

Modern Art

Auction Date: 22.05.2024, 18:00
Auction type: Saleroom auction with Live Bidding
Hammer price excl. charges, commissions and taxes



Lot No. 1

Gustav Klimt

Estimate:

EUR 120,000.- to EUR 200,000.-

(Vienna 1862–1918)

Sitzende von vorne (Studie für "Judith II"), (Seated woman from the front, Study for "Judith II"), c. 1908, signed GUSTAV KLIMT, on the reverse inscribed E.L. Geneve (Erich Lederer) and with his notes on exhibitions, numbered twice 086, pencil, red and blue colored pencil with white heightening, 56 x 37 cm

Listed and illustrated:

Alice Strobl, Gustav Klimt. Die Zeichnungen, 1904–1912, vol. II, Verlag der Galerie Welz, Salzburg 1982, no. 1700, full page ill. p. II

Provenance:

August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

Exhibition:

London, Arts Council of Great Britain, Austrian painting and sculpture 1900–1960, 4 May – 4 June 1960, cat. no. 71
Brussels, Palais des Beaux Arts, Art Autrichien du Vingtieme Siecle, April – May 1961, cat. no. 92
Vienna, Albertina, Gustav Klimt. Zeichnungen, Gedächtnisausstellung, 16 October – 16 December 1962, cat. no. 69, plate 13
Essen, Museum Folkwang, Gustav Klimt. Zeichnungen aus Albertina und Privatbesitz, 30 January – 14 March 1976, cat. no. 67, ill. p. 14

Literature:

Die bildenden Künste, II., vol. 1919, ill. after p. 8

We are grateful to Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.

Gustav Klimt's painting, first exhibited in 1909 with the title "Judith", is generally referred to today as "Judith II" (to distinguish it from his "Judith I" painted in 1901), but is also often titled "Salome". The protagonist is associated with the latter femme fatale primarily because of the flowing veils, which seem to allude to Salome's famous veil dance.

Klimt's graphic exploration of this female figure - whoever may be meant - took place away from the mixture of decadence and madness that characterizes the oil painting. The studies drawn around 1908 are self-contained and are partly linked to the dance theme of Salome, but also to the drawings of female dancers that Klimt had created shortly before for the figure of "Expectation" in the Stoclet frieze.

This very cultivated study of - according to Erich Lederer - Klimt's most beautiful model, which also appears in the painting, is described by Alice Strobl as a work "whose richness of line, colors and heightening of white make it one of the main works of Klimt's mature drawing style and in this area offers an equivalent to the painting 'Kiss'."

Indeed, Klimt seems to have found the perfect balance between confident lightness and formal discipline in this casually posing seated figure, whose facial expressions suggest a hint of decadence. This masterpiece is further distinguished by an exceptional degree of linear differentiation.

(Marian Bisanz-Prakken)



Lot No. 2

Gustav Klimt

Estimate:

EUR 80,000.- to EUR 120,000.-

(Vienna 1862–1918)

Auf dem Bauch liegender Halbakt nach rechts (Studie für "Wasserschlangen II", 1. Zustand) (Half nude lying on her stomach, to the right, Study for "Water Snakes II"), 1904, estate stamp, on the reverse numbered twice 132 and faintly legible inscribed 28, pencil on paper, 35 x 55 cm

Alice Strobl notes that the small numbers in pencil, as here "28", were used as "Zählnummern" (counting numbers) for Gustav Klimt's estate, cf. Strobl, IV, p. 221.

Listed and illustrated:

Alice Strobl, Gustav Klimt. Die Zeichnungen 1903–1912, vol. II, Verlag der Galerie Welz, Salzburg 1982, no. 1386

Provenance:

August (1857–1936) und Serena (1867–1943) Lederer, Vienna

Erich Lederer (1896–1985), Vienna & Geneva until after 1982

Private Collection, Austria

Literature:

Gustav Klimt. 25 hand drawings, Gilhofer & Ranschburg, Vienna 1919, plate 12 (labeled "Sketch for the "Water Snakes")

Fritz Novotny, J. Dobai, Gustav Klimt, Salzburg 1967, p. 335

Gustav Klimt. One hundred drawings with an introduction by A. Werner, New York, 1972, no. 28, ill.

Otto Breicha (ed.), Gustav Klimt. Die goldene Pforte. Werk, Wesen, Wirkung. Bilder und Schriften zu Leben und Werk, Vienna 1978, ill. 115

We are grateful to Marian Bisanz-Prakken for examining this work in the original and her help in cataloguing the work.

Klimt's oil painting "Wasserschlangen II" (Water Snakes II) is one of the artist's works in which naked, erotically playful underwater creatures evoke a mysterious fantasy world. It was first shown at the Secession in 1904, but in the years that followed, Klimt revised this first version of the painting giving it the final solution we know today in 1907. What the original version looked like can only be guessed from contemporary descriptions; more detailed insights have been revealed by recent examinations of the painting in the Belvedere in Vienna.

The present sheet was created in the context of the first version and anticipates the lower, prone nude figure at the bottom of the second one in several respects. Nevertheless, the model of the drawing appears much more fragile and slender than the painted figure in the final version. Stylistically, this work is anchored in the pioneering period of Klimt's pencil technique, in which the highly refined, metallic sharp lines seem to correspond congenially to the earliest paintings of his "Golden Style".

The present drawing is one of the most beautiful examples of the many studies, also drawn in 1904, in which the models stretched out parallel to the picture plane convey the impression of an endless flow. The textiles here look like water, and the upper outline of the body, accentuated by hatching, is also reminiscent of a wave. Klimt achieves a special effect – similar to the painting – through the darkly framed eyes.

(Marian Bisanz-Prakken)



Lot No. 3

Gustav Klimt

Estimate:

EUR 100,000.- to EUR 150,000.-

(Vienna 1862–1918)

Liegender Halbakt nach rechts, mit angezogenem rechten Oberschenkel (Reclining half-nude to the right, with right thigh pulled up), c. 1912/1913, estate stamp, on the reverse numbered twice 112 and faintly legible inscribed 2851, blue and red colored pencil on paper, 37 x 56 cm

Alice Strobl notes that the small numbers in pencil, as here “2851” were used as “Zählnummern” (counting numbers) for Gustav Klimt’s estate, cf. Strobl, IV, p. 221.

Listed and illustrated:

Alice Strobl, Gustav Klimt. Die Zeichnungen 1913–1918, Verlag der Galerie Welz, Salzburg 1982, vol. III, no. 2313, ill. p. 55

Provenance:

August (1857–1936) und Serena (1867–1943) Lederer, Vienna

Erich Lederer (1896–1985), Vienna & Geneva until after 1982

Private Collection, Austria

Literature:

H. H. Hofstätter, Gustav Klimt. Erotische Zeichnungen, Louisa Seilern (ed.), Cologne 1979, no. 23, color ill. 22

We are grateful to Dr. Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.

As a unique draughtsman of the human figure, Gustav Klimt moved between two poles in all phases of his work. On the one hand, it was very important to him to subordinate the poses and gestures of the sitters to an invisible geometric structure. On the other hand, he strove to capture the sensual appearance of those posing for him as concise as possible by means of accurate outlines.

In the present drawing, created in 1912/13 and not connected to any particular painting, Klimt seems to have intentionally taken these poles to the extreme. The sheet, executed in blue colored pencil and enlivened by red accents, shows a model bent forward, whose bare buttocks facing us dominate the depiction together with her thighs. Amidst the swirl of wildly patterned pieces of fabric, this powerful, strongly outlined body part stands out all the more.

At the same time, the thighs, positioned at right angles, reveal the naked sex (possibly as a reference to the mysterious origin of human life). In this ecstatic line work, bold eroticism and extreme geometric discipline meet in an incomparable way.

(Marian Bisanz-Prakken)



Lot No. 4

Gustav Klimt

Estimate:

EUR 60,000.- to EUR 80,000.-

(Vienna 1862–1918)

Auf der Seite liegender Akt nach rechts (Studie für "Wasserschlangen II") (Reclining nude on the side, to the right, Study for "Water Snakes II", 2. Zustand), c. 1905/06, estate stamp, on the reverse numbered twice 071 and faintly legible inscribed 211, red colored pencil on paper, 37.1 x 56 cm

Alice Strobl notes that the small numbers in pencil, as here "211" were used as "counting numbers" for Gustav Klimt's estate, cf. Strobl, IV, p. 221.

Listed and illustrated:

Alice Strobl, Gustav Klimt. Die Zeichnungen 1904–1912, vol. II, Verlag der Galerie Welz, Salzburg 1982, no. 1471

Provenance:

August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

Exhibition:

Essen, Museum Folkwang 1976, Gustav Klimt. Zeichnungen aus Albertina und Privatbesitz, 30 January – 14 March 1976, cat. no. 50, ill. in color

We are grateful to Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.

The drawing of a model lying on her side, half facing the viewer, belongs to a large group of studies that accompany Klimt's production of the second version of the painting "Wasserschlangen II" (Water Snakes II), completed in 1907 (see cat. no. 2). These sheets, which Alice Strobl dates to around 1905/06, often go far beyond the painted figures and appear as autonomous works due to their self-contained character.

Just as in the 1904 studies for the first version of the painting, the theme of the endless flow is explored in numerous variations. The horizontal paper format dominates, with the outstretched reclining figures indulging in their dreamy, often erotic moods. As a draughtsman, Klimt also ventured into taboo subjects such as same-sex love or masturbation in this context.

In contrast, the nude figure shown here, drawn in red pencil, is characterized by an expression of inner withdrawal or a state of sleep; the closed eye and the slightly open mouth allow both interpretations. The lean, slightly raised body seems to be carried by a wave - an impression that is reinforced by the ripples in the cloth under her body. Instead of the meticulously sharp lines of the works drawn in 1904, softer outlined forms appear here, with the red color adding an element of warmth and life.

(Marian Bisanz-Prakken)

Lot No. 5

Oskar Kokoschka *

Estimate:

EUR 22,000.- to EUR 32,000.-



(Pöchlarn 1886–1980 Villeneuve)

Baumwollpflückerin (Cotton Picker), 1908, lithograph in colours on lightweight wove paper, poster for “Kunstschau Wien 1908”, image size (with text and address) 93.5 x 38.3 cm, sheet size 95 x 57.9 cm, printed by Albert Berger/Wien and published by Internationale Kunstschau/Wien, Winger/Welz 30, vertical fold and 3 horizontal folds, colours slightly attenuated, framed

Exhibition:

Vienna, Österreichische Galerie Belvedere, „Oskar Kokoschka. Träumender Knabe – Enfant Terrible“, 24 January – 12 May 2008, cat. no. 66 (illustrated another example)



Lot No. 6

Egon Schiele

Estimate:

EUR 180,000.- to EUR 250,000.-

(Tulln 1890–1918 Vienna)

“Häuser vor Weinbergterrassen” (Landscape with Houses), signed and dated EGON SCHIELE 1912, watercolor and black crayon on paper, 31.1 x 46.4 cm

Listed and illustrated:

Jane Kallir, Egon Schiele. The complete works, New York 1990, cat. rais. no. D 1217, ill. p. 489

Provenance:

Private Collection, Austria

Exhibition:

Los Angeles, Landau Gallery, “Modern Masters, Watercolors and Drawings”, 30 March – 25 April, 1970, exh. cat. no. 66, ill.

London, Fischer Fine Art, “Egon Schiele: Oils, Watercolors, Drawings and Graphik Work”, November – December 1972, exh. cat. no. 38, ill.

Watercolor, applied in soft, limpid pools, remains the chief coloring medium of Egon Schiele in 1912. It is the year when he was imprisoned in April but was also on subsequent travels to Trieste in May, Lake Constance (Bodensee) in August and Győr in December (cf. Kallir, 1990, p. 308). Similar to the oil landscapes the horizontal tendency is evident in this delicate watercolor portrait of houses, obviously a quick sketch, taken out of an impulse.

The german title hints at the possible topographical location: “Houses in front of vineyard terraces” is reminiscent of the views of the small town Stein an der Donau in the Wachau, captured by Schiele in several oil paintings in 1913. The church tower is omitted in the watercolor study, as the artist was more interested in the rhythmic arrangement of the three house façades with their different window surrounds and the roofscape behind.

The appeal of this sheet lies precisely in its incompleteness; it is a sketch that allows the viewer to trace the painter’s evolving ideas and images.



Lot No. 7

Alfred Kubin *

Estimate:

EUR 15,000.- to EUR 25,000.-

(Leitmeritz 1877–1959 Zwickledt/Upper Austria)

“Der Köder II” (The bait), c. 1901/02, signed Kubin, pen and ink on cadastral paper, image size 12 x 22 cm, framed

Provenance:

Galerie Würthle, Vienna

Private Collection, Austria



Lot No. 8

Alfred Kubin *

Estimate:

EUR 20,000.- to EUR 30,000.-

(Leitmeritz 1877–1959 Zwickledt/Upper Austria)

“Ausrottung eines Unthieres” (Extermination of a beast), 1899, signed and titled A. Kubin, pen and ink, washed, sprayed and watercolor on cadastral paper, image size 17.7 x 19.8 cm, sheet size 31.1 x 35.7 cm

Provenance:

Galerie Würthle, Vienna

Private Collection, Vienna (there acquired in the 1980s)

Exhibition:

Kunstmuseum Winterthur, Alfred Kubin, 14 September – 9 November, 1986, ill. p. 72



Lot No. 9

Egon Schiele

Estimate:

EUR 180,000.- to EUR 240,000.-

(Tulln 1890–1918 Vienna)

Two women, signed and dated EGON SCHIELE 1918, black crayon on paper, 29.5 x 46 cm

Listed and illustrated in:

Jane Kallir, Egon Schiele. The complete works, New York 1990, cat. rais. no. D 2268, ill. p. 614

Provenance:

Private Collection, Germany

Private Collection, Austria, since the early 1980's.

1918 was a very productive and creative year but also Egon Schiele's last one before he died in October. A strive for greater simplicity, capturing his subject with the barest minimum of line dominates most of these last drawings as well as an investigating but somehow also distant interest in female sexuality (cf. Kallir, 1990, p. 602).

Thus, this drawing of a pair of lesbian models illustrates less an erotic action, much more a fascinating and complex interaction of lines, starting with soft waves and culminating in a rollercoaster of fluent, modelling and powerful black strokes. The arms of the two women intertwine, but while one lays her head on her friend's chest, the other looks dreamily into the distance without noticing the viewer.



Lot No. 10

Carl Moll

Estimate:

EUR 60,000.- to EUR 100,000.-

(Vienna 1861–1945)

“Riva Schiavoni”, Venice, c. 1915, monogrammed CM, titled twice in pencil on the reverse of the stretcher Venedig (Riva Schiavoni) III, and IV Venedig, old label with no. 302, export stamp of the Hamburg customs office, oil on canvas, 66 x 60 cm, framed

Provenance:

Galerie Schebesta, Vienna

Sale, Dorotheum, Vienna, 18 September 1963, lot 368

Private Collection, Austria

by descent to the present owner

Compare:

Cornelia Cabuk, Carl Moll. Monografie und Werkverzeichnis, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. nos. GE 282-284

We are grateful to Dr. Cornelia Cabuk and Dr. Franz Smola, Belvedere for confirming the authenticity of this work and for the inclusion in the catalog raisonné under the no. GE 284 A.

The title of the painting – Riva Schiavoni - is somewhat misleading, as the most famous waterside promenade in the world is only identifiable in this light drunken painting by the great building of the Chiesa della Pietà seen in the distance. Carl Moll, who sojourned in Venice for several months in the years 1907, 1913 and 1922, may have been standing on the jetty of the Hotel Monaco, following the flow of the water, which, like a street lined with sailing boats, extends deep into the picture, past the Giardini Reali, and the Doge's Palace, down to the sun-drenched buildings along the Riva. It is wonderful to see how the shape of the boats and the white gleaming balustrades are mirrored in the gentle swell of the water, how the warm sunlight adds a yellowish rinse to the delicate strands of cloud and lends a golden glow to the buildings.

Lot No. 11

Egon Schiele

Estimate:

EUR 70,000.- to EUR 100,000.-



(Tulln 1890–1918 Vienna)

Porträt des Leutnants Ernö Fekete (Portrait of Lt Ernö Fekete), signed and dated EGON SCHIELE 1916, titled Lt. Fekete Mühling N.Ö., estate stamp on the reverse, pencil on paper, 45.8 x 29.6 cm

Listed and illustrated:

Jane Kallir, Egon Schiele. The complete works, New York 1990, cat. rais. no. D 1850, ill. p. 564

Provenance:

Estate of the artist

Gertrude Schiele-Peschka (1894–1981), Vienna

Sale, Sotheby's, London, 25 June 1986, lot 369

Private Collection, Austria

Egon Schiele was in the same barracks in Mühling, Lower Austria, as Lt. Fekete, whom he drew on July 16, 1916. (Nebehay, Egon Schiele. 1890–1918, Life, Letters, Poems, Salzburg, Vienna 1979, no. 1057.)

From May 1916, Egon Schiele served as a soldier in the provisions office of the Mühling prisoner-of-war camp near Wieselburg in Lower Austria. This change in his circumstances prompted him to focus his attention on the portraits of his army superiors and comrades. They first exude the detached professionalism apparent in many of the later commissions. (cf. Kallir, 1990, p. 560)

Schiele places the portrait of the Hungarian lieutenant in the center of the large sheet. The emptiness draws attention to the bright, somewhat squinting eyes under long eyelashes. The painter captures the moustache and forehead hair in almost ornamental quick lines, emphasizing youth, beauty and a charming uncertainty.



