

# Shapiro Auctions

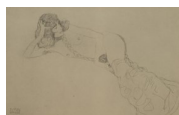


RUSSIAN + INTERNATIONAL ART & ANTIQUES

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Saturday - June 7, 2014

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 1: GUSTAV KLIMT (AUSTRIAN 1862-1918), Gustav Klimt.

USD 3,000 - 5,000

GUSTAV KLIMT (AUSTRIAN 1862-1918), Gustav Klimt. Funfundzwanzig Handzeichnungen. [Gustav Klimt. Twenty-Five Hand Drawings]. 25 colotype plates, average size 510x330 mm; 20 1/8 x 13 inches, image, tipped to window mounts. Folio, plates and folded folio leaf containing title, plate list, and colophon laid into publisher's boards with cover title. Spine and flaps reinforced with linen. Printed by Max Jaffé. Number 275 of 500 copies. Vienna: Gilhofer & Ranschburg, (1919). Complete as published.,



### 2: EGON SCHIELE (AUSTRIAN 1890-1918), Zeichnungen: Egon

USD 7,000 - 9,000

EGON SCHIELE (AUSTRIAN 1890-1918), Zeichnungen: Egon Schiele. 12 Blätter in Originalgröße. [Drawings: Egon Schiele. 12 Plates in Original Size] 12 Heliotype plates, of which 11 are original and 1 (plate VII) is a facsimile. Average size of plates: 475x310mm (18 3/4 x 12 1/4 in.). The title page HANDSIGNED, DATED AND NUMBERED BY EGON SCHIELE. Folio, introduction plate, and title page containing title, plate list, and colophon laid into publisher's boards with cover illustrated with Schiele's self-portrait. Printed by Max Jaffé. number 245 of 400 copies. Vienna: Buchhandlung Richard Lanyi, 1917. This very rare portfolio was printed in 1917 by Max Jaffé under Schiele's supervision, one year before Schiele's death in 1917. The printing plates and negatives were destroyed after printing to ensure that the printing would stay unique. The inside cover of the portfolio bears an ex-libris sticker from Helene Goldstern. The illustrations, purposefully printed in the same size as the drawings from which they were made, are testaments to Schiele's psychological intensity and erotically charged sensuality.,



### 3: JULIE HEFFERNAN (AMERICAN B.1956), 'Self-portrait as

USD 30,000 - 40,000

JULIE HEFFERNAN (AMERICAN B.1956), 'Self-portrait as Infanta Holding Court', 1998-1999, oil on canvas, 176.5 x 207 cm (69 1/2 x 81 1/2 in.), signed, titled and dated on verso, PROVENANCE: Property of an Private Collector, Illinois



### 4: A RUSSIAN ICON OF CHRIST HEALING THE PARALYTIC AT THE

USD 2,000 - 3,000

A RUSSIAN ICON OF CHRIST HEALING THE PARALYTIC AT THE POOL OF BETHESDA, MOSCOW SCHOOL C. 1700, egg tempera, gold leaf and gesso on a wood panel with kovcheg. Two insert splints on the back. 29 x 24.5 cm. (11 1/2 x 9 3/4 in.) depicting one of the miracles of Jesus from the Gospel of John that took place near the Sheep Gate at the Pool of Bethesda. With bathing invalid and ill people on the background, Christ surrounded by the apostles speaks to the man who had been paralyzed for thirty-eight years and lies there waiting for someone to put him into the pool., PROVENANCE: Purchased by the Mother of the current owner in Russia during the 1920s; thence by descent in Family Collection. LOT NOTES: During the late 1920s, shortly after the Russian Revolution, two young New York society women, sisters Adelaide and Helen Hooker secretly traveled to Russia "out of curiosity and cussedness." Unbeknownst to their father, the president of the American Defense Society, they spent over six months in snowy Russia, pursuing adventure in Moscow, Leningrad, Vladimir, Novgorod, and Suzdal among other cities. Searching for a glimpse of "Old Russia," the women sought-out ancient churches and monasteries, just as they were being taken over by the government and converted to Anti-Religious museums. This icon was among those that Adelaide and Helen Hooker purchased from these establishments and brought to the United States, in effect saving them from becoming victims of iconoclasm. In the States, the icons were kept in esteemed family collections. One of the sisters would go on to marry the IRA officer Ernie O'Malley, the other the writer John P. Marquand. Their youngest sister, Blanchette, went on to marry John D. Rockefeller III, and would become a major benefactor of the Museum of Modern Art, where she served as president from 1972 to 1985. The story of their travels was published in Good Housekeeping, July-September 1930.



### 5: A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE

USD 2,000 - 3,000

A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE PROPHET, EARLY 1700S, egg tempera and gesso on a wood panel with kovcheg. Two insert splints on the back. 31 x 25.5 cm. (12 1/4 x 10 in.). The central figure of prophet Elijah being fed by a raven is surrounded by four scenes from his life: God blesses Elijah with fire, an angel wakes him up in the desert, Elijah with his disciple Elisha are crossing Jordan, Elijah gives his cloak to Elisha while ascending into heaven in a fiery chariot; , PROVENANCE: Purchased by the Mother of the current owner in Russia during the 1920s; thence by descent in Family Collection. LOT NOTES: During the late 1920s, shortly after the Russian Revolution, two young New York society women, sisters Adelaide and Helen Hooker secretly traveled to Russia "out of curiosity and cussedness." Unbeknownst to their father, the president of the American Defense Society, they spent over six months in snowy Russia, pursuing adventure in Moscow, Leningrad, Vladimir, Novgorod, and Suzdal among other cities. Searching for a glimpse of "Old Russia," the women sought-out ancient churches and monasteries, just as they were being taken over by the government and converted to Anti-Religious museums. This icon was among those that Adelaide and Helen Hooker purchased from these establishments and brought to the United States, in effect saving them from becoming victims of iconoclasm. In the States, the icons were kept in esteemed family collections. One of the sisters would go on to marry the IRA officer Ernie O'Malley, the other the writer John P. Marquand. Their youngest sister, Blanchette, went on to marry John D. Rockefeller III, and would become a major benefactor of the Museum of Modern Art, where she served as president from 1972 to 1985. The story of their travels was published in Good Housekeeping, July-September 1930.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 6: A RARE SIGNED RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER

USD 2,000 - 3,000

A RARE SIGNED RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, SIDOR SILIN, CIRCA 1800, egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 32 x 27 cm (12 5/8 x 10 5/8 in.), signed in Cyrillic 'Sidor Silin' and indicated to be from the collection of Aleksei Zinovievski on the verso. Mother Mary is depicted tenderly holding the Christ Child up to her face against a light green background, each with a gilded halo, the deep ochre-colored borders punctuated by depictions of seven angels and saints including Archangel Michael, Angel Gabriel, Saint Peter, Holy Great Martyr Catherine, Saint Pavel., PROVENANCE: Originally entered the collection of Aleksei Zinovievski in 1809, possibly the same Archpriest Aleksei Zinovievski who presided over the trial for Alexander Pushkin's murder in a duel in 1837; purchased by the Mother of the current owner in Russia during the 1920s; thence by descent in Family Collection LOT NOTES: During the late 1920s, shortly after the Russian Revolution, two young New York society women, sisters Adelaide and Helen Hooker secretly traveled to Russia "out of curiosity and cussedness." Unbeknownst to their father, the president of the American Defense Society, they spent over six months in snowy Russia, pursuing adventure in Moscow, Leningrad, Vladimir, Novgorod, and Suzdal among other cities. Searching for a glimpse of "Old Russia," the women sought-out ancient churches and monasteries, just as they were being taken over by the government and converted to Anti-Religious museums. This icon was among those that Adelaide and Helen Hooker purchased from these establishments and brought to the United States, in effect saving them from becoming victims of iconoclasm. In the States, the works were kept in esteemed family collections. One of the sisters would go on to marry the IRA officer Ernie O'Malley, the other the writer John P. Marquand. Their youngest sister, Blanchette, went on to marry John D. Rockefeller III, and would become a major benefactor of the Museum of Modern Art, where she served as president from 1972 to 1985. The story of their travels was published in Good Housekeeping, July-September 1930. Signed icons are very rare, and this particular piece bears the signature of Sidor Silin, an established icon painter at the turn of the 19th century.



### 6A: A RUSSIAN ICON OF SAINTS FLOR AND LAVR, NORTHERN

USD 3,000 - 4,000

A RUSSIAN ICON OF SAINTS FLOR AND LAVR, NORTHERN SCHOOL, CIRCA 1700, egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 31.5 x 28 cm (12 3/8 x 11 in.), PROVENANCE: Sotheby's, New York, "Russian Works of Art and Objects of Vertu," June 11, 1998, Lot 171; Private Collection, New York (acquired at the above sale by the present owner)



### 7: A RUSSIAN ICON OF A PROPHET, NORTHERN SCHOOL, FIRST

USD 4,000 - 6,000

A RUSSIAN ICON OF A PROPHET, NORTHERN SCHOOL, FIRST HALF OF THE 17TH CENTURY, egg tempera, gold leaf and gesso on a wood panel with kovcheg. Two insert splints on the back. 44.5 x 35.5 cm. (17 1/2 x 17 3/4 in.), PROVENANCE: Purchased from A La Vielle Russie, Paris, 1960s; Private Collection, U.S.A.



### 8: A MONUMENTAL RUSSIAN ICON OF THE DORMITION OF THE

USD 28,000 - 35,000

A MONUMENTAL RUSSIAN ICON OF THE DORMITION OF THE VIRGIN MARY, 17TH CENTURY, Egg tempera and gesso on wood panel. Two insert splints on the back. 116.2 x 95.2 cm. (45 3/4 x 37 1/2 in.),



### 9: A RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, 18TH

USD 3,000 - 4,000

A RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, 18TH CENTURY, in brass oklad with silver halo, 84 standard. Two insert splints on the back (both missing). Egg tempera and gesso on wood panel. 31.7 x 26.7 cm (12 1/2 x 10 1/2 in.),



### 10: A RUSSIAN ICON OF THE RESURRECTION WITH SCENES OF

USD 7,000 - 9,000

A RUSSIAN ICON OF THE RESURRECTION WITH SCENES OF PASSION AND FEASTS, CIRCA 1800, egg tempera, gold leaf and gesso on a wood panel with kovcheg. Two insert splints on the back. 44.5 x 37.5 cm. (17 1/2 x 14 3/4 in.), the central panel with two resurrection scenes surrounded by 12 scenes from the Passion and 16 Feasts, depicting Evangelists in the corners,

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### 11: A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY WITH GILT

USD 3,000 - 4,000

A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY WITH GILT SILVER OKLAD, KIEV, CIRCA 1835, Egg tempera and gesso on wood panel. 31.4 x 26.7 cm (12 3/8 x 10 1/2 in.), the gilt silver oklad with intricately chased and repousse robes and elements of the landscape executed in high relief, with unique designs on the border and spandrels, the heads of angels surrounded by radiating haloes executed with superior mastery, the oklad with Cyrillic partially legible maker's mark 'A.?', partially legible assayer's mark 'C.? 183(?)', 84 standard. Two insert splints on the back. ,



### 12: A RUSSIAN ICON OF THE SAVIOUR NOT MADE BY HANDS

USD 12,000 - 15,000

A RUSSIAN ICON OF THE SAVIOUR NOT MADE BY HANDS [NERUKOTVORENI LIK] IN A GILT SILVER AND NIELLO OKLAD, CENTRAL RUSSIA, EARLY 1700S, OKLAD CIRCA 1836, egg tempera, gold leaf, and gesso on wood panel. Two insert splints on back. 37.3 x 31.8 cm (14 5/8 x 12 1/2 in.), oklad with Cyrillic maker's mark 'UK', with dated assayer's mark of Mihail Karpinskiy 'MK 1836', Saint Petersburg town mark, '84' standard, the miraculous portrait of Christ appears on a delicately shaded green cloth with intricately gilded acanthus leaves, held up by two angels standing on rolling clouds, the gilt silver oklad with niello details, the edges with chased borders featuring scrolling grave vines, with a gilt silver radiating halo.,



### 13: A RUSSIAN ICON OF CHRIST PANTOCRATOR IN GILT SILVER

USD 3,000 - 4,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR IN GILT SILVER REPOUSSE OKLAD, CENTRAL RUSSIA, CIRCA 1836, the figure of Christ clad in pink and hunter green with extensive gilt detailing, on a gilded background with dark ochre borders, the fully gilded oklad with an openwork halo, the edges with chased and repousse linked arabesques; egg tempera, gold leaf, and gesso on wood panel. Two insert splints on back. 37.3 x 31.8 cm (14 5/8 x 12 1/2 in.), oklad with Cyrillic maker's mark 'DA', possibly of the Imperial silversmith Dmitry Andreev, assayer's mark of Dmitry Tverskiy 'DT 1841', Saint Petersburg town mark, '84' standard ,



### 14: A RUSSIAN ICON OF CHRIST PANTOCRATOR 19TH CENTURY, egg

USD 2,000 - 3,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR 19TH CENTURY, egg tempera, gold leaf and gesso on a wood panel. Two insert splints on top and bottom edges. 31 x 26.7 cm. (12 1/4 x 10 1/2 in.),



### 15: A RUSSIAN ICON OF THE KAZANSKAYA MOTHER OF GOD 19TH

USD 2,000 - 3,000

A RUSSIAN ICON OF THE KAZANSKAYA MOTHER OF GOD 19TH CENTURY, with rich gold leaf background and beautifully decorated border with colorful flower motif; egg tempera, gold leaf and gesso on a wood panel. Two insert splints on a back. 31 x 26.7 cm. (12 1/4 x 10 1/2 in.),



### 16: A RUSSIAN ICON OF THE VLADIMIR MOTHER OF GOD, Egg

USD 2,500 - 3,500

A RUSSIAN ICON OF THE VLADIMIR MOTHER OF GOD, Egg tempera, and gesso on wood panel. Two insert splints on the back (both missing). 49 x 42 cm. ( 19 1/4 x 16 1/2 in.) ,



### 17: A RUSSIAN TRIPTYCH ICON OF THE DEISIS IN BRASS BASMA

USD 2,800 - 3,500

A RUSSIAN TRIPTYCH ICON OF THE DEISIS IN BRASS BASMA OKLAD, 19TH C., with the Virgin Mary, John the Baptist, and Christ Pantocrator; egg tempera, gold leaf, and gesso on wood panel. 35.5 x 62.8 cm. (14 x 24 3/4 in.),



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### 18: A RUSSIAN ICON OF MOTHER OF GOD OF THE BURNING BUSH,

USD 4,000 - 6,000

A RUSSIAN ICON OF MOTHER OF GOD OF THE BURNING BUSH, 19TH CENTURY, egg tempera, gold leaf and gesso on a wood panel. Two insert splints on top and bottom edges. 36 x 31 cm. (14 1/8 x 12 1/4 in.),



### 19: A RUSSIAN ICON OF THE ONLY BEGOTTEN SON [EDINORODNIY

USD 10,000 - 15,000

A RUSSIAN ICON OF THE ONLY BEGOTTEN SON [EDINORODNIY SIN], MOSCOW SCHOOL, MID 19TH CENTURY, with various scenes, including the Virgin of Orans, Death Trampling on the Bodies of Sinners, and the Holy Trinity, among others, all delicately painted on a gilded ground with dark ocher borders; egg tempera, gold leaf, and gesso on wood panel. Two insert splints on the top and bottom edges, 33.8 x 28.2 cm (13 1/4 x 11 1/8 in.),



### 20: A RUSSIAN ICON OF NICHOLAS THE WONDERWORKER WITH SCENES

USD 30,000 - 40,000

A RUSSIAN ICON OF NICHOLAS THE WONDERWORKER WITH SCENES FROM HIS LIFE, MSTERA, MID-19TH CENTURY, the central image of Saint Nicholas surrounded by twelve scenes from the life, each with a gilded background and gilt detailing; egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back, 53.8 x 44.2 cm (21 1/8 x 17 3/8 in.),



### 21: A RUSSIAN ICON OF SAINT PANTALEIMON WITH SCENES FROM

USD 30,000 - 40,000

A RUSSIAN ICON OF SAINT PANTALEIMON WITH SCENES FROM THE LIFE, IMPERIAL WORKSHOP, KREMLIN, 19TH CENTURY, the central image of Saint Pantaleimon surrounded by fourteen scenes from the life, Saint Pantaleimon depicted in full length on a pink and green ombre background with a scrolling decorative border, the life scenes with gilded details and backgrounds; egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back, both missing. 31.2 x 26 cm (12 1/4 x 10 1/4 in.),



### 22: A RUSSIAN SILVER AND TURQUOISE MEDALLION ICON OF CHRIST

USD 350 - 450

A RUSSIAN SILVER AND TURQUOISE MEDALLION ICON OF CHRIST KING OF KINGS, MOSCOW, 1869, size of medallion: 9.5 x 6 cm (3 3/4 x 2 3/8 in.), marked and dated in Cyrillic 'P.O. 1869' (possibly Pavel Ovchinnikov), 84 standard,



### 23: A RUSSIAN ICON OF CHRIST PANTOCRATOR IN GILT SILVER

USD 2,500 - 3,500

A RUSSIAN ICON OF CHRIST PANTOCRATOR IN GILT SILVER OKLAD, ST. PETERSBURG, 1872, The oklad chased and repousse with borders and halo decorated with medieval knot ornament, the oklad struck with the maker's mark initials in Cyrillic 'A.M.G.', the assayer's mark initials in Cyrillic 'I.E. 1872', 84 standard. Egg tempera and gesso on wood panel. Two insert splints on top and bottom edges. 26.7 x 22.2 cm (10 1/2 x 8 3/4 in.),



### 24: A RUSSIAN ICON OF THE TIKHVINSKAYA MOTHER OF GOD IN

USD 900 - 1,200

A RUSSIAN ICON OF THE TIKHVINSKAYA MOTHER OF GOD IN SILVER OKLAD, MOSCOW, END OF 19TH C., The oklad chased and repousse with the spandrels applied with plaques of elaborate cloisonne enamel decorations, openwork halos surround heads of virgin and Christ child; the oklad struck with the maker's mark initials in Cyrillic S.G., 84 standard. Egg tempera and gesso on wood panel. Two insert splints on the top and bottom edges. 17.8 x 14.3 cm (7 x 5 5/8 in.),



### 25: A RUSSIAN ICON OF CHRIST PANTOCRATOR, 19TH CENTURY, Egg

USD 1,500 - 2,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR, 19TH CENTURY, Egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 31.8 x 26.8 cm (12 1/2 x 10 1/2 in.), PROVENANCE: Acquired at Parke-Bernet, New York; Private Collection, New York

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### 26: A RUSSIAN ICON OF THE KAZANSKAYA MOTHER OF GOD IN A

USD 2,000 - 3,000

A RUSSIAN ICON OF THE KAZANSKAYA MOTHER OF GOD IN A GILT SILVER OKLAD MOSCOW C. 1887, in gilt wooden frame with the engine turned gilt silver oklad, Virgin Mary and Christ child depicted in ornate ceremonial robes. Oklad with Cyrillic maker's mark 'IE' and assayer's mark 'AR' 84 standard. Egg tempera and gesso on wood panel. 36.2 x 33 cm (14 1/4 x 13 in.), PROVENANCE: label of James S. Earle and Sons Galleries, Philadelphia on verso



### 27: A RUSSIAN ICON OF OUR LADY OF THE SIGN (ZNAMENIE), 19TH

USD 1,000 - 1,500

A RUSSIAN ICON OF OUR LADY OF THE SIGN (ZNAMENIE), 19TH CENTURY, The Virgin is pictured at the moment of conception with the Christ Child already in her womb, she is flanked by Saint Dmitry and Saint Pelagia. Egg tempera, gold leaf, and gesso on wood. Two insert splints on the back, one missing. Covered by a chased and repousse metal oklad. 32 x 26.5 cm (12 1/2 x 10 3/8 in.),



### 28: A RUSSIAN ICON OF SAINT PANTALEIMON, 19TH CENTURY,

USD 1,500 - 2,000

A RUSSIAN ICON OF SAINT PANTALEIMON, 19TH CENTURY, depicted holding his typical attributes, including a medicine box and a spoon. Egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 31 x 26.5 cm (12 1/8 x 10 in.), PROVENANCE: Acquired at Parke-Bernet, New York; Private Collection, New York



