

FINE ART & OBJECTS OF VERTU

HOTEL METROPOLE
8 JULY 2020



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MONACO

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LIVE AUCTION WITH



PAR LE MINISTERE DE MAITRE CLAIRE NOTARI
HUISSIER DE JUSTICE A MONACO

FINE ART & OBJECTS OF VERTU

RUSSIAN ART

THUESDAY JULY 7, 2020 - 14.00

FINE ART & OBJECTS OF VERTU

WEDNESDAY JULY 8, 2020 - 14:00

AUTOGRAPHS, MANUSCRIPTS AND PHOTOGRAPHS

WEDNESDAY JULY 8, 2020 - 17:00

Hotel Metropole - 4 avenue de la Madone - 98000 MONACO

PREVIEW BY APPOINTMENT

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501 •
ANTOINE BOUVARD (1870-1955/56)
Canal in Venice
Signed (lower right)
Oil on canvas
38 x 46 cm

Provenance :
Koller Geneva, 13 November 2006
Private Collectioon, Switzerland

7,500 - 10,000 €



502 •
EUROPEAN SCHOOL, XIX CENTURY
Grand Canal, Rialto Bridge and rich figural staffage
Indistinctly signed (lower left)
Oil on canvas
45,7 x 81,5 cm

Provenance:
Private Collection, Switzerland

8,000 - 10,000 €



503 •
ALPHONSE LECOZ (XIX-XX)
Venetian canal
 Signed 'Lecoq' (lower right)
 Oil on canvas
 70 x 120 cm
 Early 20th Century

3,000 - 4,000 €



504 •
CARLO BRANCACCIO (1861-1920)
View of Naples
 Signed and inscribed 'C Brancaccio Napoli' (lower right)
 Oil on canvas
 90 x 107 cm

Provenance:
Private collection, France

3,500 - 4,000 €



505 •

ALBERT-MARIE LEBOURG (1849-1928)

Notre Dame. Vue prise du Pont de la Tournelle

Signed, inscribed and dated 'A Lebourg Paris Dec 79' (lower left), inscribed 'Notre Dame Vue prise du Pont de la Tournelle' (lower right)

Oil on canvas

64 x 92 cm

Painted in Paris in 1879

Provenance :

Private collection, Switzerland


Lebourg was close friends with Victor Delamare and Gustave Morin, and started drawing with charcoal and painting by the Seine in his hometown – Montfort-sur-Risle. As a professor in Algiers around 1875, he was astonished by his surroundings and focused on the exploration of colour and light. He discovered the white city with its nuances of various shades.

With his distinctive brushstroke, he started to paint winter views dominated by the color white, like this snowy view of Notre Dame, signed and dated on the lower left - a good representation of his style, featuring different soft shades of white pastel colors.

20,000 - 25,000 €





506 •  All lots marked with the symbol are under temporary importation are subject to import tax (5.5%) (EU).
JEAN FERDINAND MONCHABLON (1855-1904)
View of the Village of Fresnes, 1895
Signed and dated (lower left)
Oil on canvas
59,7 x 81,3 cm

Provenance:
Private collection, United States

3,000 - 5,000 €



507 •
LUIGI LOIR (1845 – 1916)
Figures in a Park
Signed 'Loir Luigi' (lower right)
Oil on canvas
33 x 45.8 cm

Provenance:
Private collection, United States

Literature:
Willer, Noe. Luigi Loir : de la Belle Epoque a la publicité.

6,000 - 8,000 €

508 •

HENRI LE SIDANER (1862-1939)

La rue au clair de lune, Villefranche-sur-Mer

Signed 'Le Sidaner' (lower left)

Oil on board

40,6 x 26,8 cm

Painted in 1925

Provenance:

Louis Le Sidaner, the artist's son from whom purchased by Maurice Sternberg

Galleries, Chicago

Purchased from the above by present owner

Christie's auciton

Private European Collection

Literature:

Y. Farinaux-Le Sidaner, Le Sidaner, L'oeuvre-peint et grave, Paris, 1989, no 1194

(illustrated p.374)

Painted in 1915, La rue au claire de lune, Villefranche-sur-Mer (1915) is a picturesque work of French post-impressionist artist Henri-Eugène Le Sidaner (1862-1939). This painter spent a lot of time in Villefranche-sur-mer, first in 1910 and then on several occasions between 1924 and 1928, staying at the Welcome Hotel. Seduced by Villefranche-sur-Mer, Le Sidaner created a series of paintings inspired by the tranquillity of this idyllic town of the Côte d'Azur. La rue au claire de lune, Villefranche-sur-Mer and the rest of the series were painted during his intimist period, when the artist played with light in tribute of the French countryside.

Born in Mauritius, he studied in Paris, where he discovered impressionism and symbolism, the art movements that played a big role in his glorious phase of landscape painting. In the early 20's, he abandoned human figures to throw himself into a neo-impressionist technique that merged together sweet tones and mysterious atmospheres, where the central theme were all kinds of light plays, especially on water. When asked which artistic movement he identified himself with, he simply answered "None. But if you absolutely insist on categorizing me, I am an Intimist."

15,000 - 20,000 €



509 • 

TSUGUHARU FOUJITA (1886-1968)

Fillette à l’oiseau (Little girl with bird)

Signed ‘T Foujita’ and inscribed in Japanese (lower left), signed again and dated ‘Foujita 1921’ and inscribed in Japanese ‘Paris Tsuguharu’ on a stretcher on a reverse

Oil on canvas

32,5x18,5 cm

Executed in 1921

Provenance:

Collection Lord Yehudi Menuhin (1916-1999), Switzerland

Private collection, Europe

Expertise Sylvie Buisson, Archives Artistiques, Paris, 28. September 2018, Nr. D19.028.H.

In hybrid work that brings traditional Japanese techniques and perspectives together with the ideas of the European avant-garde, Léonard Tsuguharu Foujita became one of the most esteemed artists in Paris during the 1920s. After completing his studies at the Tokyo National University of Fine Arts, Foujita moved to Paris where he met and befriended many of the leading artists of the time. Having signed up with the respected art dealer Georges Chéron, who also represented Foujita’s friend Amadeo Modigliani, Foujita had his first solo exhibition in 1917. For this exhibition at Gallery Chéron, he showed 110 watercolours which sold out on the first day, with Pablo Picasso buying a number of the works. A few years later, the inclusion of his painting of Kiki de Montparnasse, *Nu couché à la toile de jouy (Reclining nude with toile de jouy)* in 1922’s Salone d’Automne was a big success, further cementing his reputation as a leading artist of the time.

Born in Tokyo in 1886 to a well-off family, Foujita was the son of a general in the Japanese imperial army. Known to his friends as “Fou Fou”, Foujita was an extravagant figure who loved to socialize, and was known for his distinctive bowl haircut, round glasses, large gold earrings, and eccentricities such as donning a lampshade as a hat. Over his lifetime he married five times, living in France, Japan (where he returned to during WW2), South America and the USA before settling back in France where he gained citizenship in 1955. There he was awarded the Legion of Honour in 1957, and converted to Catholicism in 1959 when he was baptized with the name Léonard. To commemorate the 50th anniversary of his passing, in 2018 retrospectives for Foujita’s were held in Japan and France, including at the Tokyo Metropolitan Art Museum, the Musée Maillol in Paris.

Collection Lord Yehudi Menuhin (1916-1999)

Lord Menuhin of Stoke d’Abernon was an American-born violinist and conductor. A child prodigy, he started playing at the age of four and he is considered one of the great violinists of the 20th century.

He played the Soil Stradivarius, considered one of the finest violins made by universally famous Italian luthier Antonio Stradivari.

Throughout his life, he tirelessly took up the cause of the oppressed. Worth mentioning are his denounce of the injustice of Apartheid in South Africa, where he gave free concerts for the black community, his tour in Israel playing in Palestinian refugee camps and his performances for Allied soldiers during World War II and for the surviving inmates of a number of concentration camps in July 1945 after their liberation.



Fillette à l’oiseau is included in the fourth volume of Foujita’s catalogue raisonné, written by Sylvie Buisson. It is in many ways a classic example of the artist’s painterly approach, from the decade that brought him the highest acclaim. Often known for his paintings of cats and female nudes, Foujita was also celebrated for his portraits and self-portraits, and over the years painted a number of children’s portraits. In his paintings Foujita often used both oil and touches of the black Japanese ink called sumi, and preferred the ultra-precise Japanese menso brush. Indeed, known more for the quality of his lines, colour typically plays a secondary role in Foujita’s paintings, where he skilfully utilizes a limited colour palette to great effect. This can be seen in ***Fillette à l’oiseau***, for instance in the detailed, fine lines of the girl’s hair, and in how Foujita limits himself to blacks, blues and red. Foujita’s skills as a draughtsman can also be seen in the drapery of the girl’s red dress, and the details and trim on the blue cape. The young girl’s large, dark, almond shaped eyes are a striking feature, and the silver-grey sheen that immerses this portrait creates a dreamy atmosphere, strengthening the power of her hypnotic gaze.

200,000 - 250,000 €

510 •

MAURICE UTRILLO (1883-1955)

La Butte Pinson à Montmagny

Signed 'Maurice Utrillo. V.' (lower left)

Oil on canvas laid on board

45.7 x 60 cm

Painted circa 1905-1908

Provenance :

Louis Libaude, Paris.

A. Comard, Paris.

Private collection, Switzerland.

Bernard d'Escayrac, Long Island.

Carstairs Gallery, New York.

Collection of James Pearson Duffy, May 1958.

Acquired by the current owner in 2012

The son of painter and model Suzanne Valadon and an unknown father, Maurice Utrillo was one of the few Montmartre artists to actually be born there, and grew up living between the Parisian neighbourhood and Montmagny, on the northern outskirts of the city. Sharing his mother's studio at 12 rue Cortot, Utrillo sold his first painting in 1905, and had work shown in 1909's Salon d'Automne. For many years he battled alcoholism and mental illness, and his family encouraged his painting in part to help him deal with his daily struggles.

Utrillo is celebrated for his cityscapes, and his early paintings from 1904 onwards of Montmagny and Montmartre in particular helped establish his reputation. If a street or monument fascinated him, he could make numerous paintings of the same subject, and many of his paintings are noted for their energy and a deceptive naiveté of style. In particular, Utrillo is famous for his "white period" which spanned the years 1909-1914, and where he used a thick white impasto which he applied to the canvas with a palette knife, and sometimes mixed in plaster. As his contemporary, art critic Edmond Jaloux was quick to note, "*In point of fact, naiveté and ingeniousness are more apparent than real, however, for one has only to examine with care a canvas by Utrillo to see to what extent one is dealing with a true painter*", whose deep understanding of colour and his materials meant his work "*imparts something magnificently luxurious to the dejected, desperate aspects of modern life*" (quoted in A. Tabarant, Utrillo, Paris, 1926, p. 234).

Painted circa 1908-1910, **La Butte Pinson à Montmagny** is a good example of his urban landscapes, and is both typical of his admired early period, and points towards his esteemed white period, with the colour and texture of the building on the left side of the image. Utrillo lived in the Butte Pinson from 1896 with his mother, her husband and Utrillo's grandmother, after his stepfather built a house in the area, in an attempt to take Utrillo away from the bohemian life he was leading in Paris. Utrillo began painting here, and created a series of paintings of Montmagny from 1905 to 1908. While his mother was the first woman to be admitted into the Société Nationale des Beaux-Arts in 1894, Utrillo, like Valadon, had great talent but received little formal artistic training. His confident yet soft brushstrokes demonstrate a lingering influence of Impressionism, and the colours of the fence and trees in the front of the image are echoed by some of the multi-coloured rooftops one can see in the distance.

120,000 - 140,000 €

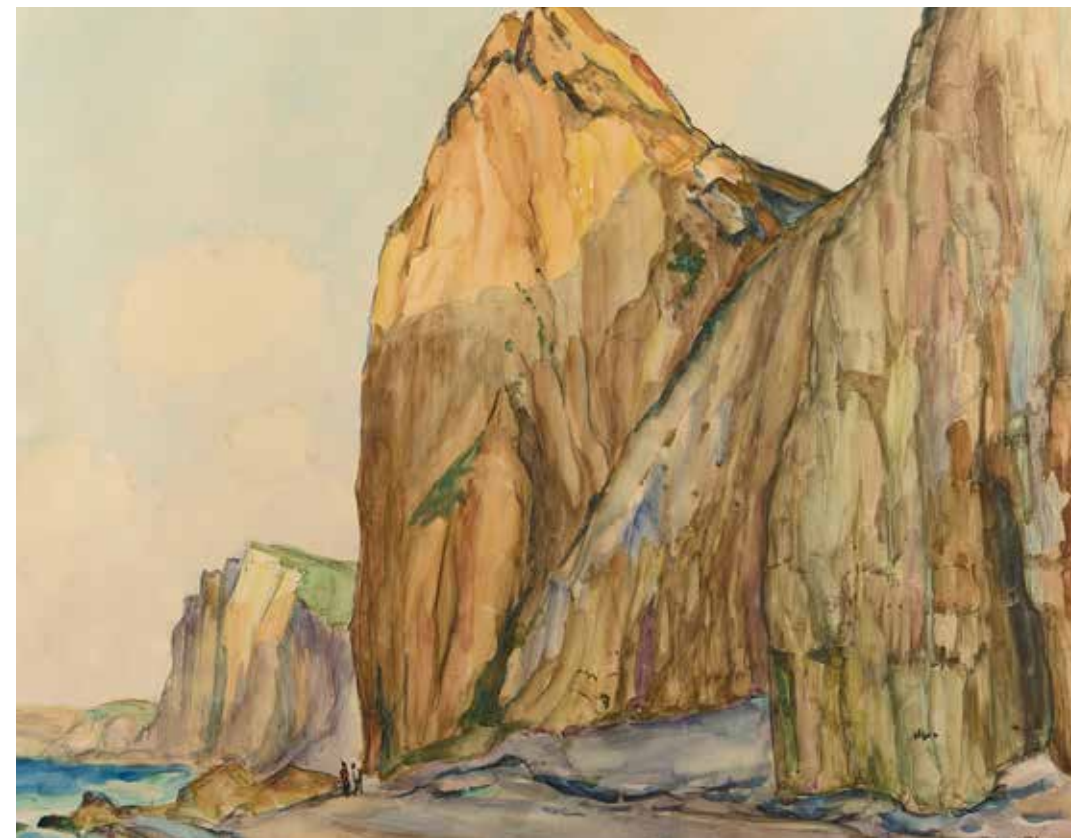




511 •
EDWARD CUCUEL (1879 – 1954)
Boating on a Sunday Afternoon
 Watercolour and pencil on paper
 Signed 'Cucuel' (lower left)
 34 x 34 cm

Provenance:
Private Collection, United Kingdom

10,000 - 15,000 €



512 •
ROBERT ANTOINE PINCHON (1886-1943)
Falaises a Varengeville
 Signed lower right
 Watercolour
 45 x 62 cm

Provenance:
Private Collection, France

3,000 - 5,000 €



513 •
VICTOR VIGNON (1847 – 1909)
Les Falaises
 Signed 'Vr. Vignon' lower right
 Oil on canvas
 54,9 x 44,7 cm

Provenance:
 Anonymous sale, Sotheby's, London, 14 March 1995, lot 211
 Private Collection, United States

5,000 - 7,000 €

514 •
**HENRI EUGÈNE AUGUSTIN
 LE SIDANER (1862 – 1939)**
Rue à Pont Aven 1913
 Signed 'Le Sidaner' (lower centre)
 Pencil on paper
 21 x 27 cm

Provenance:
 James Francis Trezza, New York;
 Roland, Browse, and Delbanco,
 London;
 Private collection, South
 Glastonbury, Connecticut.

