

scent of women

22 March–1 April 2023

Lempertz Online Auction Only



LEMPERTZ

1845



Lot 101

Scent of women

100 Important Ivory Sculptures
from Art Nouveau to Art Déco
from a Belgian Private Collection

Lempertz Online Auction Only
22 March – 1 April 12 a.m.

Preview

Lempertz Brussels

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8 – 31 March

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A Master's Choice A very important Art Déco Ivory Sculpture Collection from Belgium

We know depictions of the female body that are many millennia old, but revealing self-conscious posing is an achievement to which the development of photography has contributed decisively. The 100 masterful small sculptures show an image of the woman of the 1900s to 1920s. It is a virtual image of woman, like many illustrations in art history, beautified and perfected.

The material ivory additionally contributes to an aestheticisation, to a stylisation. In the heyday of aristocratic big-game hunts, enough ivory came to Europe from Africa to meet the demand for exotic trophies, but also to supply sculptors with the hitherto rather rare and precious material. Sculptures made of ivory enriched the world exhibitions, the art salon in Paris and numerous galleries.

The reason why this art of ivory carving only flourished for a short time is also related to the artists' living conditions. Many sculptors and founders were of Jewish origin. With the rise of National Socialism, they were forced to give up their profession, and their fate is unfortunately all too well known. The surviving inventories of the studios mention the damage caused by the bombing of the manufactories and only list the destroyed pieces and equipment. We owe our knowledge of this art production to the books by Brian Catley, Victor Arwas, Alberto Shayo and others – authors who dealt with the subject from the 1970s onwards.

It was not until the 1980s that the art of the “années folles”, the roaring twenties, experienced a new appreciation. People began to collect the exotic luxury products of Art Deco, and soon top prices were being paid at auctions for furniture by Ruhlmann, lacquers by Dunand and sculptures by Chiparus.

The Belgian private collector built up his important collection over a number of decades, always with an eye to acquiring exquisite quality. For a long time no comparable collection has been offered on the auction market.



1
Nude standing in water by Barthélémy
Ivory, round greenish-brown onyx marble base. Engraved on the back of the plinth "L. Barthelemy". A vertical crack to the water, chips to the edge of the stone. Sculpture H 1.4, base 6.8, total H 22.2 cm.

€ 1.500 – 2.000



2
Standing nude with a ewer by Arnaud Boulard
Ivory, round, dark red marble base. Engraved on the reverse of the plinth "A. Boulard". With vertical hairline cracks due to the nature of the material. Sculpture H 10.2, base 2.4, total H 12.6 cm.

Bénézit mentions a Paris-born sculptor Armand-Auguste-Louis Boulard, who was still active in the first third of the 20th century.

€ 1.000 – 1.500



3
Dancer with cymbals by René Boutrolle
Ivory, blue-grey marble base. Engraved on the front below the roses "R. Boutrolle". With vertical hairline cracks due to the nature of the material. Sculpture H 21.6, base 4.5, total H 26.1 cm. Bénézit lists the sculptor René Boutrolle. He exhibited at the Salon des Artistes Français and was honoured in 1927.

€ 3.000 – 4.000



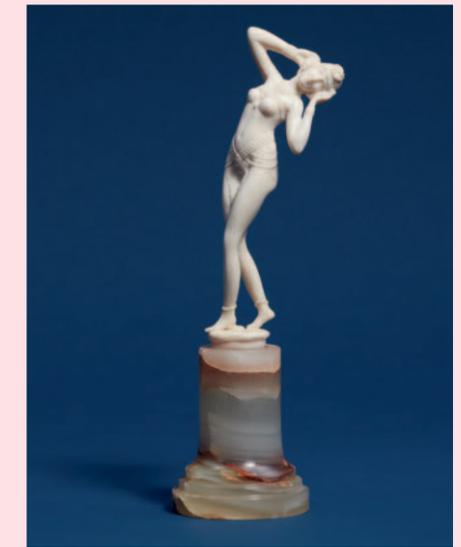
5
Nude with a drapery by Demètre H. Chiparus
Ivory, pyramid-shaped onyx marble base with caramel coloured banding. Engraved to the back of the plinth "D. Chiparus". Sculpture H 11.2, base 5.2, total H 16.4 cm.

€ 3.000 – 4.000



6
Nude figure listening by Demètre H. Chiparus
Ivory, pyramid-shaped pale green onyx base with tiered plinth. Engraved "D. Chiparus", accentuated in colour, to the top of the stone. Hairline cracks to the figure's back and the front of the plinth due to the nature of the material, chips to the rim of the stone. Sculpture H 13.3, base 7.7, total H 21 cm.

€ 3.000 – 4.000



7
Dancer by Demètre H. Chiparus
Ivory, round, milky-white onyx marble base. Etched signature "D.H. Chiparus" to the base. Later inscribed "FRANCE" in ink to the underside of the stone. Hairline cracks to the plinth due to the nature of the material, minor chips to the base. Sculpture H 14.7, base 7.8, total H 22.5 cm.

Literature
Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 7.

€ 6.000 – 8.000



4
Standing nude by Alexandre-Auguste Caron (1857–1932)
Ivory, round, pale green onyx base with brown vertical banding. Engraved on the back of the plinth "Caron". Chips to the edge of the stone. Sculpture H 11.5, base 5.6, total H 17.1 cm.

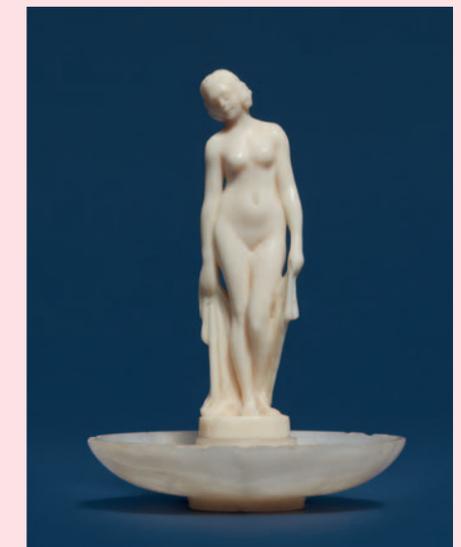
Born in Paris, Alexandre-Auguste Caron is listed by Bénézit as a pupil of Théophile Eugène Victor Barrau (1848–1913) and a member of the Société des Artistes Français, as which he exhibited regularly at the Salon. He showed works made of ivory, also in combination with gold, silver and semi-precious stones. He received his first honour in 1898.

€ 1.500 – 2.000

DEMETER H. CHIPARUS

The Romanian sculptor and bronze caster DEMETER H. CHIPARUS was born in 1886 in Dorohoi, a town near the border of today's Ukraine. In 1909, at the age of 23, he travelled to Florence to apprentice with the sculptor Raffaello Romanelli (1856–1928). Three years later he moved to Paris and entered the École Nationale Supérieure des Beaux-Arts, where he studied under the influences of Jean Antonin Mercié (1845–1916) and Jean Boucher (1870–1939). He changed his first name from Demeter to Demètre. As early as 1914, he exhibited his statuettes at the Salon des Artistes Français and immediately received an award, together with his American artist colleague Louis Comfort Tiffany (1848–1933).

His works perfectly embodied the post WWI zeitgeist. He depicted modern young women in contemporary, uncorseted attire, with short hairstyles. His most spectacular creations were inspired by Serge Diaghilev's Ballets Russes, and were often portraits of famous dancers such as Vaslav Nijinsky and Ida Rubinstein. He also portrayed the American expressive dancer Isadora Duncan on several occasions. His primary period of production was between 1918 and 1933, when he worked mainly with the Parisian caster, editor and businessman Edmond Etling. Most of his pieces are signed "Chiparus" or "D.H. Chiparus", with the initial H used in memory of his father Haralamb. His works are documented in the exhibitions of the Salon up until 1939. He died in Paris in 1947.



8
Nude with drapery by Demètre H. Chiparus
Ivory, white alabaster dish. Engraved to the side of the plinth "D. Chiparus". A hairline crack running through the signature due to the nature of the material, chips to the rim of the dish. Sculpture H 8.4, dish H 1.1, D 6.7 cm.

€ 1.500 – 2.000



9

"Innocence" by Demêtre H. Chiparus

Ivory, white alabaster dish. Engraved to the back of the plinth "D. Chiparus". Minor chips to the rim of the dish, one of which filled. Sculpture H 10.7, dish H 1.8, D 8.9 cm.

Literature

Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 7.

€ 3.000 – 4.000



10

"Innocence" by Demêtre H. Chiparus

Ivory, round, green onyx marble base. Engraved "D. Chiparus", accentuated in red, to the side of the plinth. With a vertical hairline crack to the side of the plinth due to the nature of the material. Sculpture H 10.6, base 5.4, total H 16 cm.

Literature

Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 7.

€ 3.000 – 4.000



11

"Invocation" by Demêtre H. Chiparus for Edmond Laurent Etling

Ivory, subtle polychrome decoration to the face, patinated bronze, golden-yellow banded Portor marble base. Etched to the stone "Chiparus" and "ETLING PARIS". A restored breakage to the feet. Sculpture H 20, base 4.6, total H 24.6 cm.

Literature

Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 44.

€ 8.000 – 10.000



12

"Les Larmes" by Demêtre H. Chiparus (Dorohoi 1886–1937 Paris)

Ivory, pyramid-shaped white banded agate base. Etched "Chiparus", accentuated in brown, to the top of the base. A hairline crack to the back of the head due to the nature of the material. Sculpture H 13.8, base 4.6, total H 18.4 cm.