### 29: A RUSSIAN ICON OF THE APPARITION OF MOTHER MARY BEFORE

USD 2,000 - 3,000

A RUSSIAN ICON OF THE APPARITION OF MOTHER MARY BEFORE SAINT SERGEI OF RADONEZH, 19TH CENTURY, Depicts Mother Mary, Saint Peter and Saint John revealing themselves to Saint Sergei and his successor Nikon, the Holy Trinity is depicted above the head of The Virgin near images of Abraham and Sarah, set against a background of tooled gold, the corners painted with traditional Russian ornament. Egg tempera, gold leaf, and gesso on wood panel. Two insert splints on the back, one missing. 41.7 x 36.7 cm (16 3/8 x 14 3/8 in.),



### 30: A RUSSIAN ICON WITH FOUR SCENES, 19TH CENTURY, the

USD 3,000 - 4,000

A RUSSIAN ICON WITH FOUR SCENES, 19TH CENTURY, the panel divided into quarters, depicting Saint Nicholas the Wonderworker, the Fedorovskaya Mother of God and the Christ Child, Saint George Killing the Dragon, Three Saints, the side panels depict the Guardian Angel and Saint Stephanie. Egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 35.5 x 30 cm (14 x 11 3/4 in.), PROVENANCE: Acquired at Parke-Bernet, New York; Private Collection, New York



### 31: A RUSSIAN ICON OF THE SAVIOUR NOT MADE BY HANDS

USD 35,000 - 45,000

A RUSSIAN ICON OF THE SAVIOUR NOT MADE BY HANDS [NERUKOTVORENI LIK] IN A GILT SILVER AND CLOISONNE ENAMEL OKLAD, PALEKH, YAKOV MISHUKOV, 19TH CENTURY, the central miraculous image of Christ upheld by two angels standing on rolling clouds with a gilded background, the corners painted with image of Saints Matthew, Mark, John, and Luke, egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back, 31.2 x 27 cm (12 1/4 x 10 5/8 in.), oklad with Cyrillic maker's mark of Yakov Mishukov 'Ya. M', Cyrillic assayer's mark 'LO 1895', Moscow town mark, '84' standard,



### 32: A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER

USD 3,000 - 4,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER OKLAD, ST. PETERSBURG 1899 - 1908, The oklad chased and repoussé with kovcheg borders of floral ornament and open-work halo, the oklad struck with the maker's mark initials in Cyrillic 'A. Y.', the assayer's mark initials in Cyrillic 'Y.L.' for Yakov Lyapunov, 84 standard. Egg tempera and gesso on wood panel. Two insert splints on top and bottom. 27 x 22.2 cm (10 5/8 x 8 3/4 in.),

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### 33: A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER

USD 22,000 - 27,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER AND ENAMEL OKLAD, MOSCOW 1908 - 1926, Plain background of the oklad contrasts with richly decorated chased and repoussé robe of Christ with the halo in cloisonne enamel with colorful foliage, the gospels and plaques decorated in champlevé enamels, the oklad struck with the maker's mark initials in Cyrillic 'S.K.' for Semen Kazakov, who worked for "Nemirov-Kolodkin" company, 84 standard, 31 x 26.7 cm (12 1/4 x 10 1/2 in.),



### 34: A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER

USD 9,000 - 12,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILDED SILVER AND CLOISONNE ENAMEL OKLAD, MOSCOW 1908 - 1926, in a wood and glass display case, the oklad chased and repoussé with borders of floral ornament, the halo in cloisonne enamel, the plaque decorated in blue champlevé enamels, the oklad struck with the maker's mark initials in Cyrillic 'S.G.', 84 standard. Egg tempera, and gesso on wood panel. One insert splint on the bottom. size of icon: 22.2 x 17.8 cm (8 3/4 x 7 in.); size with case: 31.2 x 26.7 cm (12 1/4 x 10 1/2 in.),



### 35: A PAIR OF ORIENTALIST PAINTINGS, EARLY 19TH CENTURY,

USD 1,000 - 2,000

A PAIR OF ORIENTALIST PAINTINGS, EARLY 19TH CENTURY, 'depicting camels and elephants, and figures', oil on canvas, 23.8 x 31.7 cm (9 3/8 x 12 1/2 in.) and 23.5 x 32 cm (9 1/4 x 12 5/8 in.) respectively, one is signed illegibly lower left,



### 36: HERBERT GUSTAVE CARMICHAEL SCHMALZ (BRITISH 1856-1935),

USD 10,000 - 15,000

HERBERT GUSTAVE CARMICHAEL SCHMALZ (BRITISH 1856-1935), 'Robert Browning visits Elizabeth Barrett at 50 Wimpole Street', oil on canvas, 84 x 104 cm (33 x 41 in.), signed 'Herbert Carmichael' upper right and further inscribed '...owning visits Elizabeth Barrett at 50/...pole Street."/Herbert Carmichael./ 49 Addison Road./ Kensington. London./' (on fragmentary old label, now detached from the reverse). , PROVENANCE: Christie's London, Sale of Victorian Pictures, November 23, 2004 as lot 97 , LOT NOTES: In this work, Herbert Gustave Carmichael Schmalz, the London-based Victorian genre painter, captures the budding romance between Elizabeth Barrett and her secret suitor, Robert Browning. After sustaining a debilitating spinal cord injury at the age of fifteen, Elizabeth grew-up in a sheltered environment under the watchful eye of her father. At the threat of disinheritance, Mr. Barrett was strictly against the marriage of any of his children. Shortly after the publication of her acclaimed collection of verses, Poems , Browning and Barrett began a period of clandestine courtship that lasted until their elopement to Italy in 1846. In the present painting, Schmalz includes 'Flush,' Elizabeth's spaniel, in his depiction of her convalescence. Flush is firmly planted in history as one of the better known canines of the 19th Century. Not only was he the subject of Virginia Woolf's canine biography, Flush was further immortalised in Elizabeth's 1844 poem dedicated to him, 'To Flush, My Dog,'. The poem describes 'Flush' in illustrious tones: 'Leap! thy broad tail waves a light,/ Leap! thy slender feet are bright,/ Canopied in fringes'. Herbert Gustave Carmichael Schmalz was born in 1856 in Ryton on Tyne, England, to a German father. He changed his name to his mother's maiden name, Carmichael, in 1918 to avoid popular anti-German sentiment resulting from the First World War. Schmalz studied at South Kensington and the Royal Academy, as well as in Antwerp. He lived in the Kensington area of London, and was friends with Frederic Leighton, marrying the sister of Dorothy Dene, a favorite model for Leighton. Herbert Gustave Schmalz exhibited widely, including at: the Royal Society of Artists in Birmingham; the Dudley Gallery; the Dowdeswell Galleries; the Fine Art Society on Bond Street (where he had a solo exhibition in 1900 of forty paintings); the Grosvenor Gallery; the Glasgow Institute of the Fine Arts; the Walker Art Gallery in Liverpool; the Leicester Gallery; the Manchester City Art Gallery; the New Gallery; the Royal Society of Portrait Painters; the Royal Academy; and the Royal Hibernian Academy. His works were very popular and well reproduced as prints and in magazines of the time.



### 37: JACQUES MARTIN-FERRIERES (FRENCH 1893-1972),

USD 3,000 - 5,000

JACQUES MARTIN-FERRIERES (FRENCH 1893-1972), 'Sainte-Croix (Verdon)', oil on board, 38 x 46 cm (15 x 18 in.), signed lower left,



### 38: JOHN STEUART CURRY (AMERICAN 1897-1946), 'Our Good

USD 2,000 - 3,000

JOHN STEUART CURRY (AMERICAN 1897-1946), 'Our Good Earth', circa 1942, lithograph, 35 x 27 cm (13 3/4 x 10 5/8 in.) [sight], pencil signed in the margin and in the plate lower right, apparently not numbered , LOT NOTES: Laid down on board

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**39: FRANCO ROGNONI (ITALIAN 1913-1999), 'The Minstrels',**

USD 2,000 - 3,000

FRANCO ROGNONI (ITALIAN 1913-1999), 'The Minstrels', 1961, oil on canvas, 40 x 49.5 cm (15 3/4 x 19 1/2 in.), signed and dated lower right; gallery label on verso, PROVENANCE: Galleria dell'Annunciata, Milan



**40: MANUEL MARÍN (SPANISH 1942-2007), 'Mobile in Red, White**

USD 2,500 - 4,000

MANUEL MARÍN (SPANISH 1942-2007), 'Mobile in Red, White and Black', painted metal, height: 89 cm (35 in.), signed 'M. Marín' upper black panel, PROVENANCE: Family of the Artist



**41: CHRISTIAN SELL (GERMAN 1831-1883), 'A Winter's March',**

USD 600 - 800

CHRISTIAN SELL (GERMAN 1831-1883), 'A Winter's March', 1879, oil on panel, 22 x 17 cm (8 5/8 x 6 3/4 in.), signed and dated lower right,



**42: AFTER RICHARD CATON WOODVILLE (BRITISH 1856-1927) ,**

USD 4,000 - 6,000

AFTER RICHARD CATON WOODVILLE (BRITISH 1856-1927) , 'Ratisbon, Incident of the French Camp ', Watercolor, heightened white/paper, 67.4 x 50.2 cm (26.5 x 19 3/4 in.), signed lower right,



**43: ATTRIBUTED TO VALENTIN ALEXANDROVICH SEROV (RUSSIAN**

USD 7,000 - 10,000

ATTRIBUTED TO VALENTIN ALEXANDROVICH SEROV (RUSSIAN 1865-1911), 'Portrait Study of a Woman, possibly Maria Yakunchikova', oil on board, oval, 11.8 x 9 cm (4 5/8 x 3 1/2 in.), initialed in Cyrillic, 'VS', lower left, PROVENANCE: Collection of V. Frolov, St. Petersburg, Private Collection, U.S.A. (acquired from the above) LOT NOTES: The sitter's features have a strong resemblance to the artist Maria Yakunchikova (1870-1902), whose portrait Valentin Serov is known to have worked on from 1885 to 1888. Elements such as the soft-contours of the sitter's face, the mole on her right cheek, as well as the pronounced eyebrows, all enhance the resemblance between the young woman depicted in the portrait study and contemporary photographs of the Maria Yakunchikova. Yakunchikova (later Weber) the sister-in-law to Vasili Polenov, was an accomplished painter and graphic artist in her own right.



**43A: VASILY ALEXANDROVICH [WILHELM] KOTARBINSKY**

USD 7,000 - 10,000

VASILY ALEXANDROVICH [WILHELM] KOTARBINSKY (POLISH-UKRAINIAN 1849-1921), 'At the Church Door, Venice', oil on panel, 36 x 25 cm (14 1/8 x 9 7/8 in.), signed lower right, 'W. Kotarbinsky',



**44: RUSSIAN END OF 19TH - BEGINNING OF 20TH C., 'Cavalryman**

USD 1,000 - 1,500

RUSSIAN END OF 19TH - BEGINNING OF 20TH C., 'Cavalryman of His Majesty's Life Guard Hussar Regiment', watercolor on paper, 24.4 x 20 cm. (9 5/8 x 7 7/8 in.) [sight] ,



**44A: ANDREJ KARLOVICH LAVEZZARI (RUSSIAN 1831-1881), 'Horse**

USD 1,500 - 2,000

ANDREJ KARLOVICH LAVEZZARI (RUSSIAN 1831-1881), 'Horse Sled in a Russian Market', 1872, watercolor on paper, 14 x 20.5 cm [5 1/2 x 8 1/8 in.] [sight], signed and dated lower right 'A. Lavezzari 1872',



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 45: BANQUET MENU AFTER DESIGN BY VICTOR VASNETSOV FOR THE

USD 1,500 - 2,000

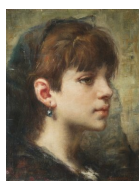
BANQUET MENU AFTER DESIGN BY VICTOR VASNETSOV FOR THE CORONATION OF NICHOLAS II AND ALEXANDRA FEODOROVNA, 1896, a central coronation proclamation praising the tsar and bestowing blessings onto the guests and country is featured in three central sections, the proclamation is punctuated by an illumination-style image of the coronation of Michael Feodorovich Romanov surmounted by the intertwined imperial monograms of their majesties Nicholas and Alexandra, below is the imperial double-headed eagle and a list of the dishes to be presented at the feast, the lower register features a depiction of the traditional presentation of bread and salt, two glorious peacocks inspired by images in Prince Sviatoslav's medieval 'Izbornik' occupy the lower left and right corners, lithograph with gilded detailing, 89.5 x 29.5 cm (35 1/4 x 11 5/8 in.) [sight], signed and dated 'Victor Vasnetsov 1896' in the plate ,



### 46: MIHALY VON ZICHY (HUNGARIAN 1827-1906), 'Set of Six

USD 3,000 - 5,000

MIHALY VON ZICHY (HUNGARIAN 1827-1906), 'Set of Six Erotic Lithographs from "Liebe" Series.', colored lithograph, approximately 20 x 15 cm (7 7/8 x 5 7/8 in.) [matte size] each, all signed in plate, some are titled in plate, PROVENANCE: Christie's, New York, Dec. 20-21, 2006, Sale 1757, lot 205 LOT NOTES: Mihaly von Zichy was born in Austro-Hungaria and studied in Budapest and Vienna before he moved in 1847 to St. Petersburg, where he made a very successful career for himself as an artist and illustrator. He was very well known for his graphic works as well. In St. Petersburg, Zichy studied drawing with Princess Ekaterina Mikhailovna. Many of his works dealt with the daily lives of the Czar and his circle, as well as motives from Russian literature and Hungarian poems. The cycle 'Love' is one of the most famous and rarest erotic works. It was first published in 1911 as illustrated album "Liebe." The drawings themselves were originally owned by Tsar Alexander II since Zichy was court painter to the Russian court.



### 47: ALEXEI HARLAMOFF (RUSSIAN 1840-1925), 'Portrait of a

USD 20,000 - 30,000

ALEXEI HARLAMOFF (RUSSIAN 1840-1925), 'Portrait of a Girl', oil on canvas, 28 x 21.5 cm (11 x 8 1/2 in.), signed lower right,



### 48: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958), 'A

USD 2,000 - 3,000

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958), 'A Group of Four Drawings of Russian Scenes', c. 1909, ink and colored pencil on paper, 13.3 x 24 cm (5 1/4 x 9 1/2 in.); 12 x 14.5 cm (4 5/8 x 5 3/4 in.); 19 x 10.8 cm (7 1/2 x 4 1/4 in.); 23 x 18 cm (9 x 7 in.); , each signed on the bottom in Cyrillic, one dated on the bottom, PROVENANCE: Collection of V. Frolov, St. Petersburg, Private Collection, U.S.A. (acquired from the above)



### 49: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958), 'A

USD 1,500 - 2,000

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958), 'A Group of Three Drawings with Architectural Views', ink on paper, 14 x 23 1/2 cm (5 1/2 x 9 1/4 in.); 10.1 x 17.1 cm (4 x 6 3/4 in.); 22.2 x 13.4 cm (8 3/4 x 5 1/4 in.); , signed in Cyrillic K. Yuon lower left, PROVENANCE: Collection of V. Frolov, St. Petersburg, Private Collection, U.S.A. (acquired from the above)



### 50: PAUL MAK (nee PAVEL PETROVICH IVANOV) (RUSSIAN

USD 4,000 - 6,000

PAUL MAK (nee PAVEL PETROVICH IVANOV) (RUSSIAN 1891-1967), 'The Overweight Barrister', 1912, ink, watercolor, and pencil on paper, 24 x 19.5 cm (9 1/2 x 7 5/8 in.) [sight], signed and dated lower left, PROVENANCE: Private California Collection since the 1970s



### 51: GROUP OF THREE PAINTINGS BY SERGEI SOUDEIKINE (RUSSIAN

USD 12,000 - 15,000

GROUP OF THREE PAINTINGS BY SERGEI SOUDEIKINE (RUSSIAN 1883-1946), 'In the Park, Glasshouse, and Cityscape', each oil on canvas mounted on board, two: 37.7 x 30.5 cm (14 7/8 x 12 in.); one: 35.5 x 28 cm (14 x 11 in.) , EXPERTISE: each authenticated by Jeanne Soudeikine on verso, October, 1975; PROVENANCE: Jeanne Soudeikine (widow of the artist); Private Collection, New York, circa 1970; Sotheby's, New York, March 13, 2013, lot 89.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**52: GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN**

USD 20,000 - 30,000

GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN 1885-1950), 'Russian Village in the Snow', oil on canvas, 64.7 x 89.7 cm (25 1/2 x 35 3/8 in.), signed lower right,



**53: KONSTANTIN KOROVIN (RUSSIAN 1861-1939), 'Summer**

USD 30,000 - 40,000

KONSTANTIN KOROVIN (RUSSIAN 1861-1939), 'Summer Evening', 1919, oil on canvas, 37 x 28.5 cm (14 1/2 x 11 1/4 in.), signed and dated lower left, PROVENANCE: Private California collection since 1970s.



**54: KONSTANTIN KOROVIN (RUSSIAN 1861-1939), 'Sun Dappled**

USD 80,000 - 120,000

KONSTANTIN KOROVIN (RUSSIAN 1861-1939), 'Sun Dappled Park', 19[0?]4, oil on panel, 48.4 x 64.3 cm (19 x 25 1/4 in.), signed 'K. Korovin 19[0?]4' lower right, PROVENANCE: Private California collection since 1970s. LOT NOTES: After working on stage designs for the celebrated arts patron, Savva Mamontov's private Opera House at Abramtsevo, the young Konstantin Korovin was able to put aside money to fund his first trip to France and Spain in 1885. The passion for the works of Western European artists, particularly the Impressionist, was perhaps first encouraged by Korovin's instructor at the Moscow School of Painting, Sculpture and Architecture, Vasily Dimitrievich Polenov. Upon seeing their works, Korovin famously proclaimed that in them he found "everything he was scolded for back home in Moscow." The trip would prove pivotal to the development of the artist's career, and Korovin would return to views of the city life of Paris time and time again. Sun Dappled Park's depiction of the play of warm afternoon light through the trees of a park may have been executed during one of Korovin's many visits to Paris, where he eventually eventually settled with his son in 1923.



