

Auction: 2 December 2016

IMPRESSIONIST & MODERN ART



KOLLERZÜRICH

Impressionist & Modern Art

Lot 3201 – 3237

Auction: Friday, 2 December 2016, 2 pm

Preview: Fri. 25 to Tue. 29 November 2016



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The condition of the works are only partly and in particular cases noted in the catalogue.
Please do not hesitate to contact us for a detailed condition report.

3201*

AUGUST BABBERGER

(Hausen in Wiesental 1885 - 1936 Altdorf)

Landscape view of Lake Lucerne and Pilatus. 1915.

Oil on hardboard.

Signed and dated lower left: Babberger 1915.

66.5 x 82.5 cm.

The authenticity of the work has been confirmed by Andreas Gabelmann, September 2016.

Provenance:

- Private collection, Switzerland.
- Private collection, San Francisco.
- Private collection, New York.

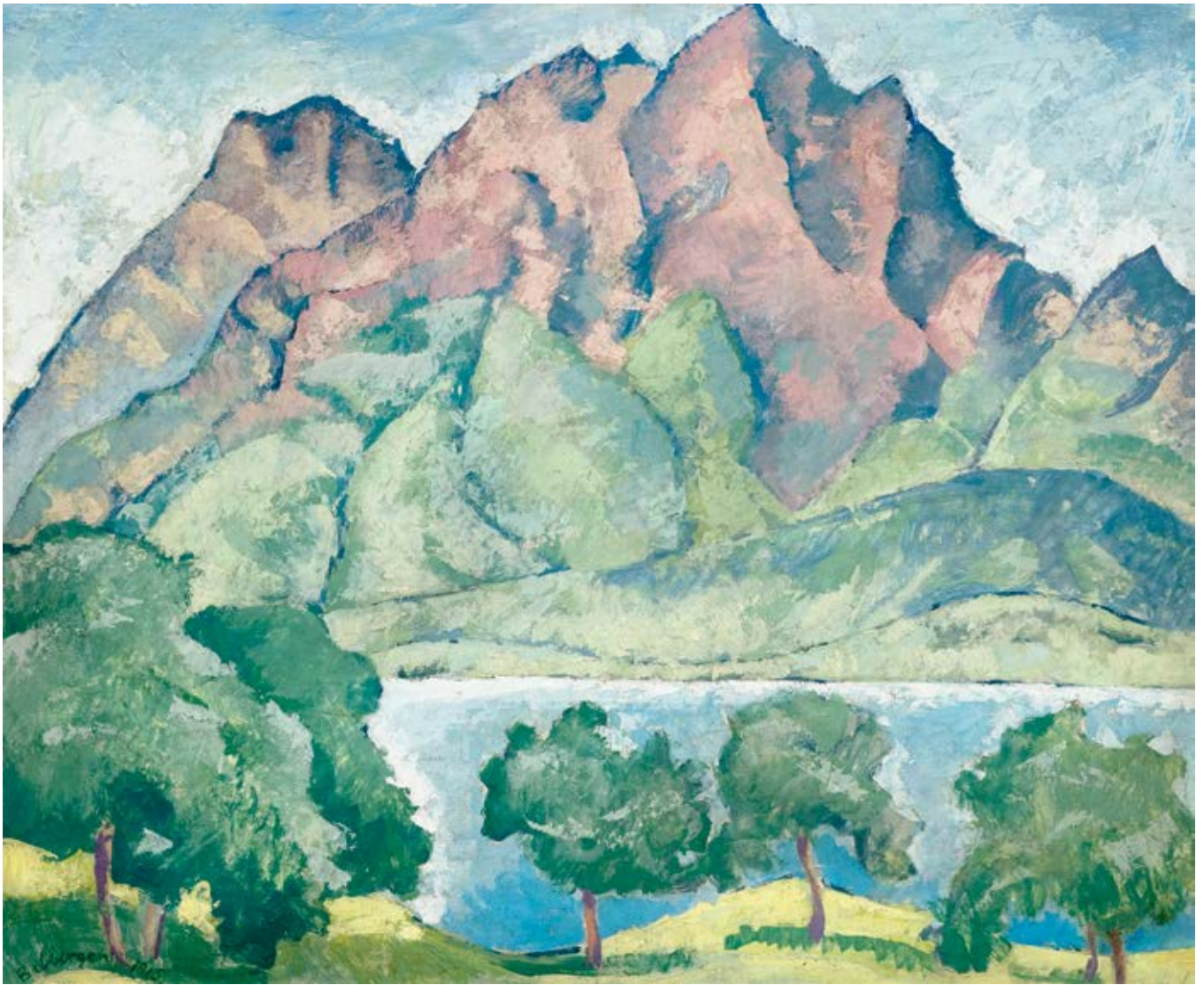
In 1895 the Babbergers came from Germany to Basel, Switzerland, where August Babberger spent the best part of his school days and later completed an apprenticeship with a master painter. Back in Germany he attended a course in etching for a year, and finally received a scholarship for the Accademia Internazionale di Belle Arti in Florence, where Augusto Giacometti was his teacher from 1909 to 1911. Symbolism and Art Nouveau influenced Babberger's early work. His model was Ferdinand Hodler, and the links to his style in some of the paintings is unmistakable.

After his studies in Florence, Babberger began to become more and more involved in landscape. Through his wife who was from Lucerne, he familiarised himself with the Swiss landscape around Lake Lucerne, which became his second home, with its surrounding body of mountains providing inspiration and fascination. From 1915 the summit of the Pilatus caught his interest and in subsequent years it became the main subject of his pictures. From 1917 Babberger eventually found his way into Expressionism, which manifested itself in many of his pictures. After the National Socialists came to power in 1933, Babberger's art was classed as degenerate ("entartet") and he lost his position as Professor of decorative painting at the academy in Karlsruhe. After his dismissal, he joined his wife in Switzerland, where he died in 1936 following an operation. After Babberger's death a number of his pain-

tings were seized from German museums and later shown at the "Entartete Kunst" exhibition.

The present work is a typical example of Babberger's art circa 1915/16. As subject he has chosen his preferred landscape of Lake Lucerne and the Pilatus. Stylistically, Hodler's influence is strongly in evidence. In addition, the intensification of the colours and the simplification of the forms also show the influence of Augusto Giacometti. Although Babberger is one of the forgotten German-Swiss artists, with his comprehensive body of work in many museums, we may now regard him as one of the important expressionist artists of the classic modern period.

CHF 5 000 / 7 000
(€ 4 630 / 6 480)





3202

ARMAND GUILLAUMIN

(1841 Paris 1927)

Le Puy Barriou, paysage de la Creuse.

Pastel on paper.

Signed lower right: Guillaumin.

45 x 61 cm.

Provenance: Private collection, Geneva.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)



3203

ARMAND GUILLAUMIN

(1841 Paris 1927)

Haut Pont Chassau.

Oil on canvas.

Signed lower left: Guillaumin.

45 x 55 cm.

Provenance:

- Galerie Durand, Paris (Inv. 1426).

- Galerie Pierre-Yves Gabus, 23 June 1991,
lot 521.

- Private collection, Switzerland.

CHF 5 000 / 7 000

(€ 4 630 / 6 480)

3204*

PIERRE AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Pré, arbres et femmes. Circa 1899.

Oil on canvas.

With signature stamp lower left: Renoir.

23 x 41 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, 7 December 2004.

Provenance:

- Estate of the artist.
- Durand-Ruel, Paris.
- Acquired from Durand-Ruel 1959, since then private collection.

Literature:

- Bernheim-Jeune (ed.): *L'Atelier de Renoir*, Paris 1931, vol. I, no. 178, pl. 58.
- Dauberville, Guy-Patrice/Dauberville, Michel: *Renoir. Catalogue Raisonné des tableaux, pastels, dessins et aquarelles*, Bernheim-Jeune, Paris 2010, vol. III, no. 1847, p. 96 (with ill.).

Badly afflicted by rheumatic pains, which Renoir had suffered from since the 1880s, in 1898/99 he stayed mostly in the South of France. The warm climate eased the pain, and the landscape of the various localities such as Cagnes, Grasse and Aix-les-Bains inspired him to paint.

The present work shows a landscape in the South of France, a subject often chosen by the artist at this time. The painting is dominated by luscious green tones. A woman stands in a clearing next to the tree in the centre, probably waiting for the woman entering at the left of the picture. The figures are situated harmoniously in the landscape, almost flowing into the surrounding scene, as Renoir always does, since for him the interplay of man and nature are very important.

Although Renoir's style changed over the years, the Impressionist was ever present in him. We can see for example the use of colour to depict the shadow and light. Despite Renoir's illness, neither his painting nor his state of mind became heavier or more austere, but both were always accompanied by a cheerful lightness, which he retained until his death.

CHF 220 000 / 280 000
(€ 203 700 / 259 260)



AUSKLAPPER --->



3205

GEORGES D'ESPAGNAT

(1870 Paris 1950)

Bouquet de fleurs. 1899.

