KOLESNIKOV (1879-1955)
Cigogne
signé 'S. Kolesnikoff' (en bas à droite);
inscrit 'S. Kolesnikoff Belgrad' (au verso)
gouache sur carton
49.5 x 65 cm

3,000 - 4,000 €





162 •
PETRO LEVCHENKO
(1859-1917)
Lady and a red house surrounded
by an autumnal garden
signed in Cyrillic later 'P Levchenko'
(lower left)
oil on board
22 x 30.5 cm

Provenance:
Dr Fischer Kunstauktionen, Russian
Art and Icons, 13.11.2014, lot 401
Private collection

PETRO LEVCHENKO
(1859-1917)
Une Dame devant une maison
rouge, entourée d'un jardin
d'automne
signé en cyrillique 'P Levchenko'
(en bas à gauche)
huile sur carton
22 x 30.5 cm

Provenance :
Dr Fischer Kunstauktionen, Art et
icônes russes, 13.11.2014, lot 401
Collection privée

4,000 - 5,000 €



163 •

STEPAN KOLESNIKOV (1879-1955)

Market scene in front of a church

signed and dated 'S. Kolesnikoff 1944' (lower right)

oil on canvas

54 x 89.5 cm

painted in 1944

STEPAN KOLESNIKOV (1879-1955)

Scène de marché devant une église

signé et daté 'S. Kolesnikoff 1944' (en bas à droite)

huile sur toile

54 x 89.5 cm

peint en 1944

25,000 - 30,000 €





164 •
NIKOLAY PROTOPOPOV (1876-1960)
Midday in the rural countryside
signed in Cyrillic and dated 'N. A. Protopopov 1919'(lower left);
signed, titled in Cyrillic and dated 'Midday N. A. Protopopov 1919'(on the reverse)
oil on cardboard
28 x 36 cm
painted in 1919

NIKOLAY PROTOPOPOV (1876-1960)
Midi dans la campagne
signé en cyrillique et daté 'N. A. Protopopov 1919' (en bas à gauche);
signé, titré en cyrillique et daté 'Midi N. A. Protopopov 1919' (au verso)
huile sur carton
28 x 36 cm
peint en 1919

1,000 - 2,000 €

165 •
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

3,800 - 4,500 €





166 •
GEORGES LAPCHINE (1885-1950)

By the church

gouache and charcoal on board

46 x 61 cm

Executed in 1931

GEORGES LAPCHINE (1885-1950)

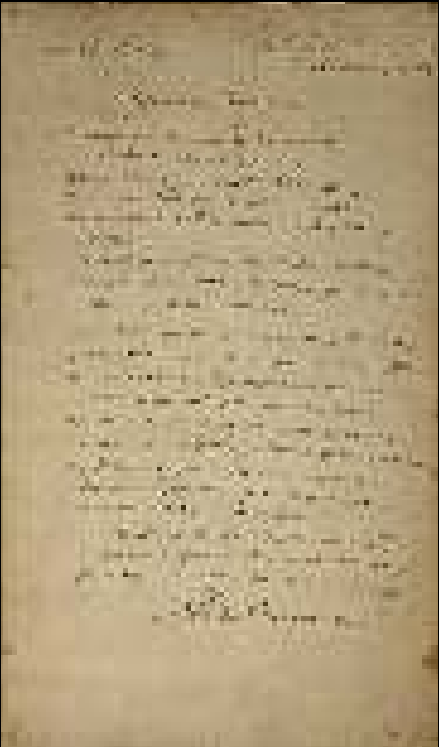
By the church

gouache et fusain sur carton

46 x 61 cm

Exécuté en 1931

3,800 - 4,500 €



167 •
DMITRI STELLETSKY (1875-1947)
Composition with Easter egg and handwritten letter
long dedication in Cyrillic to Sofia Leonidovna (on the reverse)
pencil, gouache, and watercolour on paper
41 x 24.4 cm

Provenance:
Baroness Sophia Leonidovna Bark, Von Ber (1867-1957), wife of the last Minister of Finance of the Russian Empire Pyotr Lvovich Bark (1869-1937)

Handwritten letter in Cyrillic from Dimitri Stelletsy to Sofia Leonidovna Bark on 31 March 1942 from La Napoule, during the occupation of the South of France: 'Khristos Voskrese' ['Christ is Risen. Dear Sophia Leonidovna, I send you and to your dear family my best wishes for the Great feast of Easter... Here comes Easter once again, and this time in my life - without a red egg, without a slice of kulich and a crumb of the quark Easter cake! But tomorrow I am going to Cannes, where I will stay on Thursday, Friday, Saturday and Sunday - so I will be present in all Easter services in the church (...) D. Stelletsy']

DMITRI STELLETSKY (1875-1947)
Composition avec œuf de Pâques et une lettre
manuscrite de l'artiste
longue dédicace en cyrillique à Sofia Leonidovna (au verso)
crayon, gouache et aquarelle sur papier
41 x 24,4 cm

Provenance :
Baronne Sophia Leonidovna Bark, Von Ber (1867-1957), épouse du dernier ministre des Finances de l'Empire russe Pyotr Lvovich Bark (1869-1937).

Lettre manuscrite en cyrillique de Dimitri Stelletsy à Sofia Leonidovna Bark le 31 mars 1942 depuis La Napoule, pendant l'occupation du Sud de la FRANCE : 'Khristos Voskrese' ['Le Christ est ressuscité']. Chère Sophia Leonidovna, je vous adresse, ainsi qu'à votre chère famille, mes meilleurs vœux pour la grande fête de Pâques... Voici Pâques à nouveau, et cette fois dans ma vie - sans un œuf rouge, sans une tranche de kulich et sans une miette du gâteau de Pâques au fromage blanc ! Mais demain, je pars pour Cannes, où je resterai jeudi, vendredi, samedi et dimanche - je serai donc présent à tous les offices de Pâques à l'église (...) D. Stelletsy'

3,000 - 5,000 €



168 •
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

4,750 - 5,000 €

169 •
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

4,500 - 5,000 €





170 •
NICOLAS TARKHOFF (1871-1930)

Storm in the countryside. Orsay in Chevreuse valley

signed 'N Tarkoff' (lower left)
oil on paper laid on canvas
46.2 x 61 cm

The present artwork features the village of Orsay in Chevreuse valley (south of Paris), where the artist settled with his family in June 1911

Provenance:
Oscar Ghez collection [director of the Petit Palais Museum of Geneva]
Shapiro Auctions NY, Fine & Decorative Art, 18.10.2017, lot 190
Private collection

NICOLAS TARKHOFF (1871-1930)
Orage dans la campagne. Orsay dans la vallée de Chevreuse

signé 'N Tarkoff' (en bas à gauche)
huile sur papier maroufflé sur toile
46.2 x 61 cm

La présente œuvre représente le village d'Orsay dans la vallée de Chevreuse (au sud de Paris), où l'artiste s'est installé avec sa famille en juin 1911.

Provenance :
Collection Oscar Ghez [directeur du Musée du Petit Palais de Genève].
Shapiro Auctions NY, Fine & Decorative Art, 18.10.2017, lot 190
Collection privée

4,000 - 6,000 €



171 •
ALEXANDER YAKOVLEV (1887-1938)
Portrait of Kashmir man
signed, titled, inscribed and dated 'Qurban ...
A. Yakovlev 21 juillet 1931' (lower left)
pastel and pencil on paper
66 x 52 cm
painted in 1931

ALEXANDER YAKOVLEV (1887-1938)
Portrait d'un homme du Cachemire
signé, titré, inscrit et daté 'Qurban ...
A. Yakovlev 21 juillet 1931' (en bas à gauche)
pastel et crayon sur papier
66 x 52 cm
peint en 1931

8,000 - 10,000 €



172 •
HENRI GABRIEL IBELS (1867-1936)
Les Exilés
signed 'H.G.Ibels (lower left), inscribed 'Pourquoi ne viens-tu pas
Trotsky ? / J'attends Staline!'
ink, graphite and blue pencil on paper
35 x 26 cm

HENRI GABRIEL IBELS (1867-1936)
Les Exilés E
inscription 'Pourquoi ne viens-tu pas Trotsky ? / J'attends Staline!'
(en bas à gauche)
encre, mine de plomb et crayon bleu sur papier
35 x 26 cm

250 - 350 €



173 •
NICOLAS TARKHOFF (1871-1930)

Deux mères poules
signed 'Tarkhoff'(lower left); signed, titled and located 'Deux mères poules/ N. Tarkhoff/Orsay' (verso)
gouache, charcoal on paper laid on cardboard
58 x 76 cm
Condition: restored tears and scratches

Provanance: sale TAJAN Paris, Impressionist & Modern Art, 14/04/2020, lot 39 (M. Guy Abot, Director of the Nicolas Tarkhoff Committee, has confirmed the authenticity of this work); Private collection

NICOLAS TARKHOFF (1871-1930)

Deux mères poules
signé 'Tarkhoff' (en bas à gauche); signé, titré et localisé 'Deux mères poules/ N. Tarkhoff/Orsay' (au verso)
gouache, fusain sur papier maroufflé sur carton
58 x 76 cm
Condition: déchirures restaurées et griffures

Provanance: Vente TAJAN Paris, Impressionist & Modern Art, 14/04/2020, lot 39 (M. Guy Abot, Directeur du Comité Nicolas Tarkhoff, a confirmé l'authenticité de cette œuvre) ; Collection privée

3,000 - 4,000€



174 •
NICOLAS TARKHOFF (1871-1930)
Coq
watercolour on paper laid on canvas
31 x 24 cm
executed circa 1915-1920

*Provenance: Ader Paris, 13.12.19, lot 12
(Guy Abot, Director of the Tarkhoff
Committee, certified the authenticity of
the lot); Private collection*

NICOLAS TARKHOFF (1871-1930)
Coq
aquarelle sur papier marouflé sur toile
31 x 24 cm
exécuté en circa 1915-1920

*Provenance: Ader Paris, 13.12.19, lot 12
(Guy Abot, Directeur du Comité
Tarkhoff, a certifié l'authenticité du lot);
Collection privée*

1,600 - 1,800 €



175 •
NICOLAS TARKHOFF (1871-1930)
Ploughing in Orsay
signed and dated 'Nic. Tarkhoff 1924' (lower right)
charcoal on paper laid on canvas
48 x 63 cm
executed in 1924

*Provenance:
Ader Paris, 13.12.19, lot 11 (Guy Abot, Director of the Tarkhoff
Committee, certified the authenticity of the lot); Private collection*

NICOLAS TARKHOFF (1871-1930)
Le Labour à Orsay
signé et daté 'Nic. Tarkhoff 1924' (en bas à droite)
fusain sur papier marouflé sur toile
48 x 63 cm
exécuté en 1924

*Provenance:
Ader Paris, 13.12.19, lot 11 (Guy Abot, Director of the Tarkhoff
Committee, certified the authenticity of the lot); Collection privée*

800 - 1,200 €

Nikolai Georgievich Karakhan, painter, graphic artist was born in 1900 in Azerbaijan and died in 1970 in Uzbekistan. His career is typical of the Uzbek avant-garde, from the conventionally decorative paintings of the 1920s to the post-war landscapes and the praise of heroic work of the 1930s.

He lived in Tashkent, worked as a landscape painter, portraitist, painted on the themes of life, work, industrialization in Uzbekistan. When Uzbekistan began the "struggle for the creation of thematic painting" embodying modern life, Karakhan, as a member of the Volkov Izobrigada group, the Tashkent branch of the Association of Revolutionary Artists, became actively involved in the task of developing this theme.

For his efforts he was awarded the title of People's Artist of the Uzbek SSR. The works of N.G. Karakhan are in many museum collections, the State Tretyakov Gallery, State Museum of Arts of Uzbekistan in Tashkent, one of the most important collections of works has Karahan State Museum of Arts. Savitskiy in Nukus (862 paintings and graphics).



176 •
NIKOLAI KARAKHAN (1900-1970)

Mosque
signed on the reverse
oil on canvas
53 x 42 cm

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

NIKOLAI KARAKHAN (1900-1970)

Mosquée
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

4,500 - 5,000 €



177 •
NIKOLAI KARAKHAN (1900-1970)
Crescent moon
signed on reverse
oil on canvas
54 x 47 cm

Literature: Curated by E. Serri, Nikolay Karakhan, Works from 1920 to 1969, 2014.
Illustrated p. 90

NIKOLAI KARAKHAN (1900-1970)
Croissant de lune
signé (au verso)
huile sur toile
54 x 47 cm

Littérature :
Nikolay Karakhan, Works from 1920 to 1969,
Sous la direction de E. Serri, 2014, ill. p. 90

4,500 - 5,000 €



178 •
VASIL I LEVI (1878-1954)
Lago di Como. approx. 1930,
Signed (lower right),
Oil on plywood
46 x 63 cm

Provenance: Private collection, Europe

VASIL I LEVI (1878-1954)
Lago di Como. approx. 1930,
signé 'V. Levi' (en bas à droite)
huile sur bois
46 x 63 cm

Provenance : Collection privée, Europe

3,500 - 4,000 €



179 •
PETR NILOUSS (1869-1943)
Still life with pipe
signed 'P. Nilouss' (upper right)
watercolor on paper
49.5 x 61.5 cm (à vue)

PETR NILOUSS (1869-1943)
Nature morte à la pipe
signé 'P. Nilouss' (en haut à droite)
aquarelle sur papier
49.5 x 61.5 cm (à vue)

1,800 - 2,000 €

180 • ⊕
GEORGES LAPCHINE (1885-1950)
Unloading Boats. View of Martigues
Unloading Boats. View of Martigues
signed 'G Lapchine' (lower left)
oil on board
15 x 10 cm

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

1,500 - 2,000 €



⊕ 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.