Literature:
 Yann Farinaux-Le Sidaner has
 confirmed the authenticity of this
 drawing.

2,000 - 3,000 €



515 •
**ROBERT ANTOINE PINCHON
 (1886-1943)**
Falaises à Varengeville
 Watercolour on paper
 Signed lower right
 5 x 62 cm

Provenance:
 Private Collection, France

3,000 - 5,000 €





516 •
AUGUSTUS MORTON HELY-SMITH (1862-1941)
North Stack Lighthouse, Anglesey
Signed 'Hely-Smith' (lower right)
Oil on canvas
86,4 x 111,8 cm

Provenance:
Private Collection, United States

3,000 - 5,000 €



517 •
CONSTANT DAVID LUDOVIC ARTZ (1870-1951)
Ducks and Ducklings at the Waters Edge
Signed 'Constant Artz' (lower left)
Oil on canvas
55,5 x 86 cm

Provenance:
From the estate of Ruth Troiani, Connecticut (Ruth and her husband Dominick married in New Orleans in 1942. They began collecting antiques shortly thereafter and started dealing in antiques in the 1960s)

3,000 - 5,000 €



518 •
GEORGE SHALDERS (1826-1873)
A Welsh Valley Near Betws-y-Coed, 1853
Signed and dated (along the lower edge)
61 x 91.4 cm
Oil on canvas

Provenance:
Private Collection, United States

1,000 - 2,000 €



519 •
PAUL CÉSAR HELLEU (1859-1927)
Jeune Femme Blonde
 Signed 'Helleu' (lower left)
 Pastel on paper
 67,5 x 53,5 cm

Provenance:
Private Collection, France

25,000 - 35,000 €



520 •
AUGUSTO DAINI (1860-1920)
The Dilettanti Society in Rome, Italy
 Signed 'Augusto Daini' and annotated 'Rome' (lower right)
 Oil on Canvas
 50 x 85 cm

Provenance:
Private collection, United Kingdom

4,000 - 6,000 €



521 •
19TH CENTURY SCHOOL
Constantinople, a view from the fountain on the Bosphorus near the Sweet Waters of Asia
 Signed with monogram (lower right)
 Oil on canvas
 113 x 193 cm

Provenance:
Private Collection, United Kingdom

30,000 - 50,000 €



522 •
EMMANUEL STANEK (1862-1920)
The slave market, beginning of the XX century
 Signed and inscribed 'Stanek Paris' (lower right)
 Oil on canvas (relined)
 92.4 x 147.4 cm

Provenance:
Private collection, Monaco

12,000 - 18,000 €





523 •
ERNST KARL KEORNER (1847-1909)
Temple of Horus at Edfu, 1888
 Signed
 Oil on canvas
 106,7 x 170,2 cm

Provenance:
Private Collection, United Kingdom

100,000 - 150,000 €





524 • +
ACHILLE-ÉMILE OTHON FRIESZ (1879–1949)
Port de Cherbourg, 1929
 Oil on canvas
 Signed lower right
 38 x 46 cm

Provenance:
Private Collection, United States

8,000 - 12,000 €



525 • +
EDOUARD LÉON CORTÈS (1882-1969)
La Porte St Martin
 Signed 'Edouard Cortès' lower left
 Oil on canvas
 38 x 45.7 cm

Provenance:
From the George & Virginia Ablah Estate, United States;
Private Collection, United Kingdom

10,000 - 15,000 €

526 •

KEES VAN DONGEN (1877-1968)

Bateaux à quai (Boats at dock)

Signed 'K. Van Dongen' (lower right)

Oil on panel

23,5 x 30,5 cm

Provenance:

Artcurial, Paris, 13 Oct 2011, lot 226

Private Collection

This work will be included in the catalogue raisonné currently being prepared by Jacques Chalom des Cordes under the sponsorship of Wildenstein Institute.

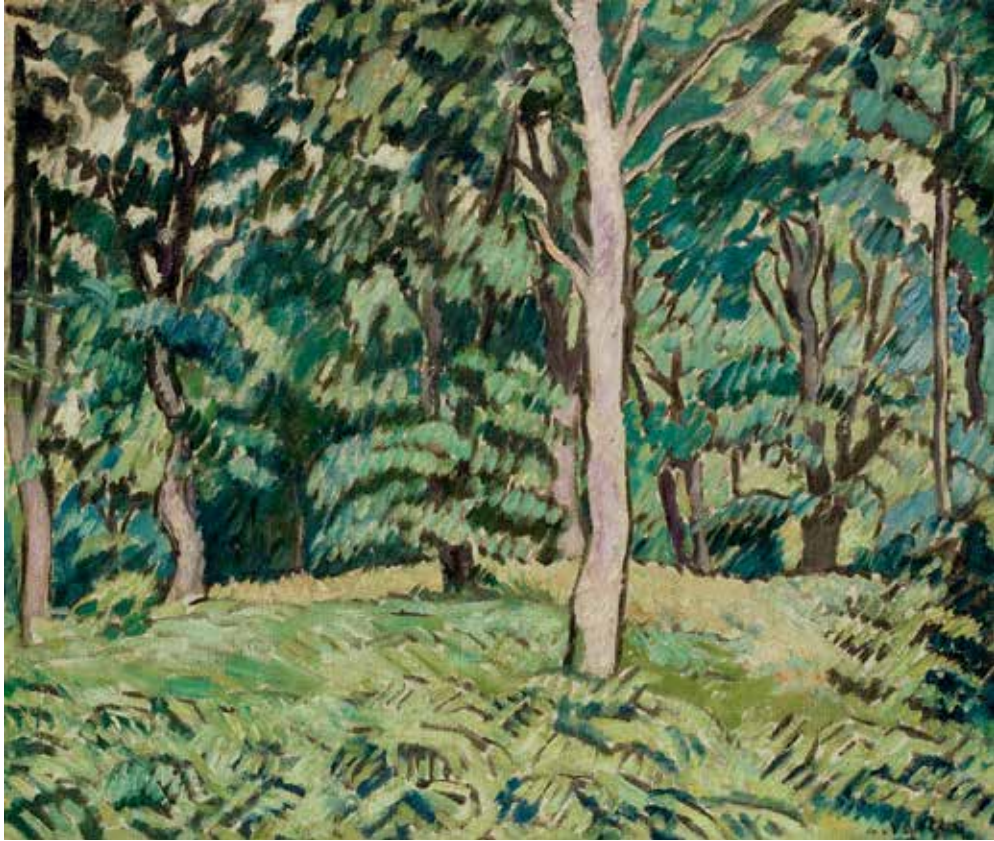
Painted in bright and vivid colours, *Bateaux à quai* is an example of the fauves' propensity to represent nature. Van Dongen endows it with a strong expressivity, with the formal simplifications of Cubism and the emotional experiences of Expressionism.

A Dutch-French painter, Kees Van Dongen, pseudonym of Cornelis Theodorus Marie van Dongen (1877-1968), was one of the leading figures of Fauvism. Along with Henri Matisse, Maurice de Vlaminck, André Derain and others, van Dongen exhibited at the Salon d'Automne 1905. The critic Louis Vauxcelles described the artists as "fauves" (wild beasts) for their expressive and spontaneous brushwork, intensely vivid and exuberant colours.

He lived spent his life His life was spent between Rotterdam and Paris, but he spent his last years, from 1949 to 1968, in Monte-Carlo, Monaco. In 2012 Villa Sauber (Nouveau Musée National de Monaco) features an exhibition with van Dongen's masterpieces, which were acquired by the Principality between 2004 and 2008.

40,000 - 60,000 €





527 •
LOUIS VALTAT (1869-1952)
Sous-bois au Printemps, ca. 1928
 Oil on canvas
 46 x 55 cm

Provenance:
Gaston Levy, Paris (probably bought directly from the artist)
Andree Levy, Paris
Private collection, Europe
Mr Julien Valtat confirmed authenticity of this work

25,000 - 30,000

Sous-bois au Printemps, realised around 1928 by the French painter Louis Valtat (1869-1952), reflects the artist's style during his long convalescence on the coasts of the Mediterranean Sea. Ill with tuberculosis, he spent many seasons in some southern towns like Saint-Tropez, where he met occasionally with Renoir who was in Cagnes-sur-mer. This period saw his brushstrokes become more audacious and his style more energetic, although he never fully adopted that bold saturation typical to the fauves.

Famous landscape and seascape painter, Valtat was born in Dieppe, France. His father, passionate for painting, was probably the reason why he approached this world. First at the École des Beaux-Arts in Paris and then at the Barbizon School, he developed a style that combined Impressionism with Pointillism at first, to then tend to a more Fauvist approach. Unable to paint because of his illness during the last years of his life, he died in Paris in 1952. His works are kept in many prestigious collections like the Hermitage Museum in Saint Petersburg and the MOMA.



528 •
LÉOPOLD SURVAGE (1879-1968)
La ville, feuilles et main, 1931
 Signed and dated 'Survage 31' (lower right)
 Gouache on paper
 48 x 60 cm

Provenance:
Sotheby's Paris, 3 July 2007, lot 115
Private collection

12,000 - 15,000 €



529 •
ERTE (1892-1990)
Dance le train blue. 1930
 Pencil and tempera on paper
 Original sketch

Provenance:
Private Collection, Italy

3,500- 5,500 €



530 •
ERTE (1892-1990)
Rose du Mal de Servand. 1940
 Pencil and tempera on paper
 Original sketch

Provenance:
Private Collection, Italy

4,500- - 6,000 €



531 •
JEAN PUGNY (1892–1956)

Plate of Fruits
 Signed (upper right)
 Oil on board
 24,5 x 30 cm
 Painted in 1924-25

Provenance:
 Anonymous sale; *Impressionist and Modern Art, Christie's South Kensington, 7 April 2005, lot 383.*
 Private Collection, Europe

Literature:
 H. Berninger; Pougny. *Catalogue de l'oeuvre, vol. II, Tübingen, Wasmuth, 1992, p. 92, No. 307, illustrated in black and white.*
 Exhibited: *Exposition de la Société des Amateurs d'Art et des Collectionneurs, Paris, 1926.*

18,000 - 20,000 €



532 •
JAN BALET (1913-2009)

In a bus

Signed (lower right)

Oil on gauze laid on board

50 x 61 cm

Provenance:

Galerie pro arte kasper, Morges, Nr. 27;

Private collection, Switzerland

Private collection, Europe

6,000 - 8,000 €





533 •
FRANÇOIS ANGIBOULT (HÉLÈNE D'ÆTTINGEN) (1887-1950)
Untitled (cubist city)
 Signed 'Abgiboult' (lower right)
 Oil on canvas

2,000 - 4,000 €



534 •
CLAUDE VENARD (1913-1999)
Spring in Paris
 Signed 'C Venard' (lower right)
 Oil on canvas
 90 x 65 cm

2,000 - 4,000 €



535 •
BERYL COOK OBE (1926-2008)
Knockout
 Oil on board
 Signed lower right 'B Cook'
 66 x 59 cm

Provenance:
Private Collection, United Kingdom»
Portal Gallery

10,000 - 15,000 €



536 •
CLAUDE VENARD (1913-1999)
Nature Morte aux Tournesols
 Signed 'C. Venard' (lower left)
 Oil on canvas
 100 x 100 cm

Provenance:
Private Collection, Germany

10,000 - 15,000 €



537 •
FELIX VARLA (1903-1986)
Still life with sunflowers and grapes
 Signed (lower right)
 Oil on canvas
 55 x 65 cm

Provenance:
Private collection, France

4,000 - 5,000 €



538 •
ISAAC PAILES (1895-1978)
Still life with masks
 Signed 'Pailles' (lower left)
 Oil on canvas
 80 x 90 cm

Provenance: Private collection, France

3,000 - 4,000 €

539 •
ODETTE FERRU (1915-?)
Byzance
 Signed (lower right)
 Watercolor and gouache on paper
 34 x 24 cm

Provenance: Private collection, France
The artist was pupil of Fely-Moutet, at the Beaux Arts in Toulon in 1933, then at the École des Beaux Arts in Paris from 1934 to 1937. She married Marceaux Ferru, orientalist sculptor in Algiers, whom she followed to Algeria.

400 - 500 €





540 •
ELIE ANATOLE PAVIL (1873-1948)
At the cafe
 Signed (lower left)
 Oil on panel
 16 x 22 cm

400 - 500 €



541 •
ELIE ANATOLE PAVIL (1873-1948)
At the Parisian cafe
 Signed (lower left)
 Oil on hard board
 16 x 22 cm

400 - 500 €



542 •
ELIE ANATOLE PAVIL (1873-1948)
At the park in the rain
 Signed (lower left)
 Oil on hard board
 22 x 25 cm

800 - 1,000 €



543 •
ELIE ANATOLE PAVIL (1873-1948)
Commercial street, Paris
 Signed (lower right)
 Watercolor on paper
 27 x 45 cm

400 - 600 €



544 •
JEAN PESKE (1870-1949)
The Pines in Provence
 Signed (lower right), inscribed and dated '7 Les pins de
 Provence 1921' on the label on the reverse
 Oil on panel
 38 x 46 cm
 Executed in 1921

Provenance:
Private collection, South of France

800 - 1,000 €

545 •
JEAN PESKE (1870-1949)
The Pines in Provence
 Signed (lower left)
 Oil on board
 26,5 x 35 cm
 800 - 1,000 €



546 •
JEAN PESKE (1870-1949)
Forest in Provence
 Signed (lower left)
 46 x 38,5 cm
 Oil on canvas
 600 - 800 €

600 - 800 €



547 •
ELIE ANATOLE PAVIL (1873-1948)
Arc de Triomphe
 Signed (lower right)
 Oil on canvas
 30 x 43 cm

Provenance:
Private collection, France

1,000 - 1,500 €



548 •
TORGIANINO C.
Locomotive
 Signed 'Torgianino Co La'
 Oil on canvas
 60 x 90 cm

400 - 600 €



549 •
JOSEPH BOWLER (B. 1928)
Lady in the hat with a rose
Signed (lower right)
Gouache on panel

2,300 - 2,500 €



550 •
FREDERIC VARADY (1908-2002)
Story illustration. "Girl under apple tree with birthday card"
Gouache on panel

1,500 - 2,200 €

FROM THE SERIES AMERICAN DREAM

551 •
VERNE TOSSEY (1920-2002)
Story illustration - Montage
"Happy couple - The smiling heads crowd at parade" 1950
signed (lower right)
oil and gouache

1,500 - 2,200 €



552 •
PRUETT CARTER (1891-1955)
Pilot with a magazine
Signed (upper left)
Oil on panel

4,500 - 5,000 €

Probably included in the August 1944 issue of McCall's magazine.