Literature

Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 8.

€ 4.000 – 6.000



13

"Les Larmes" by Demêtre H. Chiparus for Edmond Laurent Etling

Ivory, pyramid-shaped golden yellow banded black Portor marble base. Etched on one side of the stone "D.H. Chiparus" and "ETLING PARIS". Sculpture H 14, base 3, total H 17 cm.

Literature

Cf. Alberto Shayo, Chiparus Master of Art Déco, 1993, no. 8 for a further figure on a Porto marble base.

€ 5.000 – 6.000

CLAIRE JEANNE
ROBERTE COLINET

Born in Brussels in 1880, the sculptor CLAIRE JEANNE ROBERTE COLINET was a pupil of Jef Lambeaux (1852–1908), who worked in Belgium. Like many artists, Colinet followed the lure of the vibrant city of Paris in the early 20th century. She was awarded a prize at the Salon de la Société des Artistes Français in 1913. In 1929 she became a full member of the Salon Indépendants in Paris. Her statuettes of women were mainly inspired by dance or ballet poses. She died in Asnières-sur-Seine in 1950.



14

“Andalouse” by Claire Jeanne Roberte Colinet (1880–1950)

Ivory, soft polychrome decor, gilt brass cuffs, honey-coloured agate base. Engraved on the stone “CJLR Colinet”. Two hairline cracks to the figure’s back due to the nature of the material. Sculpture H 20.1, base 5.2, total H 25.3 cm.

Literature

Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors’ Club, 1978/1995 issue, p. 108.

€ 4.000 – 6.000

15

“Pandore” by Clovis Delacour (1859–1929)

Ivory, octagonal Portor marble base. Engraved on the back of the plinth “C. Delacour”. Some hairline cracks due to the nature of the material, minor chips to the rim of the stone. Sculpture H 27, base 7, total H 34 cm.

The myth of Pandora was described by the Greek poet Hesiod, among other authors. Created from clay by Hephaestus, Pandora was richly endowed with beauty and many talents by all the gods. Zeus presented her with a box, which she was instructed not to open. She did, however, and from it escaped all evil, and mankind was befallen by vice, disease and death.

€ 5.000 – 6.000



CLOVIS DELACOUR

CLOVIS DELACOUR was born in Châtillon-sur-Seine in 1859. He studied in Paris under Augustin-Jean Moreau-Vauthier (1831–1893), perhaps the most famous French sculptor in ivory in the late 19th century. In 1892 Delacour became a member of the Société des Artistes Français, received an award at the Exposition Universelle in 1900 and subsequently exhibited at the Royal Academy in London.

Born in Clermont-Ferrand in 1869, JOSEPH EMMANUEL JULES DESCOMPS, also known as Joé Descomps, was a pupil of the sculptor Louis Auguste Hiolon (1846–1910). He exhibited regularly at the Salon de la Société des Artistes Français, receiving his first award in 1898, a third class medal in 1921, a second class medal in 1925 and a first class medal for decorative arts in 1928. He was also present at the Salon d'Automne and the Salon des Tuileries. Initially specialising in stone and bronze, he later began to create works in ivory during the 1920s.

Most of these pieces were produced for Edmond Etling. The highlight of his career was his appointment as Chevalier de la Légion d'honneur. He died in Paris in 1950.



16
"Calme" by Joé Descomps (1869–1950)
Ivory, round onyx marble base with diagonal caramel and pale grey coloured banding. Engraved "Descomps" on the back of the plinth. Hairline cracks to the base due to the structure of the material, minor chips to the rim of the stone. Sculpture H 14.8, base 6.2, total H 21 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135.
€ 2.000 – 3.000



17
"Calme" by Joé Descomps
Ivory, pyramid-shaped black Portor marble base with a pale green onyx band. Engraved "Joe-Descomps", accentuated in red, to the side of the plinth. Sculpture H 11.2, base 4.8, total H 16 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135.
€ 2.000 – 3.000



18
"Beauté de Paris" by Joé Descomps
Ivory, red and white marble base. Etched "Descomps" to the back of the stone. Hairline cracks to the plinth due to the nature of the material, minor chips to the rim of the marble base. Sculpture H 15.2, base 5.8, total H 21 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 134.
€ 3.000 – 4.000



19
"Royal" by Joé Descomps
Ivory, gilt copper cuffs, pyramid-shaped Portor marble base with a pale green onyx band. Engraved "J. Descomps", accentuated in red, to the back of the plinth. Cracks to the plinth due to the nature of the material. Sculpture H 15.1, base 6, total H 21.1 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 133.
€ 5.000 – 6.000



20
Nude with raised arms and a garland of fruit and flowers by Joé Descomps
Ivory, pyramid-shaped pale green onyx marble base. Engraved "J. Descomps" on the back of the stone. A small chip to the back right edge of the base. Sculpture H 17.5, base 6, total H 23.5 cm.
€ 2.000 – 3.000



21
Nude standing on one leg with a hand mirror by Joé Descomps
Ivory, silver contoured mirror, pyramid-shaped onyx marble base with caramel-coloured and pale grey banding Etched on the back of the stone "J. Descomps". A small filled chip to the upper right edge of the stone. Sculpture H 11, base 5.8, total H 16.8 cm.
€ 1.500 – 2.000



22
Nude with a rose garland by Joé Descomps
Ivory, green marble base with coloured inclusions Engraved "Descomps", accentuated in red, to the back of the plinth. Sculpture H 9, base 4, total H 13 cm.
€ 1.000 – 1.200



26
"Chloë" by Joé Descomps
Ivory, pale green onyx base with reddish brown banding. Engraved on the side of the plinth "Joé Descomps". Minor chips to the edge of the stone. Sculpture H 8, base 3, total H 11 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 134.
€ 1.500 – 2.000



27
"Nue" by Joé Descomps
Ivory, round, red and white marble base. Engraved on the front of the plinth "Joé Descomps". With a hairline crack to the base due to the nature of the material, the stone restored. Sculpture H 11, base 5.2, total H 16.2 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135.
€ 1.500 – 2.000



28
"Nue" by Joé Descomps
Ivory, white alabaster dish. Engraved on the side of the plinth "Joe Descomps". With hairline cracks to the plinth due to the nature of the material, minor chips to the rim of the dish. Sculpture H 8.3, dish 1.7, D 7.3 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135.
€ 1.500 – 2.000



23
Standing nude with a tambourine by Joé Descomps
Ivory, pale green onyx base. Engraved on the back of the plinth "Joé Descomps". Three fingers of the raised hand reattached, a short round crack to the tambourine, fine hairline cracks due to the nature of the material, chips to the edge of the stone. Sculpture H 16.1, base 2.8, total H 18.9 cm.
€ 1.500 – 2.000



24
Nude with a rose garland by Joé Descomps
Ivory, white alabaster dish. Engraved on the back of the plinth "Joe Descomps". Vertical cracks due to the nature of the material, minor chips to the rim of the dish. Sculpture H 9.1, dish 1.6, D 10 cm.
€ 1.500 – 2.000



25
Nude with a rose garland by Joé Descomps
Ivory, cuboid black marble base. Engraved signature "DESCOMPS" on the back of the plinth. Sculpture H 15, base 4.5, total H 19.5 cm.
€ 2.000 – 3.000



29
"Candide" by Joé Descomps
Ivory, green marble base with inclusions. Engraved on the side of the plinth "Joe Descomps". With hairline cracks due to the nature of the material, one to the back of the thigh, the stone restored. Sculpture H 11, base 4, total H 15 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 134.
€ 1.500 – 2.000



30
"Candide" by Joé Descomps
Ivory, round, honey-coloured onyx marble base with diagonal banding. Engraved on the side of the plinth "Joé Descomps". With two tiny chips to the side of the ivory plinth and chips to the lower edge of the stone. Sculpture H 11, base 6, total H 17 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 134.
€ 1.500 – 2.000



31
"Porteuse d'eau" by Joé Descomps
Ivory, banded, milky-white cuboid onyx marble base. Engraved on the back of the plinth "Joé Descomps". Minor chips and a small restoration to the edge of the stone. Sculpture H 11.3, base 3.5, total H 14.8 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 134.
€ 1.500 – 2.000



32
Nude with a goblet by Joé Descomps
Ivory, round, pale grey marble base with fine rust red banding. Engraved on one side below the rock "Joe Descomps". With cracks due to the nature of the material, minor chips and restored chips to the edges of the stone. Sculpture H 12.3, base 3.3, total H 15.6 cm.
€ 3.000 – 4.000



33
Nude with a rose garland by Joé Descomps
Ivory, milky-white onyx marble base with yellow banding. Engraved on the side of the plinth "Joe Descomps". Vertical cracks due to the nature of the material, minor chips to the edge of the stone. Sculpture H 18, base 6.8, total H 24.8 cm.
€ 3.000 – 4.000



34
"Nue" by Joé Descomps
Ivory, round, pale green onyx base with brown banding. Engraved on the side of the plinth "Joé Descomps". Fine hairline cracks due to the nature of the material, minor chips to the edges of the stone. Sculpture H 18.5, base 7.2, total H 25.7 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135.
€ 2.000 – 3.000

Listen to the music with your soul, and now, as you listen, don't you feel that inside of you there is an inner being that wakes up, makes you lift your head, raise your arms and walk slowly towards the light?

