

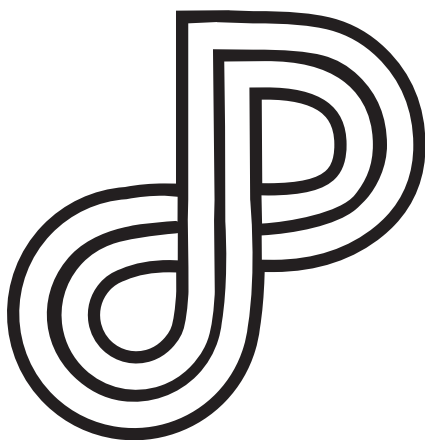


PIGUET

HÔTEL DES VENTES | GENÈVE | 1978

20TH CENTURY RUSSIAN &
GEORGIAN ART

РУССКОЕ И ГРУЗИНСКОЕ ИСКУССТВО XX ВЕКА



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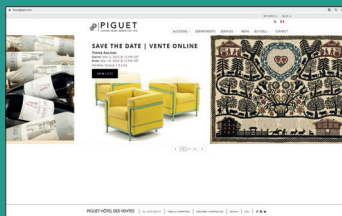


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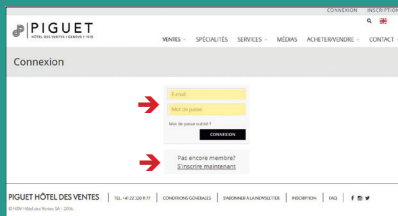
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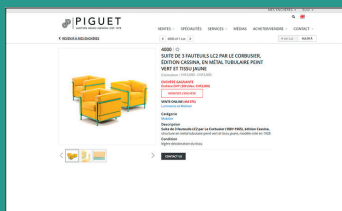
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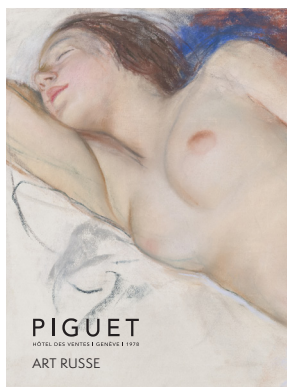
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Mardi 21 septembre	N° 3001 à 3109 N° 3110 à 3135 N° 3136 à 3257 N° 3258 à 3502 N° 3503 à 3664	Modélisme, Collection de pipes et objets du tabac Art nouveau et Art Déco, Objets d'Art et Numismatique Argenterie, Porcelaine et Arts de la table Art d'Orient et d'Extrême-Orient, Ivoires asiatiques
Mercredi 22 septembre	N° 3665 à 4053 N° 4054 à 4167 N° 4168 à 4521	Tapis, Miroirs, Luminaires, Pendules, Mobilier Collection Catherine Gide (part. 1) Tableaux
Jeudi 23 septembre	N° 4522 à 4594 N° 4595 à 4757 N° 4758 à 5208 N° 5209 à 5428	Maroquinerie de luxe Horlogerie, Montres et accessoires <i>Bijoux under 1000</i> (bijoux à moins de CHF 1000) Bijoux, Joaillerie du XIX ^e au XXI ^e siècle

CATALOGUES A FEUILLETER SUR PIGUET.COM



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**Ivoires
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Art russe

AUCTION SALE

THE PARTICIPATION IN ANY OF OUR AUCTIONS IMPLIES THE UNCONDITIONAL ACCEPTANCE OF THESE TERMS & CONDITIONS.

Art. 1 The sale is executed strictly in cash, Swiss francs and without warranty. For administrative purposes, each buyer will be asked to give a proof of his/her identity in order to obtain an invoice at the end of the sale. Invoices can be settled at the end of each auction session. Buyers can settle the invoice via wire transfer, major credit/debit cards or cash. **Payments in cash for an amount equal to or more than CHF 100'000 (one hundred thousand francs) will not be accepted. Personal or company cheques are not accepted.**

Art. 2 No more bids will be accepted after the hammer strike, unless otherwise communicated by the auctioneer. In case of a dispute at the time of the hammer strike, the auctioneer may at his discretion cancel and immediately put the lot back up for sale.

