



V A N W E Y E N B E R G H

**AUTHENTICATION RESEARCH FOR
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APPRAISAL TERMS AND POLICIES

The use of abbreviations

RPV = Replacement value gallery value

The replacement value is the amount it would cost to replace an artwork with the same or similar image, and of the same or similar substrate, image size, and edition.

- One of the most common situations for collectors involves appraisal for insurance coverage. With valuable antiques, decorative arts, fine art insurance companies require these items to be appraised separately and to have the amount of coverage supported by an independent appraisal. The type of value that usually is required in this circumstance is replacement value. This means the amount of money that would be required to be paid in the marketplace to replace a property with one of like kind and quality.

- Replacement value includes not only the cost of acquiring or replicating the property, but also all the relevant costs associated with replacement. These other costs may include all applicable taxes and duties, framing and transportation.

The replacement values are all justified and refer to dealers well known in the USA and in England. The address for each dealer is mentioned and his website can be viewed easily by consulting the internet.

These values were considered by comparing the existing furniture or fine art and available information for similar items or similar artists.

FMV= Fair Market Value auction value

Fair market value is the price that property would sell for on the open market.

It is the price that would be agreed on between a willing buyer and a willing seller, with neither being required to act and both having reasonable knowledge of the relevant facts.

We refer usually to results and documentation available on Sotheby's

Or Christie's Website. For this purpose we always add the reference # to the sale and the reference # of the lot as well.

EDUCATION.

Our educational background of our associates includes combined art history degrees from:

[Ecole du Louvre](#), Paris - Art History and Symbolist Painting in Europe.

[Ecole Saint Luc, Brussels](#) -Architecture..

[ULB](#), Universite Libre de Bruxelles- Art History.

EXPERTISE.

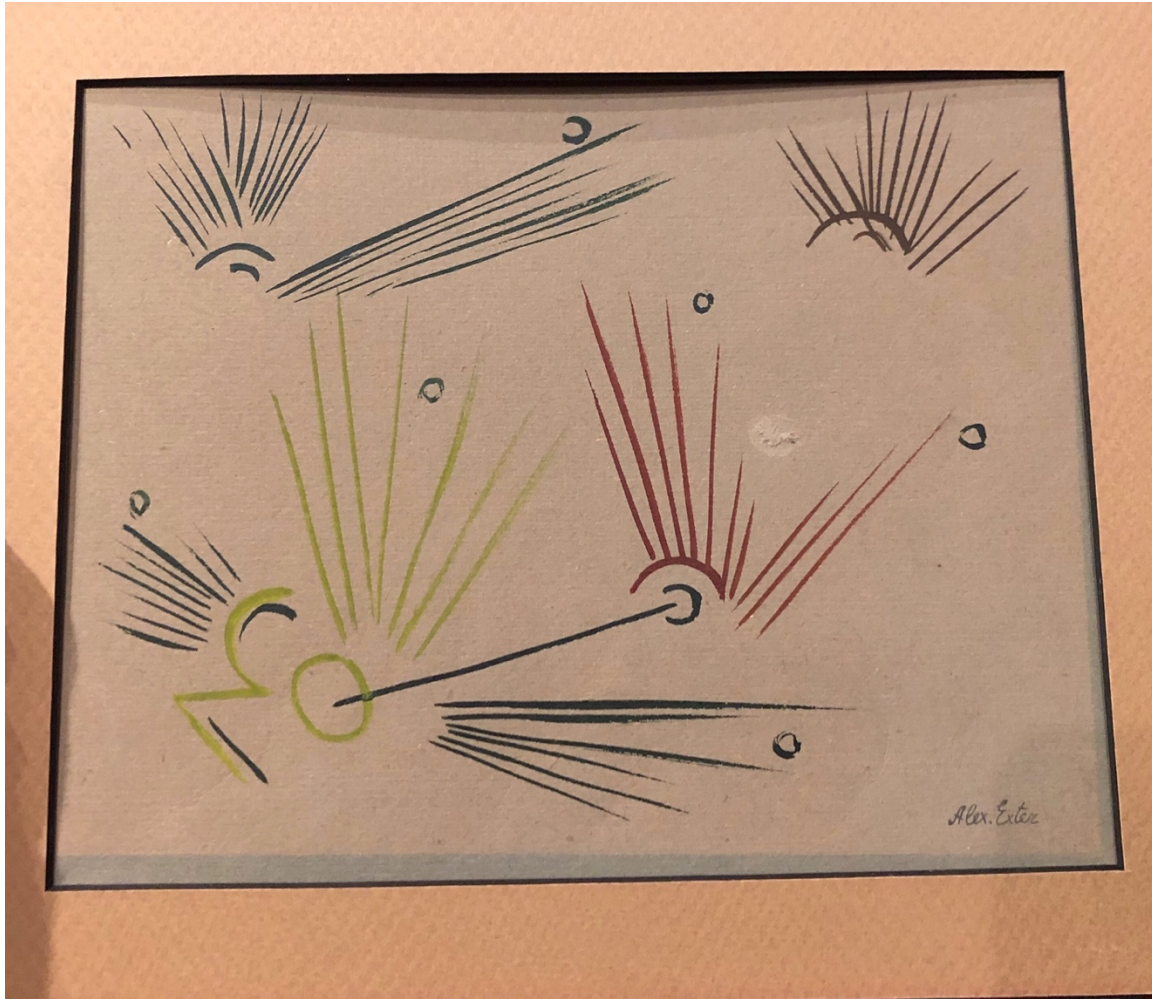
As experienced private art brokers and art appraisers dealing with major galleries in Paris, Brussels and New York, and recognized art experts of 19th and 20th Century European paintings we have contacts with auction houses in Europe and the US and a history of work with the experts : Comite Picasso (ex), Les Amis de Miro, Schmitt, Guillon Lafaille, Galerie Bailly, Gros Delettrez, etc.

