



**IMPRESSIONIST & MODERN ART**

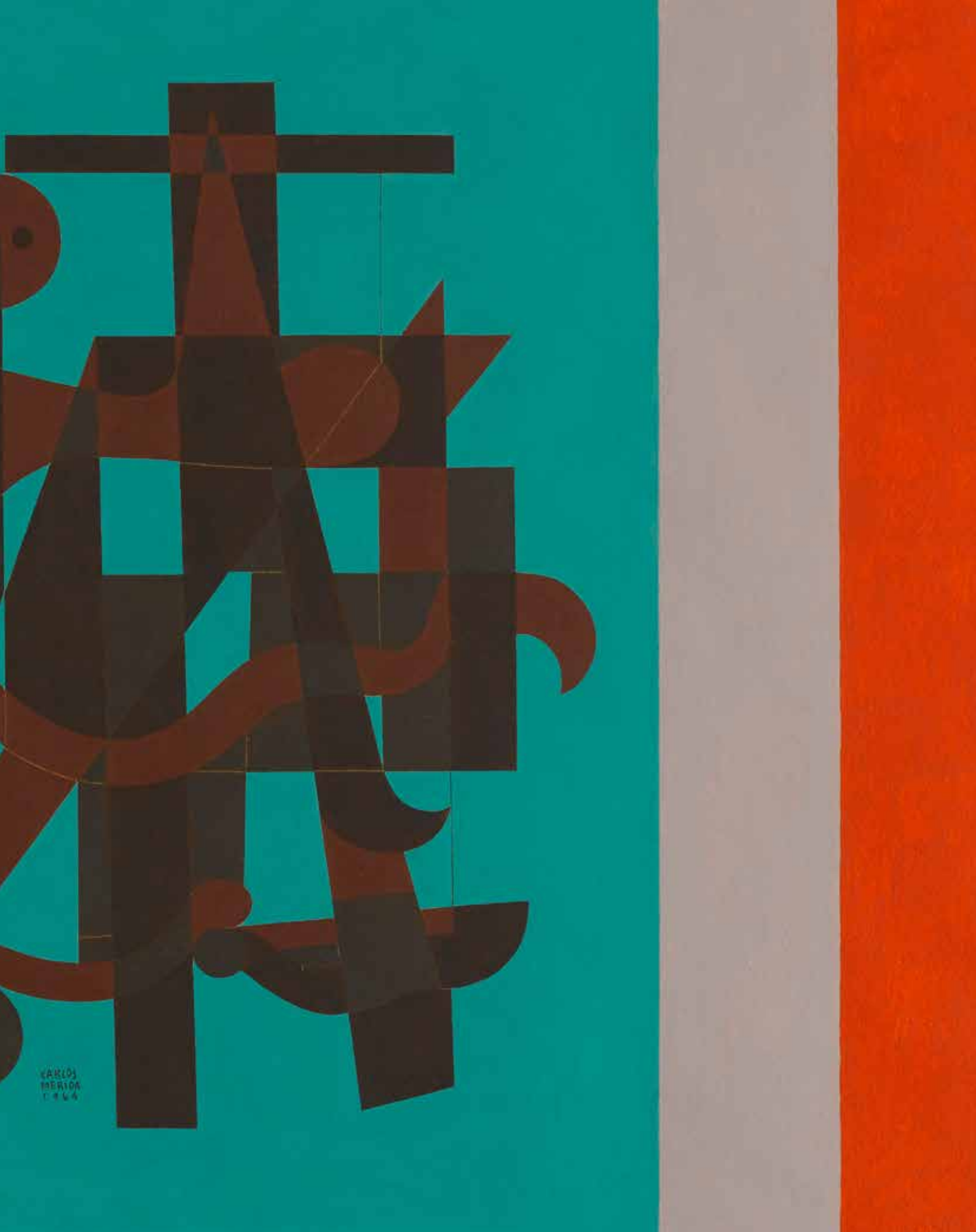
Wednesday 11 May 2016

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1914



# IMPRESSIONIST & MODERN ART

Wednesday 11 May 2016 at 4pm  
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**SALE NUMBER:** 23394

Lots 1 - 63

**CATALOG:** \$35

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Front cover: Lot 5 (detail)  
Inside front cover: Lot 57 (detail)  
Facing page: Lot 21  
Session page: Lot 30  
Inside back cover: Lot 37 (detail)  
Back cover: Lot 30 (detail)

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# IMPRESSIONIST & MODERN ART

Lots 1 - 63





Max Beckmann, *Georg Swarzenski*, circa 1921, Ackland Art Museum, Chapel Hill, NC

# PROPERTY FROM THE SWARZENSKI FAMILY COLLECTION

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## Lots 1- 6

The Swarzenski Family Collection is a fascinating window into the collecting habits of the cultured society of connoisseurs that flourished in the German-speaking world between and after the two World Wars.

Georg Swarzenski (1876-1957) was perhaps one of the most innovative and influential museum curators and administrators of his generation, as well as a key collector and tastemaker in Frankfurt. He trained as a medievalist under Adolph Goldschmidt and Henry Thode, but in 1906 was appointed director of the Städelsches Kunstinstitut, a privately endowed art museum in Frankfurt which largely focused on the Old Masters. Swarzenski saw the pressing need to acquire works by painters from the Impressionists to the avant-garde of his own time, and set about building the collection. As the Städel had limited funds he also convinced the city of Frankfurt to establish its own municipal collection, the Städtische Galerie, of which he also became director. In his efforts to build a complete collection he brought works by Monet, Cézanne and van Gogh to Frankfurt. Most notably, in 1912 he encouraged his future father-in-law Victor Mössinger, a Frankfurt city father and Städel trustee, to buy van Gogh's *Portrait of Dr Gachet* for the museum for 20,000 francs. He also acquired work by contemporaries such as Picasso, Munch, Ensor, Die Brücke artists and other German Expressionists, many of whom became personal friends and taught at the Kunstinstitut. Swarzenski was particularly close to Max Beckmann, eventually purchasing thirteen of his paintings between 1918 and 1931. Beckmann reciprocated with the extraordinary double portrait, prepared for obvious reasons from separate sittings and presented to the unknowing patron, of his wife Marie Swarzenski (née Mössinger) and his mistress Carola Netter (1923; now Frankfurt, Städel Museum). Swarzenski purchased the painting to remove it from circulation.

A fellow member of the Frankfurt intellectual elite described Swarzenski thus: 'a compact man with a deeply murmuring bass. The mighty balding head appeared impressively large on the small, comfortably-rounded body. The domineering cranium reigned over a short, finely-shaped nose on which sat pince-nez through which peered warm yet wily intelligent eyes. ... Often silent and quietly savoring, often marvelously lively, he was an impressive speaker, matter of fact and self-assured.' (quoted in S. Rewald, *Glitter and Doom: German portraits of the 1920s*, exhib. cat., New York, Metropolitan Museum of Art, 2006, p. 166).



Max Beckmann, *Double portrait*, 1946, Boston, Museum of Fine Arts, gift of Dr. Hanns Swarzenski

Because of his Jewish heritage, Swarzenski was dismissed from his position as a professor at the university and at the Städtische Galerie after the Nazis took power in 1933. Many of the artists that he had acquired were condemned as 'Degenerate' and were removed from display, and some, such as the van Gogh, were sold. Swarzenski himself was able to remain as director of the Städel as it was a private institution over which the authorities had no jurisdiction. He was finally forced to leave Germany for the United States in 1938. He and Marie moved first to Princeton, where he lectured at the Institute for Advanced Studies, before being offered a curatorship at the Museum of Fine Arts, Boston, where he returned to his first discipline of Medieval Art. He retired in 1956.

Georg Swarzenski's son Hanns was also a medievalist and a museum curator. Through his father he became a friend of Max Beckmann, and continued the family tradition of engagement with contemporary art. Indeed in 1936 he used a small honorarium from a publication on thirteenth century illuminated manuscripts to buy a painting by the artist. While working in Berlin he was also acquainted with Bauhaus and Die Brücke masters such as Mies van der Rohe, Karl Schmidt-Rottluff and Lyonel Feininger. In 1938 Hanns moved to Princeton to work with Panofsky, later moving to the National Gallery of Art, Washington DC, and from 1956 to 1973 to the Museum of Fine Arts, Boston, in his father's old position. He remained close to Beckmann, sitting for *Double portrait* (1946, now Boston, Museum of Fine Arts) with the émigré dealer Curt Valentin, and writing the introduction to the 1948 exhibition at the St Louis Museum of Art that introduced the artist to the wider American public.

Hanns' brother, Wolfgang (1917-2008), married Regula Gubler, daughter of the Swiss writer and collector Friedrich Traugott Gubler. Gubler was a friend and correspondent of Oskar Kokoschka, and it is from him that two superb early drawings by the artist (lots 4 and 5) entered the Swarzenski collections. Gubler was also a friend of the Austrian intellectual Joseph Roth, author of *The Radetsky March*, the quintessential novel of *Mitteuropa* and fitting memorialist for the world exemplified by the works gathered in the Swarzenski Family Collections.



1

**MAX BECKMANN (1884-1950)**

*Paar im Restaurant*

signed, inscribed, and dated 'b./5 März. 44/ A.' (lower right)  
pen and ink and graphite on paper  
12 1/2 x 9 1/8 in (31.8 x 23.2 cm)  
Drawn on 5 March 1944

**US\$20,000 - 30,000**

**Provenance**

Dr. Georg Swarzenski (1876-1957) or his son Dr. Hanns Swarzenski (1903-1985), a gift from the artist.  
By descent from the above to the present owner.

**Literature**

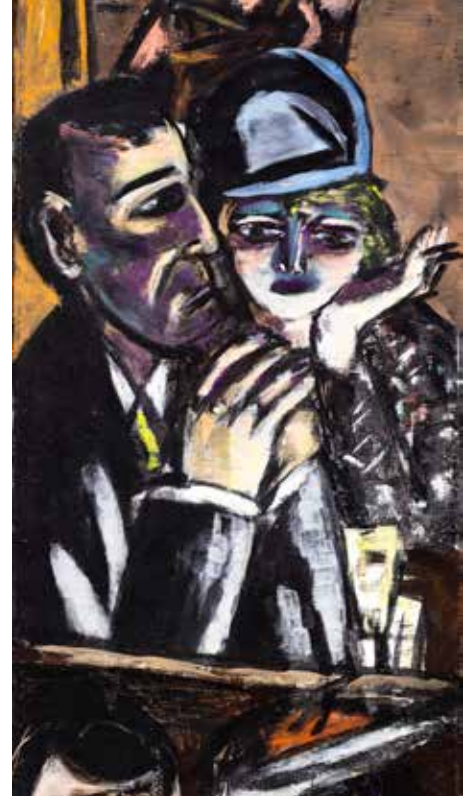
A. Becker, *Max Beckmann. Selbst- und Weltbild in den Themen "Caféhaus" und "Tanz"*, doctoral thesis, University of Cologne, 2009, pp. 159-161, pl. 69.

This work will be included in the forthcoming catalogue raisonné of the artist's drawings currently being prepared by Stephan von Wiese.

Georg Swarzenski was one of Beckmann's most significant supporters in the German arts community. He bought his first work by the artist, *Deposition* (1917), for the Städel in Frankfurt in 1919, eventually purchasing twelve more. They became close friends, a relationship that continued into the next generation as Georg's son Hanns became one of the artist's leading supporters in America. The present work may indeed have been one of a group of about 40 drawings that Beckmann sent Hanns from Amsterdam, noted in a letter of 7 October 1945 (K. Gallwitz (ed.), *Max Beckmann: Briefe*, vol. III, Munich, 1996, p. 98, no. 752). Georg Swarzenski supplied the introduction to an exhibition of Beckmann's recent work arranged by Curt Valentin in New York in 1946, writing of his relief and excitement at hearing that his friend was still alive: 'to be sure, in the agony of those years, while awaiting with anxiety what had become of Beckmann, there was also a puzzling curiosity about his actual work; now such anxious questioning is gone, and in the exhibition the first excitement immediately gives way to the solid enjoyment of a great substantial confirmation'.

Max Beckmann's figurative work frequently reflected the society and events that were unfolding around him, rendering his art a critical mirror held up to early twentieth century European history. He declined to join any particular artistic movement or group, allowing his style to remain flexible, adapting to his changing interests and multiple influences. His work is by turns informed by the principles of Cubism, the approaches of the German Expressionist movement, and eventually towards the end of his career he engaged with Abstraction.

By the late 1920s Beckmann was gaining artistic and commercial traction, exhibiting in Germany and internationally in Zurich, Venice, London and New York. In 1925 he took a teaching position at the Frankfurt Städelschule Academy of Fine Art, sister institution to the Städel museum of which his friend Georg Swarzenski was director. His idiosyncratic vision was however too much for Nazi eyes. The National Gallery in Berlin was forced to remove his paintings from display and in 1933 he was dismissed from his position in Frankfurt.



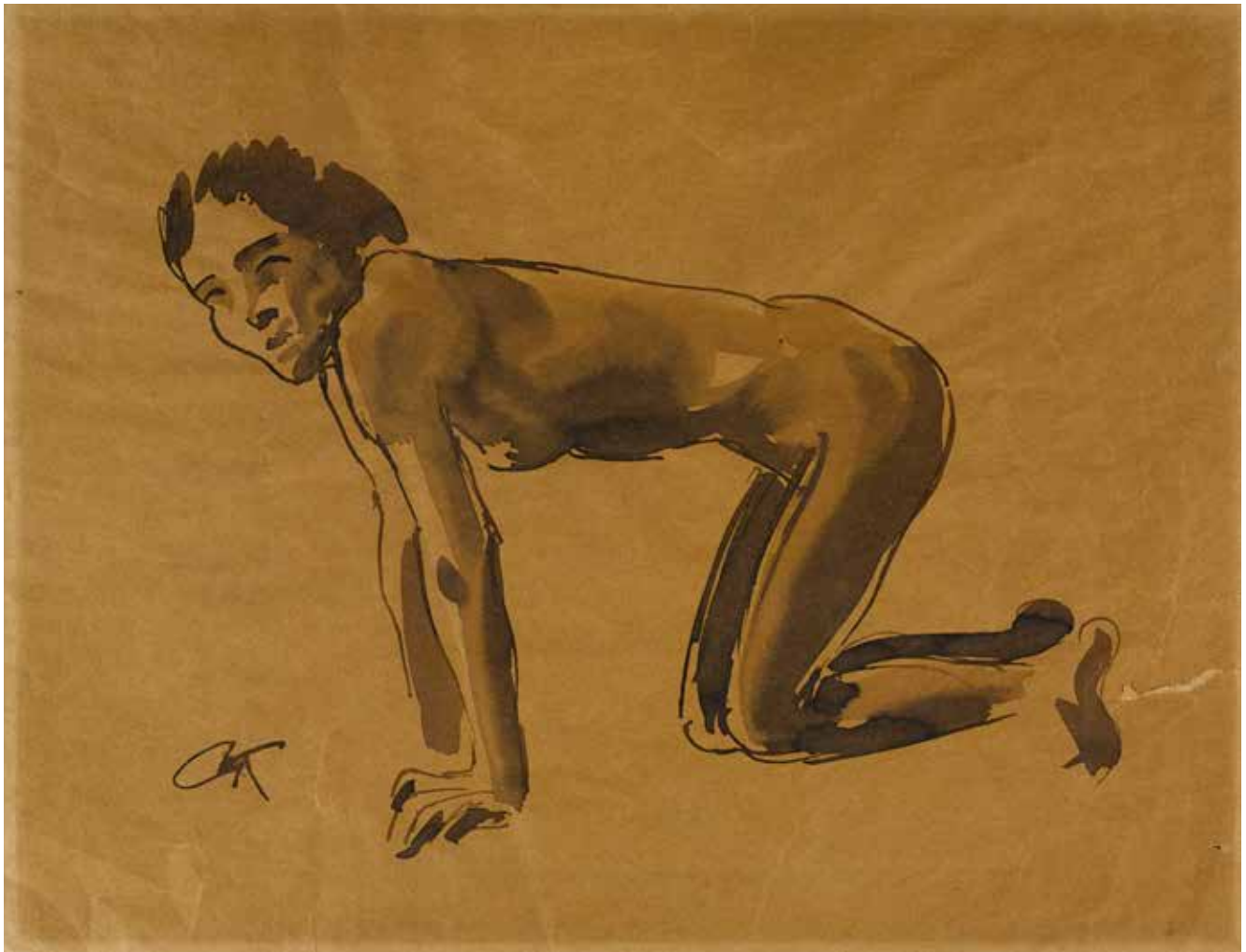
Max Beckmann, *Bar, Braun*, 1944, Los Angeles County Museum of Art

His work featured prominently in the Degenerate Art exhibition of 1937, precipitating the artist's flight from Germany the same year. He was never to return. He set off for the United States, where he had been offered another teaching role, but was unable to travel beyond Amsterdam. He remained there until the end of the war, eventually emigrating to America in 1947.