Lot No. 12

Oskar Kokoschka *

Estimate:

EUR 24,000.- to EUR 35,000.-

(Pöchlarn 1886–1980 Villeneuve)

“Blick auf den Schlossberg” (View of the Schlossberg),

Tolmein /Tolmezzo, 1916, monogrammed OK, titled Schloßberg, watercolor and tempera on paper, laid on cardboard, upper edge irregularly trimmed, 30.3 x 41.8 cm, framed

Listed and illustrated:

Alfred Weidinger, Alice Strobl, Oskar Kokoschka. Die Zeichnungen und Aquarelle. 1897–1916, Albertina, Vienna (ed.), Verlag Galerie Welz, 2008, p. 537, cat. rais. no. 885

Provenance:

Museum Folkwang, Essen 1930–1937

confiscated by the German Reich in the course of the “degenerate art” on 24/25 August 1937

with Hildebrand Gurlitt, Hamburg 1939

Private Collection Switzerland

Sale, Lempertz, Cologne, 3 December 1964, Lot 353, ill. plate 3

Sale, Lempertz, Cologne, 1 June 1984, lot 377, plate 3

where acquired Galerie Würthle, Vienna, 1984

Private Collection, Vienna

Literature:

Rupert Feuchtmüller, “Ihr nennt nur Raum, was Phantasie ist”. Erinnerungen an OK zum 100. Geburtstag, in: Morgen. Kulturzeitschrift für Niederösterreich, 10. Jg., Nr. 64, 1986, ill. in color p. 109

Exhibited:

Mannheim, Städtische Kunsthalle, Oskar Kokoschka. Das gesammelte Werk, 18 January – 1 March 1931, cat. no. 138

Vienna, Galerie Würthle, Oskar Kokoschka. Ölbilder, Aquarelle und Zeichnungen, Ausstellung zum 100. Geburtstag, 1 March – 19

April 1986, cat. no. 41, color ill.

Vienna, Albertina, Oskar Kokoschka. Das Frühwerk, Zeichnungen und Aquarelle, 2 March – 23 May 1994, cat. no. 205, color ill.

New York, Guggenheim Museum, Oskar Kokoschka. Works on Paper. The Early Years, 10 June – 24 August 1994, no. 91, p. 46, color ill.

Oskar Kokoschka was detached to the Isonzo Front as a liaison officer in July 1916 and took part in the 6th Battle of the Isonzo from August 4–17 on the front line. The painting illustrates the view of the castle hill near Tolmein/Tolmezzo from the Austrian positions and captures the valley with the “bridgehead” at Sveta Maria, the Isonzo and the Tolmeinerstrasse in the background.



Lot No. 13

Max (Mopp) Oppenheimer

Estimate:

EUR 50,000.- to EUR 80,000.-

(Vienna 1885–1954 New York)

Das Schachspiel (The chess game), c. 1935, signed MOPP, oil on canvas, 60 x 70 cm, framed

Provenance:

Arnold Klagsbrunn (1886–1970), dentist in Vienna (directly acquired from the artist)

by descent to his adopted daughter, Vienna

thence by descent

Max Oppenheimer (MOPP) was a passionate chess player and loved the atmosphere in the cafés when the battle of wits took place at the board. The game of chess therefore also accompanied him artistically in the most diverse periods of his work, in ever-changing combinations and image sections. (cf. Marie-Agnes von Puttkamer, Max Oppenheimer. 1885–1954, Vienna 1999, cat. rais. no. 107 (1916), no. 212 (1931), no. 265 (1939), as well as in: Max Oppenheimer. Expressionist pioneer, Leopold Museum, Vienna 2023, ill. p. 272

This painting is a new discovery and according to family tradition a gift in lieu of payment for a Viennese dentist who was also a chess player. Oppenheimer lived in Vienna again from 1932 to 1938, and the present work can also be stylistically dated to these years.

In 1935, Max Oppenheimer was given the opportunity to exhibit at the Vienna Secession. Two chess games are mentioned in the catalog under nos. 16 and 19, but without an illustration or precise picture details (cf. Puttkamer, nos. 212 and 248). It is therefore not possible to identify this painting as one of them, but the exhibition shows Oppenheimer's enduring interest in chess as a pictorial motif.

The focus of the composition is on the moment of the move, which is of decisive importance given the small number of pieces on the board. The extreme close-up view of the board alone heightens the tension, elevating the hands with their delicate but "speaking" fingers – so characteristic of Oppenheimer – to the status of the actual players. Similar to the first known version from 1916, only the profile of one player can be seen, tensely observing his opponent's decision, while the match has gone out without lighting the cigarette.



Lot No. 14

Franz Sedlacek

Estimate:

EUR 20,000.- to EUR 35,000.-

(Breslau 1891–1945 Thorn, Poland)

"Winterlandschaft" (Winterlandscape), monogrammed and dated FS 1933, on old mount inscribed by the artist on the reverse FRANZ SEDLACEK / WIEN 1933 / "WINTERLANDSCHAFT" (II.), watercolor on paper, 30.4 x 38.5 cm, framed

Provenance:

Private Collection, Austria

Exhibition:

probably identical with the "Winterlandschaft", listed in Linz, Oberösterreichisches Landesmuseum, Graphische Ausstellung des Künstlerbundes MAERZ, April – Mai 1935 as well as in Linz, Neue Galerie, 1952.

We are grateful to Dr. Gabriele Spindler and Dr. Andreas Strohhammer for confirming the authenticity of this work and for their help in cataloguing this work.



Lot No. 15

Alfons Walde *

Estimate:

EUR 18,000.- to EUR 30,000.-

(Oberndorf 1891–1958 Kitzbühel)

“Zum Skilauf” (Going to ski), 1923, signed A. Walde, on the reverse estate stamp, pencil on paper, image size 24.5 x 23.5 cm, sheet size 38.2 x 29.5 cm, framed

Registered:

Archive Alfons Walde



Lot No. 16

Alfons Walde *

Estimate:

EUR 150,000.- to EUR 230,000.-

(Oberndorf 1891–1958 Kitzbühel)

“Winter-Sonntag in Tirol” (in the background the Wilder Kaiser), signed A. Walde, on the reverse on the original artist’s label titled Winter-Sonntag in Tirol as well as signed and dated A. Walde 1955, oil on cardboard, 25 x 34 cm, original Walde frame

Registered:

Archive Alfons Walde

Provenance:

Private Collection, Lower Austria

In the late Twenties and Thirties, the paintings “Holzknechte” (1926/27), “Frühling in Tirol” (1928), “Einsame Hausung” (circa 1930), “Almen und Firn” (1933), and “Bergweiler (Weiler in Tirol)” (1935) represented the impasto-painted conception of village and alpine ambience. The titles of these works are now directly associated with the term ‘Tyrol’. Soft hilltops and hollows stand in contrast to rocky, rugged mountain backdrops... It is only in the later village views that the scenery is assembled like a stage set, with no reference to reality, in which people perform the role of extras. And yet these subjects reflect the elemental power of new motifs...

Strong demand led to repetition. The motifs were created with slight variations, but always showed his mastery of painting technique and colour...

Gert Ammann from: Der populäre Walde, exh. cat. Alfons Walde, Leopold Museum, 2006



Lot No. 17

Alfons Walde *

Estimate:

EUR 130,000.- to EUR 180,000.-

(Oberndorf 1891–1958 Kitzbühel)

“Einsame Hausung“ (Lonely dwelling), 1934, signed A. Walde, oil on cardboard laid on board, 59 x 42 cm, in original Walde frame

Registered:

Archive Alfons Walde

Provenance:

Private Collection, Graz

Private Collection, Styria (acquired from the above in the 1960s)

by descent to the present owner

“Only nature remains as a model”

Alfons Walde 1925

This large-format version of the rare motif of the “Einsame Hausung” (Lonely dwelling) from the mid-1930s captivates above all with the density of the impasto color modulations and the force of the tectonic paint application. At the same time, the painterly execution emphasizes the theme of the lonely farmhouse set against the steep face of a nearby mountain, the drama of which is heightened by the extreme close-up view of the composition. As is typical for Walde, the red splashes of color in the balcony flowers and the staffage figure of the mother and child add a narrative but also rhythmically pulsating component (cf. Gert Ammann, 1976, S. 16).



Lot No. 18

Alfons Walde *

Estimate:

EUR 150,000.- to EUR 250,000.-

(Oberndorf 1891–1958 Kitzbühel)

“Wirtshaus in Tirol” (Tyrolean Inn), c. 1922, later signed A. Walde, on the reverse estate stamp and written confirmation by Guta E. Berger, nee Walde, oil on cardboard, 54.5 x 60 cm, framed

Registered:

Archive Alfons Walde

Provenance:

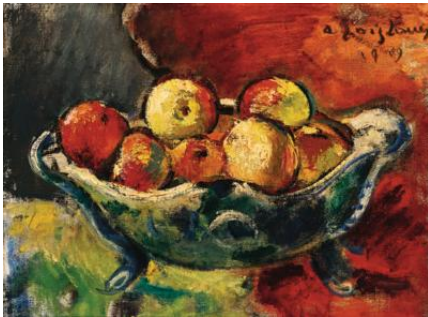
Sale, Wiener Kunst Auktionen, Vienna, 1 October 1996, lot 153
Private Collection, Austria

“All emphasize is placed on making the outline as expressive as possible and to show with pure, raw, unmodulated colors the picture as original in its effects as these people in life.”

Heinrich Hammer, 1921, cited in Amman, 2001, p. 56

Alfons Walde, who chose to live in Kitzbühel rather than Vienna after the war, drew his artistic inspiration from the familiar surroundings of the mountains and a strong, vibrant folk culture. In the early 1920s, genre scenes dominated, which he took from everyday village life, but gave them a timelessly valid expression with his own pictorial language that emphasized the large form.

A strikingly modeling brushstroke determines this entertaining scene of peasants in the pub, who await the cool beer with palpable joy. A lively rhythm of green, red and white tones underlines the cheerfulness of the scene and lends the almost archaic, monumental depiction a humorously decorative note.



Lot No. 19

Anton Faistauer

Estimate:

EUR 18,000.- to EUR 30,000.-

(St. Martin/Lofer 1887–1930 Vienna)

Stillleben, Schale mit Äpfeln (Still life, bowl with apples), signed and dated A. Faistauer 1919, oil on canvas laid on cardboard, 30 x 38.7 cm, framed

Provenance:

Ing. Hans Weller, Vienna
Sale, Dorotheum, 29 November 2000, lot 47
Private Collection, Vienna

Literature:

Franz Fuhrmann, Anton Faistauer 1887–1930. Werkverzeichnis, Salzburg 1972, no. 189, ill.

“Everyone can see the material; only those who have something to do find the content, and the form is a mystery to most.”
Goethe, quoted by Faistauer in a field postcard from 1916



Lot No. 20

Oskar Kokoschka

Estimate:

EUR 20,000.- to EUR 30,000.-

(Pöchlarn 1886–1980 Villeneuve)

Mädchen mit blauer Mütze (Girl with blue cap), c. 1921, signed O. Kokoschka, watercolor on paper laid on paper, 68 x 51 cm

Provenance:

Private Collection, Vienna

“I stubbornly began painting portraits in order to be able to look people in the eye, to get to know their characteristics, to become familiar with the society in which I now had to live.”

Oskar Kokoschka, 1971

This delicate portrait belongs to a series of vibrantly colored watercolors that Oskar Kokoschka created in Dresden in the early 1920s. He had been appointed professor at the academy there in 1920. His preferred subject in these three years were portraits of girls, whose features he was able to capture in a fascinatingly spontaneous and relaxed style.



Lot No. 21

Alfons Walde *

Estimate:

EUR 160,000.- to EUR 250,000.-

(Oberndorf 1891–1958 Kitzbühel)

“Hof am Kaisergebirge” (Farmhouse in the Kaisergebirge), 1936, signed A. Walde, on the reverse on the original artist’s label, signed, dated and titled A. Walde 1936, oil on cardboard, 49.2 x 69.7 cm, in original Walde-frame

Registered:

Alfons Walde Archive

Provenance:

Private Collection, Kitzbühel

“Alfons Walde was the designer of a still unspoiled nature, an unmanipulated image of man a still intact landscape and living space. It may be striking for Walde’s character how much he always clung to his sphere of life and never sought to leave it. In doing so, he succeeded in raising awareness of the living situation far from the big city and in making a contribution to self-discovery that is relevant again today.”

Gerd Ammann, Alfons Walde, Innsbruck 2001

The magnificent backdrop of the Wilder Kaiser with its striking mountain silhouette is one of the unmistakable painterly motifs in Alfons Walde’s work, but as always with him, it is more of a topos, an image brand, than a specific geographical location. It is the typical, the unique idea that is associated with the terms “mountain and farm and idyll” that Walde knows how to convey in large forms. Added to this is the harmony of the colors with the wonderful shades of gray and brown, attractively accentuated by the white of the farmwalls and the red of the flowers.

Lot No. 22

Werner Berg *

Estimate:

EUR 90,000.- to EUR 120,000.-



(Wuppertal-Elberfeld 1904–1981 St. Veit i. Jauntal / Carinthia)

Mohnkapseln mit Vogelscheuche (Poppy seed capsules with scarecrow), 1953, monogrammed W. B., handwritten note on the reverse of the original stretcher about the date of the primer ("III / 53"), the canvas and the composition of the primer, oil on canvas, 100 x 40 cm, framed

Provenance:

Private Collection, Austria, since the 1950s

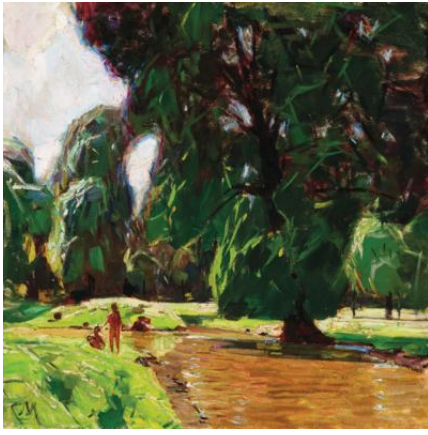
We are grateful to Dr. Harald Scheicher for his help in cataloguing this work and for the inclusion in the catalogue raisonné under the number 423b.

"The objects form a very special kind of forceps for understanding and grasping reality."

Werner Berg

Intense colors of blue, green and violet contrasting with yellow, red and pink are Werner Berg's preferred colors in his later oeuvre after 1945. Integrated into strict formal boundaries, colors lose their purely expressive character and become a sculptural, symbolic form themselves. In his pictures of flowers in the field, the artist also opted for an extreme close-up view and a perspective that moves from bottom to top.

In this newly discovered painting, this also lends the flowers and as yet unblossomed poppy capsules something monumental and an appealing dialectic between immediacy and distance. The conclusion with a broom covered by a headscarf lends a humorous accent to the already endearing subject matter.



Lot No. 23

Carl Moll

Estimate:

EUR 50,000.- to EUR 90,000.-

(Vienna 1861–1945)

“Die große Pappel” (The tall poplar), 1928, monogrammed CM, oil on canvas, 60 x 60 cm, framed

Listed and illustrated:

Cornelia Cabuk, Carl Moll, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. no. GE 393

Provenance:

Estate of the artist

by descent to Anton Klement (1886-1965), Vienna

Private Collection, Austria (by descent from the above)

Literature:

Arthur Roessler, Wiener Künstler. Prof. Carl Moll, in: Bernhard Altmann Magazin, vol. 2, issue 11/12, 1929, p. 1-6, ill.

Arthur Roessler, Carl Moll. Zum 70. Geburtstag, in: Österreichische Kunst. Monatshefte für bildende Kunst, vol. 4, Vienna 1931, ill. p. 14

Monika Fritz, Der Wiener Maler Carl Moll, Diss. Univ. Innsbruck, Innsbruck 1962, cat. no. 81 (“Scitvar”), ill. 84

At the age of almost 70, around 1930, Carl Moll embarked on his late oeuvre, a perceptible dynamic and stylistically newly shaped period in his work. In keeping with the Impressionist tradition but with free, broad brushstrokes, he worked with complementary colors of light and dark, always avoiding black. This stylistic shift is also apparent in “The tall poplar”, a pendant to the painting “Summer’s Day” in the Belvedere collection.

A large, shimmering green poplar tree stands majestically on the bank of a pond or watercourse. The painting is a homage to the light. It avoids the monotony of a tonal sequence of the only used colour green by progressing rhythmically and harmoniously from light to dark, additionally creating a sense of vital fluidity with carefully positioned white patches of sky.



Lot No. 24

Edward Cucuel

Estimate:

EUR 60,000.- to EUR 80,000.-

(San Francisco 1875–1951 Pasadena)

Schöne Herbsttage (Beautiful autumn days), 1930s, signed Cucuel, titled, signed on the stretcher, old label with artist name and title, oil on canvas, 90 x 100 cm, framed

The authenticity was confirmed by Bernd Dürr, Munich, 21 March 2024 (email).

We are grateful to Bernd Dürr for the support in cataloguing the painting.