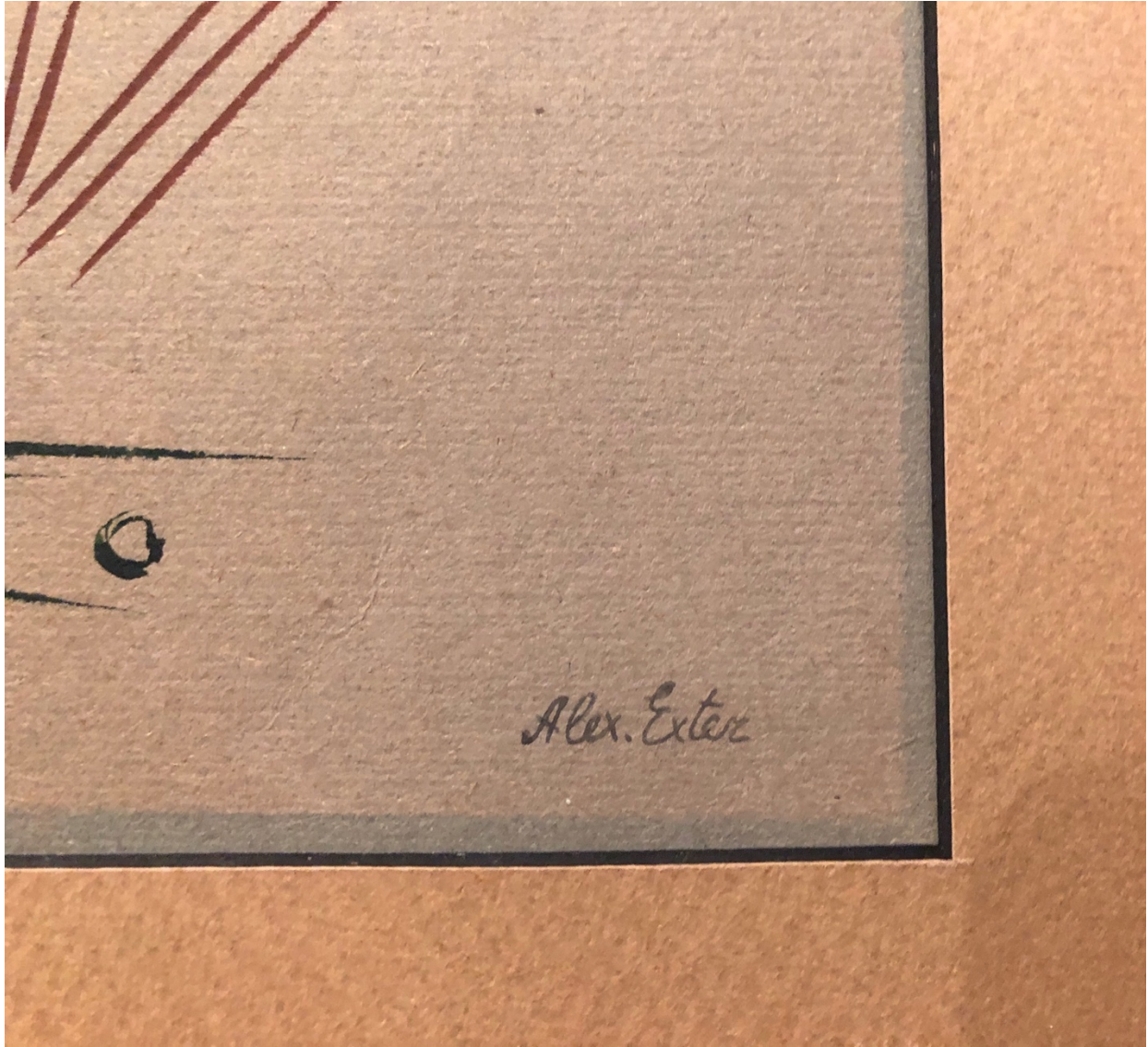
Art appraisals and art authentication are our specialization for 30 years.

[IFAA](#) (International Fine Art Appraisers, certified appraisers) member.

Gerard Van Weyenbergh works as a museum consultant for the Louvre of Abu Dhabi in the UAE.

RESEARCH OF AUTHENTICATION SUBJECT





Mixed media on paper.

Size: 8 x 9 ½ inches

Signed Alex Exter , bottom right

ALEXANDRA EXTER : CONSIDERATION

Exter, Alexandra (1882-1949)

Russian abstract artist who was influential in bringing Western trends to her native country and went on to become a noted stage designer. Name variations: Ekster. Pronunciation: X-ter. Born Alexandra Alexandrovna Grigorovich on January 19, 1882, in the Russian town of Belostok, Grodno Province; died at Fontenay-aux-Roses, near Paris, on March 17, 1949; daughter of Alexander Abramovich Grigorovich (a tax official); attended Kiev Girls' Gymnasium (secondary school), 1892-99; Kiev Art School, 1901-06; married Nikolai Evgenievich Exter, sometime around 1903 (died 1918;); married Georgi Georgievich (George) Nekrasov, on October 25, 1920 (died 1945); no children.

Moved with family to Kiev (1886); studied in Paris, had first meeting with Cubists, participated in "The Link" exhibition in Kiev (1908); began work as theater designer, returned to Russia from Paris (1914); worked under influence of Malevich and Tatlin (1915-16); set up teaching studio in Kiev (1918); began work as puppet designer (1918-19); joined Vkhutemas, participated in Constructivist 5x5=25 exhibit in Moscow (1921); worked as movie scene designer (1923-24); left Russia for Western Europe (1924); held one-woman exhibit in Berlin, settled in suburbs of Paris (1930); held one-woman exhibit in Prague (1937).

In the Russian art world of the early 20th century, the country's artists often experienced a rapid process of professional development. In many cases, the outstanding stimulus for their changing styles came from abroad. Russian artists went to the West, notably to Paris, to study and work, while such leading artists as Henri Matisse and Filippo Marinetti visited Russia. Extensive exhibitions of Western art became available in Russia's leading cities, while increasingly prominent Russian artists found it possible to show their work in such venues as Paris, Rome, and Budapest. The theoretical writing of Western artists was quickly

translated into Russian; for example, Marinetti's article "Founding and Future Manifesto of Futurism" reached Russia and was made available to a Russian-language audience almost immediately after it was first published in Paris in 1909. Finally, Russian artists with extensive contact with the West presented formal lectures to audiences at art schools. A further notable feature of the Russian art world was the part that women played in the most important and novel developments. As John Bowlt has put it, "The brilliant constellation of Exter, [Natalia] Goncharova, [Olga] Rozanova, [Varvara] Stepanova and [Nadezhda] Udaltsova gave modern Russian art much of its creative power."