181 • ⊕
GEORGES LAPCHINE (1885-1950)
Unloading Boats. View of Martigues
signed 'G Lapchine' (lower left)
oil on canvas
100 x 73 cm

GEORGES LAPCHINE (1885-1950)
Unloading Boats. View of Martigues
signé 'G. Lapchine' (en bas à gauche)
huile sur toile
100 x 73 cm

15,000 - 20,000 €

⊕ 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.

ALESSIO ISSUPOFF



182 •
ALESSIO ISSUPOFF (1889-1957)
Russian peasants
signed 'Alessio Issupoff' (lower left);
old label of the Galleria d'Arte Trieste
(on the reverse)
oil on canvas
30 x 24 cm

ALESSIO ISSUPOFF (1889-1957)
Paysans russes
signé 'Alessio Issupoff' (en bas à gauche);
ancienne étiquette de la Galleria d'Arte
Trieste (au verso)
huile sur toile
30 x 24 cm

1,500 - 2,000 €

183 •
ALESSIO ISSUPOFF (1889-1957)
Italian landscape with ruins
signed 'Alessio Issupoff' (lower right)
oil on panel
41.3 x 32.4 cm

ALESSIO ISSUPOFF (1889-1957)
Paysage italien avec ruines
signé 'Alessio Issupoff' (en bas à droite)
huile sur bois
41.3 x 32.4 cm

1,500 - 2,000 €





184 •
ALESSIO ISSUPOFF (1889-1957)
Working in the field
signed 'Alessio Issupoff' (lower left);
inscribed 'Nella campagna' (on the reverse)
oil on panel

ALESSIO ISSUPOFF (1889-1957)
Travail dans les champs
signé 'Alessio Issupoff' (en bas à gauche);
inscrit 'Nella campagna' (au verso)
huile sur bois

2,500 - 3,000 €



185 •
ALESSIO ISSUPOFF(1889-1957)
Russian market. Scene with horses
signed 'Alessio Issupoff' (lower left)
oil on canvas
35.6 x 45.7 cm

ALESSIO ISSUPOFF (1889-1957)
Marché russe. Scène avec des chevaux
signé 'Alessio Issupoff' (en bas à gauche)
huile sur toile
35.6 x 45.7 cm

1,500 - 2,000 €



186 •

ANDREI EGOROV (1878-1954)**Winter village scene**

signed 'A. Jegorov' (lower right); old
label 'The Cooling Galleries London'
tempera on board
34 x 48.5 cm

ANDREI EGOROV (1878-1954)**Scène de village hivernale**

signé 'A. Jegorov' (en bas à droite);
ancienne étiquette 'The Cooling
Galleries London'.
tempera sur panneau
34 x 48.5 cm

1,000 - 2,000 €



187 •
VASILY SHUKHAEV (1887-1973)

Portrait of Nikolai Okunev
signed, inscribed and dated
'B Schoukhaeff 27/10 1933 Paris'
(lower right), bearing 'Institute Slave de
Prague' exhibition label on the backing
board
sanguine and pencil on paper
62 x 46 cm
Executed in 1933

*Provenance: Nilolai Okunev, Prague
Private collection*

Exhibited :
Prague, Institute Slave de Prague,
Exposition de la Peinture Russe, 1935

Nikolai Okunev (1885-1949), an
art historian and medieval studies
professor at Charles University in
Prague, left Russia for political reasons.
In his career he made significant
contributions to Old Russian, Byzantine,
and Medieval Armenian Art and
Architecture.

VASILY SHUKHAEV (1887-1973)

Portrait of Nikolai Okunev
signé, inscrit et daté 'B Schoukhaeff
27/10 1933 Paris' (en bas à droite),
portant l'étiquette de l'exposition
'Institute Slave de Prague' au dos de
l'œuvre
sanguine et crayon sur papier
62 x 46 cm
Exécuté en 1933

*Provenance : Nilolai Okunev, Prague
Collection privée*

Exposé :
Prague, Institut Slave de Prague,
Exposition de la Peinture Russe, 1935

Nikolai Okunev (1885-1949), historien
de l'art et professeur d'études médiévales
à l'université Charles de Prague, a quitté
la Russie pour des raisons politiques.
Au cours de sa carrière, il a apporté
d'importantes contributions à l'art et à l'
architecture russe, byzantine, médiévale et
arménienne.

5,000 - 7,000 €



188 •
GEORGES ANNENKOV (1889-1974)
Two illustrations for Luke Durten's novel 'Attempt at
San Francisco', 1927
pencil on paper
signed with monogram 'GA' (lower right); one -
inscribed in pencil 'Crime à San Francisco' (lower left)
29.5 x 19.5 cm and 31 x 23.5 cm

GEORGES ANNENKOV (1889-1974)
Deux illustrations pour le roman de Luke Durten 'Crime
à San Francisco', 1927
crayon sur papier
signé avec le monogramme 'GA' (en bas à droite);
un - inscription au crayon 'Crime à San Francisco'
(en bas à gauche)
29,5 x 19,5 cm et 31 x 23,5 cm

800 - 1,000 €



189 •
BORIS ANISFELD (1878–1973)
Frieda Anisfeld, Wife of the Artist,
Reading on the Couch in a Green Dress
oil on board
51 x 70 cm

Provenance:
Acquired by the grandfather of the
previous owner in Kiev in the 1920s
German private property
Dorotheum Wien, 19th Century Paintings,
21.04.2016, lot 1260
Private collection

We are grateful to Dr. Olga Sugrobowa
Roth for her assistance in cataloguing this
work.

BORIS ANISFELD (1878-1973)
Frieda Anisfeld, épouse de l'artiste,
lisant sur le canapé en robe verte
huile sur carton
51 x 70 cm

Provenance :
Acquis par le grand-père du propriétaire
précédent à Kiev dans les années 1920;
Collection privée allemande;
Dorotheum Wien, Tableaux du 19e siècle,
21.04.2016, lot 1260;
Collection privée

Nous remercions le Dr. Olga Sugrobowa
Roth pour son aide dans le catalogage de
cette œuvre.

12,000 - 15,000 €



190 •
BORIS ANISFELD (1878–1973)
Mountain landscape in Karelia
signed 'Boris Anisfeld'(lower right)
oil on canvas
53.9 x 66.6 cm

BORIS ANISFELD (1878-1973)
Paysage de montagne en Carélie
signé 'Boris Anisfeld' (en bas à droite)
huile sur toile
53.9 x 66.6 cm

6,000 - 8,000 €

191 •
GEORGES A. DE POGÉDAÏEFF (1899-1971)
Provence landscape
signed and dated 'Georges A. de Pogédaïeff 57' (lower right); dedicated in French 'A ma chère Jeanine/ Georges A. de Pogédaïeff' (on the reverse)
oil on cardboard
33 x 38 cm
painted in 1957

GEORGES A. DE POGÉDAÏEFF (1899-1971)
Paysage de Provence
signé et daté 'Georges A. de Pogédaïeff 57' (en bas à droite); dédié en français 'A ma chère Jeanine/Georges A. de Pogédaïeff' (au verso)
huile sur carton
33 x 38 cm
peint en 1957

1,000 - 1,500 €



192 •
GEORGES A. DE POGÉDAÏEFF (1899-1971)
The village of Ménerbes, South of France
signed and dated 'Georges A. de Pogédaïeff 59' (lower left); signed, titled and inscribed 'à Ménerbes/ Ste Barbe / Georges A. de Pogédaïeff' (on the reverse)
oil on board
22 x 31 cm
painted in 1959

GEORGES A. DE POGÉDAÏEFF (1899-1971)
Le village de Ménerbes, Sud de la France
signé et daté 'Georges A. de Pogédaïeff 59' (en bas à gauche); signé, titré et inscrit 'à Ménerbes/ Ste Barbe / Georges A. de Pogédaïeff' (au verso)
huile sur carton
22 x 31 cm
peint en 1959

1,000 - 1,500 €



193 •
NIKOLAY FECHIN (1881-1955)
Portrait of an old man with hat
signed and dated 'N. Fechin 1952' (lower right)
charcoal on paper
45 x 35.5 cm
executed in 1952

NIKOLAY FECHIN (1881-1955)
Portrait d'un vieil homme au chapeau
signé et daté 'N. Fechin 1952' (en bas à droite)
fusain sur papier
45 x 35,5 cm
exécuté en 1952

6,000 - 8,000 €



194 •
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 €

195 •
PAVEL TCHELITCHEW (1898-1957)
Studies of Allen Tanner in peasant hat
signed 'P. Tchelitchew' (lower left); inscribed
'NO 21/500' (on the reverse)
24.2 x 21 cm
ink on paper

*Provenance: Greer Gallery, New York City
(old label)*
Condition: traces de scotch

The Illinois-born pianist Allen C. Tanner (1898-1987) lived in Paris in the 1920's with the artist Pavel Tchelitchew

PAVEL TCHELITCHEW (1898-1957)
Studies of Allen Tanner in peasant hat
signées 'P. Tchelitchew' (en bas à gauche) ;
inscrit 'NO 21/500' (au verso)
24,2 x 21 cm
encre sur papier

*Provenance : Greer Gallery, New York City
(ancienne étiquette)*
Condition: traces de scotch

Le pianiste Allen C. Tanner (1898-1987), né dans l'Illinois, a vécu à Paris dans les années 1920 avec l'artiste Pavel Tchelitchew.

3,000 - 4,000 €





196 •
PAVEL TCHELITCHEW (1898-1957)
Mothers and children
signed and dated 'Pavel 35' (lower left)
oil and gouache on board
22 x 15.7 cm

PAVEL TCHELITCHEW (1898-1957)
Mothers and children
signé et daté 'Pavel 35' (en bas à gauche)
huile et gouache sur carton
22 x 17.5 cm

8,000 - 12,000





197 •
ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)
Tennis
signed 'Erté' (lower right)
pencil and tempera on paper
circa 1920

Provenance: Private Collection, Italy

ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)
Tennis
signé 'Erté' (en bas à droite)
crayon et tempera sur papier
vers 1920

Provenance : Collection privée, Italie

6,000 – 8,000 €



198 •
IRINA STENBERG (1905-1985)
At the docks (1933)
signed in Cyrillic and dated in white pastel
'I Stenberg 1933' (lower right), signed again
in Cyrillic 'Stenberg' (lower right)
charcoal, watercolour and pastel on paper
48 x 35.5 cm
executed in 1933

IRINA STENBERG (1905-1985)
Sur les quais
signé en cyrillique et daté au pastel blanc
'I Stenberg 1933' (en bas à droite), signé à
nouveau en cyrillique 'Stenberg' (en bas à
droite)
fusain, aquarelle et pastel sur papier
48 x 35.5 cm
exécuté en 1933

1,500 - 2,000 €





199 •
GEORGES A. DE POGÉDAÏEFF (1899-1971)
Theatrical scene with 'Demon assaulting a family'
signed and dated 'Georges A de Pogédaïeff 37' (lowe left)
watercolour, gouache, charcoal heightened with gold and white
on board
46 x 60 cm
executed in 1937

Provenance:
Uppsala Auktionskammare, Möbler Målningar och Konstföremål,
09.06.2015, lot 161
Private collection

GEORGES A. DE POGÉDAÏEFF (1899-1971)
Scène théâtrale avec 'Démon agressant une famille'
signé et datée 'Georges A de Pogédaïeff 37' (en bas à gauche)
aquarelle, gouache, fusain rehaussé d'or et de blanc sur carton
46 x 60 cm
exécuté en 1937

Provenance :
Uppsala Auktionskammare, Möbler Målningar och Konstföremål,
09.06.2015, lot 161
Collection privée

2,500 - 3,500 €



200 •
GEORGES A. DE POGÉDAÏEFF (1899-1971)
Caricature of Russian Nobility in the Provinces
signed 'Georges A de Pogédaïeff' (lower left)
charcoal and gouache on board.
46 x 61 cm

Provenance:
Sotheby's London, Russian Pictures, 19.11.2003, lot 195
Private collection

GEORGES A. DE POGÉDAÏEFF (1899-1971)
Caricature de la noblesse russe en province
signé 'Georges A de Pogédaïeff' (en bas à gauche)
fusain et gouache sur carton.
46 x 61 cm

Provenance :
Sotheby's Londres, Russian Pictures, 19.11.2003, lot 195
Collection privée

2,500 - 3,500 €

ALEXANDER TYSHLER



201 •
ALEXANDER TYSHLER (1898-1980)
Portrait of Solomon Mikhoels
signed in Cyrillic and dated 'A. Tyshler 1946' (lower right)
ink, pen on paper
30 x 22 cm
executed in 1946