Oil on canvas.

Monogrammed lower right: Gd'E.

65 x 54 cm.

The authenticity of the work has been confirmed by Jean Dominique Jacquemond, Paris, 17 October 2016.

Provenance:

- Galerie Beyeler, Basel.
- Private collection, Switzerland (bought 1956 at the above gallery).

CHF 5 000 / 7 000

(€ 4 630 / 6 480)



3206

JEAN DUFY

(Le Havre 1888 - 1964 Boussay)

Flours et fruits. Circa 1948/49.

Oil on canvas.

Signed lower left: Jean Dufy.

38 x 46 cm.

The authenticity of the work has been confirmed by Jacques Bailly, Paris, 6 September 2016.

Provenance: Private collection, Switzerland.

Exhibition: Cologne 1958, Jean Dufy. Gemälde Galerie Abels, 1 October - 30 November, no. 9 (with ill.).

Jean Dufy's early painting is dominated by colour harmonies in muted brown, blue and red tones. After his move to Paris around 1920, his style underwent a rapid change. His acquaintances in Paris with Derain, Braque and Picasso, as well as his

encounter with Fauvism, influenced his painting decisively. His real teacher, however, was his elder brother Raoul.

Jean developed a pictorial language which is characterised by bright and carefree colours and an opening up of the pictorial space. He succeeded in combining various characteristics of Impressionism, Cubism and Fauvism, and in developing his own style from that. His works, and in particular his still lifes, are characterised initially by shimmering surfaces composed of juxtaposed colour squares and bold light compositions. Here we see the influence of his brother. In the course of his career, he gradually broke up this systematic

treatment of space in terms of colour squares, and developed an independent pictorial language.

The present still life is dominated by a gentle harmony of pastel-like tones, which are cut through with bright accents of red. The still life elements are set apart from the background simply by means of loose contouring, and reveal a spatial quality which is part of Jean Dufy's unmistakable pictorial language.

CHF 20 000 / 40 000
 (€ 18 520 / 37 040)



3207

PIERRE AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Projet mise en place d'un paysage avec personnages.

Carbon and pencil on paper.

Lower right with stamped signature

(faded): Renoir.

26.5 x 23 cm.

Provenance: Private collection, Switzerland.

Literature: Renoir, Paul/Pirra, Stefano: 125 dessins inédites de Pierre Auguste Renoir, Turin 1970, Ficher d'inventaire no. D6259 (with ill.).

CHF 2 000 / 3 000
(€ 1 850 / 2 780)

3208

PIERRE AUGUSTE RENOIR

(Limoges 1841 - 1919 Cagnes-sur-Mer)

Etudes de nu. 1915.

Oil on canvas.

With the monogram upper left (later): AR.

16.7 x 10.7 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, October 2016.

Provenance:

- Galerie Motte, Geneva 1973.
- Private collection, Switzerland.

Literature:

- Vollard, Ambroise: Tableaux, pastels et dessins de Pierre-Auguste Renoir, Paris, 1918, vol. I, no. 529.
- Dauberville, Guy Patrice/Dauberville, Michel: Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, Bernheim-Jeune, Paris 2010, vol. V, no. 4396 (with ill.).

CHF 40 000 / 60 000
(€ 37 040 / 55 560)



3209*

RAOUL DUFY

(Le Havre 1877 - 1953 Forcalquier)

Le bal populaire. 1906.

Oil on canvas.

Signed lower right: Raoul Dufy.

34 x 42 cm.

Provenance:

- Collection Gustave Coquirot, Paris.
- Galerie Charpentier, Paris December 1959.
- Private collection, Switzerland.

Exhibition: Milan 1969, Galleria del Milione, no. 4 (with ill.).

Literature: Lafaille, Maurice: Raoul Dufy. Catalogue Raisonné de l'oeuvre peint de 1895 à 1915, 1972, vol. I, no. 244 (with ill.).

Raoul Dufy's fauvistic work *Le bal populaire* is a feast of colour and form expressed in a language which was new at the time and this fine painting is therefore very significant. It shows, both in its subject and its technique, the decisive moment in the history of art in which the pioneer Raoul Dufy found himself.

The works of the Fauves exhibited in the 1905 Salon d'Automne had greatly impressed the young painter. After his training at the École des Beaux-Arts du Havre he began to explore new, non-academic ways of artistic expression. He was

introduced to the fauvist style of painting, particularly by this friend Albert Marquet. Both spent the summer of 1906 in Le Havre, Trouville and Honfleur.

In Le Havre they celebrated the French National Day, 14 July. Each started a small series of paintings on this theme, which was very well suited to the fauvist language of form and colour. The famous "Rue pavoisée" paintings depict the day's festivities in Le Havre. These works thus form the high point of Dufy's examination of this important, expressionistic art movement.

We see couples dancing in a public garden. The trees of the park coil wildly towards the sky and the national flags clatter. Behind the branches are hints of the variously coloured contours of the musicians in a medium-sized orchestra, and in the foreground we see a person drinking wine at a table, observing the dancers.

We see many other artistically important influences, which will intensify even further in the coming years and will cause Dufy to finally move away from Fauvism.

We recognise the flow and composition of Cézanne. There are also elements, which will shortly emerge from this artistic discourse and lead from 1907 to Cubism. Particular segments of the picture consciously subvert the academic perspective. So for example the table, the seated figure, and the dancers are to be seen from independent perspectives. This lends the whole picture a pulsating effect, while the composition is not without harmony, this also being a characteristic of the much celebrated works of Cézanne from the same years.

The entire setting mirrors the dance, the music and the diversity of colour, and so conveys the festivity and joy of that moment. It is symbolic of the joy which the young painter must have felt, to be able to express himself in this new style.

CHF 330 000 / 380 000
(€ 305 560 / 351 850)





3210

PAUL SIGNAC

(1863 Paris 1935)

Le port de la Rochelle.

Watercolour and crayon on paper.

With signature stamp on the reverse:

P. Signac.

14 x 10 cm.

The authenticity of the work has been confirmed by Marina Ferretti, Paris, October 2016.

Provenance:

- Galerie Frost and Reed, London 1998.

- Private collection, Geneva.

CHF 8 000 / 12 000

(€ 7 410 / 11 110)



3211

RAOUL DUFY

(Le Havre 1877 - 1953 Forcalquier)

La baie (Riviera Nice). 1922.

Watercolour on paper.

Signed lower right: Raoul Dufy.

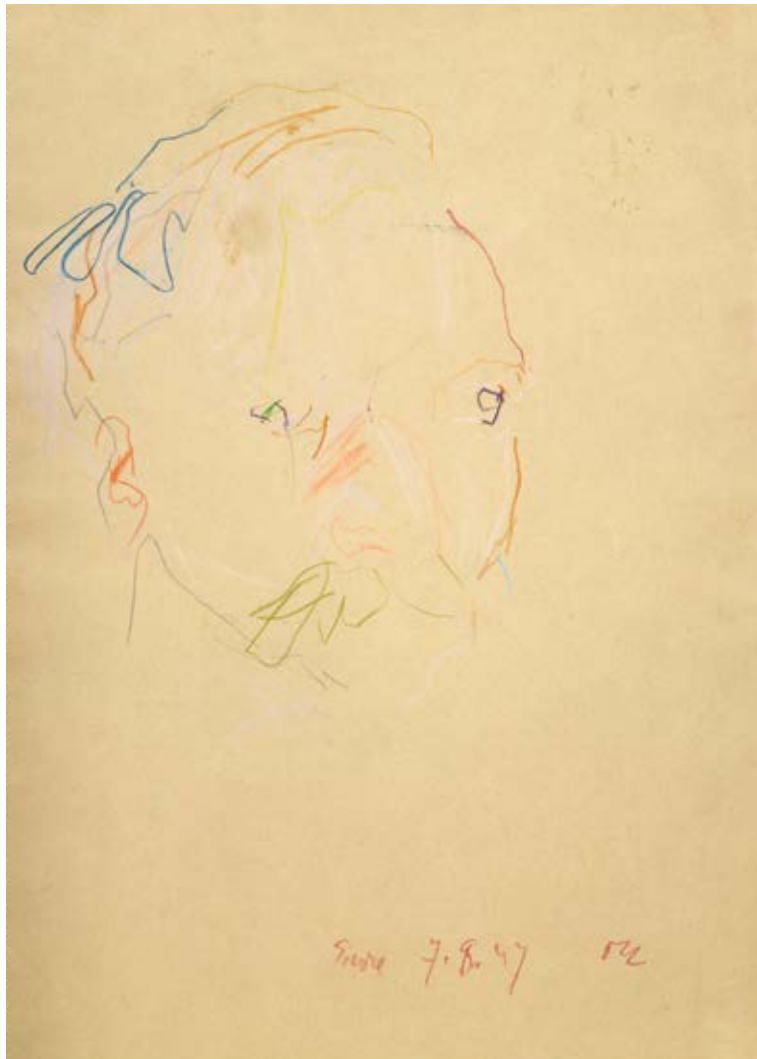
48 x 62.7 cm.