553 • ⊕
MARCEL DYF (FRENCH, 1899-1985)
Still life with flowers
 Signed lower right
 Oil on canvas
 35,1 x 27,4 cm

Provenance:
Private collection, United States

5,000 - 7,000 €



554 • ⊕
JOHANN HENRIK CARL BERTHELSEN (1883-1972)
Park Avenue, New York, 1962
 Signed 'Johann Berthelsen' (lower right); signed again (on the reverse and on stretcher)
 Oil on panel
 61 x 45,7 cm

6,000 - 8,000 €



555 •
JOAN MIRÓ (1893 - 1983)
Abstract
 Signed with a monogram in Pencil 'M' (lower right)
 Coloured lithograph, edition 21/140.
 71 x 53 cm

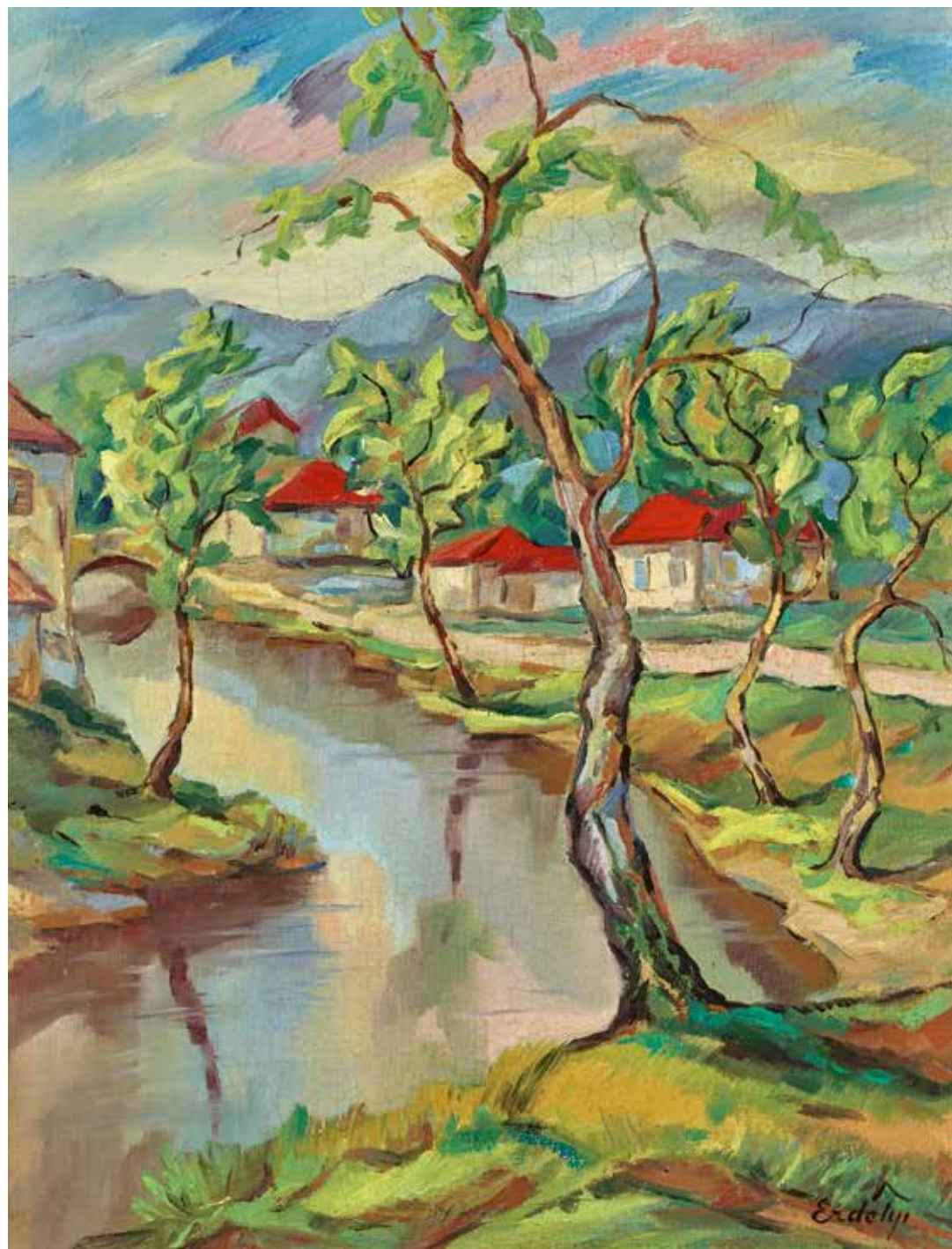
2,000 - 3,000 €



556 •
ALFRED THESONNIER (1898-1973)
Le Plateau Rouge
 Signed lower right
 Oil on board
 99,1 x 81,3 cm

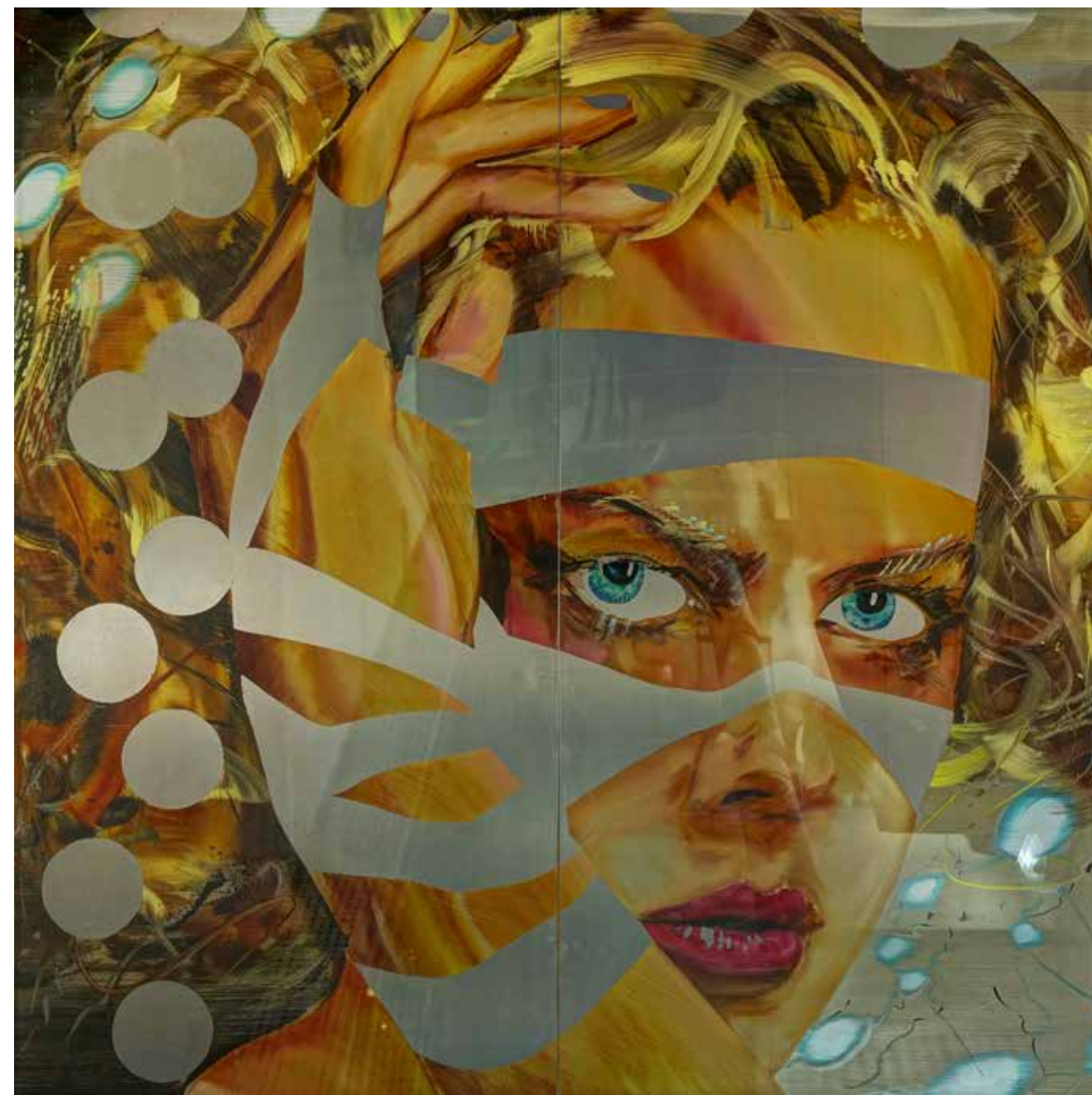
Provenance:
Private Collection, United States

4,000 - 5,000 €



557 •
BELA ERDELYI (1891-1955)
Landscape with red roofs
 Signed Erdelyi (lower right)
 Oil on canvas
 48 x 35 cm

2,000 - 4,000 €



558 •
MATTHIAS KÖSTER (B 1961)
Nicole Kidman
 Mixed media on Aluminium under plexiglass
 200 x 200 x 7 cm

10,000 - 12,000 €

559 •

RICHARD ESTES (B. 1932)
Urban Landscape III, 1981

5 screenprints, Urban Landscape III, Hospital Corporation of America, 1981

Urban Landscape III, 1981 - N219

Hospital Corporation of America
Screenprint in colors, signed in pencil, numbered, framed
Edition 250
35,4 x 55 cm

Urban Landscape III, 1981 - N215

Hospital Corporation of America
Screenprint in colors, 1981, signed in pencil, numbered 77/250, framed
Edition 250
35,4 x 55 cm

Urban Landscape III, 1981 - N214

Hospital Corporation of America
Screenprint in colors, 1981, signed in pencil, numbered 77/250, framed
Edition 250
35,4 x 55 cm

Urban Landscape III, - N216

Hospital Corporation of America
Screenprint in colors, 1981, signed in pencil, numbered 77/250, framed
Edition 250
35,4 x 55 cm

Urban Landscape III, - N213

Hospital Corporation of America
Screenprint in colors, 1981, signed in pencil, numbered 77/250, framed
Edition 250
35,4 x 55 cm

Provenance:
Guy Heytens Gallery, Monaco

6,000 - 8,000 €

Born in Kewanee Illinois in 1932, Richard Estes is famous as one of the founders of the international photorealist movement of the 1960s. He studied at the well-known Art Institute of Chicago, and then worked as a graphic designer in New York City. Influenced by his work in advertising, he began painting his detailed images from photographs, before becoming a full-time artist in 1966.

Many of his early paintings focused on the lives of city-dwellers, before his attention shifted more exclusively to urban cityscapes and architecture. Before art school, Estes had wanted to study architecture, an interest that clearly asserts itself in his work from the late 1960s onwards, with his focus on the details of not just the nature of the buildings in his paintings, but also the reflective glass and steel structures of the city. His Urban Landscapes series exemplifies his interest in the modern city, and his interest in printmaking. He perfected his labour-intensive screenprinting techniques in 1971, painting his templates in gouache and acrylic before photographing them. The photographic template is then used to create stencils for the screenprinting process, which can be time consuming due to the large number of colours and tones employed by the artist.

Over the years he has exhibited extensively around the world, and Estes’ work can be found in the collections of many major museums, including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the Hirshhorn Museum in Washington, the Tate Gallery in London, and the Neue Galerie der Stadt Aachen, Ludwig Collection in Aachen Germany.





560 •
MICHÈLE LEPOUTRE
Rudolf Nureev dans “le Corsaire”
Titled (lower right)
Pastel and pencil on paper
64 x 49cm

Provenance:
Private collection, South of France

Rudolf Nureyev (1938-1993) was the Soviet ballet dancer and choreographer who revolutionized the male role in dance. His activity was innovative because it increased the importance of male roles in ballet dance, which, with his productions, were developed with more consideration for choreography than previous productions.

He collaborated with some of the major choreographers of the time and is considered by many the greatest male dancer of all time.

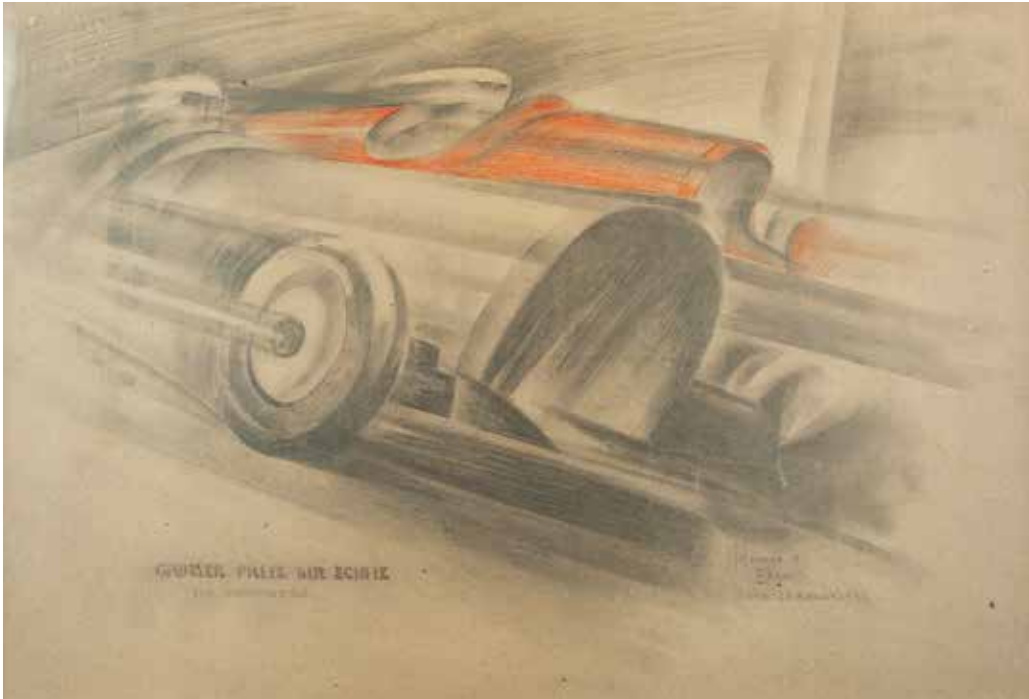
250 -300 €

561 •
HOWARD K. ELCOCK (XX CENTURY)
Grand Prix
Signed and dated (lower right), location: Bern (lower right)
Titled “*Grosser preis der Schweiz*” (lower left)
Pencil and coloured pencil on paper
47 x 68cm

Provenance:
Private collection, South of France

Howard K. Elcock was a British illustrator whose work appeared in magazines like The Strand Magazine and Punch. He also designed posters for London Transport, Shell and the LNER during the ‘20s. He also illustrated more than 50 Arthur Conan Doyle’s works.