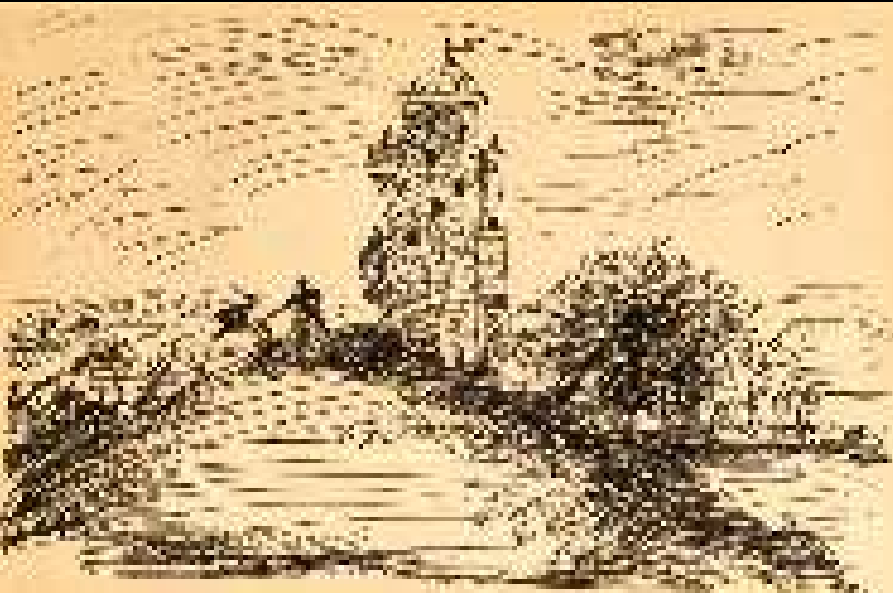
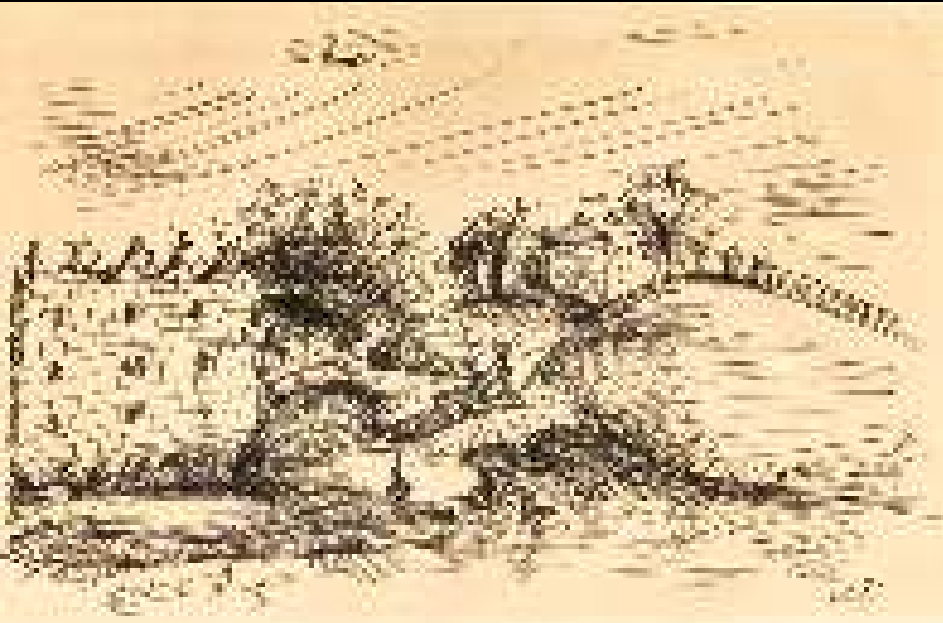
ALEXANDER TYSHLER (1898-1980)
Portrait de Solomon Mikhoels
signé en cyrillique et daté 'A. Tyshler 1946' (en bas à droite)
encre, plume sur papier
30 x 22 cm
exécuté en 1946

1,500 - 2,500 €

202 •
ALEXANDER TYSHLER (1898-1980)
Knight arriving at the castle
signed in Cyrillic with initials 'A. T.' (lower right)
ink, pen on paper
18 x 30 cm

ALEXANDER TYSHLER (1898-1980)
Chevalier arrivant au château
signé en cyrillique avec les initiales 'A. T.' (en bas à droite)
encre, plume sur papier
18 x 30 cm

600 - 1,000 €



203 •
ALEXANDER TYSHLER (1898-1980)
View of a castle
ink, pen on paper
16.5 x 26.5 cm

ALEXANDER TYSHLER (1898-1980)
Vue d'un château
encre, plume sur papier
16.5 x 26.5 cm

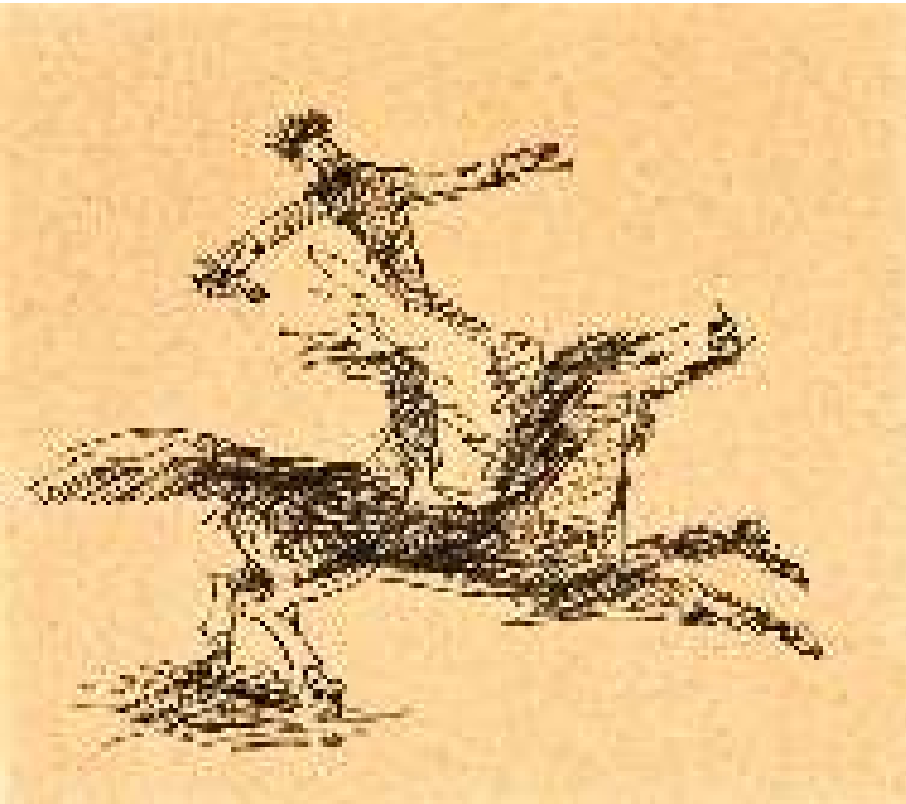
400 - 600 €



204 •
ALEXANDER TYSHLER (1898-1980)
Centauress
ink, pen on paper
17.5 x 26 cm

ALEXANDER TYSHLER (1898-1980)
Centauresse
encre, plume sur papier
17.5 x 26 cm

500 - 800 €



205 •
ALEXANDER TYSHLER (1898-1980)
Bellerophon riding Pegasus
ink, pen on paper
16 x 16 cm

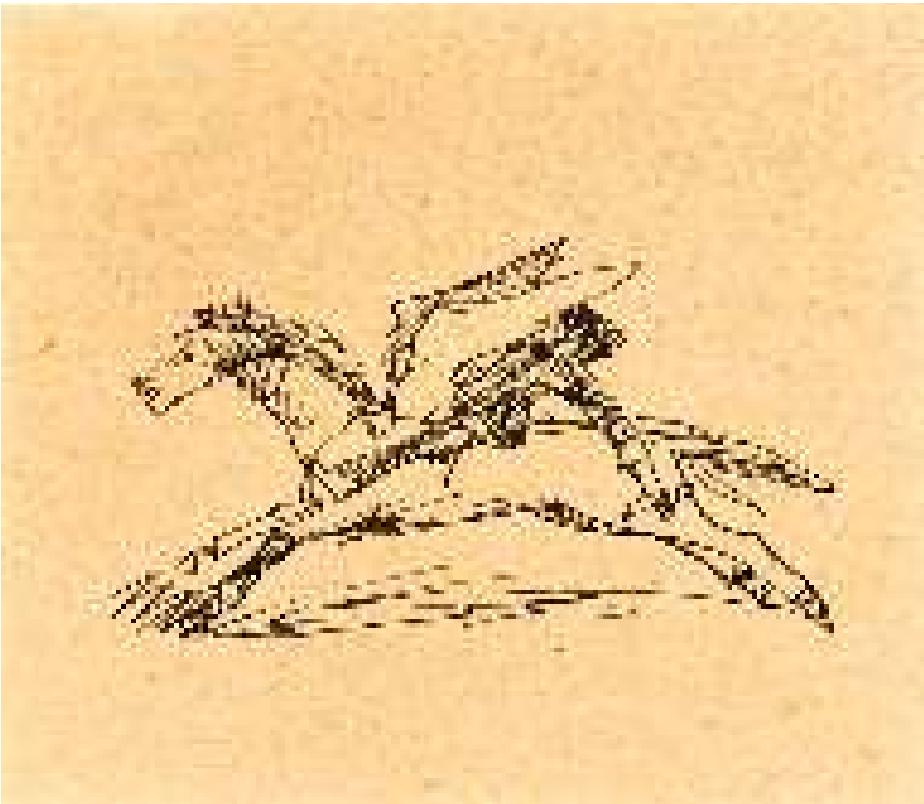
ALEXANDER TYSHLER (1898-1980)
Bellérophon chevauchant Pégase
encre, plume sur papier
16 x 16 cm

500 - 800 €

206 •
ALEXANDER TYSHLER (1898-1980)
Bellerophon riding Pegasus
ink, pen on paper
12.5 x 14.5 cm

ALEXANDER TYSHLER (1898-1980)
Bellérophon chevauchant Pégase
encre, plume sur papier
12.5 x 14.5 cm

500 - 800 €



207 •
ALEXANDER TYSHLER (1898-1980)

The Sun King
signed, titled in Cyrillic and dated 'The Sun King A.Tyshler
1948' (lower right)
ink, pen on paper
29 x 20 cm
executed in 1948

ALEXANDER TYSHLER (1898-1980)
Le Roi Soleil

signé, titré en cyrillique et daté 'Le Roi Soleil
A. Tyshler 1948' (en bas à droite)
encre, plume sur papier
29 x 20 cm
exécuté en 1948

1,000 - 1,500 €



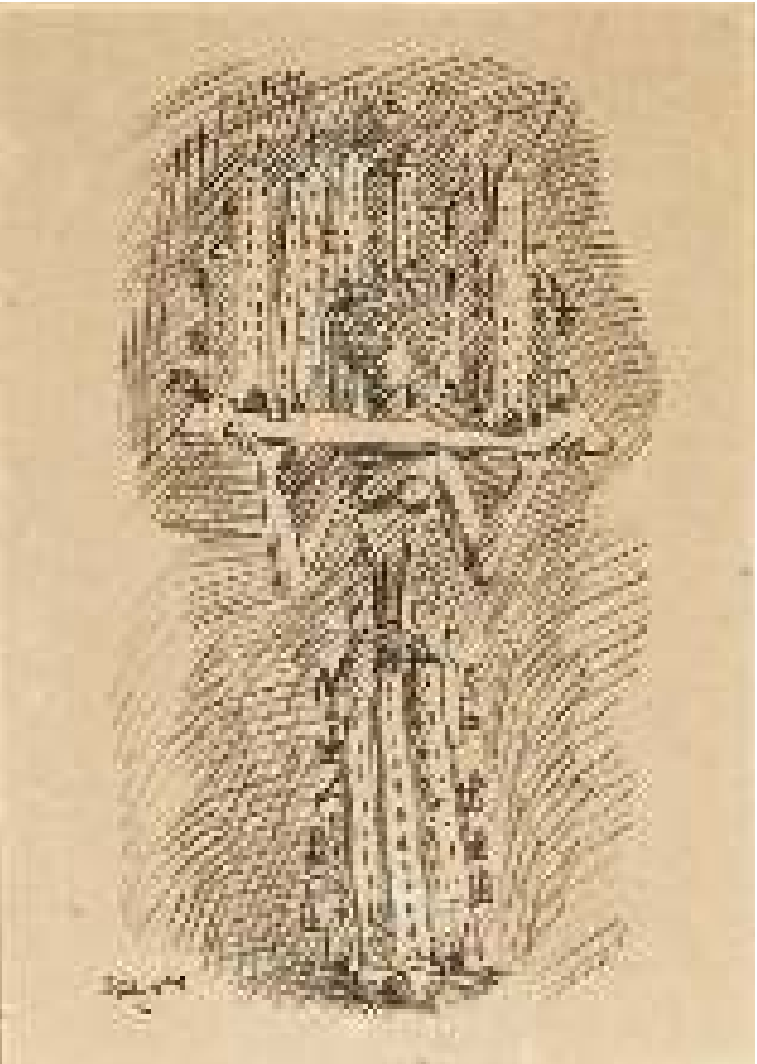
208 •
ALEXANDER TYSHLER (1898-1980)

The riding Angel
signed in Cyrillic and dated 'A. Tyshler 66'
(lower left)
ink, pen on paper
20 x 26 cm
executed in 1966

ALEXANDER TYSHLER (1898-1980)

L'Ange cavalier
signé en cyrillique et daté 'A. Tyshler 66'
(en bas à gauche)
encre, plume sur papier
20 x 26 cm
exécuté en 1966

600 - 1,000 €



209 •
ALEXANDER TYSHLER (1898-1980)

Architecture
signed in Cyrillic and dated 'A.Tyshler 71'
ink, pen on paper
25.5 x 19 cm
executed in 1971

ALEXANDER TYSHLER (1898-1980)

L'Architecture
signé en cyrillique et daté 'A.Tyshler 71'
encre, plume sur papier
25.5 x 19 cm
exécuté en 1971

800 - 1,200 €



210 •
ALEXANDER TYSHLER (1898-1980)
Costume design for 'King Lear'
signed and titled in Cyrillic 'A.Tyshler K Lear'
(lower center)
ink, pen on paper
32 x 21.5 cm

ALEXANDER TYSHLER (1898-1980)
Esquisse pour les costumes de 'Roi Lear'
signé et titré en cyrillique 'A.Tyshler R Lear'
(en bas au centre)
encre, plume sur papier
32 x 21.5 cm

800 - 1,200 €

211 •
ALEXANDER TYSHLER (1898-1980)
Musicians
signed in Cyrillic 'A.Tyshler' (lower right)
Ink, pencil on paper
30 x 25 cm

ALEXANDER TYSHLER (1898-1980)
Musiciens
signé en cyrillique 'A.Tyshler' (en bas à droite)
encre, crayon sur papier
30 x 25 cm