Isadora Duncan

JEAN LÉON GÉRÔME, French history painter and sculptor, was born in 1824 as the son of a goldsmith. He went to Paris in 1841 and joined the studio of Paul Delaroche in 1842. His works were exhibited in the Salon for the first time in 1847 and he immediately won an award for his work "Cockfight". Together with his friend, the sculptor Bartoldi, he travelled throughout Europe, parts of Turkey and Egypt. He made a large number of studies and drawings on these journeys, including temple motifs and the Memnon Colossi. His paintings are characteristic of the academic style of the Second Empire, combining the Neoclassical and Oriental styles. In 1863 he was appointed professor at the École des Beaux-Arts de Paris, and in 1867 he received the Medal of Honour and the officer rank of the Légion d'honneur.

Gérôme turned to sculpture late in life. His bronze sculptures were mostly executed by Siot-Decauville in Paris. He also created objects in marble and ivory or in "chryselephantine", the combination of bronze and ivory typical of the period. His "Bellona" was exhibited at the Royal Academy of Arts in London. For the group of figures "Bacchus and Cupid" he was awarded a gold medal by the Paris Salon in 1881. He died in Paris in 1904.

35

"La Joueuse de boules" by Jean-Léon Gérôme (Vesoul 1824–1904 Paris)

Ivory with subtle polychromy, green onyx marble base with rust red inclusions, mounted on a bronze panel. Engraved to the front of the plinth "J L GÉRÔME", accentuated in black, and with a round stamp "SIOT DECAUVILLE PARIS FONDEUR" to the underside. Sculpture H 14.5, base 5.5, total H 20 cm.

Other examples of this famous sculpture can be found in the collections of the Musée Baron Marton in Gray (plaster, H 163 cm) and the Musée des Beaux Arts Caen (in painted marble, H 63 cm). There is also a sculpture in gilded bronze. A painting of the same motif hangs in the Musée Georges-Garret in Vesoul.

€ 12.000 – 15.000



AFFORTUNATO GORI

The sculptor AFFORTUNATO GORI was born in Florence but always signed his works “Gory” after moving to Paris. He specialised in the production of “chryselephantines”, i.e. sculptures for which various materials were elaborately combined with ivory. From 1904 to 1923 he exhibited successfully at the Salon des Artistes Français.

36

Recumbent nude by Affortunato Gory (1895–1925)

Ivory, gilt bronze. Engraved “Gory” on the back of the bronze. With cracks due to the nature of the material. H 7.2, sculpture L 12, bronze base L 16, W 6 cm.

€ 6.000 – 8.000



37

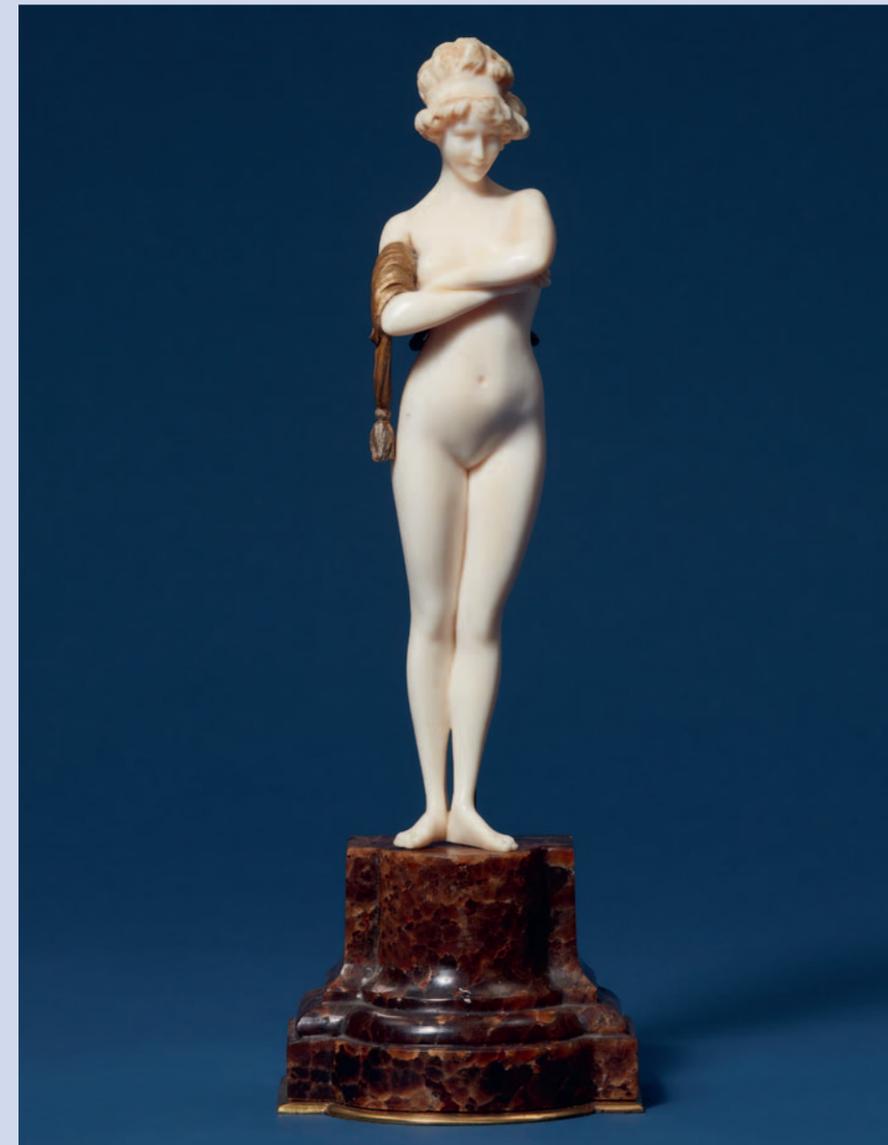
“Le challenge” by Paul Philippe

Ivory with subtle polychromy, gilt and silver-plated bronze, amber-coloured layered agate base, mounted on a bronze panel. Incised “P. Philippe” on the right of the stone. The tip of one foot reattached, very fine hairline cracks due to the nature of the material, localised resin fillings to the stone. Sculpture H 17, base 5.4, total H 22.4 cm

Literature

Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors’ Club, 1978/1995 issue, p. 250.

€ 4.000 – 6.000



PAUL PHILIPPE

After studying at the Berlin Academy, PAUL PHILIPPE moved to Paris at the turn of the century, joined the artists’ colony “Les Fusains” and continued his studies under the guidance of Antonin Larroux (1859–1913). Together with the sculptor Piquemal he founded his own studio at 22 Rue Tourlaque and exhibited his works for the first time at the Salon des Artistes Français in 1902.

His most important work “Le Réveil” was first presented to the public in 1907. It depicts a female nude in marble, a woman stretching her arms as she stands up. This work received such great attention and positive response that he reproduced it again and again in various sizes and materials, such as marble, bronze, ivory and wood.

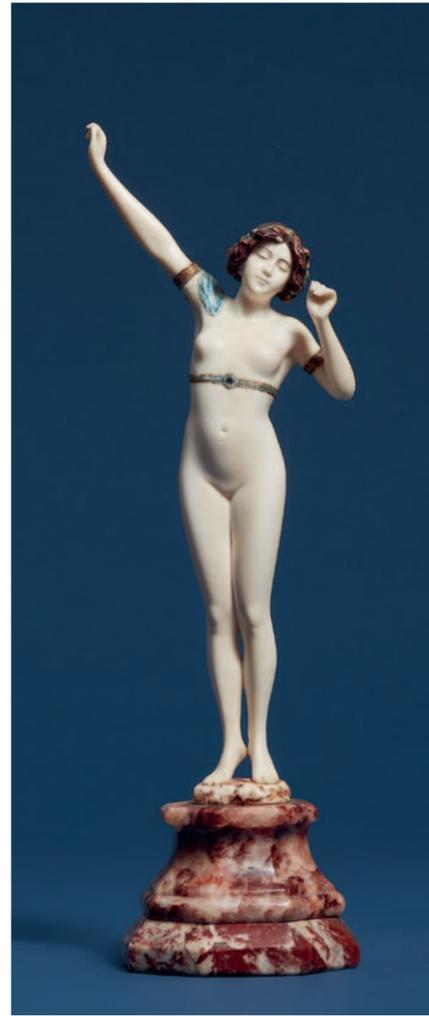
Paul Philippe produced a considerable number of pieces on commission from the foundry owners Goldscheider and Neveux & J. Lehmann. In 1920 he returned to Berlin, where he executed bronzes and ivory statuettes commissioned by Rosenthal & Maeder and also worked for the Preiss-Kassler studio. He died in Berlin in 1930.