Provenance:

Private Collection, South Germany

The protagonist sits on the shore of a lake engrossed in a book, in her white dress, with white stockings and shoes and a light blue striped waistcoat, her Florentine hat decorated with delicate pink flowers beside her on the table. It is a sunny autumn day, and the green and golden-brown leaves of the trees form waves in the wind above her head.

“The depiction of a pretty and lightly dressed woman, a lady [...], was just an opportunity for him to let the play of light and colour take full effect.” (F.v. Ostini, *Der Maler Edward Cucuel*, Zurich/Vienna/Leipzig 1924, p. 39ff.) The appeal of Edward Cucuel’s paintings lies in their palpable lightness and nonchalant sophistication. The staging of the models blurs the boundary between pose and unobserved spontaneity. Cucuel began his light-filled plein-air painting as early as 1911, spending the summer months in the Chiemgau region and devoting himself to the motifs of bathers and women in nature. He later moved to Lake Starnberg, where he bought a villa with extensive lakeside grounds. The present work was likely created on Lake Starnberg in the 1930s. Cucuel’s paintings allow us to breathe in the golden warmth of summer, the refreshing coolness of the water and the fragrant greenery of the surrounding landscape, giving us a sense of the melancholy elegance of a bygone Belle Epoque. This almost physical immediacy is what makes his works so special.



Lot No. 25

Auguste Rodin

Estimate:

EUR 80,000.- to EUR 120,000.-

(Paris 1840–1917 Meudon)

Minotaure, agrandissement, version d’après le marbre, bronze with brown and green patina, signed and numbered A. Rodin 2/8, inscribed with foundry mark Georges Rudier / Fondateur Paris, 56.4 x 60 x 65 cm, Conceived ca. 1883–1885, this version obtained by over moulding of the marble of 1903, this bronze version cast ca. 1985–1986.

This work will be included in the forthcoming Auguste Rodin Catalogue Critique de l’Oeuvre Sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 1997–13 2B.

Provenance:

Claude Cueto (1930–2019), Paris
Christie's New York, 9 November 2006, lot 325
Private Collection, Croatia

Exhibited:

Andros, Basile and Elisa Goulandris Foundation Auguste Rodin-Camille Claudel, July – September 1996, page 157, n. 19, ill. pl. 20

Literature:

- G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 79, n. 207 (marble version illustrated, n. 206)
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 100
J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 270 – 273 (terracotta version illustrated, p. 271, marble version illustrated, p. 273).
J. de Caso and P. B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, California Legion Honor, San Francisco, 1977, pp. 105 – 108
C. Lampert, *Rodin, Sculpture and Drawings*, London, 1986, pp. 88, 215 – 216 (illustrated, pl. 156).
A. E. Elsen, *Rodin's Art: The Rodin Collection of Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 510 – 512 (another cast illustrated, pp. 510 – 511).

Auguste Rodin, one of the most famous sculptors, developed a radically new approach to his art. He created structured and naturalistic forms that stand out from the idealized and mythological sculptures of the past.

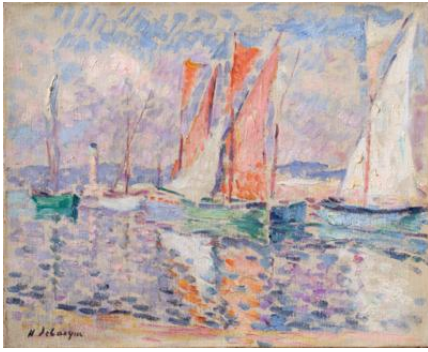
In the present work, Rodin did not only illustrate the myth of the minotaur in his sculpture, he offered the opportunity of speculation about what may have happened before and could happen after the situation depicted. The figure shows no violent seduction and the nymph has no terrified look or frightened gesture. The minotaur is seated on a rock, staring open-mouthed at the nymph's hair. His left hand is holding her elbow, while with his right hand he embraces her extended right thigh, where it met the left hand of the nymph. Although the nymph is raising her shoulder and with the whole body she is leaning against her left side, it seems, that she has no inclination to rebuff her horned seducer. Her right leg is slung over his, but with her foot pressing against the ground, she seems to avert his embrace. But her right hand is simply lying on her own thigh and her facial expression shows rather a frown than fear. Minotaur is a highly erotic and sexually charged work (Elsen 2003: 510).

Rodin drew inspiration for the creation of the Minotaur, designed between 1883 and 1885, from several sources, particularly Ovid's *Metamorphoses*, which he greatly admired. Book II, depicting Zeus's transformation into a white bull with golden horns in order to kidnap Europa, as well as Book VIII in which the King of Crete, Minos, delivers seven young men and seven young women to his bull-headed son imprisoned in a labyrinth, are believed to be key references. Several historians also link the Minotaur to Stéphane Mallarmé's poem, *L'après-midi d'un faune* (1875), as Rodin gave Mallarmé a plaster cast of the Minotaur in 1893.

Initially designed at a height of 33 centimetres, Rodin made a marble sculpture of the Minotaur in May 1903 for the German collector Karl-Ernst Osthaus. As was his custom, Rodin kept several plaster casts of the marble, two of which are now in the Rodin Museum and one of which was given to the journalist and art critic Maurice Guillemot (1859-1931). Among the many letters exchanged between Guillemot and Rodin from 1884 onwards and preserved in the archives of the Rodin Museum, we find mention of a Minotaur, material unspecified, in a letter dated August 1905. It was from this plaster cast in Maurice Guillemot's former collection that a bronze edition was made after 1985, at the Georges Rudier foundry, starting with number 2/8. (Comité Rodin)

Minotaur is one of the sculptures of Rodin often exhibited: it first recorded exhibition was in Munich (1896), thereafter it was shown in Vienna (1898), The Hague (1899), Paris (1900, 1910, 1917), Potsdam (1903), Düsseldorf (1904) and Barcelona (1907). The sculpture was exhibited under different titles like 'Faun and Woman', 'Satyr and Nymph' or 'Jupiter Taurus' (Elsen 2003: 510; Tancock 1976: 270).

Rodin himself preferred the title 'The Minotaur', referring to mythology. After the wedding of Minos and Pasiphaë and her union with a bull, the Minotaur is born. Each year the Athens have to sacrifice him seven maids and seven young men until he is finally beaten by Theseus. With the title 'The Minotaur', the composition of Rodin shows the Minotaur with one of his sacrifice (Tancock 1976: 270).



Lot No. 26

Henri Lebasque

Estimate:

EUR 20,000.- to EUR 30,000.-

(Champigne 1865–1937 Cannet)

Voiliers dans le port de Saint-Tropez, 1906–1907, signed, oil on canvas, 33 x 41 cm, framed

This work is accompanied by a photo certificate of authenticity signed by Denise Bazetoux

Provenance:

Private Collection, France

Sale, Sotheby's New York, 4 May 2006, lot 214

European Private Collection

Literature:

Denise Bazetoux, Henri Lebasque. Catalogue Raisonné - Tome I, Neuilly-sur-Marne, 2008, p. 280, no. II25 with ill. b/w



Lot No. 27

Hale Asaf

Estimate:

EUR 20,000.- to EUR 30,000.-

(Istanbul 1905–1938 Paris)

Untitled (La France), 1932, signed and dated, signed and dated on the stretcher, oil on canvas, 54.5 x 65 cm, framed

Provenance:

Galerie Jeune Europe, Paris (label on the reverse)

European Private Collection

Exhibited:

Paris, Galerie Jeune Europe, 1932 (label on the reverse)

Hale Asaf was born in Istanbul in 1905. As the daughter of high-ranking Ottoman government officials, she enjoyed a wealthy upbringing and a refined education.

She arrived in Rome at only 14 years old, on the outbreak of the Turkish War of Independence. There, she started studying painting, thus beginning her cosmopolitan artistic education which would span the major European capitals: Paris, Berlin, and Munich, where she was a pupil of Lovis Corinth.

But Paris was her heartland. It was here that she moved in 1931, when, bored with provincial life in Bursa, she decided to leave her husband of just three years to devote herself completely to painting.

The Ville Lumière was the scene of Hale Asaf's artistic rebirth. It was here that she embarked on an affair with Antonio Aniante, an Italian intellectual and owner of the Galerie-Librerie Jeune Europe, of which she was soon to become artistic director.

Hale led a bohemian life in the Montparnasse district during these Parisian years, exhibiting her canvases and continuing her artistic research by developing work freely drawn from the painting of Matisse, of whom she was a great admirer:

“Having regained her courage, Hale went back to work (...); avant-garde painter and admirer of Matisse (...). She loved working with paintbrushes as big as dustpans (...).”

(A. Aniante, *Memorie di Francia. Il rapisardino arcimiliardario a Montparnasse*, G.C. Sansoni 1973, p. 70)

The artistic trajectory of the ‘Capinera del Bosforo’, as she was known, was as brief as her short life; her already precarious state of health plummeted, and she died of cancer aged only 33 and was buried in the Parisian cemetery of Thais.

Antonio Aniante left Paris shortly after Hale Asaf's death: too sad to live there without his beloved.

“I did not resist such profound anguish for long, such desolation, such obstinate presence of memories, of objects and images dear to me; as soon as evening fell (...) as soon as I turned on the light, the flowers, landscapes, birds, waters, skies and seas that the beloved creature painted suddenly appeared before my hallucinating eyes. I got up, filled a suitcase with rags and fled, abandoning everything forever: books, manuscripts, sculptures, everything in the hands of my concierge’. (A. Aniante, *Memorie di Francia. Il rapisardino arcimiliardario a Montparnasse*, G.C. Sansoni 1973, p. 97–98)

Those of Hale Asaf's works rescued from dispersal and destruction are exhibited in major Turkish museums: Painting and Sculpture Museum, Istanbul; Rezan Has Museum, İstanbul; Istanbul Modern Art Museum, Istanbul; Sakip Sabanci Museum, Istanbul, and at the Painting and Sculpture Museum, Ankara.



Lot No. 28

Piero Marussig

Estimate:

EUR 13,000.- to EUR 18,000.-

(Trieste 1879–1937 Pavia)

Natura Morta con pesci, 1933, signed; signed and titled "Natura Morta" on the reverse, oil on canvas, 75 x 90 cm, framed

Provenance:

Galleria Bergamini, Milan (stamp on the reverse)

European Private Collection

Maco Arte, Padua (label on the reverse)

European Private Collection

Exhibited:

Geneva-Lausanne, Exposition d'Art Italien, Palais de l'Athénée, 22 September – 18 October 1934 (label on the reverse)

Venice, XXI Esposizione Biennale Internazionale d'Arte, 1938 (label on the reverse), exh. cat. no. 28, titled "Natura morta con cavolfiore"

Abano Terme, La Bellezza del Novecento (Pittura italiana da Collezioni Private 1930–1960), Museo Villa Bassi Rathgeb, 14 October 2023 – 28 January 2024, exh. cat. p. 40-41, no. 6, with ill.

Literature:

R. Carrieri (ed.), Pittura italiana moderna alla Biennale veneziana, in "illustrazione Italiana", 5 June 1938, p. 945

R. Carrieri (ed.), Piero Marussig in "Aria d'Italia", December 1940

G. Giani (ed.), Pittori italiani contemporanei, Edizioni della Conchiglia, Milan 1942, pl. 79 with ill. (dated 1930)

V. Costantini, G. Giani (ed.), Piero Marussig in "Pittori e Scultori italiani contemporanei", Edizioni della Conchiglia, Milan 1942, pl. 31 with ill.

N. Colombo, C. G. Ferrari, E. Pontiggia (ed.), Piero Marussig Catalogo Generale, Silvana Editoriale Milan 2006, no. 723, p. 220

A. Tiddia (ed.), Piero Marussig, Fondazione CRTrieste, 2015, p. 340, no. 750 with ill.



Lot No. 29

Giorgio de Chirico *

Estimate:

EUR 30,000.- to EUR 40,000.-

(Volos, Greece 1888–1978 Rome)

Vita silente di frutta, c. 1960, signed; titled and inscribed on the reverse, oil on canvas, 40 x 50 cm, framed

This work is registered in the Fondazione Giorgio e Isa de Chirico, Rome and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection

Lot No. 30

Giorgio de Chirico *

Estimate:



EUR 70,000.- to EUR 100,000.-

(Volos, Greece 1888–1978 Rome)

Cavalli antichi sulle sponde dell'Egeo, 1968, signed, oil on canvas, 78 x 64 cm, framed

This work is accompanied by a photo certificate signed by Maurizio Fagiolo dell'Arco

This work is accompanied by an expertise (in photocopy) issued by Maurizio Fagiolo dell'Arco

Provenance:

Casa de Chirico, Rome (inventory number on the reverse)

Baccigalupi-Favre Collection, Turin

European Private Collection

Exhibited:

Rome, Omaggio a de Chirico, Studio d'Arte Campaiola, 2 – 29 May 2002

Viterbo, Museo Nazionale Archeologico, Rocca Alborno, 31 May – 24 June 2002, exh. cat. p. 114, no. 1/A with ill.

Montecatini Terme, Da de Chirico a Fontana-Gli anni d'oro di Montecatini Terme, 27 September – 3 November 2002, exh. cat. cover image and p. 163 with ill.

Literature:

C. B. Sakraischick (ed.), *Catalogo Generale, Giorgio de Chirico*, Electa Editrice, Milan 1976, vol. V, *Opere dal 1951 al 1974*, no. 729 with ill.

Note:

The work takes up a motif painted in Paris at the time of Surrealism, between 1927 and 1928. In this work, the almost 80-year-old painter takes up a theme from his youth with the desire to revive the Hellenistic dream of a temple and a Mediterranean Sea where the energy and vitality of the horse dwells.

Horses are always connected with myth, often combined with a subterranean 'auto-myography'. The novelty is not in the seemingly-obvious invention, or in the composition that is limned by existing silhouettes: it is all in the colour. Brilliant, topical, déco: it plunges these Dionysian presences into the placid sea of Thessaly, against the Parthenon of childhood

M. Fagiolo dell'Arco, P. Baldacci (ed.), *Giorgio de Chirico, Parigi 1924–1929*, Edizioni Philippe Daverio, Milan, 1982, p. 124

His horses gallop on beaches sprinkled with ruins of small temples, of broken columns. Mythology and archaeology merge in the memory, in the evocation and in the amused play through which the old artist recalls his Greek origins.

We are in the Sixties, the years of Pop Art, whose artistic language and style often merge with play. But it would be wrong to discuss the influence of Pop Art on De Chirico's painting, better to understand how extraordinarily the artist succeeds in tuning in to his own time. The maestro's greatness can be seen in how he understands the climate of modernity and makes it his own, even if perhaps unconsciously, despite obstinately considering himself "an artist out of time". In so doing he has become a master and an example for the paintings of future generations.

Franco Ragazzi (ed.) *Pittura fra Arte e Memoria dell'Arte*, in "Da de Chirico a Fontana: Gli anni d'oro di Montecatini Terme", Art Promoters, Portofino, 2002, exh. cat. p. 179



Lot No. 31

Renato Guttuso *

Estimate:

EUR 35,000.- to EUR 50,000.-

(Bagheria/Palermo 1912–1987 Rome)

Muro repubblicano, 1977, signed, signed and dated on the reverse, oil on canvas, 100 x 110 cm

Provenance:

Marlborough Fine Art Ltd., London

European Private Collection

Exhibited:

Stockholm, Renato Guttuso: Paintings 1934–1977, Moderna Museet, 15 April – 28 May 1978, exh. cat., no. 34 (label on the reverse)

London, Renato Guttuso. Recent Paintings, Watercolors and Drawings, Marlborough Gallery, 1 – 24 March 1979, exh. cat. no. 18 with ill.

La Spezia, Maestri del XX secolo, Galleria Menhir, October 1981 Venice, Guttuso: Opere dal 1931 al 1981, Palazzo Grassi, 4 April – 20 June 1982, exh. cat. p. 205, no. 120, with ill.

Literature:

Il Secolo XIX, Genoa, 22 October 1981 with ill.

E. Crispolti (ed.), Catalogo Ragionato Generale dei Dipinti di Renato Guttuso, vol. IV, Mondadori & Associati, Milan 1989, p. 241, no. 77/18 with ill.

We know from Hugo's own account that Courbet once told him: 'I have made a real wall, absolutely real. In making it, I tormented myself as much as Homer could have in describing Achilles' shield and, on my word of honour, my wall is worth his shield, which is greatly lacking'. Only the narcissism of this great man could allow such a comparison, especially as I don't doubt that he was right. Of course I don't want to repeat comparisons now, but just to say that, standing in front of Guttuso's Republican Wall or some of his grandiose fragments of Roman aqueducts, I was reminded of Courbet's torment. Because in these walls that Guttuso has so recently been painting I find not only new torment, new strength, but the spirit of a reality so grounded, powerful and almost aggressive, that they become a paradigm, a signal, a symbol of his entire last pictorial phase; or at least a fundamental part of it.

Roberto Tassi, Presentation of the Guttuso exhibition at the Fondazione Achille Marazza, Borgomanero, September 1979



Lot No. 32

Carlo Carrà *

Estimate:

EUR 20,000.- to EUR 30,000.-

(Quargnento/Alessandria 1881–1966 Milan)

Marina, 1959, signed and dated, oil on canvas, 30 x 40 cm, framed

Provenance:

Galleria La Maggiolina, Alessandria (label on the reverse)

P. Morando Collection, Alessandria

European Private Collection

Literature:

M. Carrà (ed.) Carrà. Tutta l'opera pittorica, vol. III, 1951–1966, Edizioni dell'Annunciata, Milan, 1968, p. 375, no. 53/59, full page color ill.