400 - 600 €



212 •
ALEXANDER TYSHLER (1898-1980)
A pair of women's costume designs
both signed in Cyrillic, one dated 'A. Tyshler 54'
(lower right)
watercolour, pen on paper
29 x 20 cm (each)

ALEXANDER TYSHLER (1898-1980)
Esquisses de costumes féminins
tous deux signés en cyrillique, l'un daté 'A. Tyshler 54'
(en bas à droite)
aquarelle, crayon sur papier
29 x 20 cm (chaque)

800 - 1,200 €



213 •
ALEXANDER TYSHLER (1898-1980)
Ophelia
signed and titled in Cyrillic 'Ophelia A. Tyshler'(lower left); signed and inscribed in Cyrillic by Tyshler's wife 'sketch for the show 'Hamlet' 12/05-54 F. Syrkina' (lower center)
charcoal, pencil on paper
36.5 x 24.5 cm
executed in 1954

ALEXANDER TYSHLER (1898-1980)
Ophélie
signé et titré en cyrillique 'Ophelia A. Tyshler' (en bas à gauche); signé et inscrit en cyrillique par l'épouse de Tyshler 'sketch for the show 'Hamlet' 12/05-54 F. Syrkina' (en bas au centre)
fusain, crayon sur papier
36.5 x 24,5 cm
exécuté en 1954

800 - 1,200 €



214 •
ALEXANDER TYSHLER (1898-1980)
Hamlet
signed and titled in Cyrillic 'Hamlet A. Tyshler'; signed and inscribed in Cyrillic by Tyshler's wife 'sketch for the show 'Hamlet' 12/05-54 F. Syrkina' (lower center)
charcoal, pencil on paper
37 x 24.5 cm
executed in 1954
Flora Syrkina was theatre and art historian and wife of Alexander Tyshler

ALEXANDER TYSHLER (1898-1980)
Hamlet
signé et titré en cyrillique 'Hamlet A. Tyshler' ; signé et inscrit en cyrillique par l'épouse de Tyshler 'esquisse pour le spectacle 'Hamlet' 12/05-54 F. Syrkina' (en bas au centre)
fusain, crayon sur papier
37 x 24.5 cm
exécuté en 1954

800 - 1,200 €

215 •
ALEXANDER TYSHLER (1898-1980)
Lilya Yuryevna Brik
signed, titled in Cyrillic and dated 'A.Tyshler 1949 L. Y. Brik' (lower right)
watercolour, ink on paper
32 x 24.5 cm
executed in 1949

ALEXANDER TYSHLER (1898-1980)
Lilya Yuryevna Brik
signé, titré en cyrillique et daté 'A.Tyshler 1949 L. Y. Brik' (en bas à droite)
aquarelle, encre sur papier
32 x 24.5 cm
exécuté en 1949

5,000 - 6,000 €



216 •
ALEXANDER TYSHLER (1898-1980)
Portrait of Lilya Brik
signed in Cyrillic and dated 'A.Tyshler 1949' (lower left)
ink, pen on paper
25.5 x 19 cm
executed in 1949

ALEXANDER TYSHLER (1898-1980)
Portrait de Lilya Brik
signé en cyrillique et daté 'A.Tyshler 1949' (en bas à gauche)
encre, plume sur papier
25.5 x 19 cm
exécuté en 1949

2,500 - 3,000 €



217 •

ALEXANDER TYSHLER (1898-1980)

Wooden sculpture from the series 'Dryads'.

Wood, paint.

H. 70 cm

Executed circa 1960s

ALEXANDER TYSHLER (1898-1980)

Sculpture en bois de la série 'Dryades'

bois, peinture

H. 70 cm

exécutée vers les années 1960

8,000 - 10,000 €



218 •
ALEXANDER TYSHLER (1898-1980)
Wooden sculpture from the series 'Dryads'
wood, paint.
H. 85 cm

ALEXANDER TYSHLER (1898-1980)
Sculpture en bois de la série 'Dryades'
bois, peinture
H. 85 cm

8,000 - 10,000 €





219 •
GABRIEL GLIKMAN (1913-2003)

Green hair
signed with initials in Cyrillic and dated 'GDG 67' (lower right)
oil on board
87 x 58.5 cm
executed in 1967

Provenance:
Auktionshaus Stahl, Hamburg, Kunstauktion, 30.11.2019, lot 27
Private collection

GABRIEL GLIKMAN (1913-2003)

Cheveux verts
signé avec des initiales en cyrillique et datée 'GDG 67' (en bas à droite)
huile sur carton
87 x 58,5 cm
peint en 1967

Provenance :
Auktionshaus Stahl, Hambourg, Kunstauktion, 30.11.2019, lot 27
Collection privée

3,500 - 4,000 €



ANATOLY SLEPYSHEV

220 •
ANATOLY SLEPYSHEV (1932-2016)
Village feast
titled in felt pen in Cyrillic and numbered 'Derevenskiy prazdnik/N. 164 (on the reverse)
oil on board
149.5 x 149.5 cm

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

ANATOLY SLEPYSHEV (1932-2016)
Village feast
titré au stylo feutre en cyrillique et numéroté 'Derevenskiy prazdnik/N. 164 (au verso)
huile sur carton
149,5 x 149,5 cm

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

1,500 - 2,000 €



221 •
ANATOLY SLEPYSHEV (1932 -2016)
Return from work (Evening)
signed in Cyrillic and dated 'T. Slepyshev 90' (lower right), titled in Cyrillic in pen 'Vozvrashchenie s raboty (Vecher)' , bearing stamp 'Galerie le Trace', variously numbered (on the reverse)
oil on canvas, diptych
162 x 129.8 cm (each), 162 x 260 cm circa (total)
painted in 1990

Provenance: Artist's studio; Private collection
Condition: some tears (upper right and lower left), some signs of tape along upper and lower edges, some signs of soot

ANATOLY SLEPYSHEV (1932 -2016)
Return from work (Evening)
signé en cyrillique et daté 'T. Slepyshev 90 ' (en bas à droite), titrée en cyrillique au stylo 'Vozvrashchenie s raboty (Vecher)' , portant le cachet ' Galerie le Trace ', diversement numérotée (au verso)
huile sur toile, diptyque
162 x 129,8 cm (chacun), 162 x 260 cm circa (total)
peint en 1990

Provenance : Atelier de l'artiste ; Collection privée
Condition : quelques déchirures (en haut à droite et en bas à gauche), quelques traces de ruban adhésif le long des bords supérieurs et inférieurs, quelques traces de suie

2,000 - 4,000 €



222 •
ANATOLY SLEPYSHEV (1932-2016)

Sick tree
signed in Cyrillic and dated 'T Slepyshev 96' (lower left); titled in Cyrillic and numbered 'Bolnoe derevo/ N 70' (on the reverse)
oil on board
149 x 148 cm
painted in 1996

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

ANATOLY SLEPYSHEV (1932 -2016)
Sick tree
signé en cyrillique et daté 'T Slepyshev 96' (en bas à gauche) ; titré en cyrillique et numéroté 'Bolnoe derevo/ N 70' (au verso)
huile sur carton
149 x 148 cm
peint en 1996

Provenance : Atelier de l'artiste ; Collection privée
Condition: bon état général, quelques traces de suie sur le cadre

1,500 - 2,000 €

223 •
ANATOLY SLEPYSHEV (1932-2016)

Way of the Cross
signed in Cyrillic 'T Slepyshev' (lower right), numbered 'N 124' (on the reverse)
oil on board
120 x 145.5 cm

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

ANATOLY SLEPYSHEV (1932 —2016)
Way of the Cross
signé en cyrillique 'T Slepyshev' (en bas à droite), numéroté 'N 124' (au verso)
huile sur carton
120 x 145,5 cm

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

1,500 - 2,000 €





224 •
ANATOLY SLEPYSHEV (1932-2016)
Blooming trees in spring
signed in Cyrillic 'T. Slepyshev' (lower left)
oil on canvas
80 x 100 cm

Provenance:
Artist's studio; Private collection
Condition: overall good condition, sign of restoration (on the reverse)

ANATOLY SLEPYSHEV (1932 -2016)
Blooming trees in spring
signé en cyrillique 'T. Slepyshev' (en bas à gauche)
huile sur toile
80 x 100 cm

Provenance :
Atelier de l'artiste ; Collection privée
Condition: bon état général, traces de restauration (au verso)

1,200 - 1,600 €

225 •
ANATOLY SLEPYSHEV (1932-2016)
On the riverside
titled in Cyrillic and numbered 'Na rechke N110' (on the reverse)
oil on board
84 x 99 cm

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

ANATOLY SLEPYSHEV (1932 -2016)
Country road
titré en cyrillique et numéroté 'Na rechke N 110' (au verso)
huile sur carton
84 x 99 cm

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

1,000 - 1,300 €



226 •
ANATOLY SLEPYSHEV (1932-2016)
Bathers

signed in Cyrillic 'T. Slepyshev' (along the right edge); signed, titled, dedicated to Mikhaïl Zvezdinsky (Russian chanson singer) in Cyrillic and numbered 'T. Slepyshev/Kupalschitsy/ Zvezdinskomu Mishe s glubokoy luboviu no nemnogo i ego supruge Nonne/N 151' (on the reverse)
oil on canvas
80 x 100 cm

Provenance: Artist's studio; Private collection
Condition: overall good condition, some dirt on surface, some cracks upper left

ANATOLY SLEPYSHEV (1932 -2016)
Bathers
signé en cyrillique 'T. Slepyshev ' (le long du bord droit); signé, titré, dédié à Mikhaïl Zvezdinsky (chanteur de chanson russe) en cyrillique et numéroté ' T. Slepyshev/Kupalschitsy/ Zvezdinskomu Mishe s glubokoy luboviu no nemnogo i ego supruge Nonne/N 151' (au verso)
huile sur toile
80 x 100 cm

Provenance : Atelier de l'artiste ; Collection privée
Condition: bon état général, quelques salissures à la surface, quelques craquelures en ahut à gauche

1,200 - 1,600 €



227 •
ANATOLY SLEPYSHEV (1932 -2016)
Business meeting
titled in Cyrillic and numbered 'N 49 Delovoe svidanie'
(upper left), numbered 'N 126' (on the reverse)
oil on board
120 x 121 cm

Provenance: Artist's studio; Private collection
Condition: loss of paint/board and rip (lower left); overall good condition

ANATOLY SLEPYSHEV (1932 -2016)
Business meeting
titrée en cyrillique et numérotée 'N 49 Delovoe svidanie'
(en haut à gauche), numérotée 'N 126' (au verso)
huile sur carton
120 x 121 cm

Provenance : Atelier de l'artiste ; Collection privée
Condition: perte de peinture/planche et déchirure (en bas à gauche); bon état général

1,200 - 1,600 €

228 •
ANATOLY SLEPYSHEV (1932-2016)
On the way to the lake
signed in Cyrillic 'T.Slepyshev' (lower right);
inscribed in Cyrillic and numbered 'N 53 Literaturniy
sujet' (center left)
oil on board
121 x 127 cm

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

ANATOLY SLEPYSHEV (1932 -2016)
On the way to the lake
signé en cyrillique 'T.Slepyshev' (en bas à droite);
inscription en cyrillique et numéroté 'N 53 Literaturniy
sujet' (au centre à gauche)
huile sur carton
121 x 127 cm

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

1,200 - 1,600 €





229 •

ILYA GLAZUNOV (1930 - 2017)

Illustration for a novel by Fyodor Dostoevsky, possibly 'White Nights', 1848

signed in Cyrillic 'I. Glazunov' (upper right)
mixed media on paper (board ?)

90 x 60 cm

Fyodor Mikhailovich Dostoevsky was Ilya Glazunov's favorite writer from his student years, with whom he had much in common in his views and outlook. The artist is often called 'Dostoevsky in painting' for his development of moral ideas consonant with the writer's philosophy. The artist and his favorite writer were equally concerned with the theme of the eternal struggle between good and evil, where the battlefield is the human heart. Despite the often tragic outcome of Dostoevsky's works, the artist called him the most optimistic author, because the writer's philosophy asserts that the human soul can find salvation through repentance, even when it reaches the extreme point of permissiveness.

ILYA GLAZUNOV (1930 - 2017)

Illustration pour un roman de Fiodor Dostoïevski, peut-être 'Les nuits blanches', 1848

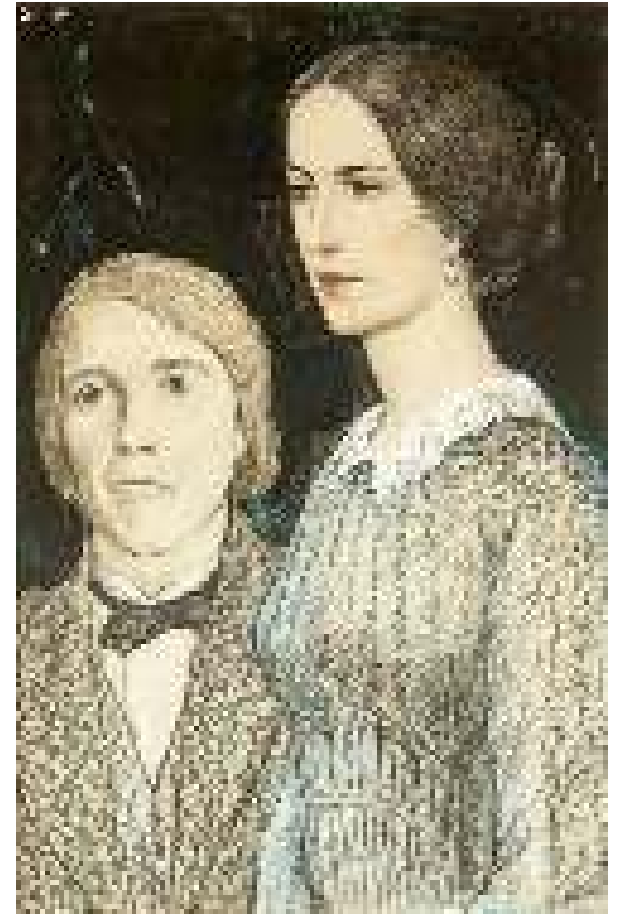
signé en cyrillique 'I. Glazunov' (en haut à droite)

technique mixte sur papier (carton ?)