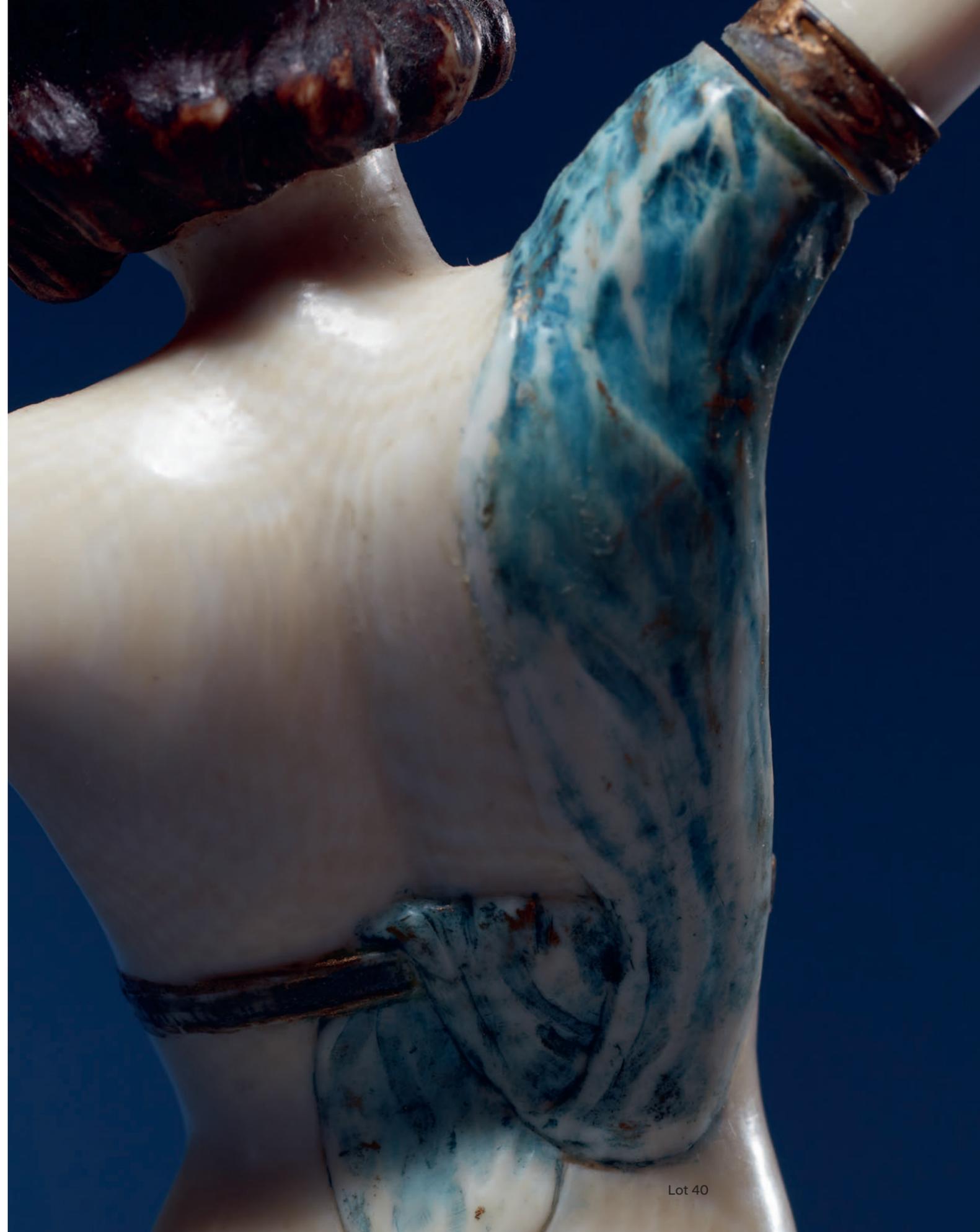
38
 “Le Réveil” by Paul Philippe (1870–1930)
 Ivory, gilt bronze, amber-coloured layered agate base. Engraved “P.Philippe” on the back of the stone. A restored breakage to the foot region, both hands restored, one bracelet replaced, cracks due to the nature of the material.
 Sculpture H 25.5, base 4, total H 28.5 cm.
 Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors’ Club, 1978/1995 issue, p. 250.
 € 2.000 – 3.000



39
 “Le Réveil” by Paul Philippe
 Ivory, brass bracelets, round onyx marble base with pale green and sand-coloured banding. Engraved “P.PHILIPPE”, accentuated in black, to the side of the plinth. Sculpture H 19, base 6.5, total H 25.5 cm.
 Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors’ Club, 1978/1995 issue, p. 250.
 € 3.000 – 4.000



40
 “Le Réveil” by Paul Philippe, attributed, polychrome version
 Ivory, hair and accessories polychrome and gilded, coloured stone insets, faceted red and white marble base. Unsigned. The extended arm loosely attached, a restored breakage to the stone.
 Sculpture H 19.2, base H 4.3, total H 23.5 cm.
 Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors’ Club, 1978/1995 issue, p. 250.
 € 3.000 – 4.000



JOHANN PHILIPP FERDINAND PREISS, who came from a family of sculptors, was born in 1882 in Erbach-Odenwald, a town known for its ivory carvers. He produced his first Classical sculptures during his apprenticeship with Philipp Willmann (1846–1910) and continued his training at the Berlin Academy of Fine Arts, before working for a time making porcelain figure models for the Chidini company in Milan. He entered the studio of Carl Haebler in Baden-Baden in 1905.

He later founded the Preiss & Kassler studio in 1907 together with his friend Arthur Kassler. The studio specialised in fine sculpture and woodturning. The response to their first ivory sculptures was initially restrained. Preiss & Kassler first gained success when they began producing chryselephantine figures in the latest Parisian style in collaboration with Robert Kionsek of the Gladenbeck foundry in 1910. When war broke out in 1914, the company already employed six ivory workers, including Louis Küchler and Ludwig Walther. The studio remained closed during and after the war, and throughout the troubled post-war period, the artists had to come to terms with a lack of raw materials and flagging sales.

While Kassler managed the commercial side of the studio, Preiss concentrated on artistic direction and was able to resume full production in the 1920s. The studio's most successful models were the elaborately crafted ivory statuettes in the Art Deco style, which were generally combined with onyx and marble bases. They depicted modern, lifelike women from the early 20th century world of sports and theatre.

The use of dental drills, with the help of which the ivory could be worked more quickly and precisely, allowed the designs to be produced in series. They were purchased by an international clientele comprising especially of customers from England and the United States.

The artists who worked for Preiss & Kassler included, among many others, Rudolf Belling, Dorothea Charol, Walter Kassler, Richard W. Lange, Philip Lenz, Paul Philippe, Otto Poertzel and Ludwig Walther. The company took over the Berlin foundry Rosenthal & Maeder in 1929.

Preiss & Kassler existed until 1943, the year that Preiss died of a brain tumour at the age of 61. The workshop and sample warehouse burnt out completely after a bombing raid shortly before the end of the Second World War in 1945.

41

“Jugend” by Ferdinand Preiss

Ivory, green onyx dish and central pedestal.
Engraved “F. Preiss” on the back of the plinth.
With cracks due to the nature of the material.
Sculpture H 31.9, base 2.1, total H 34,
dish D 25 cm.

In the 1920s, nudism, or free body culture, gained popularity. In Germany, the political changes of the Weimar Republic laid the foundation for greater personal freedoms and a break from the moral constraints of the imperial era. A younger generation of women rejected the wearing of corsets and preferred dresses that barely covered the knees. Sportswear was also developed for women that suited and accentuated their bodies. The courageous women that joined the free-body movement had to find places to practise “Swedish bathing” without causing a public nuisance or exposing themselves to the voyeurism of others, such as on the Motzener See lake near Berlin or the beach on Sylt.

Literature

Cf. Alberto Shayo, Ferdinand Preiss Art Deco Sculptor. The fire and the flame, 2005, p. 87, model no. 1130.

Cf. catalogue Von Jugendstil bis Art Déco. Schönheit in Elfenbein, Deutsches Elfenbeinmuseum Erbach, 1998, cat. no. 90 for a similar example.

€ 18.000 – 20.000





42

A pair of related sculptures "Träume" by Ferdinand Preiss (1882-1943)

Ivory, squat, pyramid-shaped onyx base with pale green and black banding. Engraved "F. Preiss" on the sides, numbered 5960 and 5976 below the plinths. With hairline cracks due to the nature of the material, chips to the edges of the stone. Sculpture H 9.5, base 11.5 and 12, total H 21 and 21.5 cm.

Literature

Cf. Alberto Shayo, Ferdinand Preiss Art Deco Sculptor. The fire and the flame, 2005, p. 93.