Provenance: Private collection, Bern.

Literature: Guillon-Laffaille, Fanny: Raoul Dufy. Catalogue Raisonné des aquarelles, gouaches et pastels, Paris 1981, vol. I, no. 267, p. 96 (with ill.).

CHF 30 000 / 50 000

(€ 27 780 / 46 300)



3212

OSKAR KOKOSCHKA

(Pöchlarn 1886 - 1980 Montreux)

Portrait. 1947.

Coloured chalk on paper.

Inscribed, dated and monogrammed lower
right: Sierre 7.8.47 OK.

42 x 30 cm.

The authenticity of the work has been confirmed by Prof. Alfred Weidinger on the basis of a photo. It will be included in vol. III of the upcoming catalogue raisonné.

Provenance:

- Dr. Wilhelm Wartmann (1909-1949
Director of the Kunsthaus Zurich, who
received the work from the artist).
- Private collection, Zurich (as a gift from
Dr. Wartmann).
- Private collection, Zurich (by descent to
the present owner).

CHF 1 200 / 1 800
(€ 1 110 / 1 670)



3213*

ERICH HECKEL

(Döbeln 1883 - 1970 Radolfzell)

Am Watt. 1953/54.

Watercolour on paper.

Signed, dated and titled: Heckel 53/54-Am
Watt-.

49 x 63 cm.

The authenticity of the work has been
confirmed by Hans Geissler and Renate
Ebner, September 2016.

Provenance: Private collection, Germany.

CHF 4 000 / 6 000
(€ 3 700 / 5 560)

3214*

LOVIS CORINTH

(Tapiau 1858 - 1925 Zandvoort)

Tulpen, Flieder und Kalla. 1915.

Oil on canvas.

Signed upper left: Lovis Corinth, and dated upper right: 1915.

62 x 50 cm.

We thank Dr. Bettina Best for her academic research support.

Provenance:

- Galerie Thannhauser, Berlin.
- Graphisches Kabinett, Bremen.
- Private collection, Austria.

Exhibition:

- Wuppertal 1999, Lovis Corinth. Von der Heydt Museum, no. 34 (with ill. p.131).

Literature:

- Berend-Corinth, Charlotte: Die Gemälde von Lovis Corinth. Werkkatalog. Mit einer Einführung von Konrad Röthel, Munich 1958, no. 647, p. 137 (with ill. p. 640).
- Berend-Corinth, Charlotte/Hernad, Béatrice, Lovis Corinth: Die Gemälde, Werkverzeichnis. Mit einer Einführung von Hans-Jürgen Imiela, Munich 1992, no. 647, p. 137 (with ill. p. 670).

Stand-alone still lifes barely feature in the early work of Corinth. From the end of the first decade of the 20th century, however, he dedicated himself more and more often to this subject, and subsequently still lifes assumed an important and central role in the artist's oeuvre.

This may be a convergence of several reasons: – Corinth's activity as teacher at a painting school for women; his wife Charlotte as instigator, who knew how to tempt him out of his depressive moods with flowers; and not least the physical li-

mitations resulting from his stroke in 1911. Thereupon he began to engage intensely with nature, flowers and landscape, which came to dominate towards the end of his work.

"To capture and express nature in all its forms, building and destroying, as does nature itself, and so to become a part of her – that is Corinth's credo, like that of Goethe (...). Corinth's painting is the equivalent of the creativity of nature. Painting as natura naturans, the formula, probably first employed by Ludwig Justi, which encompasses the confusing double aspect of Corinth's painting: on the one hand, the painterly materialisation of all things in nature and at the same time a painterly hymn to creation and life, and, on the other hand, the transformation of the whole of nature into painting and thereby the de-materialisation and spiritualisation of all concrete things, their elevation to that autonomy and unreality of pure painting, which Lovis Corinth formulated as the highest goal." (Peter Klaus Schuster: "Malerei als Passion. Corinth in Berlin", Exh. Cat. Munich, Berlin, 1996, pp. 54. f.)

The present still life of flowers was created by Lovis Corinth at the age of 57, at the height of his career. In this year, 1915, he had been re-elected as president of the Berlin Secession and so organised the Secession exhibition in the new exhibition hall at the Kurfürstendamm. He supplied the exhibition with four works, including

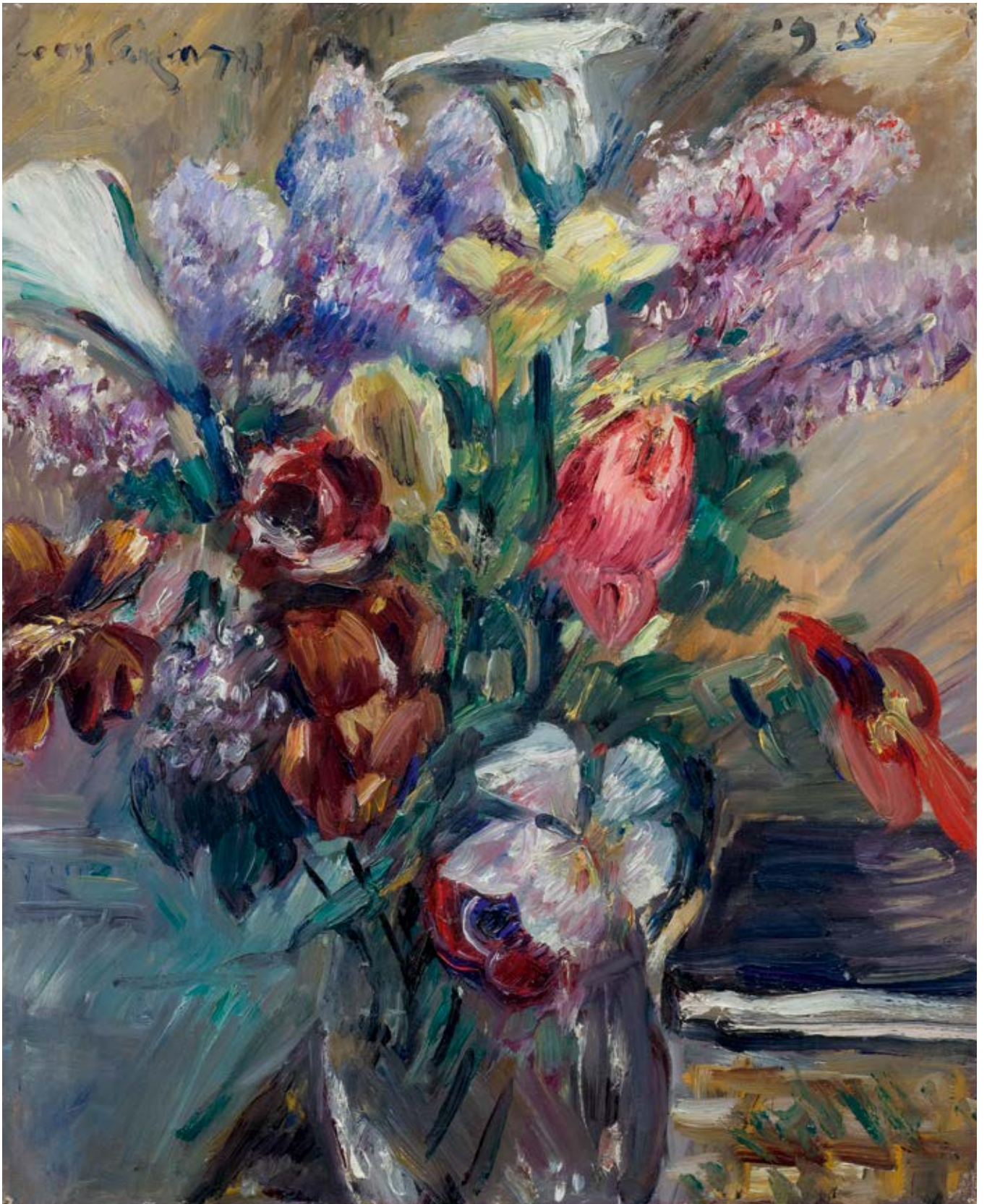
two still lifes, which were created in Klopstock Strasse Berlin, directly before and after our still life of flowers.

Within the interplay of colours, the two Callas lilies at the top and a white flower below on the jug form the brightest points of light in the painting. Many further areas of white highlighting create a sense not only of a positive bright light, but suggest a certain quality in the flowers.

This is a painting on the threshold between bearing witness to the object and automatic painting, flowing between light and dark, flowering and fading, with the greatest intensity of colour and cadence, in the most extreme delicacy in the substance of the flowers – but also the solidity of the bellied vase, as well as the angular book.