90 x 60 cm

Fiodor Mikhaïlovitch Dostoïevski était l'écrivain préféré d'Ilya Glazounov depuis ses années d'études, avec lequel il partageait de nombreux points de vue. L'artiste est souvent appelé 'Dostoïevski en peinture' pour avoir développé des idées morales en accord avec la philosophie de l'écrivain. L'artiste et son écrivain préféré étaient tous deux préoccupés par le thème de la lutte éternelle entre le bien et le mal, dont le champ de bataille est le cœur humain. Malgré l'issue souvent tragique des œuvres de Dostoïevski, l'artiste l'a qualifié d'auteur le plus optimiste, car la philosophie de l'écrivain affirme que l'âme humaine peut trouver le salut par le repentir, même lorsqu'elle atteint le point extrême de la permissivité.

5,000 - 6,000 €



230 •
PIOTR GAVRILOVICH (B.1920)
Ukrainian landscape with river and village
signed in Cyrillic 'Pyotr Gavrilovich 65' (lower right)
oil on canvas laid on board
34 x 44 cm
executed in 1965

Provenance: Private collection, Italy

PIOTR GAVRILOVICH (B. 1920)
Paysage ukrainien avec rivière et village
signé en cyrillique "Pyotr Gavrilovich 65" (en bas à droite)
huile sur toile marouflée sur carton
34 x 44 cm
exécuté en 1965

Provenance : Collection privée, Italie

500 – 700 €



231 •
PAOLO GARRETTO (1903-1989)
Lenin
mixed media on cardboard
painted in 1969

PAOLO GARRETTO (1903-1989)
Lénine
technique mixte sur carton
peint en 1969

1,500 – 2,000 €



232 •

EKATERINA ZUBCHENKO (B. 1937)**Abstract composition**

signed 'Zoubtchenko' (lower right)

gouache on paper

30 x 20.5 cm (à vue)

Usually using gouache or watercolour, Ekaterina Zubchenko paints non-figurative abstract works of art. Her works show a strong influence of the Russian avant-garde, as well as of her master André Lanskoy. In 1958 Ekaterina Zubchenko became André Lanskoy's only pupil and, she worked and lived with him until Lanskoy's death in 1976.

EKATERINA ZUBCHENKO (B. 1937)**Composition abstraite**

signé "Zoubtchenko" (en bas à droite)

gouache sur papier

30 x 20.5 cm (à vue)

400 - 600 €





233 •
EDUARD SCHTEINBERG (1937-2012)
Portrait of Boris Steinberg
inscribed in pencil in Cyrillic 'Portrait of Boris Schteinberg'
(along the lower edge)
black felt pen on paper
29 x 20.5 cm

EDUARD SCHTEINBERG (1937-2012)
Portrait de Boris Steinberg
inscription au crayon en cyrillique 'Portrait de Boris Schteinberg'
(le long du bord inférieur)
feutre noir sur papier
29 x 20.5 cm

300 - 350 €



234 •
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

1,000 - 1,500 €



235 •
VLADIMIR YAKOVLEV (1934-1998)
Still life with flowers
signed in Cyrillic 'V. Yakovlev' (lower right)
gouache on paper
29.5 x 20.2 cm

VLADIMIR YAKOVLEV (1934-1998)
Still life with flowers
signé en cyrillique 'V. Yakovlev' (en bas à droite)
gouache sur papier
29.5 x 20.2 cm

1,000 - 1,500 €

236 •
EVGENY KROPIVNITSKY (1893 - 1979)
Set of 9 drawings (1 double-sided)
(i) Double-sided work
Vase of flowers and Rural Landscape
signed on both sides in Cyrillic and dated 'E.
Kropivnitsky 1977' (lower right and lower left)
watercolour on paper
20 x 24.8 cm
(ii) Spring landscape
signed in Cyrillic 'E. Kropivnitsky' (lower left)
and dated '1977' (lower right)
watercolour on paper
18.5 x 25 cm
(iii) Spring landscape
signed in Cyrillic and dated 'E. Kropivnitsky 1977'
(lower left)
watercolour on paper
19 x 28.5 cm
(iv) In the forest
signed in Cyrillic 'E. Kropivnitsky' (lower left)
pencil on paper
22 x 29 cm
(v) Vase of flowers
signed in Cyrillic 'E. Kropivnitsky' (lower right)
and dated '1977' (lower left)
watercolour on paper
20.2 x 28.3 cm
(vi) Sansevieria in a vase
signed in Cyrillic 'E. Kropivnitsky' (lower left)
and dated '1977' (lower right)
pencil on paper
18.6 x 22.8 cm
(vii) Sansevieria in a vase
signed with monogram in Cyrillic and dated 'E. K 77'
(lower right)
green felt pen on paper
29 x 20 cm
(viii) Sansevieria in a vase
signed in Cyrillic and dated 'E. Kropivnitsky 1977'
(lower left)
pencil and green felt pen on paper
20.5 x 28.8 cm
(ix) Still Life
signed in Cyrillic 'E. Kropivnitsky' (lower left)
and dated '1977' (lower right)
felt pen on paper
18.7 x 28.5 cm (image)

executed in 1977

EVGENY KROPIVNITSKY (1893 - 1979)
Ensemble de 9 dessins (1 recto-verso)
(i) Œuvre recto-verso
Vase de fleurs et Paysage rural
signé des deux côtés en cyrillique et daté 'E. Kropivnitsky
1977' (en bas à droite et en bas à gauche)
aquarelle sur papier
20 x 24.8 cm
(ii) Paysage printanier
signé en cyrillique "E. Kropivnitsky" (en bas à gauche)
et daté "1977" (en bas à droite)
aquarelle sur papier
18.5 x 25 cm
(iii) Paysage de printemps
signé en cyrillique et datée "E. Kropivnitsky 1977"
(en bas à gauche)
aquarelle sur papier
19 x 28.5 cm
(iv) Dans la forêt
signé en cyrillique "E. Kropivnitsky" (en bas à gauche)
crayon sur papier
22 x 29 cm
(v) Vase de fleurs
signé en cyrillique "E. Kropivnitsky" (en bas à droite)
et daté "1977" (en bas à gauche)
aquarelle sur papier
20.2 x 28.3 cm
(vi) Sansevieria dans un vase
signé en cyrillique "E. Kropivnitsky" (en bas à gauche)
et daté "1977" (en bas à droite)
crayon sur papier
18.6 x 22.8 cm
(vii) Sansevieria dans un vase
signé avec un monogramme en cyrillique et daté 'E. K 77'
(en bas à droite)
feutre vert sur papier
29 x 20 cm
(viii) Sansevieria dans un vase
signé en cyrillique et datée "E. Kropivnitsky 1977"
(en bas à gauche)
crayon et feutre vert sur papier
20.5 x 28,8 cm
(ix) Nature morte
signé en cyrillique "E. Kropivnitsky" (en bas à gauche)
et datée "1977" (en bas à droite)
feutre sur papier
18.7 x 28.5 cm (image)
exécuté en 1977



Evgeny Kropivnitsky, a Moscow painter and poet, initially worked in a variety of styles, gravitating mainly towards cubism and expressionism, close to the painters of the 'Jack of Diamonds' group. In the 1950s, he became one of the founders and leaders of the Lianozovo group of non-conformist artists, based first in the Kropivnitsky house and then in the flat of Kropivnitsky's son-in-law, Oskar Rabin, in Lianozovo. The artist's works can be found in the Russian National Museum, the Tretyakov Gallery and the Pushkin Museum of Fine Arts.

2,200 - 2,600 €



237 •
NIKOLAI VECHTOMOV (1923-2007)

From the cycle 'Planètes'

I) signed in Cyrillic and dated 'Vech. 60' (lower right); inscribed in Cyrillic and dated 'N. VETCHTOMOV 60' (on the reverse)
mixed media on paper
23 x 13.4 cm
executed in 1960

II) signed in Cyrillic and dated 'Vech. 60' (upper left)
mixed media on paper
24.5 x 14 cm
executed in 1960

NIKOLAI VECHTOMOV (1923-2007)

Cycle 'Planètes'

I) signé en cyrillique et daté 'Vech. 60' (en bas à droite); inscrit en cyrillique et daté 'N. VETCHTOMOV 60' (au verso)
technique mixte sur papier
23 x 13.4 cm
exécuté en 1960

II) signé en cyrillique et daté 'Vech. 60' (en haut à gauche)
technique mixte sur papier
24.5 x 14 cm
exécuté en 1960

450 - 650 €





238 •

VALERY CHUIKOV (B. 1949)

Still life with peonies and peaches

inscribed 'V. Chuikov /o./c /2017' (on the reverse)

oil on canvas

70 x 60 cm

painted in 2017

Valery Chuikov is a Ukrainian painter, master of still life, landscape and genre painting. He studied at the Republican Art School named after T. Shevchenko, Kyiv State Art Institute, he is a member of the Union of Artists of the USSR, laureate of republican, all-Union and international competitions. Since 1990 he has been exhibiting in Great Britain, in 2011 he was awarded the International Order of Queen Anne 'Honour of the Motherland' on the diamond star of the 1st degree, the insignia of the Knight's Legion of Ukraine. His artworks are exhibited in museums in Ukraine, Russia and private collections.

VALERY CHUIKOV (B. 1949)

Still life with peonies and peaches

inscrit 'V. Chuikov /o./c /2017' (au verso)

huile sur toile

70 x 60 cm

peint en 2017

6,000 - 8,000



239 •
SLAVA (VIATCHESLAV) ZAÏTSEV (1938-2023)

Reclining Nude
signed, dated and located 'V. Zaitsev 88 I Paris' (lower left)
felt pen on paper
65 x 50 cm
executed in 1988

Vyacheslav Zaitsev was a Soviet and Russian fashion designer and pioneer of the concepts of 'haute couture' and 'fashion design' in the USSR, whose talent was widely recognized by the great French couturiers. In addition to fashion, painting and drawing played an important role in Zaitsev's work. Personal exhibitions of Vyacheslav's work have been held on several occasions in cities in the United States, Belgium, France and Estonia.

SLAVA (VIATCHESLAV) ZAÏTSEV (1938-2023)

Reclining Nude
signé, daté et situé 'V. Zaitsev 88 I Paris' (en bas à gauche)
feutre sur papier
65 x 50 cm
exécuté en 1988

Vyacheslav Zaitsev était un créateur de mode soviétique et russe, le pionnier des concepts de 'haute couture' et de 'design de mode' en URSS, dont le talent a été largement reconnu par les grands couturiers français. Outre la mode, la peinture et le dessin ont occupé une place importante dans l'œuvre de Zaitsev. Des expositions personnelles des œuvres de Vyacheslav ont été organisées à plusieurs reprises dans des villes des États-Unis, de Belgique, de France et d'Estonie.

2,500 - 3,000 €



240 •
EGOR OSTROV (1970)

Madonna
oil on canvas
signed, dated and titled 'EO 2004 Egor Ostrov Madonna' (on the reverse)
95 x 70.5 cm

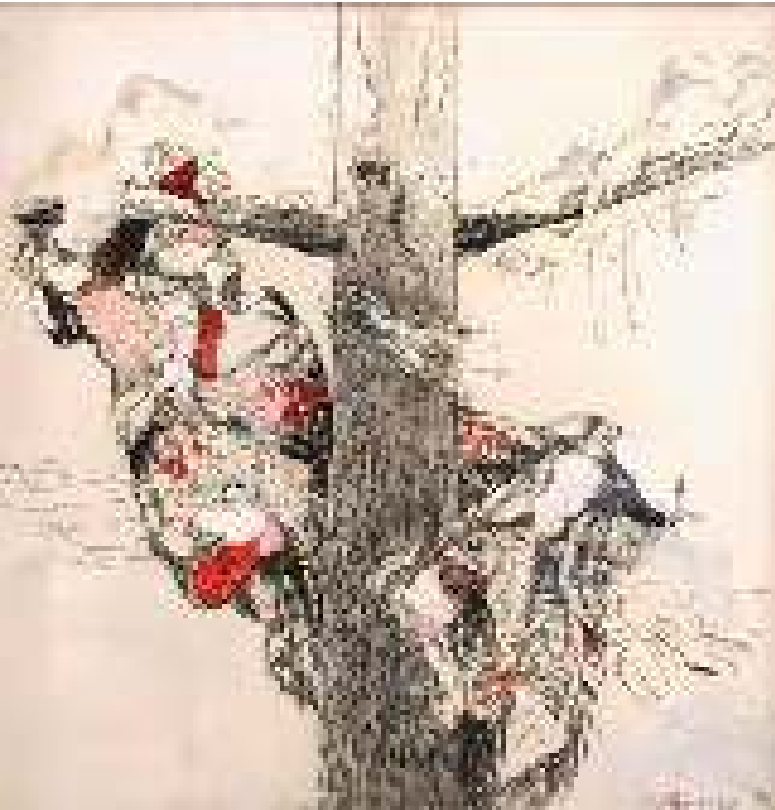
Provenance:
Private collection, Switzerland

EGOR OSTROV (1970)

Madone
signé, daté et titré 'EO 2004 Egor Ostrov Madonna' (au verso)
huile sur toile
95 x 70.5 cm

Provenance :
Collection privée, Suisse

800 - 1,200 €



242 •
OLEG VOUKOLOV (B. 1933)
Dragonfly
signed in Cyrillic and dated 'O Voukolov 90' (lower right)
oil on canvas
100 x 95 cm
1990