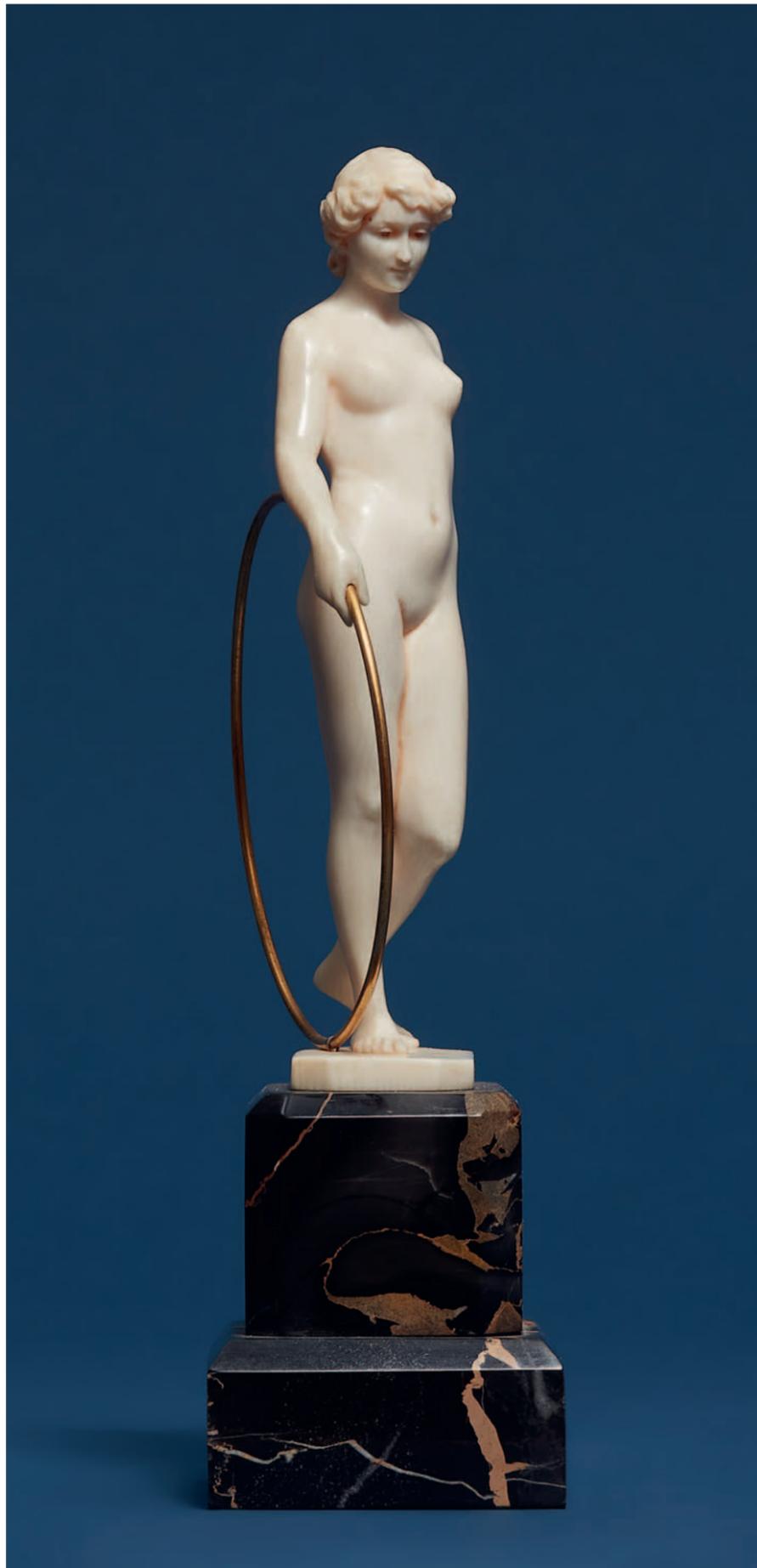
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 274.

€ 18.000 - 20.000

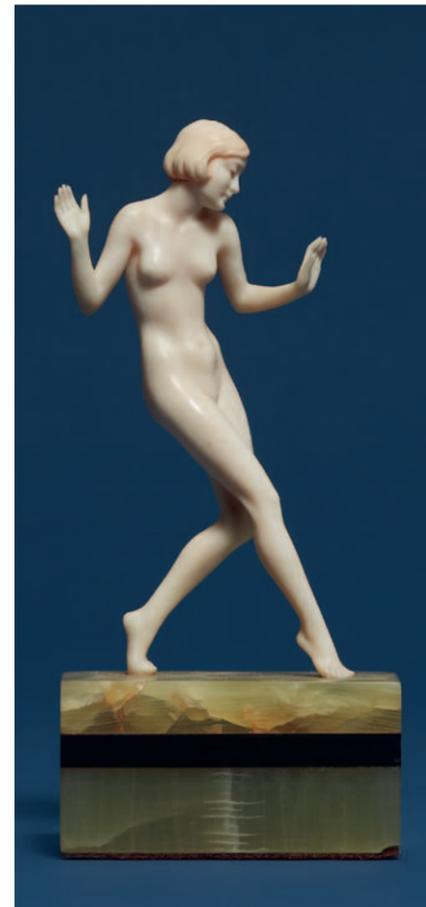
L'ivoire se révèle comme un matériaux riche de possibilités associant harmonieusement son velouté au nu féminin ... Sa coloration laiteuse évoque la délicatesse du grain de peau, sublime l'arrondi et l'élégance des formes.



43
 Standing nude, attributed to Ferdinand Preiss
 Ivory, octagonal dark red Lahn marble base with grey and white inclusions. Incised later to the back of the plinth "F. Preiss". Sculpture H 13.7, base 5, total H 18.7 cm.
 € 3.000 – 4.000



44
 Standing female nude by Ferdinand Preiss
 Ivory, gilt brass, Portor marble base. Engraved "F. Preiss" on the long side of the plinth. Minor chips to the edge of the stone. Sculpture H 12.5, base 5.4, total H 17.9 cm.
 € 8.000 – 12.000



45
 Nude in a modern dance pose by Ferdinand Preiss
 Ivory, minimal polychromy, green and black onyx base. Engraved "F. Preiss" on the reverse in the black onyx band. Minor chips to the edge of the stone. Sculpture H 10.3, base 3.3, total H 13.6 cm.
 € 6.000 – 8.000



46
 Nude in a modern dance pose Ferdinand Preiss
 Ivory, green and black onyx base. Etched "F. Preiss" in the front on the black onyx band. With a hairline crack to the back of the shoulder due to the nature of the material, minor chips to the edges of the stone. Sculpture H 10.5, base 2.9, total H 13.4 cm.
 € 6.000 – 8.000



47
 Nude in a modern dance pose by Ferdinand Preiss
 Ivory, green and black onyx base. Engraved "F. Preiss" on the reverse in the black onyx band. With cracks due to the nature of the material, wear to the edges of the stone. Sculpture H 11.5, base 3.2, total H 14.7 cm.
 € 6.000 – 8.000

Le thème féminin est une source commune d'inspiration pour chaque sculpteur.



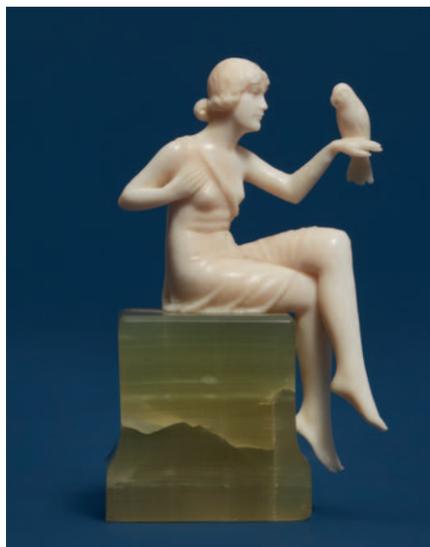
48
 "Die Toilette" by Ferdinand Preiss
 Ivory with golden bronze polychromy, oval dish with base of green onyx marble. Engraved "F. Preiss" on the back of the stone. Chips to the back of the stone. Sculpture H 7, base 5.1, total H 9.7, W dish 8.4, D 5.6 cm.
 Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 276.
 € 6.000 – 8.000



49
 Nude sitting over a bowl by Ferdinand Preiss
 Ivory, green onyx base and dish. Engraved "PREISS" on the reverse below the base. With cracks due to the nature of the material, the mouse replaced, chips around the edge of the bowl. Figure H 4.4, base 4.4, total H 6.5, W dish 7.3, D 8.3 cm.
 € 2.000 – 3.000



50
 Seated nude with frog prince, attributed to Ferdinand Preiss
 Ivory, the frog polychrome, green onyx dish and base. Unsigned. Chips to the rim of the stone. Figure H 4.4, base 4.3, total H 6.6, W dish 5.4, H 7.1 cm.
 € 2.000 – 3.000



51
 Lady with a parrot, attributed to Ferdinand Preiss
 Ivory, green onyx base. Unsigned. Sculpture H 6.4, base 3.4, total H 6.8 cm.
 € 2.000 – 3.000



52
 Kneeling nude drinking from a dish by Ferdinand Preiss, model no. 1073
 Ivory with remnants of polychromy, green onyx base. Engraved "F. Preiss" on the back of the stone. With cracks due to the nature of the material, one corner of the stone replaced, chips. Sculpture H 5.5, base 3.1, total H 8.6 cm.
 Literature
 Cf. Alberto Shayo, Ferdinand Preiss Art Deco Sculptor. The fire and the flame, 2005, p. 95.
 € 3.000 – 4.000



53
 "Reflexion" by Ferdinand Preiss
 Ivory, the headdress painted golden bronze, green onyx base. Etched "F. Preiss" on the base. Chips to the lower edge of the stone. Sculpture H 6.6, base 4.3, total H 8.6 cm.
 Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/Ausgabe 1995, p. 276.
 Cf. Alberto Shayo, Ferdinand Preiss Art Deco Sculptor. The fire and the flame, 2005, p. 156.
 € 3.000 – 4.000

54

Seated nude by Ferdinand Preiss

Ivory, subtle polychromy in the hair and eyes, pale green onyx base. Incised in the back of the base "F. Preiss". With fine hairline cracks to the nature of the material, minor chips to the edge of the stone. Sculpture H 13, base 7, total H 16 cm.

Literature

Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 278.

€ 8.000 – 10.000





55
Standing nude with two flutes by Geron
after Ferdinand Preiss
Ivory, green onyx marble base with rust red
inclusions. Engraved "GERON" on the back of
the plinth, with a small plaque reading "KLEIN
38 BL DES ITALIENS PARIS" on the stone. With
hairline cracks due to the nature of the material,
stone restored. Sculpture H 11.8, base 5.8, total
H 17.6 cm.

Literature
The original by Ferdinand Preiss published
in Alberto Shayo, Ferdinand Preiss Art Deco
Sculptor. The fire and the flame, 2005, p. 9.

€ 6.000 – 8.000



56
Kneeling figure with a bowl of fruit by
Ferdinand Preiss
Ivory, pale green onyx marble base with caramel-
coloured inclusions. Engraved "F. Preiss" to the
back of the stone. With a fine hairline crack to
the back due to the nature of the material, one
edge of the stone restored, chips.
Sculpture H 6.5, base 3, total H 9.5 cm.