The young Alexandra Exter stands at the center of Russia's artistic evolution. In less than two decades, she moved from an early interest in the French impressionists to work in such diverse styles as Cubism, Futurism, Supremacism, and finally the politically charged style of Constructivism. Although a devotee of such distinguished mentors as Picasso, Exter at the peak of her career added a substantial element of originality to the models they set for her. Her work in Cubism and other styles, for example, was distinguished by a vivid sense of color that added a heightened emotional content to many of her paintings. She also did memorable work as a stage designer in the 1920s.

Exter, like all members of the Russian population, found herself living through a series of dramatic and disrupting changes as her country entered the 20th century. While she was in her early 20s, Russia went to war in the Far East against Japan. The conflict was a military catastrophe as both the Russian army and navy found themselves outfought by the forces of an island nation with only one-fourth of Russia's population. The strains of early industrialization and a rapidly rising rural population created deep discontents. Fused with the stress of the war and its resulting military calamities, popular unrest came to a head in the Revolution of 1905. Although the monarchy of Tsar Nicholas II was able to maintain its existence, Russia soon plunged into the even greater crisis

of World War I. Once again, the country was rocked by a series of military humiliations, and once again they brought to a head the simmering resentment of both Russian factory workers and Russian peasants working the land. An initial, spontaneous revolution in March 1917 brought down the monarchy. A second, deliberately conducted revolution in November brought to power the radical Marxist faction known as the Bolsheviks with a determined leader in the person of V.I. Lenin as the revolution's guiding personality. Even someone like Exter, who had not been visibly political in the past, and many of her contemporaries in the world of the arts found the Bolshevik Revolution of November 1917 an attractive shift in their country's fortunes. She joined other artists such as Liubov Popova in devoting much of her work in the years following to an art that would be consistent with the ideals of the revolution.

Although she was a well-known member of Russia's artistic community, Exter left little information about her personal affairs. Students of her career are uncertain about the circumstances and even the date of her marriage to her cousin, Nikolai Exter. Similarly, the reason for her decision to leave Soviet Russia, along with her second husband George Nekrasov, remains uncertain. But Exter left a clear artistic legacy during the second and third decades of the century. Distinguished as a painter, she also, like her contemporaries Popova and Natalia Goncharova, developed a strong reputation as a set designer for the Russian stage in the 1920s. But, after settling in France in 1924, her most productive years were over. The final portion of her life saw

Exter working without distinction in the modes where she had already made her reputation.

Alexandra Exter was born in the Russian town of Belostok in Grodno province, a region which is now a part of Poland, on January 19, 1882.

She was the daughter of a tax official, and she and the rest of her family followed him to his new assignment in Kiev in the mid-1880s. She received her basic education at the Kiev Girls' Gymnasium, an elite secondary school designed to prepare students for further schooling. She married her cousin, the attorney Nikolai Exter, sometime around 1903. Her art education she obtained between 1901 and 1906 at the Kiev Art School, but like many Russian and other European artists of the time, she made her way to Paris, the cultural capital, to further her training. During the years from 1908 to 1914, she divided her days between her Russian home and Paris. Meanwhile, she had her first exhibits in St. Petersburg and Kiev in 1908. The exhibition at Kiev, organized by David Burliuk, was a milestone in the development of modern Russian art. It showed the new trends, put forth a manifesto condemning a public of "complacent bourgeois," and shocked critics who still saw the standards of art defined by the academic realism of the 19th century. One stunned critic was appalled by the painting of an artist he mistakenly identified as "Mr. Exter."

Exter was a crucial figure in the dialogue between Russia and the West, both before and after the Revolution. She made bold contributions in every field of artistic practice.

–M.N. Yablonskaya

During the years from 1909 to the outbreak of World War I, Exter traveled widely and worked primarily in Western Europe. After setting up a studio in Paris in 1909, she became acquainted with proponents of the artistic currents that were dominating the scene in France and Italy. Pablo Picasso and Georges Braque, pioneers of Cubism, were two of the artists who influenced her; so too were the young Italians, Filippo Marinetti and Giovanni Papini, who were developing the dynamic artistic style known as Futurism. As M.N. Yablonskaya notes: "Exter was not an artist to be

rigidly bound to a specific ideology or group." Thus, the prewar period saw her "associated with many different factions of the Russian avant-garde." Her close ties to the Western world of art made her a source of information on developments there for her more homebound Russian colleagues. Meanwhile, she added to her international reputation by exhibiting her work regularly in Paris, often side by side with the leading Cubists.

Exter did some of her most impressive work before World War I in the Cubist tradition. The Cubist approach to art involved showing reality through the use of geometric forms such as cones, and viewing an object from a number of different angles simultaneously. She departed from the work done by Picasso and Braque by her desire to experiment in adding bright colors to her paintings, and she sometimes found herself the object of their criticism for such a departure. Examples of Exter's achievements in this style were her Still Life of 1913 and her painting entitled Wine finished in 1914. As Bowlt wrote in 1974, "Exter's sensitivity to color" gave her painting "a synthetic, emotive quality lacking in the more cerebral, analytical work of Braque and Picasso." In the last months before Europe plunged into war, after a trip to Italy in April and May 1914, she incorporated Futurist influences into her painting. Futurist artists broke up reality in ways similar to the Cubists, but they sought as well to give the sensation of motion to the objects they painted; Futurists also incorporated such devices as placing written words in their paintings. Exter the Futurist can be seen most vividly in paintings like Florence and The Dynamic City, both finished in 1915.