Provenance:
Cornette de Saint Cyr, Art Contemporain Figuratif, Paris, 16 June 1991 ; Collection of French Banque Union ; Private collection, France

OLEG VOUKOLOV (B. 1933)
Dragonfly
signé en cyrillique et daté "O Voukolov 90" (en bas à droite)
huile sur toile
100 x 95 cm
peint en 1990

Provenance : Cornette de Saint Cyr, Art Contemporain Figuratif, Paris, 16 juin 1991 ; Collection de l'Union des Banques Françaises ; Collection privée, France

250 - 300 €

241 •
OLEG VOUKOLOV (B. 1933)
Cloth on the branches
signed in Cyrillic and dated 'O Voukolov 90' (lower right)
oil on canvas
100 x 95 cm
1990

Provenance:
Cornette de Saint Cyr, Art Contemporain Figuratif, Paris, 16 June 1991 ; Collection of French Banque Union ; Private collection, France

OLEG VOUKOLOV (B. 1933)
Cloth on the branches
signé en cyrillique et daté 'O Voukolov 90 (en bas à droite)
huile sur toile
100 x 95 cm
peint en 1990

Provenance :
Cornette de Saint Cyr, Art Contemporain Figuratif, Paris, 16 juin 1991 ; Collection de l'Union des Banques Françaises ; Collection privée, France

250 - 300 €



242 bis •
MIKHAIL SKULYARI (1905 - 1985)
Les fiançailles
pen and ink on paper
20.7 x 29.7 cm
executed in 1934

MIKHAIL SKULYARI (1905 - 1985)
Les fiançailles
plume et encre sur papier
20.7 x 29.7 cm
exécuté en 1934

130 - 150 €



Icons



243 •
THE GREAT PRINCE SAINT VLADIMIR

Russia, late 19th - early 20th century

oil on canvas

90 x 45.4 cm

Saint Vladimir the Great, founder of Christianity among the Slav peoples: the liturgical books of Russia and the Ukraine give him the title of 'equal to the apostles', attributed to the great evangelisers

LE GRAND PRINCE SAINT VLADIMIR

Russie, fin 19ème - début 20ème siècle

huile sur toile

90 x 45.4 cm

Saint Vladimir le Grand, fondateur du Christianisme chez les peuples slaves: les livres liturgiques de Russie et d' Ukraine lui donnent le titre d' 'égal aux apôtres' , attribué aux grands évangélistes.

5,500 - 6,000 €



244 •

WOODEN 'TRAVELLING ICONOSTASIS' WITH 15 PANELS

Guslitsy (Russia), late 19th century

wood, levkas, tempera

52 x 151.5 cm total, 52 x 9.5 cm (each panel), 52 x 19.6 cm (central panel)

Condition: generally well preserved, losses of paint along the edges of the panels

The tradition of creating 'Travelling iconostases' was spread in Russia since the 16th - 17th centuries. The 'Travelling Church', representing in a reduced size the iconostasis of a church filled with rows of icons, accompanied Russian people on various campaigns and journeys.

ICONOSTASE DE VOYAGE EN BOIS À 15 PANNEAUX

Guslitsy (Russie), fin du 19ème siècle

bois, levkas, tempera

52 x 151.5 cm total, 52 x 9.5 cm (chaque panneau), 52 x 19.6 cm (panneau central)

Condition: généralement bien conservé, pertes de peinture sur les bords des panneaux

La tradition des iconostases de voyage s'est répandue en Russie depuis les XVIe et XVIIe siècles. 'L'église itinérante', représentant en taille réduite l'iconostase d'une église remplie de rangées d'icônes, accompagnait le peuple russe lors de diverses campagnes et voyages.

4,500 - 5,000 €



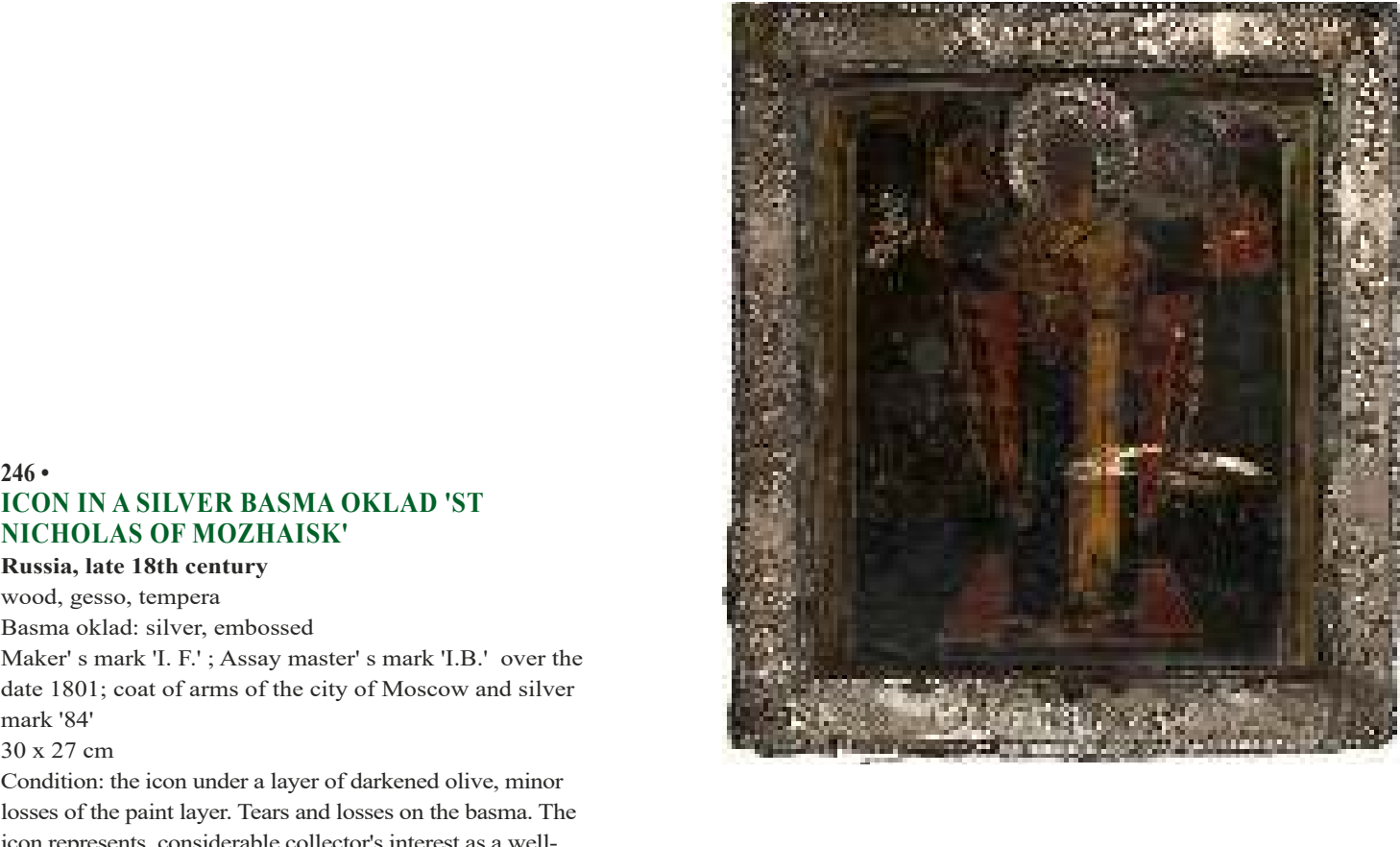
245 •
ICON 'PELICAN'
Ukraine, late 19th - early 20th century
oil on canvas laid on wood
39 x 31 cm

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 €



246 •
ICON IN A SILVER BASMA OKLAD 'ST NICHOLAS OF MOZHAISK'
Russia, late 18th century
wood, gesso, tempera
Basma oklad: silver, embossed
Maker's mark 'I. F.' ; Assay master's mark 'I.B.' over the date 1801; coat of arms of the city of Moscow and silver mark '84'
30 x 27 cm
Condition: the icon under a layer of darkened olive, minor losses of the paint layer. Tears and losses on the basma. The icon represents considerable collector's interest as a well-preserved image of Nikola Mozhaisky of the late 18th century

Basman (de basma) work - a thin, light sheet of silver on which various motifs (herbs) were embossed. On the icons, only the edges of the image, were made with basmannye.

ICÔNE DANS UN BASMA OKLAD EN ARGENT 'ST NICHOLAS DE MOZHAISK'
Russie, fin du 18ème siècle
bois, gesso, tempera
Basma oklad : argent estampé
Ponçons : "I. F." ; marque du maître-assayeur "I.B." sur la date 1801 ; armoiries de la ville de Moscou et marque d'argent "84"
30 x 27 cm
Condition: l'icône est recouverte d'une couche d'olive foncée, avec de légères pertes de la couche de peinture. Déchirures et pertes sur l'oklad. L'icône présente un intérêt considérable pour le collectionneur, car il s'agit d'une image bien conservée de Nikola Mozhaisky de la fin du 18ème siècle

Le travail de basman (de basma) - une feuille d'argent mince et légère sur laquelle divers motifs (herbes) ont été estampés. Sur les icônes, seuls les bords de l'image ont été réalisés avec du basmannye.

700 - 900 €



247 •
AN ICON 'THE SAVIOUR ON THE THRONE, WITH THE MOTHER OF GOD, SAINT JOHN THE BAPTIST, ARCHANGELS MICHAEL AND GABRIEL AND SAINTS'
Ural (?), 2nd half of the 19th century
Wood, gesso, tempera
54 x 43 cm
Condition: the gold ground of the centerpiece and the gilding on the halos have been lost, after restoration

ICÔNE 'LE SAUVEUR SUR LE TRÔNE, AVEC LA MÈRE DE DIEU, SAINT JEAN LE BAPTISTE, LES ARCHANGES MICHEL ET GABRIEL ET DES SAINTS'
Oural (?), 2e moitié du 19ème siècle
bois, levkas, tempera
54 x 43 cm
Condition : la dorure du fond et des auréoles ont été perdues, restaurations

1,550 - 1,750 €



248 •

AN ICON 'THE DESCENT OF THE HOLY SPIRIT ON THE APOSTLES'

Russia, Vladimir region, the first half of the 19th century

Wood, gesso, silver leaf, tempera

78 x 47.5 cm

Condition: fragmentary tinting

This iconography became widespread in the 18th century. The subject is one of the most important Christian Holy Days – the Pentecost, the Descent of the Holy Spirit upon the Apostles. The Mother of God is seated on the throne, surrounded by the apostles. Tongues of reddish-violet flame are descending from a dove – a symbol of the Holy Spirit. The style of the icon, distinguished by its special expressiveness, is a synthesis of the Baroque art of the outgoing era and the traditional icon-painting art characteristic of the first half of the 19th century. The icon “Descent of the Holy Spirit”, in a vertically elongated oval, was made for the festive row of the iconostasis



ICÔNE 'LA DESCENTE DU SAINT ESPRIT SUR LES APÔTRES'

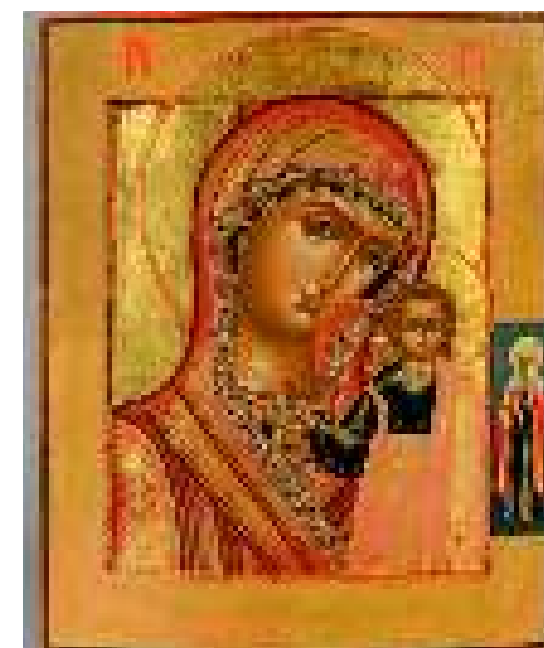
Russie, région de Vladimir, première moitié du 19ème siècle

bois, levkas, feuille d'argent, tempera

78 x 47.5 cm

Cette iconographie s'est répandue au 18ème siècle. Le sujet est l'une des fêtes chrétiennes les plus importantes - la Pentecôte, la descente du Saint-Esprit sur les Apôtres. La Mère de Dieu est assise sur le trône, entourée des apôtres. Des langues de flammes rouge-violet descendent d'une colombe, symbole du Saint-Esprit. Le style de l'icône, qui se distingue par son expressivité particulière, est une synthèse de l'art baroque de l'époque sortante et de l'art traditionnel de la peinture d'icônes caractéristique de la première moitié du 19ème siècle. L'icône 'Descente du Saint-Esprit', dans un ovale allongé verticalement, a été réalisée pour la rangée festive de l'iconostase.

2,700 - 3,000 €



249 •
**AN ICON 'THE KAZANSKAYA MOTHER
 OF GOD' WITH SAINT TATIANA**

Yaroslavl, mid-19th century
 Wood, gesso, gold leaf, tempera
 36.5 x 28.5 cm

Condition : generally in a good condition,
 fragmentary tinting on the gold of the Nimbus,
 tinting of the paint layer in the fields, on the back
 side there are some small circular holes produced
 by xylophagous insects.