Even if Corinth's paintings are known for their dual aspect of fullness of life and closeness to death, it is the former which dominates in the still lifes of flowers with lilacs, calla and tulips. This work has an especially powerful effect, with this new expressive style of short, pulsing brush strokes and glowing colours. The artistic yearning for freedom is strongly emphasised here in Corinth's style, and the artist's will to live is apparent.

CHF 220 000 / 280 000
 (€ 203 700 / 259 260)





Palazzo Da Mula a Murano. Circa 1925 with the present painting.

3215*

VITTORIO ZECCHIN

(1878 Murano 1949)

Le Mille e una notte. 1914.

Oil on canvas.

With the monogram lower right: VZ.

140 x 110 cm.

The authenticity of the work has been confirmed by Prof. Giovanni Mariacher, Venice, 12 April 1972.

Provenance:

- Giacomo Cappelin (Palazzo da Mula, Murano), Cappelin & Co.
- Semenzato, 1978.
- Private collection, Italy.

Vittorio Zecchin was born in 1878 in Murano; his father worked in a glass factory. Although he spent his childhood and youth in Murano surrounded by the glassworks, he had no interest in the art of glass and instead studied painting at the Accademia di Belle Arti in Venice. However, already at the age of 23 he gave up his ambitions, as, in his opinion, he could not get on with the uninspired style of teaching there, and also did not believe that anyone would listen to

his ideas. So, in 1901 he left the Academy and worked for some years as a civil servant, until in 1908, he was so greatly moved by a new artistic movement, that he then joined it. This was a group of artists who were strongly influenced by Klimt and the whole movement of the Viennese Secession. Their work was on display between 1908 and 1920 at the Museum of Modern Art in Ca' Pesaro in Venice. Fascinated by the mystical and symbolist painting of the time, as well as the Art Nouveau movement, he travelled to Vienna around 1910, in order to get to know the artists and their work in situ. There he met Gustav Klimt, who was to have a lasting influence on his creative work.

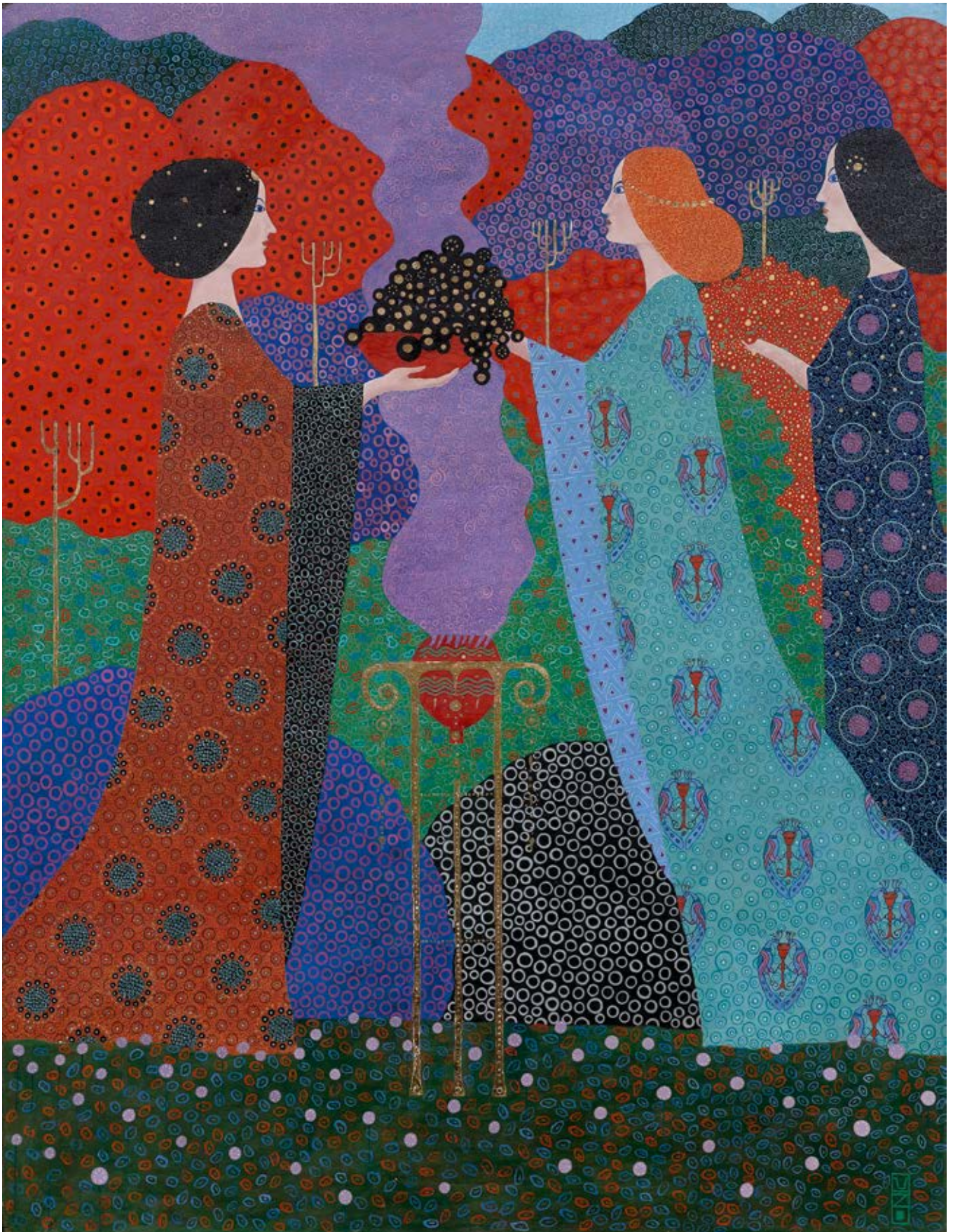
His high point as a painter came in 1914, when he completed "Le Mille e una Notte", a 30 meter-long wall painting, comprising

12 individual works depicting the procession of Aladdin and his entourage, as he goes to ask the Sultan for his daughter's hand. The work was commissioned by the Hotel Terminus in Venice, which intended the painting for the dining room.

The present work has been bought by the antiquarian Giacomo Capellin, and it has been hanged in his showroom in the renaissance palazzo Da Mula in Murano (see the photograph).

The Museum in C'a Pesaro Palace in Venice today owns 6 of the 12 paintings, so that the 6 remaining works, of which one is offered here at auction, remain in private hands.

CHF 20 000 / 30 000
(€ 18 520 / 27 780)



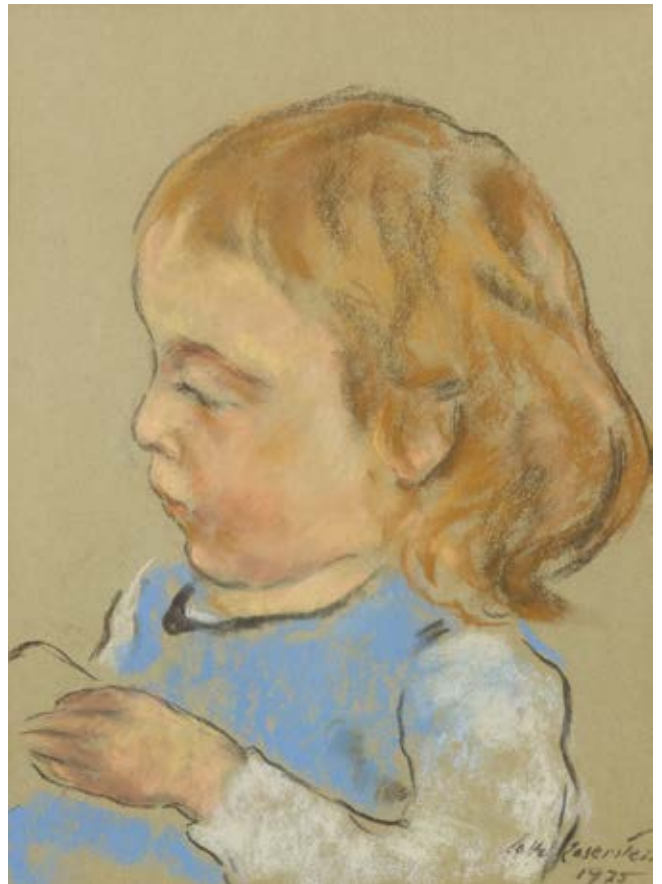


3216

LOTTE LASERSTEIN
(East Prussia 1898 - 1993 Kalmar)
Portrait of a woman.
Pastel on paper.
Signed lower left: Lotte Laserstein.
42.3 x 34.4 cm.

Provenance: Private collection, Switzerland
(a gift from the artist).

CHF 700 / 900
(€ 650 / 830)



3217

LOTTE LASERSTEIN
(East Prussia 1898 - 1992 Kalmar)
Portrait of a child. 1975.
Pastel on paper.
Signed and dated lower right: Lotte Laserstein 1975.
39.7 x 29.7 cm.