Back in Russia, during the prewar years, she had exhibited in Riga, St. Petersburg, and Kiev. With the outbreak of World War I, travel to Western Europe became difficult, and Exter spent the period starting in 1914 in her homeland. Her painting now departed even more emphatically from direct representation as she came under the influence of Kasimir

Malevich. Malevich influenced a number of young Russian artists during these years, his work stressing nonobjective painting that employed planes. This led Exter to produce such non-objective works as *Venice* in 1916, which some art historians see as a turning point in her work, and the subsequent *Abstract Composition* of 1917. Despite her willingness to accept Malevich's technique of constructing a painting around a number of planes, Exter continued to put her own stamp on what her mentors suggested, as she had done with the Cubists. Specifically, her sense of color drove her painting in a different direction from that of Malevich. The surface of her work, writes Yablonskaya, "moves and pulsates, evoking precise emotional equivalents such as disturbance, agitation, rebellion, and inspiration."

In 1914, Exter took up stage design while continuing to work as a painter. She became affiliated with the Moscow Chamber Theater of Alexandre Taitov, with whom she shared a devotion to a modernist and abstract style for theatrical productions. Here she expressed another facet of her artistic personality: her interest in ancient mythology. She designed the sets for Taitov's production of *Famira Kifared*, a play based upon ancient Greek mythology. Her set designs drew upon the dual traditions in ancient Greek art of the restraint of Apollonianism and the wild abandon of the Dionysian. Her costumes for the satyrs in the play, for example, showed the absence of restraint in the satyrs' personalities by decking them out with false breasts and wigs. Drawing upon the techniques of the ancient Greek vase painters, Exter used paint on the muscles of the actors' legs in order to emphasize their physical forms. This was a device the Futurists had used in order to shock bourgeois society, but Exter made it a part of her theatrical vocabulary. As always, her work in the theater showed her dramatic attraction to brilliant coloring. She followed up her debut as a stage designer in 1917 with an equally imaginative and successful set of designs for the play *Salome* by English author Oscar Wilde. The work she did in *Salome* is attributed by some art historians to the continuing influence of Kasimir Malevich and his doctrine of

Supremacism. Supremacism stressed the need for the artist to rely on pure geometric elements such as the square and triangle, and these Exter incorporated in daring fashion. The death of the title figure in the play, for example, was represented by the fall of five red triangles onto the stage.

The outbreak of revolution in 1917 found her at home. When the moderate revolutionaries of March 1917 were ousted by Lenin and his Bolsheviks, Exter participated in this radical turn in Russian life. Establishing her own studio in Kiev, she and her students worked to further the cause of revolution. In a direct political effort, she helped plan and decorate the propaganda trains that Lenin's Bolsheviks (now renamed the Communists) used in the civil war of 1918-21 in defeating the coalition of opponents called the Whites. The trains contained propaganda literature as well as movie projectors. But Exter the artist remained present along with Exter the devotee of Russia's new political direction. Thus, some of the trains she and her students painted were decorated with clear and striking propaganda pictures. Others carried the non-objective artistic tradition of Supremacism.

She participated in the new cultural academies called Vkhutemas, a Cyrillic abbreviation of "Higher State Artistic and Technical Workshops." These bodies were to train artists for the practical work of building a new socialist society, thus turning art usefully toward the goals of the revolution. In her studio at Kiev, she adopted a technique common to the Vkhutemas movement; this was to teach all the leading artistic trends from 19th-century Realism to the latest developments in Cubism and Futurism. Employing such a teaching style, which drew on her own eclectic interests, she asked her students to draw the same object using the style of the French Impressionists and the Cubists as well as imitating the work of Cezanne.

These same years of turmoil and civil war also saw her take up work as a puppet designer. In 1918 and 1919, she produced original marionettes for the puppeteer Nina Simonovich-Efimova . Meanwhile, she continued her work for the stage and her collaboration with Taitov. In 1920, she designed sets and costumes for both dramatic and ballet productions. The following year, she completed her work for the Chamber Theater with designs for the production of Romeo and Juliet. The abstract and modernist tendency of her work appealed to advanced artistic circles of Moscow but, as Donald Oenslager points out, not to "those who viewed it from the Kremlin."

Although Exter's continuing ties to modernist art remained evident, she compensated for them by her vehement support for the revolution and in following the politically acceptable art trend known as Constructivism, which was now firmly established in the Soviet Union. This called for the artist's talent to be put to practical uses. Exter turned her efforts to such fields as clothing design. In her theoretical writing, she noted how clothes designed for mass production should "be suitable for the workers and the kind of work which will be done in it." But, once again Exter's unwillingness or inability to be confined by an existing style became evident. Notes Christina Lodder : Exter "never adopted a rigorously Constructivist position in either theory or practice." Thus, even her designs for mass production included "considerations of elegance and beauty." She used many decorative devices in her popular clothing designs, which can be found in the costumes she put on display when she turned to the world of Soviet filmmaking. In 1923, she designed costumes, as well as scenery, for the film *Aelita*. Produced by Yakov Protazanov and based on the novel by Alexis Tolstoy, *Aelita* included scenes set on Mars, and Exter did some of her most exciting work designing the costumes and stage sets in this exotic locale.

In 1923, Exter again expressed her links to the new world of Soviet art by a collaboration with Soviet architects. In that year's All Union Agricultural Exhibition, Exter and other artists painted the decorations for the pavilion. Working in a number of styles, she produced one memorable work for this ephemeral project in the panel she painted, in a Realist style, for the Forestry Pavilion (the Exhibition was completely dismantled afterward). In 1924, Exter applied her daring modernism in stage design one last time in her native country. She designed the costumes and sets for the Moscow Art Theater's production of Calderon's *La Dama duende*.

In 1918, Exter's first husband died, and in 1920 she married an actor named George Nekrasov. According to a friend of the family, Nekrasov was so impressed with his wife's reputation that he introduced himself as "George Exter." In 1924 (some authorities say in late 1923), for reasons that remain uncertain, the two of them left their native country, settling in France. There she spent the remainder of her life and her artistic career. Like many Russian exiles, Exter and her new husband had to scramble to maintain even a modest standard of living. She became an instructor in stage design, decorated private homes, and, as she had before 1914, joined the lively artistic circles of the French capital. Sometime in 1929 or 1930, she and her husband moved permanently to the town of Fontenay-aux-Roses, outside Paris.