*Paar im Restaurant* is almost certainly a double portrait of the artist and his wife Quappi (Mathilde von Kaulbach: her nickname derives from the similarity of her surname to the German word *Kaulquappe*, meaning 'tadpole'). The work depicts a fashionable couple in a bar or restaurant in Amsterdam, perhaps the Bar Tivoli, and seemingly belies the harsh economic realities of their life in the city under German occupation. While Beckmann and Quappi sold off possessions to make ends meet and were relatively isolated, the ten years spent in Amsterdam were among his most productive. The artist and his wife lived for some time with Dr Helmuth Lütjens, the Amsterdam representative of Berlin's Cassirer Gallery. He helped the artist store his work and protected it from confiscation; they became friends.

The present drawing relates closely to the large oil *Bar, Braun* (1944) now in the collection of the Los Angeles County Museum of Art. The painting depicts Quappi and Dr Lütjens, leaving a profile of the artist in the background. The present drawing leaves out the figure of Dr Lütjens, closely focusing on Beckman's dramatic right-facing profile instead, while Quappi's fashionable hat is dramatically emphasized. The sense of isolation between the two figures, together but apart, was a common theme through the Amsterdam years, apparent in paintings from at least 1941. Whilst the subject matter is ostensibly urbane and glamorous, the narrow and tall proportions of the drawing, typical of this period convey a sense of claustrophobia, strain and tension, especially palpable in a city under siege. Although sixty years old Beckmann was to receive draft orders conscripting him into the army the following month.





2

2

**GEORG KOLBE (1877-1947)**

*Kriechende*

signed with initials 'GK' (lower left)

pen and blue-black ink and wash on brown paper

10 3/4 x 14 3/8 in (27.5 x 36.5 cm)

Drawn circa 1919-20

**US\$1,500 - 2,000**

**Provenance**

Dr. Georg Swarzenski (1876-1957), acquired directly from the artist.  
By descent from the above to the present owner.

This work is recorded in the archives of the Georg Kolbe Museum.

Georg Swarzenski first met Kolbe in 1912 and became a close friend. He and his wife Marie came to own several drawings by the artist, including several received as gifts. We are grateful for the assistance of Dr. Ursel Berger in cataloging this work.

3

**MAURICE DENIS (1870-1943)**

*Ange agenouillé en prière*

signed with monogram 'MAVD' (lower left)

black, white and blue chalk on buff paper, squared

19 5/8 x 15 1/8 in (50 x 38.5 cm)

Drawn circa 1901

**US\$2,000 - 3,000**

**Provenance**

Dr. Georg Swarzenski (1876-1957).  
By descent from the above to the present owner.

This work will be included in the forthcoming catalogue raisonné of the work of Maurice Denis being prepared by Claire Denis and Fabienne Stahl.

The drawing was made in connection with Denis' monumental project of the interior of the church of Sainte Marguerite du Vesinet at Les Yvelines, outside Paris. For an extended discussion on this drawing please refer to our website [www.bonhams.com/auctions/23394/lot/3/](http://www.bonhams.com/auctions/23394/lot/3/)







Alma Mahler, circa 1909



Oskar Kokoschka as a volunteer in the Fifteenth Regiment of the Imperial and Royal Dragoons (Archduke Joseph's), circa 1915

4

**OSKAR KOKOSCHKA (1886-1990)**

*Stehender weiblicher Akt*

signed with initials 'OK' (lower right)

black chalk and watercolor on light brown paper

17 1/2 x 11 7/8 in (44.4 x 30.2 cm)

Drawn circa 1912-13

**US\$40,000 - 60,000**

**Provenance**

An unidentified auction lot number (?) '313' (verso).

Friedrich Traugott Gubler (1900-1965).

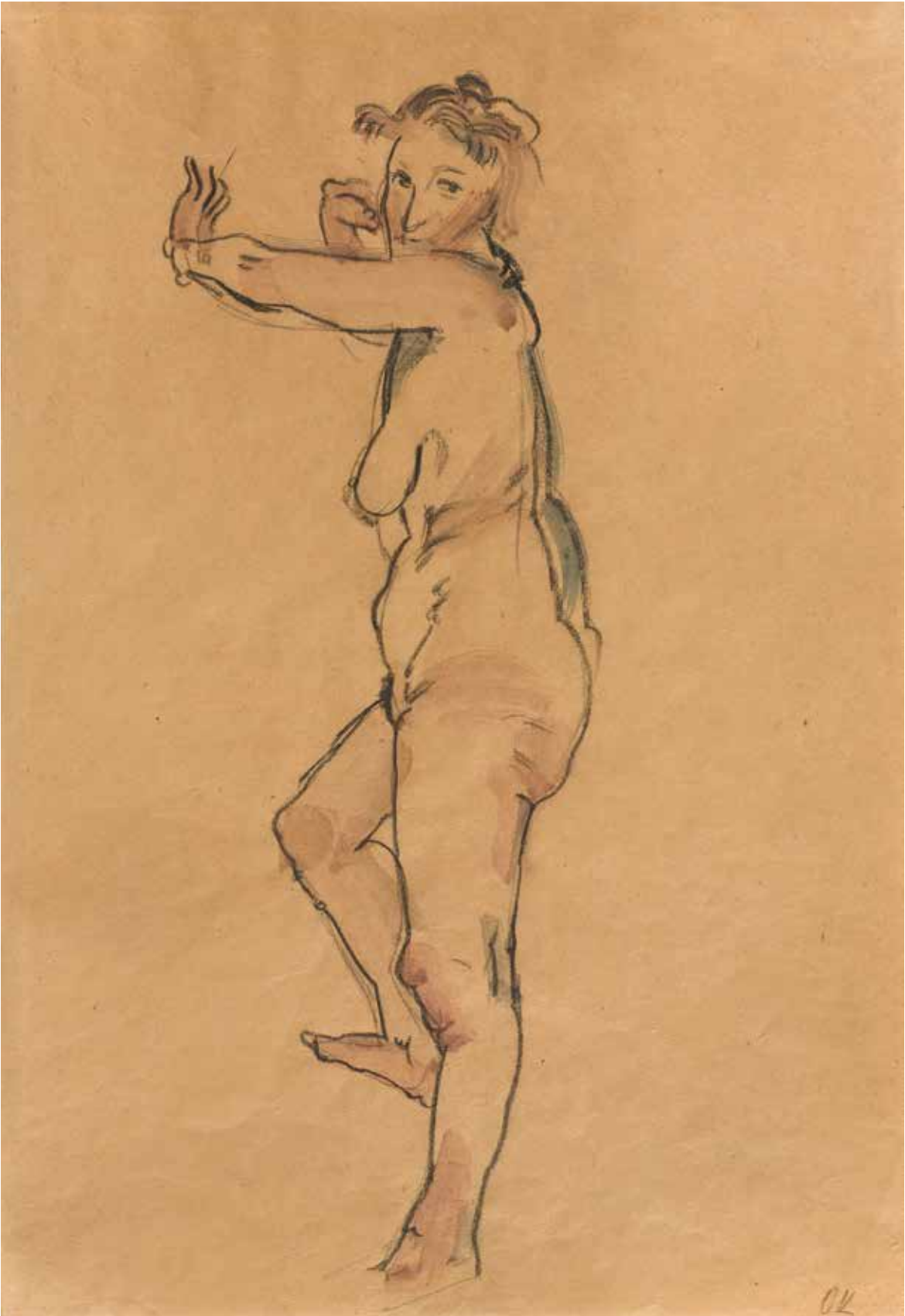
Regula Gubler Swarzenski (by descent from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming catalogue raisonné of the artist's drawings currently being prepared by Dr. Alfred Weidinger.

In October 1912 Kokoschka started work as assistant to Professor Anton von Kenner at the Kunstgewerbeschule (School of Arts and Crafts). Over the winter of 1912-13 he made a very characteristic sequence of female nude studies drawn in the studio, with calligraphic twists of an urgent, broken line: form and volume is sketched in with bands of watercolor (A. Weidinger and A. Strobl, *Oskar Kokoschka: die Zeichnungen und Aquarelle 1897-1916*, Salzburg, 2008, nos. 437-466). Although Kokoschka was studying a studio model, such was the power of his obsession with Alma Mahler at this period that the features of the model ineluctably morph into those of his lover, with her distinctive chin, long nose and dark, almond-shaped eyes. The pose of the present work strongly prefigures their coded nude double portrait *Two Nudes: The Lovers* (1913) now in the Museum of Fine Arts, Boston.

Kokoschka first met Alma Mahler in 1912, and almost immediately began a volatile and largely one-sided affair. Alma was a noted society beauty and a talented composer, unfairly but perhaps now best known for her connections: she had engaged in a long flirtation with Klimt, and then during her marriage to the composer Gustav Mahler (1860-1911) had taken as a lover the young architect and later founder of the Bauhaus School Walter Gropius, who she would marry in 1915. She later married as her third husband the novelist and playwright Franz Werfel. Alma's relationship with Kokoschka was characteristically tumultuous, culminating in another semi-nude double portrait *The Bride of the Wind* (1913). The collapse of their relationship (Alma seems to have tried to let him down gently) coincided with the beginning of the First World War, and Kokoschka enlisted in the dragoons in an act almost of deferred suicide, although he turned out to be a talented and conscientious soldier. His patron the architect and critic Adolf Loos arranged for a commission in an aristocratic cavalry regiment, but curiously also arranged for a matinée idol-like photograph of Kokoschka in his dashing uniform to be released to the public. He was seriously injured in Galicia in 1915, suffering a near total breakdown after returning to the front. He recuperated in Dresden, and in immersing himself in the challenges of German Expressionism there laid the foundations of the next stage of his long and fruitful career.





5

**OSKAR KOKOSCHKA (1886-1990)**

*Stehendes Mädchen mit erhobenen Armen nach links*

signed with initials 'OK' (lower right)

black chalk on light brown paper

17 1/2 x 11 7/8 in (44.4 x 30.2 cm)

Drawn circa 1913

**US\$30,000 - 50,000**

**Provenance**

An unidentified auction lot number (?) '314' (verso).

Friedrich Traugott Gubler (1900-1965).

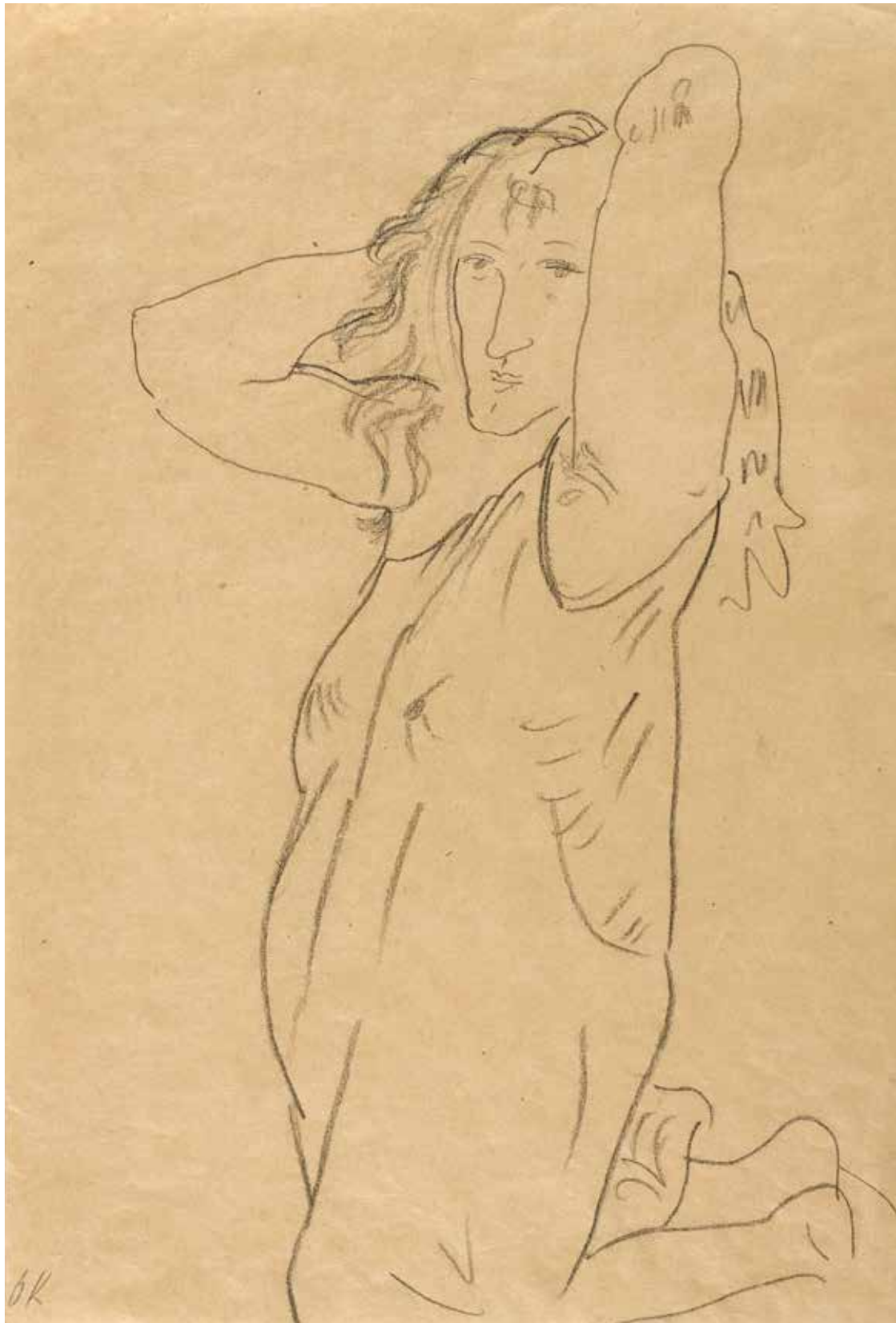
Regula Gubler Swarzenski (by descent from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming catalogue raisonné of the artist's drawings currently be prepared by Dr. Alfred Weidinger.