Provenance: Private collection, Switzerland
(a gift from the artist).

CHF 600 / 800
(€ 560 / 740)

3218

LOTTE LASERSTEIN
(East Prussia 1898 - 1993 Kalmar)
Portrait of a woman. 1956.
Pastel on paper.
Dedicated, signed and dated lower left: Für
meine D... mit Dank für treue Hilfe: Lotte
Laserstein November 56.
57.8 x 45 cm.

Provenance: Private collection, Switzerland
(a gift from the artist).

CHF 1 000 / 1 500
(€ 930 / 1 390)



Lotte Laserstein was born in 1898 in Preussisch-Holland (now Paslek Poland). In 1927 she was one of the first women to study painting at the Akademische Hochschule der Bildenden Künste in Berlin. Within a very short period of time she succeeded in establishing herself as an important portrait painter in the Weimar Republic. Her central motif is the representation of modern and self-assured women. Laserstein's early work is of the Neue Sachlichkeit style. She breaks, however, with mask-like, lifeless and anonymous depictions of her contemporaries, in that she lends individuality to each of her figures.

When the National Socialists came to power, Laserstein, being of Jewish origin, was obliged to emigrate to Sweden. After initial difficulties in gaining a foothold as an artist in her new home, she finally succeeded in establishing herself as a portrait and landscape painter. Her style changed gradually, however, as she adapted to the art market of the time. Her central motif, though, remained the depiction of female figures. The present work, which was produced during her time in Sweden, shows the portrait of a woman in a mood of quiet melancholy, looking absently into the distance, lost in thought. The soft and delicate pastel tones underscore the delicacy of the female face, with the effect of the sitter being characteristically withdrawn. This barely tangible delicacy is countered with the clear contours around the face and hair, which bring the sitter back into reality and lend her presence.

The works by Lotte Laserstein offered here at auction (including at Koller West) all come from the same private collection. The grandmother of the owner was a close friend of the artist and was in close contact with the whole family, with Laserstein being the Godmother of the mother of the current owner. The personal connection is further emphasised by the dedications on the drawings.

3219*

GABRIELE MÜNTER

(Berlin 1877 - 1962 Murnau)

Vereiste Strasse. 1911.

Oil on board.

Estate stamp on the reverse.

34.9 x 40.5 cm.

This work will be included in the Catalogue raisonné of paintings by Gabriele Münter, published by the Gabriele Münter and Johannes Eichner Foundation.

Provenance:

- Galerie Gunzenhauser, Munich.
- Private collection, Germany (acquired in the 70s from the above gallery).

After the early death of her parents, her first private drawing classes in Dusseldorf, and a two-year stay in America, Gabriele Münter moved to Munich in 1901. As it was forbidden at that time for women to study at a public art academy, the young emancipated woman first entered the school of the association of female artists (Künstlerinnen-Verein) and later a private art school called the "Phalanx", where Kandinsky was first her teacher and, a short time later, her lover. Münter and Kandinsky travelled to many different places and their painterly style was strongly influenced by their nascent relationship with the Fauves. In her journal Münter wrote: "Ich habe da nach kurzer Zeit der Qual einen großen Sprung gemacht – vom Naturabmalen – mehr oder weniger impressionistisch – zum Fühlen des Inhaltes, zum Abstrahieren – zum Geben des Extraktes." (A. Hoberg (Ed.), Wassily Kandinsky und Gabriele Münter in Murnau und Kochel, 1902 - 1914. Briefe und Erinnerungen, Munich 1994, pp. 45f.)

Landscape played a central role in Münter's work, is one of the artist's most popular subjects, and was also her personal favo-

rite. She covered the most varied range of landscapes, experimented with colours, light and types of weather, and so created a palette of the most diverse works.

In her painting Münter concentrated on sharp forms and contours, ignoring the detail and reducing the landscape to its essential simplicity. The paintings consist of colour planes, which interact harmoniously. They depict concrete, yet abstracted landscapes. The flat compositions, the absence of shadow, and the framing of individual planes are Münter's stylistic devices, in which the present painting is unequalled. The central barren tree is a motif which Münter made use of in several works. In "Vereiste Strasse" she places the trunk in the centre of the picture. The leafless branches rise up in the red sky. The snow lies on the meadow and is punctuated with isolated patches of green grass, not yet or no longer covered in snow. The title of the painting is evident from the icy blue of the street.

Our painting "Vereiste Straße" from 1911 was produced within the context of a series of winter pictures (paintings and drawings) from the winter of 1910/1911, which with the sparing quality of the pictorial material and dominance of the line, mark a change in style, which is clearly distinct from the pictures of 1910 with their contoured areas of colour. The contour line seems to have become independent, and to have taken control of the picture. In this painting the dark outer line still marks the contours of the colour areas, but the

line frees itself from this role and gains autonomy as a graphic element. "Whoever looks carefully at my paintings, there they will find the draughtsman" wrote Gabriele Münter looking back in 1952.

What is notable in this composition is how Münter succeeded in causing the corporeality of the areas of colour to recede and the lines, with their graphic function, to come to the fore. In this way, individual pictorial motifs are established as stable components of her pictures.

Together with other important Expressionist painters such as Franz Marc and of course Kandinsky, she is one of the founding members of the Munich Blaue Reiter group.

Although Münter was at the centre of the Blaue Reiter, she never took up the development towards abstraction, but remained within a painting style which is abstracted, but still figurative. In December 1911 the first Blaue Reiter exhibition ("Die erste Ausstellung der Redaktion der Blauen Reiter") opened, showing around 43 works by 14 artists, of which 5 were by Münter. The painting presented at auction here was produced in the same year. A second, somewhat larger example, was part of this unique exhibition and thereby underlines the importance of our "Vereiste Strasse".

CHF 200 000 / 300 000
 (€ 185 190 / 277 780)



Ausklapper

First exhibition of the "Blaue Reiter". 1911/12. Galerie Heinrich Thannhauser, Munich.

Room 2 (from left to right): Franz Marc, Die gelbe Kuh (cut); Arnold Schönberg, Gehendes Selbstporträt (from behind); Wassily Kandinsky, Der Heilige Georg II; Wladimir Burljuk, Porträtstudie (above); Gabriele Münter, Landstraße im Winter (below); Franz Marc, Reh im Walde I; Wassily Kandinsky, Komposition V (cut)

Image: Gabriele Münter; Gabriele Münter- und Johannes Eichner-Stiftung, Munich, Inv.-Nr. 2906.





Preparatory study for the painting. ©Catalogue Maurice Denis.

3220

MAURICE DENIS

(Granville 1870 - 1943 Saint-Germain-en-Laye)

Vue de la Villa Balestra. 1928.

Oil on canvas.

Signed and dated lower right:

MAV. DENIS 28.

40 x 56 cm.

This work will be included in the Catalogue raisonné edited by Claire Denis and Fabienne Stahl, under the number 928.0025.

Provenance:

- Estate of the artist.
- Bernadette Denis, Saint-Germain-en-Laye.
- Dr. Robert Duroquet, Septeuil.
- Christie's London, Duroquet Collection, 28 November 1972, lot 154.
- Galerie Kurt Meissner, Zurich.
- Private collection, Switzerland (acquired from the above gallery).

Exhibitions:

- Paris 1929, Maurice Denis. Galerie Druet, no. 19.