Lot No. 33

Giorgio de Chirico *

Estimate:

EUR 16,000.- to EUR 22,000.-

(Volos, Greece 1888–1978 Rome)

Cavallo in riva al mare in burrasca, late 1930s, signed and inscribed 206, gouache on paper on cardboard, 15.5 x 28 cm, framed

This work is registered in the Fondazione Giorgio e Isa de Chirico, Rome and is accompanied by a photo certificate of authenticity.

Provenance:

Galleria del Milione, Milan (label on the reverse)

European Private Collection

Exhibited:

Milan, Giorgio de Chirico-Personale di Guazzi e Disegni, Galleria del Milione, 6 – 20 May 1938 (label on the reverse)

Lot No. 34

Giacomo Manzù *

Estimate:

EUR 15,000.- to EUR 20,000.-



(Bergamo 1908–1991 Rome)

Cardinale seduto, 1972, stamped with the artist's signature on the reverse, bronze, 39 x 22 x 24 cm (variant of 5 examples)

This work is registered in the Archivio Fondazione Giacomo Manzù and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection



Lot No. 35

Marino Marini *

Estimate:

EUR 25,000.- to EUR 35,000.-

(Pistoia 1901-1980 Viareggio)

Giocoliere, 1932, signed with initials, bronze sculpture, 26,4 x 8,6 x 5,8 cm; 35 x 12 x 12 cm (with base), Edition of 4 examples

This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by a photo certificate of authenticity.

Provenance:

Davide Lajolo and Angela Candiani Collection

European Private Collection (gift from the above)

Exhibited:

Tokyo, Marino Marini, The National Museum of Modern Art, 15 April – 4 June 1978, exh. cat. p. 98, no. 3 (another example)

Arles, Marino Marini-Sculptures et Dessins, Reattu et Espace Van Gogh, 5 March – 18 June 1995, exh. cat. p. 37, s. 3 (another example)

Literature:

P. Waldeberg, H. Read, G. di San Lazzaro (ed.) L'Oeuvre complet de Marino Marini, XX Siècle, Paris, 1970, p. 28 c.s.n 36 (another example)

C. Pirovano (ed.), Marino Marini - Scultore, Electa, Milan, 1972, fig. 10, c.s.n. 44 (another example)

M. P. Garberi (ed.), Marino Marini alla Galleria d'Arte Moderna di Milano, Milan, 1973, s. 4 (another example)

Ed. C.S.C, Marino Marini, Japan, 1978, fig. 17 (another example)

M.P. Garberi (ed.), Marino Marini, Guida al Museo - Galleria d'Arte Moderna Milano, Mondadori Editore, Milan, 1984, p. 28, s. 6 (another example)

M. Meneguzzo (ed.), Marino Marini - Il Museo alla Villa Reale di Milano, SKIRA, Milan, 1997, fig. 4 (another example)

G. Carandente (ed.), Marino Marini, Catalogo Ragionato della scultura, Skira, Milan 1998, pp. 60-61, no. 80 (another example)



Lot No. 36

Marino Marini *

Estimate:

EUR 13,000.- to EUR 18,000.-

(Pistoia 1901–1980 Viareggio)

Giocoliere, 1945, signed twice, mixed media and graffiti on paper, 38.5 x 28.5 cm, framed

This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by a photo certificate of authenticity.

Provenance:

Sale, Hauswedell, Hamburg, June 1974, cat. no. 1191, p. 366

Sale, W. Ketterer, Munich, November 1983, cat. no. 993, p. 165

European Private Collection

Literature:

M. Ramous (ed.), Marino Marini – Testo Critico, Edizioni d'Arte Licino Cappelli, Bologna 1951, pl. 6



Lot No. 37

Fausto Melotti *

Estimate:

EUR 45,000.- to EUR 65,000.-

(Rovereto 1901–1986 Milan)

Untitled, c. 1946, signed, painted clay, 50 x 88 x 7 cm

Provenance:

European Private Collection

Exhibited:

Milan, Melotti, Palazzo Reale, May – June 1979, exh. cat. p. 64 with ill.

Naples, Melotti, Museo Madre, 16 December 2011 – 9 April 2012, exh. cat. with ill.

Literature:

G. Celant (ed.), Melotti. Catalogo generale, vol. II, Sculture 1973–1986 e Bassorilievi, Electa, Milan 1996, p. 603, no. 1946 5B with ill.

“Art is a game, which when it succeeds is poetry.”

Fausto Melotti



Lot No. 38

William Congdon *

Estimate:

EUR 3,000.- to EUR 4,000.-

(Providence 1912–1998 Milan)

P. za San Marco #4, 1960, monogrammed, titled and dated on the reverse, oil on masonite, 25 x 35 cm, framed

This work is registered in the William G. Congdon Foundation, Buccinasco and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection



Lot No. 39

Zoran Antonio Mušič *

Estimate:

EUR 7,000.- to EUR 10,000.-

(Bukovica 1909–2005 Venice)

Paysage rocheux (rocky landscape), 1977, signed Mušič 77, signed, dated, titled and technique on the reverse, acrylic on canvas, 60 x 82 cm

Provenance:

ART K Patrick Coriton, Paris, circa 1990
Private Collection, Belgium



Lot No. 40

Zoran Antonio Mušič *

Estimate:

EUR 10,000.- to EUR 15,000.-

(Bukovica 1909–2005 Venice)

Veduta di Venezia (Mulino Stucky), 1982, signed and dated, signed, titled and dated on the reverse, oil on canvas, 45 x 65 cm, framed

This work is accompanied by a photo certificate of authenticity signed by the artist

Provenance:

European Private Collection (acquired directly from the artist in the late 1990s)

Note:

This work is also accompanied by a photo of the artist with the painting



Lot No. 41

Jean Fautrier *

Estimate:

EUR 60,000.- to EUR 80,000.-

(Paris 1898–1964 Chatenay)

Nu, 1928, signed Fautrier, on the reverse inscribed Déodat, oil on canvas, 100 x 65 cm, framed

Provenance:

Galerie Jeanne Castel and Paul Guillaume, Paris
Jeanne Castel Paris/Domenica Walter-Guillaume, Paris (inscribed on the reverse)
Galerie Jeanne Castel, Paris
Collection Jean Yankel, Paris (1976)
Collection Jacques Weiss, Paris
Galerie Neuendorf, Berlin
Galerie Daniel Varenne, Geneva
Private Collection, Northern Germany

Exhibited:

Galerie Jeanne Castel, Jean Fautrier. En hommage à Jeanne Castel, April – June 1971, Paris

Literature:

Giorgio Galansino, Jean Fautrier: A Chronology of his Early Paintings (1921–1942), Thesis, University of Chicago, 1973, no. 76
Marcel André Stalter, Recherche sur l'oeuvre de Jean Fautrier de son commencement à 1940. Essai de catalogue méthodique et d'interprétation, Thesis, Sorbonne University, 1982, no. 237
Marie-José Lefort, Fautrier. Catalogue Raisonné de l'oeuvre peint, Paris 2023, no. 370, p. 248 with col. ill.

From the outset, Fautrier's paintings were shaped by two fundamental questions. One was the technique of painting itself. The other question concerned the series, the creation of images with a common format and motif, in which the figures are reduced to a small number of visual signs. He began with this idea of series as early as the 1920s. His figurative painting was dedicated to traditional genres: still lifes, landscapes, and nudes, leading from a raw realism to a representation consisting of dark light with almost abstract forms. Fautrier's black visions challenge the sharpness of colour. Driven into Goya's dark phantasms in the 19th century, rediscovered by Manet and Malevich, black was recognised in its deepest essence at the beginning of the 20th century, at times transcending mourning and melancholy to become the uplifting and subtle architecture of the two-dimensional canvas: "Le noir est une couleur!" (Matisse). At the end of this period referred to as the 'black period,' Nu stands on the diffuse, enigmatic border between vision and dream, where his body is immersed in seemingly weightless darkness, his silhouette merging with the grey-black background, oscillating between form and content, life and death, eroticisation and decomposition.

"There is nothing clear that does not include a dark part. It would be little; it is nothing clear which is not such according to the obscure part which it contains. I imagine, however, a painting which takes, to begin with, this party of the indefinable and the black spot"

(Jean Paulhan, Catalogo della mostra di Jean Fautrier, Galleria Apollinaire, Milan 1958, p. 175)



Lot No. 42

Francis Picabia

Estimate:

EUR 200,000.- to EUR 300,000.-

(Paris 1879–1953)

Silene, c. 1930–1931, titled, signed Francis Picabia, oil on canvas, 53 x 44 cm, framed

Photo-Certificate:

Beverly Calté, Comité Picabia, Paris, 11 March 2024

Provenance:

Collection Madeleine Duranton (1900–1980), Edinburgh

Sale Sotheby Parke Bernet & Co., London, 8 December 1977, lot 389

Sale Christie's, London, 6 July 1979, no. 390

Hans Neuendorf, Berlin 1980

Private Collection, Northern Germany

Exhibited:

Galerie Georges Bernheim et Cie, Paris, Francis Picabia, 10 – 15 November 1931, no. 30

Literature:

Maria Lluïsa Borràs, Picabia, London 1985, p. 400, no. 807, cat. no. 619 with b/w ill. there titled Hélias and dated 1934

William A. Cambfield, Beverly Calté, Candace Clements, Pierre Arnauld, Francis Picabia, Catalogue Raisonné Bd. III, 1927–1939, Brussels 2019, p. 270, no. 1198 with b/w ill., inv. 1530

Note:

Duranton claimed to have received this painting from one of Picabia's daughters in around 1933 in exchange for English lessons, but this has not been verified.

(Catalogue Raisonné, Bd. III, 1927–1939, Brussels 2019, p. 270)

Girod lists "Silene" as the common name for the butterfly "Proserpinus proserpina", the crepuscular evening primrose hawk-moth. The body of the butterfly is sage-green, its serrated inner wings glow a delicate yellow-orange. Its name comes from its favourite food: the evening primrose. Its bright yellow flowers open in the evening and they begin to fade the next morning, when the sun shines. The Greek philosopher and natural scientist Theophrastus (372–287 BC), a student of Aristotle, determined the generic name of the evening primrose, but the meaning and historical origin of the plant's name remains largely unknown. In ancient Greece, evening primrose plants were a popular snack that accompanied wine. According to ancient tradition, the evening primrose was able to tame wild animals if moistened with wine.

A distinction must be made here between the individual "Silenos", an old and usually drunken man with comical features who was regarded as Dionysus's tutor, and the Sileni who were part of Dionysus's swarming entourage alongside the nymphs.

Picabia's Silene is composed of three transparent overlapping layers, her head placed proportionally to the unfolding chalice-shaped flower – her gracefully drawn brows and gentle eyes render her perhaps the embodied reincarnation of this connection.



Lot No. 43

Alberto Magnelli *

Estimate:

EUR 55,000.- to EUR 75,000.-

(Florence 1888–1971 Meudon)

Peinture D, c. 1935, inscribed and signed on the reverse by Susi Magnelli Peinture fait par Alberto Magnelli, 1935, oil on canvas, 81 x 100 cm, framed

Provenance:

Artist's Collection

Galleria Sapone, Nice

Galleria La Loggia, Bologna (stamp and inscribed on the reverse)

European Private Collection

Exhibited:

Florence, Omaggio a Magnelli, Sala d'Arme di Palazzo Vecchio, 14 September – 19 November 1988, exh. cat. p. 36, no. 21 with ill.

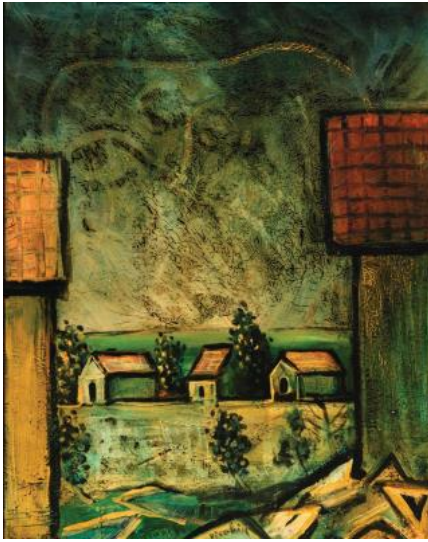
Literature:

L. Cavallo (ed.), Magnelli. Dalla formazione fiorentina all'astrattismo, Brerarte, Milan, 1984, p. 99, no. 38 with ill.

The Florentine artist Magnelli had already confidently embarked on the path of robust, formal monumentality at the point of creating 'Pietre' (Stones). He still, however, had to thoroughly investigate the means, the manner, and the way of achieving this result without falling into the trap of rhetoric and monumentalism.

Once again, the great Tuscan artistic tradition came to his aid: the spatial partitions of Piero della Francesca in the 'Legend of the Cross', the fantastic mountains of the Florentine frescoes and also, albeit to a lesser extent than previously, those of Masaccio. Thus what could have passed as vaguely metaphysical (the timing fits: just think of the contemporary works of Soldati and certain works by Prampolini who, not coincidentally, was an acute reviewer of Magnelli in 1934) instead held the aura of absolute rational construction so typical of the Italian 15th-century Renaissance.

M. Meneguzzo (ed.), Alberto Magnelli, Lorenzelli Arte Milano, pp. 6 – 7



Lot No. 44

Francis Picabia

Estimate:

EUR 60,000.- to EUR 80,000.-

(Paris 1879–1953)

Paysage Provençal, c. 1937, signed, oil on wood, 49.2 x 39.2 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Pierre Calté, Comité Picabia, Paris, 30 September 2003.

Provenance:

Marcel Fleiss, Galerie 1900–2000, Paris (label on the reverse)

Sale, Sotheby's London, 25 October 1989, lot 219

Marianne and Pierre Nahon, Galerie Beaubourg, Paris and Vence (1991–2004)

Sale, Sotheby's Paris, 18 July 2004, lot 306

European Private Collection (acquired by the current owner at the previous auction)

Exhibited:

Nice, Picabia et La Côte d'Azur, Musée d'Art Moderne et d'Art Contemporain, 5 July – 6 October 1991, exh. cat. no. 67 with ill.

Gijón, Picabia entre guerras, Palacio Revillagigedo, Centro Internacional de Arte, 31 October – 31 December 1991, exh. cat. no. 56 with ill.

XXXIXième Salon de Montrouge, Picabia et Montrouge-Barcelone, April – May 1994, exh. cat. no. 44 with ill.

Vence, Francis Picabia: Classique et merveilleux, Galerie Beaubourg, 6 July – 10 October 1998, exh. cat. no. 134, with ill.

Literature:

W. A. Camfield, B. Calté, C. Clements, A. Pierre (ed.), Francis Picabia. Catalogue Raisonné, vol. III (1927–1939), Mercatorfonds, Brussels, 2019, p. 375, no. 1452, with ill.

Note:

Pentimenti reveal that this Provençal landscape is painted over a transparence involving two superimposed heads, probably of circa 1936

In the dreamlike tableaux of the transparencies, Picabia referenced visual sources ranging from ancient Rome to the Renaissance, often juxtaposing the sacred with the profane. These works draw on mythology, religion, and conventions of beauty and, in their blending of the unexpected, project a distinctly Surrealist sensibility. As much as they reflect the traditional world, however, they also mirror modern times: indeed, Picabia derived his simultaneous, nonhierarchical use of images from his experiments in film, especially his 1924 masterpiece with René Clair, *Entr'acte*.

“These transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires ...I want a painting where all my instincts may have a free course.”

Francis Picabia, Preface to Galcric Leonce Rosenberg, Exposition Francis Picabia, Paris, December 9–31, 1930



Lot No. 45

Emil Nolde *

Estimate:

EUR 40,000.- to EUR 60,000.-

(Nolde, Schleswig 1867–1956 Seebüll)

Portrait of a woman (light green) / Head of a young woman, in profile to the left, c. 1910–11, signed Nolde, watercolor and ink on thin handmade paper, 27.5 x 21.5 cm

The work is registered in the Nolde Foundation Seebüll and will be noted for inclusion in the forthcoming Nolde Catalogue Raisonné.

The Nolde Archive confirmed the authenticity of the work in April 2024.

Certificate from Dr. Manfred Reuther, Seebüll, 14 January 2009 in copy

Provenance:

Emil Nolde Foundation, Seebüll (until 1972)

Galerie Hoffmann, Hamburg

Sale Sotheby's, London, 2 July 1980, lot 328

Private Collection, London

Sale Ketterer, Munich, 12 December 2009, lot 102

Private Collection, South Germany

Private Collection, North Rhine-Westphalia

"I have been asked on many occasions if I had no interest in people, as it seems I pay too little attention. 'Very much so', I replied, 'perhaps just different than what is common practice.' The eye captures the impression in a twelfth of a second, and further lingering on the object is private amusement. But even when you look at people just halfway, they still become simpler and larger. [...] Laugh, cheer, cry or be happy, you are my pictures and the sound of your voices, the nature of your characters in all diversity, these are my colors."