In August 1913 Kokoschka and Alma Mahler took an extended journey to the Dolomites, staying near Cortina d'Ampezzo. The journey resulted in a series of remarkably atmospheric landscapes, both drawings and paintings. However on his return to Vienna Kokoschka returned to the theme of the female nude, perhaps working through the stresses of his failing relationship with Alma (A. Weidinger and A. Strobl, *Oskar Kokoschka: die Zeichnungen und Aquarelle 1897-1916*, Salzburg, 2008, nos. 606-628).

As Dr. Alfred Weidinger notes 'Having returned from the Dolomites, Kokoschka worked in his private studio, concentrating on life-drawing, and found a model who bore a certain resemblance to Alma. The most notable feature of his work at this point is the way that the outlines are at one and the same time intermittent, even hesitant, and yet flowing in their execution.' (A. Weidinger, *Kokoschka and Alma Mahler*, Munich, 1996, p. 58).



6

**JEAN METZINGER (1883-1956)**

*Arbres près d'une rivière*

signed 'J. Metzinger' (lower right)

oil on canvas

21 1/4 x 28 3/4 in (54 x 73 cm)

Painted circa 1905

**US\$120,000 - 180,000**

**Provenance**

Possibly Viktor Mössinger (1817-1915), Frankfurt, Germany, patron of and donor to the Städelschen Kunstinstitut, Frankfurt. Dr. Georg Swarzenski (1876-1957), director of the Städelschen Kunstinstitut, Frankfurt, and his wife Marie Swarzenski, née Mössinger (1889-1967), Frankfurt, Germany, and Brookline, Massachusetts (possibly by descent from the above).

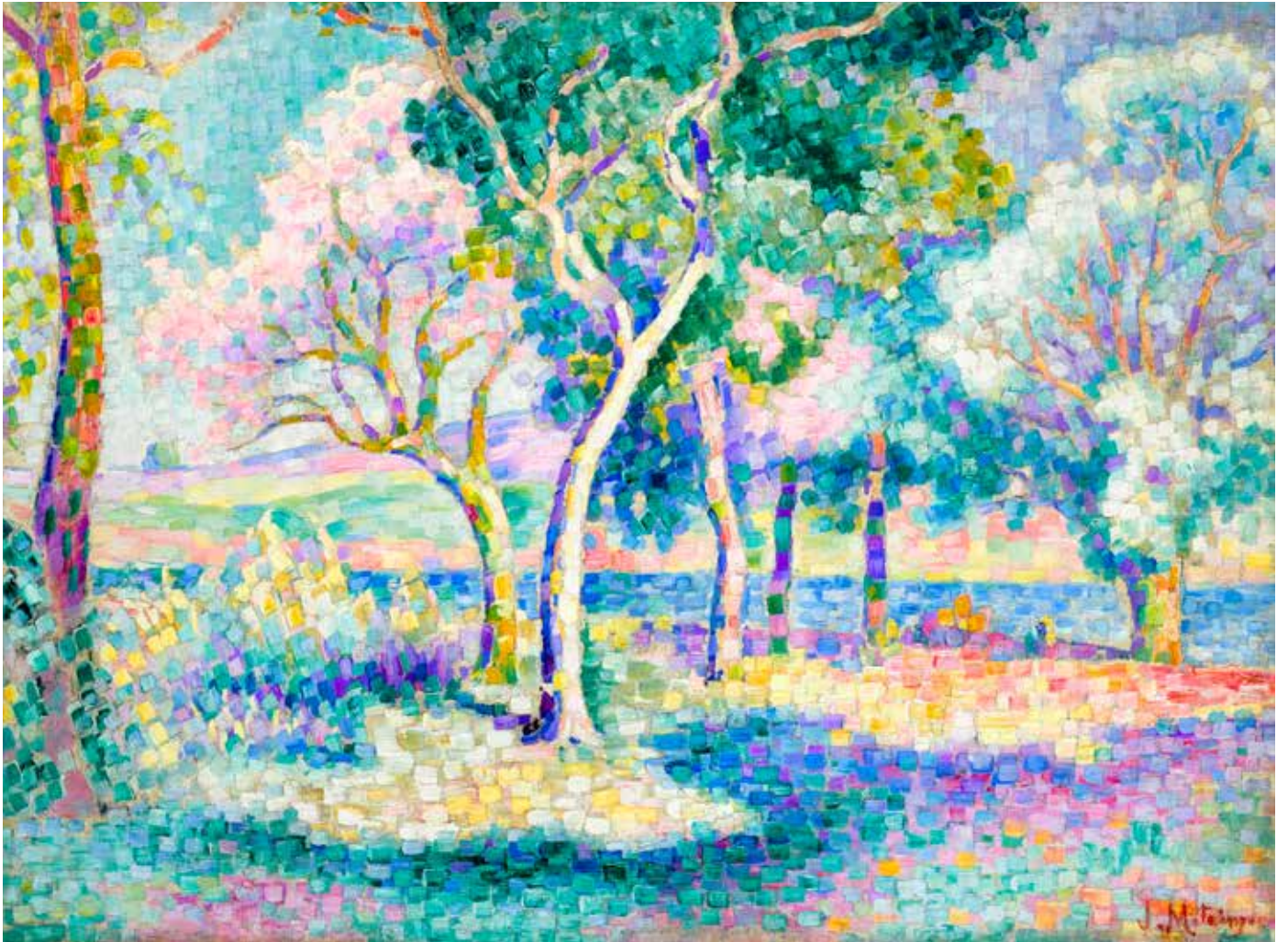
By descent from the above to the present owner.

This painting will be included in the forthcoming *Catalogue critique des oeuvres de Jean Metzinger (1883-1956)* currently being prepared by Madame Bozena Nikiel.

'I ask of divided brushwork not the objective rendering of light, but iridescences and certain aspects of color still foreign to painting.'

- Jean Metzinger







# JEAN METZINGER

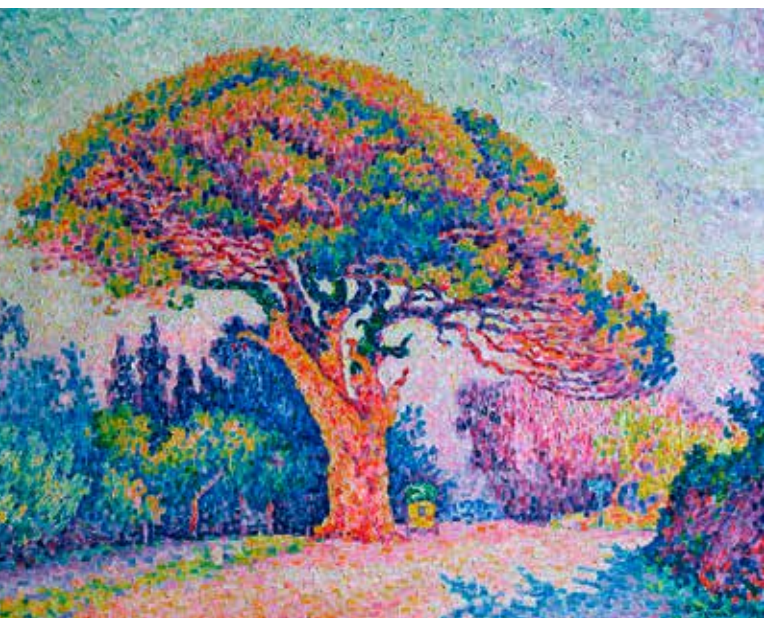
## *Arbres près d'une rivière*



Henri Matisse, *Luxe, calme et volupté*, 1904, Musée d'Orsay, Paris

Metzinger arrived in Paris in 1903 and exhibited at the Salon des Indépendants of that year, to encouraging reviews from the critical community. His earliest submissions to the Salon demonstrate his keen understanding of Paul Cézanne's artistic discoveries, quickly supplemented by a close study of the work of Neo-Impressionists such as Paul Signac and Henri-Edmond Cross, both of whom had extensive retrospectives at the Salon des Indépendants and at the Galerie Drouet in 1904 and 1905. In Metzinger's hands, clearly seen in the present work, the minute dots of Seurat's Pointillist technique of the previous decade evolve into mosaics of larger, carefully delineated marks of pre-mixed color reminiscent of Byzantine tesserae which shimmer delicately across the painted surface. He clarified his intentions thus:

"I ask of divided brushwork not the objective rendering of light, but iridescences and certain aspects of color still foreign to painting. I make a kind of chromatic versification, and for syllables, I use strokes which, variable in quality, cannot differ in dimension without modifying the rhythm of a picture phraseology destined to translate the diverse emotions aroused by nature" (quoted in R. Herbert, *Neo-Impressionism*, exhib. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 221).



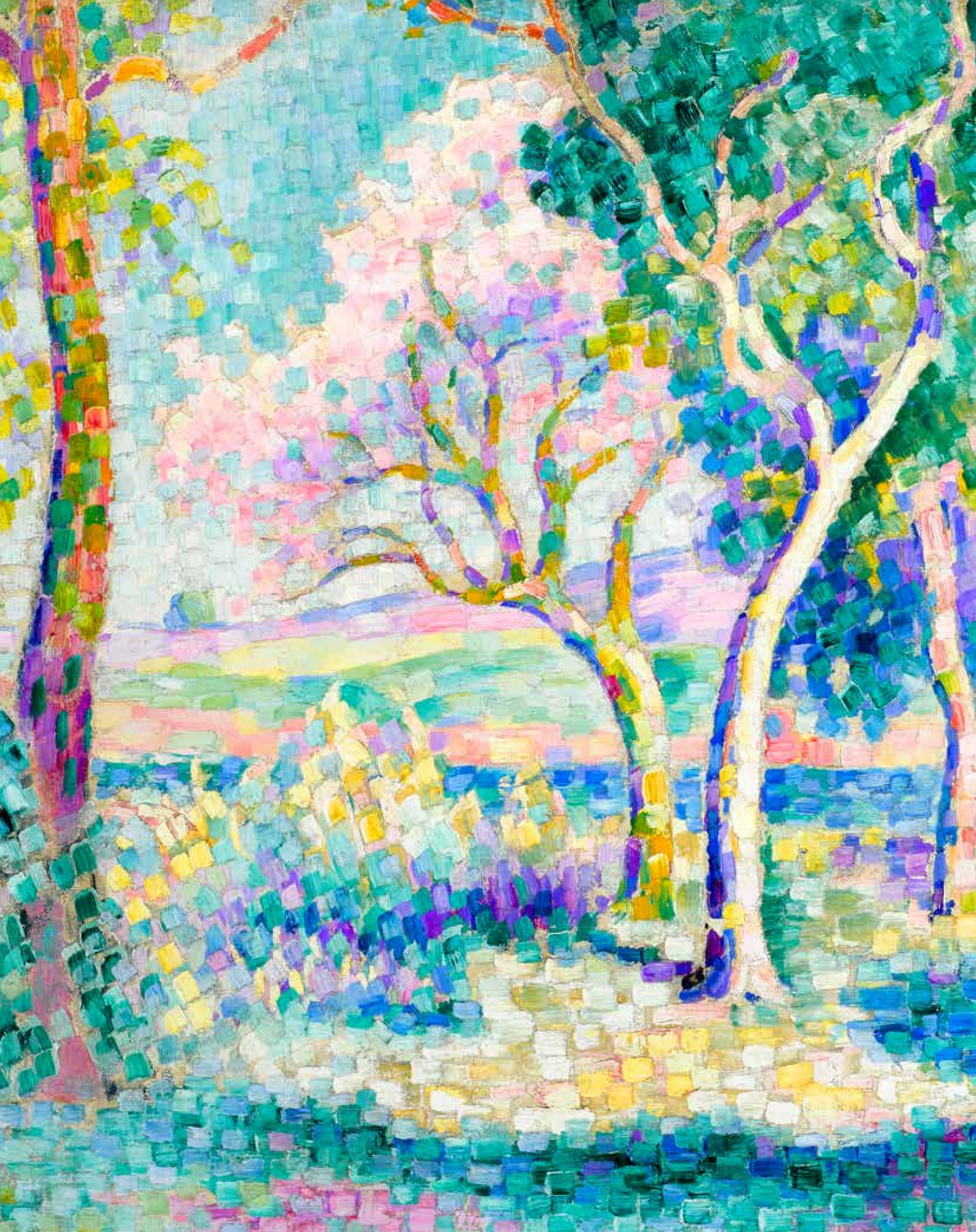
Paul Signac, *Les Pins à St. Tropez*, 1909, Pushkin State Museum of Fine Arts, Moscow

Indeed while exploring the chromatic possibilities of paint, Metzinger took full advantage of the groundbreaking use of color demonstrated in the early Fauve landscapes, most notably by Henri Matisse in his pivotal *Luxe Calme et Volupté* painted in 1904 and exhibited amid great excitement at the Salon des Indépendants of 1905 (Musée d'Orsay, Paris). He also continued to experiment with the mathematical properties of his 'tesserae', focusing on geometry and design. In the present work he pays meticulous attention to the boundaries between each carefully applied square of pigment, achieving a crisp and synthesized effect across the paint surface. High tones of jewel-like color punctuate the composition running along the vertical bands of the tree trunks, reaching a crescendo in the vibrant purples and greens near the left edge. This interest in the demarcation of boundaries between separate areas of color continued to pre-occupy him through his subsequent involvement with Cubism and indeed in his mature post-Cubist work. The present work however testifies to his close involvement with the development of Divisionism in Paris in the early years of the twentieth century and is a masterful example from this important part of his oeuvre.

Metzinger is perhaps best known for his role in the establishment of a unified Cubist movement, a direction that can be seen as a natural progression from the increasingly geometric concerns of his Divisionist style. In 1912 he co-wrote *Du Cubisme* with Albert Gleizes, having published a series of articles on the subject the previous year. He was also one of the organizers of the infamous exhibition in Salle 41 of the 1911 Salon des Indépendants which launched Cubism in the public sphere. In his Cubism he associated with the Puteaux group, which met regularly at the home of Jacques Villon and Raymond Duchamp-Villon in the Paris suburb of Puteaux between 1911 and 1913. The group included Metzinger, Albert Gleizes, Robert Delaunay, Fernand Léger and Henri le Fauconnier among others.

*Arbres près d'une rivière* was in the collection of art historian and museum director Georg Swarzenski (1876-1957) and his wife Marie, née Mössinger (1889-1967). It may indeed have been acquired in Paris in the first decade of the Twentieth Century by Marie's father, the art patron and collector Viktor Mössinger (1817-1915). Family records certainly indicate that the latter acquired several works in Paris in 1907, although the Metzinger is not specifically listed. Mössinger was a successful businessman and city councilor in Frankfurt, and served on the board of the Städel Museum. He was also a significant collector, first of Nineteenth Century German works by artists such as Hans Thoma and Fritz von Uhde but later of French Impressionist paintings: in 1899 he gave the museum Sisley's *Bords de la Seine à l'automne* (1879). Most significantly, in 1912 on the advice of future his son-in-law Georg Swarzenski, he donated 20,000 francs so that the Städel could purchase Vincent van Gogh's *Portrait of Dr. Gachet*. The painting remained in the collection until 1937 when it was removed by the Nazis as 'degenerate', and returned to the market.