Art. 3 The auctioneer, at his/her sole option, can: refuse any bid, move the bidding backwards or forwards in any way he/she decides; change the order of the lots, withdraw any lots, divide or combine any two or more lots, reopen or continue the bidding even after the hammer strike. The auctioneer may bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. In the event that the reserve price set by the seller is not reached, the auctioneer may deem such lot unsold and move on to the next lot by a single strike of the hammer. All unsold lots can be sold during the after-sale by respecting the reserve price limit.

Art. 4 The successful bidder agrees to pay a buyer's premium at 23% of the hammer price on all lots purchased. VAT at 7.7% is charged on the buyer's premium, giving a total of 24.77% on the hammer price. No extra fee will be taken when bids are placed on the **PIGUET ONLINE** website or App. Every bid placed through our partner platforms Invaluable, DrouotOnline, ePaiLive, ArtFoxLive and LiveAuctioneers 3% (+VAT) extra fees will apply. The VAT will apply on the whole hammer price on every lot marked with an *. In case of a late payment, the auction house reserves the right to apply a debt fee of 1% on top of the invoice total.

Art. 4a For buyers domiciled outside Switzerland, the Swiss VAT collected can be refunded upon presentation of proof of foreign principal residence (e.g. driving licence or identity card showing the same address as on the invoice). An administrative fee of CHF50 is charged for this service. For lots marked with an asterisk, VAT refunds are only possible on presentation of proof of export.

Art. 5 Bidding must be placed by spoken voice or made by a distinctive sign unequivocally demonstrating the willingness to bid. The auctioneer, at his discretion, can refuse bids from unknown bidders. The minimum amount of an increment is 10%. However, the auctioneer may modify this rate by announcement.

Art. 6 The viewing period allows the buyer to evaluate personally the condition and authenticity of the objects. Any dispute will not be allowed once the bidding is over. The objects are sold as seen at the time of bidding. To the best of our knowledge, all indications provided in the sale catalogue are correct; however the descriptions are only the expression of a professional opinion and do not constitute a guarantee. The catalogue may mention some damage to a lot without necessarily providing an exhaustive list. If the low estimate is CHF 1'000 or less there will be no mention of the object's condition. Condition reports are available upon request. Photographs, dimensions and weight are for indication only.**

Art. 6a Foreign buyers shall always check the relevant customs laws and regulations before bidding on any lot containing wildlife material such as, but not only: ivory, tortoiseshell, crocodile skin, rhinoceros horn, or whalebone. Hôtel des Ventes pays particular attention to complete its due diligence duties to ensure that all the objects presented in the catalogue comply with our laws and regulations of Cultural Property (CPTA). However, we are under no obligation to cancel your purchase and refund the amount paid if your lot cannot be exported, imported or seized by a government authority.

Art. 7 Lots must be collected at the expense and sole risk of the buyer. To avoid delivery errors and complications in invoice settlement, no lot

can be collected during the sale. Unless previously agreed, collection is not permitted before full payment of the invoice. Objects may be collected by the buyer according to the Payment and collection of lots as outlined at the front of the catalogue.

Art. 8 Every visitor is responsible for any damages he may cause to any given object in the sale; he may be charged with an amount equal to the average of the object's estimate plus buyer's premium and VAT.