**54A: STANISLAV YULIANOVICH ZHUKOVSKY (RUSSIAN 1872-1944),**

USD 12,000 - 15,000

STANISLAV YULIANOVICH ZHUKOVSKY (RUSSIAN 1872-1944), 'The Last Snow', 1899, oil on paperboard, 29.9 x 39.5 cm (11 3/8 x 15 5/8 in.), signed and dated lower right, PROVENANCE: Private Collection, New York



**55: DMITRY MITROKHIN (RUSSIAN 1883-1973), 'Design for the**

USD 300 - 500

DMITRY MITROKHIN (RUSSIAN 1883-1973), 'Design for the Cover of Anatole France's Novel The Gods are Athirst', c. 1912, ink and watercolor on paper, 19.7 x 14 cm (7 3/4 x 5 1/2 in.), signed and titled on verso,



**56: MIKHAIL LARIONOV (RUSSIAN 1881-1964), 'In the Park',**

USD 4,000 - 6,000

MIKHAIL LARIONOV (RUSSIAN 1881-1964), 'In the Park', 1914, pencil on paper laid on cardboard, 28 x 38 cm (11 x 15 in.) [sight], signed and dated 1914 lower left; further inscribed no. 35 top left,



**57: ERTÉ [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990),**

USD 2,000 - 3,000

ERTÉ [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990), 'L'Inoubliable Nuit, No. 45', 1917, gouache and ink on paper, 24.2 x 14.3 cm (9 1/2 x 5 5/8 in.) [sight], signed Erté lower right, titled, numbered, and stamped Erté Romain de Tirtoff 9 Rue de Civry Paris on verso, LOT NOTES: One of the most influential artists of the Art Deco period, Erté (née Romain de Tirtoff in St. Petersburg) led an incredibly prolific career spanning more than 75 years during which time he created universally recognized fashion, stage, and jewelry designs. Erté is perhaps most noted for his fashion designs for publications such as Harper's Bazaar and Vogue, capturing the decadent feel of the Roaring Twenties. A variation of this enchanting evening dress design appeared in a November 1917 issue of Harper's Bazaar LITERATURE: A variation of this design illustrated in Stella Blum, ed. Fashion Drawings and Illustrations from Harper's Bazaar by Erté (New York: Dover Publications, 1976), p. 29

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**59: MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957),**

USD 2,000 - 3,000

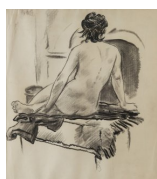
MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957), 1939, ink wash on paper, 26.5 x 31.3 cm (10 3/8 x 12 1/4 in.) [sight], monogrammed, titled, and dated lower right,



**60: MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957)**

USD 800 - 1,200

MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957) , 'Nude in Profile View', 1943, ink, ink wash and pencil on paper, 14 x 33 cm (15 1/4 x 13 in.) [sight], signed and dated lower right; stamped "Estate Property Mstislav Valerianovich Dobujinsky" on verso, PROVENANCE: Estate of Mstislav Dobujinsky



**61: MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957)**

USD 1,000 - 1,500

MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957) , 'Sitting Nude', 1943, ink and pencil on paper, 39.4 x 34.3 cm (15 x 13 1/2 in.) [sight], dated lower right; stamped "Estate Property Mstislav Valerianovich Dobujinsky" on verso, PROVENANCE: Estate of Mstislav Dobujinsky



**62: MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957)**

USD 1,000 - 1,500

MSTISLAV VALERIANOVICH DOBUZHINSKY (RUSSIAN 1875-1957) , 'Nude, View from a Back', 1948, ink and pencil on paper, 44.1 x 28 cm (17 3/8 x 11 in.) [sight], signed and dated lower right; stamped "Estate Property Mstislav Valerianovich Dobujinsky" on verso, PROVENANCE: Estate of Mstislav Dobujinsky



**64: ALEXANDRE BENOIS (RUSSIAN 1870-1960), 'Costume Design**

USD 3,000 - 5,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960), 'Costume Design for the Peasant from "Le chevalier errant"', watercolor, ink, pencil on paper, 36.8 x 25.4 cm (14 1/2 x 10 in.) [sight], initialed lower right, titled upper left, numbered upper right,



**65: ALEXANDRE BENOIS (RUSSIAN 1870-1960), 'Costume Design**

USD 3,000 - 5,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960), 'Costume Design for Three Boys from "Sleeping Beauty" Ballet', 1953, watercolor, ink, pencil on paper, 19 x 15 cm (7 1/2 x 5 7/8 in.) [sight], signed and dated lower left, titled upper left, numbered upper right,



**66: NADIA BENOIS (1896-1975), 'Street Scene', 1931, oil on**

USD 1,500 - 2,500

NADIA BENOIS (1896-1975), 'Street Scene', 1931, oil on canvas, 59 x 71.7 cm (23 1/4 x 28 1/4 in.) , signed and dated lower right, LOT NOTES: Nadia Benois was a still life and landscape painter, and stage designer. Born near St. Petersburg of a family of artists; her father was the architect Louis Benois. She studied under Jacoblevff, Choukhiaeff and her uncle Alexandre Benois. She left Russia and moved to England in 1920. Benois had her first one-man exhibition at the Little Gallery, the Adelphi, 1924. She exhibited with the N.E.A.C. from 1929 and was a member from 1937-41. Benois was also the mother of Peter Ustinov, British actor and playwright.

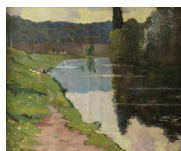


**67: VLADIMIR NIKOLAEVICH ARALOV (RUSSIAN 1893-1972),**

USD 20,000 - 30,000

VLADIMIR NIKOLAEVICH ARALOV (RUSSIAN 1893-1972), 'Strelcy in front of St. Basil's Cathedral, Red Square', oil on canvas, 74.2 x 105.4 cm (29 1/4 x 41 1/2 in.), signed in Cyrillic lower left, metal plaque with artist's name on the bottom; label of Newhouse Gallery on verso,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**68: ALEXANDRE ALTMANN (RUSSIAN 1885-1950), 'River**

USD 10,000 - 15,000

ALEXANDRE ALTMANN (RUSSIAN 1885-1950), 'River Landscape', oil on canvas, 59.7 x 73 cm (23 1/2 x 28 3/4 in.) , signed lower left,



**69: GREGORY GLUCKMANN (RUSSIAN 1898-1973), 'Seated Nude',**

USD 22,000 - 25,000

GREGORY GLUCKMANN (RUSSIAN 1898-1973), 'Seated Nude', oil on board, 35 x 27 cm (13 3/4 x 10 5/8 in.), signed lower right, PROVENANCE: Bonham's, Los Angeles, Apr. 20, 2010, lot 58.



**70: ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977),**

USD 7,000 - 9,000

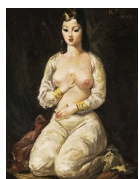
ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977), 'Le Portail Aux Cypres', 1958, oil and pencil on board, 63.5 x 48.3 cm (25 x 19 in.) [sight], signed lower left; studio label with title and date on verso , PROVENANCE: Sotheby's, New York, Oct. 9, 2013, lot 139, P. 86 of the catalogue; (Possibly) Ukrainian Institute, New York; Private collection, New York, early 1960s



**70A: DMITRI NALBANDIAN (RUSSIAN 1906-1993), 'Village of**

USD 6,000 - 8,000

DMITRI NALBANDIAN (RUSSIAN 1906-1993), 'Village of Kozevo, Carpathia', 1975, oil on canvasboard, 30 x 48.5 cm (11 7/8 x 19 in.), signed and dated in Cyrillic lower right, 'D. Nalbandian, 1975',



**71: ALEXANDER BASHBEUK-MELIKIAN (ARMENIAN 1891-1966),**

USD 12,000 - 15,000

ALEXANDER BASHBEUK-MELIKIAN (ARMENIAN 1891-1966), 'Nude', 1953, oil on canvas, 35.2 x 25.7 cm (13 7/8 x 10 1/8 in.), signed and dated upper right,



**72: MARTIROS SARYAN (ARMENIAN 1880-1972), 'Vases with**

USD 70,000 - 90,000

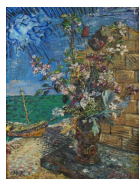
MARTIROS SARYAN (ARMENIAN 1880-1972), 'Vases with Wildflowers', 1958, oil on canvas, 78.8 x 90.5 cm (31 x 35 5/8 in.), signed and dated lower left , PROVENANCE: Commissioned by Sergei Sarukhanov from Martiros Saryan. The painting is accompanied by a note from his daughter, Elza Sarukhanova. EXPERTISE: Expert Center of Cultural Values, Armenian Ministry of Culture, signed by M. Stepanyan, Yerevan, Armenia, December 22, 2009



**73: DAVID BURLIUK (RUSSIAN 1882-1967), 'Orange Flowers and**

USD 65,000 - 85,000

DAVID BURLIUK (RUSSIAN 1882-1967), 'Orange Flowers and Lighthouse ', 1946, oil on canvas , 92.1 x 56 cm (36 1/4 x 22 in.) , signed lower right, dated lower left, PROVENANCE: Sotheby's New York, Oct. 11, 2011, lot 189, P. 114 of the catalogue EXHIBITED: Harbor Gallery, Cold Spring Harbor, NY



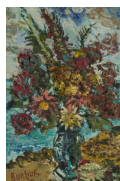
**74: DAVID BURLIUK (RUSSIAN 1882-1967), 'Flowers by the**

USD 30,000 - 40,000

DAVID BURLIUK (RUSSIAN 1882-1967), 'Flowers by the Sea', 1949, oil on canvas, 56 x 43.2 cm (22 x 17 in.), signed lower right, dated lower left,



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**75: DAVID BURLIUK (RUSSIAN 1882-1967), 'Flowers', 1954, oil**

USD 3,000 - 4,000

DAVID BURLIUK (RUSSIAN 1882-1967), 'Flowers', 1954, oil on board, 17.9 x 12.6 cm (7 3/8 x 5 in.), signed and dated lower left,

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**76: DAVID BURLIUK (RUSSIAN 1882-1967), 'Autumn', 1949,**

USD 1,000 - 1,500

DAVID BURLIUK (RUSSIAN 1882-1967), 'Autumn', 1949, watercolor and charcoal on paper, 35.5 x 25.5 cm (14 x 10 in.), signed and dated lower right,

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**77: DAVID BURLIUK (RUSSIAN 1882-1967), 'Tangiers', 1954,**

USD 1,000 - 1,500

DAVID BURLIUK (RUSSIAN 1882-1967), 'Tangiers', 1954, watercolor on paper, 25.3 x 34.5 cm (9 7/8 x 13 1/2 in.), signed lower left, titled and dated lower right,

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**79: SERGEY GERASIMOV (RUSSIAN 1885-1964), 'The Field',**

USD 8,000 - 12,000

SERGEY GERASIMOV (RUSSIAN 1885-1964), 'The Field', 1945, oil on cardboard, 21.7 x 31.3 cm (8 3/8 x 12 1/4 in.), signed and dated lower right, signed and titled on verso, PROVENANCE: Private California collection since 1970s.

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**80: KONSTANTIN IVANOVICH GORBATOV (RUSSIAN 1876-1945),**

USD 25,000 - 35,000

KONSTANTIN IVANOVICH GORBATOV (RUSSIAN 1876-1945), 'Landscape with Birches and River', 1919, oil on canvas, 40.4 x 54.2 cm (15 7/8 x 21 3/8 in.), signed in Cyrillic and dated lower left,

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**82: RUSSIAN, FIRST HALF OF 20TH CENTURY, 'Suprematist**

USD 400 - 600

RUSSIAN, FIRST HALF OF 20TH CENTURY, 'Suprematist Composition', gouache and ink on paper, 23.4 x 31.4 cm (9 1/4 x 12 3/8 in.), THIS LOT IS BEING SOLD WITHOUT RESERVE

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**83: LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN**

USD 16,000 - 18,000

LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN 1896-1980), 'A Flute Player', 1940, watercolor on paper, 45 x 34.3 cm (17 3/4 x 13 1/2 in.), signed in Georgian and dated lower right, EXPERTISE: Accompanied by a certificate from Irina Dzutsova (available on request)

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**84: LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN**

USD 12,000 - 15,000

LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN 1896-1980), 'Georgian Nude with a Dove', 1923, gouache on paper, 26 x 18 cm (10 1/4 x 7 in.), initialed in Georgian and dated lower right, EXPERTISE: Accompanied by a certificate from Irina Dzutsova (available on request)

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## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**85: ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989),**

USD 800 - 1,200

ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989), 'Untitled', paint on wood, height: 89 cm (35 in.),



**86: EVGENY EVGENIEVICH LANCERAY (RUSSIAN 1875-1946), 'In**

USD 500 - 700

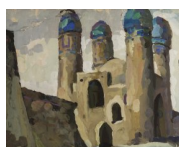
EVGENY EVGENIEVICH LANCERAY (RUSSIAN 1875-1946), 'In the Medieval Village', ink on paper, paper size 14 x 17 cm (5 1/2 x 6 5/8 in.) [sight], signed lower left,



**87: A PAIR OF DRAWINGS BY EVGENY KIBRIK (RUSSIAN 1906 —**

USD 1,000 - 1,500

A PAIR OF DRAWINGS BY EVGENY KIBRIK (RUSSIAN 1906 — 1978), comprising of: Neighbours Quarrel, 1978, watercolor and ink on paper, signed in Cyrillic and dated lower right, 38.7 x 29.8 cm (15 1/4 x 11 3/4 in.) [sight]; cover illustration for the unpublished book of "The Legend of Thyl Ulenspiegel" by Charles De Coster, 1928, signed in Cyrillic, dated and titled on verso, 28.5 x 19.7 cm (11 1/4 x 7 3/4 in.) [sight];,



**88: ILYA IVANOVICH MASHKOV (RUSSIAN 1881-1944) , 'The**

USD 5,000 - 7,000

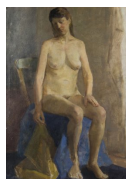
ILYA IVANOVICH MASHKOV (RUSSIAN 1881-1944) , 'The Mosque', gouache on paper, 40 x 49.5 cm (15 3/4 x 19 1/2 in.), signed lower right,



**89: VLADIMIR ALEKSANDROVICH SEROV (RUSSIAN 1910-1968 ),**

USD 1,500 - 2,000

VLADIMIR ALEKSANDROVICH SEROV (RUSSIAN 1910-1968 ), 'Portrait of a Young Woman', oil on canvas, 79 x 58.5 cm. (31 1/8 x 23 in.), signed in Cyrillic 'V. Serov' lower right; authenticated and signed by artist's son, Serov Y.V., in Cyrillic on verso,



**90: VLADIMIR ALEKSANDROVICH SEROV (RUSSIAN 1910-1968 ),**

USD 1,500 - 2,000

VLADIMIR ALEKSANDROVICH SEROV (RUSSIAN 1910-1968 ), 'Seated Nude', oil on canvas, 72 x 51 cm. (28 1/4 x 20 in.) [sight], signed in Cyrillic 'V. Serov' lower right; signed and titled on verso; authenticated and signed by artist's son, Serov Y.V., in Cyrillic on verso,



**91: EVGENIY ANDREEVICH AGAFONOV (RUSSIAN-AMERICAN**

USD 3,000 - 4,000

EVGENIY ANDREEVICH AGAFONOV (RUSSIAN-AMERICAN 1879-1956), 'Lilacs and Cherry Blossoms', oil on canvas, 71 x 92 cm (27 7/8 x 36 1/4 in.), signed lower right,



**92: PAVEL KORIN (RUSSIAN 1892-1967), 'Alexander Nevsky',**

USD 2,000 - 3,000

PAVEL KORIN (RUSSIAN 1892-1967), 'Alexander Nevsky', 1938, gouache on paper, 61 x 43 cm (24 x 16 7/8 in.), signed, dated, and titled bottom center; various unrelated notes in pencil on verso,

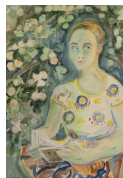
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**93: IRENE KLESTOVA (RUSSIAN-FRENCH 1908-1989), 'Roses in a**

USD 1,000 - 1,500

IRENE KLESTOVA (RUSSIAN-FRENCH 1908-1989), 'Roses in a Bud Vase', oil on board, 24.5 x 19 cm (9 1/2 x 7 1/2 in.), signed lower right; Frost & Reed label on verso, PROVENANCE: Frost & Reed Gallery, London, registered number '28562'



**94: EVGENIA MARKOVNA MAGARIL (RUSSIAN 1902-1987), 'Reading**

USD 2,000 - 3,000

EVGENIA MARKOVNA MAGARIL (RUSSIAN 1902-1987), 'Reading Under the Trees', 1946, watercolor on paper, 61.5 x 42 cm (24 1/8 x 16 1/2 in.) [sight], signed and dated lower left,



**95: MEER AXELROD (RUSSIAN 1902-1970), 'Landscape', 1964,**

USD 750 - 1,000

MEER AXELROD (RUSSIAN 1902-1970), 'Landscape', 1964, tempera on paper, 51 x 73.7 cm (20 x 29 in.) [sight], signed in Cyrillic and dated lower right; signed, titled and dated on verso ,



**96: GEORGI SEMYONOVICH VEREISKY (RUSSIAN 1886-1962),**

USD 2,000 - 3,000

GEORGI SEMYONOVICH VEREISKY (RUSSIAN 1886-1962), 'Three Landscapes', watercolor - 1939, lithographs - 1951, one watercolor and pencil on paper and two lithographs, watercolor: 18.5 x 45 cm (7 1/4 x 17 3/4 in.); lithographs: 40.5 x 29 cm (16 x 11 3/8 in.) [sight] and 32.5 x 40.5 cm (12 3/4 x 16 in.) [sight], each signed lower right,



**97: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN**

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'Station Crossing', watercolor and gouache on paper, 18.2 x 26.2 cm (10 3/8 x 7 1/8 in.) [sight], initialed lower left, LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,



**98: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN**

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'Waiting on the Porch', 1956, watercolor on paper, 26.5 x 18 cm (10 3/8 x 7 1/8 in.) [sight], dated and initialed lower left, LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,



**99: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN**

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'The Construction Site', 1956, gouache and watercolor on paper, 27 x 19 cm (10 5/8 x 7 1/2 in.), initialed and dated lower left, numbered '17' lower right, LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 100: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'Fountain Rainbow', 1956, watercolor on paper, 25.7 x 36.2 cm (10 1/8 x 14 1/4 in.) [sight], LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,



### 101: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'Morning (Under the Bridge)', 1956, watercolor on paper, 26 x 36 cm (10 1/4 x 14 1/8 in.) [sight], dated, titled, and initialed lower left, numbered '15' lower right, LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,



### 102: VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN

USD 300 - 500

VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), 'Leaving the Depot', 1956, watercolor and gouache on paper, 18.5 x 26.5 cm (7 1/4 x 10 3/8 in.) [sight], initialed and dated lower left, LOT NOTES: Vladimir Vetrogonsky was an established Social Realist artist and a highly active illustrator whose designs and illustrations were widely circulated and regularly featured in a myriad of publications. In 1952 he started teaching at the Repin Institute and was appointed to the post of Dean of the Faculty of Graphic Arts in 1973. He remained working as Dean at the Repin Institute until his death in 2002.,



### 103: GEORGY NISSKY (RUSSIAN 1903-1987), 'The Railway', 1935,

USD 400 - 600

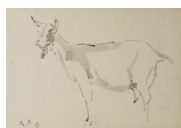
GEORGY NISSKY (RUSSIAN 1903-1987), 'The Railway', 1935, watercolor on paper, 29 x 37 cm (11 3/8 x 14 1/2 in.), initialed and dated lower right,



### 104: NIKOLAI IVANOVICH VASILIEFF (1892-1970), 'Woman with

USD 300 - 500

NIKOLAI IVANOVICH VASILIEFF (1892-1970), 'Woman with Pearls', 1932, ink on paper, 45 x 50.5 cm (17 3/4 x 19 7/8 in.) [sight], signed and dated lower right, PROVENANCE: Sotheby's March 21, 1992, lot 110 THIS LOT IS BEING SOLD WITHOUT RESERVE



### 105: VLADIMIR VASILYEVICH LEBEDEV (RUSSIAN 1891-1967), 'The

USD 800 - 1,200

VLADIMIR VASILYEVICH LEBEDEV (RUSSIAN 1891-1967), 'The Goat', 1954, watercolor on paper, 21 x 29.6 cm (8 1/4 x 11 5/8 in.), initialed and dated lower left,



### 106: SACHA MOLDOVAN (RUSSIAN 1901-1982), 'Country Summer',

USD 200 - 300

SACHA MOLDOVAN (RUSSIAN 1901-1982), 'Country Summer', lithograph, plate size: 56 x 42.5 cm (22 x 16 3/4 in.), signed in pencil lower right, indicated 'HC' lower left, THIS LOT IS BEING SOLD WITHOUT RESERVE



### 107: ANATOLY GLINOV (RUSSIAN 1917-1997), 'At the Samovar',

USD 600 - 800

ANATOLY GLINOV (RUSSIAN 1917-1997), 'At the Samovar', oil on canvas, 80 x 89 cm (31 1/2 x 35 in.), signed in Cyrillic lower left,



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**108: L. KUDRIASHOV (RUSSIAN 20TH C.), 'Afternoon Tea', oil**

USD 600 - 800

L. KUDRIASHOV (RUSSIAN 20TH C.), 'Afternoon Tea', oil on canvas, 93.5 x 83 cm (36 1/2 x 32 5/8 in.), signed lower left in Cyrillic,



**109: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Still Life with a**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Still Life with a Glass of Water', 1946, watercolor on paper, 19.3 x 25.7 cm (7 5/8 x 10 1/8 in.), dated and inscribed "Zhene" (to wife) upper left, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**110: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Rain in the**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Rain in the Fields', 1946, pencil on paper, 24.5 x 31.5 cm (9 5/8 x 12 3/8 in.), partially legible inscription in Cyrillic '1946. VII.17/ books on the history of art, [?], Feuchtwanger, letter [Poussin?]/ boards from Galia/frames/belt' lower left, additional date '1947.XI.19' upper right, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**111: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Train is Coming',**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Train is Coming', 1947, pencil on paper, 21.8 x 35.3 cm (8 7/8 x 13 7/8 in.), dated upper left, inscribed "need to do double rails" lower left, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**112: VASILY SITNIKOV (RUSSIAN 1915-1987), 'The Abduction of**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'The Abduction of Europa', 1958, pencil on paper, 25 x 23.6 cm (9 7/8 x 9 1/4 in.), dated upper left, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

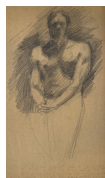
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**113: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of a**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of a Seated Man', pencil on paper, 19 x 24.5 cm (7 1/2 x 9 5/8 in.), doodles and illegible writings on verso, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**114: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of Man's**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of Man's Torso', pencil on paper, 25.1 x 14.3 cm (9 7/8 x 5 5/8 in.), random sketches on verso, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**115: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of a Head**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Sketch of a Head and a Forehead.', pencil on paper, 20.7 x 16.5 cm (8 1/8 x 6 1/2 in.), WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**116: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Double-sided**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Double-sided Drawing of Standing Nude', pencil on paper, 35.5 x 20 cm (14 x 7 7/8 in.), WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**117: VASILY SITNIKOV (RUSSIAN 1915-1987), 'The Dacha',**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'The Dacha', pencil on paper, 21.3 x 30 cm (8 5/8 x 11 3/4 in.), WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORKPROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**118: VASILY SITNIKOV (RUSSIAN 1915-1987), 'Charging', ink on**