La Buvette de la Plage, Le Pouldu, *circa* 1890

7

**JACOB ISAAC MEIJER DE HAAN (1852-1895)**

*Nature morte: oignons, carotte et pot*

oil on canvas

13 1/4 x 16 1/4 in (33.7 x 41.3 cm)

US\$6,000 - 8,000

**Provenance**

(Probably) Marie-Jeanne Henry (1859-1945).

Ida Henry, the artist's daughter by Marie-Jeanne Henry (by descent from the above); sale, Hôtel Drouot, Paris, 16 March 1959, lot 167 (*Nature morte: oignons, carotte et pot. Peinture à la détrempe sur toile. Haut. 0 m. 32; Larg. 0 m. 40'*)

Galeria Wildenstein, Buenos Aires.

Acquired from the above by the present owner in 1966.

**Literature**

(Probably) J. Kröger, *Meijer de Haan: A Master Revealed*, Amsterdam, Paris, and Quimper, 2009, p. 152.

Jelka Kröger has kindly assisted in the cataloguing of this work.

Dr. Kröger was curator and co-author of the exhibition catalogue for *Meijer de Haan: A Master Revealed* at the Jewish Historical Museum of Amsterdam, the Musée d'Orsay, Paris, and the Musée des Beaux Arts, Quimper.

Marie-Jeanne Henry was innkeeper of the auberge known as La Buvette de la Plage at Le Pouldu in Brittany, where Meijer de Haan lodged from October 1889 to October 1890. De Haan had arrived in the isolated Breton coastal village to take painting lessons from Paul Gauguin, in exchange for acting as his secretary and general factotum, while he came into his own as a painter and developed his personal style. In the course of the year the pair decorated the dining room of the auberge, eventually covering the walls with their paintings. The auberge was also a popular haunt of artists such as Maxime Maufra and Paul Sérusier, who came to visit their fellow painters in Brittany. Meijer de Haan and Marie Henry became lovers (some sources suggest that the married Gauguin also pursued 'Marie la Bretonne', also known as 'Marie la Poupée' for her doll-like beauty, but in vain) and she became pregnant around the time that de Haan left Le Pouldu in 1890. He left most of his belongings at the auberge, including many paintings, implying that he perhaps intended only a temporary absence. It is not known whether he knew that Marie was pregnant. De Haan never returned to Le Pouldu, and never acknowledged their daughter, Ida. He died of tuberculosis at Hattem, in the Netherlands, in 1895, at the age of forty-three.







8

**JEAN DUFY (1888-1964)**

*Cour de ferme*

signed and dated 'Jean Dufy / 1921' (lower right)

oil on canvas

18 x 21 3/4 in (45.9 x 55.1 cm)

Painted in 1921

**US\$20,000 - 30,000**

**Provenance**

Schoneman Galleries, New York (inv. no. 9140).

Jacques Bailly has confirmed the authenticity of this work.

9

**MARIE LAURENCIN (1883-1956)**

*Fleurs dans un pot*

signed 'Laurencin' (on the reverse)

oil on canvas

16 1/8 x 12 7/8 in (41.1 x 32.8 cm)

Painted circa 1906-1907

**US\$10,000 - 15,000**

**Provenance**

Guillaume Apollinaire, Paris (a gift from the artist).

Madame Jacqueline Apollinaire, Paris (by descent from the above);

Palais Galliera, Paris, 9 December 1968, lot 56.

Ansley Graham, Los Angeles.

Anon. sale, Sotheby Parke Bernet, Los Angeles, 25 May 1971, lot 26.

Mr. and Mrs. Eugen Joseph Wedber, Los Angeles, and thence by

descent to the present owners.

**Literature**

D. Marchesseau, *Marie Laurencin, Catalogue Raisonné de l'Oeuvre Peint*, Tokyo, 1986, vol. I, p. 61, no. 24.

For an extended discussion on this drawing please refer to our website [www.bonhams.com/auctions/23394/lot/9/](http://www.bonhams.com/auctions/23394/lot/9/)







10

**MAXIMILIEN LUCE (1858-1941)**

*Quais et Cathédrale d'Auxerre*

signed 'Luce' (lower right)

oil on canvas

15 1/8 x 18 1/4 in (38.5 x 46.5 cm)

**US\$10,000 - 15,000**

**Provenance**

Galerie Vildrac, Paris.

Edgardo Acosta Gallery, Beverly Hills.

Anon. sale, Sotheby's, London, 4 December 1980, lot 536.

Wally Findlay Galleries, New York.

Acquired from the above by the present owner.

**Literature**

J. Bouin-Luce and D. Bazetoux, *Maximilien Luce: Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1986, p. 352, no. 1425 (illustrated).





**PROPERTY FROM A PRIVATE TEXAS COLLECTION**

11  
**MAXIMILIEN LUCE (1858-1941)**  
*Baignade au bord de la Cure*  
signed 'Luce' (twice, lower left and lower right)  
oil on paper laid down on canvas  
18 3/4 x 24 7/8 in (47.7 x 63 cm)  
Painted circa 1908

**US\$10,000 - 15,000**

**Provenance**

Anon. sale, Sotheby's, New York, 13 February 2008, lot 70.  
Acquired at the above sale by the present owner.

This work will be included in the forthcoming fourth volume of the catalogue raisonné of the paintings of Maximilien Luce currently being prepared by Madame Denise Bazetoux.



**PROPERTY FROM A NEW YORK ESTATE**

12

**BENJAMIN PALENCIA (1894-1980)**

*Campo con flores amarillas*

signed and dated 'B. Palencia/ 58' (upper left)

oil on canvas

21 3/8 x 25 1/4 in (54.2 x 64.5 cm)

Painted in 1958

**US\$15,000 - 20,000**





13

**LEO PUTZ (1869-1940)**

*Im Garten*

signed 'Leo Putz' (lower right)

oil on canvas

24 x 25 3/4 in (61 x 65 cm)

Painted circa 1910

**US\$8,000 - 12,000**

**PROPERTY FROM THE ESTATE OF NANCY WALLS**

14

**CAMILLE PISSARRO (1830-1903)**

*Paysage avec maisons, environs d'Éragny*

stamped with the initials 'C.P.' (lower right); dated '1888' and with twelve color samples annotated in the artist's hand (on the reverse)  
oil on panel

6 1/2 x 9 1/2 in (15.7 x 23.6 cm)

Painted in 1888

**US\$100,000 - 150,000**

**Provenance**

Marguerite Caetani, *née* Chapin, Principessa di Bassiano,  
Duchessa di Sermoneta (1880-1963).

Anon. sale, Christie's, London, 25 June 1984, lot 3.

Acquired at the above sale by the present owner.

**Literature**

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Milan, 2005, p. 565, no. 862.







Marguerite Caetani, Rome, circa 1960

## MARGUERITE CAETANI DUCHESSA DI SERMONETA

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Marguerite Caetani, former owner of this painting, was one of the most influential literary patrons of the early twentieth century. She was born in Connecticut in 1880 into the storied Chapin family, descended from Deacon Samuel Chapin who left England for the New World in 1635. Her extended relatives included T.S. Elliot, J.P. Morgan, William Howard Taft, Grover Cleveland, Harriet Beecher Stowe and the abolitionist John Brown, among others (H. Barolini, *Their Other Side: Six American Women and the Lure of Italy*, New York, 2006, p. 183). Orphaned at an early age she rebelled against the expectations of her class and left for Paris in 1903 to study singing. There she met and married the Italian aristocrat, composer and collector Roffredo Caetani, Prince of Bassiano, later the last Duke of Sermoneta. During the 1920s the 'Sunday Lunches' at the Caetanis' Villa Romaine in Versailles were frequented by the star literary, visual, and musical artists of the day, from James Joyce and Paul Valéry to Picasso, Colette, and Stravinsky (Barolini, *op. cit.*, p. 194). In the fall of 1924, Marguerite turned her artistic and literary passion into a business venture, starting the revue *Commerce*, which published a number of unseen excerpts from Joyce's *Ulysses*, poems by T.S. Eliot (or simply "Cousin Tom"),

and works by other English language authors including Faulkner and Woolf, all translated into French. While the review was extremely well received, and Marguerite was a darling of the Parisian artistic set, she never strove for celebrity and ultimately remained behind the scenes. Despite a gallant attempt at making ends meet, the economic hardship of the 1930s meant that Marguerite could not continue to provide the funds necessary to keep publishing *Commerce*. The Caetanis returned to Italy, moving into the Palazzo Caetani in the Via delle Botteghe Oscure in Rome. After the Second World War and the death of her only son on the Albanian front, Marguerite founded a second literary review, *Botteghe Oscure*. The review ran from 1948 until 1960 and was divided between Italian writings, and foreign works in their original language. It was originally published anonymously, but in the 50's Marguerite added her name to the masthead. As with *Commerce*, she never stepped into the limelight, nor did she contribute any of her own writings. The remarkable list of contributors included W.H. Auden, Dylan Thomas, André Malraux, Truman Capote, and Carlos Fuentes. The review finally ceased publication in 1960, three years before the death of its founder.



(reverse of lot 14)





15

15  
**ALBERT MARQUET (1875-1947)**

*La baie d'Alger*

stamped with signature 'marquet' (lower left)  
 oil on canvas laid down on board  
 6 1/8 x 8 5/8 in (15.5 x 21.8 cm)

**US\$12,000 - 18,000**

**Provenance**

Madame Albert Marquet (by descent from the artist).  
 Galerie Valdo, Paris, 1997.  
 Anon. sale, Deauville Auction, 22 August 1997, lot 118.  
 Galerie de la Présidence, Paris, 1997.  
 Mr. and Mrs. Eugen Joseph Weber, Los Angeles.  
 By descent from the above to the present owners.

**Literature**

J.-C. Martinet and G. Wildenstein, *Marquet: L'Afrique du Nord*,  
*Catalogue de l'oeuvre peint*, Paris, 2001, p. 143, no. I-108.

16

**JEAN LURÇAT (1892-1966)**

*Portrait de femme*

oil on canvas  
 39 3/8 x 28 3/4 in (100 x 73 cm)  
 Painted in 1922

**US\$10,000 - 15,000**

**Provenance**

Louis Kaufman (1905-1994), Los Angeles.

This painting will be included in the forthcoming supplement to  
*L'oeuvre peint de Jean Lurçat* currently being prepared by Gérard  
 Denizéau.

This painting was formerly in the collection of the acclaimed American  
 violinist Louis Kaufman. Kaufman was reputedly the most recorded  
 musical artist of the 20th Century, playing on the soundtrack of  
 more than 500 films including *Casablanca*, *Gone with the Wind* and  
*Spartacus*, as well as premiering work by composers such as Aaron  
 Copland and Samuel Barber. Kaufman and his wife Annette collected  
 widely, although largely from artists that they knew personally including  
 Milton Avery, André Lansky and David Buriuk.







17

**PABLO PICASSO (1881-1973)**  
*Esquisse pour une assiette*

signed, inscribed and dated 'Picasso/ Vallauris le 26.6.54.' (lower right)  
 black ink and colored crayons on paper  
 4 1/2 x 10 3/4 in (11.5x 27.7 cm)  
 Drawn on 26 June 1954

**US\$15,000 - 20,000**

Monsieur Claude Picasso has kindly confirmed the authenticity of this work.

Picasso visited the annual Vallauris ceramics exhibition in 1946 while vacationing with Françoise Gilot and friends. He was particularly impressed by Suzanne and Georges Ramié's booth, which featured the Madoura ceramics made in an atelier the couple had founded in one of the town's abandoned potteries. Picasso made three ceramic pieces during his first visit there, and returned to the workshop the following year. His collaboration with the Ramiés would span twenty-five years. Picasso created a vast body of work which included many unique pieces as well as over six hundred plates, vases, bowls and pitchers in recorded multiples. The present lot, dated June 26th 1954, can be related to a group of platters the artist designed the following year (Ramié 277-280) in a variety of colors, using a similar face motif and decorative border.

18

**PABLO PICASSO (1881-1973)**

*Tête de faune*  
 signed 'Picasso' (lower right)  
 colored oil pastel on paper  
 12 1/4 x 9 3/8 in (31.2 x 23.8 cm)

**US\$30,000 - 50,000**

**Provenance**

Oscar Krasner Gallery, New York.  
 Acquired from the above on 28 October 1959, and thence by descent to the present owner.

Monsieur Claude Picasso has kindly confirmed the authenticity of this work.



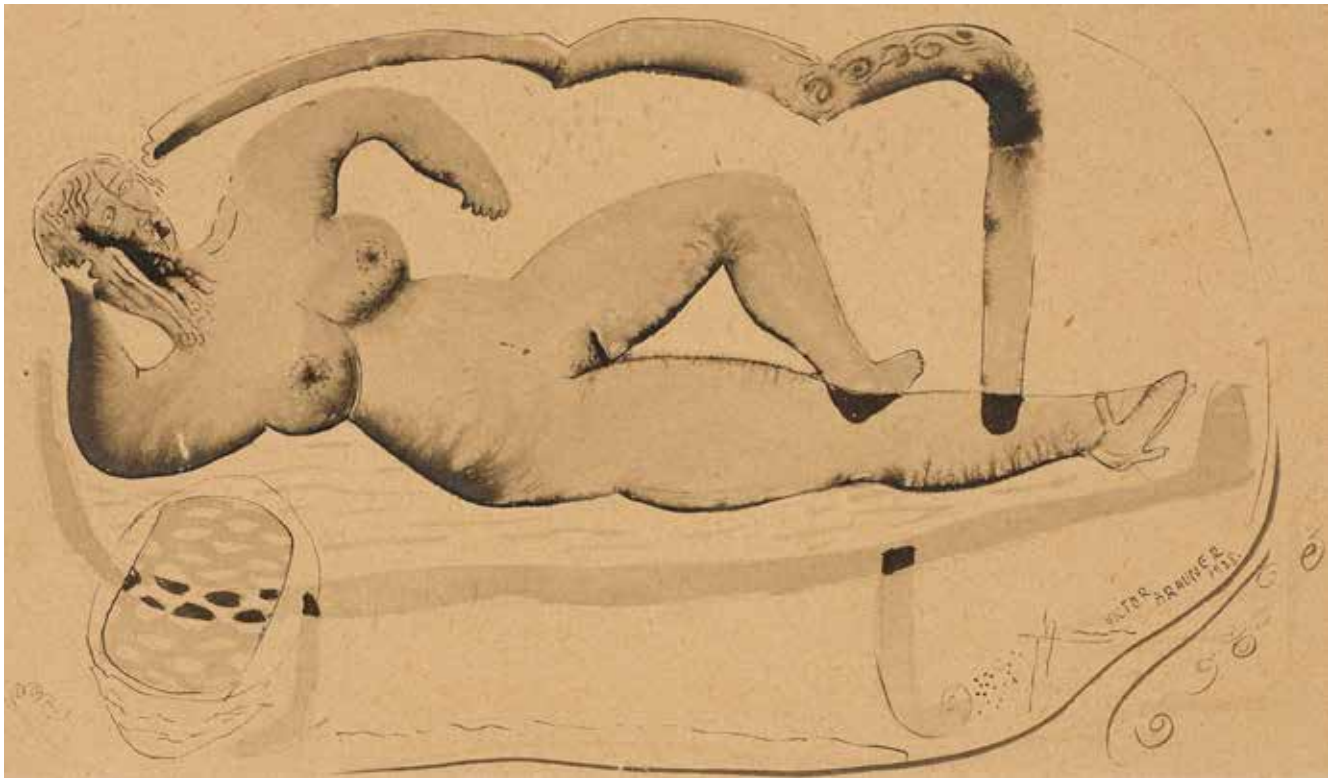
Pablo Picasso, *Face in an oval*, ceramic platter, 1955 (Ramié 277)





18





19

19

**VICTOR BRAUNER (1903-1966)**

*Nue allongée*

signed and dated 'VICTOR BRAUNER/ 1928.' (lower right)

pencil, pen and black ink and wash on paper

5 1/2 x 9 3/4 in (14 x 25 cm)

Drawn in 1928

**US\$6,000 - 8,000**

Samy Kinge has kindly confirmed the authenticity of this work.