Emil Nolde



Lot No. 46

Gabriele Münter *

Estimate:

EUR 18,000.- to EUR 24,000.-

(Berlin 1877–1962 Murnau/ Oberbayern)

"Wäsche am Strand" (Washing on the beach), 1907/08, linocut in colours on japan laid paper, signed Münter, inscribed Holzschnitt Handdruck, monogrammed in the block, from an edition of 16 known copies, print size 13.2 x 23.7 cm, sheet size 14.4 x 24.3 cm, Hoberg 29, framed

Provenance:

Estate of the artist, with the stamp on the reverse

Galerie Valentien, Stuttgart

Private Collection, North-Rhine Westphalia



Lot No. 47

Ernst Ludwig Kirchner

Estimate:

EUR 7,000.- to EUR 9,000.-

(Aschaffenburg 1880–1938 Frauenkirch near Davos)

Violettes Haus vor Schneeberg, (Violet House on the Snow Mountains), sketch for oil painting “Violettes Haus vor dem Schneeberg”, Gordon 1021, 1938, ink and watercolor on thin brown paper, 21.5 x 27 cm, on the revers letter by E. L. Kirchner, signature by third hand, framed

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

Provenance:

Galerie Valentin, Stuttgart
Private Collection, Germany



Lot No. 48

Max Beckmann

Estimate:

EUR 7,000.- to EUR 9,000.-

(Leipzig 1884–1950 New York)

Selbstbildnis von vorn, im Hintergrund Hausgiebel, 1918, drypoint on wove paper, signed Beckmann, the second and final state, from the edition of 100 examples, the edition was partly numbered to 30, the present example is numbered 16/30, plate size 30.7 x 25.5 cm, sheet size 54 x 37.8 cm, published by R. Piper/Munich, Hofmaier 125 II B b, framed



Lot No. 49

Bohuslav Reynek *

Estimate:

EUR 16,000.- to EUR 20,000.-

(Petrkov 1892–1971)

“Pastorale”, 1947, complete set with 12 drypoints on Montgolfier de Vidalon, each signed Reynek, on the title sheet signed and dedicated, no. 29 from the edition of 160 impressions (presumably there were only 120 impressions realised), plate size 10.3 x 7.3 cm – 13 x 9.8 cm, sheet size 27.4 x 19.9 cm, printed by M. Pegrassi/Prague and edited by V. Vokolek/Pardubice, in original paper folder, (12)

Provenance:

Collection Anne Marie Beslier, France - by decent to the present owner



Lot No. 50 -

Alfons Mucha

Estimate:

EUR 8,000.- to EUR 9,000.-

(Eibenschütz 1860–1939 Prag)

Portrait, oil, graphite, coloured pencil, ink on white grounded canvas, 81.5 x 54.5 cm

This work is accompanied by a confirmation of authenticity from the Mucha Foundation, Prague, 19 February 2024.

Provenance:

Private Collection, Czech Republic (acquired in 1990 as a gift from Jiri Mucha, the artist's son), until 2013

Private Collection, Northern Germany

Corporate Collection, Germany



Lot No. 51

Otto Dix *

Estimate:

EUR 6,500.- to EUR 8,500.-

(Gera 1891–1969 Singen)

Frauenkopf (Vera Simailova) – Studie zum Gemälde „Liegende auf Pantherfell“, 1926, signed and dated, titled, dated, and inscribed on the paper mat, graphite on paper, 48.9 x 36.6 cm, framed

Provenance:

Kunstsalon Wolfsberg, Zurich
Galleria del Levante, Milan – Munich
European Private Collection

Literature:

Il Realismo in Germania, Rotonda di via Besana, Milan 1971, p. 32 with ill.

U.Lorenz (ed.), Otto Dix: Das Werkverzeichnis der Zeichnungen und Pastelle, Band III, Weimar, 2003, p. 975, NSK 2.1.10. with ill.

Note:

As indicated in pencil by the artist on the paper mount, the artwork is a preparatory drawing for the oil “Liegende auf Leopardenfell”, 1927, cf. F. Löffler, Otto Dix, Leben und Werk, Ebeling Verlag Wiesbaden, Berlin, 1960, no. 102



Lot No. 52

Hans Bellmer *

Estimate:

EUR 12,000.- to EUR 16,000.-

(Kattowitz 1902–1975 Paris)

Untitled, signed, black crayon, gouache and pencil on paper laid down on cardboard, 64.3 x 48 cm, framed

Provenance:

L'Attico Esse Arte, Rome (acquired in the 1960s)

European Private Collection

Exhibited:

Rome, Hans Bellmer, Galleria Senior, 1968



Lot No. 53

Alexej Jawlensky

Estimate:

EUR 160,000.- to EUR 250,000.-

(Torschok 1864–1941 Wiesbaden)

Große Variation: Grüner Schimmer (Large Variation: Green shimmer), 1916, signed and dated A. v. J. 1916, titled and dated on the reverse by Andreas Jawlensky, the artist's son, further inscribed on the reverse by Lisa Kümmel N. 10. 1916, oil on linen-finished paper laid on cardboard, 52.9 x 38.5 cm, framed

Provenance:

Redfern Gallery, London

Sale Sotheby's London, 4 December 1974, lot 30

Galerie Gunzenhauser, Munich

Private Collection, North Rhine-Westphalia

Sale Grisebach, Berlin, 27 May 2011, lot 14

Private Collection, Germany - acquired from the above

Exhibited:

A Centennial Exhibition of Paintings by Alexej Jawlensky. New York, Leonard Hutton Galleries, 1965, cat. no. 36.

Die Künstler des Blauen Reiter und ihre Freunde. Munich, Galerie Gunzenhauser, 1975, cat. no. 17.

Alexej von Jawlensky. Das Auge ist der Richter. Essen, Museum Folkwang, 1998, cat. no. 36.

Literature:

Maria Jawlensky, Lucia Pieroni-Jawlensky and Angelica Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914–1933, vol. II, London 1992, no. 836, p. 140, illustrated in colour.

“I started trying to express through painting what I felt nature prompting me to say. By means of hard work and tremendous concentration I gradually found the right colours and forms to express what my spiritual self demanded. I painted these colour variations every day, always drawing my inspiration from nature's mood at the time and from the way I felt inside me.”

Alexej Jawlensky, Memoirs, 1937, in: Maria Jawlensky, Lucia Pieroni-Jawlensky and Angelica Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914–1933, vol. II, London 1992, p. 12.



Lot No. 54

Wols (Alfred Wolfgang Otto Schulze)

Estimate:

EUR 25,000.- to EUR 35,000.-

(Berlin 1913–1951 Paris)

Construction navale, 1948–1949, signed, inscribed on the reverse, watercolor and ink on paper, 23.6 x 15.5 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Dr. Ewald Rathke

Provenance:

Rasmussen Collection, Paris (inscribed on the reverse)

Jean-Louis Roque, Paris (inscribed on the reverse)

Michel Couturier, Paris (label on the reverse)

European Private Collection

Galleria Blu, Milan

European Private Collection

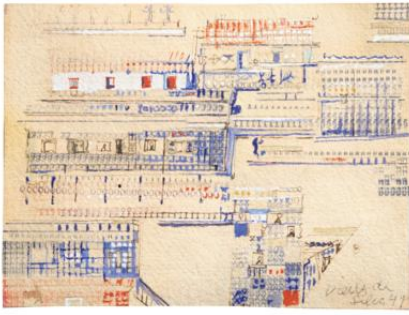
Exhibited:

Paris, Wols. Cités et Navires, Galerie Michel Couturier, 15 May – 30 June 1964, exh. cat. no. 37

Frankfurt am Main, Wols. Gemälde, Aquarelle, Zeichnungen, Fotos, Frankfurter Kunstverein, 22 November 1965 – 2 January 1966, exh. cat. no. 149.

This exhibition later travelled to Wuppertal-Barmen, Kunst und Museumsverein, 8 January – 20 February 1966

Nancy, Wols, Musée des Beaux-Arts (in collaboration with the Goethe-Institut Nancy), 6 March – 13 April 1970, exh. cat. no. 25



Lot No. 55

Maria Helena Vieira da Silva *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Lissabon 1908–1992 Paris)

Façades, 1949, signed and dated, typewriter, watercolor and ink on paper, 13.3. x 17.5 cm, framed

Provenance:

Galerie d'Art Moderne, Basel (label on the reverse)

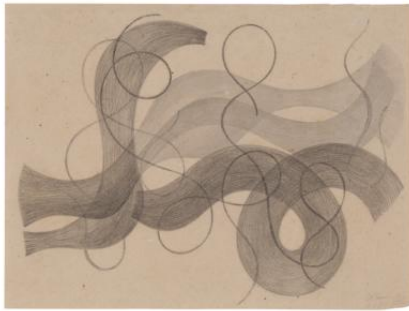
Galleria d'Arte Galatea, Turin (label and stamp on the reverse)

Galleria d'Arte Brera, Milan (stamp on the reverse)

European Private Collection

Literature:

G. Weelen, J. François Jaeger (ed.), Vieira Da Silva. Catalogue Raisonné, Skira, Geneva, 1994, p. 120, no. 609, with ill.



Lot No. 56

Sophie Taeuber-Arp

Estimate:

EUR 15,000.- to EUR 20,000.-

(Davos 1889–1943 Zurich)

Courant de lignes et lignes ouvertes, 1940, signed and dated S. H. Taeuber-Arp 1.7.40, Nérac, pencil on grey paper, 24.5 x 32.5 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Marguerite Arp

This work is registered in the Sophie Taeuber-Arp Research Project (STARP) and is published in the Online Oeuvre Catalogue

Provenance:

Marguerite Arp-Hagenbach Collection, Switzerland

Galleria d'Arte Vismara Arte Contemporanea (label on the reverse)

Galleria d'Arte Narciso, Turin (label on the reverse)

European Private Collection

Exhibited:

Paris, Sophie Taeuber-Arp, Musée National d'Art Moderne, 24 April – 22 June 1964, p. 38, cat. no. 133 (label on the reverse)

New York, Sophie Taeuber-Arp, Albert Loeb & Krugier Gallery, 1970, exh. cat. p. 31, no. 36

Milan, Sophie Taeuber-Arp, Galleria Vismara Arte Contemporanea, 5 April – 4 May 1973, no. 32, ill.

Turin, Sophie Taeuber-Arp, Galleria Narciso, 13 October – 14 November 1973, exh. cat. pl. 28

Literature:

G. Schmidt (ed.), Sophie Taeuber-Arp, Holbein Verlag, Basel, 1948, no. 1940/9

B. Wismer (ed.), Sophie Taeuber-Arp, Zum 100. Geburtstag, Nel Centenario della nascita, Aargauer Kunsthau, Aarau, 1989

Travelling exh. cat. in Aargau, 9 April – 15 May 1989, Lugano, Museo Cantonale d'Arte, 27 May – 16 July 1989, Museum der Stadt Ulm, 28

July – 3 September 1989, and Kunstmuseum Bochum, 16 September – 29 October 1989, p. 71, no. 82

Margit Staber (ed.), Sophie Taeuber-Arp, Éditions Rencontre, Lausanne, 1970, p. 107



Lot No. 57

František Kupka *

Estimate:

EUR 30,000.- to EUR 40,000.-

(Opocno, Böhmen, 1871–1957 Puteaux)

Le langage des verticales, 1921/1922, signed, gouache and ink on paper, 26.4 x 19 cm, framed

Provenance:

Galerie Karl Flinker, Paris (label on the reverse)
Arthur Tooth & Sons Galleries, London (label on the reverse)
Christiane Sinelle, Paris
Waddington Galleries, London (label on the reverse)
European Private Collection

Exhibited:

Paris, Kupka, Galerie Povolozky, 1921

Literature:

L. Arnould-Grémilly (ed.), Frank Kupka-Queques Peintres, Jacques Povolozky & Cie Editeurs, Paris, 1922, p. 15, with ill.
H. Richter (ed.), Von Linie und Farbe: Kubismus, Orphismus, Futurismus, Frühe Abstraktion, Suprematismus, Konstruktivismus, Bauhaus, Dadaismus, Stolz, Berlin, 2006, n. p.



Lot No. 58

Joan Miró *

Estimate:

EUR 120,000.- to EUR 160,000.-

(Montroig 1893–1983 Palma de Mallorca)

Untitled, 1977, signed, monotype enhanced with oil on Japan Paper on canvas, 48.5 x 58 cm, framed

This work has been registered by the A. D. O. M. (Association pour la Défense de l'Oeuvre de Joan Miró) and is accompanied by a photo certificate of authenticity signed by Jacques Dupin, dated May 10, 2005

The work is also accompanied by a photo certificate signed by Ariane Lelong-Mainaud (A.D.O.M.), which confirms the authenticity of the previous document by Jacques Dupin, dated March 22, 2012

Provenance:

Lydie Dutrou Collection, Paris
Galerie Arenthon, Paris
Galleria Il Castello, Milan

Michele Preda Collection, Milan
European Private Collection
Sale, Dorotheum Vienna, 28 November 2012, lot 1232
European Private Collection

Exhibited:

Milan, Miró: quando il Cielo fa..., Galleria Il Castello, March – April 2006, exh. cat. no. 21, p. 50, with ill.
Shanxi, Joan Miró: Memories and Dreams – Miro's Garden, Contemporary Art Museum, 18 September – 10 December 2022
then Beiqiu Museum of Contemporary Art, 19 December 2022 – 5 March 2023

Literature:

J. Dupin, A. Lelong-Mainaud (ed.) Joan Miró Drawings: Catalogue Raisonné, Vol. V, Daniel Lelong and Successió Miró Publishers, 2015, p. 355, no. 4217 with ill.

We find traces of imaginary worlds in the works of Joan Miró. Both light-hearted and pensive, the Catalan artist stated that he was inspired by his emotions and that he understood nothing about the theory of art. A melancholy rebel, he considered reality to be an accessory of the imagination, so that all he had around him was reduced to an optional, to be translated into a form extraneous to the referent. One could say that he intended to separate objectivity from mere representation, giving reality the opportunity to generate new and manifold interpretations.

His sometimes cryptic poetics were based on the magic of a style capable of reducing reality to a collection of allusions. Everything had to be determined by rotating metaphors, while invention had to sustain the image, in order to give it continuity beyond the degeneration of any kind of ultimate goal. Therefore, his imagery can be seen as metaphors, arabesques, as the enfolding of a soul that was integrated with reality for a privilege conceded only to poetry. This privilege consists in being above the principle of any contradiction, stating that life has meaning, but is also absurd, helping you understand a mysterious image by using a paradox, just as a colour or a pencilled line can express both joy and desperation.

For the artist, pigments and creativity are the segments marking the various stages of his existence. Through his anecdotal painting and a sea of images that seem to germinate from hidden vibrations, Miró has given us an original interpretation of the world, reducing emotions out of all proportion compared with reality, to something like a dream to be lived within the mysterious space of an untranslatable script. It is as though his eye ran along the surface of the world at the speed of a spaceship and that everything seemed immensely impenetrable - as if he only had time to sketch a few rapid lines, with his hand moving like the pen on a seismograph that has gone out of control. Or, in a silent, nocturnal setting, it seems as though time has rolled down the stairs of the days; and, thinking of the past, he seems to linger on the doorstep of an unknown horizon in premeditated expectation, hoping that someone will put the strips of melancholy at the corners of the world into some kind of order.

Franco Basile

“I try to apply colors like words that shape poems, like notes that shape music.”

Joan Miro: Selected Writings and Interviews“. Book by Joan Miró, editing by M. Rowell, Thames and Hudson, 1987



Lot No. 59

Roberto Sebastian Matta *

Estimate:

EUR 30,000.- to EUR 40,000.-

(Santiago, Chile 1911–2002 Civitavecchia, Italy)
Libertà, 1967–68, monogrammed, oil on canvas, 69 x 105.5 cm, framed

This work is registered in the Archives de l'Oeuvre de Matta, Paris and is accompanied by a copy of the photo certificate of authenticity

Provenance:

Galleria Annunciata, Milan (label on the reverse)
Galleria d'Arte il Castello, Milan (label on the reverse)
Galleria d'Arte Cafiso, Milan
Sale, Dorotheum Vienna, 9 June 2015, lot 578
European Private Collection



Lot No. 60

Man Ray *

Estimate:

EUR 30,000.- to EUR 50,000.-

(Philadelphia 1890–1976 Paris)

Natural painting, signed and dated Man Ray (1975), acrylic on masonite, 48.7 x 69.7 cm, framed

Provenance:

Galleria Il Fauno, Turin

Galleria Comilo d'Affitto, Florence

Acquired by the present owner circa 2014

Exhibited and published:

Man Ray: 1890–1976, Ronny von de Velde, Antwerp 1994, no. 442 with illustration

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under the reference number 00421-P-2024 and that this work will be included in the Catalogue of Paintings of Man Ray, currently in preparation.

Surrealism—as it had been before the war—was no longer King. Surrealist ideology had been superseded by Existentialism (Jean-Paul Sartre now commanded the most attention, not André Breton). And in the art world a source of bewilderment for Man Ray and various others in his group, Surrealist imagery suddenly took a back seat to Abstraction.

“I sought a new technique that would be more automatic as when a seed of a sapling is planted and the forces of nature are counted on to do the rest.”