USD 2,000 - 3,000

VASILY SITNIKOV (RUSSIAN 1915-1987), 'Charging', ink on paper, 12.5 x 15.5 cm (4 7/8 x 16 1/8 in.), titled in Cyrillic upper right, WE ARE GRATEFUL TO KONSTANTIN KUZMINSKY FOR CONFIRMING THE AUTHENTICITY OF THIS ARTWORK. PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**119: DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Mushroom', 1963,**

USD 600 - 800

DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Mushroom', 1963, etching, 27.5 x 23.2 cm (10 3/4 x 9 1/8 in.), signed in Cyrillic and dated in pencil, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**120: DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'The Green Tree',**

USD 1,500 - 2,500

DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'The Green Tree', 1964, felt-tip pen on paper, 27.5 x 23 cm (10 5/8 x 9 in.), monogrammed and dated lower left, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**121: DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Domed Huts',**

USD 1,500 - 2,500

DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Domed Huts', 1965, ink wash on paper, 26.8 x 21.7 cm (10 1/2 x 8 1/2 in.), monogrammed and dated lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**122: DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Vegetation and**

USD 1,500 - 2,500

DMITRY PLAVINSKY (RUSSIAN 1937-2012), 'Vegetation and an Insect', 1967, ink on paper, 22 x 21 cm (8 5/8 x 8 1/4 in.), monogrammed and dated lower center, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

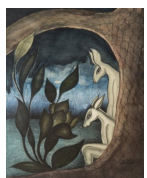
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**123: EDUARD STEINBERG (RUSSIAN 1937-2012), 'Daisies', 1968,**

USD 3,000 - 4,000

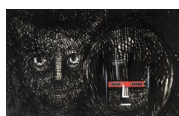
EDUARD STEINBERG (RUSSIAN 1937-2012), 'Daisies', 1968, watercolor on paper, 51.4 x 43 cm (19 3/4 x 17 in.), gifting inscription lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**124: VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924), 'Woodland**

USD 3,000 - 4,000

VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924), 'Woodland Creatures ', 1966, watercolor and pencil on paper, 38 x 29 cm (15 x 11 3/8 in.) [sight], initialed and dated lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**125: LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Cat and**

USD 1,500 - 2,000

LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Cat and Woman', 1964, ink and collage on paper, 30 x 47 cm (11 3/4 x 18 1/2 in.), signed and dated lower left, titled on verso, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**126: LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Cat and Two**

USD 800 - 1,200

LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Cat and Two Women', 1965, woodcut print, size of page: 40 x 28.5 cm (15 3/4 x 11 1/4 in.), signed and dated lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



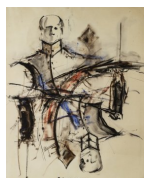
**127: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'The Rooster**

USD 3,000 - 4,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'The Rooster (Card) Game', 1967, watercolor on paper, 57.2 x 40.5 cm (22 1/2 x 16 in.), signed and dated lower center, titled lower right, inscribed 'Priluki' lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**128: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Card Players',**

USD 3,000 - 4,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Card Players', 1967, ink and colored pencils on paper, 57.2 x 45.6 cm (22 1/2 x 18 in.) [signed], signed in Cyrillic and dated lower center, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**129: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Medieval**

USD 1,200 - 1,500

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Medieval Village', circa 1960s, ink on paper, 28.3 x 37.4 cm (11 1/8 x 14 3/4 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**130: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'The Bent**

USD 1,200 - 1,800

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'The Bent Cross', circa 1960s, felt-tip pen on paper, 28.6 x 40.5 cm (11 1/4 x 16 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**131: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Through the**

USD 1,200 - 1,800

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Through the Trees', circa 1960s, felt-tip pen on paper, 28.6 x 40.5 cm (11 1/4 x 16 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**132: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Approaching**

USD 1,200 - 1,800

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), 'Approaching the Village', circa 1960s, felt-tip pen on paper, 28.6 x 40.5 cm (11 1/4 x 16 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**133: NIKOLAI VECHTOMOV (RUSSIAN 1923-2007), 'Black Hook',**

USD 2,000 - 3,000

NIKOLAI VECHTOMOV (RUSSIAN 1923-2007), 'Black Hook', 1964, enamel on paper, 42.5 x 30.2 cm (16 3/4 x 11 7/8 in.), signed and dated lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**134: NIKOLAI VECHTOMOV (RUSSIAN 1923-2007), 'Abstract**

USD 1,500 - 2,000

NIKOLAI VECHTOMOV (RUSSIAN 1923-2007), 'Abstract Composition in Grey', 1965, watercolor and ink on paper, 40 x 26 cm (15 3/4 x 10 1/4 in.), signed in Cyrillic and dated lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**135: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998), 'The Redhead ',**

USD 2,000 - 3,000

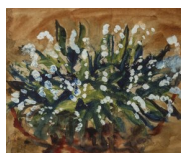
VLADIMIR YAKOVLEV (RUSSIAN 1934-1998), 'The Redhead ', circa 1960s, gouache on paperboard, 41.7 x 31.2 cm (16 1/4 x 12 in.), signed on verso, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**136: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998), 'Tonalist**

USD 2,000 - 3,000

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998), 'Tonalist Landscape', circa 1960s, gouache on paper, 42.4 x 36.3 cm (16 5/8 x 14 1/4 in.), initialed lower right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**137: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Lilies of the**

USD 1,500 - 2,500

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Lilies of the Valley', 1963, gouache and watercolor on paper, 27.3 x 31.7 cm (10 3/4 x 12 1/2 in.) [sight], initialed 'A.Z.' in Cyrillic and dated lower left, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**138: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Portrait of the**

USD 1,500 - 2,000

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Portrait of the Artist's Wife, Lucy', watercolor on paper, 59.5 x 41.5 cm (23 1/2 x 16 3/8 in.), initialed lower left, titled on verso, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**139: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Churches', 1968,**

USD 1,500 - 2,500

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Churches', 1968, watercolor and felt-tip pen on paper, 54.6 x 42.2 cm (21 1/2 x 16 5/8 in.) [sight], signed in Cyrillic and dated upper right, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**140: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Seated Woman',**

USD 600 - 800

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Seated Woman', pencil on paper, 30.7 x 20.8 cm (12 1/8 x 8 1/8 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**141: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Double-sided**

USD 600 - 800

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Double-sided Drawing: A Man at an Easel and a Young Girl', ink on paper, 29 x 20.7 cm (11 3/8 x 8 1/8 in.), initialed lower right on one side, PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.



**142: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Double-sided**

USD 600 - 800

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Double-sided Drawing: A Man Reading and Portrait of a Man', ink on paper, 27.2 x 29.1 cm (10 3/4 x 11 1/2 in.), PROVENANCE: This work comes from the collection of Anne Davis Gillet, who along with her two brothers, John and Philip Davis, inherited them from their mother, the late Marie-Therese Lamoitier Davis. Mrs. Davis and her husband, Allen Clayton Davis, a career member of the US Foreign Service, (and later, U.S. Ambassador, retired) spent two years in the Soviet Union (1966-68). During that time, Mr. Davis was consult and First Secretary of the American Embassy in Moscow, where he became personally acquainted with many of the "dissident" artists and acquired almost all of these works directly from them personally. When the Davis family was reassigned to Ouagadougou, Upper Volta in late 1968, they brought these works on paper with them out of the Soviet Union, traveling by train.

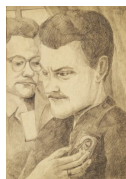
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**143: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Don Quixote'**

USD 4,000 - 6,000

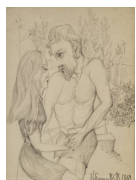
ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Don Quixote Battling the Windmills', 1971, oil on paper laid on canvas, 53 x 41 cm (20 7/8 x 16 1/8 in.) , signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



**144: VYACHESLAV KALININ (RUSSIAN B. 1939), 'Two Men with an Icon'**

USD 700 - 900

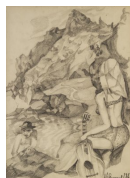
VYACHESLAV KALININ (RUSSIAN B. 1939), 'Two Men with an Icon', 1965, pencil on paper, 39 x 27 cm (15 3/8 x 10 5/8 in.) [sight], signed and dated upper right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer; We are grateful to Vyacheslav Kalinin for confirming the authenticity of this work.



**145: VYACHESLAV KALININ (RUSSIAN B. 1939), 'The Couple'**

USD 700 - 900

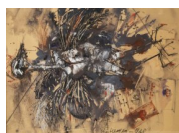
VYACHESLAV KALININ (RUSSIAN B. 1939), 'The Couple', 1969, pencil on paper, 37.5 x 28.5 cm (14 3/4 x 11 1/4 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer We are grateful to Vyacheslav Kalinin for confirming the authenticity of this work.



**146: VYACHESLAV KALININ (RUSSIAN B. 1939), 'On a Rocky Shore'**

USD 700 - 900

VYACHESLAV KALININ (RUSSIAN B. 1939), 'On a Rocky Shore with a Guitar', 1969, pencil on paper, 39 x 28.5 cm (15 3/8 x 11 1/4 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer We are grateful to Vyacheslav Kalinin for confirming the authenticity of this work.



**147: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'The Dead Cockerel'**

USD 3,000 - 4,000

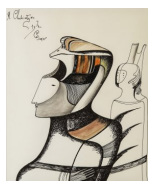
VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'The Dead Cockerel ', 1968, gouache on paper, 39.5 x 54 cm (15 1/2 x 21 1/4 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer LITERATURE: Igor Golomshtok and Alexander Glezer, 'Soviet Art In Exile,' (Random House: New York, 1977), ill. p. 23



**148: LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Untitled (Man with Nails)'**

USD 1,000 - 1,500

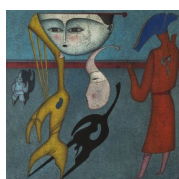
LEV KROPIVNITSKY (RUSSIAN 1922-1994/5), 'Untitled (Man with Nails)', 1971, gouache on paper, 51 x 39.7 cm (20 x 15 5/8 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



**149: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical Head'**

USD 1,000 - 1,500

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical Head ', 1974, ink and watercolor on paper, 25 x 20.2 cm (9 7/8 x 8 in.) [sight], signed, dated, and inscribed 'Paris' upper left, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



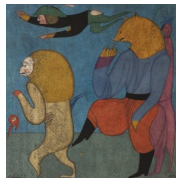
**150: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint Petersburg - Masks'**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint Petersburg - Masks', 1977, gouache on paper, 30.5 x 30.5 cm (12 x 12 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer; see additional information under description below



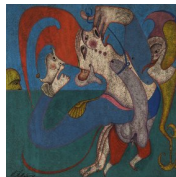
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**151: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint Petersburg - the Lion and the Bear', 1977, gouache on paper, 30.5 x 30.5 cm (12 x 12 in.) [sight], signed and dated lower left, initialed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



**152: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint**

USD 4,000 - 6,000

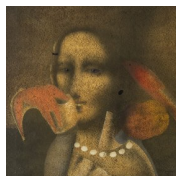
MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint Petersburg - the Joker', 1980, gouache on paper, 30.5 x 30.5 cm (12 x 12 in.) [sight], signed and dated lower left, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer; see additional information under description below



**153: BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Nightmare in the**

USD 2,500 - 3,500

BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Nightmare in the Forest', 1978, ink and gouache on paper, 25 x 32.5 cm (9 7/8 x 11 3/4 in.), monogrammed in Cyrillic 'BS' and dated '6.78' lower right, PROVENANCE: Collection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



**154: VLADIMIR MAKARENKO (RUSSIAN B. 1943), 'Inspired by**

USD 3,000 - 4,000

VLADIMIR MAKARENKO (RUSSIAN B. 1943), 'Inspired by Botticelli', 1981, gouache and ink on paper, 28.5 x 24.5 cm (11 1/4 x 9 5/8 in.), signed and dated lower right, inscribed with a prayer in Ukrainian lower left, dedicated to Lili And Michael Brochetain lower left on the passepartout, signed and dated lower right on the passepartout, PROVENANCE: Collection of Lili and Michael Brochetain



**155: VLADIMIR MAKARENKO (RUSSIAN B. 1943), 'Inspired by**

USD 3,000 - 4,000

VLADIMIR MAKARENKO (RUSSIAN B. 1943), 'Inspired by Leonardo', 1985, gouache on paper, 26.7 x 27 cm (10 1/2 x 10 5/8 in.), signed, dated, and inscribed 'Paris' lower right, PROVENANCE: Collection of Lili and Michael Brochetain



**156: PYOTR BELENOK (RUSSIAN 1938-1991), 'Planetary Realism:**

USD 3,000 - 5,000

PYOTR BELENOK (RUSSIAN 1938-1991), 'Planetary Realism: Two Men', 1986, mixed media on paper, 73.5 x 54 cm (28 3/4 x 21 1/4 in.) [sight], signed and dated lower right, PROVENANCE: Collection of Lili and Michael Brochetain



**157: RASIM BABAYEV (AZERBAIJANI 1927-2007), 'The Heavenly**

USD 1,000 - 1,500

RASIM BABAYEV (AZERBAIJANI 1927-2007), 'The Heavenly Divs', 1999(?), gouache on paper, 65 x 91.5 cm (25 5/8 x 36 in.), signed (and possibly dated) lower right, titled on verso, PROVENANCE: Collection of Lili and Michael Brochetain



**158: ALEXANDER GRIGORIEVICH TYSHLER (RUSSIAN 1898-1980),**

USD 20,000 - 30,000

ALEXANDER GRIGORIEVICH TYSHLER (RUSSIAN 1898-1980), 'Parade', 1929, oil on canvas, 50.2 x 40.4 cm (19 3/4 x 15 7/8 in.), signed in Cyrillic 'A. Tyshler' and dated lower right, EXPERTISE: The State Tretyakov Gallery, September 24, 2001, signed by Iolanta Lomize, Levchina, T. Ermakova and Mikhnenko, Moscow.

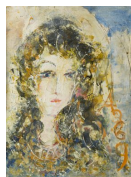
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**159: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Still Life with a**

USD 2,000 - 3,000

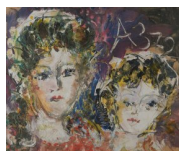
ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Still Life with a Bottle', 1957, oil on board, 50 x 41.2 cm (19 3/4 x 16 1/4 in.), initialed 'A.Z.' and dated lower left, PROVENANCE: Comes from the collection of the well-known Russian guitar player and composer, Peter Panin (1938-2011). Panin was a close friend of Zverev and an avid collector of his art. His collection of Zverev's artworks was on view from May 23 until June 30, 2013 as part of "Zverev: Friend's Collection" exhibition at "Gogol House" in Moscow.



**160: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Portrait of a**

USD 2,000 - 3,000

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Portrait of a Woman', 1969, oil on canvas mounted on board, 55.2 x 40.7 cm (21 3/4 x 16 in.) [sight], initialed and dated lower right, PROVENANCE: Collection of Vitaly Savinkov; acquired from above by the current owner. Vitaly Savinkov was a well-known knigoizdatel and Doctor of Philosophy in Moscow, who was close to many of the non-conformist artists in the 1960s-70s, especially to the Zverev circle.



**161: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Mother and**

USD 2,000 - 3,000

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Mother and Daughter', 1972, oil on board, 38.7 x 45.1 cm (15 1/4 x 17 3/4 in.), initialed 'A.Z.' and dated upper right, PROVENANCE: Comes from the collection of the well-known Russian guitar player and composer, Peter Panin (1938-2011). Panin was a close friend of Zverev and an avid collector of his art. His collection of Zverev's artworks was on view from May 23 until June 30, 2013 as part of "Zverev: Friend's Collection" exhibition at "Gogol House" in Moscow.



**162: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Don Quixote',**

USD 2,000 - 3,000

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'Don Quixote', 1974, watercolor and charcoal on paper, 76.2 x 46.5 cm (30 x 18 3/8 in.) [sight], signed in Cyrillic and dated lower center, PROVENANCE: Collection of Vitaly Savinkov; acquired from above by the current owner. Vitaly Savinkov was a well-known knigoizdatel and Doctor of Philosophy in Moscow, who was close to many of the non-conformist artists in the 1960s-70s, especially to the Zverev circle.



**163: ANATOLY ZVEREV (RUSSIAN 1931-1986), 'The Forest ',**

USD 2,000 - 3,000

ANATOLY ZVEREV (RUSSIAN 1931-1986), 'The Forest ', 1978, oil on board, 67.3 x 50 cm (26 1/2 x 19 5/8 in.), initialed 'A.Z.' and dated lower center, PROVENANCE: Collection of Vitaly Savinkov; acquired from above by the current owner. Vitaly Savinkov was a well-known knigoizdatel and Doctor of Philosophy in Moscow, who was close to many of the non-conformist artists in the 1960s-70s, especially to the Zverev circle.



**164: BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'A Pair of**

USD 2,500 - 3,000

BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'A Pair of Watercolor Paintings', comprising: a) 'Lake in the Forest', 1961, watercolor and pencil on paper, 21 x 29.5 cm (8 1/4 x 11 1/2 in.), inscription by Alexander Glezer on the verso authenticating the work and indicating that it came from his collection; b) 'Tarusa', 1963, watercolor on paper, 28.5 x 40 cm (11 1/4 x 15 3/4 in.) [sight], inscription from Vladimir Nemukhin on verso confirming that the work was painted by Sveshnikov



**165: BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Landscape with**

USD 700 - 900

BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Landscape with Village', felt tip pen on paper, 19 x 27.7 cm (7 1/2 x 10 7/8 in.) [sight],



**166: BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Village with a**

USD 700 - 900

BORIS SVESHNIKOV (RUSSIAN 1927-1998), 'Village with a Tree', felt tip pen on paper, 19.6 x 27.7 cm (7 3/4 x 10 7/8 in.) [sight],

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**167: EDOUARD ZELENINE ( RUSSIAN 1938-2002), 'Landscape with**

USD 1,000 - 1,500

EDOUARD ZELENINE ( RUSSIAN 1938-2002), 'Landscape with a Tree', oil on board, 40 x 49.5 cm (15 3/4 x 19 1/5 in.), signed in Cyrillic lower right,



**168: EDOUARD ZELENINE ( RUSSIAN 1938-2002), 'Apple', oil on**

USD 1,000 - 1,500

EDOUARD ZELENINE ( RUSSIAN 1938-2002), 'Apple', oil on board, 36.1 x 40.6 cm (14 x 16 in.), signed in Cyrillic lower left,



**169: ILYA KABAKOV (RUSSIAN B. 1933), 'The Flying Komarov',**

USD 20,000 - 30,000

ILYA KABAKOV (RUSSIAN B. 1933), 'The Flying Komarov', c. 1972-1975, collage, watercolor and ink on paper, 56 x 36.8 cm (22 x 14 in.) [sight], signed on verso, the inscription in the lower left has been shifted during reframing, LOT NOTES: Page #6 from "The Flying Komarov" album RELATED LITERATURE: Amei Wallach, "Ilya Kabakov, The Man Who Never Threw Anything Away", Harry Abrams Publishers, New York, 1996, ill. Page120. We are grateful to Emilia and Ilya Kabakov for confirming the authenticity of this work.



**170: ILYA KABAKOV (RUSSIAN B. 1933), 'Did You Pay Back to**

USD 3,000 - 5,000

ILYA KABAKOV (RUSSIAN B. 1933), 'Did You Pay Back to Evgenia Victorovna?', 1980, ink and collage on paper, 50.8 x 34.3 cm (20 x 13 1/2 in.), signed in pencil in Cyrillic and dated lower right; inscribed on verso : "To dear Lilya from Ilya with love. May 12, 1981.", LOT NOTES: We are grateful to Emilia and Ilya Kabakov for confirming the authenticity of this work.



**171: ILYA KABAKOV (RUSSIAN B. 1933), 'The Test of Destiny',**

USD 60,000 - 80,000

ILYA KABAKOV (RUSSIAN B. 1933), 'The Test of Destiny', 1997-1998, installation, mixed media with chair, working electric bulb, wires and plug, 56.5 x 52 x 52 cm (22 1/4 x 20 1/2 x 20 1/2 in.), signed and Cyrillic and dated on the bottom of the chair seat We are grateful to Emilia and Ilya Kabakov for confirming the authenticity of this work.EXHIBITED: Barbara Gladstone Gallery, New York. RELATED LITERATURE: for similar work see "Forbidden Art. The Postwar Russian Avant-Garde Artists." Distributed Art Publishers, New York, 1998, page 258.