20

**ANDRÉ MASSON (1896-1987)**

*Un Carlisle*

signed with the initials 'a.m' (lower right), inscribed and dated 'un carliste/ en 1936' (lower left)

pen and dark brown ink on paper

18 x 14 3/8 in (45.7 x 36.5 cm)

Drawn in 1936

**US\$5,000 - 7,000**

**Provenance**

Private collection, New York State.

Madame Guite Masson kindly has confirmed the authenticity of this work.

Masson moved to Spain with his family in 1934 and involved himself deeply in Spanish culture and politics. Like most of his fellow artists and intellectuals, he grew increasingly concerned as the Nationalist Party led by Franco gained wider support and eventually staged a coup in 1936, with the assistance of Carlist forces. The civil war which ensued became a proxy conflict between the rising Fascist states of Germany and Italy and the Communist and democratic forces in Europe.

The Carlisle are a conservative faction in Spanish politics that grew out of a challenge to the succession to the Spanish throne in the early nineteenth century. Strongly aligned with the Catholic Church, they largely opposed secularism and social reform movements in the first half of the twentieth century and aligned with the Nationalist forces under General Franco in the Spanish Civil War. Carlisle maintained a very well trained militia throughout the nineteenth and early twentieth centuries and contributed considerably to the Nationalist troops during the war.

Masson returned to France in 1936. The present drawing is related to illustrations the artist created for Christian Zervos' *Cahiers d'Art*, part of a series of satirical works he created as a response to the rise of fascism in Spain in particular and in Europe more generally, all the while maintaining a greater conversation with fellow members of the Surrealist movement about ideology, nationalism and the human psyche. The crutched figure in the present work is a reference to Dalí's similar trope, a reference to the latter artist's sometimes equivocal attitude to the attractions of totalitarianism.



**PROPERTY FROM A WESTCHESTER COLLECTION**

21

**OSKAR KOKOSCHKA (1886-1990)**

*Sitzender bärtiger Mann*

signed with initials 'OK' (lower right)

graphite and watercolor on light brown paper

16 7/8 x 12 1/8 in ( 42.7 x 30.8 cm)

Drawn in 1907

**US\$70,000 - 100,000**

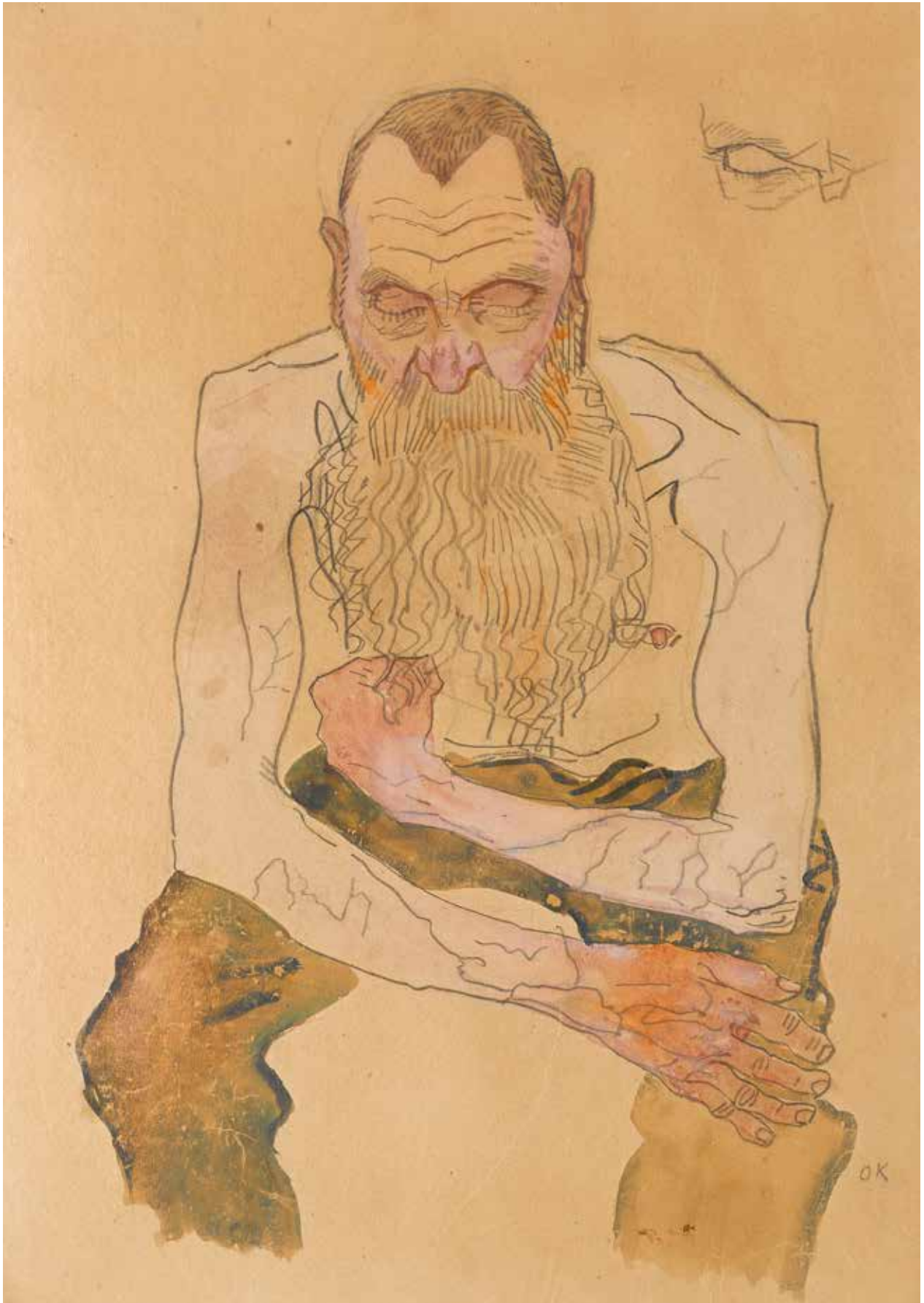
**Provenance**

Private Collection, New York State.

By descent from the above to the present owner.

This work will be included in the forthcoming catalogue raisonné of the artist's drawings currently being prepared by Dr. Alfred Weidinger.





# OSKAR KOKOSCHKA

## *Sitzender bärtiger Mann*

Oskar Kokoschka spent the winter semester of 1907-08 at the Wiener Kunstgewerbeschule (the Vienna School of Applied Arts) largely working on a series of figure drawings of children and youths which found use in his work for the Wiener Werkstätte, for decorative projects, postcards and for his children's storybook *Die träumenden Knaben*. In counterpoint to these supple, fairy-like figures he simultaneously made a series of drawings of an old woman and an old man, of which the present work is among the most spectacular examples (A. Weidinger and A. Strobl, *Oskar Kokoschka: die Zeichnungen und Aquarelle 1897-1916*, Salzburg, 2008, nos 126-193). In the latter series Kokoschka moves away from the silhouetted, frieze-like figures of the decorative works and addresses a profound realism. The sitter may be a studio model, but more likely he was a vagrant or a retired acrobat (as a looser study of the same character is traditionally titled: *Der Gaukler* [The travelling showman, or circus barker], 1907, Stadtmuseum Linz-Nordico, Prints and Drawings SII/11). In the present drawing Kokoschka breaks new ground, soon to be followed by Egon Schiele, his junior by four years, in using an expressive distortion to weight his drawing with feeling. The resulting work has a simplicity and an arresting honesty. Delicate touches of watercolor highlight the seated man's malnourished torso, the arms with their clotted veins, and the hands, nose and ears scrubbed raw by the elements. Kokoschka's feeling for design is simultaneously apparent in the delicate Greek key pattern formed by the shoulders and folded arms, the delicately twining strands of the beard and the



Pablo Picasso, *Le repas frugal*, etching, 1904



Auguste Rodin, *Celle qui fut la belle heaulmière* (*She who was the helmet maker's beautiful wife*), conceived circa 1885

confidently drawn contours. As Richard Calvocoressi has noted, 'factual likeness, though not to be ignored, was subservient to capturing the emotional mood or feel of his subject ... Certainly Kokoschka can lay claim to have painted the first existential images of alienated modern man, in which the individual is stripped of mask and pretense, or to use his own word, "opened up"' (R. Calvocoressi, 'Vienna and Berlin 1908-1916' in *Oskar Kokoschka 1886-1980*, exhib. cat., New York, Solomon R. Guggenheim Museum, 1986, pp. 9-11).

The excitement of the artistic and intellectual environment in Vienna at the turn of the Twentieth Century has become axiomatic. The avant-garde of Europe flocked to the city, and it was from this confluence of innovation and experiment that Kokoschka drew inspiration. The antecedents for *Sitzender bärtiger Mann* can be traced clearly to masters such as Auguste Rodin and Pablo Picasso, in addition to Kokoschka's mentor Gustav Klimt (who described him as 'the greatest talent of the younger generation'). Rodin's contribution had been among the most influential elements of the Ninth Secessionist Exhibition in 1901, which had included his extraordinary sculpture *Celle qui fut la belle Heaulmière* [She who was the helmet maker's once-beautiful wife]. Rodin was to be an influence on Kokoschka throughout his early career, and although he was only fifteen at the time of the exhibition, the influence of this revolutionary model reverberated in Vienna. The loose flesh, slumped boney shoulders and the exaggerated jag of the arms all prepare the ground for the present drawing. Equally, although Picasso was still only starting to make an impact in Paris, Kokoschka's focus on despair and introspection, and the very modern interiority of *Sitzender bärtiger Mann*, is searching for the same effect as the (slightly) older artist's drawings, paintings and prints of beggars, blind men and saltimbanques exemplified by Picasso's great etching later titled *Le repas frugal*.

Kokoschka's Vienna was the battleground over which were fought some of the most brutal skirmishes between the forces of Reaction and Avant Garde. The eventual triumph of Modernism shaped the cultural landscape of Europe for the rest of the century. The spiritual heirs to the Holy Roman Empire and the weight of 600 years of Habsburg rule struggled to contain the empire's twelve nationalities, six official languages and five religions. In the capital, court protocol derived from Phillip II's Madrid was enforced within a gunshot of the Kaffeehaus Central where most evenings Leon Trotsky, lately escaped from the exile after the failed revolution of 1905, played chess. Heirs to ancient dynasties and to the freshly minted Jewish banking houses alternately seduced and ostracized one another. In concert halls the music of Gustav Mahler and Arnold Schönberg broke free from the monumentality of Establishment favorite Richard Wagner. Meanwhile in the Fine Arts the official Academy, represented by the historicism of artists such as Hans Mackart, was losing ground to the raw individuality of the rising generation. In 1897 Gustav Klimt and a group of likeminded artists broke away from this established order to form the Viennese Secession, although such were the quicksilver shifts among these pioneers that Klimt himself ceded from the group in 1905. Sigmund Freud, meanwhile, observed the effects of these roiling currents, and the effervescent society that was drawn along by them, in his consulting rooms at Berggasse 19. Into this combustible atmosphere Oskar Kokoschka burst like a grenade. His anarchic artistic freedom was threatening to rigid Viennese society. In response to the horror with which the public received his play *Mörder, Hoffnung der Frauen* (*Murder, Hope of Women*) in 1909 he shaved his head, leading to his reputation as an *Oberwildling* [wild child] or *Spieserschreck* [terror of the bourgeoisie]. On being shown his work at the Hagenbund exhibition in 1911, the Archduke Franz Ferdinand exclaimed "Someone should take this fellow out and break his legs".

Like Klimt, Kokoschka came from a family of artisan-craftsmen of moderate means, and studied first at the Vienna School of Arts and Crafts rather than receiving a more traditional artistic training at the Academy of Fine Arts. This background enabled him, as it had to Klimt, to move freely between decorative and painterly work in a manner that was anathema to the Academy. Among the clamoring voices in Vienna he was able to draw as fruitfully on the influence of Charles Rennie Mackintosh's designs at the Secession exhibitions as on gallery shows of van Gogh (1906) and Gauguin (March 1907). His earliest mature works, such as *Sitzender bärtiger Mann*, show how naturally he subsumed these influences. Kokoschka found outlets for his talents designing for the Wiener Werkstätte, the commercial enterprise set up largely by artists, designers and architects from the Secession, and by illustrating children's books, but the force of his illustrations and the strength of his new-found Expressionism was often at odds with the apparent subject matter. His plays, greeted with such horror by the Viennese, came to be seen as the foundation of German Expressionist theatre.



Oskar Kokoschka, 1909



Oskar Kokoschka, illustration for *Die Traumenden Knaben*, published in 1908





22

22

**WILHELM WACHTEL (1875-1952)**

*Farm scene*

signed and dated 'WIL WACHTEL/ 1947' (lower right)

pastel on paper

14 1/2 x 18 1/2 in (36.7 x 46.8 cm)

Drawn in 1947

**US\$1,500 - 2,000**

**Provenance**

Acquired from the artist, and thence by descent until Private collection, New York.

23

**WILHELM WACHTEL (1875-1952)**

*Street in Safed*

signed, inscribed, and dated 'WILH/ WACHTEL/ SAFED/ 929' (lower right)

pastel and watercolor on light brown paper

19 x 14 in (50 x 34.7 cm)

Drawn in 1929

**US\$1,800 - 2,500**

**Provenance**

Acquired from the artist, and thence by descent until Private collection, New York.

Wilhelm Wachtel was born in Lvov, then under Habsburg rule, and studied at the Cracow School of Fine Arts and the Academy of Fine Arts in Munich. He traveled throughout Europe, and in the 1930s settled in British Mandate Palestine for several years, where this work was drawn. After the outbreak of World War II he emigrated to America, where he lived for the remainder of his life.





23





24

**PROPERTY FROM A NEW YORK ESTATE**

24

**REUVEN RUBIN (1893-1974)**

*Escaping Horses*

signed 'Rubin' twice, in Hebrew and Roman script (lower right)  
pen and black and brown ink and black and brown wash on paper  
20 7/8 x 29 3/4 in (53.1 x 75.9 cm)

**US\$12,000 - 18,000**

**Provenance**

Grace Borgenicht Gallery, New York.