**ICÔNE 'LA MÈRE DE DIEU KAZANSKAYA
 AVEC SAINTE TATIANA'**

Yaroslavl, milieu du 19ème siècle
 bois, levkas, feuille d'or, tempera
 36.5 x 28.5 cm

Condition: bon état général, repeinte fragmentaire
 sur l'or du nimbus, dans la couche picturale sur les
 côtés, quelques petits trous circulaires produits par
 des insectes xylophages au dos

2,300 - 2,500 €



250 •
AN ICON 'THE VLADIMIRSKAYA MOTHER OF GOD' IN A SILVER-GILT OKLAD

Moscow, late 19th century

Wood, gesso, tempera

Oklad: silver, silver-gilt, chased, engraved

Hallmarks: maker's mark 'A.B.' ; Assay mark 'A.S.' over the date 1869; coat of arms of the city of Moscow and silver mark '84'

31 x 27 cm

Condition: generally in a good condition, minor deformations of the Oklad

The presented icon is an early example of the Eleusa iconographic type of the Mother of God (in which the infant Jesus Christ is nestled against her cheek), known also as the Virgin of Tenderness. The Vladimir icon is considered to be the primary relic of Russia. The icon is ascribed numerous miracles and liberations from enemy invasions. The main events of Russian history are associated with it, it appears in many legends and historical tales, it ranks first in popularity among the Russian icons of the Mother of God. The icon is particularly valuable because of its magnificent silver Oklad, decorated with various ornamental motifs.

ICÔNE 'LA MÈRE DE DIEU VLADIMIRSKAYA' DANS UN OKLAD EN ARGENT DORÉ

Moscou, fin du 19ème siècle

Oklad : argent, argent doré, ciselé, gravé

Poinçons : marque de l'orfèvre 'A.B.'; marque d'essai 'A.S.' au-dessus de la date 1869 ; armoiries de la ville de Moscou et poinçon d'argent '84'

bois, levkas, tempera

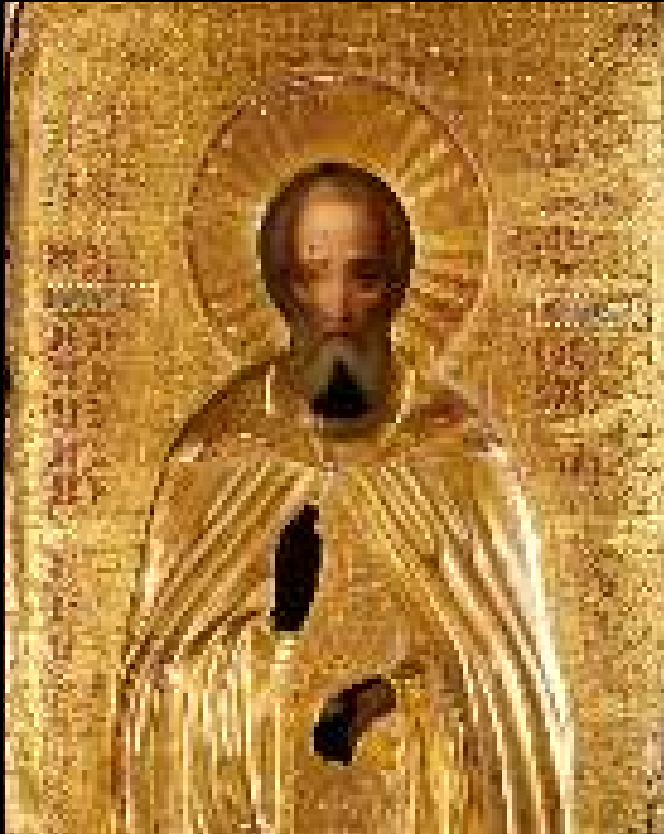
31 x 27 cm

Condition : bon état général, déformations mineures de l'oklad

L'icône présentée est un exemple précoce du type iconographique Eleusa de la Mère de Dieu (où l'enfant Jésus-Christ est blotti contre sa joue), également connue sous le nom de Vierge de Tendresse. L'icône de Vladimir est considérée comme la première relique de Russie. On attribue à l'icône de nombreux miracles et libérations d'invasions ennemies. Les principaux événements de l'histoire russe lui sont associés, elle apparaît dans de nombreuses légendes et récits historiques, et elle occupe la première place en termes de popularité parmi les icônes russes de la Mère de Dieu. L'icône est particulièrement précieuse en raison de son magnifique oklad en argent, décoré de divers motifs ornementaux.

1,550 - 1,750 €





**251 •
AN ICON 'SAINT SERGE OF RADONEZH' IN A
GILDED WOOD OKLAD**

Central Russia, late 19th century
Oklad: wood, levkas, gilding. Icons in such chiselled and gilded oklads are quite rare
gold leaf, oil on wood
21.5 x 17.5 cm

**ICÔNE 'SAINT SERGE DE RADONEJ' DANS UNE
OKLAD EN BOIS DORÉ**

Russie centrale, fin du XIXe siècle
Oklad : bois, levkas, dorure
feuille d'or, huile sur bois
21.5 x 17.5 cm

Les icônes ainsi ciselées et dorées sont
ciselées et dorées sont assez rares

120 - 150 €

**252 •
AN ICON 'SAINT NICOLAS' WITH SAINTS**

Ekaterinburg, mid 19th century
Wood, gesso, gold leaf, tempera
Oklad: sewing, beads, bugles
31 x 28 cm
Condition: in a good condition

This icon represents a significant collection value as an example of high artistic performance, originating from the Old Believer icon-painting workshops of the Urals.

**ICÔNE 'SAINT NICOLAS' AVEC DES
SAINTS**

Ekaterinbourg, milieu du 19ème siècle
bois, levkas, feuille d'or, tempera
Oklad : broderie de perles et pierres incrustées
31 x 28 cm
Condition : en bon état

Cette icône représente une valeur de collection significative en tant qu'exemple de performance artistique de haut niveau, provenant des ateliers de peinture d'icônes des Vieux Croyants de l'Oural

3,100 - 3,400 €





253 •
AN ICON 'CHRIST PANTOCRATOR'

Kinechma (Russia), late 19th century
Wood, gesso, gold leaf, tempera
36 x 31 cm
Condition : generally in a good condition, vertical crack

The icon is notable for its archaic artistic language, expression and laconic manner of painting, for its rich colours, subtle and careful modeling of a 'facial' painting

ICÔNE 'CHRIST PANTOCRATOR'

Kinechma (Russie), fin du 19ème siècle
bois, levkas, feuille d'or, tempera
36 x 31 cm
Condition: bon état général, fissure verticale

L'icône est remarquable pour son langage artistique archaïque, son expression et sa manière laconique de peindre, pour ses couleurs riches, son modelé subtil et soigné d'une peinture 'faciale'

850 - 950 €

254 •
ICON 'THE ONLY BEGOTTEN SON OF GOD'

Central Russia, end of the 19th century
wood, levkas, gold leaf, tempera
35 x 29.5 cm

Condition: after restoration
The icon is notable for its archaic artistic language, expression and laconic manner of painting, for its rich colours, subtle and careful modeling of a «facial» painting.
The iconography of the composition «Only-Begotten Son» dates back to the middle of the 16th century. These icons, called «theological-didactic» in literature, reflect the rationalist quest for faith characteristic of educated strata of Russian society in the 16th century, and illustrate attempts to interpret in painting the most important dogmas of the Orthodox Church.

ICÔNE 'FILS UNIQUE DE DIEU'

Russie centrale, fin du 19ème siècle
bois, levkas, feuille d'or, tempera
35 x 29,5 cm

Condition : après restauration
L'icône se distingue par son langage artistique archaïque, son expression et sa manière laconique de peindre, par ses couleurs riches, son modelé subtil et minutieux d'une peinture 'faciale'.
L'iconographie de la composition 'Fils unique' remonte au milieu du 17ème siècle. Ces icônes, appelées 'théologico-didactiques' dans la littérature, reflètent la quête rationaliste de la foi caractéristique des couches éduquées de la société russe du 17ème siècle, et illustrent les tentatives d'interprétation en peinture des dogmes les plus importants de l'Église orthodoxe.

2,300 - 2,500 €



255 •
AN ICON 'THE HOLY TRINITY OF THE OLD TESTAMENT'

Ural, second half of the 19th century.

Wood, gesso, gold leaf, tempera

26 x 22.5 cm

Condition: in good condition, minor losses of the paint layer, candle scorch on the lower margin, chips along the edges of the icon.

The icon is distinguished by the subtlety of writing, elegance, decorativeness, and an abundance of gold. The best examples of the Ural icon painting, to which the present icon certainly belongs, have absorbed their best features from the Old Russian icons: from the Moscow one - elongated proportions of figures, rhythm, ornamentation, writing on gold; from Yaroslavl - a three-dimensional, rounded image of faces and the dynamism of the subject.

ICÔNE 'LA SAINTE TRINITÉ DE L'ANCIEN TESTAMENT'

Oural, seconde moitié du 19ème siècle

bois, levkas, feuille d'or, détrempe

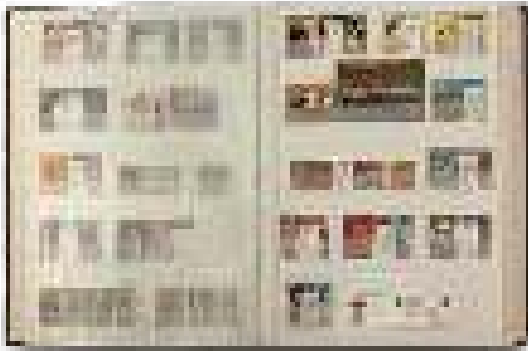
26 x 22.5 cm

Condition: en bon état, pertes mineures de la couche picturale, brûlure de bougie sur la marge inférieure, éclats sur les bords de l'icône

L'icône se distingue par la subtilité de l'écriture, l'élégance, le caractère décoratif et l'abondance de l'or. Les meilleurs exemples de la peinture d'icônes de l'Oural, à laquelle appartient certainement la présente icône, ont absorbé leurs meilleures caractéristiques des icônes de l'ancienne Russie, de celles de Moscou - proportions allongées des figures, rythme, ornementation, écriture sur or ; de celles de Yaroslavl - image tridimensionnelle et arrondie des visages et dynamisme du sujet.

2,300 - 2,500 €





256 •
**COLLECTION OF STAMPS OF THE
VATICAN CITY STATE 'POSTE
VATICANE' FROM 1933 TO 1978**

approximately 1960 stamps
album 30.5 x 22 cm

**COLLECTION DE TIMBRES DE L'ÉTAT
DE LA CITE DU VATICAN 'POSTE
VATICANE' DE 1933 À 1978**

1960 timbres environ
album 30.5 x 22 cm

400 - 600 €





COIN





257 •
Russian coin
IVAN VLADIMIROVICH, 1408-1430
Denga ND, Novgorod. Petrov pl.2, 24;
Spassky p.93, 3. 0.77 g. Extremely fine
Hess Divo, A.306, 07.06.2007, Lot 301.

500 - 700 €



258 •
Russian coin
IVAN VLADIMIROVICH, 1408-1430
Denga ND, Pskov. Petrov pl.3, 426; Spassky
p.93, 10. 0.73 g. Very fine.
Hess Divo, A.306, 07.06.2007, Lot 302.

300 - 400 €



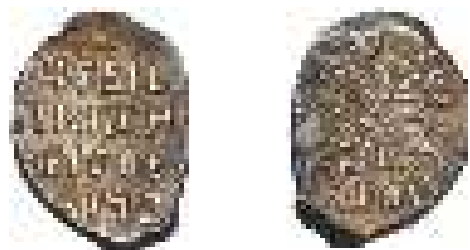
259 •
Russian coin
DENGA ND (AFTER 1448)
0.39g. Quite rare. Very fine.
NGSA N°4, 12.2006, Lot 976

200 - 300 €



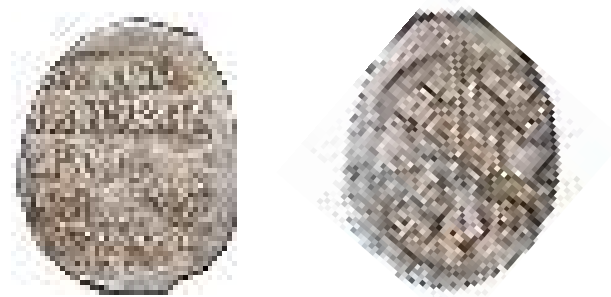
260 •
Russian coin
VASIL III IVANOVICH, 1505-1533
Denga ND, silver. Novgorod, 0.90 g
NGSA N°4, 12.2006, Lot 980

100 - 150 €



261 •
Russian coin
BORIS FEDOROVICH GODUNOV, 1598-1605
Silver kopeck 1603. Novgorod. 0.70 g.
NGSA N°4, 12.2006, Lot 984

100 - 150 €



262 •
Russian coin
VASSILI IVANOVITCH CHOUISKI, 1606-1610
Kopeck ND. Pskov. 0.66 g.
NGSA N°4, 12.2006, Lot 989

100 - 150 €

263 •
Russian coin
ALEXEI MIKHAILOVITCH, 1645-1676
Popupoltinnik. Silver, 7,44g
The New-York sale, A. XV, 11.01.2007, Lot 1005.

5,000 - 7,000 €



264 •
Russian coin
4 KOPECKS 1762,
18.50g. Very fine.
NGSA N°4, 12.2006, Lot 1252

1,000 - 1,500 €

265 •
Russian coin
SIBERIA. CATHERINE II, 1762-1769
5 Kopecks, 1779, 40.75g
NGSA N°4, 12.2006, Lot 1570

100 - 150 €



266 •
Moldavia.
3 DENGAS 1772.
10.12g
NGSA N°4, 12.2006, Lot 1515

500 - 700 €



267 •
Russian coin
PETER I THE GREAT, 1689-1725
ROUBLE 1721, MOSCOW.
28.48 g.
Bitkin 274. Uzenikov 599. Dav. 1655.
Min. rub. Good very fine
UBS, Auction 67, 6-8.09.2006, lot 3881.