**172: ILYA KABAKOV (RUSSIAN B. 1933), 'Over The Portico',**

USD 700 - 900

ILYA KABAKOV (RUSSIAN B. 1933), 'Over The Portico', 1988, lithograph, page: 32 x 47 cm (12 1/2 x 18 1/2 in.) [sight], signed and dated in pencil lower right, numbered '63/100' lower left,



**173: ILYA KABAKOV (RUSSIAN B. 1933), 'The Flying Komarov, a**

USD 2,000 - 3,000

ILYA KABAKOV (RUSSIAN B. 1933), 'The Flying Komarov, a Complete Album #6 from 10 Characters Series ', 1994 art print album from 1970-1975 original, 31 total color photocopied prints mounted on cardboard in hard case, 10 mounted on grey paper, 52 x 36.5 cm (20 1/2 x 14 3/4 in.), signed, dated and numbered in pencil on introduction insert lower left, artist proof edition of 2/20; each grey lithograph signed and dated in plate lower right, LITERATURE: Amei Wallach, "Ilya Kabakov, The Man Who Never Threw Anything Away", Harry Abrams Publishers, New York, 1996, ill. pages 120-121 RELATED LITERATURE: listed in Ilya Kabakov, "60s - 70s... Note about unofficial life in Moscow", Novoe Literaturnoe Obozrenie, Moscow, 2008< BR> LOT NOTES: Introduction contains translations to English, French and German. In luxury box with gilt embossed lettering.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 174: ILYA KABAKOV (RUSSIAN B. 1933), 'Sitting-in-the-Closet'

USD 2,000 - 3,000

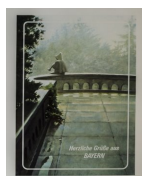
ILYA KABAKOV (RUSSIAN B. 1933), 'Sitting-in-the-Closet Primakov, a Complete Album #1 from 10 Characters Series ', 1994 art print album from 1970-1975 original, 47 total color photocopied prints mounted on cardboard in hard case, 16 mounted on grey paper, 52 x 36.5 cm (20 1/2 x 14 3/4 in.), signed, dated and numbered on introduction insert lower left, artist proof edition of 1/200; each lithograph signed and dated in plate lower right, LITERATURE: Amei Wallach, "Ilya Kabakov, The Man Who Never Threw Anything Away", Harry Abrams Publishers, New York, 1996, ill. pages 116-117; RELATED LITERATURE: listed in Ilya Kabakov, "60s - 70s... Note about unofficial life in Moscow", Novoe Literaturnoe Obozrenie, Moscow, 2008; LOT NOTES: Introduction contains translations to English, French and German. Kabakov describes this album as "Theme of darkness of the mind, some sort of immersion into the anopsia, some sort of blindness - and this luck of vision is the same in complete "isolation", and in "empty" flight".



### 175: ILYA KABAKOV (RUSSIAN B.1933), 'Okno (Window)',

USD 300 - 500

ILYA KABAKOV (RUSSIAN B.1933), 'Okno (Window)', lithograph on Arches paper; collector's edition of the vintage 2002 Mouton Rothschild wine label, 56 x 43 cm (paper), 33 x 24.3 (plate), 24.5 x 17.7 cm (image), signed in the plate by the artist and by Philippine de Rothschild; edition size unknown, LITERATURE: H. Goldberg, A Label fit for a Legend, New York Times, January 30, 2005; Mouton Rothschild, Paintings for the Labels, Sotheby's: New York, 2007 (book published accompanying exhibition of the original paintings); J. Kay, Miami museum displays Mouton Rothschild wine labels, USA Today, March 2, 2009



### 176: ERIK BULATOV (RUSSIAN B. 1933), 'Greetings from

USD 500 - 700

ERIK BULATOV (RUSSIAN B. 1933), 'Greetings from Bavaria', 1989, lithograph, 76.5 x 58 cm (30 1/8 x 22 3/4 in.), signed and dated in pencil lower right, numbered '22/100' lower left, RELATED LITERATURE: The original composition illustrated in Mathias Arndt, ed., 'Erik Bulatov: catalogue Raisonne in Two Volumes, Volume I: Painting 1952-2011', (Cologne: Wienand Verlag, 2012), p. 154



### 177: VICTOR PIVOVAROV (RUSSIAN B. 1937), 'New York - Brest',

USD 2,500 - 3,500

VICTOR PIVOVAROV (RUSSIAN B. 1937), 'New York - Brest', 1997, colored pencils on paper, 16.7 x 22.9 cm (6 5/8 x 9 in.) [sight], signed in Cyrillic and dated lower left,



### 178: KOMAR AND MELAMID (RUSSIAN B. 1943 AND B. 1945),

USD 40,000 - 50,000

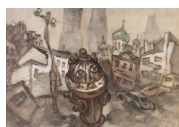
KOMAR AND MELAMID (RUSSIAN B. 1943 AND B. 1945), 'Silver and Gold Still Life, From the Series of Paintings with Cut Corners', 1975, oil on canvas, 59.7 x 59.7 cm (23 1/2 x 23 1/2 in.) [sight], signed in Cyrillic 'Komar/Melamid', dated and titled on verso, LOT NOTES: This rare, early work by the Sots Art masters Komar and Melamid was made shortly before their emigration.



### 179: MIKHAIL ROGINSKY (RUSSIAN 1931-2004), 'Street View',

USD 10,000 - 15,000

MIKHAIL ROGINSKY (RUSSIAN 1931-2004), 'Street View', oil on canvas, 42 x 98.4 cm (16 1/2 x 38 3/4 in.), signed lower right,



### 180: OSCAR RABIN (RUSSIAN b. 1928), 'Fire Hydrant', 1985,

USD 9,000 - 12,000

OSCAR RABIN (RUSSIAN b. 1928), 'Fire Hydrant', 1985, gouache, ink and pencil on paper, 30.5 x 43.8 cm (12 x 17 1/4 in.) [sight], signed and dated lower right, LITERATURE: Forbidden Art. The Postwar Russian Avant-Garde Artists. Distributed Art Publishers, New York, 1998, page 111. EXHIBITED: Forbidden Art: The Postwar Russian Avant-Garde. McMullen Museum of Art Boston College, Oct. 15 - Dec. 10, 2000.



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**181: VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924), 'Fairytale**

USD 4,000 - 6,000

VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924), 'Fairytale Forest', 1988, colored pencils on paper, 39.3 x 32 cm (15 3/4 x 12 5/8 in.), signed and dated lower right, LITERATURE: Forbidden Art. The Postwar Russian Avant-Garde Artists. Distributed Art Publishers, New York, 1998, page 42. EXHIBITED: Forbidden Art: The Postwar Russian Avant-Garde. McMullen Museum of Art Boston College, Oct. 15 - Dec. 10, 2000.



**182: VASILY SHULZHENKO (RUSSIAN B. 1949), 'Swimmers #2',**

USD 15,000 - 20,000

VASILY SHULZHENKO (RUSSIAN B. 1949), 'Swimmers #2', 1990, oil on canvas, 120 x 159.5 cm (47 1/4 x 62 3/4 in.), signed in Cyrillic 'Vas. Shulzhenko' lower right; signed in Cyrillic, dated and titled on verso,



**183: MIKHAIL TUROVSKY (RUSSIAN B. 1933), 'Sisters', 1995,**

USD 20,000 - 30,000

MIKHAIL TUROVSKY (RUSSIAN B. 1933), 'Sisters', 1995, oil on canvas, 76.5 x 76.5 cm (30 1/8 x 30 1/8 in.), signed and dated lower right, signed, titled, and dated on verso,



**184: VLADIMIR YANKILEVSKY (RUSSIAN B1938), 'The Cross,**

USD 2,000 - 3,000

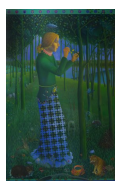
VLADIMIR YANKILEVSKY (RUSSIAN B1938), 'The Cross, Erotic Drawing', 1991, red and black felt-tip marker on thick paper, 33.7 x 40.7 cm (13 1/4 x 16 in.) [sight], initialed and dated lower right,



**185: VLADIMIR YANKILEVSKY (RUSSIAN B1938), 'Untitled**

USD 5,000 - 7,000

VLADIMIR YANKILEVSKY (RUSSIAN B1938), 'Untitled Composition (The Eye)', 1988, colored chalks on paper, 49.5 x 64.5 cm (19 1/2 x 25 3/8 in.), signed and dated lower right, PROVENANCE: Macdougall's, London, June 13, 2008, lot 423



**185A: IGOR TULPANOV (RUSSIAN B. 1939), 'Autumn', 1984, oil on**

USD 45,000 - 55,000

IGOR TULPANOV (RUSSIAN B. 1939), 'Autumn', 1984, oil on canvas, 182 x 113.5 cm (71 5/8 x 44 5/8 in.) [sight], monogrammed upper right, dated lower left, PROVENANCE: Nakhamkin Fine Arts Gallery, New York; Private Collection, New York



**186: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint**

USD 13,000 - 17,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in Saint Petersburg', 1981, oil on canvas, 107 x 106.5 cm (42 1/8 x 41 7/8 in.), signed and dated lower left, signed and dated on verso, PROVENANCE: Acquired by the present owner from Nakhamkin Gallery, New York

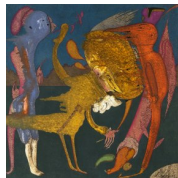


**187: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'French Still**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'French Still Life', 1984, oil on canvas, 41 x 51 cm (16 1/8 x 20 in.), signed and dated lower right; signed, titled, and dated on verso, LITERATURE: Illustrated in Mikhail Chemiakin's monograph Mihail Chemiakin: Transformation, New York Period, Vol.2, (New York: Mosaic Press, 1986), pg. 341

## RUSSIAN + INTERNATIONAL ART & ANTIQUES

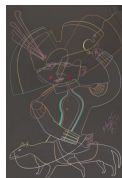


**188: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in St.**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival in St. Petersburg ', 1977, oil and gouache on paper, 29 x 29 cm (11 3/8 x 11 3/8 in.) [sight], signed and dated lower right, PROVENANCE: Galerie Heritage, Toronto

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**189: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Man and His Dog',**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Man and His Dog', 1983, pastel on paper, 102 x 76 cm (40 1/8 x 29 7/8 in.), signed and dated lower right,

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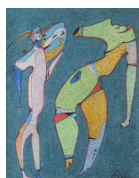


**190: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'The Ball', 1986,**

USD 5,000 - 7,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'The Ball', 1986, pastel on paper, 76 x 102 cm (29 7/8 x 40 1/8 in.), signed and dated lower right,

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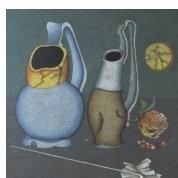


**191: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical Figures', 1977, gouache, ink, colored pencil on paper, 31.7 x 24.2 cm (12 1/2 x 9 1/2 in.) [sight], signed and dated lower right,

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**192: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Still Life with**

USD 4,000 - 6,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Still Life with Two Jugs From a Series of Saint Petersburg Still Life Remembrances', 1981, mixed media, 31.7 x 31.7 cm (12 1/2 x 12 1/2 in.) [sight], signed and dated lower left ,

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**193: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical**

USD 3,000 - 5,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical Heads(Shell)', 1977, gouache and ink on paper, 31.5 x 31 cm (12 3/8 x 12 1/4 in.), signed and dated lower right and upper left , PROVENANCE: Galerie Charpentier, Paris; Acquired by the present owner at the above

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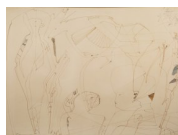


**194: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival at St.**

USD 3,000 - 5,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Carnival at St. Petersburg XIV', 1978, gouache and ink on paper, 33 x 32.8 cm (13 x 12 7/8 in.), signed and dated lower right, PROVENANCE: Galerie Charpentier, Paris; Acquired by the present owner at the above

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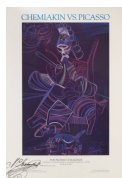
**195: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical**

USD 3,000 - 5,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Metaphysical Composition', 1976, india ink, felt tip pen and watercolor on paper, 55.7 x 75 cm (21 7/8 x 29 1/2 in.) [sight], signed and dated upper right, PROVENANCE: Galerie Charpentier, Paris; Acquired by the present owner at the above

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## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**196: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Chemiakin vs.**

USD 25 - 50

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943), 'Chemiakin vs. Picasso', 1985-86, signed poster, 66.7 x 47 cm (26 1/4 x 18 1/2 in.) [sight], signed and dated in plate lower left, signed in marker lower left, LOT NOTES: Poster for the exhibition "The Picasso Challenge", University of San Francisco, McLaren Center, March 14, 1986 THIS LOT IS BEING SOLD WITHOUT RESERVE



**197: VYACHESLAV KALININ (RUSSIAN B. 1939), 'Card Players',**

USD 7,000 - 9,000

VYACHESLAV KALININ (RUSSIAN B. 1939), 'Card Players', 1988, oil on canvas, 64.7 x 60.4 cm (25 1/2 x 23 3/4 in.), signed in Cyrillic 'V. Kalinin' and dated lower center, signed on verso, PROVENANCE: Eduard Nakhamkin Gallery, New York, 1988 EXHIBITED: "Viacheslav Kalinin" One-Man Retrospective at Eduard Nakhamkin Fine Arts Gallery, New York, May 24 -June 15, 1988. We are grateful to Vyacheslav Kalinin for confirming the authenticity of this work.



**197A: VYACHESLAV KALININ (RUSSIAN B. 1939), 'Bacchanal',**

USD 11,000 - 13,000

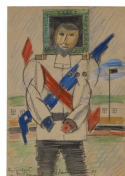
VYACHESLAV KALININ (RUSSIAN B. 1939), 'Bacchanal', 1988, oil on canvas, 119.3 x 99 cm (47 x 39 in.), signed and dated lower right, We are grateful to Vyacheslav Kalinin for confirming the authenticity of this work.



**198: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Composition with**

USD 1,500 - 2,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Composition with Guitar', 1984, gouache and pencil on paper, 25.5 x 19.4 cm (10 x 7 5/8 in.), signed in Cyrillic and dated lower right,



**199: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Jack of Diamonds,**

USD 1,500 - 2,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Jack of Diamonds, Mikhail Larionov', 1989, colored pencils on paper, 30.5 x 21.6 cm (12 x 8 1/2 in.), signed in Cyrillic lower center, titled lower left and dated lower right,



**200: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Day-Night', 1990,**

USD 1,500 - 2,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Day-Night', 1990, ink, crayon on paper, 27.3 x 16.7 cm (10 3/4 x 6 5/8 in.), signed in Cyrillic and dated lower right, RELATED LITERATURE: similar composition, "No! - and the Conformists; Faces of Soviet Art of 50s to 80s", X. Dunikowski Museum, Warsaw, 1994, p. 344, 345.



**201: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Geometric**

USD 1,500 - 2,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Geometric Composition with Card', 1985, gouache on paper, 22.2 x 16.7 cm (31.8 x 11 1/2 in.), signed in Cyrillic and dated lower right,



**201A: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Untitled', 2007,**

USD 4,000 - 6,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Untitled', 2007, polychromed wood, 44.3 x 15 cm (17 3/8 x 5 7/8 in.), signed and dated on base, LITERATURE: 'Vladimir Nemukhin: Sculpture', (Romanov Gallery: 2010), no. 11

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**201B: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Untitled**

USD 3,500 - 4,500

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Untitled (Mountain)', 1997, polychromed wood, 27.5 x 19.2 cm (10 3/4 x 7 1/2 in.), signed and dated on base, LITERATURE: 'Vladimir Nemukhin: Sculpture', (Romanov Gallery: 2010), no. 19



**201C: VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Dedicated to M.**

USD 4,000 - 6,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 'Dedicated to M. Voloshin', 1998, polychromed wood, 24.7 x 38.9 x 5 cm (9 3/4 x 15 1/4 x 2 in.), signed, dated, and titled on base, LITERATURE: 'Vladimir Nemukhin: Sculpture', (Romanov Gallery: 2010), no.7 V. Nemukhin and A. Ushakov, 'Vladimir Nemukhin: Fine Art, Graphics, Sculpture, Porcelain', (Bonfi: 2012), p. 312



**202: A GROUP OF 7 PORCELAIN PLATES BY VLADIMIR NEMUKHIN**

USD 3,000 - 4,000

A GROUP OF 7 PORCELAIN PLATES BY VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 7 limited edition porcelain plates, diameter: 30.5 cm (12 in.) each, each signed (some also initialed) in glaze on front and back, numbered on verso; produced by Villeroy & Boch. Titled: 2 plates with Jack of Diamond (Valet du Carreau on base, #2); 2 plates with Diamond (Carreau, #4); 2 plates with Joker (Joker, #3) and Ace (As, #1).,



**203: HENRY KHUDYAKOV (RUSSIAN-AMERICAN B. 1930), 'The Vest**

USD 1,500 - 2,000

HENRY KHUDYAKOV (RUSSIAN-AMERICAN B. 1930), 'The Vest (From the Series of Eleven Numerous Vest Objects)', 1979-1994, a vest and mixed media on canvas laid on board, 75 x 59.7 cm (29 1/2 x 23.5 in.), signed 'Khudyakov' on verso, various dated notes describing what was added to the artwork on verso, LOT NOTES: Former non-conformist poet turned artist, Henry Khudyakov, attributes the brightness and glitter of his artworks to the vibrant "Joie de vivre" of New York, where he resides since 1974. Vest was a multi-year project, and every stage of additions to the artwork documented in dated little notes on the back of the board. For instance, rubber bands and squares prongless studs are recorded to be added in 1980, acrylic and fluorescent paints - in 1983, glitter - in multiple years and red stars - in 1991.



**204: HENRY KHUDYAKOV (RUSSIAN-AMERICAN B. 1930), 'Tie**

USD 250 - 350

HENRY KHUDYAKOV (RUSSIAN-AMERICAN B. 1930), 'Tie Shirt', c. 1984, acrylic and dye on shirt, height: 82.5 cm (32 1/2 in.), signed, titled and dated right sleeve; additional inscription 'copper, metal, purple on TIE; gold, orange, copper on collar 19/II/1992', LOT NOTES: Former non-conformist poet turned artist, Henry Khudyakov, attributes the brightness and glitter of his artworks to the vibrant "Joie de vivre" of New York, where he resides since 1974. He call his shirts, vests and jackets "visual non-wearables." Similar shirt is worn by Khudyakov on the photograph at 'New York Times' Style section from June 14, 1985.