**Exhibited**

New York, Grace Borgenicht Gallery, *Rubin: Drawings*, 14 December 1953-2 January 1954, no. 23.

Carmela Rubin of the Reuven Rubín Catalogue Raisonné Project at the Rubín Museum, Tel Aviv, has kindly confirmed the authenticity of this work.

25<sup>▲</sup>

**GEORGE GROSZ (1893-1959)**

*New York, Downtown Manhattan*

stamped with signature 'Grosz' (lower left); artist's estate stamp with number '1 112 6' and date 1933 (verso)  
watercolor on paper  
18 1/4 x 13 3/8 in (46.5 x 34 cm)  
Painted in 1933

**US\$25,000 - 35,000**

**Provenance**

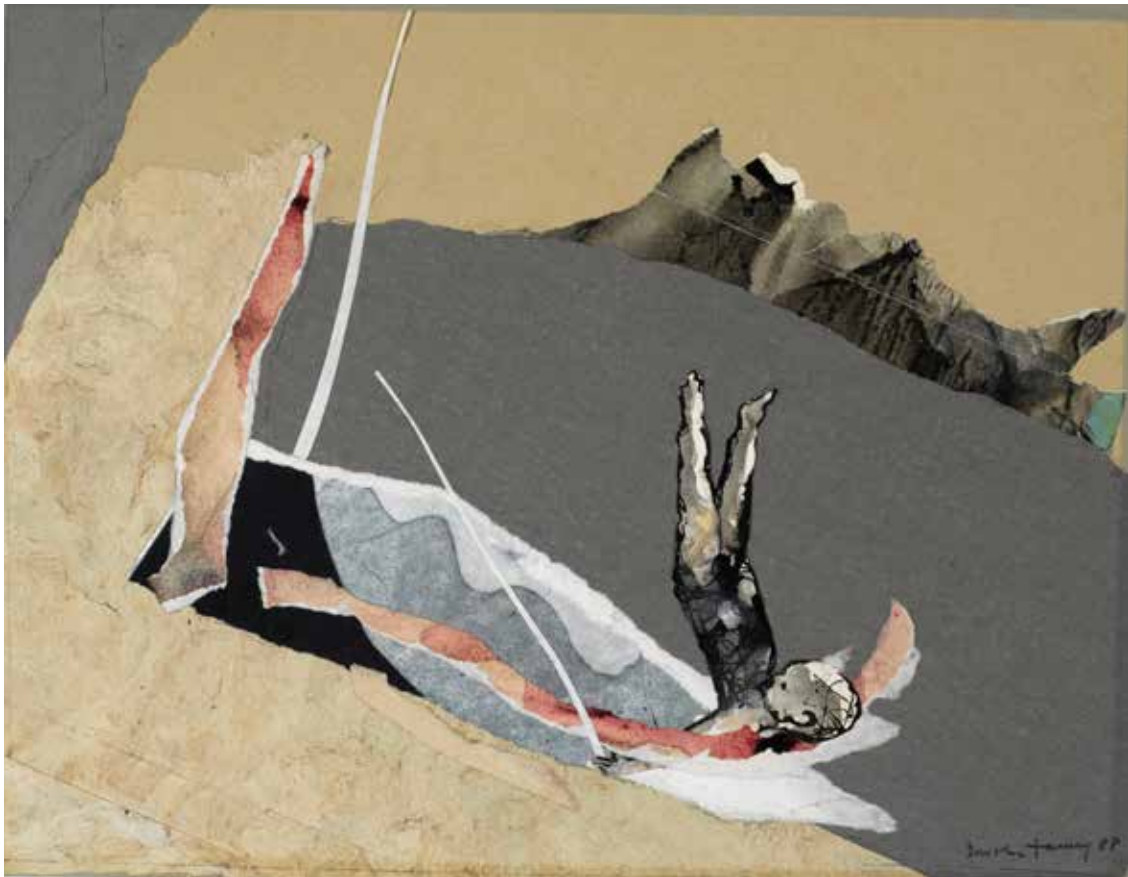
George Grosz Estate, 1959.  
Richard A. Cohn, the artist's executor, New York.  
Acquired from the above by the present owner in 1985.

Ralph Jentsch has confirmed the authenticity of this work.

George Grosz settled permanently in New York in the year in which this work was painted. He had left Berlin and the Weimar Republic to escape the turmoil of Hitler's rise to power, but the New York that welcomed him was in the throes of the Great Depression. However Grosz was always at home in big cities and was no stranger to a metropolis in economic hardship. He took to New York immediately. The present work illustrates the artist's continued interest in the details of the urban landscape, as well as his fascination with the symbols both of the City and of the Depression.







26

**DOROTHEA TANNING (1910-2012)**

*Watery*

signed and dated 'Dorothea Tanning 88' (lower right); signed and dated again, and inscribed 'Boating' (on the backing)  
collage with watercolor and pen and ink on paper laid down on board  
11 5/8 x 14 7/8 in (29.6 x 38 cm)  
Created in 1988

**US\$4,000 - 6,000**

**Provenance**

Kent Fine Art, New York (inv. no. TD2046).  
Gallery Schlesinger, New York.  
Acquired from the above by the present owner in 1991.

**Exhibited**

Houston, Hooks-Epstein Gallery, *Dorothea Tanning: Acts on Paper*, 7 January-7 February 1989, no. 27.  
Albany, GA, The Albany Museum of Art, *Projects: Dorothea Tanning*, 21 July-3 September 1989.  
Houston, Hooks-Epstein Gallery, *A Surrealist Miscellany*, June 1991.

**Literature**

J.C. Bailly, *Dorothea Tanning*, New York, 1995, p. 233, pl. 220.

We are grateful to Pamela S. Johnson, President of the Dorothea Tanning Foundation, for her assistance in cataloguing this work.





27

**DOROTHEA TANNING (1910-2012)**

*Sailor*

signed and dated 'Dorothea Tanning/ 88' (lower right) and titled 'Sailor' (lower left); signed, dated and titled again (on the backing)

collage with watercolor, gouache and pencil on paper laid down on card

17 x 9 in (43.2 x 22.9 cm)

Created in 1988

**US\$4,000 - 6,000**

**Provenance**

Kent Fine Art, New York (inv. no. TD2219).

Gallery Schlesinger, New York.

Acquired from the above by the present owner in 1991.

**Exhibited**

New York, Gallery Schlesinger Ltd., *Dorothea Tanning, Collages: Emotions*, February 1989, no. 15.

Houston, Hooks-Epstein Gallery, *A Surrealist Miscellany*, June 1991.

**Literature**

J.C. Bailly, *Dorothea Tanning*, New York, 1995, p. 262, pl. 273.

We are grateful to Pamela S. Johnson, President of the Dorothea Tanning Foundation, for her assistance in cataloguing this work.



28

**DOROTHEA TANNING (1910-2012)**

*Open Sesame*

signed and dated 'Dorothea Tanning 1970' (lower right), titled 'Open Sesame' (lower left)

graphite and pastel on paper

22 3/4 x 19 3/4 in (58 x 50.5 cm)

Drawn in 1970

**US\$5,000 - 7,000**

**Provenance**

Kent Fine Art, New York (inv. no. TD2142).

Gallery Schlesinger, New York.

Acquired from the above by the present owner in 1991.

**Exhibited**

Houston, Hooks-Epstein Gallery, *Dorothea Tanning: Acts on Paper*, 7 January-7 February 1989, no. 10.

Houston, Hooks-Epstein Gallery, *A Surrealist Miscellany*, June 1991.

**Literature**

J.C. Bailly, *Dorothea Tanning*, New York, 1995, p. 233, pl. 220.

The present pastel was drawn in connection with Tanning's soft sculpture work *Ouvre-toi* (*Open Sesame*), constructed of fabric figures and a found door (from the artist's kitchen), since lost.

We are grateful to Pamela S. Johnson, President of the Dorothea Tanning Foundation, for her assistance in cataloguing this work.





**PROPERTY FROM THE ESTATE OF ALAN J. BRODER, NEW YORK**

29

**ANDRÉ MASSON (1896-1987)**

*Vestiges d'un combat*

signed 'andre masson' (upper left); signed again, inscribed and dated  
'andré masson/ Vestiges d'un combat/ 1957' (on the reverse)

oil on canvas

9 3/4 x 29 1/4 in (24.8 x 74.5 cm)

Painted in 1957

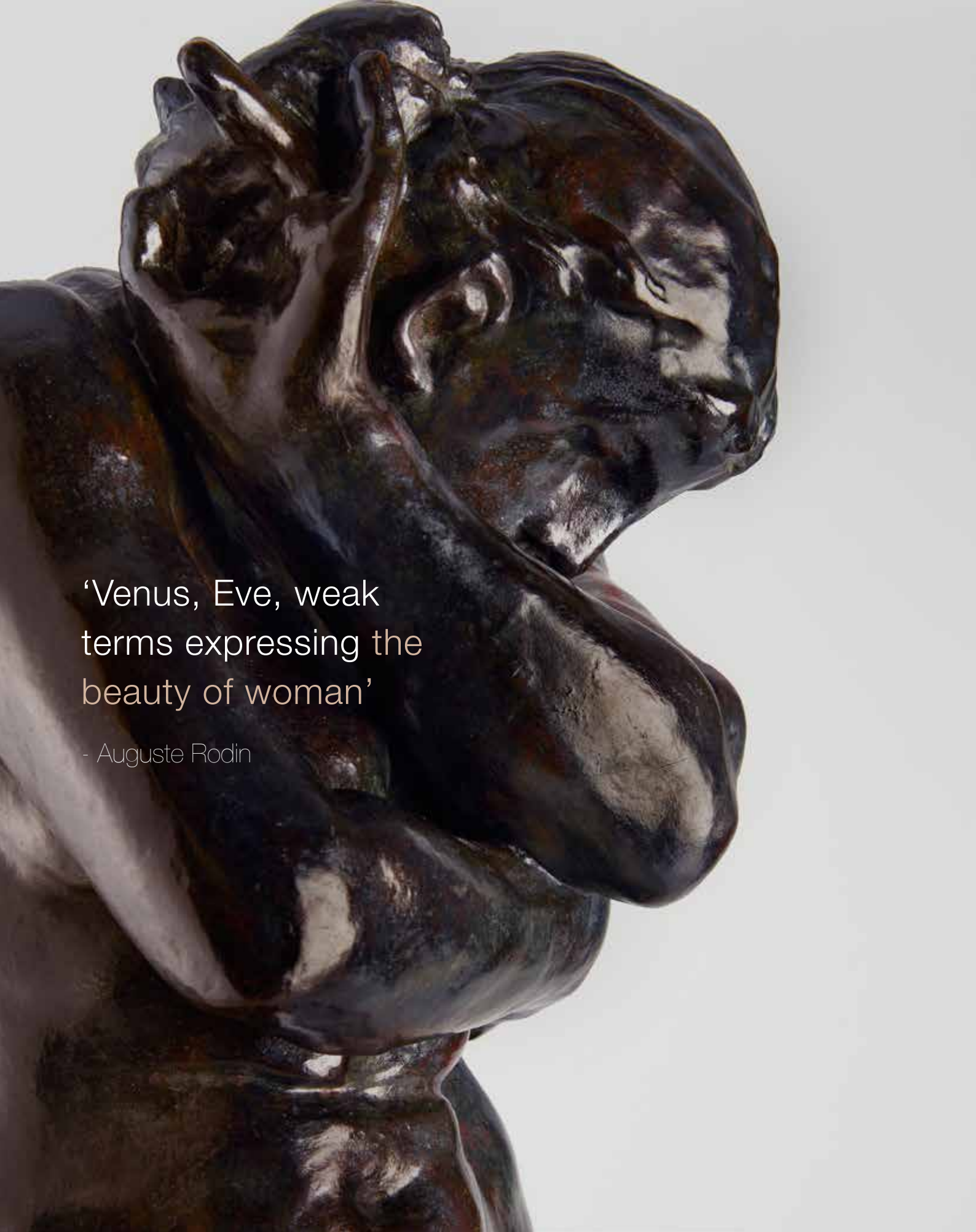
**US\$10,000 - 15,000**

**Provenance**

Galerie Louise Leiris, Paris, inv. no. 07740.

Saidenberg Gallery, New York.

Madame Guite Masson has kindly confirmed the authenticity of this work.



‘Venus, Eve, weak  
terms expressing the  
beauty of woman’

- Auguste Rodin

## PROPERTY FROM THE COLLECTION OF FRANCIS COLES

30

### AUGUSTE RODIN (1840-1917)

*Eve, petit modèle, version à la base carrée, dite aussi 'aux pieds plats'*  
signed 'A. Rodin' (on the top of the base, back right) and inscribed  
with the foundry mark 'Alexis. Rudier./ Fondateur. Paris.' (on the back  
right of the left); and with the raised signature 'A. Rodin' on the interior  
bronze with rich dark brown patina

29 5/8 in (75.2 cm) (height)

Conceived in 1883 and cast between 1925 and 1935

US\$1,000,000 - 1,500,000

### Provenance

Galerie Lorenceau, Paris.

Samuel Josefowitz (acquired from the above in May 1964);

Parke-Bernet Galleries, New York, 4 April 1968, lot 125.

Barnett Shine (acquired at the above sale).

Francis Coles, New York (by descent from the above)

### Exhibited

Nancy, Musée des Beaux-Arts, *Hommage à Roger Marx*,  
1963, no. 103.

### Select Literature

L. Bénédite, *Rodin*, London, 1926 (a marble version illustrated pl. 9).

J. Cladel, *Auguste Rodin, Sa vie glorieuse, sa vie inconnue*, Paris,  
1936, p. 142-143.

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 141, no. 44 (another  
version illustrated).

L. Goldscheider, *Rodin Sculptures*, London, 1964, no. 22 (another  
version illustrated).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 90 (a plaster  
version illustrated pl. 17).

A.E. Elsen, *Rodin*, London, 1974, pp. 49, 151, 192 and 208 (another  
version illustrated p. 51).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p.  
148-157, no. 8 (other versions illustrated pp. 151 and 154, fig. 8-5).

J. de Caso and P.B. Sanders, *Rodin's Sculpture, A Critical Study of  
the Spreckels Collection*, San Francisco, 1977, p. 143-147, no. 21 (a  
plaster version illustrated pp. 142 and 145).

D. Finn and M. Busco, *Rodin and His Contemporaries: The Iris &  
B. Gerald Cantor Collection*, New York, 1991, p. 42 (other versions  
illustrated p. 43-47 and on the cover).

A. Le Normand-Romain, *Rodin et le bronze: Catalogue des oeuvres  
conservées au Musée Rodin*, Paris, 2007, vol. I, pp. 338-347 (other  
versions illustrated p. 346, fig. 7 and pp. 338-343 and 345-347).

This work will be included in the forthcoming *Catalogue Critique de  
l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie  
Brame et Lorenceau under the direction of Jérôme Le Blay, under the  
archive number 2015-4598B.







Henri Matisse, *Madeleine II*, circa 1903

## RODIN

### *Eve*

Eve is one of a small group of independent masterpieces, including *Le Baiser* (*The Kiss*) and *Le Penseur* (*The Thinker*) that emerged from the astonishing period of creativity connected to the project for *La Porte d'Enfer* (*The Gates of Hell*), begun in 1880 and elaborated for the remainder of Rodin's career.