Art. 9 All absentee bids are executed with care, discretion and offered as a service to our clients. **Telephone bids** are accepted from buyers already known to Hôtel des Ventes and for lots whose low estimate is or exceeds CHF 400. In the case a telephone bidder cannot be reached due to technical error or other unforeseen circumstances, Hôtel des Ventes reserves the right to award the lot to the telephone bidder on his behalf at the price equal to 50% of the high estimate, unless the reserve price is higher. **In addition, any telephone bids will be considered de facto as a written bid of CHF 400.** These bidding services are offered as a courtesy to our clients and Hôtel des Ventes is not responsible for any error (human or otherwise), omission or breakdown in providing these services. Your request for this service must be made no later than 48 hours prior to the auction. **Any cancellation of absentee/phone bids must be submitted in writing at least 24h before the start of the auction concerned.** To be accepted, the cancellation must be acknowledged by the Hôtel des Ventes bidding office or the Court bailiff overseeing the auction.

Art. 10 Title of goods therefore any risk passes to the buyer the moment the hammer falls on a lot. However, ownership of a lot can only be assumed after full payment of the invoice. In case of non-payment after three days following the end of the sale, the buyer is liable to judicial prosecution. Cancellation of the sale will ensue after a 30 day period of non payment if instructed by the vendor however, all fees and other charges will still be due by the buyer.

We give no guarantees as to the condition of the frames and glass.

Art. 11 Hôtel des Ventes reserves the right to refuse admission or participation in any auction or to reject any bids. Any persons obstructing or disrupting the auction will be subject to police sanctions.

Art. 12 Payments: Piguet Hotel des Ventes is free to accept or refuse payment by credit card. Maestro, PostFinance Card and TWINT cards free of charge. **Debit and credit cards may incur handling charges of between 1% and 3% (plus VAT) of the total bill.**

Art. 13 Hôtel des Ventes may publish, for advertising purposes, photographs of objects sold at auction in its own magazines and/or through other media channels.

Art. 14 Any dispute concerning the sale is subject to Swiss law and is under the jurisdiction of the Canton of Geneva law courts, regardless of the town or country of residence of the involved parties.

Art. 15 Unless otherwise specified, storage fees at at least CHF50 (+VAT) per month and per object will be charged for any lot that has not been collected within 8 days (buyers) and 30 days (sellers) of the last auction. These lots will be then sent into storage at the expense and risk of the buyer. The buyer expressly agrees that the unclaimed lot becomes the property of Hôtel des Ventes and authorises the resale as soon as storage costs exceed the price of the low estimate (in the buyer's case) or the reserve price (in the vendor's case).

NB: unless otherwise stated, the dimensions of paintings and furniture are indicated in centimetres and are written in this order: height x width x depth. Unless otherwise stated, books and watches are measured in millimeters. Carpets are old if they are more than 30 years old and antique if they are more than 80 years old.

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**FURNITURE, CHANDELIERS, HEAVY
AND BULKY ITEMS:**

OBLIGATORY TRANSPORTER

INFORMATION
SHIPPING@PIGUET.COM

Friday 24 September from 11am to 5pm

Saturday 25 September from **10am to 2pm**

Monday 27 September from 11am to 5pm



METHODS OF PAYMENT

Please refer to Article 1 and 12 of the Terms of Sale regarding payment terms. In summary, payments can be made:

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On request, we will send you your invoice by fax or e-mail and you can collect your purchases as soon as we have received your payment electronically on our account.

CASH

We may ask for identification and proof of source of funds. Cash payments of CHF 100,000 or more are not accepted.

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Cheques are not accepted



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Heavy and/or bulky items can be collected by appointment on the days when lots are handed over.

Please note: Unless authorised in writing, Piguët Hôtel des Ventes does not assume responsibility for packing porcelain, glass or crystal items or for removing chandeliers. Therefore, the employees of the Hôtel des Ventes are not authorised to pack these items for you.

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Buyers are requested to collect their purchases within 8 days of the end of the auction. **Items that are not collected within this period or for which transport has not been arranged will be transported and stored in storage at the buyer's risk and expense** without prior notice (see art. 15 of the conditions of sale).



TRANSPORT AND MAILING

Our shipping department is at your disposal to advise you or to organise the transport or shipment of your purchases to your home.