3,000 - 3,500 €



268 •
Russian coin
PETER I THE GREAT, 1689-1725
ROUBLE 1725, ST. PETERSBURG. SUNBURST.
28.50 g.
Bitkin 694, Uzdenikov 626, Dav. 1661.
Min. rub. Good very fine
UBS, Auction 67, 6-8.09.2006, lot 3887

5,000 - 7,000 €



269 •
Russian coin
PETER II, 1727-1730
ROUBLE 1728, MOSCOW.
27.19 g.
Bitkin 19. Uzdenikov 686. Dav. 1668.
Very fine-good very fine.
UBS, Auction 67, 6-8.09.2006, lot 3888.

2,500 - 3,000 €



270 •
Russian coin
ELIZABETH I, 1741-1761
ROUBLE 1742, ST. PETERSBURG.
25.56 g.
Bitkin 249, Uzdenikov 770, Dav. 1677.
Very fine.
UBS, Auction 67, 6-8.09.2006, lot 3901.

1,000 - 1,500 €



271 •
Russian coin
PETER III, 1762
ROUBLE 1762, ST. PETERSBURG.
23.81g.
Bitkin 11, Uzdenikov 924, Dav. 1682.
Near fine.
UBS, Auction 67, 6-8.09.2006, lot 3909.

2,000 - 2,500 €



272 •
Russian coin
CATHERINE II, 1762-1796
DENGA 1765. EKATERINENBURG.
NOVODEL.
4.42 g.
Bitkin H740. Uzdenikov 2873.
Excellent.
UBS, Auction 67, 6-8.09.2006, lot 3915.

100 - 150 €



273 •
Russian coin
NICHOLAS I, 1825-1855
SILVER MEDAL 1826.
4.27 g.
Good very fine.
UBS, Auction 67, 6-8.09.2006, lot 3936.

100 - 150 €



274 •
Russian coin
ALEXANDER I, 1801-1825
Rouble 1812, St. Petersburg.
Bitkin 102, Uzdenikov 1402, Dav. 281.
UBS, Auction 67, 6-8.09.2006, lot 3935.

100 - 150 €



275 •
Russian coin
PAUL I, 1796-1801
Rouble 1798. St Petersburg. 20.73 g.
Bitkin 32, Uzdenikov 1279, Dav. 1688.
Excellent.
UBS, Auction 67, 6-8.09.2006, lot 3934

1,000 - 1,500 €



276 •
Russian coin
TSARS OF RUSSIA. PETR I ALEXEYEVICH VELIKIY
(PETER THE GREAT), 1682-1725
AR Rouble 27.59g, 12h. Novodel issue. Kadashevsky mint. Dated 1707.
Diakov p. 127, N. Bitkin H188. Severin 235. Uzdenikov 505 N. In NGC
slab graded MS 63, toned.
CNG Triton XII, New York, 6-7.01.2009, lot 1055.
Ex Gustav Klingert Collection (A. Hess, 30 May 1910), lot 115.

25,000 - 30,000 €



277 •

Russian coin

**TSARS OF RUSSIA. IVAN VI ANTONOVICH, 1740-1741
AR ROUBLE, 25.26 G., 12 H. ST. PETERSBURG. DATED
1741.**

Diakov 7. Bitkin 22. Severin 1377. Uzdrenikov 757. In NGC slab
graded MS 62, toned. Rare

CNG Triton XII, New York, 6-7.01.2009, lot 1068.

30,000 - 50,000 €



278 •
Russian coin
TMUTARAKAN. TIME OF MSTISLAV
YAROSLAVOVICH, 988-1036
'Miliaresion'. AR 1.27g. 6h.
Very rare. Fine.
Stack's, New York, 12.01.2009, lot 3636.
Ex Giessener Münzhandlung sale 123, 2003, lot 3969.

400 - 600 €



279 •
Russian coin
PSKOV. PRINCE DOVMONT
(DAUMANTAS), 1425-1510
Denga, AR 0.78g 5h.
Stack's, New York, 12.01.2009, lot 3640.
Ex Elsen sale 34, 1994, lot 478

500 - 700 €



280 •
Russian coin
TMUTARAKAN. TIME OF MSTISLAV
YAROSLAVOVICH, 988-1036
'Miliaresion'. Bronze. 1.00g. Fine.
Stack's, New York, 12.01.2009, lot 3637.
Ex Giessener Münzhandlung sale 94, 1999, lot 3134.

500 - 700 €

281 •
Russian coin
NOVGOROD. DENGА,
CIRCA 1420-1456
AR 0.76 g. 5h. Extremely Fine.
Oreshnikov 28.7 var. Spassky fig. 66, 2.
Stack's, New York, 12.01.2009, lot 3639.
Ex Giessener Münzhandlung sale 53, 1990, lot 1002.

500 - 700 €



282 •
Russian coin
PETER I THE GREAT, 1682-1725
3 Kopecks 1704.
AR 0.79 g. BK Russia S3K. AU 55.
Chaponnière & firmenich, 26.11.2014,
lot 942.

300 - 500 €



283 •
Russian coin
PETER I THE GREAT, 1682-1725
3 Kopecks 1718.
AR 1.52 g.
Chaponnière & firmenich, 26.11.2014,
lot 943

400 - 600 €





284 •

Russian coin

CATHERINE II, 1762-1796

**10 ROUBLES (IMPERIAL) 1776 (SUR 1775),
SAINT PETERSBURG.**

13.09 g.

Diakov 337. Fr. 129a. Severin 311. Uzd. 0136.

Superb.

NGSA N°10, 12.2018, lot 527.

10,000 - 15,000 €



285 •
Great Britain
FIELD MARSHAL ARTHUR DUKE OF WELLINGTON BY T. WYON
Gold medal, 1814. D.7.4 mm, 0.82 g.
NGSA N°4, 12.2006, Lot 1375

Grande-bretagne
FIELD MARSHAL ARTHUR DUKE OF WELLINGTON BY T. WYON
Médaille en or, 1814. D.7.4 mm, 0.82 g.
NGSA N°4, 12.2006, Lot 1375

500 - 700 €



286 •
France
VILLE DE BLOIS, EXPOSITION INDUSTRIELLE 1883
Medal, 20.27 g. Gold.

France
VILLE DE BLOIS, EXPOSITION INDUSTRIELLE 1883
Médaille, 20.27 g. Or.

1,200 - 1,500 €



287 •
France
VILLE D' ARRAS, CONCOURS INTERNATIONAL DE MUSIQUE, 24.25.26 AUGUST 1879
Medal, 38.47 g. Gold.

France
VILLE D' ARRAS, CONCOURS INTERNATIONAL DE MUSIQUE, 24.25.26 AUGUST 1879
Médaille, 38.47 g. Or.

2,200 - 2,500 €



288 •
France
GOLD MEDALSIGNED A. DESAIDE
Tout pour la France, les Girondins de Bordeaux
25.1 g. Gold.

Alphonse Desaide (1850-1911)
Graveur, médailleur, sculpteur et éditeur de médaille français.

France
MEDAILLE EN OR SIGNE A. DESAIDE
Tout pour la FRANCE, les Girondins de Bordeaux
25.1 g. Or.

Alphonse Desaide (1850-1911)
Graveur, médailleur, sculpteur et éditeur de médaille français.

1,500 - 2,000 €



289 •
France
VILLE DE SOISSONS, CONCOURS INTERNATIONAL DE MUSIQUE, 8 & 9 JUIN 1879
Medal, 21.82 g. Gold.

France
VILLE DE SOISSONS, CONCOURS INTERNATIONAL DE MUSIQUE, 8 & 9 JUIN 1879
Médaille, 21.82 g. Or.

1,300 - 1,500 €



290 •
France
LILLE CHAMBER OF COMMERCE, MEDAL TO PHILIPPE DE GIRARD,
inventor of mechanical flax spinning, signed H. Lefebvre
Reverse legend: Industrie - Agriculture
86.18g. Gold.

France.
CHAMBRE DE COMMERCE DE LILLE, MÉDAILLE À PHILIPPE DE GIRARD
inventeur du filage mécanique du lin, signé H. Lefebvre
Légende au verso : Industrie - Agriculture
86.18g. Or.

5,000 - 7,000 €

Philippe de Girard (1775-1845)
Inventeur et industriel français.

Hippolyte Jules Lefèbvre (1863-1935)
Sculpteur et médailleur français.



292 •
France
NAPOLEON III, EMPEROR
Award medal featuring the effigy of Napoleon III, signed by the French engraver H. de Longueil
Saint-Yrieix agricultural show / Haute-Vienne
11.18g. Gold.

Honoré de Longueil (1818-1899)
Graveur en médailles - Médailleur français.

France
NAPOLÉON III, EMPEREUR
Médaille de récompense à l'effigie de Napoléon III, signée par le graveur français H. de Longueil
Concours agricole de Saint-Yrieix / Haute-Vienne
11.18g. Or.

Honoré de Longueil (1818-1899)
Graveur en médailles - Médailleur français

700 - 800 €



291 •
France.
ROUEN CHAMBER OF COMMERCE, MEDAL SIGNED OUDINÉ
Reverse legend: Sauvetage du Roméo / Pierre Lenormand capitaine / 21 sept. 1887
27.71g. Gold, signed

France
CHAMBRE DE COMMERCE DE ROUEN, MÉDAILLE SIGNÉE OUDINÉ
Légende au verso : Sauvetage du Roméo / Pierre Lenormand capitaine / 21 sept. 1887
27.71g. Or, signé

1,500 - 2,000 €

Eugène-André Oudiné (1810-1887)
Sculpteur et graveur en médailles français.



293 •
France
MEDAL 'LA RENOMMÉE PROCLAME LE MÉRITE'
Engravers H. Naudé and A. Bertrand
Reverse: Crown of leaves. Signature A. Bertrand
11.96g. Gold.

France
MEDAL 'FAME PROCLAIMS MERIT'
Graveurs H. Naudé et A. Bertrand
Revers: Couronne de feuilles. Signature A. Bertrand
11.96g. Or.

700 - 800 €



294 •
Great Britain
BRITISH HISTORICAL BRONZE MEDAL 1880. GEORGE I "ROYAL VISIT"
MS65 BN NGC. BHM-3077. By G.G.Adams.
220,11g. D.76,1cm
NGSA N°4, 2006, Lot 656

George 1st King of the Hellenes, signature G.G. Adams. SC
Reverse: June 16. 1880

Artist Medalist George Gammon Adams (1821-1898)
Bronze medal commemorating the visit of George I, King of the Hellenes, to London in 1880.

Grande-bretagne
MÉDAILLE DE BRONZE HISTORIQUE BRITANNIQUE 1880. GEORGE I 'ROYAL VISIT' (VISITE ROYALE)
MS65 BN NGC. BHM-3077. Par G.G.Adams.
220,11g. D.76,1cm
NGSA N°4, 2006, Lot 656

Georges 1er roi des Hellènes, signature G.G. Adams. SC
Revers : 16 juin. 1880

Artiste médailleur George Gammon Adams (1821-1898)
Médaille en bronze commémorant la visite de Georges Ier, roi des Hellènes, à Londres en 1880.

500 - 700 €

295 •
LOT OF COINS 'FLEUR DE COIN MONNAIE DE PARIS', 1970
8 coins
Edition 10.000 copies
original box

LOT DE PIECES DE MONNAIE 'FLEUR DE COIN MONNAIE DE PARIS', 1970
8 pièces
Tirage 10.000 ex.
coffret d'origine

80 - 120 €



PRIVATE SALE

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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 Strafford, 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



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 Strafford, 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



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.

PRIVATE SALE



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.

PRIVATE SALE



⊕ 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

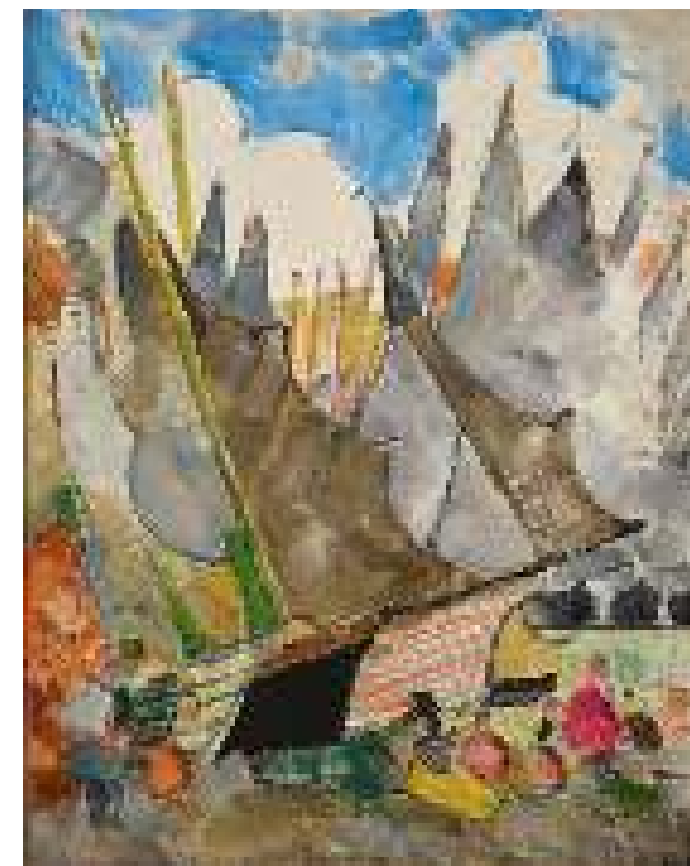
called sumi, and preferred the ultra-precise Japanese menso brush. Indeed, known more for the quality of his lines, colour typically plays a secondary role in Foujita’s paintings, where he skilfully utilizes a limited colour palette to great effect. This can be seen in Fillette à l’oiseau, for instance 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 douane.

PRIVATE SALE

⊕ **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 douane.



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 'freoport' 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 benefitting 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.