The commission which led to *The Gates of Hell* was intended by the French state as a grand portal for a proposed Musée des Arts Décoratifs in Paris. In his astonishing complex and constantly evolving conception Rodin turned to Dante as a guide to his exploration of the Human Condition. In the figure of Eve the sculptor found the perfect image to represent, simultaneously, divine grace and human frailty, the persistence of hope and remorselessness of destiny, implacable fate and the triumph of the spirit. It is this recognition of universal truths in individual experience that marks Rodin as a pioneer of Modern sculpture.

Rodin's *Eve* appears at the moment of the *Expulsion from Paradise*. She is at once the first woman, sinless and divinely-created and the mother of an imperfect humanity. Temptress and outcast, she has been banished from Eden but steps into her destiny as first mother of the human race. The slack muscled realism of the figure brings a humanity and a narrative power to the very traditional iconography. *Eve* wraps her arms around herself in a protective embrace, one hand raised to ward off God's wrath. The twist of her legs sets up a spiral through her torso which tightens into the knot of arms above her tensed shoulders to protect her bowed head. The shift in axis at a point between her navel and sternum sets her hips and shoulders on different planes, coiling her posture into a tight arabesque, giving it a dynamic but introspective tension. In this the pose it is a counterpoint to that of *Pierre de Wiessant* from *the Burgheers of Calais* (1887-1895), which reverses the spiral to give a balletic and expansive outward gesture, centrifugal where *Eve* is centripetal. It is notable that when Rodin came to arrange the entrance for the 1900 exhibition at the Pavillon de l'Alma he first thought to use *Eve* as representative of his previous twenty years of exploration, but eventually settled on *Pierre de Wiessant*.

The poet Rainer Maria Rilke, who was briefly Rodin's secretary, elaborated on *Eve's* pose: 'The gesture of the standing figure develops further. It withdraws into itself, it shrivels like burning paper, it becomes stronger, more concentrated, more animated. That *Eve*, that was originally to be placed over the *Gates of Hell*, stands with head sunk deeply into the shadow of the arms that draw together over the breast like those of a freezing woman. The back is rounded, the nape of the neck almost horizontal. She bends forward as though



Michaelangelo Buonarroti, detail from *The Fall and Expulsion from the Garden of Eden*, Sistine Chapel, circa 1509

‘One might think that Rodin had attempted once again the act of Divine Creation, and had made a model in the image of his wild and impassioned spirit. His art comes from nature and in everything seems prodigious since his exaltation of the form and the idea ennoble and transform reality.’

- Claude Roger-Marx, quoted in the catalogue to the 1963 exhibition in which the present work was shown

listening over her own body in which a new future begins to stir. And it is as though the gravity of this future weighed upon the senses of the woman and drew her down from the freedom of life into the deep, humble service of motherhood.’ (R.M. Rilke (trans. J. Lemont and H. Trausil), *Auguste Rodin*, London, 2006, pp. 44-46).

In considering the figure *Eve*, Rodin looked back to a tradition that stretches at least to the classical *Venus Pudica* type. The pose owes a debt to Massaccio’s *Expulsion* in the Brancacci Chapel, but most closely to Michelangelo’s *Sistine ceiling*. Perhaps significantly Rodin takes both the cowering pose of Michelangelo’s *Eve* and the raised arms of his *Adam*, emphasizing the universality of the figure. The handling of the musculature of the back recalls Michelangelo’s own sculpture, although Kenneth Clark, who owned a cast of the present work, saw earlier parallels: ‘Every inch of the skin is alive, and certain areas, such as the shoulders, have the energy which only Donatello could be said to have equaled’ (K. Clark, *The Romantic Rebellion: Romantic versus Classic art*, London, 1974, p. 349). Rodin’s exploration of the Modern sensibility in his *Eve*, both in its simultaneity and its expressive distortion had far reaching effects. Henri Matisse’s first steps in sculpture, shown in his bronze figures of *Madeleine*, exhibit a similar focus on individual truths at the expense of general form. Constantin Brancusi, who expended much energy in denying that he had ever been Rodin’s assistant at Meudon, made no secret that it was Rodin’s foregrounding of the human figure that opened the door to twentieth century sculpture. Echoes of the *Eve* can certainly be seen in Brancusi’s *Mademoiselle Pogany I*. He declared ‘Thanks to Rodin [Man] once again became the measure, the module on which the sculpture again became human in scale and the significance of its content. The influence of Rodin was and is immense.’ (quoted in S. Geist, ‘Rodin/Brancusi’, A.E. Elsen (ed.), *Rodin Rediscovered*, Washington DC, 1981, p. 272). The influence of Rodin’s very human *Eve* continues, and it is perhaps not entirely frivolous to see a parallel in Yves Klein’s *Anthropométries*, in which a obviously flesh-and-blood woman stands in for a universal image.



Constantin Brancusi, *Mademoiselle Pogany I*, 1912, Philadelphia Museum of Art



Yves Klein, *Anthropométrie*, 1962





Rodin sculptures at the studio at the Pavillon de l'Alma (Eve, Balzac, Pallas, Tragic Muse on a Column, and Monument to Balzac), circa 1907

Rodin initially conceived of *Eve* as a pair to a figure of *Adam*, submitted to the Salon of 1881 under the title of *The Creation*, which together would flank the *Gates*. He began work on the female in plaster, returning to it throughout the following decade. When he was unsuccessful in petitioning the government to add these monumental figures to the project he converted *Adam* to the thrice repeated figure of *Three Shades* which preside over the portal. The plaster remained unfinished, but was cast in bronze at the end of the 1880s in this state. The unfocussed modelling of the left foot of the present example demonstrates that heritage. The success of the figure encouraged Rodin to have it cast in two half-size versions varying in the arrangement of the base.

The identity of the model for *Eve* has been the subject of extended discussion. It may indeed have been a combination of two models, both Italian: Carmen Visconti in the 1880s and then Adèle Abruzzesi when Rodin returned to the composition in the mid 1890s. The sculptor described the sitter and the serendipitous modelling process in conversation with Henri Dujardin-Beaumetz:

'The dark one had sunburned skin, warm, with the bronze reflections of women of sunny lands; her movements were quick and feline, with the lissomness and grace of a panther; all the strength and splendor of muscular beauty, and that perfect equilibrium, that simplicity of bearing which makes great gesture. At that time I was working on my statue "Eve."

Without knowing why, I saw my model changing. I modified my contours, naïvely following the successive transformations of ever amplifying forms. One day, I learnt that she was pregnant; then I understood. The contours of the belly had hardly changed; but you can see with what sincerity I copied nature in looking at the muscles of the loins and sides.

It certainly hadn't occurred to me to take a pregnant woman as my model for *Eve*; an accident – happy for me – gave her to me, and it aided the character of the figure singularly. But soon, becoming more sensitive, my model found the studio too cold; she came less frequently, then not at all. That is why my "Eve" is unfinished.' (Rodin quoted in H.-C.-E. Dujardin-Beaumetz, *Entretiens avec Rodin*, Paris, 1913, translated in A.E. Elsen, *Auguste Rodin: Readings on his life and work*, Englewood Cliffs, 1965, p. 164).





31<sup>▲</sup>

**PIERRE-AUGUSTE RENOIR (1841-1919)  
AND RICHARD GUINO (1890-1973)**

*La petite laveuse*

signed and indistinctly numbered 'Renoir 2/I ©' (on the base, to the left), and stamped 'CIRE/ VALSUANI/ PERDUE' (on the back of the base)

bronze with dark brown patina

10 7/8 in (27.1 cm) (height)

Conceived by Richard Guino under the guidance of Pierre-Auguste Renoir in 1916

**US\$15,000 - 25,000**

**Provenance**

Sylvia Senter; Sotheby's, New York, 7 October 2003, lot 256.  
Acquired from the above by the present owner.

**Literature**

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. 1, p. 105, (the plaster illustrated pl. 419).  
W. George, *L'Oeuvre Sculpté de Renoir in L'Amour de l'Art* 1924, p.330, 332, (another cast illustrated, p. 329).  
J. Meier-Graefe, *Renoir*, Leipzig, 1929, pp. 395-6, no. 411 (another cast illustrated, p. 408).  
P. Haesaerts, *Renoir, Sculpteur*, Paris, 1947, no. 29 (another cast illustrated).  
U.E. Johnson, *Ambroise Vollard, Editeur: Prints, Books, Bronzes*, New York, 1977, pp. 41, 170, no. 237, (the larger version illustrated p. 102 as no. 238).

32<sup>W</sup>

**GEORG KOLBE (1877-1947)**

*Herabschreitende*

signed with monogram (on the top of the base)

bronze with green patina

60 in (152.4 cm) (height)

Conceived in 1927 and cast in December 1927 or January 1928 as the first or second of an edition of three

**US\$15,000 - 25,000**

**Provenance**

Private Collection, Halle, Germany.  
By descent from the above to the previous owner.

**Literature**

U. Berger, *Georg Kolbe: Leben und Werk, mit dem Katalog der Kolbe-Plastiken im Georg-Kolbe-Museum*, Berlin, 1990, no. 113 (the cast in the collection of the museum illustrated pp. 196 and 311).

This work is recorded in the archives of the Georg Kolbe Museum. The figure was conceived by Kolbe, together with a pendant male figure *Herabschreitender*, in connection with his ambitious monument to Beethoven (1926-1947), which was only installed in Frankfurt after the sculptor's death. Two casts of this model, the present work and the version now in the Georg Kolbe Museum, Berlin, were cast in December 1927 or January 1928, while the third and final work from the edition, now lost (presumed destroyed), was cast in 1937-38.

We are grateful for the assistance of Dr. Ursel Berger in cataloging this work.





**PROPERTY FROM THE COLLECTION OF ARIADNE GETTY,  
LOS ANGELES**

33

**BALTHUS (BALTHASAR KLOSSOWSKI DE ROLA) (1908-2001)**

*Étude pour Jeune fille endormie (Portrait de Jeannette)*

signed 'Balthus' (lower right)

pencil on paper

12 x 16 3/8 in (30.7 x 41.7 cm)

Drawn in 1943

**US\$150,000 - 250,000**

**Provenance**

Henriette Gomès (acquired from the artist).

The André and Henriette Gomès Collection; Briest Scp, Paris, 17 June 1997, lot 22.

The Dover Street Gallery, London.

Acquired from the above by the present owner.

**Literature**

V. Monnier and J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris, 1999, p. 229, no. D.501.







Jeannette Aldry, circa 1943

## BALTHUS

### *Etude pour Jeune fille endormie*

"I seized upon time's fleeting atmosphere as it went by and life's fragility. This search has also been constant in all my drawings," Balthus wrote. "There is no more exacting discipline than capturing these variations in faces and poses of my daydreaming young girls. The drawing's caress seeks to rediscover a childlike grace that vanishes so quickly, leaving us with an inconsolable memory. The challenge is to track down the sweetness so that graphite on paper can re-create the fresh oval of a face, a shape close to angels' faces." (Balthus, *Vanished Splendors, A Memoir*, New York, 2002, p. 65).

*Etude pour Jeune fille endormie (Portrait de Jeannette)* was drawn in 1943 while Balthus and his wife Antoinette were living in Switzerland, having fled occupied Paris in the summer of 1940. They moved between a country house at Champrovent and apartments in Bern and Fribourg. Balthus continued to draw and paint throughout, using the varied and beautiful houses where he stayed as a dramatic backdrop for his haunting and evocative work of the period. This was in stark contrast to the oils he painted in his bare grey studio at 3 Cour de Rohan, such as for example *The Blanchard Children* (1937) in which the only 'decoration' to be found in the background is a bag of coal. The model for the present drawing and subsequent large painting, now in the Tate Gallery in London, is Jeannette Aldry. She was also the model for the larger and more elaborate *The Game of Patience* (1943, The Art Institute of Chicago). Jeannette appears slightly older than some of the artist's previous models, but she still has the melancholy and enigmatic air to which he was drawn. The drawing was most likely executed in the elegant large apartment in a sixteenth-century building at 164 Place de Notre Dame in Fribourg where Balthus lived with his wife and infant son between May 1942 and late 1945.

The present study eschews background details or indeed any of the carefully arranged clothing of the finished oil and instead focuses on light and shade playing across Jeannette's slumbering form. While the drawing shows Jeannette's hands held ambiguously in her lap, in the painting the voyeuristic charge is delivered by a glimpse of her nipple. She appears to be asleep, perhaps unlike the more provocative and introspective earlier painting *Thérèse Dreaming* (1938). In the latter Thérèse Blanchard, one of Balthus' favorite models, leans back with eyes closed seemingly lost in an erotic *reverie*. As a young man in Paris, Balthus spent hours painting in the Louvre. His study of Italian Renaissance draughtsmanship is evident here, particularly in the sensuous fabric draped over Jeannette's body. She seems unaware of the viewer's gaze, yet is palpably posed precisely for the beholder's purpose and pleasure. The push and pull of the gaze, the constant alternation of his subjects between passive and active participants in the composition is what makes Balthus' works at once so electrifying and unsettling.



Henriette Gomès and Pablo Picasso at Mougins, 1969, photograph by André Gomès



Balthus, *Jeune fille endormie*, 1943, Tate Gallery, London

The self-taught Balthus was born into an intellectual family of German emigrés living in Paris. At the outbreak of World War I they were forced to leave France, spending the next ten years moving between Berlin and various locations in Switzerland and depending on the support of friends and acquaintances. His parents separated and his mother, Baladine (Elizabeth Klossowska), also an artist, entered into a relationship with the poet Rainer Maria Rilke, a family friend. Rilke was a strong influence on the young man. He encouraged his art by helping him publish *Mitsou: Quarante Images* - a series of drawings the created, aged eleven, about his love and loss of a stray cat called Mitsou. It was at the poet's suggestion that Balthasar Klossowski began signing his art with his childhood nickname Balthus. While he moved in the intellectual circles of the Paris art world in the 1930s and was very aware of the developments of Modernism and subsequently Surrealism, he remained faithful to the figurative tradition until the end of his career, betraying his life-long obsession with Old Master painting and in particular Piero della Francesca, whose work he studied in person on trips to Italy.

This drawing was in the collection of Balthus' friend the Parisian art dealer Henriette Gomès. Together with the artist's New York dealer Pierre Matisse, commissaire-priseur Maurice Rheims and others, Gomès formed a syndicate to support the artist who after 1953 was living and working at the Château de Chassy. Gomès had begun her career as assistant to Parisian gallerist Pierre Loeb, and through him had become a close friend of Joan Miró, Marcel Duchamp and the Surrealists. She open her first gallery on Avenue Matignon in Paris before the war, returning after the occupation as Galerie "Beaux-Arts", before reopening Galerie Henriette in 1949. She and her husband the photographer André Gomès were close to Pablo Picasso, who was himself an avid fan of Balthus', at one time owning the painting *The Blanchard Children*, among other works.



34

34<sup>▲</sup>

**HENRY MOORE O.M., C.H. (1898-1986)**

*Relief: Three Quarters Mother and Child and Reclining Figure*  
signed and numbered 'Moore 1/9' (on the left side) and stamped with the foundry mark 'MORRIS SINGER FOUNDERS LONDON' (on the lower edge)

bronze with brown patina

6 7/8 x 16 1/4 in (17.5 x 41.9 cm)

Conceived in 1977, this cast numbered 1 of 9

**US\$10,000 - 15,000**

**Provenance**

Dominion Gallery, Montreal (inv. no. F8028; acquired from the artist in 1982).