Exter continued to work designing marionettes. To this miniature form—the marionettes were only two feet high—she brought her range of experience in the Cubist, Supremacist, and Constructivist traditions. She also occupied herself doing the illustrations for original decorative books, produced in limited editions, in collaboration with friends who were calligraphers. But she no longer occupied a central and energetic role in the larger fields of easel painting and stage design. She produced no work of note after 1933.

The World War II years were especially difficult for Exter and her husband. She suffered increasingly from heart disease, and the two of them lived in harsh poverty. During the last years of her life, in the hungry circumstances of postwar France, she subsisted in part on CARE packages that arrived from the United States. In a final act of artistic will, she sculpted an angel to be placed above the joint grave she expected to occupy with George, her husband of three decades, who had died in 1945. Exter soon followed, passing away at Fontenay-aux-Roses on March 17, 1949.

Exter's reputation languished in obscurity for many years. As a self-exile from the Soviet Union, according to Andrei Nakov, "her name was deliberately forgotten during the years of triumphant socialist realism." But her reputation revived in her own country in the 1970s, and she received even more attention abroad. In 1974, for example, her theatrical designs were the subject of an exhibition at the Vincent Astor Gallery in New York City. Her works were also included in exhibitions of Russian avant-garde painting and design at New York's Museum of Modern Art in 1978 and the Los Angeles County Museum in 1980. An exhibition devoted to Exter's marionettes and theater designs was held at the Hirschhorn Museum and Sculpture Garden, Washington, D.C., in 1980.

sources:

Artist of the Theater: Alexandra Exter: Four Essays on Exhibit at Vincent Astor Gallery. Spring-Summer 1974. NY: New York Public Library, 1974.

Bowlit, John E. "Aleksandra Exter: A Veritable Amazon of the Avant-garde," in Art News. Vol. 73, April 1974.

ALEXANDRA EXTER : FONDATION ALEXANDRA EXTER COMMENTS.

After Expressionist beginnings, Alexandra Exter turned resolutely towards Cubist and Futurist aesthetics. Her frequent stays in Paris (1910-1914) enabled her to become familiar with Cubist principles as well as to assimilate the postulates of the burgeoning Futurism (friendship with Soffici, Marinetti and Severini). As an assiduous member of the « Soirées de Paris », she provided her Russian colleagues with detailed information about the latest Parisian developments. Exter completed her artistic education with a long stay in Italy during which she experienced the revelation of Etruscan art, whose pre-Classical severity was strikingly matched to the dynamic rigidity of her own pre-Constructivist and geometrical approach.

As early as 1908 she was taking part in most of the Russian avant-garde exhibitions, some of which were made possible by her talents as a negotiator and her great natural generosity. In 1914 she returned to Russia and settled in Kiev, while still taking an active part in the artistic life of Moscow. The originality of her pictorial ideas, together with an indisputable intelligence, made her Malewicz's closest interlocutor and one of the very few people in his confidence during the summer of 1915, when he made the step into non-objective creation.

By 1914, Exter's Futurist work produced original compositional arrangements that were already harbingers of the future Constructivist painting. In 1916 she contributed an ensemble of colourist ideas to the Moscow art scene. The energetic themes and devices of Futurism led to the blossoming of a constructed non-objective art based on the dynamic interaction of colours. Alongside her original pictorial creation, her talent bloomed in the fields of decorative art and particularly in stage design, where she acquired an unparalleled reputation. The stage design for « Tamira Kètared » (1916) was followed by « Salome » (November 1917), a spectacle whose non-objective scenery received its due

acknowledgement at the Chamber Theatre (Tairov) in Moscow. The major presentation of the artist's pictorial works, which took place at the same time at the « Knave of Diamonds » annual show, was in fact a brilliant retrospective. At that point Exter's pictorial work seemed to provide the impetus for a new pictorial orientation, whose dynamic was to be at the basis of Constructivist painting. Exter's originality was to have introduced the concept of dynamic interaction of planes into non-objective art. Contrary to Malewicz, who held to the unconditional autonomy of non-objective planes, Exter postulated the interactive use of the various elements, so that the energy of each colour would be imbricated in a construction whose every element was organically linked to the others.

The costumes and stage settings for « Romeo and Juliet » (Moscow, winter 1920-1921) marked the apotheosis of Exter's stage creation, and indisputably determined the evolution of Russian stage décor during the twenties. Her decorative and costume work for Protozanov's film « Aelita » (1923) remains to this day one of the high points of Constructivism.

Meanwhile, Exter opened a studio for non-objective décor in Kiev, while developing in Odessa an original technique for teaching non-objective art within the framework of a children's school of painting in Odessa. Alongside the Itten studio in Vienna, Exter's Odessa studio emerged as the enlightened precursor of the Bauhaus and the Vhutemas, of which the latter was to call upon the artist in 1920. Exter settled in Paris in 1924, where she continued to teach at Léger and Ozenfant's Académie Moderne. Her Constructivist work found a continuation in the field of stage décor (ballets of Bronislawa Nijinskaja and Elsa Kruger). The drop of interest in the Constructivist aesthetic that occurred in Western Europe in the late twenties sadly blighted this artist's fate: Exter died totally forgotten in her own country as well as in France.

Her pictorial work, which was known in Europe and the United States through the Russian avant-garde exhibitions (Berlin 1922, Venice 1923, Vienna 1924, Paris 1925, Prague 1930), was affected by the dramatic vicissitudes of the civil war: in 1920, the greater part of the paintings in her Kiev studio were destroyed in a fire.

Her few surviving works are kept at the Moscow Theatre Museum, the Victoria and Albert Museum, London, the MOMA, New York, and several German museums.