**205: LEV MESHBERG (RUSSIAN 1933-2007), 'Fish and Bread',**

USD 800 - 1,200

LEV MESHBERG (RUSSIAN 1933-2007), 'Fish and Bread', 1982, oil on canvas board, 35.5 x 45.5 cm (14 x 17 7/8 in.), signed and dated lower left,



**206: ALEXANDER NEY (RUSSIAN B. 1939), 'The Protector', 1990,**

USD 2,800 - 3,500

ALEXANDER NEY (RUSSIAN B. 1939), 'The Protector', 1990, white terracotta, height with base: 25 cm (9 7/8 in.), height without base: 21 cm (8 1/4 in.), signed and dated on base,



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**207: ALEXANDER NEY (RUSSIAN B. 1939), 'The Round Head',**

USD 2,000 - 3,000

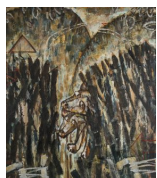
ALEXANDER NEY (RUSSIAN B. 1939), 'The Round Head', 1991, white terracotta, with base: 23.5 cm (9 1/4 in.); without base: 14.5 cm (5 3/4 in.), signed and dated 'Al Ney 91' on bottom,



**208: ALEXANDER NEY (RUSSIAN B. 1939), 'Woman`s Head', c.**

USD 1,200 - 1,500

ALEXANDER NEY (RUSSIAN B. 1939), 'Woman`s Head', c. 1994, white terracotta, height with base: 34.5 cm (13 5/8 in.), height without base: 20.5 cm (8 in.), signed on base,



**209: ALEXANDER LOTSMAN (RUSSIAN B. 1947), 'The Paddock',**

USD 800 - 1,200

ALEXANDER LOTSMAN (RUSSIAN B. 1947), 'The Paddock', 1985, oil on cloth, 79.5 x 68 cm (31 1/8 x 26 in.), signed and dated lower right,



**210: VYACHESLAV MIKHAILOV (RUSSIAN B. 1945), 'The**

USD 2,000 - 3,000

VYACHESLAV MIKHAILOV (RUSSIAN B. 1945), 'The Philosophers', 1985, oil on board, 104.5 x 126 cm (41 1/8 x 49 5/8 in.), signed and dated lower right, signed, and titled on verso,



**211: GAYANE KHACHATURIAN (GEORGIAN-ARMENIAN 1942-2009), 'The**

USD 6,500 - 8,500

GAYANE KHACHATURIAN (GEORGIAN-ARMENIAN 1942-2009), 'The Night Song of the Fairytale Bird Agulis ', oil on canvas, 60.5 x 80 cm (23 3/4 x 31 1/2 in.), signed lower right,



**212: VALERY YERSHOV (RUSSIAN B. 1960), 'Untitled (Holding**

USD 500 - 700

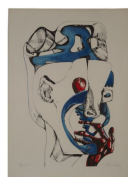
VALERY YERSHOV (RUSSIAN B. 1960), 'Untitled (Holding the Line)', 1988, oil on canvas and wood, with painted frame: 113 x 113 cm (44 1/2 x 44 1/2 in.); without frame: 107 x 107 cm. (42 1/8 x 42 1/8 in.), signed and dated on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**213: ERNST NEIZVESTNY (RUSSIAN B. 1925), 'Holocaust',**

USD 600 - 800

ERNST NEIZVESTNY (RUSSIAN B. 1925), 'Holocaust', lithograph, 75.8 x 53.7 cm (29 3/4 x 16 3/4 in.), signed in pencil lower right, indicated 'HC' lower left, numbered '24/25' lower left,

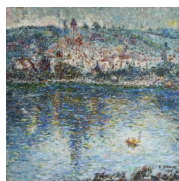


**214: ERNST NEIZVESTNY (RUSSIAN B. 1925), 'The Head',**

USD 600 - 800

ERNST NEIZVESTNY (RUSSIAN B. 1925), 'The Head', lithograph, 75.8 x 53.7 cm (29 3/4 x 16 3/4 in.), signed in pencil lower right, indicated 'HC' lower left, numbered '16/25' lower left,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**215: KALMAN AGRANAT (RUSSIAN 20TH C.), 'At the Lake', 1988,**

USD 200 - 300

KALMAN AGRANAT (RUSSIAN 20TH C.), 'At the Lake', 1988, oil on canvas, 38 x 38 cm (15 x 15 in.), signed and dated lower right,



**216: KALMAN AGRANAT (RUSSIAN 20TH C.), 'Figure in the Park',**

USD 300 - 400

KALMAN AGRANAT (RUSSIAN 20TH C.), 'Figure in the Park', 1988, oil on canvas, 61 x 91 cm, signed and dated lower right,



**217: YURI GORBACHEV (RUSSIAN B. 1948), 'Flowers', 2001,**

USD 300 - 500

YURI GORBACHEV (RUSSIAN B. 1948), 'Flowers', 2001, enamels on canvas, 35.5 x 28 cm (14 x 11 in.), signed lower left, gifting inscription, signature, and date on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**218: VLADIMIR GRIGOROVICH (RUSSIAN B. 1939), 'Tour**

USD 6,000 - 8,000

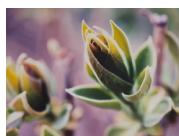
VLADIMIR GRIGOROVICH (RUSSIAN B. 1939), 'Tour D'Argent', 1996, oil on canvas, 97.3 x 114.5 cm (38 1/4 x 45 1/8 in.), signed, titled, and dated on verso,



**219: SERGEY DOZHD (RUSSIAN B. 1965), 'Abstrototem.**

USD 7,000 - 9,000

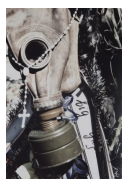
SERGEY DOZHD (RUSSIAN B. 1965), 'Abstrototem. Unconscious Mind Protection.', 2013, oil on canvas, 72.5 x 47.7 cm (28 1/2 x 18 3/4 in.), signed in Cyrillic 'Sergey Dozhd' and dated lower left, signed, titled and dated on verso; psy-abstract artist's metal plaque on verso, LOT NOTES: Dozhd is the founder of philosophical art style called Psy-Abstractionism or Meta-abstraction.



**220: KATERINA GUBANOVA (UKRAINIAN B. 1983), 'New Bloom',**

USD 300 - 400

KATERINA GUBANOVA (UKRAINIAN B. 1983), 'New Bloom', 2013, chromogenic color print, 30.5 x 40 cm (12 x 15 3/4 in.), signed on the back 'New Bloom, Kate Gubanova, 2013, 3/6', THIS LOT IS BEING SOLD WITHOUT RESERVE



**221: KATERINA GUBANOVA (UKRAINIAN B. 1983), 'Eternal Glory',**

USD 200 - 300

KATERINA GUBANOVA (UKRAINIAN B. 1983), 'Eternal Glory', 2014, chromogenic color print, 30.5 x 20 cm (12 x 8 in.), signed on the back in Russian and English 'Eternal Glory, Kate Gubanova, 2014, 2/5', THIS LOT IS BEING SOLD WITHOUT RESERVE



**222: VERA FEODOROVNA MATIUKH (GERMAN-RUSSIAN 1910-2003),**

USD 300 - 400

VERA FEODOROVNA MATIUKH (GERMAN-RUSSIAN 1910-2003), 'Three prints of Women Socializing', 1960s, lithograph, largest: 71.6 x 55 (28 1/8 x 21 5/8 in.), smallest: 58.5 x 47 cm (23 x 18 1/2 in.), each signed in pencil, LOT NOTES: Famous as a Soviet illustrator, Vera Feodorovna Matiukh was born in Berlin, Germany in 1910, before moving to the USSR in 1923. From 1926 to 1930 she studied at the Kharkov Fine Arts Institute (now the Kharkov State Academy of Design and Arts). In 1931 she moved to Leningrad, where she continued her artistic career, working alongside such artists as Anatoly Kaplan. In 1960 she met the owner of London's Grosvenor Gallery, Eric Estorick, who acquired about 200 graphic works by Russia's leading artists, including those of Matiukh. Vera Matiukh works are in a part of numerous esteemed museum collections, including the State Russian Museum and the Tretyakov State Gallery. PROVENANCE: Grosvenor Gallery, London THIS LOT IS BEING SOLD WITHOUT RESERVE

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**223: MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M.**

USD 300 - 400

MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M. Lermontov "Ashik-Kerib" ', 1970, gouache on paper, 27.3 x 18.4 cm (10 3/4 x 7 1/4 in.) [sight], signed in Cyrillic and dated in pencil lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**224: MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to L.**

USD 300 - 400

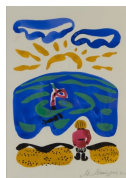
MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to L. Tolstoy "The Three Bears"', 1970, gouache on paper, 27.3 x 18.4 cm (10 3/4 x 7 1/4 in.) [sight], signed in Cyrillic and dated in pencil lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**225: MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M.**

USD 300 - 400

MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M. Gor'ky "Ivan the Fool"', 1970, gouache on paper, 27.3 x 18.4 cm (10 3/4 x 7 1/4 in.) [sight], signed in Cyrillic and dated in pencil lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**226: MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to V.**

USD 300 - 400

MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to V. Dal' "Nikita Kozhemiaka"', 1970, gouache on paper, 27.3 x 18.4 cm (10 3/4 x 7 1/4 in.) [sight], signed in Cyrillic and dated in pencil lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**227: MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M.**

USD 300 - 400

MAI MITURICH (RUSSIAN 1925-2008), 'Illustration to M. Gor'ky "Ivan the Fool"', 1970, gouache on paper, 27.3 x 18.4 cm (10 3/4 x 7 1/4 in.) [sight], signed in Cyrillic and dated in pencil lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**228: SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Landscape with**

USD 300 - 500

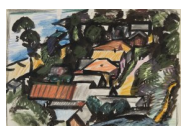
SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Landscape with Boats', watercolor and colored pencils on paper, 20.3 x 28.9 cm (8 x 11 3/8 in.), signed in Cyrillic on verso, LOT NOTES: Rastorguev was a graphic artists belonging to the famous "Group of 13", exhibiting in 1929-1930 at the Moscow "Dom Pechati." As an illustrator he worked at the prominent newspaper "Gudok" and at the publishing house "Molodaya Gvardiya." THIS LOT IS BEING SOLD WITHOUT RESERVE



**229: SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Village**

USD 300 - 500

SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Village Landscape with a Girl', watercolor and colored pencils on paper, 20.3 x 28.9 cm (8 x 11 3/8 in.), signed in Cyrillic on verso, LOT NOTES: Rastorguev was a graphic artists belonging to the famous "Group of 13", exhibiting in 1929-1930 at the Moscow "Dom Pechati." As an illustrator he worked at the prominent newspaper "Gudok" and at the publishing house "Molodaya Gvardiya." THIS LOT IS BEING SOLD WITHOUT RESERVE

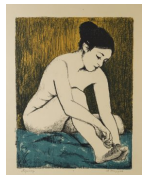


**230: SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Roofs',**

USD 300 - 500

SERGEJ RASTORGUEV(RUSSIAN 1896-1943), 'Roofs', watercolor and colored pencils on paper, 20.3 x 28.9 cm (8 x 11 3/8 in.), signed in Cyrillic on verso, LOT NOTES: Rastorguev was a graphic artists belonging to the famous "Group of 13", exhibiting in 1929-1930 at the Moscow "Dom Pechati." As an illustrator he worked at the prominent newspaper "Gudok" and at the publishing house "Molodaya Gvardiya." THIS LOT IS BEING SOLD WITHOUT RESERVE

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**231: ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967),**

USD 300 - 400

ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'Pedicure', lithograph, plate size: 48 x 37 cm (18 7/8 x 14 1/2 in.), signed lower right in Cyrillic, titled lower left in Cyrillic THIS LOT IS BEING SOLD WITHOUT RESERVE



**232: ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'A**

USD 300 - 400

ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'A Pair of Prints featuring Nudes with Mirrors', lithograph, plate size: 36 x 58 cm (14 1/8 x 22 7/8 in.) and 36.5 x 25 cm (14 1/8 x 7 7/8 in.), each signed lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**233: ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'A**

USD 300 - 400

ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'A Pair of Prints featuring Ballerinas', lithograph, plate size: 56 x 26 cm (22 x 10 1/4 in.) and 56 x 18 cm (22 x 7 in.) , each signed lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



**234: ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967),**

USD 300 - 400

ALEXANDER SEMENOVICH SHENDEROV (RUSSIAN 1897-1967), 'Three prints from the series "Kipling's Jungle", including "Grey Brothers", "Dances with Leaves", and "Hathi"', lithograph, largest: 46.7 x 61.7 cm (18 3/8 x 24 1/8 in.); smallest: 47.5 x 46.5 cm (18 3/4 x 18 1/4 in.), each signed and titled in pencil, PROVENANCE: Grosvenor Gallery, London THIS LOT IS BEING SOLD WITHOUT RESERVE



**235: YURY VASNETSOV (RUSSIAN 1900-1973), 'The Golden Mare,**

USD 100 - 200

YURY VASNETSOV (RUSSIAN 1900-1973), 'The Golden Mare, Illustration to P. Yershov "The Humpbacked Horse" (Konek-Gorbunok)', 1930s, lithograph, 21.8 x 16.8 cm (8 5/8 x 6 5/8 in.) [sight], signed in Cyrillic in pencil on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**236: YURY VASNETSOV (RUSSIAN 1900-1973), 'The Firebird,**

USD 100 - 200

YURY VASNETSOV (RUSSIAN 1900-1973), 'The Firebird, Illustration to P. Yershov "The Humpbacked Horse" (Konek-Gorbunok)', 1930s, lithograph, 21.8 x 16.8 cm (8 5/8 x 6 5/8 in.) [sight], signed in Cyrillic in pencil on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**237: YURY VASNETSOV (RUSSIAN 1900-1973), ' Monster-Marvel**

USD 100 - 200

YURY VASNETSOV (RUSSIAN 1900-1973), ' Monster-Marvel Whale (Chudo-Yudo-Ryba-Kit), Illustration to P. Yershov "The Humpbacked Horse" (Konek-Gorbunok)', 1930s, lithograph, 21.6 x 16.8 cm (8 1/2 x 6 5/8 in.) [sight], signed in Cyrillic in pencil on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**238: YURY VASNETSOV (RUSSIAN 1900-1973), 'Tsar-Maid Fair**

USD 100 - 200

YURY VASNETSOV (RUSSIAN 1900-1973), 'Tsar-Maid Fair (Tsar-Devitsa), Illustration to P. Yershov "The Humpbacked Horse" (Konek-Gorbunok)', 1930s, lithograph, 21.8 x 16.8 cm (8 5/8 x 6 5/8 in.) [sight], signed in Cyrillic in pencil on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 239: SOVIET PROPAGANDA POSTER , TRAGEDYA LEVANA [Tragedy of

USD 300 - 500

SOVIET PROPAGANDA POSTER , TRAGEDYA LEVANA [Tragedy of the Levant], Soviet propaganda poster by A. Kostromichev and v. Polyakov, offset lithograph, published by Foto-Plakat, Moscow, 1982, 65 x 96.5 cm (25 3/8 x 38 in.), THIS LOT IS BEING SOLD WITHOUT RESERVE



### 240: A RUSSIAN IMPERIAL PORCELAIN MILITARY PLATE, IMPERIAL

USD 7,500 - 9,500

A RUSSIAN IMPERIAL PORCELAIN MILITARY PLATE, IMPERIAL PORCELAIN FACTORY, PERIOD OF NICHOLAS I (1796-1855), the cavetto hand-painted with an image of a military oboist and a grenadier of the Tengin Infantry Regiment, 1756-1761, the scalloped dark robin's egg blue edge decorated with sprigs of flowers and the Russian coat of arms, the verso with an inscription in Cyrillic 'Teninskij pehotnij polk 1756-1961 Goboist I Grenader', diameter: 24.7 cm (9 1/2 in.) blue underglazed mark of Nicholas I with Imperial Cypher on base ,



### 241: A RUSSIAN IMPERIAL PORCELAIN VASE WITH IMAGE OF

USD 35,000 - 45,000

A RUSSIAN IMPERIAL PORCELAIN VASE WITH IMAGE OF ALEXANDER COLUMN, RUSSIAN IMPERIAL PORCELAIN FACTORY, 1840-1855, the urn-shaped vase with a hand-painted detailed view of the then newly erected Alexander Column based on L. J. Arnould's engraving, the opposite side with of the carmine red body with a gilt cisele image of a lyre and symbols of harvest, flanked by two gilded handles in joined to the body by two bearded masks at each base, the rim and base fully gilded, height: 26.4 cm (10 3/5 in.), blue underglazed imperial cypher of Nicholas I on base ,



### 242: A RUSSIAN PORCELAIN MILITARY PLATE, PERIOD OF NICHOLAS

USD 7,500 - 9,500

A RUSSIAN PORCELAIN MILITARY PLATE, PERIOD OF NICHOLAS I (1796-1855), the gilt cisele edge depicts the Russian Coat of arms, the cavetto hand-painted with a young soldier standing next to his saddled horse in a landscape, diameter: 24 cm (9 1/2 in.), unmarked ,



### 243: A PORCELAIN SPANIEL WALL MOUNT GARDNER PORCELAIN

USD 3,000 - 5,000

A PORCELAIN SPANIEL WALL MOUNT GARDNER PORCELAIN FACTORY MOSCOW 19TH C., life size, naturalistically modeled, height: 18 cm (7 1/8 in.), width: 22 cm (8 5/8 in.), depth: 17 cm (6 5/8 in.), marked with red factory mark on inside, with impressed factory mark,



### 244: A 27 PIECE PORCELAIN TEA SET, GULIN BROTHERS PORCELAIN

USD 3,000 - 5,000

A 27 PIECE PORCELAIN TEA SET, GULIN BROTHERS PORCELAIN FACTORY, 1850S, comprising of a tea pot, a covered sugar bowl, a milk jug, a slop bowl, eleven teacups, and eleven saucers, each with scrolling gilt grape vines on white ground with blue accents, height of tea pot: 12.5 cm (4 7/8 in.), height of teacup: 5.8 cm (2 1/4 in.), underglazed blue factory mark on base,



### 245: A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT

USD 1,500 - 2,500

A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT PETERSBURG, GULIN BROTHERS PORCELAIN FACTORY, 1850S, each cup with a hand-painted view of a Saint Petersburg monument, the inner rim and surrounding panels with gilded decorations, the saucers with concentric gilded bands, height of cup: 6 cm (2 3/8 in.), diameter of saucer: 14.7 cm (5 3/4 in.), one saucer with green factory mark ,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**246: A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT**

USD 1,500 - 2,500

A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT PETERSBURG, GULIN BROTHERS PORCELAIN FACTORY, 1840-1850S, each cup with a hand-painted view of a Saint Petersburg monument, the inner rim and surrounding panels with gilded decorations, the saucers with concentric gilded bands, height of cup: 6 cm (2 3/8 in.), diameter of saucer: 14.7 cm (5 3/4 in.), one cup and one saucer with impressed factory mark ,



**247: A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT**

USD 1,500 - 2,500

A PAIR OF CUPS AND SAUCERS WITH VIEW OF SAINT PETERSBURG, GULIN BROTHERS PORCELAIN FACTORY, 1840-1850S, each cup with a hand-painted view of a Saint Petersburg monument, the inner rim and surrounding panels with gilded decorations, the saucers with concentric gilded bands, height of cup: 6.5 cm (2 1/2 in.), diameter of saucer: 14.7 cm (5 3/4 in.), one cup and one saucer with impressed factory mark ,



**247A: A RUSSIAN PORCELAIN MILK JUG WITH VIEW OF SAINT**

USD 1,000 - 1,500

A RUSSIAN PORCELAIN MILK JUG WITH VIEW OF SAINT PETERSBURG, GARDNER PORCELAIN MANUFACTORY, 19TH CENTURY, with gilded decoration, the central panel with a hand-painted view of the Alexander Column on the Palace Square in St. Petersburg, height: 9 cm (3 1/2 in.), impressed factory mark on base ,



**247B: A RUSSIAN PORCELAIN TEA POT WITH VIEW OF SAINT**

USD 1,000 - 1,500

A RUSSIAN PORCELAIN TEA POT WITH VIEW OF SAINT PETERSBURG, GARDNER PORCELAIN MANUFACTORY, 19TH CENTURY, with a hand-painted view of the Alexander Column on the Palace Square on one side and St. Petersburg from the Neva River on the other, gilt borders, height: 11.3 cm (4 1/2 in.), apparently unmarked ,



**247C: A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL**

USD 1,500 - 2,500

A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL VIEWS OF SAINT PETERSBURG, MUSAKOV PORCELAIN FACTORY, 1830-1860S, each plate with a hand-painted view of a St. Petersburg landmark on the cavetto and a gilded border, diameter of each: 22.2 cm (8 3/4 in.), green underglazed factory mark on base



**247D: A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL**

USD 1,500 - 2,500

A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL VIEWS OF SAINT PETERSBURG, MUSAKOV PORCELAIN FACTORY, 1830-1860S, each plate with a hand-painted view of a St. Petersburg landmark on the cavetto and a gilded border, one with the view of the Admiralty, the other with the Alexander Column on the Palace Square, diameter of each: 22.2 cm (8 3/4 in.), green underglazed factory mark on base



**247E: A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL**

USD 1,500 - 2,500

A PAIR OF RUSSIAN PORCELAIN PLATES WITH TOPOGRAPHICAL VIEWS OF SAINT PETERSBURG, MUSAKOV PORCELAIN FACTORY, 1830-1860S, each plate with a hand-painted view of a St. Petersburg landmark on the cavetto and a gilded border, one with the view of the Vasilyevsky Island Split with the two Rostral Columns in the background, the other with the Stock Exchange Building, diameter of each: 22.2 cm (8 3/4 in.), green underglazed factory mark on base ,



**247F: A RUSSIAN PORCELAIN PLATE WITH TOPOGRAPHICAL VIEW OF**

USD 750 - 950

A RUSSIAN PORCELAIN PLATE WITH TOPOGRAPHICAL VIEW OF SAINT PETERSBURG, MUSAKOV PORCELAIN FACTORY, 1830-1860S, with a hand-painted view of the Alexander Column on the Palace Square in St. Petersburg on the cavetto, the border with gilded designs, diameter: 22.2 cm (8 3/4 in.), green underglazed factory mark on base,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 248: A RUSSIAN IMPERIAL PORCELAIN MILITARY PLATE, IMPERIAL