Man Ray

1963



Lot No. 61

Pablo Picasso *

Estimate:

EUR 25,000.- to EUR 35,000.-

(Malaga 1881–1973 Mougins)

Face on corrugated cardboard, 1956, silver, signature stamp, no. 3 from the edition of 20 examples, Diam. 42 cm. A.R. 322

Provenance:

Private Collection, Northern Germany

Literature:

George Bloch, Pablo Picasso, Catalogue de l'œuvre gravé céramique, 1949–1971, Vol. III, Bern 1972, no. 111, p. 97 (here the white earthenware version)

Alain Ramié, Picasso, Catalogue of the edited ceramic works, 1947–1971, Vallauris, 1988, no. 322, p. 164 (here the white earthenware version)

Claire Siaud & Pierre Hugo, Bijoux d'artistes, Hommage à François Hugo, Aix-en-Provence, 2001, no. 1438, p. 181 (here the gold version)



Lot No. 62

Pablo Picasso *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Malaga 1881–1973 Mougins)

Man's face, 1953, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped d'après Picasso and Madoura plein feu, from the edition of 50 examples, 39 x 32 cm

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 203, p. 110, with col.-ill.



Lot No. 63

Pablo Picasso *

Estimate:

EUR 9,000.- to EUR 12,000.-

(Malaga 1881–1973 Mougins)

Bright dove, 1953, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped d'après Picasso and Madoura Plein Feu, unnumbered, from the edition of 400 copies, 30.2 x 37.7 cm

Provenance:

European Private Collection

Literature:

A. Ramié (ed.), Picasso. Catalogue of the edited ceramic Works 1947–1971, Galerie Madoura, Paris 1988, p. 118, no. 218 with ill.



Lot No. 64

Pablo Picasso *

Estimate:

EUR 7,000.- to EUR 9,000.-

(Malaga 1881–1973 Mougins)

Jacqueline's profile, 1962, red earthenware clay, glaze decoration, knife engraved, stamped Edition Picasso and Madoura plein feu, no. 37 from the edition of 100 examples, Diam. 35.5 cm.

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 457, p. 241 with col.-ill.



Lot No. 65

Pablo Picasso *

Estimate:

EUR 4,000.- to EUR 6,000.-

(Malaga 1881–1973 Mougins)

Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped Edition Picasso and Madoura plein feu, from the edition of 100 examples, Diam. 42 cm.

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 35, p. 36 with, col.-ill.



Lot No. 66

Pablo Picasso *

Estimate:

EUR 18,000.- to EUR 24,000.-

(Malaga 1881–1973 Mougins)

Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, stamped Edition Picasso and Madoura plein feu, from the edition of 100 examples, each Diam. 24.5 cm (6)

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 39, 42, 44, 45, 46, 47, p. 37–39, each with col. ill.



Lot No. 67

Pablo Picasso *

Estimate:

EUR 20,000.- to EUR 30,000.-

(Malaga 1881–1973 Mougins)

Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, from the edition of 100 examples, each Diam. 24.5 cm (6)

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 36, 37, 38, 40, 41, 43, p. 37–39, each with col. ill.



Lot No. 68

Marc Chagall *

Estimate:

EUR 16,000.- to EUR 20,000.-

(Witebsk 1887–1985 Saint Paul de Vence)

Les Vendanges (from: Daphnis & Chloe), 1961, lithograph in colors on Arches wove paper, signed Marc Chagall, no. 37 from the edition of 60 impressions (there was also an unsigned edition of 250 without margins), image size 42.2 x 32.4 cm, sheet size 53.5 x 38 cm, printed by Mourlot/Paris and published by Tériade Editeur/Paris, Mourlot 322, Cramer (books) 46

Lot No. 69

Graham Sutherland *

Estimate:

EUR 35,000.- to EUR 50,000.-



(Streatham, London 1903–1980 Kent)

Mantis, 1963, signed and dated; monogrammed, titled and dated on the reverse, oil on canvas, 65 x 54 cm, framed

This work is registered in the Archivio delle Opere di Graham Sutherland curated by the Galleria Ruggerini & Zonca, Milan and is accompanied by a photo certificate of authenticity

Provenance:

Paul Rosenberg & Co. Gallery, New York (label on the reverse)
Galleria Gissi, Turin (label on the reverse, faded)
Galleria La Bussola, Turin (label on the reverse)
Galleria Il Fauno, Turin (label on the reverse)
M. Carafoli Bozzalla Collection, Turin (inscribed on the reverse)
Galleria Ruggerini & Zonca, Milan (stamp on the certificate, dated 1993)
Galleria Farsetti Arte, Prato
European Private Collection (acquired from the above by the present owner)

Exhibited:

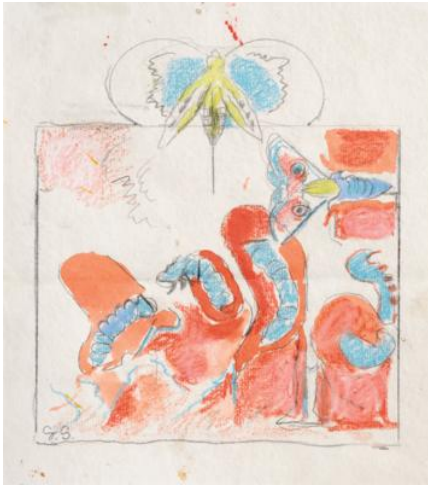
Locarno, Graham Sutherland, Pinacoteca Comunale Casa Rusca, 2 April – 29 May 1988, exh. cat. p. 70
Antibes, Graham Sutherland, une rétrospective, Musée Picasso, 29 June – 11 October 1998, exh. cat. p. 77, no. 136, with ill.

Literature:

F. Arcangeli (ed.), Graham Sutherland, F. Ili Fabbri Editore, Milan, 1973, no. 138, with ill.

Serenity is, for Sutherland, only apparent or short-lived; he himself soon discovers that beneath the outward appearance of a nature so full of sounds and colours that it might show off his own joie de vivre, lies a tough struggle for survival. Plants and animals alike are equipped with instruments of offence and defence; they protect themselves with a kind of armour, often made of hard scales, they take on a ferocious appearance or arm themselves with spikes and quills.

These observations gave rise to his gigantic insects, such as Mantis of 1953 (...) creatures that belong to the animal world but that his anthropomorphic vision transforms into hybrids, suspended between human, vegetable, animal and mechanical dimension, metamorphic forms of universal life, a 'bestiary' that reminds us of the immense vitality of a nature we will not escape. (Arcangeli 1973: 6)



Lot No. 70

Graham Sutherland *

Estimate:

EUR 5,000.- to EUR 8,000.-

(Streatham, London 1903–1980 Kent)

La Chenille: Study for „Le Bestiaire ou Cortège d’Orphée. Apollinaire“ (lot consisting of 2 works), 1979, monogrammed on each sheet, pencil and watercolor on paper, 23 x 20.5 and 28 x 20.5 cm, framed

These works are accompanied by a two photo certificate of authenticity issued by Kathleen Sutherland

Provenance:

European Private Collection

Note:

Le Bestiaire ou Cortège d’Orphée was the last set of prints which Sutherland made before his death in February 1980. Sutherland began gouache studies in the summer of 1978 and made the plates for the prints, which are in colour, at his house in Menton from December 1978 to November 1979



Lot No. 71

Graham Sutherland *

Estimate:

EUR 4,500.- to EUR 6,500.-

Origins of the land (study), 1950, signed, pen, ink and gouache on paper, 22 x 16.6 cm, framed

This work is registered in the Archivio delle Opere di Graham Sutherland curated by the Galleria Ruggerini & Zonca, Milan and is accompanied by a photo certificate of authenticity

Provenance:

Galleria Ruggerini & Zonca Arte Moderna e Contemporanea, Milan
European Private Collection

Note:

With incorrect measurements reported on the certificate



Lot No. 72

Afro Basaldella *

Estimate:

EUR 30,000.- to EUR 50,000.-

(Udine 1912–1976 Zurich)

Study for „Les yeux les matrices“, 1951, signed and dated; dated and titled on the reverse, charcoal on paper laid down on canvas, 120 x 142 cm, framed

This work is registered in the Fondazione Archivio Afro, Rome and is accompanied by a photo certificate of authenticity

Provenance:

Galleria Editalia, Rome (label on the reverse)
Galleria Arte 92, Milan (stamp on the reverse)
European Private Collection

Exhibited:

Montecatini Terme, Da de Chirico a Fontana – Gli anni d'oro di Montecatini Terme, Terme Tamerici, 27 September – 3 November 2002, exh. cat. p. 138, with ill.

Note:

The final version of the artwork was exhibited at the artist's retrospective at the Catherine Viviano Gallery in New York from 17 March to 12 April, 1952, exh. cat. no. 3 with ill.



Lot No. 73

Salvatore Scarpitta

Estimate:

EUR 10,000.- to EUR 15,000.-

(New York 1919–2007)

Policecar, 1954, signed and dated, oil on canvas, 56 x 64 cm, framed

This work is accompanied by a photo certificate issued by Luigi Sansone

Provenance:

Stefano De Luca Collection, Rome
Sale, Sotheby's Milan, 24 May 2006, lot 369
European Private Collection

Exhibited:

Rome, Salvatore Scarpitta, Galleria La Tartaruga, April 1955

Literature:

L. Sansone, Salvatore Scarpitta Catalogue Raisonné, Mazzotta Milan 2005, p. 151, no. 137 with ill.



Lot No. 74

Maurice Estève *

Estimate:

EUR 22,000.- to EUR 28,000.-

(Culon/Cher 1904–2001)

Untitled, 1968, signed, dated Estève 68, gouache, newspaper-collage on paper, 50 x 65 cm, framed

Provenance:

Neue Galerie, Zurich

Private Collection, Germany - acquired from the above



Lot No. 75 -

Maurice Estève *

Estimate:

EUR 5,500.- to EUR 7,500.-

(Culon/Cher 1904–2001)

Jeune cavalier, 1983, signed and dated, mixed media (charcoal, pastel and pencil) on paper, 42 x 31 cm, framed

This work is registered in the archives of Monique Estève under the number D.2131–1983

Provenance:

Galerie Claude Bernard, Paris

European Private Collection

Sale, Sotheby's Paris, 6 December 2018, lot 199

European Private Collection

Sale, Durán Madrid, 26 April 2023, lot 662

European Private Collection

Literature:

Galerie Claude Bernard, Hommage à Estève-Oeuvre sur papier: Aquarelles, Dessins et Collages. Volume 1, np., no. 42



Lot No. 76

Jean Leppien *

Estimate:

EUR 3,500.- to EUR 5,000.-

(Lüneburg 1910–1991)

JL XVII, 1962, signed; signed, titled and dated on the reverse, oil on canvas, 80.5 x 64.5 cm, framed

Provenance:

Galleria Pagani del Grattacielo, Legnano
European Private Collection



Lot No. 77 -

Alice Rahon *

Estimate:

EUR 18,000.- to EUR 26,000.-

(Chenecey-Buillon 1904–1987 Mexico-City)

Untitled, 1959, signed, dated and dedicated, mixed media on transparent paper, 40 x 55.7 cm, framed

Provenance:

Sale, Galerias Louis C. Morton, Mexico City (torn label on the reverse)
Galería Pecanins, Mexico City (label on the reverse)
European Private Collection



Lot No. 78 -

Alice Rahon *

Estimate:

EUR 25,000.- to EUR 35,000.-

(Chenecey-Buillon 1904–1987 Mexico-City)

Untitled, c. 1955, signed, oil and sand on masonite, 40 x 50 cm, framed

Provenance:

Galería Pecanins, Mexico City
European Private Collection



Lot No. 79

Fortunato Depero *

Estimate:

EUR 40,000.- to EUR 70,000.-

(Fondo/Trient 1892–1960 Rovereto)

Strappo di Vento, 1948, signed, dated and titled „Cavalier tre gambe“ on the reverse, china ink and oil on cardboard, 70 x 62.7 cm, framed

This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Fortunato Depero, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:

European Private Collection

Exhibited:

Rovereto, 88^{ma} Mostra Depero, Pittura e Arte Applicata, Sala Filarmonica, 11 August – 11 September 1951, exh. cat. no. 9, titled „Strappo di Vento“

Depero produced 'Colpo di vento', a beautiful painting in violet tones, during his second American sojourn from 1947 to 1949. He donated the work to William Hillman, President Truman's secretary. Depero was a guest at Hillman's country cottage in Marry Hall, Connecticut for over a year, from April 1948 to September 1949. This subject, namely the "blow of wind" that dishevelled his clothes, was replicated by Depero several times, as early as 1948 (this painting) and then in 1949 and again until 1952 (now at the Depero Museum). It is a work that recalls one of the main themes of Futurism, 'simultaneity', here made explicit in the multiplication of legs that renders the sense of movement.

Maurizio Scudiero



Lot No. 80

Enrico Prampolini *

Estimate:

EUR 18,000.- to EUR 25,000.-

(Modena 1894–1956 Rome)

Femme à la mer (Cassandra), 1944, inscribed on the reverse by Alessandro Prampolini, oil, tempera and enamel on panel, 50 x 65 cm, framed

Provenance:

Alessandro Prampolini Collection, Rome (directly from the artist)
Federico Gaffino Collection, Rome (label and inscription on the reverse)
European Private Collection

Exhibited:

Paris, Galerie Denise René, Mostra personale Prampolini, January 1958, not ill. (label on the reverse)
Macerata, Pinacoteca Municipale, Mostra postuma di Enrico Prampolini, 12 – 16 June 1960, exh. cat. no. 16 (described, not illustrated)
Rome, Galleria Nazionale di Arte Moderna, Enrico Prampolini, June – July 1961, exh. cat. p. 94, with ill. (label on the reverse)



Lot No. 81

Fortunato Depero *

Estimate:

EUR 12,000.- to EUR 18,000.-

(Fondo/Trient 1892–1960 Rovereto)

Figura + esplosioni nello spazio, 1916, signed and dated, ink on paper, 34.5 x 47 cm, framed

This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Fortunato Depero, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:

European Private Collection



Lot No. 82

Roberto Marcello Iras Baldessari *

Estimate:

EUR 20,000.- to EUR 30,000.-

(Innsbruck 1894–1965 Rome)

I musicanti, 1918, signed and dated, oil and collage on cardboard, 46.7 x 39 cm, framed

This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Roberto Marcello Baldessari, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:

Alfredo Hess Collection (Indi Hess-Kron), Zurich (handwritten on the reverse)

Galleria Farsetti, Cortina d'Ampezzo-Milan

Galleria Edieuropa, Rome (label on the reverse)

Galleria Arte Centro, Milan (label on the reverse)

European Private Collection

Exhibited:

Cortina d'Ampezzo, Galleria Farsetti, Roberto Marcello Baldessari „Iras“ opere 1915–1934, 27 December 2008 – 14 February 2009, exh. cat. p. 67, no. 26 with ill.

Milan, Arte Centro, Il secondo futurismo 1918–1940, 1 September – 9 November 2021, exh. cat. p. 23, no. 18 with ill.



Lot No. 83

Carlo Carrà *

Estimate:

EUR 4,000.- to EUR 6,000.-

(Quargnento/Alessandria 1881-1966 Milan)

Ritratto, 1916, signed and dated, pencil on paper laid down on canvas, 28.2 x 23 cm, framed

Provenance:

Galleria d'Arte Sant'Ambrogio, Milan (stamp on the reverse)

Galleria Narciso (Elio Pinottini), Turin

European Private Collection

Exhibited:

Milan, Maestri della Pittura Italiana, Disegni e Tempere dal '900 ad oggi, Galleria d'Arte Sant'Ambrogio, 25 September – 14 October 1971, no. 12, with ill.

Turin, Il Segno Ostentato, Galleria Narciso, November 1974 – January 1975, exh. cat. no. 13, with ill.

Buenos Aires, Carlo Carrà: 1900–1965: La Mutaciones del Espiritu, Museo Nacional de Bellas Artes, 15 March – 23 April 2001; then travelled to the Instituto Cultural de Providencia, Santiago de Chile, 14 June – 16 July 2001 and Museo Provincial de Bellas Artes Emilio Caraffa, Cordoba, August 2001, exh. cat. p. 164, with ill.

London, Carlo Carrà. Works on paper, Estorick Collection of Modern Italian Art, 10 October 2001 – 20 January 2002, exh. cat. p. 36, with ill. (label on the reverse)

Aosta, Il Realismo Lirico degli anni Venti, Centro Saint Bénin, 22 June – 3 November 2002, exh. cat. p. 97, no. 34 with ill. (label on the reverse)

Potenza, Carlo Carrà: la mia vita. Dipinti e Disegni, 1903–1965, Pinacoteca Provinciale, April – June 2003, exh. cat. p. 69, with ill.

Milan, Carlo Carrà. I miei ricordi. L'opera grafica (1922–1950), Fondazione Stelline, 25 March – 29 May 2004, p. 9, no. 3, with ill.

Literature:

Carrà, de Chirico, Morandi e Rosai alla Galleria „Il Fiore“, in Emporium, November 1942, vol. XCVI, no. 575, p. 494, with ill.