3,300 - 3,500 €



562 •
PETER TODD MITCHELL (1929- 1988)
Untitled (Mediterranean scene)
Signed ‘*Peter Tom Mitchell*’ (lower left)
25 x 40,2 cm

Provenance:
Private collection, South of France

900 - 1,000 €



563 •
JEAN TOTH (1899-1972)
Ballet dancers (4 watercolours)
Signed (lower left or lower right)
Watercolour
40 x 34,5 cm, 49 x 38 cm, 36 x 31 cm and 38,5 x 33 cm

Provenance:
Private collection, South of France

Jean Toth attended La Grande Chaumière in Montparnasse and became famous thanks to his work for the Opéra Garnier. From the mythical ballets of the Paris Opera of the 40’s and 50’s to popular regional and international dances, dance was his main source of inspiration. Thanks to a passionate connoisseur’s eye, his works stand out for their dynamism.

750 - 800 €



564 •
EVELYNE WIDMAIER (BORN 1947)

Mirage a Marrakech
Signed “E. Widmaier” (lower left)
Oil on canvas
50 x 98 cm

Provenance:
Private collection, South of France

Born in Strasbourg, Evelyne Widmaier draws and paints from a very young age. She participates very regularly in major national exhibitions (Salon des Artistes Français, Salon d’Automne, Société Nationale des Beaux Arts etc.) as well as in prestigious international exhibitions. Every year, her works are the subject of a solo exhibition.

800 - 900 €

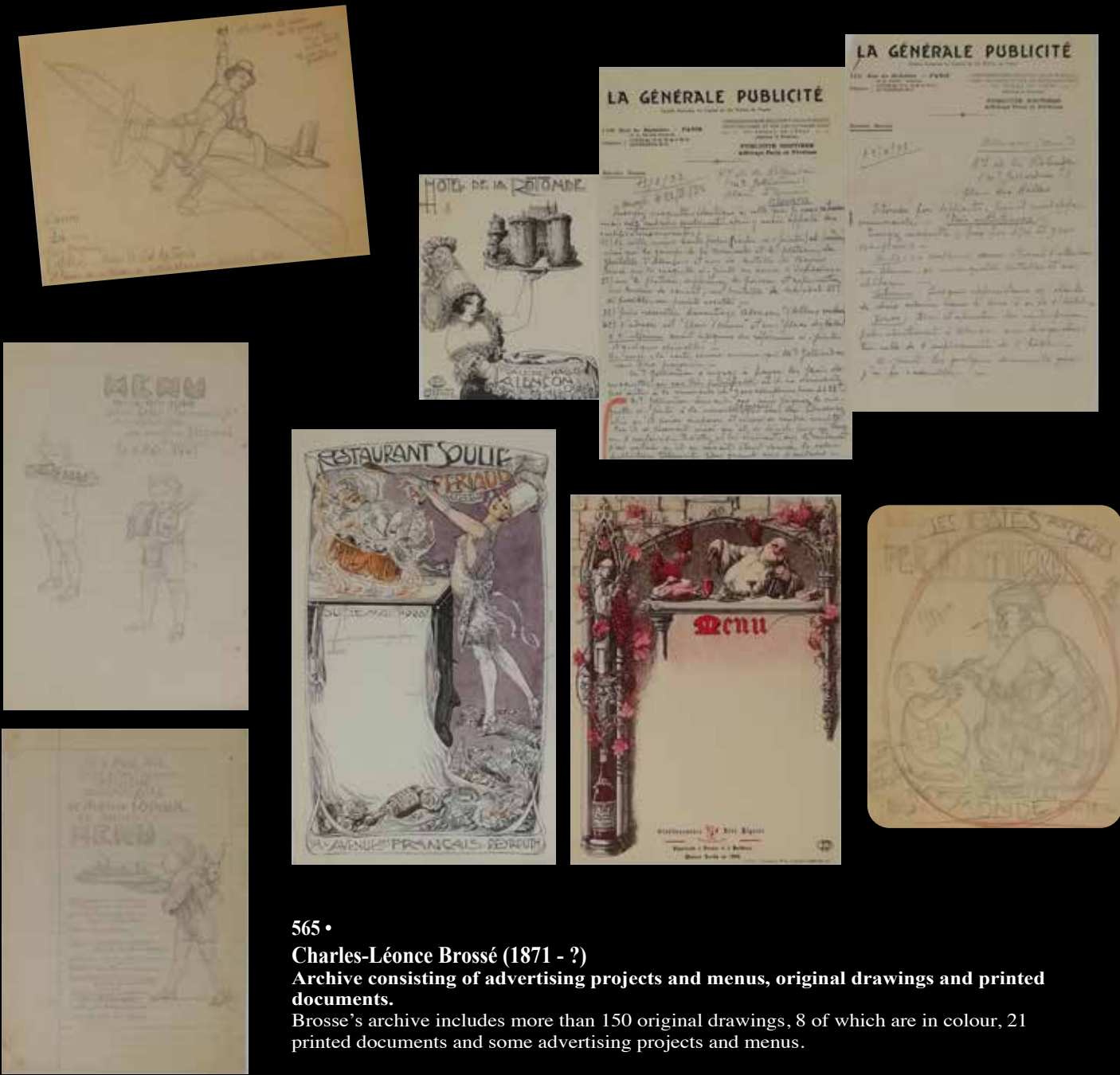


564^{bis} •
François Boucher (1703-1770)
Madame de Pompadour - Les amusements de l’hiver
Colour etching on paper
45,5 x 52,5cm

Provenance:
Private collection, South of France

Boucher, admitted in the Royal Academy of Painting and Sculpture in 1734, was greatly admired by Madame de Pompadour (1721-1764), mistress, friend and adviser to Louis XV. This lot is the fourth panel in a Seasons series dedicated to Madame de Pompadour.

250 - 300 €



565 •
Charles-Léonce Brossé (1871 - ?)
Archive consisting of advertising projects and menus, original drawings and printed documents.
Brosse’s archive includes more than 150 original drawings, 8 of which are in colour, 21 printed documents and some advertising projects and menus.

Provenance:
Private collection, South of France

Brossé (also known as Bzor or Bsor) was a painter, engraver and lithographer from France, representative of the Art Nouveau style. He is mostly known for his “Meeting d’Aviation Nice”, a poster meant to promote an air show to be held in Nice in 1910. This innovative image of a pilot scattering roses from a plane over the coast of Nice gave a glamorous image to the city and was reprinted many times and reproduced on many objects.

1,000 - 1,200 €



566 •
JACKSON
Young girl with watering can and flower hat
Signed “Jackson” (lower right)
Oil on canvas
65 x 54cm

Provenance:
Private collection, South of France

900 - 1,000 €



567 •
ANTONIO DE BRUGADA (1804-1863)
Espanola
Signed (lower left)
Oil on panel
50 x 55cm

Provenance:
Private collection, South of France

1,750 - 1,800 €

567^{bis} •
PELLERIN & CIE
Images amusantes d'Epinal
46 stencil watercolour humoristic pictures,
including circus on carton in 4 ° illustrated by the
publisher.

Provenance:
Private collection, South of France

60 - 80 €



568 •
Album of 40 original Art Deco drawings and
watercolours of charms, humorous caricatures
and I World War-themed.
32 x 25 cm
Provenance: private collection, South of France
300 - 350 €





569 •
UNKNOWN FRENCH ARTIST
Soldiers of the Allied armies. Circa 1815.
Hand-coloured engraving
Painted circa 1815

Provenancve:
Jean-Pierre Bauve Collection (1931-2018).

The engraving features soldiers of the British The 12th Regiment of Light Dragoons (which got distinguished at Waterloo), infantry rifleman and (Scottish) infantry, Hanoverian hussar and the Belgian legion carabineer.

100 - 120 €



570 •
PIERRE AVELINE (1656-1722)
View of Versailles
Etching
End of XVII century

100 - 120 €



571 •
UNKNOWN ARTIST
The view of Marseille. Beginning of the XVIII century.
Coloured etching
Unknown artist

100 - 120 €



572 •
FRANZ KRÜGER (1797-1857)
Portrait of the Prussian Prince Augustus. 1830s.
Lithograph

250 - 300 €

IMPORTANT PRIVATE COLLECTION
FROM GERMANY



573 •
JEAN NOCRET (1615-1672), ATTRIBUTED TO
Marie Therese, Queen of France
Oil on canvas
67 x 49 cm
Official portrait of Marie-Thérèse d’Autriche (1638-1683), wife of Louis XIV. A version very close, but more in width, is preserved in the museum of the castle of Chambord.
Provenance:
Private Collection, Germany.

6,500 - 7,000 €



574 •
BONNART, MARIETTE, TROUVAIN ETC.
Portraits of Politicians, Noblemen and Royal Families in France - 42
Engravings, 1690-1720

Engraving and watercolour on paper, heightened with gold and silver

4,000 - 5,000 €



575 •
ARNOULT, BONNART, MARIETTE, TROUVAIN ETC.
Louis XIV and his family
Engraving and watercolour on paper heightened with gold and silver

2,000 - 3,000 €



576 •
GASPARD DE GRESLY(L'ISLE-SUR-LE-DOUBS, 1712 - BESANÇON, 1756)

La puceuse (flea)

Oil on canvas
 79,5 x 63,5 cm

Provenance :
Previous collection Madame Cury
Provenance: Private Collection, Germany

The seller was kindly invited to put this painting to the exhibition 'Der Scherz - der heitere Seite der Aufklärung' dedicated to 300 anniversary of an important collector Johan Wilhelm Ludwig Gleim.
 Bibliography : Exposition de tableaux. Notices des tableaux composant l'exposition faite au profit des Indigens dans la grande salle de Palais de Justice à Besançon en janvier 1831, Besançon, 1831, n°175 ;
 M-D. Joubert, Gaspard Gresly, un peintre franc-comtois au XVIIIe siècle, Besançon, Faculté de Lettres et Sciences Humaines, mémoire de maîtrise, 1977, n°507 ;
 M-D. Joubert, Gaspard Gresly 1715 - 1756, un peintre franc-comtois au XVIIIe, Besançon, 1994, p. 142 (comme « peintures citées »)

16,000 - 17,000 €





577 •
SAMUEL MASSE (1672-1753)
Galant scene
 Oil on canvas
 79 x 63 cm
 Painted circa 1750

15,000 - 16,000 €





578 •
WILLIAM HOGARTH (1797-1864)
The sleeping faithful, engraving, 1736
Etching and burin
Plate: 228 by 288 mm.
Sheet: 265 by 209 mm.

150 - 170 €



579 •
NICOLAS JOSEPH VOYEZ L'AINE
Louis XVI, King of France, engraving
Burin and etching.
Plate: 495 by 350 mm.
Sheet: 530 by 388 mm.

150 - 170 €



580 •
PIERRE DREVET
Philip V of Spain, engraving, 1702
Firmin-Didot No. 41, Burin by Rigaud.
Plate: 584 by 381 mm.
Sheet: 602 by 408 mm

250 - 300 €



581 •
GERARD EDELINCK
Charles Le Brun, engraving
Robert-Dumesnil No. 238.
Burin by Largilliere.
Plate: 395 by 520 mm.
Sheet: 410 by 534 mm.

250 - 300 €



582 •
PHILIBERTY-LOUIS DEBUCOURT (1755- 1832)
La Rose mal defendue,
The Poorly Defended Rose
 1791 Engraving
 60 x 44 cm
Bibliography:
Fenaille, Maurice. L'Oeuvre grave de P.L. Debucourt
(1755-1832). Paris: Librairie Damas- cene Morgand, 1899.
 150 - 300 €

583 •
PIERRE DREVET
Louis Alexandre de Bourdon, count of Toulouse, 1714
 Firmin-Didot No. 64
 Plate: 465 by 381 mm.
 Sheet: 472 by 388 mm.
 250 - 300 €



585 •
Portrait of a young man
 Miniature, early 19th century
 Gouache on ivory
 7,5 x 5,5 cm
 150 - 170 €



586 •
Portrait of a young man
 Miniature, early 19th century
 Gouache on ivory
 8 x 6 cm
 150 - 170 €



584 •
Portrait of a young girl
 Miniature, late 18th century
 Gouache and watercolour on ivory
 7.5-5.5 cm
 180 - 220 €



587 •
Entrance to the park from the Concord square in front of the Louvre
 Miniature, late 18th century
 Oil on metal
 6 x 10 cm
 180 - 200 €

COLLECTOR AND ARTIST

Patrick Boudon

*Grandson of one of the first Commissaire-priseur of France,
P.B grew up and lived most of his life in Paris in a noble family.*

There he became passionate about art, so much that it became the centre of his life.

Growing surrounded by works of art, he chose to become a painter.

He acquired a gallery and a home in the Montmartre district as well as in Tuscany, where he used to spend his summer.

*Both artist and passionate collector, PB collected numerous works of great pictorial quality,
refinement and originality, mainly French artists from the late 19th to early 20th century.*



588 •
PATRICK BOUDON
Abstraction
Signed 'Boudon' (lower right)
Oil and mixed media on panel
90 x 106 cm
2,500 - 5,000 €



589 •
UNKNOWN ARTIST, XX CENTURY
Tennis player
Indistinctly signed 'Ive Tonolos' (lower right)
Oil on canvas
127 x 102 cm
500 - 1,000 €



590 •
UNKNOWN ARTIST
Portrait of a lady in gloves
 Oil on canvas
 92 x 65 cm
 Painted circa 1925

500 - 700 €

592 •
MARTHA TERNAND (1888-?)
Portait of a lady in a blue dress
 Signed 'Martha Ternand' (lower left)
 Oil on canvas
 150 x 73 cm

500 - 700 €



593 •
YVONNE DEGUÉRET (XIX-XX)
 Double painting:
Men with a torch
Portrait of a man on the reverse
 Both:
 Oil on board
 61 x 50 cm
 Circa 1920-30

400 - 600 €



591 •
YVONNE DEGUÉRET (XIX-XX)
Builder with a cigarette and coca cola can
 Signed "Yvonne Degueret" (lower left)
 Oil on canvas
 82 x 65 cm

500 - 700 €

Yvonne Deguéret, revolutionary and nonconformist artist, lived in the early XX century. Known for her imaginative self-portraits in oriental clothes.