€ 4.000 – 6.000

57 ►
"Papillon" by Ferdinand Preiss
Ivory, the butterfly accentuated in black, cuboid
base of yellow Siena marble. Engraved "F. Preiss"
on the back of the plinth. Sculpture H 13, base 5,
total H 18 cm.

€ 6.000 – 8.000





58
"Liseuse" by Ferdinand Preiss
 Ivory, pale green onyx marble base with an ochre coloured lower layer. Engraved "F. Preiss" on the long side of the plinth. With a small resin filling below the signature. Sculpture H 5, base 3, total H 8 cm.
 Literature
 Cf. Alberto Shayo, Ferdinand Preiss Art Deco Sculptor. The fire and the flame, 2005, p. 96. This piece is model no. 1072.
 € 4.000 – 6.000



59
Standing nude in a niche by Ferdinand Preiss
 Ivory. Engraved "Preiss" on the back right of the wall. With cracks due to the nature of the material, some wider cracks to the base. Sculpture H 16, base 1.8, total H 17.8, W 11.3, D 9.7 cm.
 € 8.000 – 10.000



60
Nude in a modern dance pose, attributed to Ferdinand Preiss
 Ivory, octagonal green onyx marble base. Unsigned. With cracks due to the nature of the material, a restored chip to the edge of the base. Sculpture H 13, base 5.2, total H 18.2 cm.
 € 3.000 – 4.000



61
Standing nude with a rose garland by Ferdinand Preiss
 Ivory with faint remains of polychromy, faceted pale green onyx marble base with soft banding. Engraved "F. Preiss" on the back of the plinth. Sculpture H 13.2, base 4.9, total H 18.1 cm.
 € 4.000 – 6.000



62
Standing nude with flowers in her hair by Ferdinand Preiss
 Ivory, faceted pale green onyx marble base with faint banding. Engraved "F. Preiss" on the back of the plinth. Sculpture H 13.2, base H 5.2, total H 18.4 cm.
 € 4.000 – 6.000



63
Gesturing nude figure by Ferdinand Preiss
 Ivory, octagonal onyx marble base. Engraved "F. Preiss" to the back of the plinth. The hands restored. Sculpture H 11.5, base 4.7, total H 16.2 cm.
 € 2.000 – 3.000



64
Nude with a parrot by Ferdinand Preiss
 Ivory, remnants of silver polychromy, octagonal pale green onyx marble base. Etched "F. Preiss" on the side of the base. A small filled area on the side of the ivory plinth. Sculpture H 13.7, base 4, total H 17.7 cm.
 € 1.000 – 1.500



65

Nude in a dance pose by Ferdinand Preiss

Ivory, octagonal onyx marble base with pale green banding. Engraved on the side of the base. Sculpture H 13.5, base 4.7, total H 18.2 cm.

€ 8.000 – 10.000



66

Nude in a dance pose, attributed to Ferdinand Preiss

Ivory, green onyx marble base. Unsigned. Both arms reattached, a filled crack to the chest area, the stone restored. Sculpture H 13.2, base 5, total H 18.2 cm.

€ 6.000 – 8.000

67 ▶

Standing nude by Ferdinand Preiss

Ivory, pedestal with octagonal green onyx marble base. Engraved "F. Preiss", accentuated in brown, on the side of the pedestal. A restored breakage through the feet and plinth, fine hairline cracks due to the nature of the material, a small chip to the upper edge of the pedestal. Sculpture H 18.8, base 4.3, H of both 23.1 cm.

Literature

Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 265.

€ 8.000 – 10.000





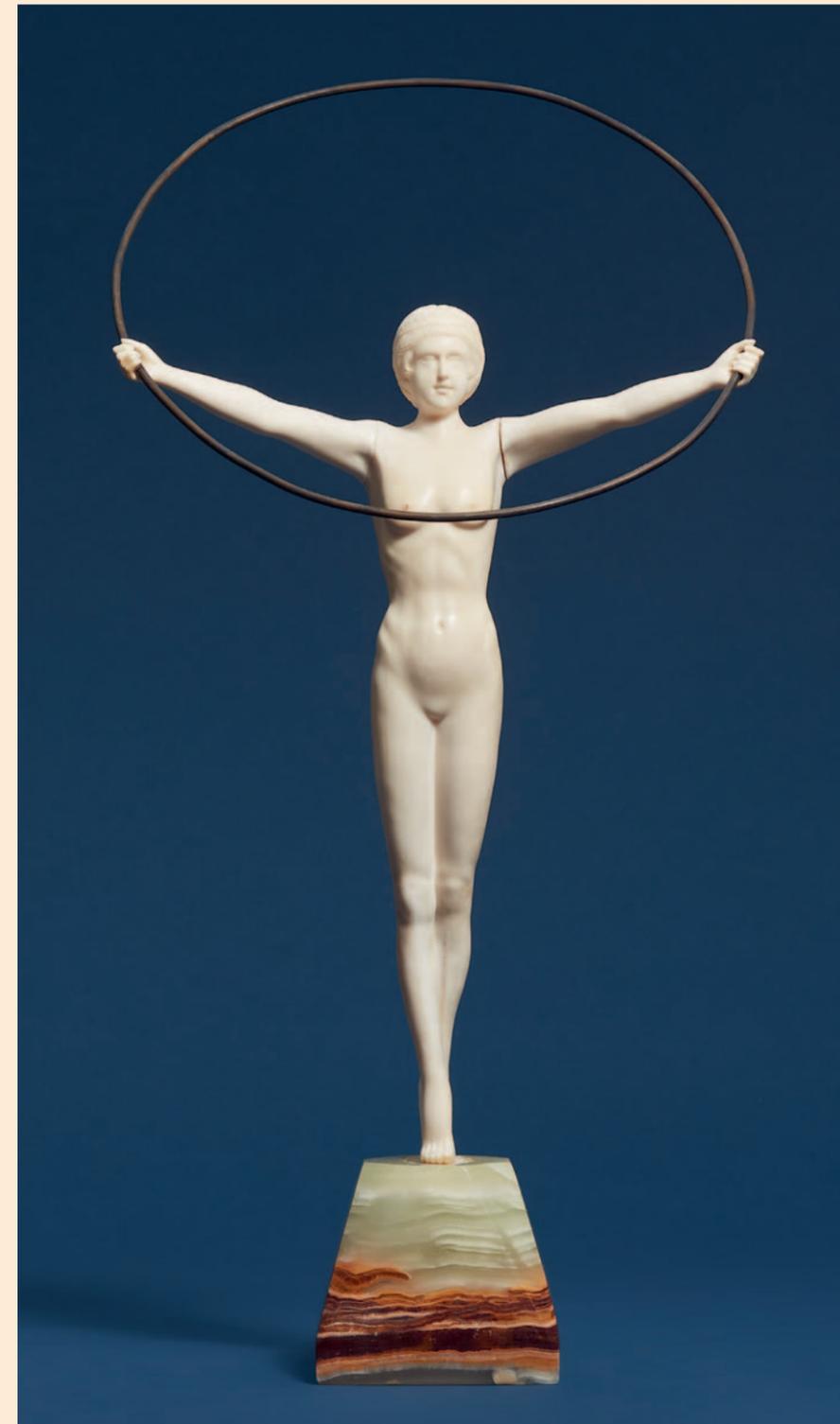
68

Eurythmic dancer by Ferdinand Preiss

Ivory, faceted pale green onyx base. Engraved "F. Preiss" on the back of the plinth. With cracks due to the nature of the material, minor chips to the edges of the stone. Sculpture H 13, base 4.5, total H 17.5 cm.

Beginning in 1907, the founder of anthroposophy, Rudolf Steiner (1861–1925), and his second wife Marie von Sivers (1867–1948) developed a form movement therapy for which Sivers invented the name eurythmy in 1912. It was strongly influenced by expressive dance. The first eurythmic dance productions were staged after the couple moved to the initial Goetheanum in Dornach. The first dance schools were founded in Dornach and Stuttgart in 1924. Eurythmy remains a part of the curriculum of Waldorf schools to this day.

€ 8.000 – 10.000



69

Gymnast with a hoop by Georges Rigot

Ivory, brass hoop, pyramid-shaped pale green onyx marble base with brown and caramel-coloured lower layers. Engraved "Rigot" on the oval base. With cracks due to the nature of the material, two fingers of the right hand restored. Sculpture H 36.5, base 7.5, total H 44 cm.

€ 12.000 – 14.000

GEORGES RIGOT

GEORGES RIGOT is generally identified as Georges L. Rapaire, called Rigot, an artist mentioned in Bénézit. Georges Rapaire was a painter who was mainly active in Monaco. The only exhibition of his oeuvre took place in Paris in 1949.