Lot No. 84

Giorgio Morandi *

Estimate:

EUR 6,000.- to EUR 9,000.-

(Bologna 1890–1964)

Natura morta con vaso, conchiglie e chitarra, 1921, signed and dated at the bottom in pencil. Unnumbered example. Second state (of three). Vitali records only a few unnumbered impressions of this state, etching on cream wove paper, 24.7 x 30 cm, 10.2 x 11.2 cm (plate), framed

Provenance:

La Casa dell'Arte, Sasso Marconi (stamp on the reverse)
European Private Collection

Literature:

L. Vitali (ed.), Giorgio Morandi. Opera Grafica, Giulio Einaudi Editore, Turin 1957 and 1989, no. 7, with ill.
M. Cordaro (ed.), Catalogo Generale. Incisioni, Electa, Milan 1991, p. 8, no. 1921 2 with ill.



Lot No. 85

Giorgio Morandi *

Estimate:

EUR 14,000.- to EUR 18,000.-

(Bologna 1890–1964)

Paesaggio, 1961, recto verso drawing, signed on both sides, pencil on paper, 19 x 28 cm, framed

Provenance:

G. Balboni Collection, Bologna
European Private Collection

Exhibited:

Piacenza, Morandi. Riflessioni sull'Opera, Galleria Braga, December 1991 – March 1992, exh. cat. no. 48 (ill. one side only)

Literature:

E. Tavoni (ed.), Morandi. Disegni, Catalogo Generale, Electa, Milan 1994, p. 198, no. 1961 29
E. Tavoni (ed.), Morandi. Disegni, vol. 1, La casa dell'arte editrice, no. 240 and 240 A



Lot No. 86

Raoul Dufy

Estimate:

EUR 3,500.- to EUR 5,000.-

(Le Havre 1877–1953 Forcalquier)

Chevaux de course, 1932, signed, inscribed on the reverse, ink, pen on paper, 50 x 66 cm, framed

Provenance:

Galleria IL Milione, Milan

European Private Collection

Exhibited:

New York, Hirschl & Adler Galleries, Inc.; Honolulu Academy of Fine Arts, and Phoenix Art Museum, Raoul Dufy, November 1965 – May 1966 (inscribed on the reverse), exh. cat. no. 95, titled „Chevaux“, not illustrated

Milan, Raoul Dufy, Galleria IL Milione, 28 March – 1 May 1969, exh. cat. no. 41, with ill.



Lot No. 87

Giacomo Manzù *

Estimate:

EUR 5,000.- to EUR 7,000.-

(Bergamo 1908–1991 Rome)

Il Vescovo e il Cardinale in preghiera, 1950 - 1960, signed on the base, silvered bronze, unique variant, 14 x 19 x 11 cm; 20 x 21 x 14 cm (with base)

This work is registered in the Fondazione Giacomo Manzù, Aprilia, and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection



Lot No. 88

Hermann Hesse *

Estimate:

EUR 6,000.- to EUR 8,000.-

(Calw, Schwarzwald, 1877–1962 Montagnola, Ticino)
Viglio, 1921, titled and dated, 23.5 x 31 cm, watercolor on paper, framed

Provenance:

European Private Collection
European Private Collection (gift from the above)



Lot No. 89

Felice Carena *

Estimate:

EUR 5,500.- to EUR 7,500.-

(Cumiana 1879–1966 Venice)
Untitled (Natura morta con anguria, uva e zuccheriera), 1932, signed and dated, oil on wood, 51.7 x 59.6 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Luigi Cavallo

Provenance:

European Private Collection



Lot No. 90

Virgilio Guidi *

Estimate:

EUR 12,000.- to EUR 16,000.-

(Rome 1891–1984 Venice)

La Studentessa, 1930, oil on canvas, 70 x 60 cm, framed

This work is accompanied by a photo certificate of authenticity signed by the artist

Provenance:

Adriano Guidi Bernardi Collection, Rome

Pallini Collection, Milan

Farsetti Collection, Prato

European Private Collection

Exhibited:

Rome, Il Quadriennale d'Arte Nazionale, Palazzo delle Esposizioni, 5 February – 31 July 1935, exh. cat. p. 130, no. 7 (label on the reverse)

Venice, XX Biennale Internazionale d'Arte, 1 June – 30 September 1936

Literature:

Virgilio Guidi in "Rivista Illustrata del Popolo d'Italia", Milan, February 1935, with ill.

La II Quadriennale alla vigilia dell'inaugurazione in "Giornale d'Italia", Rome, 2 February 1935, with ill.

G. Prospero (ed.), Alla Seconda Quadriennale, Isola Novocento, in "Roma Fascista", Rome, 28 February 1936, with ill.

N. Arnova (ed.), Virgilio Guidi, New York, 1937, p. 52 with ill.

T. Toniato (ed.), Guidi, Edizioni Galleria La Loggia, Bologna 1964 with ill.

F. Bizzotto, D. Marangon e T. Toniato (ed.), Catalogo Generale dei Dipinti, vol. 1, Electa, Milan 1998, p. 209, no. 1930 24, with ill.

Note:

The painting depicts Rita Anselmanni, wife of the painter Cavaggioni



Lot No. 91

George Grosz *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Berlin 1893–1959)

Female nude with summer hat, 1940, signed, inscribed on the stretcher, oil and mixed media on paper laid down on canvas, 59 x 43.5 cm, framed

This work is registered in the George Grosz Estate, Berlin and is accompanied by a photo certificate of authenticity issued by Ralph Jentsch. The work will be included in the forthcoming Catalogue Raisonné of works on paper by George Grosz

This work is also accompanied by a critical text written by Ralph Jentsch

This work is accompanied by a photo certificate issued by Dr. Marzio Cortinovis

Provenance:

Studio of the artist, Douglaston, Long Island (NY), 1940

George Grosz Estate, 1959

European Private Collection

Note:

It was above all in the years 1937 to 1941 that Grosz partly concentrated his work on the female nude and erotic subjects again, executing them in pencil, pen and ink, charcoal and mixed media. As mostly always his wife Eva, like in this very work, posed for him in the studio but also in nature, mostly in Cape Cod, the fashionable summer resort Grosz started to attend in 1938, spending there two or three months every year, where also this very work was executed in 1940.



Lot No. 92

Ottone Rosai *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Florence 1895–1957 Ivrea)

Antica Badia, 1953, signed, signed, titled and dated on the reverse, oil on canvas, 50.2 x 70.3 cm, framed

This work is accompanied by a photo certificate of authenticity signed by Nevio Rosai

This work is registered in the Archivio Ottone Rosai and is accompanied by a photo certificate of authenticity issued by Giovanni Faccenda and is published in the Online Artist's Archive

Provenance:

Ottone Rosai's Heirs

Galleria d'Arte Torbandena, Trieste (label on the reverse)

European Private Collection

Exhibited:

Venice, XXVI Esposizione Biennale Internazionale d'Arte, 1952 (label on the reverse) São Paulo, II Bienal de São Paulo, 1953–1954 (label on the reverse)

Literature:

G. Mazzariol, T. Pignatti (ed.) Storia dell'Arte Italiana, Edizioni Scolastiche Mondadori, Verona, 1957, no. 538, with ill.

Literature of comparison:

P. C. Santini (ed.), Rosai, Vallecchi, Florence 1960, p. 217, no. 196

Note:

Label on the reverse signed by Francesca Fei Rosai, Oreste Rosai and Lucio Krismancic, dated May 31, 1957



Lot No. 93

Antonio Calderara *

Estimate:

EUR 15,000.- to EUR 20,000.-

(Abbiategrosso/Milan 1903–1978Vacciago/Novara)

Untitled, 1931–1932, signed and dated „Anno X“, oil on canvas, 60 x 80 cm, framed

This work is registered in the Fondazione Antonio e Carmela Calderara, Milan and is accompanied by a photo certificate of authenticity

Provenance:

Sale, Aste Bolaffi, Turin, 7 November 2017, lot 121

European Private Collection



Lot No. 94

Salvatore Fiume *

Estimate:

EUR 4,000.- to EUR 6,000.-

(Comiso 1915–1997 Milan)

Isola bagnata, 1960s, signed, oil on masonite, 73 x 108 cm, framed

This work is registered in the Fondazione Salvatore Fiume, Canzo and is accompanied by a photo certificate of authenticity issued by Laura Fiume

Provenance:

European Private Collection

Literature:

Montecatini Terme, Da de Chirico a Fontana – Gli anni d'oro di Montecatini Terme, 27 September – 3 November 2002, exh. cat. p. 147, with ill. (dated 1961)



Lot No. 95

Salvatore Fiume *

Estimate:

EUR 3,000.- to EUR 4,000.-

(Comiso 1915–1997 Milan)

Omaggio di un fiore, 1980s, signed, oil on masonite, 70 x 100 cm, framed

This work is registered in the Fondazione Salvatore Fiume, Canzo and is accompanied by a photo certificate of authenticity issued by Laura Fiume

Provenance:

European Private Collection



Lot No. 97

Giacomo Manzù *

Estimate:

EUR 7,000.- to EUR 10,000.-

(Bergamo 1908–1991 Rome)

Testa di Papa Giovanni XXIII, 1963, golden bronze, Variant of 6 examples, 28.5 x 22 x 19 cm, height with base: 50 cm

This work is registered in the Fondazione Giacomo Manzù, Aprilia, and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection



Lot No. 98

Marino Marini *

Estimate:

EUR 9,000.- to EUR 12,000.-

(Pistoia 1901–1980 Viareggio)

Ritratto Femminile, 1937, signed with initials, bronze sculpture, unique example in bronze, 27 x 17,6 x 20,8 cm; 43 x 16 x 22 cm (with base)

This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by photo certificated of authenticity (titled: Testa di donna)

Provenance:

Davide Lajolo and Angela Candiani Collection
European Private Collection (gift from the above)

Literature:

- L. Vitali (ed.) Marino Marini, Hoepli Editore, Milan 1937, pl. XXIX
P. Waldeberg, H. Read, G. di San Lazzaro (ed.) L'Oeuvre complet de Marino Marini, XX Siècle, Paris, 1970, p. 90, c.s.n. 80
G. Carandente (ed.), Marino Marini, Catalogo Ragionato della scultura, Skira, Milan 1998, p. 91, no. 129a (the ill. specimen is the polychrome terracotta version)
C. Pirovano (ed.), Marino Marini - Scultore, Electa, Milan, 1972, fig. 69, c.s.n. 90
M. L. Caffarelli (ed.), Gli artisti di Ulisse: Collezione Davide Lajolo, LineLab. Edizioni, Alessandria 2012, p. 24 with ill.

Note:

There are two versions of this piece: one in bronze (G. Carandente, 129A) and the second one is a polychrome terracotta (G. Carandente, 129B)



Lot No. 99

Rihard Jakopič

Estimate:

EUR 6,000.- to EUR 8,000.-

(Slovenia 1869–1943)

Lady on the piano, signed R. Jakopič, oil on cardboard, 40 x 30 cm, framed

This work is one of twenty five paintings of the theme Nocturne existing.

We thank Dr. Andrej Smrekar, National Gallery of Slovenia, Ljubljana, for his help in cataloguing and confirming the authenticity of this work by photo.

Provenance:

Private Collection, Yugoslavia (acquired in the 1930s)

Private Collection, Austria



Lot No. 100

Kamil Lothák *

Estimate:

EUR 6,000.- to EUR 8,000.-

(Prague 1912–1990)

Po západu slunce (after the sunset), 1973, signed and dated Kamil Lhoták 1973, oil on canvas on cardboard, 15.3 x 19 cm

This work is registered in the catalogue raisonné of the artist with the no. 1610/2.

We thank Dr. Libor Šteffek for his help in cataloguing and confirming the authenticity of this work by photo.

Provenance:

Private Collection, Germany - gift to the current owner

Private Collection, Germany



Lot No. 101

Rudolf Kremlička

Estimate:

EUR 12,000.- to EUR 15,000.-

(Kolin 1886 – 1932 Prague)

Úvozem, (In the hollow path), 1917, signed R Kremlička, oil on thick wooden board, 24.5 x 33 cm, framed

This work is accompanied by a confirmation by Dr. Karel Srp.

Provenance:

Private Collection, Czech Republic



Lot No. 102

Otto Modersohn

Estimate:

EUR 12,000.- to EUR 18,000.-

(Soest 1865–1943 Fischerhude)

Moor canal in Bergedorf near Worpsswede, signed Otto Modersohn, oil on canvas, 65 x 90 cm, framed

The work is listed in Otto Modersohn's 1899–1900 studio directory with the title Moorkanal (Bergedorf), p. 14.

The work is registered in the Otto Modersohn Museum Fischerhude. We are grateful to Rainer Noeres for his support in cataloging this work.

Provenance:

Private Collection Kolbe, Münster

Bruno und Paul Cassirer, Berlin (label)

Private Collection Germany (since 1950s)



Lot No. 103

Helene Funke *

Estimate:

EUR 5,000.- to EUR 7,000.-

(Chemnitz 1869–1957 Vienna)

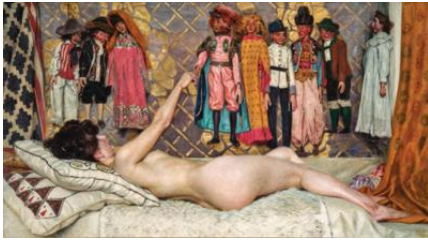
„Portrait des Offiziers Golitschek Elbwart”, signed and dated Helene Funke 1917, oil on wood, 79.8 x 69.8 cm, framed

Listed:

Peter Funke. Die Malerin Helene Funke 1869–1957. Leben und Werk, Böhlau Verlag, 2011, p.83

Provenance:

Private Collection, Vienna – directly acquired from the artist



Lot No. 104

Maximilian Lenz

Estimate:

EUR 20,000.- to EUR 35,000.-

(Vienna 1860–1948)

“Marionetten” (Puppets), signed and dated M. LENZ Wien 1910, on the stretcher signed M LENZ, oil on canvas, 100 x 180 cm, framed

Provenance:

Private Collection, Austria

Literature:

Kunst für Alle, XXV. Jahrgang, 17. Heft, 1910, p. 7, Abb. (with the second hand)

Hella Buchner-Kopper, Maximilian Lenz. Ein Maler im Licht / Schatten Gustav Klimts, Diss. Univ. Klagenfurt, 2001, p. 134, ill. 133

Exhibition:

Secession, Wien, XXVIII. Ausstellung der Vereinigung bildender Künstler, Vienna 1907, cat. no. 132 („Marionetten“, no ill.)

Secession, Wien XXXVI. Ausstellung der Vereinigung bildender Künstler, April – June, Vienna 1910, cat. no. 61, ill. Abb. (with the second hand)

Nürnberg, Galerie Würthle, „Wien um 1900, 1995, catalogue with ill. (without the second hand) and dated 1914

In Buchner-Kopper's dissertation, the painting “Marionetten” (“Puppets”) is illustrated three times, whereby the last illustration from the Nuremberg catalog of 1995 is listed as a separate version. However, this is a reworking of the first version, probably from around 1914 as dated in the catalog, in which the second hand on the tapestry was painted over by the artist.

We are grateful to Dr. Hansjörg Krug for his help in cataloguing this work.

In 1907 and 1910, Maximilian Lenz exhibited at the Secession Vienna together with his long-time student Ida Kupelwieser. In addition to landscapes and flower pictures, the picture “Marionetten” stood out with its complex, quite erotic symbolism. A theme that he will repeat several times, as he did in 1914.

It is assumed that the lying beauty is Ida Kupelwieser, who was for a long time unattainable for a love affair or a close liaison for the painter due to her social position as a wealthy entrepreneur's daughter. The picture can therefore be interpreted as a dream of the painter, who depicts himself on the lower right as a fool, the only figure not hanging by a thread, who watches longingly as the beauty extends her hand to the prince doll. Only years later, in 1926, he would marry Ida just a few months before her death and would finally become the “prince”. (Buchner-Kopper, 2001, p. 134)



Lot No. 105

Ludwig Heinrich Jungnickel *

Estimate:

EUR 12,000.- to EUR 20,000.-

(Wunsiedel 1881–1965 Vienna)

Junges Mädchen vor einer Tapete mit japanischen Motiven (Young girl in front of a wallpaper with Japanese motifs), estate stamp on the front and reverse, oil on canvas, 75 x 60.5 cm, framed

Provenance:

Private Collection, Austria, acquired from the estate of the artist



Lot No. 106

Albert Paris Gütersloh *

Estimate:

EUR 16,000.- to EUR 20,000.-

(Vienna 1887–1973)

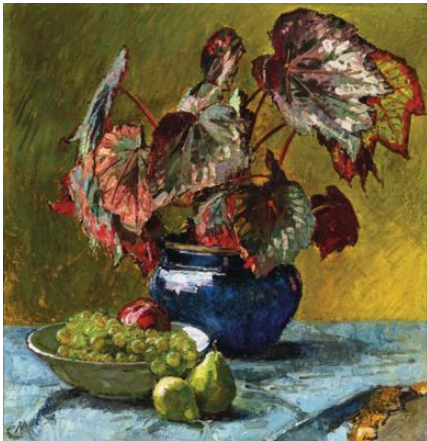
Stilleben mit rotem Fächer (Still life with a red fan), monogrammed APG, on the reverse inscribed "Eigenthum Prof. Hans Böhler" and "Stilleben von Gütersloh", oil on canvas, 63 x 58 cm, framed

Listed and illustrated:

A. P. Gütersloh, Beispiele. Schriften zur Kunst, Werkverzeichnis, Heribert Hutter (ed.), Vienna, Jugend und Volk Verlag, 1977, p. 131, no. 1925/3, ill. (b/w)

Provenance:

Hans Böhler, Vienna
Gallery Heinrich Steinek, Vienna
Private Collection, Vienna



Lot No. 107

Carl Moll

Estimate:

EUR 40,000.- to EUR 60,000.-

(Vienna 1861–1945)

„Begonie“ (Begonia), 1930, monogrammed CM, titled on an old collection label on the reverse as well as (incorrectly) dated 1933, inscribed on the stretcher „Begonien II / SANARY III“, oil on canvas, 57 x 55 cm, framed

Provenance:

Estate of the artist, Vienna
by descent to Anton Klement (1886–1965), Vienna
Private Collection, Lower Austria (by descent from the above)

Compare:

Cornelia Cabuk, Carl Moll, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. nos. GE 450-456

We are grateful to Dr. Cornelia Cabuk and Dr. Franz Smola, Belvedere for confirming the authenticity of this work and for the inclusion of the painting in the catalog raisonné under the no. GE 456 A.