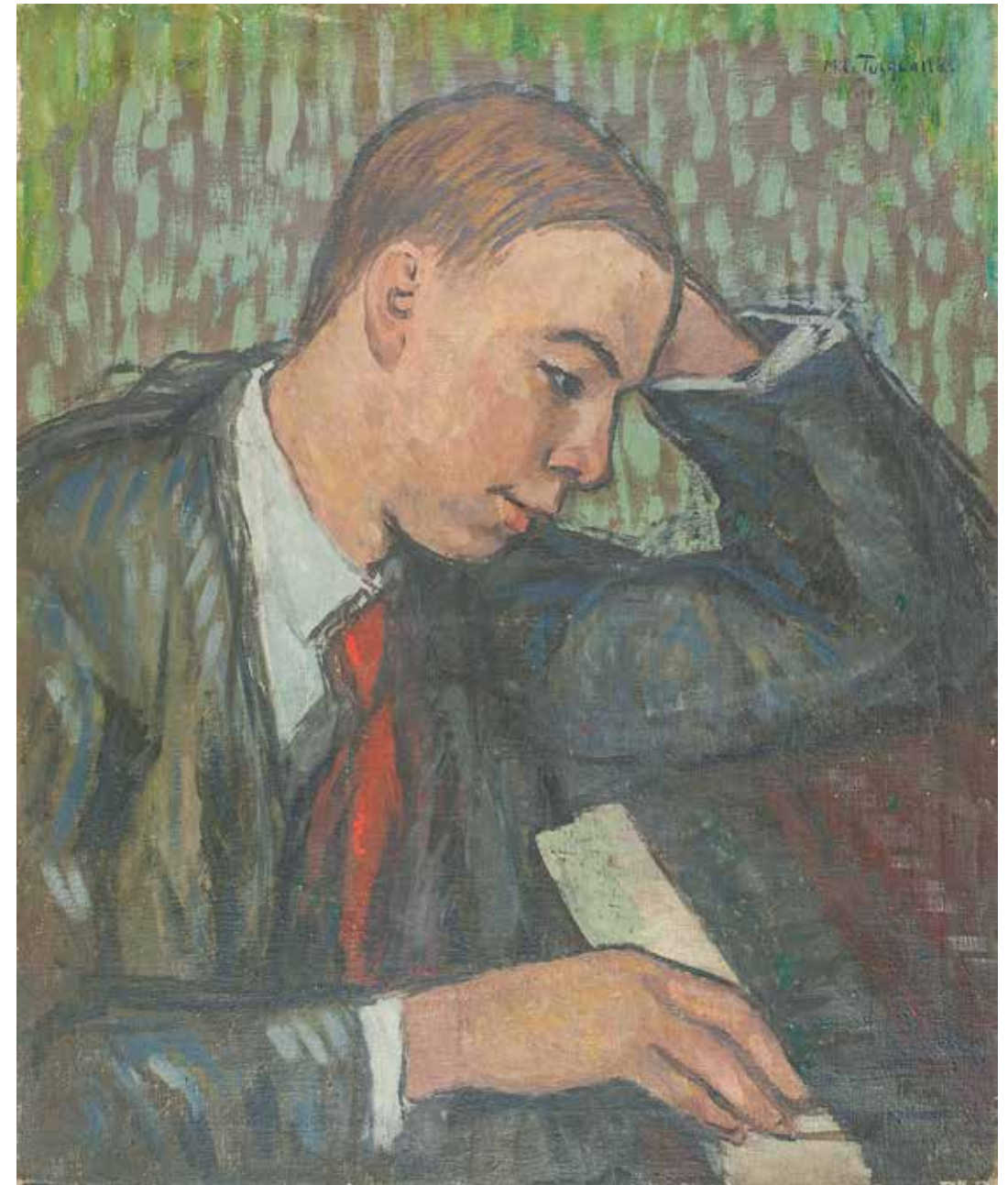


594 •
MIGUEL TUSQUELLAS CORBELLA (1884-1969)
Contemplation
 Signed 'Tusquellas', inscribed and titled 'Contemplation'
 on a label (on the reverse)
 Oil on panel
 35 x 27 cm

800 - 1,200 €

595 •
MIGUEL TUSQUELLAS CORBELLA (1884-1969)
Maternité au biberon
 Titled 'Tusquellas' (upper right), titled on a label affixed
 to the reverse
 Oil on canvas
 Painted circa 1950

1,000 - 1,200 €



596 •
MIGUEL TUSQUELLAS CORBELLA (1884-1969)
Pianist
 Signed 'A Eversen' (lower left)
 Signed 'ML Tusquellas' (lower right)
 Oil on canvas
 65 x 54 cm

600 - 800 €



597 •
FRENCH SCHOOL, XX CENTURY
View of Cote d'Azur
 Indistinctly signed 'Martel' (lower right)
 Oil on canvas
 40 x 80 cm

350 - 450 €

598 •
G. ROMARY
Red Rocks of Cote d'Azur
 Signed 'G Romary' (lower left)
 Oil on canvas
 40 x 80 cm

450 - 550 €

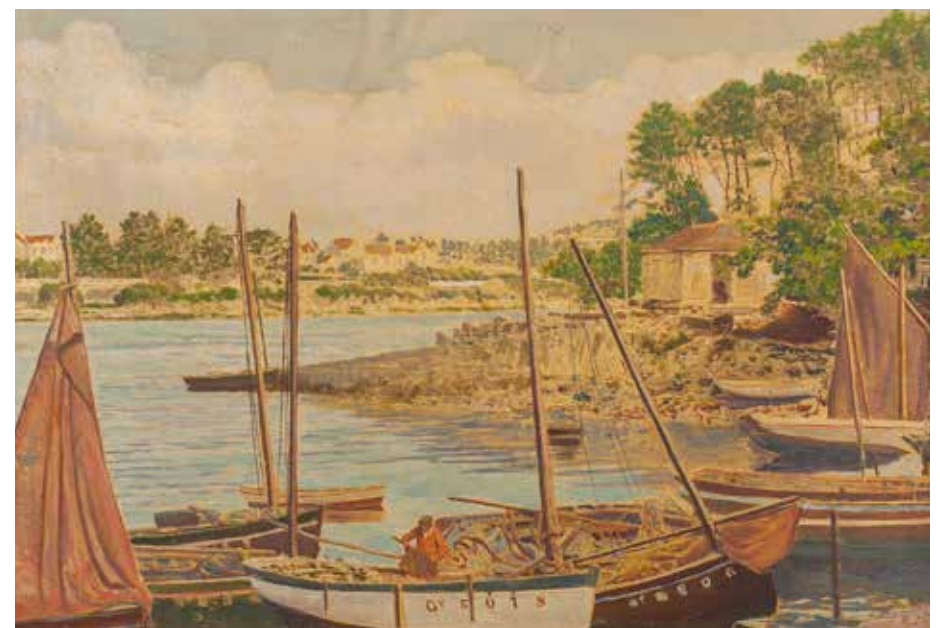


599 •
R. GEFFROY
Sea shore
 Signed 'R Geffroy' (lower left)
 oil on canvas
 51 x 65.5 cm

300 - 500 €



600 •
UNKNOWN ARTIST, FRENCH SCHOOL, XX CENTURY
Re rocks of Côte d'Azur
 Oil on panel
 60 x 38 cm



601 •
FRENCH SCHOOL, XX CENTURY
Sea view Cote d'Azur
 Oil on board
 38 X 55 cm
 Framed 46 x 64 cm

350 - 550 €

350 - 450 €



602 •
UNKNOWN ARTIST
Wedding in a village
 Indistinctly signed 'T HleSSer' (lower left)
 Oil on canvas
 61 x 82,5 cm
 500 - 700 €



603 •
CLAUDIUS FÉLIX (1875 - 1986)
Old town riverside
 Signed and dated 'Claudius Felix 53' (lower right),
 an old label on the reverse 'societe des Beaux-arts de
Levallois'
 Oil on canvas
 50 x 63 cm
 Painted in 1953
 400 - 600 €



604 •
LOUIS MICHEL BERNARD
Le Castelet, cote d'Azur
 Signed 'L. Bernard' (lower right), titled 'Le Castelet'
 (on the reverse)
 Oil on canvas
 73 x 92 cm
 300 - 500 €



605 •
ALPHONSE GREISALMER
(XIX-XX)
Laundry on the riverside
 Signed 'A. Greisalmes' (lower right)
 Oil on canvas
 46 x 38.5 cm
 1,200 - 1,500 €



606 •
FRENCH SCHOOL
Girl with a frog
 Signed with monogram 'IK' (upper
 right)
 Oil on canvas
 60,4 x 94,6 cm
 350 - 500 €



607 •
P. VANDERIES
Peonies
 Signed 'Vandieres P.' (lower right)
 Oil on canvas
 46 x 55 cm
 Some restauration and losses of paint
 450 - 650 €



608 •
CHARLES KVAPIL (1884-1957)
Flowers
 Signed and dated 'Kvapil 1933'
 Oil on canvas
 61 x 50 cm
 Painted in 1933

 A Belgian painter of the Ecole de Paris, He was born in Czechoslovakia in 1884 and died in Paris in 1957.
 800 - 1 000 €



609 •
JEAN DREYFUS-STERN (1890-1980)
Still life with apple and pears
 Signed 'Dreyfus stern' (lower left)
 Oil on canvas
 50 x 60 cm
 800 - 1,200 €

610 •
JEAN DREYFUS-STERN (1890-1980)
Still life with flowers and peaches
 Signed 'Dreyfus stern' (lower left)
 Oil on canvas
 73 x 60 cm
 800 - 1,200 €





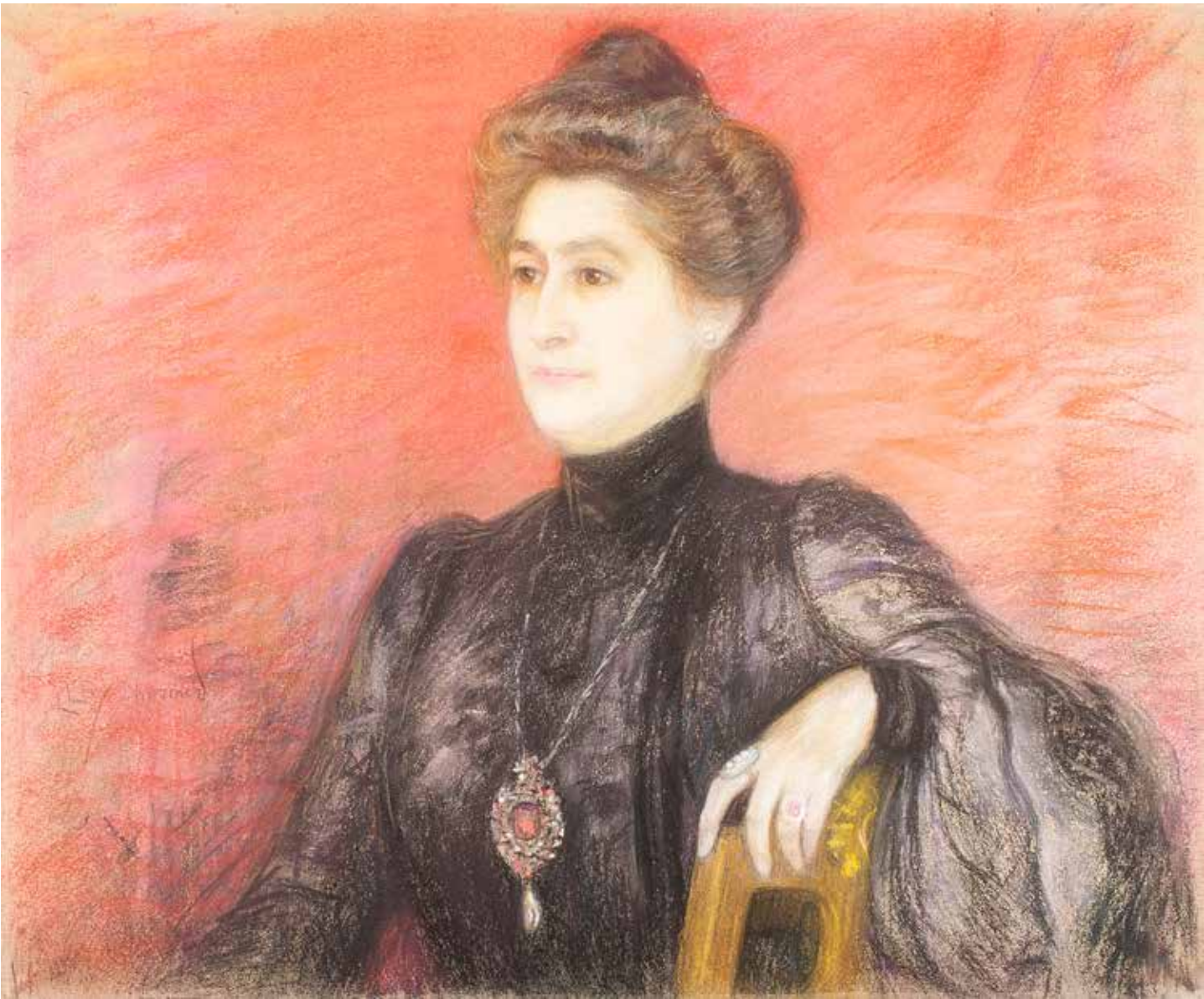
611 •
LÉOPOLDINE VILLOTEAU (XIX-XX)
Flower bouquet
 Signed 'L Villoteau' (lower left)
 oil on canvas
 98 x 52 cm

1,000 - 2,000 €



612 •
LÉOPOLDINE VILLOTEAU (XIX-XX)
Flowers
 Signed 'L Villoteau' (lower left)
 Oil on canvas
 98 x 52 cm

1,000 - 2,000 €



613 •
LUCIEN LÉVY-DHURMER (1865-1953)
Portrait of a Noble lady
 Pastel on board laid on canvas
 Signed 'Levy Dhurmer' (lower left)
 60 x 72,5 cm

Son of Salomon Lévy and Pauline Goldhurmer, Lucien Levy-Dhurmer (1865-1953) was a painter, sculptor, ceramist, interior decorator. At the age of 14 he entered a drawing and sculpture high school of in Paris 11th arrondissement. In 1882 he took part in the «Salon des Artistes Français», and he worked as a potter from 1887 to 1895 at the Clément Massier pottery factory in Golfe Juan. Alongside this, he continued to paint in oil and pastel and participated in the 1896 «Théatred'application de la Bodinière» by exhibiting together with Amon-Jean, Menard, Osbert, Schwebe, Séan, the great symbolists of the late 1800s. Appreciated artist in Paris in 1895, he began his rise thanks to the Petit Gallery, he participated in the «Salon» and in his studio in Paris he made numerous portraits on private commission. Famous for his pastels preserved today at the Musée d'Orsay and Petit Palais together with selected private collections, he is one of the 19th century French School masters. Some of his furniture is also preserved at the Metropolitan Museum of NY.