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NEXT AUCTIONS

6-9 DEC 2021 in Geneva

Deadline of consignment

15 October 2021

PUBLIC EXHIBITION

1-5 dec from 12pm to 7pm

20TH CENTURY RUSSIAN & GEORGIAN ART

Georges Artemoff (1892-1965) - Russia

Alexander Bazhbeuk-Melikyan (1891-1966) - Georgia

Lado Gudiashvili (1896-1980) - Georgia

Zinaïda Serebriakova (1884-1967) - Russia

Vasili Shukhaev (1887-1973) - Russia



Born into an Imperialist world, these five artists all share the experience of living through the vast changes brought about by the First World War, the Russian Revolution and the Second World war.

Living under Soviet rule came with obvious limitations of expression. These artists were able to leave Georgia and Russia to nourish and feed their imagination, working alongside other European artists in Paris. Remaining loyal to their roots, they were able to separate this influence and still express their own styles. Some returned to their homelands and loosely conformed to soviet ideology while others chose to remain in France.

These 15 oil and pastel works by five artists are from the same collector of 20th century Russian and Georgian art.

Provenance : A collector of 20th century Russian and Georgian Art

Русское и грузинское искусство XX века

Георгий Артемов (1892-1965) - Россия

Александр Бажбеук-Меликян (1891-1966) - Грузия

Ладос Гудиашвили (1896-1980) - Грузия

Зинаида Серебрякова (1884-1967) - Россия

Василий Шухаев (1887-1973) - Россия

Все эти пять художников, рожденные в империалистическом мире, переживают огромные изменения, вызванные Первой мировой войной, русской революцией и Второй мировой войной.

Жить при советской власти было очевидным ограничением их самовыражения. Эти художники смогли покинуть Грузию и Россию, чтобы питать и подпитывать свое воображение, работая вместе с другими европейскими художниками в Париже. Оставаясь верными своим корням, они смогли разделить это влияние и по-прежнему выражать свои собственные стили. Некоторые вернулись на родину и слабо следовали советской идеологии, в то время как другие предпочли остаться во Франции.

Эти 15 масляных и пастельных работ пяти художников принадлежат одному коллекционеру русского и грузинского искусства XX века.

Происхождение: Коллекционер русского и грузинского искусства XX века.





Georges Artemoff (1892-1965) was a Russian born painter and sculptor who originally left his home country in 1913 for an internship in Paris. When WWI broke out, the artist interrupted his studies and stepped up to do his part. Injured on the front line, his convalescence coincided with the Russian revolution. This changed his course and brought a new line of duty. In 1920 he was evacuated to Turkey where he met his first wife. Together they returned to France in 1923 where he resumed his life as an artist, turning to sculpting and wood carving with a more Art Deco style.

His work saw commercial success and was highly revered at exhibitions, winning him prizes and further recognition during this peacetime interval. Despite this, he suffered the loss of his first wife shortly before the outbreak of WWII. Artemoff found love again in the comfort of his second wife, Jeanne Astra, with whom he shared a daughter. The couple refused an invitation from Stalin to return to the Soviet Union and instead the artist turned to painting. His talent shined and his exhibitions lead to acquisitions by museums and institutions alike.

This suite of undated works shows how the artist's arrival in Paris inspired his initial style and technique. Whilst studying in Ossip Zadkine's workshop, he kept the company of Picasso, Modigliani and Soutine whose influence is clearly visible in these creations.

Source:

<https://musees-occitanie.fr/artiste/georges-artemoff/>

<http://www.lauragais-patrimoine.fr/LES-PERSONNALITES/ARTEMOFF/ARTEMOFF01.htm>

<http://www.espritsnomades.com/artsplastiques/peinturetoulouse.html#artemoff>

4458. Georges Artemoff (1892-1965), *Harlequin with a bottle of Pippermint Get*, circa 1950, oil on canvas, signed, 65,2x45,2 cm
\$ 2,000-3,000

Purchased MacDougall's, "Russian Art", London 28 November 2012, lot 254

Catalogue of the artist's work: "Georges Artemoff 1892-1965".