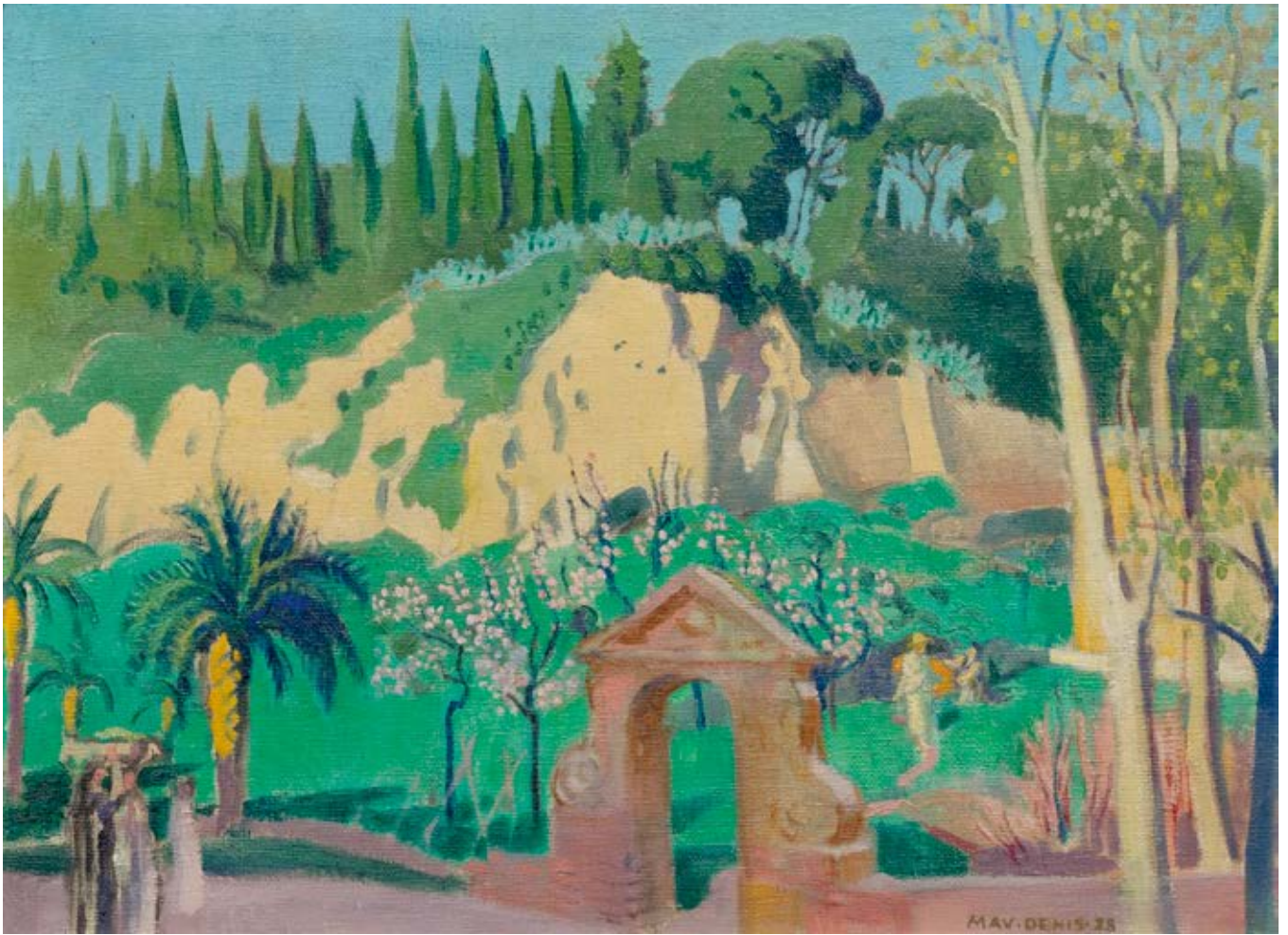
- Paris 1930, Peintres actuels. Galerie Charpentier, no. 25.
- Paris 1933, Maurice Denis. Galerie Charpentier, no. 19.
- Paris 1941, Maurice Denis. Galerie Carré, no. 21.
- Zurich 1973, Galerie Kurt Meissner.

Villa Balestra is on the Via Flaminia in Rome, slightly above Villa Strohl Fern, which belonged to the French state and where studios were made available to artists. In 1928 Maurice Denis was on one of his many journeys to the capital city of Catholicism which he held in such high esteem.

There is a preparatory drawing of this view in Maurice Denis' sketch book. It beauti-

fully exemplifies his style of working. He did not always convert these sketches into paintings on the spot, but often worked on them in his studio in Saint-Germain-en-Laye. For Denis, who is also considered the most consistent of all the Nabis, the direct rendering of what was seen, was not essential in any case. Throughout his life he adhered to the principles of this artist group, which we can see in the typical two-dimensionality of this fine landscape.

CHF 20 000 / 30 000
(€ 18 520 / 27 780)





3221

FRANÇOIS GALL

(Kolozsvar 1912 - 1987 Paris)

Promenade des familles sur le Pont des
Arts vers l'Institut de France. 1947-49.

Oil on canvas.

Signed and indicated lower left: F. Gall
Paris.

16 x 21.9 cm.

The authenticity of the work has been
confirmed by Marie-Lize Gall, September
2016.

Provenance:

- Koller Auctions Zurich, June 1995, lot
3085.
- Private collection, Switzerland.

CHF 1 500 / 2 000
(€ 1 390 / 1 850)



3222

JEAN-LOUIS FORAIN

(Reims 1852 - 1931 Paris)

Scène de tribunal. Circa 1910-20.

Oil on canvas.

Monogrammed lower left: f.

54 x 65 cm.

The authenticity of the work has been confirmed by Florence Valdes-Forain, Paris, October 2016.

Provenance:

- Private collection, Switzerland.
- Koller Auctions, 19 September 2005, lot 6483.
- Private collection, Switzerland (acquired at the above auction).

The French artist Jean-Louis Forain studied for a short time at the École des Beaux-Arts and in 1870 went as a pupil

to the atelier of André Gill. In his painting he concentrated on everyday scenes of middle class life. An important contact which was to influence his painting style, was his friendship with Degas. They shared an interest in the ballet and the opera and these subjects accompanied both artists throughout their careers.

Forain was also known for his political satires, which were published in newspapers and magazines, so that he became known in society. A further important personality who impressed Forain, was Honoré

Daumier, through whom Forain eventually found his way to depicting scenes from the law courts. In 1902 he began to paint such court scenes, one of which is offered here at auction. Typical of these scenes is the strong contrast between light and dark, which can be clearly seen in the present painting.

CHF 3 000 / 5 000
 (€ 2 780 / 4 630)

3223

MAURICE DE VLAMINCK

(Paris 1876 - 1958 Rueil-la-Gadelière)

Marine. Circa 1937/38.

Oil on canvas.

Signed lower left: Vlaminc.

65 x 81 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, October 2016.

Provenance:

- Collection Scherz-Meister, Bern.
- Private Collection, Bern (by descent to the present owner).

Exhibitions:

- Geneva 1958, Exposition Vlaminc. Musée de l'Athénée, 17 July - 11 September (with label on the reverse).
- Bern 1961, Maurice de Vlaminc. Berner Kunstmuseum, 4 February - 3 April, no. 185 (with label on the reverse).

"Je préfère la paine à la mer, je suis plus terrien que marin. La vue de la mer me plonge dans une angoisse profonde. La mer me fait peur et devant elle je me sens faible, chétif et impuissant. Son calme perfide et hypocrite ne me trompe pas,

il semble cacher la jalousie et la hostilité qu'elle me témoigne" (Vlaminc, Paysage et personnage, 1953). Although Vlaminc was very afraid of the sea and its unpredictability, he liked dealing with it as a subject of his paintings. In fact, showing the sea in its wild and frightening state even seems to have provided a special allure to the artist.

Maurice de Vlaminc is not unjustly called the "Fauve of Fauves", being the longest to follow the credo of the art group which emerged in 1905 and was only very short-lived. One can also recognise the impetuous line and vitality in his later works. He enjoyed using stormy scenes, and he was especially excited by the erupting sea caused by storm, as in this beautiful example. With great skill he manages to capture the fascinating play of light caused by the gloomy weather.

However, the present "Marine", which was shown at two important exhibitions in Geneva and Bern shortly after the death of Vlaminc, shows an ambivalent mood. In comparison with other works, the sea seems relatively calm. The ships appear to have a fairly safe course. The medium-strong waves and the gulls flying above the scenery are in a movement which indicates a storm that has either passed or is still imminent. An additionally attractive feature in this work is the light of the sun or the moon glimmering on the horizon, which appears to be intensifying and lends a positive focus to the threatening scenery.

CHF 60 000 / 90 000
(€ 55 560 / 83 330)



3224

MAURICE UTRILLO

(Paris 1883 - 1955 Dax)

Rue au Pré-Saint-Gervais. Circa 1921.

Oil on board.

Signed lower right: Maurice Utrillo V.

45 x 59 cm.

The authenticity of the work has been confirmed by the Comité Utrillo, Paris.

Provenance:

- Private collection, Paris.
- Sotheby's New York, 12 November 1988, lot 369.
- Kohn Bourg-en-Bresse, 13 June 1990, lot 159.
- Private collection, Geneva.

Literature: Pétridès, Paul: L'oeuvre complet de Maurice Utrillo, Paris 1962, vol. II, no. 927 (with ill.).

The street scenes of Paris, urban canyons, streets of houses, alleyways and squares are the central themes of the self-taught Maurice Utrillo, born in 1883 in Paris as the son of the painter Suzanne Valladon. With an unknown father, Maurice received the name of the Spanish art critic Miguel

Utrillo, who was officially appointed stepfather. As a young man, Utrillo first used painting as therapy against alcoholism until he discovered his great talent and passion therein. With broad brush strokes and thick application of paint, he captured the angular seclusion of the Parisian suburbs on the canvas. In order to achieve a higher degree of realism in his paintings, Maurice Utrillo frequently mixed sand and plaster into his paint. The red brick walls, coloured houses, and dominant linear features lend his works a strong formal rigour.

Utrillo succeeded in capturing his city with virtuosity, perhaps not only due to his artistic talent, but also because he was a child of Montmartre. Many other important artists first moved to Paris as adults. Utrillo, on the other hand, had already spent his youth amongst the urban canyons, expressing them as geometrically structured

images. The infamous establishments, the "variety show" amongst the bourgeois residential houses and small wooden shacks, are his world.