10,000 - 15,000 €



614 •
AFTER EUGÈNE CARRIÈRE (1849-1906)
A kiss (Secret love)
 Oil on canvas
 130 x 90 cm

500 - 1,000 €



615 •
GASTON BALANDE (1880-1971)
Le moulin
 Signed '*Balande*' (lower left)
 Oil on canvas
 60 x 120 cm

800 - 1,200 €

616 •
THÉOPHILE LOUIS DEYROLLE
(1844-1923)
Winter landscape
 Signed '*Th Deyrolle*' (lower left)
 Oil on canvas
 48 x 65 cm

1,500 - 2,000 €



617 •
JACQUES DAUFIN (1930)
Urban bridge
 Signed and dated '*Daufin 30*' (lower right)
 Oil on board
 46 x 90.2 cm
 Painted in 1930

350 - 500 €



618 •
JACQUES DAUFIN (1930)
Urban neighborhood
 Signed and dated '*Daufin*' (lower right)
 Oil on canvas
 50 x 65 cm
 Painted circa 1930

300 - 350 €





Hylda Tode

French artist Hylda Tode (born 1954) was a lover of the compactness of colour and purity of lines. In many of her works there is a deep "Ode to Life" and she distinguishes herself in the art scene for her emotional style

**619 •
HYLDA TODE (XX)
L'inspiration du peintre**

Signed and dated 'Hylda Tode 1958' (lower right)
Signed again, titled, numbered and dated 'Hylda Tode 1958 L'inspiration du peintre N112' (on the reverse)
Oil on canvas
65 x 54 cm

500 - 700 €



**620 •
HYLDA TODE (XX)
Liberte Verite Justice**

Signed and dated 'Hylda Tode 87'
Signed again, titled, numbered and dated 'No 365 Liberte Verite Justice Hylda Tode 1987' (on the reverse)
Oil on canvas
65 x 54 cm

500 - 700 €

**621 •
HYLDA TODE (XX)
À la ronde, jolie ronde**

Signed and dated 'Hylda Tode 1954' (lower left)
Signed again, numbered and dated 'N47 Hylda Tode 1954' (on the reverse)
60 x 73 cm

400 - 600 €



**622 •
HYLDA TODE (XX)
Still life with a toy**

Signed 'Hylda Tode 90'
Signed again, titled and dated 'N 390, Hylda Tode 1990' (on the reverse)
Oil on canvas
65 x 54 cm

400 - 600 €





Simon Claude Vanier

Through his portraits and landscapes, Simon Claude Vanier (1903-1958) come out of the static and neorealist interpretation to start playing with colour through the use of a bold brushwork. His paintings mostly reflect family moments and the dedicated many of his portraits to Regina, his daughter and muse for the innocence of childhood.

623 • SIMON CLAUDE VANIER (1903-1958), ABRAMOVITSCH-VANIER ?

Girl with a cage with birds
Signed 'Varnier' (lower left)
Oil on canvas
65 x 54 cm

350 - 450 €

624 • SIMON CLAUDE VANIER (1903-1958), ABRAMOVITSCH-VANIER ?

Boats in a port Cadaques
Signed 'Vanier' (lower left), inscribed 'Cadaques' (on the reverse)
Oil on canvas
65 x 80 cm

500 - 1,000 €



625 • SIMON CLAUDE VANIER (1903-1958)

Fisherman in Cadaques
Signed 'Vanier' (lower left), inscribed 'Cadaques' (on the reverse)
Oil on canvas
72 x 92 cm

500 - 1,000 €

626 • SIMON CLAUDE VANIER (1903-1958)

Regina with a cat
Signed 'Vanier' (lower left)
Inscribed 'Regine' (on the reverse)
91 x 60 cm

300 - 500 €





627 •
M. HEBRAS
Sailing at night
 Signed and dated 'M Hebras 45' (lower right)
 Oil on canvas
 49 x 99 cm
 Painted in 1945

450 - 550 €



628 •
E. DILMAL
A Jean Cocteau
 Signed and dedicated 'A Jean Cocteau 1963 E, Dilhal'
 Watercolor on paper
 36 x 50 cm
 Executed in 1963

350 - 450 €



629 •
GUILLERAT
Allegory of summer
 Indistinctly signed 'O Guillerat' (lower left)
 Oil on canvas
 89 x 116,5 cm

500 - 1,000 €



630 •
JEAN KRYGER
L'Ivrogne (The Drunkard)
 Signed and dated 'J Kryger 57' (lower left)
 Oil on board
 125 x 90 cm
 Executed in 1957

450 - 600 €



632 •
CLÉMENT-SERVEAU (1886-1972)
Still life
 Signed 'Clement Serveau' (lower left)
 Oil on board
 42 x 35.5 cm
 Executed in the beginning of XX c

Born in Paris, Clement Serveau's early work was realistic with elements of cubist forms. as a student at l'Ecole des Arts Décoratifs in Paris. He began exhibiting in 1905 at the Salon des Indépendants, and later at the Salon des Artistes Français where he won a bronze medal in 1921, silver medal in 1926, and a gold medal in 1929. Clement-Serveau continued to exhibit his paintings, and was also awarded the Chevalier de la Légion d'Honneur. His paintings are in collections in many countries and in museums in Le Havre, Lille, and the Musée National d'Art Moderne in Paris.

400 - 600 €



631 •
GUY ARNO (XX)
Nude with a dove
 Signed and dated 'Guy Arno 67' (lower right)
 Oil on canvas
 81 x 100 cm

400 - 600 €



633 •
ALBERT BESNARD (1849-1934)
Souscrivez pour Hâter la Paix par La Victoire,
c.1916/1917
 Coloured poster
 79 x 109 cm

350 - 450 €



634 •
ABEL JULES FAIVRE (1867-1945)
Crédit Lyonnais : Souscrivez au 4e. Emprunt
National
 Coloured poster
 79 x 117 cmw

350 - 450 €



635 •
NOEMIA PALDANI (1842-1906)
Portrait of a man
 Signed 'N Paldani' (lower left)
 Pastel on paper
 46 x 38 cm

250 - 350 €

OBJECTS OF VERTU **NAPOLEON BRACELET** **FINE JEWELRY** **ART DECO & SILVER**



636 •
A COPELAND PARIAN BUST OF CLYTIE
 Late 19th century, impressed marks
 After the Antique, modelled by C. Delpech for the Art Union of
 London, the nymph with downcast face and scantilly draped, cupped in
 a large flower
 55.9 cm high

Provenance:
Christie's, London, London, 6 July 2008, lot 114
(The Langford Hall Collection, Nottinghamshire - Property of the late
Mr & Mrs Patrick Radford)
Private collection, Monaco

1,000 – 1,500 €



637 •
A PARIAN BUST OF APOLLO
19TH CENTURY
 Modelled quarter-length, his head turned to the left, wearing
 classical drape, on waisted socle base
 56 cm high

Provenance:
Christie's, London, London, 6 July 2008, lot 116
(The Langford Hall Collection, Nottinghamshire - Property of the
late Mr & Mrs Patrick Radford)
Private collection, Monaco

1,000 – 1,500 €



638 •
**HANDMADE MURANO (VENICE)
CRYSTAL VASE**

Handmade crystal vase by master glassmakers of the prestigious Pauly et Company, 23 x 23 cm, made in 2011

16,000 – 17,000 €

639 •
**HANDMADE MURANO (VENICE) CRYSTAL
VASE**

Handmade crystal vase by master glassmakers of the prestigious Pauly et Company, made in 2014

4,000 – 5,000 €



640 •
**HANDMADE MURANO (VENICE) CRYSTAL
VASE**

Handmade crystal vase by master glassmakers of the prestigious Pauly et Company, 16 x 37 cm, made in 2011

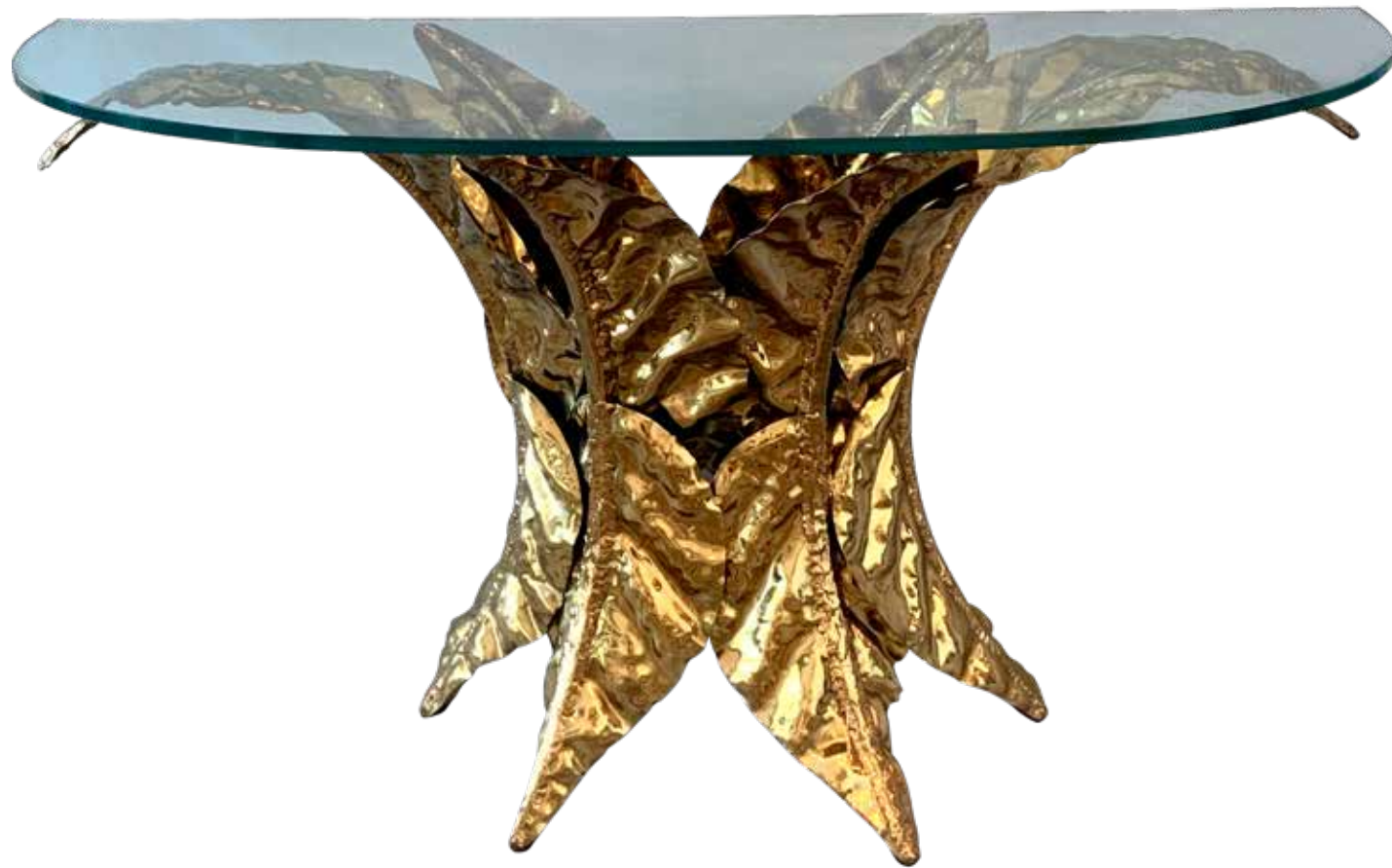
6,600 – 8,000 €



641 •
A. CHERVET (BORN 1944)
 Console table sculpture, 1985
 Signed 'Chervet 85' (engraved)
 Glass, base with 4 leaf-shaped arms in gilded brass
 H:81 cm, L:145 cm, P:48.5 cm
 Very rare

Provenance:
Private collection, Monaco

12,000 – 14,000 €



642 •
BACCARAT CROCODILE
 Crystal crocodile shedding one green crocodile tear, extremely rare piece.
 As new, unused.
 Size: 45 x 11 x 7.60 cm
 Weight: 2.3 kg

300 - 350 €



643 •
BACCARAT GALLOPING HORSE
 Crystal
 As new, unused
 30 x 23 cm
 In original box

300 - 350 €



644 •
PAIR OF CRYSTAL VASES, LALIQUE FRANCE
 Pair of Ichor vases in fine crystal, clear and frosted.
 Ichor represents the blood of the Gods, the fluid of life.
 Designed by Marie-Claude Lalique in 1993, they resemble ginkgo leaves.
 Signed
 35 x 25 x 12 cm
 Excellent condition.

1,800 - 2,000 €





645 •
ELEGANT 25 CT BRACELET WITH DIAMONDS

25ct, Valenza manufacturing (Italy)
 White gold 750‰, set with 357 diamonds
 Weight 82 gr, length 24 cm

With certificate from Laboratorio Gemmologico Bergamo N SRF 2046

Provenance:
Private collection, South of France

30,500 - 40,000 €



646 •
ART DECO SAPPHIRE AND PLATINUM PENDANT

Ceylon sapphire, diamonds. with CISGEM certification
 Blue transparent, rectangular (rounded) faceted
 Sapphire approx. 23 ct
 Total pendant 27.63 gr

Provenance:
Private collection, South of France

18,000 - 20,000 €





647 •

NAPOLION PRESENTATION BRACELET TO LAS CASES **UNIQUE GOLD, BLUE ENAMEL AND GEMSTONE IMPERIAL BRACELET**

Gold, silver, enamel, guilloché enamel, cobalt glass, shell came, pink inserts cabochon cut with engraved signature and inscription inside, Napoleon Initials «N», an eagle with widespread wings, initials DA in an armouries under the crown decorated pink inserts of cabochon cut

The bracelet was a gift from Napoleon to the famous French author Las Cases who accompanied him in Saint Helena Island during his exile. The cameo on the bracelet carries an internal incision on blue glass with dedication “*À Las Cases, Vantez-vous de la fidélité que vous m’avez montrée et de toute l’affection que je vous porte.*” Signed “*Napoléon*”. The bracelet also contains a small urn containing two locks of hair of unknown origin.