ALEXANDRA EXTER SAMPLES OF THE WORKS
1900-1920



ALEXANDRA EXTER - LA MUJER EN EL ARTE MODERNO





Alexandra Exter. Construction. 1922-23 | MoMA









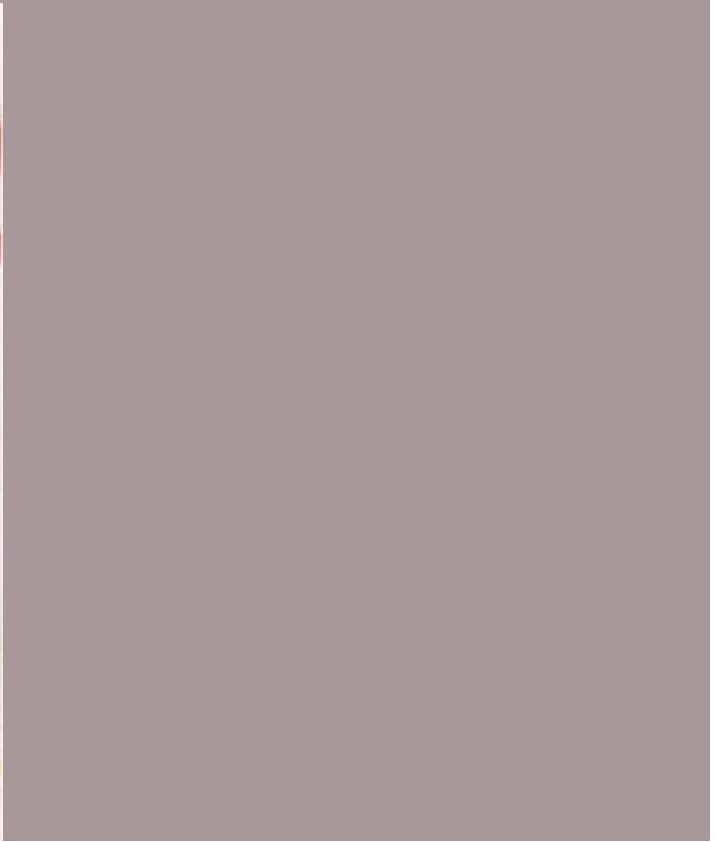






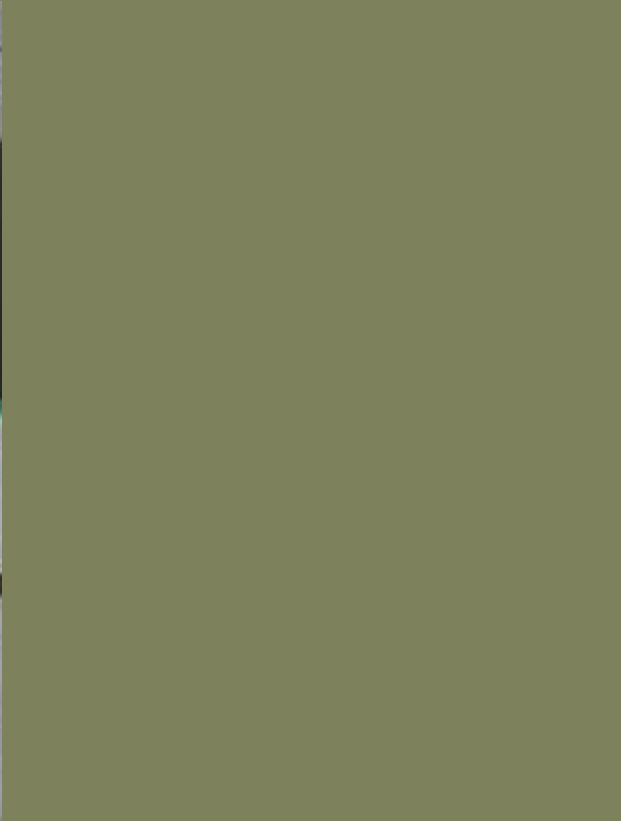




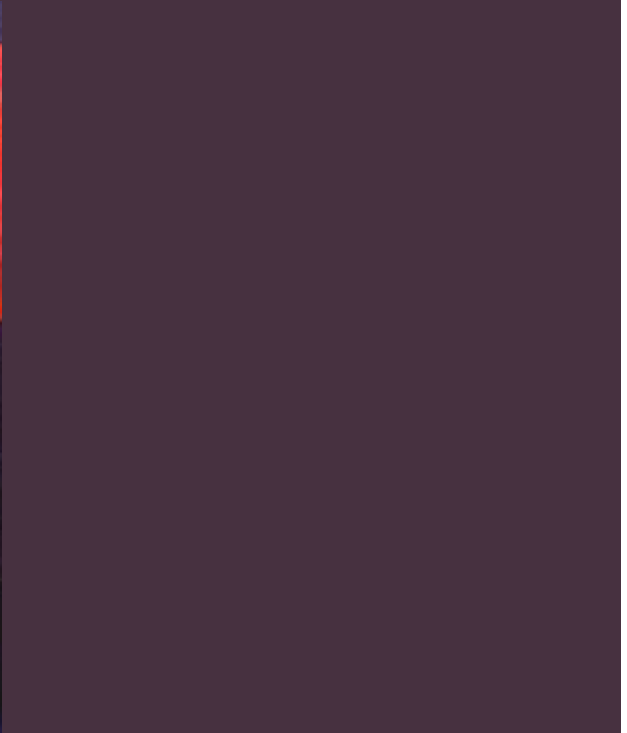












ALEXANDRA EXTER; RESULTS AUCTION 1900/1914
- WATERCOLORS GOUACHES





- 1
- 2
- 3

"Landscape" (1912)

Watercolour

15 3/4 x 12 5/8 in

Estimate: \$ 979 - \$ 1,224

Hammer price: **\$ 1,837**

08 Feb 2018

The Bru Sale

More details (lot # 36)



Projet de costumes pour "Salomé" d'Oscar Wilde (1917)

Gouache/paper

21 7/8 x 12 5/8 in

Estimate: \$ 8,773 - \$ 10,966

Hammer price: **\$ 11,515**

24 Jul 2015

Hôtel de Ventes de Monte-Carlo

More details (lot # 14)



Dynamique des couleurs (c. 1915/18)

Gouache/paper

17 5/8 x 23 3/8 in

Estimate: \$ 15,953 - \$ 19,942

Hammer price: **\$ 29,913**

29 Mar 2009

Cheveau-Legers Encheres SARL

More details (lot # 174)



Composition non objective III (1917-1918)

Watercolour/paper

14 1/6 x 9 7/8 in

Estimate: \$ 5,429 - \$ 6,787

Not sold

27 Mar 2009

Boisgirard et Associés SARL

More details (lot # 29)