As seen in the present work, he liked to enliven his street scenes by painting pedestrians. Important cornerstones in his life were the women: his grandmother, with whom he grew up, his wife Lucie, after whom he named his last residence, and probably the most important woman, his mother. The painter's deep attachment to his mother is expressed in his signature, "Maurice Utrillo V.", adding a "V." to his own name to clarify his affiliation with his mother.

CHF 60 000 / 100 000
(€ 55 560 / 92 590)



3225*

GABRIELE MÜNTER

(Berlin 1877 - 1962 Murnau)

Zigeunerwagen II. 1930.

Oil on board.

Estate stamp on the reverse.

37.7 x 45.7 cm.

This work will be included in the Catalogue raisonné of paintings by Gabriele Münter, published by the Gabriele Münter and Johannes Eichner Foundation.

Provenance:

- Galerie Gunzenhauser, Munich.

- Private collection, Germany (acquired in the 70s from the above gallery).

Placed directly in the centre of the picture, the door laid wide open, and with a second caravan part leaning against it, the emptiness and abandonment of the gypsy caravan arrests our attention. This very intense, suspenseful picture – intense in its composition, in the choice of colours and concept of space – marks a moment of change, from Münter's period of wandering to a more peaceful, stable time in her life.

The post war years in Scandinavia after her separation from Wassily Kandinsky, and the 1920s, which saw frequent relocation and a prolonged solitude, had left Gabriele Münter deeply unsettled. In this period, it was above all her drawings – fluid portrait drawings of "pure line" – as well as the fa-

miliar motif of the Murnau Alpine foothills, to which she returned again and again – which kept her grounded. A longer stay in Paris in 1929 /1930 with Johannes Eichler, her second companion, lent a new impulse to her creative work.

In the same year she travelled again to the South of France. Here too she worked constantly with pencil and oil, and was inspired by the landscape and life of the South of France. In terms of quality and quantity, her painting during this period in France at the beginning of the 1930s, saw a great upturn. She fought again for her pictorial style, swung between the tendencies of "Neue Sachlichkeit" and expressionism, freed herself again and again from perspective, sought the simplification of form and volume with contoured areas of colour. In the work "Zigeunerwagen II" this struggle is tangible.

The restless, short brush strokes lend the picture a strong dynamic, which is heightened by the ground colour glistening through, and the permeability of the paint. The eschewal of perspective in the composition strengthens the presence of

the individual pictorial elements, dovetails them, releases the individual areas of colour from their intrinsic function and allows them to stand autonomously side by side. Of especial interest with "Zigeunerwagen II" is the choice of subject, the openness to experiment in subject matter, which had already been presaged in Münter's time in Scandinavia.

Thanks to the inspiration from her stay in France, her range of subjects had broadened again. Instead of the peaceful landscapes and still lifes, people and their direct environment became the pictorial subject matter. As with all experimentation in subject matter, in many of the pictorial elements there is nevertheless a return to Münter's own expressionistic tradition of the "Blauer Reiter" period. Not only the contours of the forms, but also the reduction in detail and the expression of objects in geometric terms, are tied into this pictorial language.

CHF 100 000 / 150 000
(€ 92 590 / 138 890)



3226*

PIERRE BONNARD

(Fontenay-aux-Roses 1867 - 1947 Le Cannet)

Paysage, Arbres fruitiers. Circa 1909.

Oil on paper mounted on canvas.

With signature stamp lower left: Bonnard.

48 x 62 cm.

We thank Dr. Bettina Best for her academic research.

Provenance:

- Estate of the artist.
- Private collection, Paris.

Literature:

- Dauberville, Jean/Dauberville, Henry: Bonnard. Catalogue raisonné de l'oeuvre peint, vol. IV, 1940-47 et supplément, Paris 1974, vol. IV, no. 01949, p. 285 (with ill.).
- Cahn, Isabelle: Bonnard. Peintre l'Arcadie. Exhib. cat., Musée d'Orsay, Paris 2015.

From 1909, Bonnard travelled almost every year to the Midi. In June of 1909 he travelled to the Côte d'Azur for the first time. Fellow painter and friend Henri Manguin had invited him to Maleribes, today a suburb of St. Tropez. Bonnard and Manguin shared a passion for nature, landscape and colour.

Bonnard returned again and again to St. Tropez, Grasse, Cannes and Le Cannet, until, in 1926, he bought himself a small house in the hills above Cannet with a view of the Mediterranean, which he christened "Le bosquet" (the wood grove). There he spent the best part of his twilight years until 1947.

During Bonnard's first visit to the Midi, he created the present painting of landscape, trees and fruit trees. This peaceful and light-filled place inspired Bonnard towards the glowing sensuousness and vitality of

colour. The painter transformed himself into a magician of colour. His palette became lighter, the landscape became a lived environment of the open air, and his pictures captured that power of colours, which remain sharp and true: blue shadows, yellow meadows, orange leaves, intensely hued sky, ultimately replaced the hitherto muted palette of the Paris-based painter.

In contrast to the pictures by his friend Henri Manguin, we can call Bonnard's creations "constructed pictures". These are spaces in which the imagination can unfold. In our painting, the framework of branches sinks into the darkness of the foliage to become a cooling blue dense mass – the external space of the garden contrasting with the internal space of the tree crown. Beneath the shady canopy, the path in the meadow becomes lost, its edge marked by the peasant woman bent over her work at the front edge of the picture. Thoughts may stroll along this path, becoming lost in the distance with sleepy daydreams in a sensuous garden paradise, where the golden orange radiates summer heat.

In his typical way, the painter has divided the large-scale landscape into various sections: the crowns of the trees, the background, a strangely abstract triangular form on the left edge of the picture, and a section rendered in loose brush strokes in the upper left corner. A street marks the limit of the sunny area of fields leading into the distance. On the other side, the red roofs of the houses of Maleribes gleam

overhead, leading one's gaze from the height of the hill of Villa Demièr down and up again into the breadth of the sky; along the elevated horizon, our idyllic rustic garden marks the edge of this self-contained cosmos.

The painter has depicted each section from a different vantage point. They stand together as in a collage, and, in an extraordinary way, they convey a total impression of a space, which certainly the human eye could encompass, but not the photographic lens. Bonnard himself called this compositional method an "adventure of the optic nerve". In our picture, the spatial interlacing and ambiguous positioning of the various sections, run contrary to the ostensible impression of harmony. The subtle interplay of various spatial effects and nuanced colouring brings time to a halt in a moment of Arcadian fulfilment.

The scene in our painting - landscape, trees and fruit trees - was depicted again by Bonnard in his work of almost the same dimensions – "Le Linge". Jean und Henry Dauberville date this and our painting to the period around 1909. Both paintings come from the artist's estate and are included in the supplement to the catalogue raisonné under numbers 01948 and 01949.

CHF 80 000 / 120 000
(€ 74 070 / 111 110)





3227*

WALTER JACOB

(Altenburg 1893 - 1964 Hindelang)

Landscape. 1923.

Oil on board.

Monogrammed and dated lower left:

W.J.23.

71 x 99 cm.

The authenticity of the work has been confirmed by Stefan Pigur, September 2016.

Provenance:

- Private collection, Switzerland.
- Private collection, Geneva.

The German Expressionist Walter Jacob found joy in art early on in life and began to draw at a young age. For Jacob the desire to become an artist was so strong that he broke off three different apprenticeships. This resulted in financial difficulties, which he was only able to survive by means of odd jobs and commissions. Since he could not afford oil paints at that time, he mainly produced drawings. During the First World War, Jacob volunteered for service, but was then injured, which led to a lengthy

convalescence in the military hospital.

Once the war ended, he began his studies at the Dresden Academy and took part in several exhibitions, where he made contact with Kokoschka and Dix.

The two paintings presented here were produced in 1923. Jacob spent the winter of that year in Oberaudorf, in the Bavarian pre-Alps, where he turned away from city life. Whereas his previous subjects had primarily dealt with the war, the city and the Passion of Christ, his expressive painting from that time focuses on the landscape there and is characterised by a blue-green palette.

CHF 8 000 / 10 000
(€ 7 410 / 9 260)



3228*

WALTER JACOB

(Altenburg 1893 - 1964 Hindelang)

Landscape, 1923.

Oil on board.

Monogrammed and dated lower left:

W.J.23.

71 x 99 cm.

The authenticity of the work has been confirmed by Stefan Pigur, September 2016.

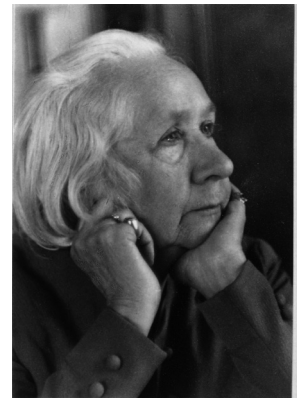
Provenance:

- Private collection, Switzerland.