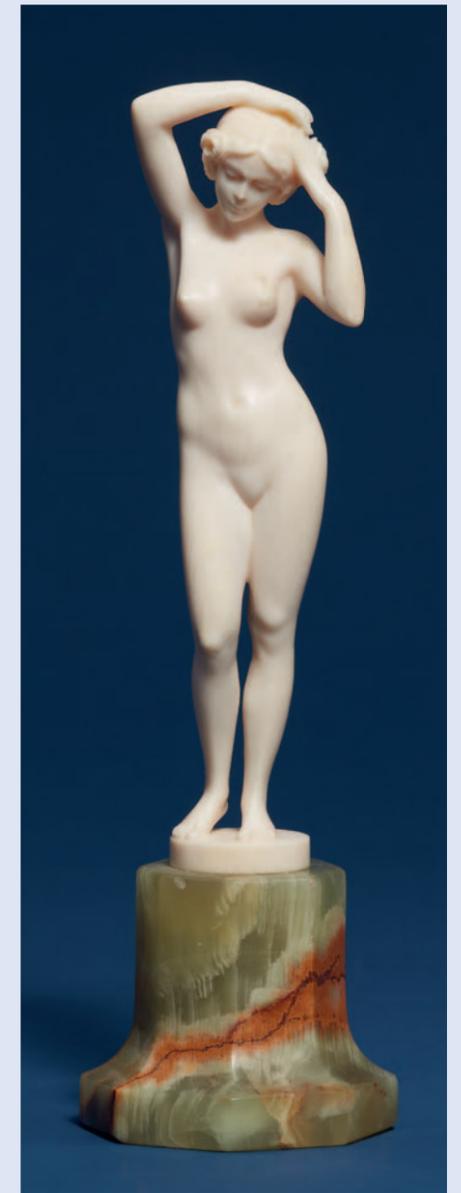
70
 Pair of opposing figures by Emil Ruisinger
 Ivory. One plinth engraved "E.R.", the other unsigned. With cracks due to the nature of the material, the tail of the small bird reattached. Sculpture H 6.7 and 7.2, plinths each 2.6, total H 9.3 and 9.8 cm.
 € 4.000 – 5.000

EMIL RUISINGER

EMIL RUISINGER descended from a family of ivory carvers and turners from Geislingen, a town in Baden-Württemberg near Stuttgart. Since the 15th century, bone and later ivory had been processed there, and early on also the mammoth bones found there.



71
 Nude in Classical contrapposto by Emil Ruisinger
 Ivory, octagonal green onyx marble base. Engraved "E. Ruisinger" on the back of the plinth. With hairline cracks due to the nature of the material. Sculpture H 16.3, base 5, total H 21.3 cm.
 € 3.000 – 4.000



71
 Standing nude with flowers in her hair by Emil Ruisinger
 Ivory, octagonal greenish brown onyx marble base. Engraved "E. Ruisinger" to the back of the plinth. With very fine hairline cracks due to the nature of the material. Sculpture H 13.1, base 4.6, total H 17.7 cm.
 € 2.000 – 3.000



73
 "Danseuse de cymbales" by Louis Sosson (1905-1930)

Ivory, gilded copper, round, pale onyx marble base. Engraved "L. Sosson" on the stone. With hairline cracks due to the nature of the material, chips to the edge of the stone and a restoration to the front. Sculpture H 14.5, base 6.8, total H 21.3 cm.

Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135, for the same figure with the signature of Joé Descomps.

€ 3.000 - 5.000



74
 Nude with bells by Louis Sosson

Ivory, gilt brass bracelets, round, white onyx marble base with brown and ochre coloured inclusions. Signed "L. Sosson" on the plinth. The base with chips and localised fillings. Sculpture H 20.5, base 6.5, total H 27 cm.

€ 4.000 - 6.000



75
 Standing nude with cymbals by Louis Sosson

Ivory, cymbals and bracelets gilded brass, pale green onyx marble base. Signed on the plinth "L. Sosson". Two small chips to the edge of the base. Sculpture H 16.2, base 6, total H 22.2 cm.

€ 3.000 - 4.000



76
 "Danseuse à cerceau" by Louis Sosson

Ivory, gilded copper, pointed, black onyx base with horizontal green onyx band, glass cloche of the period with a smooth white onyx marble base. Engraved "L. Sosson", accentuated in red, to the side of the ivory plinth. The area around the ankles restored, fine hairline cracks due to the nature of the material. Sculpture H 15, base 6.8, total H 21.8 cm. H glass dome 30.5 cm.

Literature
 Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135 for the same figure with the signature of Joé Descomps.

€ 6.000 - 8.000



Very little information has survived regarding the French sculptor LOUIS SOSSON. He is known to have been resident in Paris between 1914 and 1918, living at 50 rue Turenne. The bulk of his production consisted of ivory and bronze sculptures, the casting of which was mainly carried out by Edmond Etling.

LOUIS SOSSON



77
Nude with a hand mirror by Louis Sosson
Ivory, gilt brass, square, white onyx marble base with dark red, yellow and black inclusions. Engraved on the marble beside the right foot "L. Sosson". With hairline cracks due to the nature of the material, one corner of the stone reattached. Sculpture H 31.5, base 5.5, total H 37 cm.
€ 5.000 – 6.000



78
Nude with cymbals by Louis Sosson
Ivory, copper bracelets and cymbals, parcel gilt, headdress and cymbal handles painted golden bronze, banded white and grey marble base. Engraved "L. Sosson" on the stone and "Sosson" on the ivory plinth. Chips to the edges of the stone. Sculpture H 13, base 6.6, total H 19.6 cm.
€ 3.000 – 4.000



79
Standing nude by Louis Sosson
Ivory, gilded copper, opal, round, greyish-white marble base. Engraved and dated "L. Sosson 24" on the plinth. With hairline cracks due to the nature of the material, fillings to the stone, the attribute in the hand and the headdress lost. H 15.6, H base 6.4, total H 22 cm.
€ 5.000 – 6.000



82
Standing nude by Louis Sosson
Ivory, round, white onyx marble base. Engraved with the signature "L. Sosson" on the marble base. With vertical hairline cracks due to the nature of the material, some filled chips in the stone. Sculpture H 16.2, base 6.2, total H 22.4 cm.
€ 2.000 – 3.000



83
Standing nude by Louis Sosson
Ivory, octagonal, ochre-coloured banded marble base. Signed on the base "Sosson". With a hairline crack due to the nature of the material. Sculpture H 14.6, base 5.3, total H 19.9 cm.
€ 2.000 – 3.000



84
Seated nude on a cushion by Louis Sosson
Ivory, cuboid, red layered agate base with chamfered edges. Signed on the back of the stone "Sosson". With hairline cracks due to the nature of the material. Sculpture H 7, base 6, total H 13 cm.
€ 2.000 – 3.000



80
Standing nude with a box by Louis Sosson
Ivory, gilt metal, a small opal in the bracelet, round black and white marble base with a gilt bronze oak leaf border. Engraved "L. Sosson" on the semi-spherical plinth. With hairline cracks due to the nature of the material, wear to the gilding, the base restored, the headdress lacking. Sculpture H 15, base 3.1, total H 18.1 cm.
€ 2.000 – 3.000



81
"Aurore" by Louis Sosson
Ivory, bracelet painted in golden bronze, onyx marble base. Engraved "L. Sosson". With a hairline crack due to the nature of the material, minor chips to the stone. Sculpture H 18.5, base 6.5, total H 25 cm.
Literature
Cf. Bryan Catley, Art Deco and Other Figures, Antique Collectors' Club, 1978/1995 issue, p. 135 for the same figure with the signature of Joé Descomps.
€ 3.000 – 4.000



85
Standing nude with drapery by Louis Sosson
Ivory, shallow, greenish onyx marble base. Engraved on the side of the plinth "L. Sosson". A minor chip to the edge of the stone, a hairline crack to the plinth due to the nature of the material. Sculpture H 8.2, base 2, total H 10.2 cm.
€ 1.000 – 1.500



86
Standing nude by Louis Sosson
Ivory, gilt brass bracelet, brown banded agate base. Engraved "Sosson" along the ivory plinth. With hairline cracks due to the nature of the material, minor chips along the edges of the base. Sculpture H 11.4, base 5.2, total H 16.6 cm.
€ 1.500 – 2.000



87
Standing nude with a ewer by Louis Sosson
Ivory, white marble base. Engraved on the ivory plinth "L. Sosson". Minor rim chips along the edge of the stone. Sculpture H 8.3, base 3, total H 11.3 cm.
€ 1.000 – 1.500

GEORGES-ADOLPHE SOUILLARD, born in 1882, descended from a family of sculptors from Normandy that can be traced back to the 17th century. He moved to Dieppe at the beginning of the 20th century, where he perfected carving with ivory.

For several centuries, Dieppe was an important trading port from which to set out for the distant lands of Africa and Asia. From the 16th century onwards, an important ivory industry developed in the town. The artistic products were sold all over Europe.

88

Swimmer diving from the edge of the pool by Georges-Marcel Souillard

Ivory, grey marble base. The young woman is shown jumping from the edge of a swimming pool, the form of which is alluded to in the shape of the base. Engraved "SOUILLARD" on the stone. Sculpture H 13, base 8, total H 21 cm.

€ 2.000 – 3.000



89

Dancer by Georges-Marcel Souillard

Ivory, cylindrical pale green onyx marble base. Engraved "GM Souillard", accentuated in black, on the plinth. The fingertips of the left hand lost, a minor chip to the top edge of the stone. From toes to fingertips H 9.2, base 5.3, total H 14.5 cm.

€ 1.500 – 2.000



90

Dancer by George-Marcel Souillard

Ivory, golden bronze polychromy, round, pale green onyx marble base. Engraved "GM Souillard fils" on the ivory plinth and "DIEPPE" on the border below. Several minor chips to the stone. Sculpture H 7.9, base 4.8, total H 12.7 cm.

€ 1.500 – 2.000



91

Dancer by Georges-Marcel Souillard

Ivory, golden bronze painted bracelets, round pink marble base. Signed and dated on the plinth "GM Souillard fils 1923". The supporting leg reattached, hairline cracks due to the nature of the material. Sculpture H 8.5, base 4.7, total H 13.2 cm.