USD 7,500 - 9,500

A RUSSIAN IMPERIAL PORCELAIN MILITARY PLATE, IMPERIAL PORCELAIN FACTORY, PERIOD OF ALEXANDER II (1855-1881), the cavetto hand-painted with an image of a military musician and standard bearer, the flag depicts the imperial eagle and cyphers of Nicholas I, the scalloped dark robin's egg blue rim with a gilded Russian coat of arms, diameter: 25.1 cm (9 ¾ in.), underglazed Imperial cypher of Alexander II on base ,



### 250: A PAIR OF PORCELAIN FIGURES OF A NEAPOLITAN PEASANTS,

USD 7,500 - 9,500

A PAIR OF PORCELAIN FIGURES OF A NEAPOLITAN PEASANTS, GARDNER PORCELAIN MANUFACTORY, 1870-1890S, both realistically modeled, the figure of a man depicted seated on a rock, holding an axe and with a fishing net over his shoulder, the young woman in traditional Neapolitan dress decorated with bows and gilded patterns, seated on a rock formation and edging up her skirt, height of man: 28 cm (11 3/8 in.), height of woman: 27 cm (10 5/8 in.), each with impressed factory mark on base, the base on the peasant inscribed with '1735' in paste and the woman '1734', LITERATURE: See 'Gardner XVII-XIX: Porcelain Plastic Arts from Private Collection and Moscow Museums', (Moscow: 2002), p. 42; A very similar peasant girl is featured in Karen Kettering, ed., 'Ode to Joy: Russian Porcelain in the Yuri Traisman Collection', (Moscow: Pinakothek, 2008), p. 31



### 251: A PAIR OF RUSSIAN PORCELAIN PLATES WITH IMPERIAL

USD 6,000 - 8,000

A PAIR OF RUSSIAN PORCELAIN PLATES WITH IMPERIAL HERALDRY, KUZNETSOV PORCELAIN MANUFACTORY, RIGA, END OF 19TH CENTURY, the cavetto hand-painted with the Imperial Russian Coat of Arms, the edges decorated with a wreath of coat of arms and medallions of the Order of Saint Andrew, diameter: 23.7 cm (9 ¼ in.), marked on base, impressed '14' on each of the plates ,



### 252: A GROUP OF IMPERIAL PORCELAIN PLATES FROM THE GURIEV

USD 6,000 - 7,000

A GROUP OF IMPERIAL PORCELAIN PLATES FROM THE GURIEV SERVICE, IMPERIAL PORCELAIN MANUFACTORY, PERIOD OF ALEXANDER II (1855-1881) AND ALEXANDER III (1881-1894), the burgundy rim with gilt floral frieze border, the cavetto with a gilded rosette, diameter: 24.3 cm (9 1/2 in.), green imperial cyphers on base of each plate ,



### 253: A LARGE RUSSIAN BISQUE FIGURE OF BACCHUS WITH A

USD 10,000 - 15,000

A LARGE RUSSIAN BISQUE FIGURE OF BACCHUS WITH A PANTHER, AFTER A MODEL BY AUGUST KARL SPIESS, CIRCA 1866, the realistically modeled figure of Bacchus depicted leaning over a tree stump holding a grape-filled basket while a panther climbs the stump, height: 31.3 cm (12 ¼ in.), inscribed in Cyrillic 'A. Spiess 1866' on base, Cyrillic initials 'EF' on inside of base , LITERATURE: Ekaterina Hmel'nitskaya, 'August Spiess and the Imperial Porcelain Factory', (Moscow: Liubimaya Kniga, 2012), p.196, 200-207, 413



### 254: A PAIR OF RUSSIAN PORCELAIN CUPS AND SAUCERS, GARDNER

USD 800 - 1,200

A PAIR OF RUSSIAN PORCELAIN CUPS AND SAUCERS, GARDNER PORCELAIN MANUFACTORY, MOSCOW, 1890S, each white-bodied cup of low, wide form, the cups with light blue and gold concentric bands on the exterior, the saucers with conforming decoration, diameter of cup: 8.7 cm (3 3/8 in.), diameter of saucer: 13.8 cm (5 3/8 in.), each with an impressed factory mark on base and red, overglazed factory mark LITERATURE This design is illustrated in V. V. Znamenov, ed. Private Porcelain Factories of the Russian Empire 1756-1917 [Chastniye Farforovie Zavodi Possijskoi Imperii], (Moscow, St. Petersburg: Rinal-Inter, 2011), p. 99



### 255: A PAIR OF RUSSIAN PORCELAIN PLATES, KORNILOV BROTHERS

USD 4,000 - 6,000

A PAIR OF RUSSIAN PORCELAIN PLATES, KORNILOV BROTHERS PORCELAIN MANUFACTORY, SAINT PETERSBURG, LATE 19TH-EARLY 20TH CENTURY, each plate ornately decorated with polychrome faux-cloisonne enamel with gilt borders, the rims with celestial blue cartouches against a gilded ground, the cavetto with vegetative motifs on a soft green background, diameter: 24.3 cm (9.5 in.), factory mark on base ,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 256: A RUSSIAN PORCELAIN CAVIAR DISH IN THE FORM OF A

USD 1,500 - 2,000

A RUSSIAN PORCELAIN CAVIAR DISH IN THE FORM OF A LOBSTER, KUZNETSOV PORCELAIN MANUFACTORY, DULEVO, CIRCA 1900, realistically modeled, the top shell removes to reveal a single interior compartment, length: 20.5 cm (8 1/8 in.), blue factory mark on base,



### 257: A RUSSIAN PORCELAIN EASTER EGG ISAAC OF DALMATIA, 19TH

USD 2,000 - 3,000

A RUSSIAN PORCELAIN EASTER EGG ISAAC OF DALMATIA, 19TH CENTURY, after a painting by T. A. Neff, a gilt cisele frame surrounds the central hand-painted image of the saint, fully gilded, height: 11.5 cm (4 1/2 in.), ILLUSTRATED: Illustrated in Tamara Kudriavtseva and Harold Whitback, 'Russian Imperial Porcelain Easter Eggs', (London: Merrell Publishers, 2001), p. 152



### 258: A GROUP OF FOUR RUSSIAN PORCELAIN EASTER EGGS, the eggs

USD 3,500 - 4,500

A GROUP OF FOUR RUSSIAN PORCELAIN EASTER EGGS, the eggs painted with various biblical subjects including an image of Mother Mary and the Christ Child, the Ascension of the Christ, Christ Pantocrator, and a saint, each with gilt detailing, height of two smaller ones: 8 cm. (3 1/8 in.); height of two larger ones: 9.5 cm. (3 3/4 in.),



### 259: A RUSSIAN MILITARY PORCELAIN PLATE, LATE 19TH CENTURY,

USD 7,500 - 9,500

A RUSSIAN MILITARY PORCELAIN PLATE, LATE 19TH CENTURY, the cavetto hand-painted with an image of a non-commissioned officer from the Izmailov regiment and a Lithuanian soldier on a riverbank, the carmine red borders with the Imperial double-headed eagle, the verso with an inscription in Cyrillic 'Unter-officer L. V. Izmailovskovo i riadovoi L. V. Litovskovo polov 1872', diameter: 24.4 cm (9 1/2 in.), underglazed green, possibly spurious Imperial Cypher of Alexander II on base ,



### 260: A RUSSIAN MILITARY PORCELAIN PLATE, LATE 19TH CENTURY,

USD 7,500 - 9,500

A RUSSIAN MILITARY PORCELAIN PLATE, LATE 19TH CENTURY, the cavetto hand-painted with an image of the director of a military academy and a young cadet in his parade uniform, the carmine red borders with the Imperial double-headed eagle, the verso with an inscription in Cyrillic 'Director Voennogo gimnaziya i progimnazij (poradnaya forma) v 1871', diameter: 24.8 cm (9 3/4 in.), underglazed green, possibly spurious Imperial Cypher of Alexander II on base ,



### 261: A PAIR OF RUSSIAN PORCELAIN PLATES FOR EXPORT TO THE

USD 4,000 - 6,000

A PAIR OF RUSSIAN PORCELAIN PLATES FOR EXPORT TO THE UNITED STATES, KORNOLOV BROTHERS PORCELAIN MANUFACTORY FOR BAILEY, BANKS & BIDDLE CO. PHILADELPHIA, CIRCA 1900, the edge of each plate with boldly-colored traditional Russian embroidery designs, the cavetto with a central image of the Lesser Russian Coat of Arms on white ground, diameter: 24.2 cm (9 1/2 in.), factory mark and export inscription on base,



### 262: A RUSSIAN PORCELAIN FIGURE OF A MAIDEN WITH A BROKEN

USD 2,000 - 3,000

A RUSSIAN PORCELAIN FIGURE OF A MAIDEN WITH A BROKEN JUG, PROBABLY SOVIET PERIOD, after the model by Stepan Pimenov, the maiden wearing an indigo blue sarafan and a gilt kokoshnik, seated on a boulder, on a circular unmarked base, height: 23 cm. (9 in.),



### 263: A RUSSIAN PORCELAIN FIGURE OF WORLD WAR I HERO KUZMA

USD 2,500 - 5,000

A RUSSIAN PORCELAIN FIGURE OF WORLD WAR I HERO KUZMA KRYUCHKOV, EARLY 20TH CENTURY, naturally modeled, wearing a military uniform adorned with the Cross of Saint George awarded to him by the Emperor, height: 19.5 cm (7 5/8 in.), apparently unmarked ,



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**264: A RUSSIAN PORCELAIN FIGURE OF THE PUPPETEER OBRAZTSOV**

USD 2,000 - 3,000

A RUSSIAN PORCELAIN FIGURE OF THE PUPPETEER OBRAZTSOV BASED ON A MODEL BY ILYA SLONIM, LOMONOSOV PORCELAIN FACTORY, REEDITIONS CIRCA 2000, a realistically modeled figure of the puppeteer Sergei Obraztsov based on a 1948 model, depicted leaning against a pedestal and entertaining his viewers with two cat hand-puppets performing The Cat House ('Koshkin Dom'), height: 32 cm (12 ½ in.), blue factory mark on base, ILLUSTRATED: Karen Kettering, ed., 'Ode to Joy', (Moscow: Pinakothek, 2008), p. 342



**265: AN AGITLAK LACQUERWARE BOX PAINTED BY I. ZUBKOV,**

USD 12,000 - 14,000

AN AGITLAK LACQUERWARE BOX PAINTED BY I. ZUBKOV, PALEKH, 1934, Miniature painting, done with tempera on varnished article made of wood, portrays how Soviet budget is being distributed with central panel depicting Soviet State Emblem stating "Earned kopek saves Soviet dollar" (penny and penny laid up will be many.) Black exterior decorated with gold-colored patterns, red interior. 15.2 x 22.7 cm (6 x 8 7/8 in.), height: 8.2 (3 1/4 in.); numbered 1244 and signed lower left I. Zubkov s. Palekh 1934 g.,



**266: AN AGITLAK LACQUERWARE PRESENTATION VASE WITH COVER**

USD 20,000 - 30,000

AN AGITLAK LACQUERWARE PRESENTATION VASE WITH COVER PAINTED A. BARANOV, PALEKH, 1938, Miniature painting, done with tempera on varnished article made of wood, commemorating "a transatlantic flight of heroic Soviet pilots from USSR to USA" and depicting portraits of three pilots (Chkalov, Baydukov and Belyakov) with landscape of Kremlin on one side and Brooklyn Bridge with skyscrapers on the other. Black exterior decorated with gold-colored patterns, red interior. Height: 38.1 (15 in.), signed lower center from main composition A. Baranov s. Palekh 1938 g.,



**267: AN ELECTRIFIED GILT-BRONZE RUSSIAN EMPIRE STYLE**

USD 3,200 - 4,200

AN ELECTRIFIED GILT-BRONZE RUSSIAN EMPIRE STYLE CHANDELIER, EARLY 19TH CENTURY, with three arms, the bottom bowl with cast open-work flowers tied with ribbons, the underside with three maidens, with a pinecone finial, the bobeches in the form of overlaid flowers, the body dish mounted with a large fish with a gaping mouth balancing on its head, the chains connecting the body and the canopy in the form of linked lyres, the canopy with scrolling acanthus leaves and a flame-shaped finial, diameter: 50 cm (19 3/4 in.), height: 70 cm (27 1/2 in.), LITERATURE: Igor Sychev, The Russian Chandeliers, 1760-1830, P.V.B.R, St. Petersburg, 2003



**268: VASSILI GRACHEV (RUSSIAN 1831-1905), 'Balalaika**

USD 12,000 - 15,000

VASSILI GRACHEV (RUSSIAN 1831-1905), 'Balalaika Player', gilded bronze, height: 31.7 cm (12 1/2 in.), signed on the base in Cyrillic, with the Woerffel foundry stamp in Cyrillic,



**269: EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886),**

USD 6,000 - 8,000

EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886), 'Cossack Bidding Farewell', bronze with medium brown patina, height: 40 cm (15 3/4 in.), inscribed with signature in Cyrillic on the base,



**269A: A RUSSIAN WOOD AND SILVER PHOTO FRAME, FABERGE, 1899 -**

USD 4,000 - 6,000

A RUSSIAN WOOD AND SILVER PHOTO FRAME, FABERGE, 1899 - 1908, the frame adorned with four silver flowers, inner silver border, and gold Imperial cypher, with Faberge hallmark, 84 standard. 13.3 x 11 cm (5 1/4 x 4 1/4 in.),

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 270: A FABERGE WOOD AND SILVER PHOTO FRAME, JOHAN VICTOR

USD 3,000 - 4,000

A FABERGE WOOD AND SILVER PHOTO FRAME, JOHAN VICTOR AARNE, ST. PETERSBURG, C. 1891-1904, rectangular frame decorated with four silver laurel wreaths with ribbons, 21.6 x 14.2 cm. (8 1/2 x 5 5/8 in.), maker's mark in Cyrillic VA of Faberge Workmaster Victor Aarne, 88 standard,



### 271: A SET OF FOUR CUT GLASS AND SILVER SALT CELLARS WITH

USD 3,000 - 4,000

A SET OF FOUR CUT GLASS AND SILVER SALT CELLARS WITH MINIATURE SPOONS, FABERGE, MOSCOW, 1899-1908, the open-work body bordered by bands of ribbon-tied reeded and laurel decoration, on four cushion feet, the interior fitted with a cut glass liner, cut glass liners, accompanied by four miniature spoons, each with an acanthus-decorated terminal, length of each salt cellar: 4.7 cm. (1 7/8 in.), length of each spoon: 5.4 cm. (2 1/8 in.), one glass base missing, assayer's mark of Ivan Lapunov, '84' standard,



### 272: A RUSSIAN SILVER CAKE BASKET WITH SWING HANDLE,

USD 3,500 - 4,500

A RUSSIAN SILVER CAKE BASKET WITH SWING HANDLE, FABERGE, MOSCOW, CIRCA 1896, of elegant oval shape, one side engraved with linked initials 'FL', supported by four ball feet, length: 25 cm. (9 7/8 in.), dated Cyrillic assayer's mark 'LO 1896', '84' standard, scratched inventory number '6913',



### 273: A MINIATURE GOLD AND ENAMEL EGG PENDANT WITH ORDER OF

USD 3,000 - 5,000

A MINIATURE GOLD AND ENAMEL EGG PENDANT WITH ORDER OF ST. STANISLAUS, FABERGE, the body with translucent oyster enamel over engine-turned ground, with an applied gold and enamel order of Saint Stanislaus, length: 2.1 cm (3/4 in.), '56' standard, illegible maker's mark,



### 273A: A RUSSIAN SILVER CIGARETTE CASE, K. FABERGE WITH AN

USD 2,500 - 3,500

A RUSSIAN SILVER CIGARETTE CASE, K. FABERGE WITH AN IMPERIAL WARRANT, MARK OF ANDERS NEVALAINEN, ST. PETERSBURG, 1899-1902, of rectangular form, the exterior decorated with a starburst pattern emanating from a gold-set garnet cabochon, the interior flap engraved with '1 Septembre 1902', with red and green tinsel cord; length: 9.3 cm (3 5/8 in.), '88' standard, PROVENANCE: Private Collection, New York



### 274: A RUSSIAN FABERGE-STYLE HARDSTONE PUPPY IN BOX,

USD 2,000 - 3,000

A RUSSIAN FABERGE-STYLE HARDSTONE PUPPY IN BOX, delicately carved, depicting a crouched puppy, eyes set with precious stones, in a box with a Faberge mark on the interior, length: 4.8 cm (1 7/8 in.),



### 275: A PAIR OF RUSSIAN SILVER-MOUNTED CUT-GLASS DECANTERS,

USD 6,000 - 8,000

A PAIR OF RUSSIAN SILVER-MOUNTED CUT-GLASS DECANTERS, MARKED B. GRACHEV WITH IMPERIAL WARRANT, SAINT PETERSBURG, 1908-1917, of tapering form, the body cut with various geometric patterns, a silver band in the form of a ribbon-tied laurel wreath encircles the base of the decanter, the silver neck mount decorated with ribboned laurel festoons, the gadrooned hinged cover with a ball-shaped finial, height: 31 cm (12 1/4 in.), '84' standard,



### 276: A RUSSIAN DIAMOND BOW-SHAPED BROOCH, MARKED AT AND AC,

USD 3,500 - 4,500

A RUSSIAN DIAMOND BOW-SHAPED BROOCH, MARKED AT AND AC, LATE 19TH-EARLY 20TH CENTURY, the latticed white metal set with 57 diamonds, length: 5.2 cm (2 in.),

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**277: A GOLD AND DIAMOND BOLIN BAR PIN, MAKERS MARK OF**

USD 3,500 - 4,500

A GOLD AND DIAMOND BOLIN BAR PIN, MAKERS MARK OF KONSTANTIN LINKE, SAINT PETERSBURG, 1899-1908, in original box, the body of simple twist motif, each of the seven eyelets set with a diamond, length: 4.9 cm (1 ½ in.), '56' standard,



**277A: A MINIATURE SILVER AND CLOISONNE ENAMEL KOVSH, MARKED**

USD 2,000 - 3,000

A MINIATURE SILVER AND CLOISONNE ENAMEL KOVSH, MARKED 'CB', MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the shaded cloisonné enamel features scrolling vegetation against a light turquoise ground, the center with a polychrome enamel image of a taloned bird perched on a branch, with a silver cable and white bead border, the handle with conforming decoration, on a flared foot, length: 8.5 cm (3 3/8 in.), 84 standard,



**278: A GILDED SILVER AND CLOISONNE ENAMEL CIGARETTE CASE,**

USD 1,800 - 2,200

A GILDED SILVER AND CLOISONNE ENAMEL CIGARETTE CASE, MARKED IN CYRILLIC GS, MOSCOW, 1908-1926, of rectangular form with rounded edges, extensively decorated with polychrome vegetative cloisonné enamel in shades of green, blue, yellow, red, and white, on gilt stippled ground, the panels with a turquoise cloisonné bead border, length: 9.6 cm (3 ¾ in.), '84' standard, 154.6 g.,



**279: A GILDED SILVER AND CLOISONNE ENAMEL CIGARETTE CASE,**

USD 2,500 - 3,000

A GILDED SILVER AND CLOISONNE ENAMEL CIGARETTE CASE, MARKED IN CYRILLIC GP, SAINT PETERSBURG, 1908-1926, of rectangular form with rounded edges, the exterior panels extensively decorated with scrolling leaves and flowers, central motif encompassed by a white bead border, the on gilded ground, fully gilded interior, the panels with a turquoise cloisonné bead border, length: 10.2 cm (4 in.), '84' standard, 231 g.,



**280: A RUSSIAN GILT SILVER AND CHAMPLEVE ENAMEL THRONE SALT**

USD 3,000 - 4,000

A RUSSIAN GILT SILVER AND CHAMPLEVE ENAMEL THRONE SALT CELLAR, MOSCOW, CIRCA 1888, of throne form with stepped seat, in historical Russian Revival style, the back of the throne with intricate openwork, the seat with a hinged lid cover simulating embroidered cloth, seat opens to reveal a fully gilded interior compartment, supported by four ball feet, height: 15.3 cm (6 in.), Cyrillic maker's mark VT, dated assayer's mark AP 1888, 84 standard,