Provenance:

Private Collection, Europe

45,000 - 55,000 €

Emmanuel-Augustin-Dieudonné-Joseph, comte de Las Cases (1766-1842) was a French historian best known as the recorder of Napoleon’s last conversations on St. Helena, the publication of which contributed greatly to the Napoleonic legend in Europe. An officer of the royal navy, Las Cases in 1790 emigrated from France to England, where he wrote and published his *Atlas Historique* (1802), a work that attracted NapoleonBonaparte’s attention. Upon returning to France in 1809, Las Cases was given a minor position on the council of state and was made count in 1810. After Napoleon’s defeat in 1814, he returned to England but joined Napoleon during the Hundred Days (1815), following him, together with his son, into exile in St. Helena. There he acted as an informal secretary to the ex-emperor, and he recorded for 18 months his conversations with him on his principles of warfare, his identification of the French Revolution with the Empire, his political philosophy, and his sentiments on religion and philosophy, which thereafter took form in his *Mémoires de Sainte-Hélène* (1823).



648 •
BIRD ROTATING SINGING BOX
Enameled music box, Reuge Music
Saintes-Croix, Switzerland, 20th century
Lacquered fields in lapis lazuli and Ivory
optic. Enameled design depicts images of
courtship (Watteau-scenes)
When activated, the medallion opens and
the bird jumps out, rotates, opens its beak,
flaps its wings and flutters its tail.
12 x 6.5 x 5,5 cm.
It includes instruction manual, original
case and box.
Excellent working condition.

2,000 - 3,000 €

649 •
GERMAN PORCELAIN HAND-PAINTED CASKET
Wolfson, circa 1880
Blue mark D under the crown on the reverse side
7,3 x 15,9 x 12,5 cm

Provenance :
Gallerie Pontremoli, Milano
Private collection, Monaco

100 - 120 €



650 •
**TWO FRENCH FAIENCE PLATES FEATURING
SCENES OF FRENCH HISTORY**
Choisy-le-Roi pottery factory, France, circa 1820
Faience, overglaze stamp,
1) Jeanne d'Arc. Storming of Les Tourelles
On May 7, 1429, during the siege of Orléans, troops under
the command of Joan of Arc took the English fortification
Tourelles, killing about a thousand enemy soldiers, resulting in
the next day the siege of Orléans was lifted.
2) Henry IV forgives peasants during the siege of Paris in 1590.

200 - 300 €



651 •
**FRENCH ORMOLU, PATINATED-
BRONZE AND MALACHITE MANTEL
CLOCK, EARLY 19TH CENTURY**
Clock case plinth supporting the gilded bronze
sculpture of an angel.
Dial signed by Bailly A PARIS: Bailly (retired in
1818) was one of the finest clockmakers of his
time in Paris and earned the title of Horloger de
LL. MM. II. et RR (Clockmaker to Their Imperial
and Royal Majesties). Working from Rue de
Richelieu, he was one of the main suppliers to
the Garde-Meuble de la Couronne. Bailly had
the responsibility of maintaining the clocks at
Compiègne and the Trianons, and is known to
have used cases by the leading Parisian bronziers
including Pierre-Philippe Thomire and Claude
Galle as well as Ferdinand Scherzinger. In
addition to the Musées du Château de Compiègne
and Fontainebleau as well as the Grand Trianon,
other clocks by Bailly can be seen in Paris in the
Garde-Meuble National and Musées du Louvre,
Marmottan and La Légion d'Honneur.
Clock: 47 x 28.5 x 13.5 cm

3,000 - 4,000 €



652 •
**PAIROFGUILTEDBRONZEANDMARBLE
FRENCH CHENETS, 19TH CENTURY**
They display a boy and a girl sitting on red/brown
marble base with gilded bronze feet.
The gilding is of very fine quality. The chenets are
in perfect condition.
H 38 cm, L 33 cm, W 18 cm

1,600 - 1,800 €





653 •
CARTIER CUP
 Art Deco
 French and British hallmarks, made in 1930.
 Handles swivel up and down Signed Cartier London, numbered 5942
 Cartier fitted case.

6,500 – 7,500 €



An item of status, this elegant Champagne swizzle from circa 1927 has an Art deco appeal and is an object that still could be used. Initially such swizzle stands were popular in the US in the 1930s to remove bubbles from sparkling wines.

Art Deco style, first called Modern Style, was the major artistic movement of the 1920s and was led by Cartier Paris with its beautiful creations. Elegant and geometric, rich in decoration, with use of hard stones such as rock crystal or onyx is distinctive of this period and ensured Cartier public interest.



654 •

ART DECO CHAMPAGNE SWIZZLE STAND

Silver and gold, rock crystal. 12 bone swizzle sticks of one design with cabochon moonstone finials set in silver
 Height: 22 cm
 Diameter of base: 8.5 cm
 Signed Cartier and numbered S 5
 French silver hallmarks.
 Original fitted Cartier case.

12,500 – 15,000 €

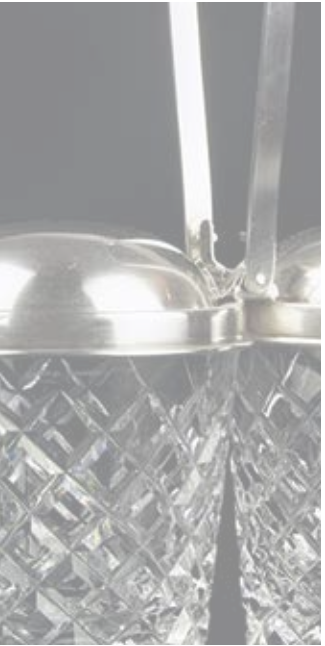


655 •
ART DECO STYLE TABLE CLOCK, CARTIER PARIS, 1980
Rare and elegant Art Deco style table clock, in blood jasper, mother-of-pearl, enamel and gilded brass, quartz movement.
Octagonal carrure with sloping jasper sides, octagonal gilt brass frames, stepped stem made of several rings and stone ball, rectangular jasper base, with support and stylized feet in golden brass and black enamel.
Mother of pearl mosaic dial forming a pattern radiating from the base, pierced golden hands.
Case and movement signed.
22 x 14.5 x 7.5 x cm.
In excellent condition. It comes with original case in red calfskin.

18,000 - 22,000 €

656 •
SILVER DOUBLE JAM /
CONDIMENT HOLDER
Crystal and silver
Signed Cartier New York
1950s

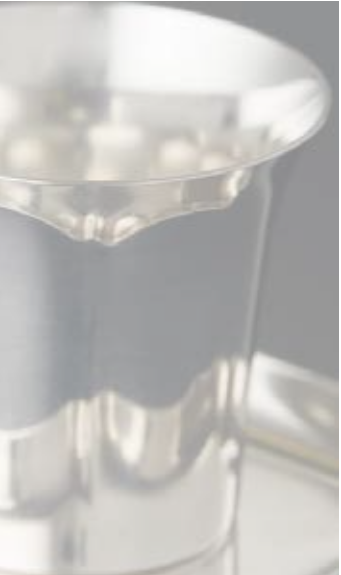
400 – 600 €



657 •
CARTIER SILVER CUP AND
SAUCER
silver
Signed Cartier Sterling (NY),
saucer Signed Cartier Sterling
Original blue Cartier pouches

H. 5cm, 84 gr
Circa 1960s

350 – 500 €



658 •
A PAIR OF SILVER AND
GLASS COASTERS
silver
Signed Cartier Sterling (NY)
Blue Cartier pouch
D. 11cm, 125gr
Circa 1950s

100 – 300 €





659 •
CARTIER SILVER PLATE
 silver
 Signed Cartier Puiforcat
 Minerva hallmark, numbered S 694
 208 grams

450 – 600 €



660 •
CARTIER GOLD FLASH LIGHT
 Signed Cartier New York. Gold 14k,
 engraved JS 9.29.55

350 – 400 €



661 •
VINTAGE VAN CLEEF & ARPELS SILVER GILT DOUBLE-SIDED HANDBAG MIRROR CA. 1950S
 Signed 'Van Cleef & Arpels', maker's mark and Minerva mark (French hallmark for silver) (Gilt worn with time) with Blue Pouch

10,5 x 7 cm, 88g

Provenance :
Private Collection, France

300 – 500 €



662 •
VINTAGE CARTIER SILVER GILT LETTER OPENER WITH FRENCH COIN (5 FR 1850)
 French hallmark 'Cartier Paris', maker's mark,
 Signed Cartier Paris, in fitted case D. 11cm, 25 gr
 Circa 1950s

Provenance :
Private Collection, France

800 – 900 €



663 •
AGATE AND SILVER ART DECO FRAME
 Signed Maquet Paris Nice Agate, gold, white enamel, silver

1,500 – 2,000 €



664 •
VINTAGE CARTIER SILVER NOTEPAD
 Silver, leather
 Marked 'Cartier Sterling'
 Blue Cartier pouch
 17,5 x 10 cm, 174 g

Provenance :
Private Collection, France

180 – 250 €



665 •
CARTIER TABLE CLOCK, 1939
Moulded onyx, silver, rose-cut

Signed Cartier on the dial, numbered
71 diamond hands set in platinum,
silver dial with black Roman numerals,
brass folding strut. French silver mark
(boar's head)

7,4 cm square

Provenance :
Private Collection, France

9,500 – 11,000 €



666 •
VINTAGE VAN CLEEF & ARPELS TIE PIN / MONEY CLIP WITH SAPPHIRES

18k gold, cabochon sapphires,
French hallmark with a depiction
of an owl
Signed and numbered, signed 'VCA NY'.
Length 3.5 cm, 14g

Ca. 1950/70s

Provenance :
Private Collection, France

1,900 – 2,100 €



667 •
**CARTIER
18K GOLD AND LAPIS LAZULI
« ANNEAUX DE PONT » CUFFLINKS. 1931.**
Signed Cartier Paris Déposé, Cartier workshop hallmark,
numbered 02969, Cartier case. 1931.

3,500 – 4,000 €

668 •
**CARTIER
14K GOLD SQUARE « ANNEAUX DE PONT »
CUFFLINKS**
Signed Cartier (NY), Cartier white box

1,000 – 1,200 €



669 • SILVER TEA AND COFFEE SERVICE SET FROM VIENNA BY ALEXANDER STURM

Silver set, 7 parts, consisting of :
Hot water pot with rechaud and burner, coffeepot, hot water pot, milk jug, sugar bowl and tray, of round and oval form, the rim with leaf-and-dart bands, hinged lid, the wood handle with acanthus join, hot water pot with fixed bow handle, four-legged rechaud frame with claw feet, tray with 2 handles, the bodies with engraved allied coat-of-arms.
Height: hot water pot 40 cm,
Tray 71 x 45,5 cm.
Gross weight 7447 g,
Maker's mark Alexander Sturm, Vienna Diana hallmark 1872-1922, purity mark «925»

Provenance :
Private Collection, Monaco

4,500 – 5,500 €



670 • REEDED SILVER LIGHTER

Signed Cartier Paris Déposé, Cartier workshop hallmark, numbered S 12121, Cartier case

650 – 700 €



671 • REEDED SILVER TABLE LIGHTER

Signed Cartier Paris, French hallmarks
Workshop mark of the Frontin workshop, Cartier red pouch
12 cm

1,300 – 1,500 €

672 • JADE AND SILVER CLASP, LEATHER CARD BOX

White jade and silver clasp, French silver hallmarks
L. 21 cm W. 7,5 cm H.5 cm

350 – 400 €





673 •
SILVER LETTER OPENER FROM CARTIER LONDON
925 silver, signed ‘Cartier London’
English silver mark, numbered 3508 (UK date letter for the year 1939), in a Cartier pouch.
Length 18 cm, 82 g

circa 1939

Provenance :
Private Collection, France

700 – 1,000 €



674 •
VINTAGE ONYX AND CORAL SEAMAN SCHEPPS LETTER OPENER
Onyx, coral 18k gold 750
Signed Seaman Schepps
Circa 1940

Provenance :
Private Collection, France

2,500 – 3,500 €



**675 •
FRENCH SILVER FIVE PIECE
DRESSING TABLE SET, JEAN
E.PUIFORCAT, PARIS,
CIRCA 1930**

Geometric form with stepped borders, comprising:
• Hand Mirror
• Large and Small Hair Brush,
• Large and Small Clothes Brushes, stamped with French 1sr standard mark for export and maker's mark of Jean Elisée Puiforcat.
Length of mirror 23 cm

Provenance:
Art Deco & Art Nouveau sale of Andy Warhol's estate at Sotheby's (April 24th 1988), lot 72.

10,000 – 15,000 €



**677 •
SUGAR TONGS**

Regensburg, Germany, XVIIIth century. 16cm (50g).

300 – 400 €



**678 •
AUSTRIAN PLATE**

Vienna silversmith Alexander Sturm, beginning of the XXth century.
11 x 11 cm (72g).

100 – 120 €



**676 •
VIENNESE SILVER TOILET
SET**

3 parts, consisting of hand mirror, hair and clothes brush
Mirror length 25,5 cm
Company logo Alexander Sturm
Viennese toucan head punch from 1922

300 - 500 €



**679 •
GOBLET**

A jewish burial society or a synagogue kiddush cup.
(170 g). H. 13 cm

400 – 500 €



**680 •
SPICE TOWER**

Dating from the XIXth century, probably from Brno.
55g. H 9,5cm

100 – 120 €

ABSENTEE/TELEPHONE BIDDING FORM

The auction will take place in accordance with the General Terms and Conditions and the auction itself shall be regulated by these same Terms and Conditions. You are invited to read the General Terms and Conditions of Sale as well as the important information appended thereto, which indicate the costs you will be obligated to pay in the event of successfully purchasing a Lot, among other clauses relating to the auction sale. Do not sign this form unless you have received answers to all of your questions pertaining to the General Terms and Conditions. These Terms and Conditions are contractual commitments which bind and limit bidders and successful purchasers, in particular the Bailiff’s responsibility in regards to bidders as well as successful purchasers..

Privacy Policy

Your personal data shall be kept by the Bailiff and the Organizer. We are committed to not provide your personal data to any extraneous person. However, we may occasionally contact you with information on goods and services we believe may be of interest to you, including those offered by third parties.

In case you do not wish to receive such information (with the exception of information you may request), please check the box below. ☐

Would you like to receive information concerning our business via email? If not, please check the box below. ☐

Be sure to obtain all the information concerning a Lot at least 24 hours before the sale. The bidding will be rounded to the nearest increment. Please refer yourself to the important information found in the catalogue concerning your instructions made to the Organizer for the execution of your purchase orders. The Bailiff will seek to execute these orders on your behalf but shall not be held liable for any error.