Venise (c.1922)

Gouache/paper

14 1/6 x 14 5/8 in

Estimate: \$ 5,125 - \$ 7,688

Hammer price: **\$ 18,580**

13 Mar 2009

Blanchet & Associés

More details (lot # 60)



Centrifuga (c.1916/17)

Gouache/paper
22 1/8 x 28 1/8 in
Estimate: \$ 100,744 - \$ 125,930
Hammer price: **\$ 100,744**
24 Nov 2008
Christie's

More details (lot # 181)



Komposition (Décoration murale) (1917/18)

Gouache/board
28 x 19 1/2 in
Estimate: \$ 96,150
Not sold
24 Oct 2008
Jeschke-Hauff-Van Vliet

More details (lot # 19)

No image

Dynamique des couleurs (c.1916/17)

Gouache/paper
27 5/8 x 19 1/3 in
Estimate: \$ 46,895 - \$ 62,527

Hammer price: **\$ 46,114**
28 Apr 2008
Pierre Bergé & Associés S.A.S

More details (lot # 74)



Surfaces plans, Composition non-objective (c.1917/18)

Gouache/paper
13 3/8 x 9 7/8 in
Estimate: \$ 34,773
Hammer price: **\$ 23,709**
14 Apr 2008
Ansorena

More details (lot # 358)

No image

Surface-plan, Composition non-objective (c.1915-1918)

Watercolour, pencil/paper
12 3/4 x 9 in
Estimate: \$ 29,325 - \$ 36,656
Hammer price: **\$ 38,123**
10 Dec 2007
Camard & Associés Maison de Ventes aux Encheres S.

More details (lot # 65)



Nacht in Paris (c.1910)

Gouache/board

20 1/2 x 24 in

Estimate: \$ 109,515 - \$ 131,418

Not sold

07 Dec 2007

Hampel Kunstauktionen

More details (lot # 540)



Rythme coloré (1916)

Gouache/paper

24 3/4 x 17 3/4 in

Estimate: \$ 17,293 - \$ 21,616

Not sold

31 Oct 2007

Aguttes (S.V.V.)

More details (lot # 93)



Rythme de couleurs (1916)
Gouache/paper
23 3/8 x 16 1/2 in
Estimate: \$ 17,293 - \$ 21,616
Not sold
31 Oct 2007
Aguttes (S.V.V.)

More details (lot # 94)



Abstrakte Komposition (c.1916)

Watercolour/paper

24 3/4 x 17 3/4 in

Estimate: \$ 22,432 - \$ 25,236

Not sold

21 Sep 2007

Hampel Kunstauktionen

More details (lot # 174)



Nacht in Paris (c.1910)

Gouache/board

20 1/2 x 24 in

Estimate: \$ 105,150 - \$ 126,180

Hammer price: **\$ 91,130**

21 Sep 2007

Hampel Kunstauktionen

More details (lot # 175)



Abstrakte Komposition (c. 1916)

Watercolour/paper

24 3/4 x 17 3/4 in

Estimate: \$ 22,432 - \$ 25,236

Hammer price: **\$ 13,319**

21 Sep 2007

Hampel Kunstauktionen

More details (lot # 176)

More details (lot # 193)



Dynamique des couleurs (1916-1917)

Gouache/paper

27 1/2 x 18 7/8 in

Estimate: \$ 65,675 - \$ 78,810

Not sold

20 Dec 2006

Aguttes (S.V.V.)

More details (lot # 131)



Farbrhythmen (c. 1916-1917)

Gouache/paper

25 7/8 x 19 7/8 in

Estimate: \$ 52,764 - \$ 79,146

Hammer price: **\$ 89,699**

01 Dec 2006

Grisebach

More details (lot # 58)



Farbrhythmen (c. 1916-1917)

Gouache

26 1/6 x 20 in

Estimate: \$ 46,168 - \$ 59,359

Hammer price: **\$ 92,337**

01 Dec 2006

Grisebach

More details (lot # 59)



Dynamique de couleurs (c.1916-1917)

Watercolour/paper

19 3/4 x 16 1/8 in

Estimate: \$ 50,260

Hammer price: **\$ 52,773**

20 Oct 2006

Jeschke-Hauff-Van Vliet

More details (lot # 31)



Dynamique des couleurs (1917)

Watercolour, gouache/paper

9 1/4 x 6 3/4 in

Estimate: \$ 44,121 - \$ 50,424

Not sold

09 Oct 2006

Lombrail-Teucquam (S.V.V.)

More details (lot # 30)



Sketch for an Israelite Costume (c.1917)

Watercolour, gouache

15 3/8 x 11 3/4 in

Estimate: \$ 27,309 - \$ 36,412

Not sold

27 Jun 2006

Bloomsbury Auctions

More details (lot # 85)



Dynamique des couleurs (c.1916-1917)

Gouache/paper

22 x 14 5/8 in

Estimate: \$ 44,715

Hammer price: **\$ 79,211**

19 May 2006

Jeschke-Hauff-Van Vliet

More details (lot # 28)



Composition cubiste, rouge, noire et bleue (c.1924)

Gouache/paper

17 1/2 x 12 3/8 in

Estimate: \$ 24,387 - \$ 36,581

Hammer price: **\$ 21,949**

19 Mar 2006

Martin-Chausselet (S.V.V.)

More details (lot # 133)

No image

Projet de costume pour «Salomé» d'Oscar Wilde (1917)

Gouache/board

25 1/6 x 17 1/8 in

Estimate: \$ 14,106 - \$ 17,632

Hammer price: **\$ 14,106**

09 Dec 2005

Camard & Associés Maison de Ventes aux Encheres S.

More details (lot # 84)



Composition (1918)

Watercolour/paper

18 1/8 x 14 1/6 in

Estimate: \$ 17,584 - \$ 23,446

Hammer price: **\$ 25,791**

06 Dec 2005

Rossini S.A. (S.V.V.)