Author Paul Ruffié, Editions Privat, May 2018. ISBN : 978-27089-8234-5.

This painting is reference no. 87, photo no. 362, Page 182.

Other exhibitions: Galerie Moulin Toulouse, Exhibition sale Galerie Vermelin 2007

This Harlequin is actually a self-portrait painted in Revel, shortly after he moved in with his second wife, Jeanne. She was the granddaughter of the founder of Pippermint Get, now known as Get 27. He depicts himself in a red and white suit on a cubist background with a guitar styling the female form. A bottle of Get is recognizable in front of him, along with a fish which pays homage to his fishing days in Corsica. From his arrival in Revel onwards, he rarely paints the pupils in the eyes believing "the gaze disturbs the form".

We thank Mrs Artemoff Testa for her help in writing this notice.

Георгий Артемов (1892-1965), Арлекин, масло на холсте, подпись, 65,2x45,2 см



4459. Georges Artemoff
(1892-1965), *Petrushka*, circa
1960, oil on canvas, signed,
91,5x49,7 cm
\$ 3,000-5,000

Catalogue of the artist's work:
"Georges Artemoff 1892-1965".
Author Paul Ruffié, Editions
Privat, May 2018. ISBN : 978-
27089-8234-5.

This painting is reference no.
189

We thank Mrs Artemoff Testa for
her help in writing this notice.

**Георгий Артемов (1892-1965),
Петрушка, масло на доске,
подпись, 91,5x49,7 см**

4460. Georges Artemoff (1892-1965), *Still life with fish*, circa 1930, oil on canvas, signed, 46x61 cm
\$ 2,000-3,000

Exhibition: Heritage Gallery, Moscow 2014

Catalogue of the artist's work: "Georges Artemoff 1892-1965".

Author Paul Ruffié, Editions Privat, May 2018. ISBN : 978-27089-8234-5.

This painting is reference no. 170, Photo n° 217 , Page 174.

This still life was painted in Bonifacio (Corsica) where he lived with Lydia from 1924 to 1930. This was a happy period during which he sculpted, painted, fished and hunted. He was surrounded by solid friendships that crossed generations. Of these memories he recounts "I spent 6 years in Corsica, I was happy there".

We thank Mrs Artemoff Testa for her help in writing this notice.

Георгий Артемов (1892-1965), Натюрморт с рыбами, масло на холсте, подпись, 46х61 см





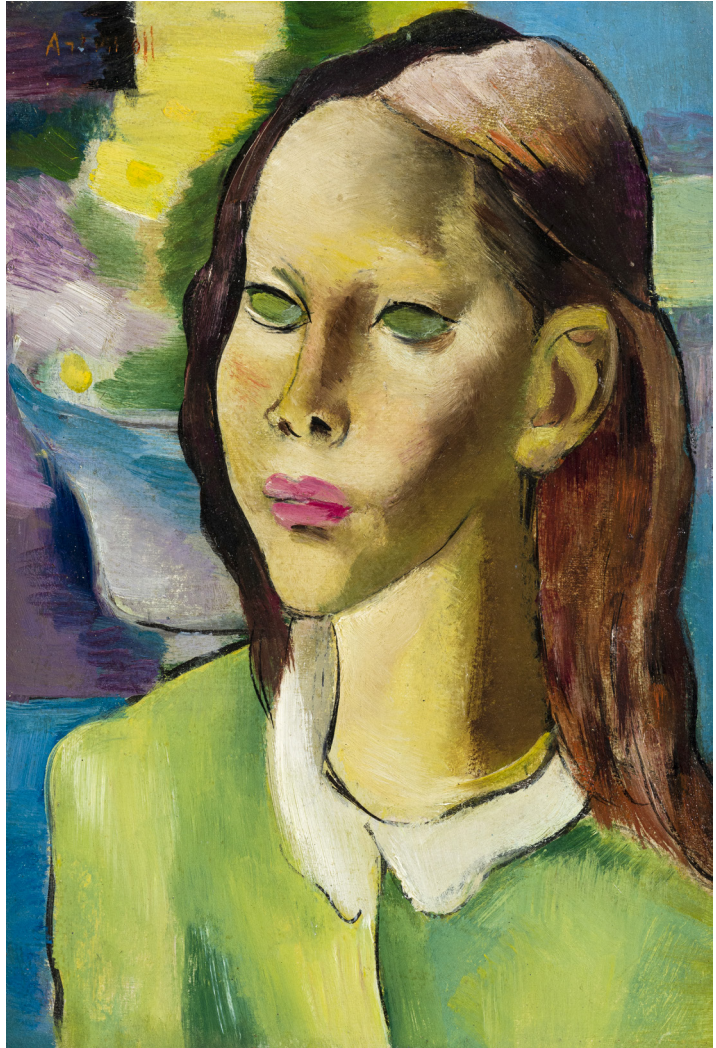
**4461. Georges Artemoff (1892-1965), *Portrait of Madam Bourdos*, 1952, oil on canvas, signed, 81x54 cm
\$ 2,000-3,000**