- Private collection, Geneva.

CHF 8 000 / 10 000

(€7 410 / 9 260)



Gabriele Münter at the age of 75, Murnau, 1952
Image: Sigrid Bühring; Gabriele Münter- und Johannes Eichner-Stiftung, Munich, Inv.-Nr. 3384.

3229*

GABRIELE MÜNTER

(Berlin 1877 - 1962 Murnau)

Rotes Moos. 1959.

Oil on board.

Signed and dated lower left: Münter 59.

33 x 41 cm.

This work will be included in the Catalogue raisonné of paintings by Gabriele Münter, published by the Gabriele Münter and Johannes Eichner Foundation.

Provenance:

- Galerie Gunzenhauser, Munich.
- Private collection, Germany (bought in the 70s at the gallery above).

The work "Rotes Moos", which Münter painted in her mature later period, consists of areas of colour harmoniously brought together. They depict a concrete, yet strongly abstracted landscape. Münter felt much more committed to the "concept of nature" than to abstraction, and found in the flat composition of the mountainous landscape, the absence of shadow and the contouring of individual areas, a fitting stylistic device, which is brought to bear splendidly in the present painting.

In her late work, Gabriele Münter consistently used motifs from the Blaue Reiter period. Thus, we are struck by how close "Rotes Moos" is in composition and colour to the painting "Seelandschaft mit drei Ku-

gelbäumen" circa 1909. The blue mountain chain looms in the upper half of the picture and only appears to be separated from the green of the fields in the foreground by the red horizontal band of moss. The lack of spatial depth is replaced by the dominant colouring, so that the (dark) contours of the landscape elements are used only in a very targeted way. In many cases the areas of colour are placed directly alongside one another, or they are separated by the shimmering ground colour.

"Rotes Moos" reverberates splendidly with Münter's art and skill, whereby the radical position of her early years has yielded to an inner harmony, which in the luminosity and interplay of colours gives witness to an intensity, which characterises Münter's work in her best years.

CHF 100 000 / 150 000
(€ 92 590 / 138 890)



3230

MAURICE DE VLAMINCK

(Paris 1876 - 1958 Rueil-la-Gadelière)

Rue de village.

Oil on canvas.

signed lower left: Vlaminck.

46.5 x 55 cm.

The authenticity of the work has been confirmed by the Wildenstein Institute, Paris, 15 September 2016.

Provenance: Private collection, Switzerland.

Exhibition: Geneva 1958, Vlaminck. Musée de l'Athénée, 17 July - 11 September (with label on the reverse).

This painting was exhibited at the Retrospective of the work of Vlaminck at the Palais de l'Athénée in 1958. It shows a village scene – a very popular subject for the painter. Although this subject should evoke a sense of familiarity, the stormy scene conveys an upheaval typical of Vlaminck. The colour palette of the former Fauve painter has become increasingly dark, the themes more melancholy, and yet his vitality and expressive power are retained and are powerfully visible in all his works.

CHF 55 000 / 75 000

(€ 50 930 / 69 440)





3231

JACQUELINE MARVAL

(Quaix-en-Chartreuse 1866 - 1932 Paris)

La couture. Circa 1912.

Oil on canvas.

Signed lower left: Marval

81 x 54 cm.

The authenticity of the work has been confirmed by Raphael Roux, Paris, October 2016.

Provenance:

- Galerie Druet, Paris (with label on the reverse).
- Private collection, Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)



3232

BRUNO SAETTI

(1902 Bologna 1984)

Madre. 1956.

Mixed media on canvas.

Signed and dated lower right: Saetti 56.

145 x 90 cm.

Provenance: Private collection, Switzerland.

Exhibition: Venice 1956, Dieci anni di pittura Italiana (Dal 1945 ad oggi). Biennale Internazionale d'Arte di Venezia, June - October (with label on the reverse).

CHF 5 000 / 7 000

(€ 4 630 / 6 480)



3233

IVAN GENERALIC

(Hlebine 1914 - 1992 Koprivnica)

Four fishermen at the river. 1961.

Reverse oil painting on glass.

Signed and dated lower right: J. Gen 1961.

44 x 63 cm.

Provenance:

- Galerie Bischofberger, Zurich.

- Private collection, Zurich.

CHF 2 800 / 3 500

(€ 2 590 / 3 240)

3234*

BERNARD BUFFET

(Paris 1928 - 1999 Tourtour)

Nature morte à la fenêtre et au verre de fleurs. 1951.

Mixed media on paper, laid on canvas.

Signed and dated upper right: Bernard

Buffet / 51.

65 x 50 cm

The authenticity of the work has been confirmed by the Garnier gallery, Paris, May 2016.

CHF 16 000 / 19 000

(€ 14 810 / 17 590)





3235

JULIUS BISSIER

(Freiburg im Breisgau 1893 - 1965 Ascona)

Ascona 3.2.62. 1962.

Egg-oil-tempera on canvas.

Signed, titled and dated lower left: Julius

Bissier Ascona 3.2.62.

19 x 22.5 cm.

This work is registered in the Archivio Bissier Ascona under the number "Bldt.S.89/Diap.62/71".

Provenance: Private collection, Switzerland.

Exhibitions:

- Documenta Kassel 1964.

- Lausanne 1992, Galerie Alice Pauli.

CHF 4 000 / 6 000

(€ 3 700 / 5 560)

3236*

HANS ARP

(Strasbourg 1886 - 1966 Basel)

Denkmal für eine Wolke und einen Fisch.

Collage and gouache on paper mounted on board.

71.5 x 41.5 cm.

Provenance:

- Collection Edouard Loeb, Paris

- Collection Robert Koch, Zurich.

- Private collection, Great Britain (by descent to the present owner).

Exhibition: Saint-Etienne 1964, Cinquante

ans de Collages. Papiers collés, assem-

blages, collages du Cubisme à nos jours.

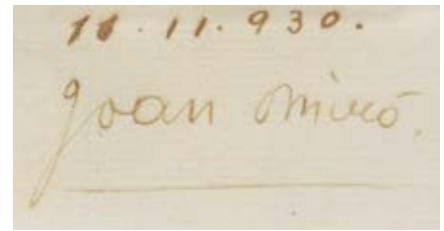
Musée d'art et d'industrie Saint-Etienne,

no. 49.

CHF 6 000 / 8 000

(€ 5 560 / 7 410)





Detail reverse

3237

JOAN MIRÓ

(Montroig, Barcelona 1893 - 1983 Palma de Mallorca)

Untitled. 1930.

Pencil on paper.

Dated and signed on the reverse:

11.11.1930 Joan Miró.

46 x 62 cm.

Provenance:

- Galerie Berggruen, Paris.
- Waddington Galleries, London.
- Forum Fine Art-Jacqueline Krotoschin, Zurich.
- Private collection, Zurich.

Literature:

- Colombia, Victoria: Picasso-Miró. *Miradas cruzadas*, Electa, Madrid 1998 Pl. 82, p. 96.
- Dupin, Jacques/Lelong-Mainaud Ariane: *Joan Miró. Catalogue raisonné: Drawings 1901-1937*, Paris 2008, vol. I, no. 348, p. 170-171 (with ill.).

Miró saw through a fundamental change in style and temporary shift to the Surrealists in the 1920s. In this he was strongly influenced by Paul Klee's works and the bold and organic forms of Hans Arp.

Miró developed his own, somewhat naive and distinctive pictorial language, which is greatly imbued with symbols and figurative pictographs, and which make his painting so unique. Miró spent the summer and part of the autumn of 1930 in Spain in the town of Montroig. Here he created two contrasting series of works: one, a series

of wooden sculptures and the other, a series of several pencil drawings, to which the present work on paper belongs. In a letter to his friend Sebastià Gasch, Miró wrote: "I am working very hard, and it is a shame it won't be possible for me to show you all these sculptures... but on the other hand, you will see the very large series of drawings which will also be something very important". (Joan Miró, *Exh. Cat.*, New York, 1993, p. 328).

The striking simplicity and purity of form are indicative not only of Miró's talent in drawing, but also provide insight into the artistic genius. The surreal form is executed with a perfect stroke of the pencil and yet the effect of the drawing is light and carefree.

The friendly face appears to smile at the viewer and reflects Miró's wellbeing, having recently married his great love Pilar

Juncosa. Often Miró chooses a restrained artistic approach in his works by reducing them to black forms and in this case concentrating on pencil. Many of the works in this series show female figures or couples. In the present work Miró's popular and much-used symbols also reappear. The eye is a symbol of sexuality and desire, probably with reference to his wife. Equally the bird, which Miró sees as the mainspring of his creative potential. The lightness, which is lost in Miró's later work with the outbreak of the Spanish civil war, lends our sheet a positive and carefree quality, which is characteristic of early Miró.

CHF 60 000 / 90 000
 (€ 55 560 / 83 330)