Paddle number

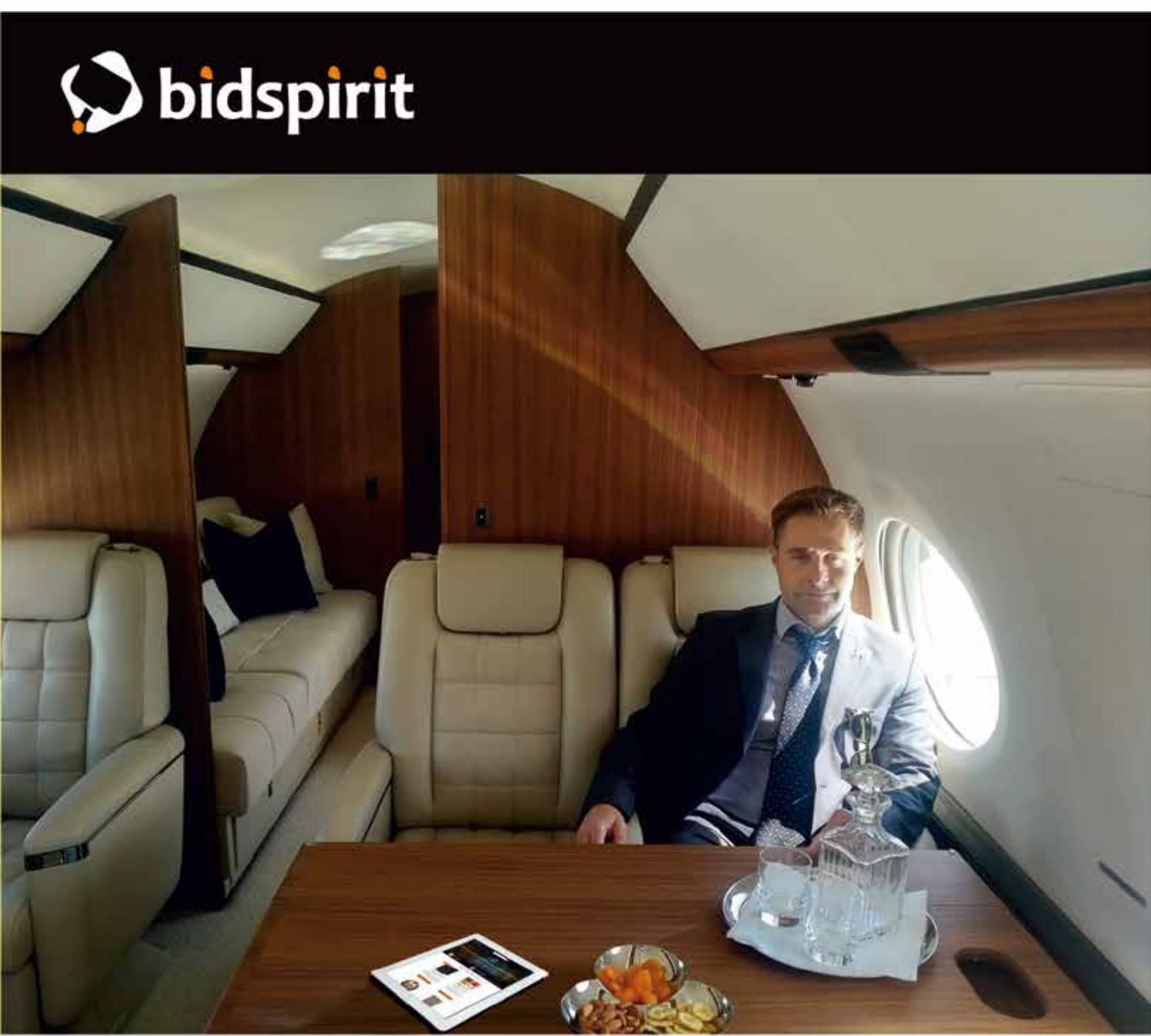
Name of sale ART RUSSE	Date	
Location of sale MONACO	Company Name	
First name	Last name	
Address		Customer Number
City	Zip code	Country
Tel. No	Fax	
Tel. No	E-mail	
Mobile phone	Are you an individual bidder <input type="checkbox"/> or a company bidder <input type="checkbox"/>	
VAT Number		
Telephone No. the day of the sale :		

If you wish to be called during the auction, please write « TEL » in the box « your bid ». For security reasons calls may be registered.
Telephone No. the day of the sale :.....

Lot n	Brief Description	Your bid excluding VAT, commissions and fees in Euros

By signing this form, you acknowledge that you have been in possession, have read and understood the General Terms and Conditions presented by Madam Claire Notari, Bailiff in Monaco, in particular Article 20, and further acknowledge having accepted the Terms and Conditions without reservation. If you are a first-time client of Madam Claire Notari, please attach your bank account details.

Your Signature	Date
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GENERAL TERMS AND CONDITIONS OF SALE

Buyers and Sellers are requested to read carefully the explanations of cataloguing practice and conditions set out below which contain terms on which Hermitage Fine Art (“Hermitage” or “the auctioneer”) conducts sales and handles other related matters.

All auctions held in the Principality of Monaco take place under the supervision of a Monegasque official known as the Huissier, who draws up the certified record of the sale, and who, as the representative of the Monegasque Authorities, is responsible for all legal matters relative to the sale.

1.BIDDING PROCEDURES AND THE BUYER

- 1.1.Bidders are required to register their particulars (providing satisfactory proof of identity, as well as his/her bank references) before bidding, and to satisfy any security arrangements before entering the auction room to view or bid;
- 1.2.Each Bidder shall receive a paddle number after completing a registration form
- 1.3.If a Bidder wishes to Bid on behalf of a third party, the Bidder shall expressly notify Hermitage Fine Art before the Auction begins, stating the name and address of the party the Bidder is representing, as well as submitting a written power of attorney recently granted.
- 1.4.The maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price, and any dispute about a bid shall be settled at the Huissier’s and the auctioneer’s absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- 1.5.Bidders shall be deemed to act as principals
- 1.6.Hermitage Fine Art’s right to bid on behalf of the seller is expressly reserved up to the amount of any reserve, and the right to refuse any bid is also reserved
- 1.7.Hermitage Fine Art shall reserve the right to refuse the participation of the third party.

2. ABSENTEE BIDS / BIDS BY INTERNET

- 2.1. Bids by Bidders who are not present shall be made by telephone, or by fax, or by e-mail and shall be deemed received by Hermitage Fine Art:
 - a). upon delivery if delivered by hand;
 - b). within 2 hours following the transmission if sent by fax or by email.
- 2.2. Bids made in writing – If several Bids of the same amount have been made in writing for one and the same Lot, the Bid which Hermitage Fine Art received first will be accepted unless a higher Bid has been submitted or is made. If several Bids are received on the same day, the Bid awarded shall be decided by Lot. Each Bid in writing generally deemed a maximum Bid shall only be utilized by Hermitage Fine Art in protecting its interests to the extent that it is necessary to outbid another offer.
- 2.3. Bids made by telephone – Bids made by telephone are carried out for the Bidder by Hermitage Fine Art. Hermitage Fine Art may record any telephone conversation. The Bidder consents to such recording automatically by applying to Bid by telephone.
- 2.4. Hermitage Fine Art will not be responsible for any errors or omissions in connection therewith.
- 2.5. Hermitage Fine Art uses the services of external online platforms. Therefore, the Bidder will have the possibility to Bid through those platforms.
- 2.6. Hermitage Fine Art declines responsibility for - but not limited to -negligence, lost profits or any special, incidental, or consequential damages that result from the use of, or the inability to use, these platforms.

3. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, Hermitage will if so instructed clearly, and in writing, execute bids on a buyer’s behalf. Neither the auctioneer nor Hermitage’s employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same lever are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

4. INCREMENTS

Bidding increments shall be at the auctioneer’s sole discretion

5. THE PURCHASE PRICE

- 5.1 The Buyer shall pay the hammer price together with a premium thereon as part of the Purchase Price.
- 5.2. Hermitage Fine Art’s premium is calculated as follows:
27% of the Hammer Price (32.4% VAT included) of the Lot up to and including 250,000.00 euros;
21.5% of the Hammer price (25.8% VAT included) of the Lot between 250,001,00 euros and 2,500,000.00 euros;
12.5% increased by VAT (15% VAT included) of the Lot above 2,500,001.00 euros.
- 5.3. Any Lot purchased through the online platform of Hermitage Fine Art or any other sales and auction platforms (such as Invaluable, Drouot live, Auction.fr, Bidspirit etc.) will be subject to an additional premium of 3% (5% for Invaluable) of the Hammer Price (VAT included). Extra fees may vary. The Buyer is obliged to verify the amount with each particular platform.

6. TEMPORARY IMPORTATION

- 6.1. Any Lot marked with a symbol “plus (+)” are “free port” and are subject to import tax. The Buyer intending to import the aforesaid Lot into the European Union should be aware that an import tax will be due on the Hammer Price. This import tax shall be paid to Hermitage Fine Art in addition to other fees (e.g.: 5.5% for antiques and works of art in Monaco).
- 6.2. Any other Lots are in free circulation within the European Union.
- 6.3.The Buyer shall be responsible for checking and fulfilling all the conditions for the transportation of the Lots to their destination, including, but not limited to, checking the import status of the Lots, and the regulations for importation at destination.

7. PAYMENT

- 7.1 Before bidding on a lot a buyer must:
 - a) give to Hermitage proof of identity, and
 - b) sign a bidding form, but even if no such form is signed, the buyer will be bound by the terms set out in the catalogue and/or which are announced by the Huissier or the auctioneer before or during the sale and,
 - c) on purchasing a Lot must pay to Hermitage the total amount due in euros.
- 7.2.Any payments made by a buyer to Hermitage may be applied towards any sums owing by the buyer to Hermitage on any account whatever, without regard to any direction of the buyer or his agent.

8. TITLE AND COLLECTION OF PURCHASES

- 8.1.The fall of the hammer and the pronouncement of the word ‘adjugé’ by the Huissier will indicate the conclusion of the purchase contract between the seller and final bidder, now considered to be the buyer.
- 8.2.The buyer shall at his risk and expense COLLECT any lots that he has purchased and paid for from Hermitage’s premises not later than 5 working days following the day of the auction or upon the clearance of any cheque used for payment (if later) after which the buyer shall be responsible for any COLLECTION, storage and insurance charges.
- 8.3.Payments have to be made by wire transfer to Hermitage Fine Art’s bank account.
- 8.4.Payment by cheque will only be accepted if the cheque is issued by a bank located in Monaco or in France, and even then collection of the lot will only be possible once the amount of the cheque has been credited to Hermitage Fine Art’s bank account.
- 8.5 Payment by cash will be possible below 30,000.00 euros if the payment is made in Monaco.
- 8.6 The Seller can give Hermitage Fine Art the right to grant, at its sole discretion, the possibility for the Buyer to pay the total of the purchase price by wire transfer to Hermitage Fine Art’s bank account within a period of 5 working days after the Auction.
- 8.2.No purchase MAY be COLLECTED AND WE SHALL NOT RELEASE ANY LOT TO YOU OR YOUR AGENT until it has been paid for in full.

9. TRANSFER OF OWNERSHIP

The transfer of ownership of a Lot in favour of the Buyer shall take place only after full Payment, and receipt, of the Hammer Price and the Hermitage Fine Art Premium.

10. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- 10.1.If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Condition, Hermitage Fine Art, as agent for the seller and on its own behalf, shall at Hermitage Fine Art’s absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
 - (i) to proceed against the buyer for damages for breach of contract;
 - (ii) to rescind the sale of that lot and/or any other lots sold by Hermitage to the buyer;
 - (iii) to resell the lot (by auction or private treaty) in which case the buyer shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 1.5% per month of the total amount due to the extent it remains unpaid for more than 5 working days after the sale
 - (vi) to retain that or any other lot sold to the buyer until the buyer pays the total amount due;
 - (vii) to reject or ignore bids from the buyer or his agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to the buyer toward the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).
- 8.2.Hermitage shall, as agent for the seller and on its own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

11. THIRD PARTY LIABILITY

All members of the public on Hermitage’s premises are there at their own risk, and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer not its employees or agents shall incur liability for death or personal injury (except as required by law by reason of Hermitage’s negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

12. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and to the buyer that the seller is the true owner of the property consigned or is properly authorized by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

13. AGENCY

- 13.1. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
- 13.2. Hermitage Fine Art will not be responsible in the event of any Buyer or Seller failing to fulfil their respective agreements.

14. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety, and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

15. DESCRIPTIONS AND CONDITIONS

(a)Whilst Hermitage Fine Art seeks to describe lots accurately, it may be impractical for Hermitage Fine Art to carry out exhaustive due diligence on each Lot. Prospective buyers are given ample opportunities to view and inspect before

any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective buyers also bid on the understanding that, inevitably, representations of statements by Hermitage as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. Hermitage undertake that any such opinion shall be honestly and reasonable given. Neither Hermitage Fine Art, nor its employees or agents nor the seller accept liability for correctness of such opinions, and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. All lots are sold “as is”.

16. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to Hermitage by the buyer within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If Hermitage are satisfied by accepted experts from the evidence presented that the lot is a deliberate forgery Hermitage shall refund the money paid by the buyer for the lot including any buyer’s premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) the buyer personally is not able to transfer a good and marketable title to Hermitage, the buyer shall have no rights under this Condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

17. GENERAL

Hermitage shall have the right at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

18.

- 18.1.Any right to compensation for losses liabilities and expenses incurred in respect of, and as a result of, any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auction house as appropriate.
- 18.2.Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or of the auction house who may itself enforce them. **###**

19.

Any notice to any buyer, seller, bidder or viewer may be given by first class mail or email in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20.

Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

21.

Any indulgence extended to bidders, buyers or sellers by Hermitage notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only, in all other respects these Conditions shall be construed as having full force and effect.

22. EXPORT OF PURCHASES

- 22.1 In view of the Customs Union existing between France and Monaco, any exports outside the Principality of Monaco are subject to the rules and regulations applicable in France.
- 22.2 Any Lot coming from the Customs Union or benefiting from a temporary importation, if it remains in the Customs Union, may be removed upon presentation of a proof of payment of the Purchase Price. If the Buyer intends to export the Lot outside of the Customs Union, it will be up to him to perform all the necessary procedures and formalities required by the applicable law. Under no circumstances shall Hermitage Fine Art or the Huissier be pursued for non-compliance or non-completion of the said formalities.

23. ARTIST RESALE RIGHTS (OR DROIT DE SUITE)

According to the European Union’s Artist’s Resale Rights Directive, which has been adopted by the EU, living artists and artists who died within 70 years prior to the date of the sale are entitled to receive a resale royalty each time their art work is sold by an art market professional in the European Union, subject to certain conditions. Hermitage Fine Art will collect the resale royalty due to the artists or their estates from buyers of lots with a hammer price (excluding buyer’s premium and excluding VAT) in excess of €1000. Any purchaser of a lot to which Artist’s Resale Right applies will be charged the amount of the resale royalty, which will be added to the invoice.

24. LAW AND JURISDICTION.

The General Conditions are regulated by and constructed in accordance with the laws of the Principality of Monaco. Any legal action or dispute arising out of or in connection with these Terms and Conditions shall be settled by the Courts of Monaco.



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