Sale Toulouse Etude Chassaing 26.03.2011 Exhibition: Hermitage Gallery, Moscow 2014
Catalogue of the artist's work: "Georges Artemoff 1892-1965".
Author Paul Ruffié, Editions Privat, May 2018. ISBN : 978-27089-8234-5.
This painting is reference no. 556, Photo n° 623, Page 196.

Madame Bourdos is a friend from Toulouse who came to Revel in 1952 to have her portrait done. Many preparatory sketches were made on paper and cardboard. The dress is reminiscent of Harlequin's costumes and the white collar is a recurring theme in his portraits.

We thank Mrs Artemoff Testa for her help in writing this notice.

Георгий Артемов (1892-1965), *Женщина в блестящем платье*, масло на холсте, подпись, 81x54 см



4462. Georges Artemoff (1892-1965), *Portrait of Claire Mossolin*, circa 1945, oil on canvas, signed, 48x31 cm \$ 2,000-3,000

Catalogue of the artist's work: "Georges Artemoff 1892-1965".
Author Paul Ruffié, Editions Privat, May 2018. ISBN : 978-27089-8234-5.
This painting is reference no. 234, Photo 438, Page 186.

The daughter of Jeanne's close friend, this portrait was painted in Sorèze circa 1945. Claire was remarkable by the extraordinary colour of her eyes which were indeed emerald-green. Her brother Benedict often posed too. The white porcelain bowl with floral decoration was also recurrent in paintings from this period.

We thank Mrs Artemoff Testa for her help in writing this notice.

Георгий Артемов (1892-1965), Профиль девочки, масло на картоне, подпись, 48х31 см



4463. Alexander Bazhbeuk-Melikov (1891-1966), *Composition of two young ladies*, 1963, oil on canvas, monogramme and dated, 46x33 cm
\$ 3,000-5,000

Александр Бажбеук-Меликов (1891-1966), *Изображение девушек*, 1963, масло на холсте, дата и монограмма, 46x33 см



4464. Alexander Bazhbeuk-Melikov (1891-1966), *Nude*, 1961, pencil on paper mounted on card, monogrammed and dated, 32x23.5 cm
\$ 500-700

Александр Бажбеук-Меликов (1891-1966), *Ню*, 1961, графитный карандаш, бумага на картоне, дата и монограмма, 32x23,5 см

Alexander Bazhbeuk-Melikov (1891-1966) spent the majority of his working life in his home country of Georgia. His studies lead him to Moscow and St Petersburg before he joined the Imperial Russian Army at the art of WWI. Returning to Tbilisi in 1917, he combined teaching with his career as an artist amongst the Georgian avant-gardes and Futurists. Though he quietly opposed soviet ideals, he risked his future through some of his Nationalist associations but avoided arrest and gained favour again amongst Republicans by adapting the subjects of his paintings.