€ 1.500 – 2.000



92

Crouching nude in a dancing pose by Ludwig Walther

Ivory. Engraved "L. Walther" on the semi-spherical plinth below the right foot. With hairline cracks due to the nature of the material. Sculpture H 13, base 2.2, total H 15.2 cm.

Walther produced several versions of this type of pensive, crouching figure, all with slight variations.

€ 6.000 – 8.000

Born in Erbach, Hesse, LUDWIG WALTHER began his training in the studio of Carl Haebler in Baden-Baden, where he became acquainted with Ferdinand Preiss. He joined Preiss-Kassler's studio in 1910 and quickly gained a reputation as the best ivory carver alongside Preiss himself.

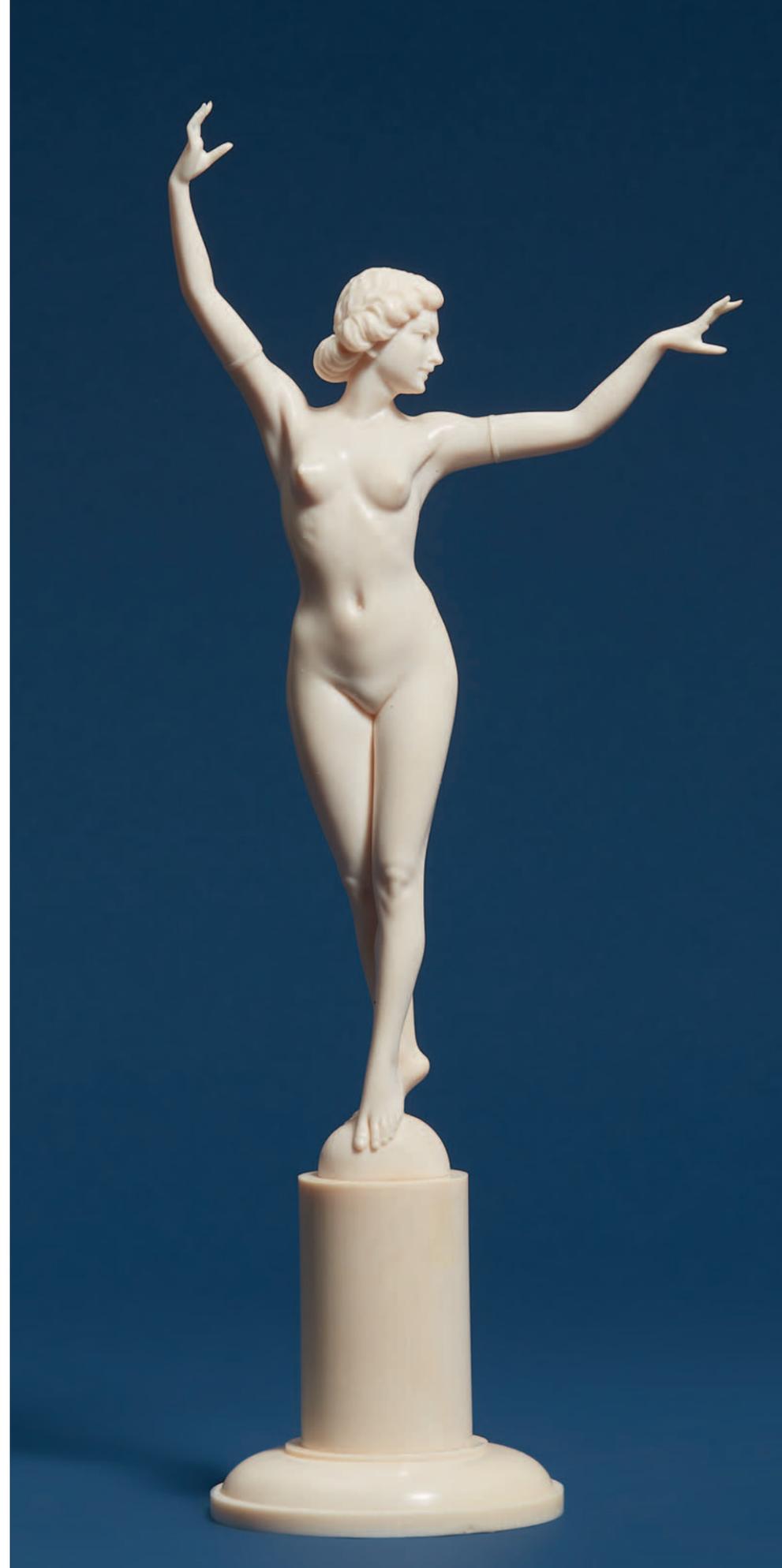
Following the outbreak of WWI, Walther began to work independently in Berlin. In 1929 he founded the Walther & Küchler studio together with his friend Louis Küchler, whom he knew from his time with Preiss. Around 1950, Ludwig Walther returned to Erbach, where he spent his retirement.



93
Standing nude by Ludwig Walther
Ivory, octagonal pale green and white onyx marble base. Engraved "L. Walther" on the back of the ivory plinth. Minor filled losses to the stone. Sculpture H 13.2, base 5.3, total H 18.5 cm.
€ 2.000 – 3.000



94
Dancer in a turban, attributed to Ludwig Walther
Ivory, silver painted turban and bracelet, green onyx marble base. Unsigned. Three fingertips of the right hand restored, hairline cracks due to the nature of the material. Sculpture H 13.5, base 5.2, total H 18.7 cm.
Literature
Cf. catalogue Von Jugendstil bis Art Déco. Schönheit in Elfenbein, Deutsches Elfenbeinmuseum Erbach, 1998, cat. no. 56.
€ 3.000 – 4.000



95
Nude in a dancing pose by Ludwig Walther (1890–1972)
Ivory. Engraved "L. Walther" to the edge of the semi-spherical base beside the right foot. With some short cracks due to the nature of the material. Sculpture H 25.5, base 8.2, total H 33.7 cm.
€ 8.000 – 10.000



96

Dancer with a hoop

Ivory, gilded copper hoop, green onyx marble base. Unsigned. The index finger of the right hand reattached, cracks due to the nature of the material, chips to the edge of the base. Sculpture H 24.9, base 9.6, total H 34.5 cm.

€ 8.000 – 10.000



97
Standing nude with drapery
 Ivory, pale green onyx marble base. Unsigned.
 With a hairline crack due to the nature of the
 material. Sculpture H 12.2, base 5, total H 17.2 cm.
 € 500 – 800



98
Oriental dancer
 Ivory, tapering brown and white layered agate
 base. Unsigned. The tip of the nose repaired.
 Sculpture H 12, base 4.7, total H 16.7 cm.
 € 1.000 – 1.500



99
An ivory pendant
 Ivory, the foliate ornament accentuated in dark
 brown. Unsigned. A hairline crack to the bail.
 5.5 x 4.3 cm.
 € 2.000 – 2.500



100
**Nude seated on a rock with an axe by
 Walter Schulze-Thewis**
 Ivory, gilt bronze, shallow red marble base. With
 foundry stamp "RKB" and signed "SCHULZE-
 THEWIS" on the back of the rock. With hairline
 cracks due to the nature of the material.
 Sculpture H 11.6, base 1, total H 12.6 cm.
 Walter Schulze-Thewis repeated the pose of the
 figure, probably created around 1905, in other
 sculptures, such as a figure of Athena (auctioned
 at Bonhams London, 4.11. 2008, lot 63) or a
 young woman in a summer dress (auctioned
 at Auktionshaus Heidelberg on 13th/14th May
 2022, lot 333).
 Literature
 Cf. Harold Berman, *Bronzes. Sculptors and Founders
 1800–1930*, vol. 3, Chicago 1980, illus. 1921
 € 4.000 – 6.000



101
Nude admiring herself in a mirror
 Ivory, dark green onyx dish painted in black,
 mirror pane. Unsigned. With hairline cracks
 due to the nature of the material, some
 darkened with age. Sculpture H 9.6, with dish
 11.4, dish W 20.3 cm.
 Literature
 Cf. Bryan Catley, *Art Deco and Other Figures*,
Antique Collectors' Club, 1978/1995 issue,
 p. 268 for a very similar model by Ferdinand
 Preiss.
 € 6.000 – 8.000

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Signatures and marks

Signatures have been conscientiously noted. They are additions by the artists or makers in their own hand. Paintings without signature or monogram cannot be attributed definitely. – Information regarding provenance is mostly supplied by the consigner.

The used items shall be sold at a public auction in which the bidder or purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

All works of art of more than € 2.500 were compared with the database contents of the Art Loss Register Ltd.

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Layout

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Print

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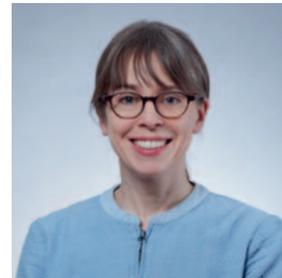
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ARTS OF AFRICA, THE PACIFIC AND THE AMERICAS

Auction
10 May 2023
Brussels

Preview
4-9 May 2023

Contact
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Luluwa Mask
Democratic Republic of The Congo
44 cm. high



MODERN ART
COLOGNE 6 JUNE 2023



EMIL NOLDE Portrait of a Young Woman, 1921
Watercolour. ESTIMATE: € 80,000 – 100,000,-

DECORATIVE ARTS
19 MAY COLOGNE

PREVIEW 13–18 MAY 2023



THE RIDING CROP BY BRUNO ZACH (1891–1945)
Chryselephantine sculpture on a Portor marble base. H 31.7 cm. ESTIMATE: € 15,000 – 20,000,-



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1845