More details (lot # 38)



La ville (1912)

Gouache

27 1/6 x 19 7/8 in

Estimate: \$ 55,776 - \$ 74,368

Hammer price: **\$ 55,776**

10 Feb 2005

Christie's

More details (lot # 637)



Projet pour une décoration murale (1918)

Watercolour, gouache

18 x 14 1/4 in

Estimate: \$ 33,465 - \$ 44,620

Not sold

10 Feb 2005

Christie's

[More details \(lot # 638\)](#)

[More details \(lot # 97\)](#)



La ville (1913)

Watercolour, gouache/paper
27 1/6 x 19 7/8 in
Estimate: \$ 91,237 - \$ 97,320
Not sold
16 Jun 2004
Boisgirard (S.V.V.)

More details (lot # 54)

No image

Femme à l'éventail (c.1925-1930)

Gouache/paper
20 1/2 x 14 1/6 in
Estimate: \$ 3,939 - \$ 5,252
Hammer price: **\$ 3,939**
25 Jun 2001
Calmels-Chambre-Cohen

More details (lot # 224/a)



Projet de costume (c.1920)

Gouache/paper

17 7/8 x 13 3/4 in

Estimate: \$ 1,311 - \$ 1,574

Hammer price: **\$ 4,198**

30 May 2001

De Ricqlès

More details (lot # 6)



Projet de costume (c. 1920)

Gouache/paper

17 3/4 x 14 in

Estimate: \$ 1,049 - \$ 1,312

Hammer price: **\$ 3,936**

30 May 2001

De Ricqlès

More details (lot # 7)



Hommage à la révolution, projet de décoration l'Agit prop (c.1921-1923)

Gouache/paper

11 1/4 x 23 in

Estimate: \$ 3,935 - \$ 5,247

Hammer price: **\$ 11,545**

30 May 2001

De Ricqlès

More details (lot # 32)



Esquisse pour le rideau et panneaux du théâtre Kamerny (1916-1917)

Gouache/paper

13 3/4 x 24 3/4 in

Estimate: \$ 3,936 - \$ 5,248

Hammer price: **\$ 15,744**

30 May 2001

De Ricqlès

More details (lot # 45)



Surfaces-plans, Dynamiques des couleurs (1915)

Watercolour, gouache/board

18 7/8 x 12 5/8 in

Estimate: \$ 3,936 - \$ 5,248

Hammer price: **\$ 55,104**

30 May 2001

De Ricqlès

More details (lot # 49)



La ville (1913)

Gouache

27 1/6 x 19 7/8 in

Estimate: \$ 3,936 - \$ 5,248

Hammer price: **\$ 39,360**

30 May 2001

De Ricqlès

More details (lot # 50)



Stage designs for various productions: Othello act 1, act 2, Faust... (c.1910)

Gouache

10 3/8 x 13 5/8 in

Estimate: \$ 13,236 - \$ 19,854

Hammer price: **\$ 12,409**

07 Dec 1998

Christie's

More details (lot # 60)



Notre-Dame (c.1910-1911)

Watercolour/paper

17 3/4 x 12 in

Estimate: \$ 1,645 - \$ 2,057

Hammer price: **\$ 2,880**

26 Jun 1995

Loudmer

More details (lot # 30)

RESULTS PAINTINGS 1900-1918



Le paysage de la ville (1913/14)

Mixed media

22 x 14 5/8 in

Estimate: \$ 90,852 - \$ 136,278

Hammer price: **\$ 164,670**

13 Dec 2018

Itineris

[More details \(lot # 24\)](#)



Dinámica de los colores (1916-1917)

Oil/canvas

31 1/8 x 21 1/4 in

Estimate: \$ 215,270

Not listed

25 Feb 2015

Ansorena

[More details \(lot # 18\)](#)



Dinámica de los colores (c. 1916/17)

Oil/canvas

51 1/6 x 33 7/8 in

Estimate: \$ 252,896

Not sold

14 Apr 2008

Ansorena

[More details \(lot # 362\)](#)



La ville (c.1912)

Oil/canvas

31 1/2 x 19 5/8 in

Estimate: \$ 376,706

Hammer price: **\$ 313,922**

02 Apr 2008

Nagel

[More details \(lot # 691\)](#)



Ville aux drapeaux (c. 1912)

Oil/canvas

34 7/8 x 23 3/8 in

Estimate: \$ 401,343

Not sold

15 Feb 2008

Fernando Durán

[More details \(lot # 315\)](#)



Die Stadt (c.1917)

Oil/canvas

30 7/8 x 21 5/8 in

Estimate: \$ 66,480 - \$ 93,072

Hammer price: **\$ 113,016**

08 Dec 2006

Hampel Kunstauktionen

[More details \(lot # 700\)](#)



La ville (c. 1914-1921)

Oil/canvas

43 1/3 x 39 5/8 in

Estimate: \$ 393,977 - \$ 551,568

Not sold

30 Jun 1999

Christie's

[More details \(lot # 525\)](#)



Composition (Genoa) (1912)

Oil/canvas

45 1/2 x 34 in

Estimate: \$ 639,800 - \$ 822,600

Hammer price: **\$ 1,261,320**

06 Apr 1989

Sotheby's

[More details \(lot # 514\)](#)



Boulevard Novotny, Moscow (c.1916)

Oil/canvas

15 1/2 x 18 in

Estimate: \$ 23,148 - \$ 30,864

Not sold

03 Dec 1985

Christie's

[More details \(lot # 149\)](#)



Cubo-futurist composition (Genoa) (c.1912/14)

Oil/canvas

46 1/8 x 38 1/6 in

Estimate: \$ 32,150 - \$ 45,010

Not sold

02 Dec 1985

Christie's

[More details \(lot # 23\)](#)

ALEXANDRA EXTER SIGNATURES

© Artprice

Alex Exter

© Artprice

A Exter.

CONCLUSIONS

In bona fide we believe that this artwork is an original work by Alexandra Exter.

The style matches the works made between 1900 and 1920.

The subjects also match completely the subjects of cubism, and futurism Alexandra Exter made in that period.

For confirmation we will submit the art for authentication to the Alexandra Exter foundation in Paris.

Because of Covid 19, offices in Paris are closed until further notice.

Made in Bona Fide, Beverly Hills , CA , January 29, 2021

A handwritten signature in black ink, appearing to read "D. Quibel", with a large, sweeping underline.