Bazhbeuk-Melikov's style in the later part of his career was influenced by Rembrandt, playing with colour and light effects. He enjoyed the meticulous finish of the old masters and wanted to reflect this appreciation in his own works. Like his friend Lado Gudiashvili, preference for a voluptuous female figure was clearly depicted in his paintings. As a perfectionist, only a fraction of the works he painted during his lifetime survived as not all satisfied his critical eye.

This oil on canvas of two young ladies was executed towards the end of his life and englobes what was important to Bazhbeuk-Melikov in a finished work; the female figure in all its beauty, highlighted harmonious brush strokes on a contrasting background.





Lado Gudiashvili (1896-1980) remained relatively loyal to his home country of Georgia throughout his active years. Once he had established himself as an artist on home soil, he went to France via Italy at the end of WWI to spend a few years working and exploring the delights of Paris, befriending the likes of Picasso, Modigliani and Derain. On his return to Georgia, he continued working in set and costume design for theatre and opera.

Gudiashvili received great exposure through membership to many associations and societies that organised exhibitions. His paintings were selected for exhibitions surrounding Russian artists in the US in New York, San Francisco, Philadelphia, Chicago and Florida as well as in Dresden, Germany and Venice, Italy.

Seemingly having avoided conflict with the authorities during the communist rule, he did accept to paint the murals at the Kashveti church in Tbilisi, despite being advised to the contrary. The frescos went against soviet ideology and cost him exclusion, having to lead a quiet life for some years after.

The set of works here echoes the style of a theatre set designer. Gudiashvili has created dramatic and romantic backdrops created through thick yet clever brush strokes that contrast light and shade to create depth.

Source:

<http://ladogudiashvili.ge/page?id=1&lang=en>

<https://www.baiagallery.ge/en/project/lado-gudiashvili/>

<https://georgianjournal.ge/culture/32431-the-most-unusual-fresco-of-virgin-mary-by-famous-georgian-artist-lado-gudiashvili.html>

4465. Lado Gudiashvili (1896-1980), *The Dancer*, oil on canvas, signed and dated 1939 ?, 40,5x46 cm \$ 10,000-15,000

Ладო Гудиаშვილი (1896-1980), *Танцовщица*, масло на холсте, подпись и дата, 1939 ?, 40,5x46 см

4466. Lado Gudiashvili
(1896-1980), *The*
Conversation, oil on canvas,
signed, 19x26 cm
\$ 3,000-5,000

Ладო Гудиашвили (1896-1980),
Разговор, масло на холсте,
подпись, 19x26 см





4467. Lado Gudiashvili (1896-1980), *Preparation for the promenade*, 1941, signed and dated, 41.5x44 cm
\$ 8,000-12,000

Ладო Гудиаშвили (1896-1980),
Подготовка к прогулке, 1941,
масло на холсте, подпись и
дата, 41,5x44 см





4468. Lado Gudiashvili (1896-1980), *Promenade*, oil on canvas, signed, countersigned, titled and dated 1945 on the reverse, 40x45 cm
\$ 8,000-12,000

Ладо Гудиашвили (1896-1980),
«Прогулка», масло на холсте,
подпись и подпись с названием
и датой на обороте, 40x45 см



4469. Zinaida Serebriakova (1884-1967), *Portrait of a man*, 1932, pastel on paper, signed, situated «Bruxelles» and dated, 62,5x48 cm
\$ 6,000-8,000

Зинаида Серебрякова (1884-1967), Портрет мужчины, 1932, пастель на бумаге, подпись, надпись «Брюссель» и дата, 62,5x48 см

Zinaida Serebriakova (1884-1967) was born on the Benois family estate near Kharkiv, now in the Ukraine. Daughter of Eugene Lanceray, niece of Alexander Benois and granddaughter to Nicolas Benois, a natural talent emerged and she was encouraged to pursue an artistic career. At the turn of the century, she spent time studying in Italy and France and continued to work up until the revolution when her life took a turn for the worse. After the death of her husband, she found herself with four children and an aging mother to provide for. Choosing pastels and charcoals over expensive oils, she continued produce artwork whilst avoiding the futurist and avant-garde movements.