In 1930, Carl Moll painted a series of floral still-lives under the influence of his younger colleague Robin Christian Andersen, one of which, "Still Life with Blue Bottle", was acquired by the Belvedere. Like this one, the "Begonia" in the Klement Collection shows a new boldness of color and a different orchestration of light, which, emerging more from the back, dancing along the edges, gives the objects a certain plasticity, a powerful presence.



Lot No. 108

Josef Stoitzner

Estimate:

EUR 8,000.- to EUR 12,000.-

(Vienna 1884–1951 Bramberg, Pinzgau)

Sommertag im Oberpinzgau (Summer day in Oberpinzgau), Salzburg, c. 1935, signed STOITZNER JOSEF, oil on canvas, 55 x 70 cm, framed

Provenance:

Private Collection, Austria

The painting shows the view from Bramberg towards the west at the entrance to the Unter- and Obersulzbachtal.

We are grateful to Dr. Jakob Wirz and Christian Nindl for their scientific support and the inclusion in the catalog raisonné under the no. WWJS 1.6.122.



Lot No. 109

Josef Stoitzner

Estimate:

EUR 12,000.- to EUR 20,000.-

(Vienna 1884–1951 Bramberg, Pinzgau)

Voralpenlandschaft im Abendrot (Landscape in the foothills of the Alps at sunset), c. 1924, signed STOITZNER JOSEF, oil on canvas, 80 x 90 cm, framed

Provenance:

Private Collection, Austria

We are grateful to Dr. Jakob Wirz and Christian Nindl for their scientific support and the inclusion in the catalog raisonné under no. WWJS 1.4.35.



Lot No. 110

Ludwig Heinrich Jungnickel *

Estimate:

EUR 6,000.- to EUR 10,000.-

(Wunsiedel 1881–1965 Vienna)

Exotic park landscape (park in Abbazia / Opatija), c. 1950, on the reverse estate stamps and notarized estate label, oil on canvas, 75 x 60 cm, framed

Provenance:

Estate of the artist
acquired directly from there
Private Collection, Austria



Lot No. 111

Oskar Laske

Estimate:

EUR 20,000.- to EUR 40,000.-

(Czernowitz 1874–1951 Vienna)

Die Vertreibung aus dem Paradies, „Der Sündenfall“ (The expulsion from paradise, “The Fall of Man”), signed O. Laske, oil on canvas, 90 x 80.5 cm, framed

Listed in:

Oskar Laske. Der künstlerische Nachlass, Lily Schulz-Laske and Elisabeth Kesselbauer-Laske (ed.), Vienna, op. 234

Provenance:

Collection Rudolf Leopold (1925–2010), Vienna
Private Collection, Vienna



Lot No. 112

Carry Hauser *

Estimate:

EUR 3,000.- to EUR 5,000.-

(Vienna 1895–1985 Rekawinkel/Lower Austria)

„Der Hundefresser“ (The dog eater), monogrammed, dated CH 25 and signed Carry Hauser, titled Der Hundefresser, watercolor on paper, image size in mount 35 x 25.7 cm, framed

Cornelia Cabuk. Carry Hauser. Monograph and catalog raisonné Belvedere Vienna, Verlag Bibliothek der Provinz, p. 361/24, with ill.

Exhibited and published:

Kunst XX. Jahrhundert, Galerie Pabst Vienna, cat. no. 23 with ill.

Carry Hauser 1895–1985, Frauenbad, Baden near Vienna, 1989, cat. no. 219

Provenance:

Galerie Pabst, Vienna

Sale Im Kinsky, Vienna 17 June 2008, lot 84

Private Collection, Vienna



Lot No. 113

Fritz Fröhlich *

Estimate:

EUR 15,000.- to EUR 28,000.-

(Linz 1910–2001)

“Vorfrühling” (Early spring), signed and dated Fritz Fröhlich, 1937, on the reverse adhesive label in handwriting Fritz Fröhlich “Vorfrühling”, oil on plywood, nailed to wooden moulding at the edges, 81 x 101 cm, framed

Provenance:

Private Collection, Linz - since the end of the 1930s

1937 State Prize - First public recognition in Linz

The year 1937 brought a decisive turning point for Fritz Fröhlich. He had just joined the Upper Austrian Art Association on the advice of Hermann Ubell, the then director of the Upper Austrian State Museum, and that very year the major exhibition „Austrian Contemporary Art” in Linz’s Südbahnhalle gave him the opportunity to exhibit ten of his own works in two booths. Not only did he sell four works straight away, but at the age of just 27 he was also awarded one of two state prizes offered by the Ministry of Education. This first professional artistic recognition was accompanied by developments in Fröhlich’s private life, as he met his future wife (the teacher Beatrix Weißgärber) that same year. Many of the young Fritz Fröhlich’s artistic works perished in a fire a year later, when the little house built in 1937 in Dürnberg near Ottensheim was destroyed by a chimney fire.

The exhibition venue was a huge, badly dilapidated exhibition hall known as the Südbahnhalle, which was also used to exhibit prize cattle. Despite this uninviting atmosphere, all of Austria’s renowned artists’ organisations registered to take part in the exhibition. I was allowed to hang my pictures in two booths. The exhibition was generally regarded as sensationally successful. The Ministry of Education had offered two state prizes; the second was awarded to me, a 27-year-old newcomer.

Hannes Etlstorfer, in: Fritz Fröhlich. Werkverzeichnis I, Citygalerie Linz (Hrsg.), Linz 2000, p. 6



Lot No. 114

Alfred Wickenburg*

Estimate:

EUR 20,000.- to EUR 35,000.-

(Gleichenberg 1885–1978 Graz)

„Altes Haus im Frühling” (Old house in spring), monogrammed and dated AW 50, oil on canvas, 100 x 129.5 cm, framed

Exhibition label on the reverse:

Österreichische Galerie Belvedere, Inv. no. Lg 1171/3

Full-page color illustration listed:

Alfred Wickenburg. monograph and catalog raisonné. Belvedere, Vienna 2018, p. 167/GE 190

Exhibited and published in the catalog:

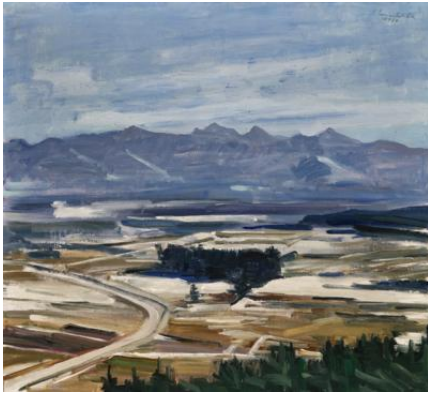
Alfred Wickenburg. Kollektivausstellung Neue Galerie der Stadt Linz, Wolfgang-Gurlitt Museum, December 1950, p. 6. cat. no. 3

Alfred Wickenburg: Versionen in Farbe und Form, Belvedere, Vienna, 17 March – 16 July 2017, p. 106, cat. no. 31 (with ill.)

Provenance:

Johannes Wickenburg (Son of the artist)

Private Collection, Carinthia



Lot No. 115

Arnold Clementschitsch *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Villach 1887–1970)

„Blick auf die Karawanken im Winter“ (View of the Karawanken in winter), signed and dated Clementschitsch 1950, oil on canvas 56.5 x 62 cm, framed

Illustrated and listed:

Christian Wetzlinger-Grundig. Arnold Clementschitsch, Museum Moderner Kunst Kärnten, Klagenfurt, Ritter Verlag 2016, p. 368/WVAC 625

Provenance:

Private Collection, Carinthia



Lot No. 116

Arnold Clementschitsch *

Estimate:

EUR 7,000.- to EUR 12,000.-

(Villach 1887–1970)

„Zirkusreiterin im Zirkus Medrano“ (Circus rider in the circus Medrano), 1947/48, signed Clementschitsch, oil on canvas, 70 x 80 cm, framed

Illustrated and listed:

Christian Wetzlinger-Grundig. Arnold Clementschitsch, Museum Moderner Kunst Kärnten, Klagenfurt, Ritter Verlag 2016, p. 356/ WVAG 585

Provenance:

Private Collection, Carinthia



Lot No. 117

Georg Mayer-Marton *

Estimate:

EUR 5,000.- to EUR 7,000.-

(Győr 1897–1960 Liverpool)

Boote im Hafen von Concarneau (Boats in the harbor of Concarneau), inscribed and dated on the reverse „1951 (1518), Concarneau”, oil on canvas, 51 x 61 cm, framed

Provenance:

Private Collection, Great Britain

The painting is listed in the artists work catalogue under the number 1518 with the title “Discarded Boats (Concarneau)”.

We are grateful to Nick Braithwaite, great-nephew of the artist, for passing this information on to us.



Lot No. 118 -

Josef Floch *

Estimate:

EUR 14,000.- to EUR 20,000.-

(Vienna 1894 –1977 New York)

Portrait of a young girl, signed Floch, estate stamp on the reverse, oil on canvas, 69 x 66 cm

Illustrated and listed:

Karl Pallauf, Josef Floch. Leben und Werk 1894–1977, Vienna 2000, p. 289, cat. rais. No. 455, ill. (there indicated: originally a figure on the left in the picture, which was later painted over).



Lot No. 119 -

Gerhild Diesner *

Estimate:

EUR 3,000.- to EUR 5,000.-

(Innsbruck 1915–1995 Hall in Tyrol)

Blue flowers in a blue jug, signed Diesner, mixed media on paper, image size in mount 60 x 45 cm, framed

Provenance:

Private Collection, Vienna



Lot No. 120

Gerhild Diesner *

Estimate:

EUR 24,000.- to EUR 30,000.-

(Innsbruck 1915–1995 Hall in Tyrol)

White and red flowers in yellow jar, signed Diesner, oil on canvas, 72 x 59 cm, framed

Provenance:

Private Collection, Tirol, directly acquired from the artist



Lot No. 122

Wilfried Kirschl *

Estimate:

EUR 8,000.- to EUR 12,000.-

(Wörgl 1930–2010 Innsbruck)

„Stilleben mit Kartenhaus“ (Still life with house of cards), 1964, monogrammed and dated WK 64, signed and dated on the reverse Wilfried Kirschl April-Mai 1964, titled on the stretcher, oil on canvas, 60 x 80 cm, framed

Provenance:

Theo Peer (1930–2023), Innsbruck
Private Collection, Tyrol

Illustrated and listed:

Philipp C. Haas, Carl Kraus, Walter Methlagl (ed.), Wilfried Kirschl. Raum. Licht. Volumen. Das malerische Werk mit einem Werkverzeichnis der Ölgemälde, Innsbruck 2020, cat. rais. no. 273, ill. p. 82

Literature:

Wilfried Kirschl, exhibition cat., Tiroler Kunstpavillon, Innsbruck, 19 April – 11 May 1968, no. 4

Heinz Mackowitz, Wilfried Kirschl, in: Alte und Neue Kunst in Tirol, Kunsthistorisches Institut, Innsbruck (ed.), Innsbruck 1966, ill. no. 22

Exhibition:

Tiroler Kunstpavillon, Innsbruck, 1968



Lot No. 123 -

Rudolf Hausner *

Estimate:

EUR 35,000.- to EUR 60,000.-

(Vienna 1914–1995)

„Adam“, signed and dated R. Hausner 73, acrylic, resin oil paint on paper on duplex board, 39 x 65.5 cm, framed

Illustrated and recorded:

Hans Holländer, Rudolf Hausner, Werkmonographie, Edition Volker Huber 1985, p. 156, color illustration and p. 263, catalog raisonné no. 68 with small black and white illustration

Full page color illustration in the catalog:

Rudolf Hausner, Künstlerhaus, Vienna 1980, no. 43

Provenance:

Galerie am Lindenplatz, Vaduz (in the late 1980s)

Private Collection, Vorarlberg

Alle Adam-Bilder sind Spiegelbilder. Sie wurden mit Hilfe eines Spiegels gemalt und wollen wie ein Spiegel benützt werden.

Obwohl alle Adam-Bilder die Gesichtszüge des Rudolf Hausner tragen, ist ihre Verwendbarkeit zur Selbsterfahrung nicht auf ihn allein beschränkt, vielmehr sind alle dargestellten Adam-Situationen durchaus allgemeiner Natur. Durch die Unmittelbarkeit der exakten Berichterstattung ließ sich die physiognomische Eigenart des beobachteten Individuums nicht vermeiden. Die generelle Anwendbarkeit der gewonnenen Erfahrung wird dadurch jedoch nicht beeinträchtigt.

Rudolf Hauser

aus dem unten angeführten Katalog

All the Adam paintings are mirror images. They were painted with the help of a mirror and are intended to be used like a mirror.

Although all the Adam pictures bear the facial features of Rudolf Hausner, their application for self-awareness is not limited to him alone; on the contrary, all the Adam situations depicted are quite general in nature. The immediacy of the exact depiction meant that the physiognomic characteristics of the individual observed could not be avoided. However, this does not affect the general applicability of the experience gained.

Rudolf Hauser

from the mentioned catalogue



Lot No. 124

Erich (Arik) Brauer *

Estimate:

EUR 80,000.- to EUR 130,000.-

(Vienna 1929–2021)

„Vollmond in Kenia“ mid 1980s, signed Brauer, titled on the reverse Vollmond in Kenia, dimensions and Work no. 318, oil on plywood, 51 x 65 cm, framed

This painting was created after a trip to Kenya.

Provenance:

Family Collection, Vienna / Burgenland - acquired directly from the artist

We thank Mrs. Timna Brauer for her help

Meine Kunst blieb im Laufe meines Lebens in ihrem Wesen unverändert. Ich bringe nichts „Neues“. Und dies ist auch gar nicht meine Absicht. Andere Bilder - andere Maler. Mein Bestreben ist es vielmehr, eine Sache, eine Ansicht, zu einer Einsicht zu vertiefen und somit zu verbessern. Die Malerei, wie ich sie betreibe, enthält so viele Aspekte, ist so kompliziert und so „unerlernbar“, daß es auch heute noch vorkommen mag, daß ich des Nachts nicht einschlafen kann, so aufgeregt erwarte ich den kommenden „Maltag“.

Arik Brauer

The essence of my art has remained unchanged throughout my lifetime. I'm not doing anything "new". And this has never been my intention. That is something for other pictures, other painters. Rather, my endeavor is to provide a deeper perspective on something, a view, an insight and by doing so my aim is to improve it. Painting, as I do it, contains so many dimensions, it is so complicated and so "unlearnable" that even today I find I can't fall asleep at night, as I am so eagerly awaiting the coming "day of painting".

Arik Brauer



Lot No. 125

Helmut Leherb (Leherbauer) *

Estimate:

EUR 8,000.- to EUR 14,000.-

(Vienna 1933–1997)

„Le Voyeur Immortel“ (The Immortel Observer), c. 1964, signed Leherb Janvier á Paris and titled Le Voyeur Immortel, on the reverse partly illegibly inscribed: Le Voyeur Immortel De Leherb Paris... Februar 1964... oil on board 55 x 46 cm, framed

There are two other versions of this painting

Full- page color illustration:

Leherb. Le Monde d'un Surrealist, published by Arcade 1973 (different dimensions)

Provenance:

Private Collection, Lower Austria



Lot No. 126

Anton Lehmden *

Estimate:

EUR 16,000.- to EUR 25,000.-

(Nitra/Slowakei 1929–2018 Wien)

Bird flight, signed and dated Lehmden 1979/82, oil on wood, 73 x 48 cm, framed

Provenance:

Family Collection, Upper Austria



Lot No. 127

Gottfried Kumpf *

Estimate:

EUR 12,000.- to EUR 22,000.-

(Annaberg/Salzburg 1930–2022 Vienna)

Underwater, early 1960s, signed Kumpf, oil on board, 40.5 x 100 cm, framed

Provenance:

Family Collection, Bavaria - close relation of Gottfried Kumpf

acquired directly from the artist



Lot No. 128

Wolfgang Hutter *

Estimate:

EUR 8,000.- to EUR 14,000.-

(Vienna 1928–2014)

Phantastic Landscape in a Swirl of Clouds, signed and dated Hutter 84, oil on board, 60 x 80 cm, framed

Provenance:

Family Collection, Upper Austria