**281: A LARGE RUSSIAN PARCEL GILT AND REPOUSSE SILVER BOWL,**

USD 3,500 - 4,500

A LARGE RUSSIAN PARCEL GILT AND REPOUSSE SILVER BOWL, MAKERS MARK EA, POSSIBLY EGOR ANTIPIEV, MOSCOW, CIRCA 1789, the sides ornately chased and repoussé with ribboned festoons of exotic fruit and acanthus leaves, supported by three ball feet, diameter: 17.9 cm (7 in.), assayer's mark 'AAK' of Aleksei Kosirev, dated Cyrillic assayer's mark 'AB 1789' of Aleksei Vihliayev, inscribed inventory number 'T.28.2.2.', 234.1 g.,



**282: A RUSSIAN SILVER TEA AND COFFEE SET, MAKERS MARKS AK**

USD 6,000 - 8,000

A RUSSIAN SILVER TEA AND COFFEE SET, MAKERS MARKS AK AND NK, SAINT PETERSBURG, CIRCA 1873, comprised of four pieces including a coffee pot, a tea pot, a milk jug, and a creamer, each of lobed bulbous form, the milk jug with a flared rim evoking a morning glory flower, each supported by four scroll-paw feet, the sugar dish and two pots with hinged covers, each with a gilded interior, height of coffee pot: 20 cm (7 7/8 in.), height of milk jug: 11.5 cm (4 ½ in.), tea pot, sugar bowl, and milk jug with dated Cyrillic assayer's mark 'PK 1873', coffee pot with dated assayer's mark 'IE 1887' '84' standard, 3005 g.,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 283: A SILVER AND CHAMPLEVE ENAMEL TROMPE LOEIL CIGAR CASE,

USD 2,000 - 2,500

A SILVER AND CHAMPLEVE ENAMEL TROMPE LOEIL CIGAR CASE, ST. PETERSBURG, LAST QUARTER OF THE 19TH C., the surface cast and chased in a basket weave pattern, a champlevé enamel band runs through both panels of the case with simulated tax marks, gilded interior, length: 11 cm (4 1/4 in.), maker's mark KB 91 standard ,



### 284: A SIX PIECE RUSSIAN SILVER TEA AND COFFEE SET, FIVE

USD 9,000 - 12,000

A SIX PIECE RUSSIAN SILVER TEA AND COFFEE SET, FIVE PIECES MARKED KHEBNIKOV WITH IMPERIAL WARRANT, ONE MARKED KHEBNIKOV WITH COAT OF ARMS OF GRAND DUKE KONSTANTIN NIKOLAEVICH, MOSCOW, CIRCA 1876 AND 1882, all of tapered cylindrical form, ornamented in a Russian revival style, the two-handled vessel, tea, and coffee pots with openwork border around the neck, tea and coffee pots with cone-shaped finials on lids, all but the cake basket on four ball feet, each with a gilded interior, diameter of cake basket: 24.1 cm (9 1/2 in.), height of coffee pot: 18.7 cm (7 3/8 in.), height of creamer: 8.5 cm (3 5/8 in.), dated assayer's mark 'IK 1876' and 'AK 1882', Moscow town mark, '84' standard, 2800 g. ,



### 285: A SILVER FORK AND KNIFE SET, FORKS MARKED KHEBNIKOV

USD 6,000 - 8,000

A SILVER FORK AND KNIFE SET, FORKS MARKED KHEBNIKOV WITH IMPERIAL WARRANT, KNIVES MARKED AC, MOSCOW, 1908-1926, a set of twelve fish knives and forks, the flared handles with flowing art nouveau vegetative decoration, length of knife: 17 cm. (6 5/8 in.), length of fork: 17 cm. (6 5/8 in.), '84' standard,



### 286: A RUSSIAN SILVER CASKET WITH HANDLES, MARK OF IUKA

USD 2,000 - 2,500

A RUSSIAN SILVER CASKET WITH HANDLES, MARK OF IUKA HAIMOVICH, MOSCOW, 1892 , of rectangular shape, with a domed hinged cover, the cover and side panels with engraved flower bouquets, gilded interior, with two hinged handles, on four bracket feet, with a hinged lock clasp, length: 12.9 cm (5 in.), dated maker's mark 'LO 1896', '84' standard, 313 g.,



### 287: A RUSSIAN SILVER AND NIELLO TEA CADDY, MAKERS MARK OF

USD 6,000 - 8,000

A RUSSIAN SILVER AND NIELLO TEA CADDY, MAKERS MARK OF M. F. SOKOLOV, MOSCOW, CIRCA 1896, of square form, each side with a detailed niello image of a Kremlin landmark, featuring the St. Basil's Cathedral, the Spasskaya Tower, a View of the Kremlin from the Moscow River, and the Cathedral of Christ the Savior, the edges and cap with chased scrolling ivy ornament, gilded interior, height: 12.2 cm (4 7/8 in.), dated assayer's mark 'AC 1896', '84' standard, 446g ,



### 288: AN ENGRAVED RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX,

USD 2,500 - 3,500

AN ENGRAVED RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX, MOSCOW, C. 1899-1908, with a hinged lid, elaborately decorated on the front with a logo of one of the oldest cigar brands of H. Upmann and with a lettered frieze extending around the circumference in two detections, length: 19 cm (7.5 in.), with a gilded interior, maker's mark in Cyrillic of 'FO' for Fedor Ovchinnikov, assayer's mark 'IL' of Ivan Lebedkin, 84 standard, 633g.,



### 289: A RUSSIAN SILVER CASKET WITH A HANDLE, MARKED IN

USD 1,600 - 2,000

A RUSSIAN SILVER CASKET WITH A HANDLE, MARKED IN CYRILLIC IFS AND IS, MOSCOW, 1899-1908, of rectangular form, the lid with a hinged cover, the top and front panel engraved with a sinuous Art Nouveau floral motif, gilded interior, on four bracket feet, with a hinged lock clasp, length: 10.6 cm (4 1/8 in.), assayer's mark of Ivan Lebedkin, '84' standard, 284.5 g.,



## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 290: A PAIR OF GILDED SILVER EASTER EGGS ON HEN-FEET STANDS,

USD 1,000 - 1,500

A PAIR OF GILDED SILVER EASTER EGGS ON HEN-FEET STANDS, LATE 19TH-EARLY 20TH CENTURY, each egg opens into two halves, the exterior parcel-gilded with Cyrillic initials 'XV' for the Easter greeting 'Christ Has Risen', fully gilded interior, height of each: 8.5 cm (3 3/8 in.), with stand: 9.5 cm (3 3/4 in.), partially legible maker's marks, '84' standard, 180.6 g. ,



### 291: A SILVER CASKET WITH CHASED AND REPOUSSE IMAGE OF ILYA

USD 2,500 - 3,000

A SILVER CASKET WITH CHASED AND REPOUSSE IMAGE OF ILYA MUROMETS, MARKED IN CYRILLIC AC, MOSCOW, 1899-1908, of rectangular form, the hinged cover with chased and repousse image of the mythical hero Ilya Muromets riding through the woods on horseback, gilded interior, on four bracket feet, with a hinged lock clasp, length: 13.8 cm (5 3/8 in.), assayer's mark of Ivan Lebedkin, '84' standard, 433.3 g.,



### 292: A RUSSIAN SILVER CIGARETTE CASE WITH GOLD EMBLEMS AND

USD 1,000 - 1,500

A RUSSIAN SILVER CIGARETTE CASE WITH GOLD EMBLEMS AND GEMS, MARKED JA, POSSIBLY JOHAN ALLENIUS, ST. PETERSBURG, 1899-1908, the front panel with various gold and silver emblems, set with a pearl, a blue and a green gemstone, the thumbpiece set with a blue cabochon, the verso with an engraved crowned monogram 'GR' in an Art Nouveau style, gilded interior, length: 9.1 cm (3 5/8 in.), '84' standard, 181.8 g.,



### 293: A RUSSIAN SILVER AND NIELLO CIGARETTE CASE, IVAN

USD 800 - 1,000

A RUSSIAN SILVER AND NIELLO CIGARETTE CASE, IVAN GUBKIN, MOSCOW, C. 1870, both panels ornately decorated in niello and engine-turned designs with detailed architectural view on front panel, gilded interior, length: 11.5 cm. (4 1/2 in.), maker's mark of 'IG' for Ivan Gubkin and assayer's mark 'V.C.' of Victor Savenkov, 84 standard, 133.7g.,



### 294: A SILVER AND NIELLO CIGARETTE CASE, MARKED AE, MOSCOW,

USD 600 - 800

A SILVER AND NIELLO CIGARETTE CASE, MARKED AE, MOSCOW, 1896, of square form with rounded edges, the top cover decorated with a nielloed image of a man standing in a two-horse cart, fully gilded exterior, length: 8.9 cm (3 1/2 in.), dated assayer's mark 'LO 1896', '84' standard, 144.8 g.,



### 295: A RUSSIAN SILVER SNUFF BOX, BEGINNING OF 20TH CENTURY ,

USD 300 - 400

A RUSSIAN SILVER SNUFF BOX, BEGINNING OF 20TH CENTURY , the front cover set with a monogram and chased ornaments, gilded interior, length: 9.5 cm. (3 3/4 in.), marker's mark of 'IK' and mark 'A ? 3' in Cyrillic, 85.2 g. ,



### 296: A SILVER AND NIELLO SNUFF BOX WITH DIAMOND SET EAGLE,

USD 800 - 1,200

A SILVER AND NIELLO SNUFF BOX WITH DIAMOND SET EAGLE, MARK OF N. FEOFILOV, MOSCOW, 18[?]7, of rectangular shape with rounded edges, the exterior extensively decorated with scrolling ivy in niello, the hinged cover with an applied diamond-set eagle, gilded interior, length: 9 cm (3 1/2 in.), '84' standard, 106.6 g.,

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 297: A GROUP OF FOUR RUSSIAN ANTIQUE ITEMS, VARIOUS MAKERS,

USD 500 - 700

A GROUP OF FOUR RUSSIAN ANTIQUE ITEMS, VARIOUS MAKERS, 1875-1917, including a) a Russian Imperial emigration certificate printing plate from the Central Agency of Russian Expatriation, 1855-1917; 13.8 x 9.5 cm (5 3/8 x 3 3/4 in.); b) a silver and niello tea-glass holder with openwork walls and nielloed medallions depicting country and city views, Moscow, late 19th century, height: 7 cm (2 3/4 in.), '84' standard; c) large silver spoon with engraved Medieval-inspired designs, marked 'EA', Moscow, length: 19 cm (7 1/2 in.), dated assyer's mark 'LO 1890', '84' standard; d) silver medallion with Nicholas the Wonderworker and Alexander Nevsky on one side, and the Cathedral of Christ the Savior on the other, circa 1883, length: 4.8 cm (1 7/8 in.), '84 standard,



### 298: AFRICAN TERRACOTTA SCULPTURE, 'Standing Woman',

USD 1,000 - 1,500

AFRICAN TERRACOTTA SCULPTURE, 'Standing Woman', terracotta, height: 58.5 cm (23 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 299: AFRICAN WOODEN MASK, 'Gabon Mask', wood, gesso, 33 x 23

USD 1,000 - 1,500

AFRICAN WOODEN MASK, 'Gabon Mask', wood, gesso, 33 x 23 x 16.5 cm (21 x 9 x 6 1/2 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 300: AFRICAN WOODEN BOLT, 'Bolt with Two Figures of

USD 1,000 - 1,500

AFRICAN WOODEN BOLT, 'Bolt with Two Figures of Primordial Ancestors', wood, 60.4 x 48.2 x 8.8 cm (23 3/4 x 19 x 3 1/2 in.), PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 301: AFRICAN WOODEN SCULPTURE, 'Two-Sided Figure', painted

USD 1,000 - 1,500

AFRICAN WOODEN SCULPTURE, 'Two-Sided Figure', painted wood, 40 x 15.2 x 20 cm (15 3/4 x 6 x 7 7/8 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.

## RUSSIAN + INTERNATIONAL ART & ANTIQUES



### 302: AFRICAN WOODEN SCULPTURE, 'Hornbill Figure', painted

USD 1,000 - 1,500

AFRICAN WOODEN SCULPTURE, 'Hornbill Figure', painted wood, 61 x 21 x 17.8 cm (24 x 8 1/4 x 7 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 303: AFRICAN WOODEN SCULPTURE, 'Male Figure with Feather

USD 1,000 - 1,500

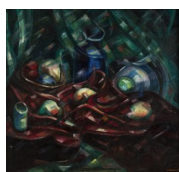
AFRICAN WOODEN SCULPTURE, 'Male Figure with Feather Headdress', wood, gesso, rope, cloth, metal, feathers, fir cones, 70 x 19.7 x 17.2 cm (27 1/2 x 7 3/4 x 6 3/4 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 304: AFRICAN WOODEN SCULPTURE, 'Seated Male Figure', wood,

USD 1,000 - 1,500

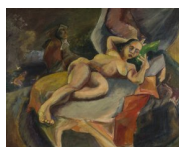
AFRICAN WOODEN SCULPTURE, 'Seated Male Figure', wood, gesso, rope, cloth, metal, 68.5 x 24.7 x 27.7 cm (27 x 9 3/4 x 10 7/8 in.) , PROVENANCE: Collection of the prominent African Art Collector Mikhail Zvyagin. Many objects from Zvyagin's collection have been exhibited at the Pushkin State Museum of Fine Arts Museum exhibition in Moscow, "Art of Tropical Africa from the Collection of M.L. and L.M. Zvyagin", held in 2011 (see <http://www.arts-museum.ru/events/archive/2011/04/africa/index.php?lang=en>). RELATED LITERATURE: Anna Seem, Mikhail Zvyagin, African Art from the Collection of Mikhail and Leonid Zvyagin, St. Petersburg, 2009, with introduction article by Vladimir Arseniev, Senior Research Consultant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Science, a member of the African Studies Council at the Russian Academy of Science and a member of the French Association of African Scholars.



### 305: WILLIAM W. CORASICK (AMERICAN 1907-2002), 'Faceted

USD 700 - 900

WILLIAM W. CORASICK (AMERICAN 1907-2002), 'Faceted Still Life', oil on canvas, 83 x 89 cm (32 5/8 x 35 in.), signed lower right,



### 306: JOHN MASON (AMERICAN 20TH C.), 'Spirit of the Dead

USD 100 - 200

JOHN MASON (AMERICAN 20TH C.), 'Spirit of the Dead Watching', 1961, oil on canvas, 81.5 x 102 cm (32 x 40 1/8 in.), signed illegibly lower right, signed and dated on stretcher, THIS LOT IS BEING SOLD WITHOUT RESERVE



### 307: WILLIAM GROPPER (AMERICAN 1897-1977), 'War', ink on

USD 400 - 600

WILLIAM GROPPER (AMERICAN 1897-1977), 'War', ink on paper, 49.5 x 63.8 cm (19 1/2 x 25 1/8 in.), signed lower right, titled and studio stamp on verso , PROVENANCE: Grosvenor Gallery, London THIS LOT IS BEING SOLD WITHOUT RESERVE

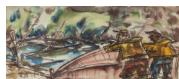
## RUSSIAN + INTERNATIONAL ART & ANTIQUES



**308: WILLIAM GROPPER (AMERICAN 1897-1977), 'Bride on a**

USD 400 - 600

WILLIAM GROPPER (AMERICAN 1897-1977), 'Bride on a Horse', paint on paper, erasure, 61.7 x 46 cm (24 1/2 x 18 1/8 in.), signed lower left, titled and studio stamp on verso, PROVENANCE: Grosvenor Gallery, London THIS LOT IS BEING SOLD WITHOUT RESERVE



**309: CHAIM GROSS (AUSTRIAN-AMERICAN 1904-1991), 'At the**

USD 400 - 600

CHAIM GROSS (AUSTRIAN-AMERICAN 1904-1991), 'At the Shipyard', watercolor on paper, 24 x 55.5 cm (9 1/2 x 21 7/8 in.) [sight], signed lower right,



**312: YAACOV AGAM (ISRAELI B.1928), 'Untitled (Blue and**

USD 300 - 500

YAACOV AGAM (ISRAELI B.1928), 'Untitled (Blue and White)', lithograph, plates size: 38.5 x 36 cm (15 1/8 x 14 1/4 in.), signed in pencil lower right, numbered '12/15' lower left,



**313: DAVID SHARIR (ISRAELI B. 1938), 'Sue Green Hill', 1973,**

USD 100 - 200

DAVID SHARIR (ISRAELI B. 1938), 'Sue Green Hill', 1973, lithograph, 65 x 83 cm (25 1/2 x 32 5/8 in. [sight]), signed 'Sharir' lower left, numbered '199/200' lower right,



**314: DAVID CURTIS BAKER (AMERICAN 1915-1999), 'The Spring**

USD 100 - 150

DAVID CURTIS BAKER (AMERICAN 1915-1999), 'The Spring Floods', watercolor and gouache on paper, 49.5 x 70 cm (19 7/8 x 27 1/2 in.) [sight], signed lower left, THIS LOT IS BEING SOLD WITHOUT RESERVE



**315: RONALD JULIUS CHRISTENSEN (AMERICAN B. 1923),**

USD 200 - 300

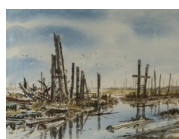
RONALD JULIUS CHRISTENSEN (AMERICAN B. 1923), 'Timberline Sun', 1966, oil on board, 61 x 122 cm (24 x 48 in.), signed, titled, and dated on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE



**316: 20TH CENTURY ARTIST, 'Persian Poet in a Landscape',**

USD 100 - 200

20TH CENTURY ARTIST, 'Persian Poet in a Landscape', acrylic on fabric, laid on masonite, 120 x 89 cm (47 1/4 x 35 in.), THIS LOT IS BEING SOLD WITHOUT RESERVE



**317: JACK E. DORSEY (AMERICAN 20TH C.), 'The Marshes',**

USD 50 - 100

JACK E. DORSEY (AMERICAN 20TH C.), 'The Marshes', gouache on paper, 56 x 74 cm (22 x 29 1/8 in.) [sight], signed lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE



## ***RUSSIAN + INTERNATIONAL ART & ANTIQUES***



**318: ARNOST KARASEK (CZECH 20TH C.), 'Field-Face', 1961,**

USD 100 - 200

ARNOST KARASEK (CZECH 20TH C.), 'Field-Face', 1961, intaglio print on paper, plate size: 24 x 20.3 cm (9 1/2 x 8 in.), signed and dated 'A. Karasek 1961' lower right; export stamp from the National Gallery in Prague on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE

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**319: ARNOST KARASEK (CZECH 20TH C.), 'The Edge of the City',**

USD 100 - 200

ARNOST KARASEK (CZECH 20TH C.), 'The Edge of the City', 1961, intaglio print on paper, plate size: 18.5 x 27 cm (7 1/2 x 10 5/8 in.), signed and dated 'A. Karasek 1961' lower right; export stamp from the National Gallery in Prague on verso, THIS LOT IS BEING SOLD WITHOUT RESERVE

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**320: ARNOST KARASEK (CZECH 20TH C.), 'The Tumble', 1961,**

USD 300 - 400

ARNOST KARASEK (CZECH 20TH C.), 'The Tumble', 1961, intaglio print on paper, plate size: 25 x 45 cm (9 7/8 x 17 3/4 in.) , signed and dated 'A. Karasek 1961' lower right, THIS LOT IS BEING SOLD WITHOUT RESERVE

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**321: ARNOST KARASEK (CZECH 20TH C.), 'In the Room', ink on**

USD 500 - 700

ARNOST KARASEK (CZECH 20TH C.), 'In the Room', ink on cloth, 53 x 41 cm (20 7/8 x 16 1/8 in.) [sight], THIS LOT IS BEING SOLD WITHOUT RESERVE

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25% on the first \$100,000 of the Hammer Price;  
20% from \$100,001 to \$2,000,000 of the Hammer Price; and  
12% on any amount of Hammer Price in excess of \$2,000,000,

which the purchaser of the lot agrees to pay along with applicable taxes as part of the total purchase price. The buyer's premium for lots purchased via third-party auction portals such as liveauctioneers, invaluable, and the-saleroom.com, may differ and will be indicated on those sites directly.

2. Payment for auction lots and premiums must be received within seven days of the auction date, and can be made by cash, check, money order, bank wire transfer, credit card (Visa, Mastercard, Amex), or paypal. For payments by credit card or paypal, the maximum invoice amount on which payments are accepted is \$5,000, and a 3% surcharge to the entire purchase price, including buyer's premium and any other charges, is added to the invoice. We reserve the right to require payment by methods other than credit card or paypal for any reason. All payment must be made in US Dollars.

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19. If any part of these terms and conditions of sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law. These conditions of sale, as well as the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

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