It was in 1947 that she took French citizenship with her two younger children. Not long after she was able to end the forced separation from her two older children back in the Soviet Union who had not been able to join her previously.

Towards the end of her life, Serebriakova received recognition from the Soviet Union, sending works from France to be exhibited in Moscow, Leningrad and Kiev.

The two portraits and female figure here were executed at a time where she was fully immersed in using pastels to their full potential. She captures the mood and intent of her sitters as accurately as any photograph may have done. In her pastel of the nude, the natural and relaxed sleeping position allows her to portray an innocent sensuality.



4470. Zinaida Serebriakova (1884-1967), *Kamenskaya portrait*, 1926, pastel on paper, signed, and dated, 61,5x47,5 cm
\$ 6,000-8,000

Зинаида Серебрякова (1884-1967), Портрет Каменской, 1926, пастель на бумаге, подпись и дата, 61,5x47,5 см

We would like to thank Olga Pavlinova Lanceray of the Zinaida Serebriakova Foundation for confirming the inclusion in the artist's catalogue of work.

A certificate can be provided by Madam Pavlinova Lanceray at the buyer's request.



4471. Zinaida Serebriakova
(1884-1967), *Nude*, pastel
on paper, 39,5x57 cm
Reverse: Ink stamp from
the workshop of Zinaida
Serebriakova; no. 1307
\$ 20,000-30,000

**Зинаида Серебрякова (1884-
1967) Лежащая обнаженная,
пастель на бумаге, 39,5х57 см**

We would like to thank Olga Pavlinova Lanceray of the Zinaida Serebriakova Foundation for confirming the inclusion in the artist's catalogue of work.

A certificate can be provided by Madam Pavlinova Lanceray at the buyer's request.





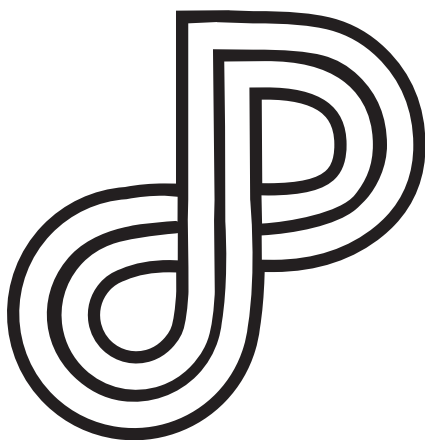
4472. Vasilij Ivanovic Sucheav (1887-1973), *Portrait of a soldier*, oil on canvas, 94,5x85 cm
\$ 2,000-3,000

Василий Иванович Шухаев (1887-1973), Портрет солдата, масло на холсте, 94,5x85 см

Vasili Shukhaev (1887-1973) was a trained painter, graphic artist and stage designer under Imperial Russia. Determined to live by his passion, in 1919 he and his wife set off for France by passing through Finland. He was very successful in Paris through teaching and collaborating with established artists. He travelled through Italy, Spain and North Africa to feed his imagination and creativity.

In 1935 he moved back to Soviet-ruled Georgia where he worked on artistic projects. Here he suffered multiple arrests and even a short exile. After his death in 1973, his work was exhibited in museums and galleries in Georgia, USSR, later Ukraine and Armenia and more recently, the Moscow Museum of Modern Art.

Shukhaev was well practiced at drawing and sketching soldiers. He was commissioned to execute life studies of the guards at Uhlan and Mariupol Hussar regiment between 1915-1916. This painting, though not dated, appears to be much later as the soldier wears the uniform of the Red Army, shown by the lapels and the green metal helmet that was used in battle by the infantry.



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