Anon. sale, Sotheby's, New York, 7 October 2003, lot 335.

Acquired from the above sale by the present owner.

**Literature**

A. Bowness, *Henry Moore, Complete Sculpture. Volume 5: 1974-1980*, London, 1994, p. 38, no. 728 (another cast illustrated).

35

**HENRY MOORE O.M., C.H. (1898-1986)**

*Two Reclining Figures*

signed and dated 'Moore 66' (lower right)  
felt-tip pen, chalk, and ballpoint pen on paper

11 1/2 x 9 1/2 in (29.2 x 24.1 cm)

Drawn in 1966

**US\$40,000 - 60,000**

**Provenance**

John Berggruen Gallery, San Francisco.

Acquired from the above, and thence by descent to the present owner.

**Literature**

A. Garrould, ed., *Henry Moore, Complete Drawings 1950-76*, Aldershot, 1997, vol. IV, p. 184, no. AG 66.43 (HMF 3156).





## PROPERTY FROM A PRIVATE NEVADA COLLECTION

36

### AUGUSTE RODIN (1840-1917)

*L'Éternel printemps, second état, troisième réduction*

signed 'Rodin' (on the lower right of the base), with the foundry mark 'F. Barbedienne Fondateur' (on the back of the base) and with workshop stamp '16' to the interior

bronze with dark green patina

15 3/4 in (40 cm) (height)

Conceived in 1884, and in this reduced size in 1898. The present work cast between 1898 and 1918

US\$250,000 - 350,000

### Provenance

Private Collection, United Kingdom.

Anon. sale, Christie's, London, 25 June 1998, lot 164.

Acquired at the above sale by the present owner.

### Literature

L. Maillard, *Auguste Rodin*, Paris, 1899, no. 16

(another version illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 113

(another cast illustrated).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, London, 1967,

p. 134 (another cast illustrated).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, pl. 56-57

(another cast illustrated).

B. Champigneulle, *Rodin*, Paris, 1967, no. 34

(another version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976,

nos. 32a, 32b, 32-4 (other casts illustrated pp. 242, 243, 246).

A.E. Elsen, *Rodin Rediscovered*, Washington D.C., 1981, fig. 3.13

(another version illustrated).

A.E. Elsen, *Rodin's Art*, New York, 2003, no. 413

(other casts illustrated pp. 494-496).

D. Finn and M. Busco, *Rodin and His Contemporaries: The Iris and B.*

*Gerald Cantor Collection*, New York, 1991 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 334 (other casts illustrated).

This work will be included in the forthcoming *catalogue critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay.









Raymond Duchamp-Villon, *The Lovers*, 1913, Museum of Modern Art, New York

## RODIN

### *L'Éternel Printemps*

'Beauty is character and expression. And there is nothing in Nature that has more character than the human body. Through its force and grace it evokes the widest variety of images. At times it is like a flower: the way the torso bends is like the stem, at times it is like a supple creeper ... The human body is first and foremost the mirror of the soul and its greatest beauty comes from that.'

- Auguste Rodin

The composition for *L'Éternel Printemps* grew out of the astonishing burst of creativity generated by Rodin's exploration of the composition of *La Porte de l'Enfer* (*The Gates of Hell*) commissioned by the French State for the proposed Musée des Arts Décoratifs in Paris in 1880. While the essentially tragic nature of *Le Baiser* (*The Kiss*) was fitted for the subject, the joyous and very sensual embrace of the lovers in *L'Éternel Printemps* jarred with the serious intent of commission, and Rodin decided to exclude it from the composition. However he remained very attached to the model, which he later confided to Jeanne Russell-Jouve had first come to him while listening to Beethoven's Second Symphony, and indeed it was to become one of his greatest commercial successes.

As Antoinette Le Norman-Romain has noted, 'no one could make bodies "speak" better than Rodin, yet his message was often tragic and even groups radiating passion like *Le Baiser* seldom expressed a true joy of living' (A. Le Norman-Romain, op. cit., p. 335). *L'Éternel Printemps* thus stands apart in his oeuvre as a gloriously lyrical, joyful expression of the connection between the two figures. The dating of 1884 for the model is significant since it coincides with the kindling of Rodin's own passion for his lover Camille Claudel, who had come to his studio as a pupil in the previous year. The French government stipend paid to the studio in this period allowed the sculptor to hire as many models as he wanted, and he encouraged them to adopt their own poses. Rodin's sculptures in this period move from addressing Love in allegorical or monumental terms to taking a more human, earthy and even erotic approach, with poses becoming more daring and evocative. He declared 'there is nothing in Nature that has more character than the human body. Through its force and grace it evokes the widest variety of images. At times it is like a flower: the way the torso bends is like the stem...At times it is like a supple creeper... At other times still it is an urn...The human body is first and foremost the mirror of the soul and its greatest beauty comes from that' (Rodin quoted in J. Villain, et al., *Rodin at the Musée Rodin*, Paris, 1996, p.73).

By 1884 Rodin was at the height of his powers, and the two young models enabled him to arrange a languid composition on an elegant yet remarkably complex X-shaped construction. It was to become one of his most successful and influential works, inspiring among others Jacques Duchamp-Villon's cubist bas relief *Les Amants* of 1913. The strong diagonals and the exaggerated abandon of the figures speaks a universal language across the twentieth century, with echoes discernable across an image-saturated age as for example in Alfred Eisenstaedt's balletic photograph *VJ Day in Times Square*.

*L'Éternel Printemps* began its life as a sculpture independent of *La Porte de l'Enfer* as early as 1886, when Rodin gave a plaster of the model to the writer Robert Lewis Stephenson. Stephenson was a great admirer of the sculptor, and when Rodin was accused by the painter Edward Armitage RA of being 'too realistic and too brutal even for French stomachs' had written in his defense in a letter to *The Times* on 6 September 1886: 'M. Rodin's work is real in the sense that it is studied from the life, and itself lives, ... I was one of a party of artists that visited his studio the other day, and after having seen his later work, the 'Dante', the 'Paolo and Francesca' [*Le Baiser*], the 'Printemps qui passe' [*L'Éternel Printemps*], we came forth again into the streets of Paris, silenced, gratified, humbled in the thought of our own efforts, yet with a fine sense that the age was not utterly decadent, and that there were yet worthy possibilities in art. ... The public are weary of statues that say nothing. Well, here is a man coming forward whose statues live and speak, and speak things worth uttering.' (*The Times* archive, accessed 6 April 2016).

As with many of his sculptures, including the near-contemporary model that became *Le Baiser*, Rodin was hesitant about settling on titles, preferring the forms to speak for themselves and indeed to represent archetypes rather than be pinned down to specific subjects. Judith Cladel recalled that her father the poet Léon Cladel had read aloud to Rodin from Victor Hugo's *Chansons des Rues et des Bois and Feuilles d'Automne*, to help him find a title, but the sculptor had evaded the question (A. Le Norman-Romain, op. cit., p. 335). Contemporary critics, and indeed the French public, were shocked by such a naturalistic expression of the human form without the mediation of a chastely mythological title, and the model was exhibited as *Zéphyr et la terre* and *Cupidon et Psyché* before it was finally settled as *L'Éternel Printemps* at exhibition in 1900.

Rodin signed a contract with the Leblanc-Barbedienne foundry on 6 July 1898, granting them the right to cast editions of *Le Baiser* and *L'Éternel Printemps* for ten years, renewable on expiration (the plaster was returned to the Musée Rodin in 1918 at the sculptor's death and the expiration of the second contract). *L'Éternel Printemps* was initially cast in three sizes, of 64 cm., 40 cm. and 25 cm., with a further edition of 52 cm. being cast in 1900.



Charles Bodmer, *The plaster of Éternel Printemps in Rodin's studio*



Alfred Eisenstaedt, *VJ Day in Times Square, 1945*



Emil and Ada Nolde in their garden at Seebüll

37

**EMIL NOLDE (1867-1956)**

*Sonnenblumen und kleine Blüten*

signed 'Nolde.' (lower left)

watercolor and gouache on paper

13 3/4 x 17 3/8 in (35.1 x 44.6 cm)

Painted circa 1930

**US\$80,000 - 120,000**

Professor Dr. Manfred Reuther, director of the Ada and Emil Nolde Stiftung, Seebüll, has kindly confirmed the authenticity of this work.

Nolde's flower still lives serve as an important platform for his experiments with form and color, while also providing emotional succor at difficult points in his career. They figure both as the only subject matter, close up and taking over the entire composition, or foregrounded in religious or genre subject pieces. The present lot was painted circa 1930, almost certainly in his garden at Seebüll where he moved in 1927. There he oversaw the construction of an artist's studio and main house as well as an extensive garden reclaimed from the heavy marshland surrounding the plot. Nolde and his wife Ada planted sunflowers which began to make more regular appearances in his work. He wrote to his friend Hans Fehr in September 1928: 'The sunflowers grow very high and I stand amazed and thankful with my head bent backwards in front of their beauty' (M. Reuther, ed., *Emil Nolde: mein Garten voller Blumen*, Köln, 2014, p. 31-32). The focus on sunflowers also reveals the artist's admiration for the work of Vincent Van Gogh whose own very intuitive and expressive use of color and painting technique was a great influence.

Emil Nolde first developed an interest in floral themes as a powerful source of artistic inspiration when he helped his mother in the garden of their family farm. 'I often walked with her in the garden...and so could not help but watch all the flowers as they grew, blossomed and shone forth...' (E. Nolde, *Das eigene Leben (1867-1902)*, Cologne, 1994, p. 120). He also spent several summers on the island of Als with Ada and was particularly impressed by the small but beautifully

kept flower gardens of the fishermen's cottages. They inspired him to establish and maintain extensive gardens filled with a wide variety of local and exotic plants and flowers at his houses at Utenwarf and later at Seebüll. He also made numerous drawings of the exotic plants and flowers he encountered on his trip to Papua New Guinea in 1913-1914 – an expedition sponsored by the German government which kept part of the island as a German colony.

He later said that 'in spite of my travel in all directions, my art is rooted in my native soil, here in the narrow land between the two seas' (quoted in *Emil Nolde*, London, Whitechapel Gallery, 1995, p. 67). A strong sense of place and an attachment to the land and the sea permeates his oeuvre and helps us understand his decision to change his surname in 1902 from Hansen to Nolde, the name of the village on the Danish-German border where he was born.

By 1930 Nolde had already firmly established his career and reputation both at home and internationally. He had forged links with *Die Brücke*, the Berlin Secessionists and the Blaue Reiter group, exhibiting with them but rarely maintaining a long term relationship with any movement. His use of highly expressive, often non-representational color and a gestural, fluid painting technique made him a prime target for the National Socialist critics. His paintings figured prominently in the Degenerate Art exhibition organized by the Nazis in 1937 and he was forbidden to paint in public or private. Despite this censorship, Nolde painted a large number of watercolors in the first half of the 1940s which he called his 'Unpainted Pictures'. They offered the opportunity not only to immerse himself in his art and build a protective layer of the natural world around him, but also to experiment extensively with the use of color in an emotive way, free from the restrictions of narrative. Whilst he made many drawings exploring his subject matter in detail at the beginning of his career, the finished works, either in oil or in watercolor take on a more abstracted and loosely painted approach, concentrating on the composition and the balance of color and light. He wrote: 'Colors as the painter's materials; colors in their own independent existence; crying and laughing, dreams and joy, hot and holy like love songs and eroticism, like singing and wonderful chorals' (quoted in M. Reuther, ed., *op. cit.*, p. 23).







38

**JEAN DUFY (1888-1964)**

*Le concert interrompu*

signed 'Jean Dufy' (lower right)

oil on canvas

18 7/8 x 24 1/8 in (50.5 x 61.3 cm)

Painted in 1952-54

**US\$20,000 - 30,000**

**Provenance**

Wally Findlay Galleries, Chicago.

**Literature**

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, vol. I, Paris, 2002, p. 274, no. B.518 (illustrated).



**PROPERTY FROM A NEW YORK ESTATE**

39

**JEAN DUFY (1888-1964)**

*Calèches et cavaliers*

signed 'Jean Dufy' (lower left)

oil on canvas

13 1/4 x 21 1/2 in (33.6 x 54.7 cm)

**US\$20,000 - 30,000**

**Provenance**

Galerie J. Le Chapelin, Paris.

Jacques Bailly has confirmed the authenticity of this work.





40  
**HENRI LEBASQUE (1865-1937)**  
*Nono assise près d'une fenêtre*  
 signed 'Lebasque' (lower right)  
 graphite and watercolor on paper  
 14 3/4 x 12 7/8 in (37.4 x 32.9 cm)  
 Painted circa 1915

**US\$5,000 - 7,000**

**Provenance**

Galerie Romanet, Paris.  
 Alexander Kahan Fine Arts, New York.

Madame Maria de la Ville-Fromoit and Madame Christine Lenoir have kindly confirmed the authenticity of this work. The composition can be closely connected with Lebasque's Nice, *Nono lisant devant la fenêtre*, painted in 1915 (D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. 1, Neuilly-sur-Marne, 2008, p. 201).



41  
**RAOUL DUFY (1877-1953)**  
*La maison paternelle*  
 signed 'Raoul Dufy' (lower right)  
 watercolor and graphite on paper  
 20 1/4 x 15 7/8 in (51 x 40 cm)  
 Painted circa 1914

**US\$15,000 - 20,000**

**Provenance**

Anon. sale, Sotheby's, London, 30 June 1982, lot 123.  
 Acquired at the above sale by the present owner.

This work will be included in the forthcoming supplement to the *Catalogue raisonné des aquarelles, gouaches et pastels* currently being prepared by Madame Fanny Guillon-Laffaille.



42

**RAOUL DUFY (1877-1953)**

*Baigneuse et bateaux*

signed 'Raoul Dufy' (lower right)

watercolor and gouache on paper

22 3/8 x 30 in (56.7 x 76 cm)

Painted circa 1930

**US\$25,000 - 35,000**

**Provenance**

Anon. sale, Palais Galliera, Paris, 18 June 1969, lot 47.

Galerie Lecomte-Ullmann, Paris.

Mr. and Mrs. Eugen Joseph Weber, Los Angeles

(acquired from the above on 13 October 1969)

By descent from the above to the present owners.

**Literature**

F. Guillon-Laffaille, *Raoul Dufy, Catalogue Raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 285, no. 1848.



43

**PROPERTY FROM A PRIVATE HOUSTON COLLECTION**

43

**LE PHO (1907-2001)**

*Femme dans un jardin*

signed 'Le Pho' in Chinese and Roman script (lower right)

oil on canvas

18 1/4 x 10 5/8 in (46.2 x 27 cm)

**US\$12,000 - 18,000**

**Provenance**

Wally Findlay Galleries, New York (inv. no. 30770).

44

**BERNARD BUFFET (1928-1999)**

*Liliums dans un vase*

signed and dated 'Bernard Buffet/ 69' (lower right)

oil on canvas

28 7/8 x 23 5/8 in (73.5 x 60 cm)

Painted in 1969

**US\$60,000 - 80,000**

**Provenance**

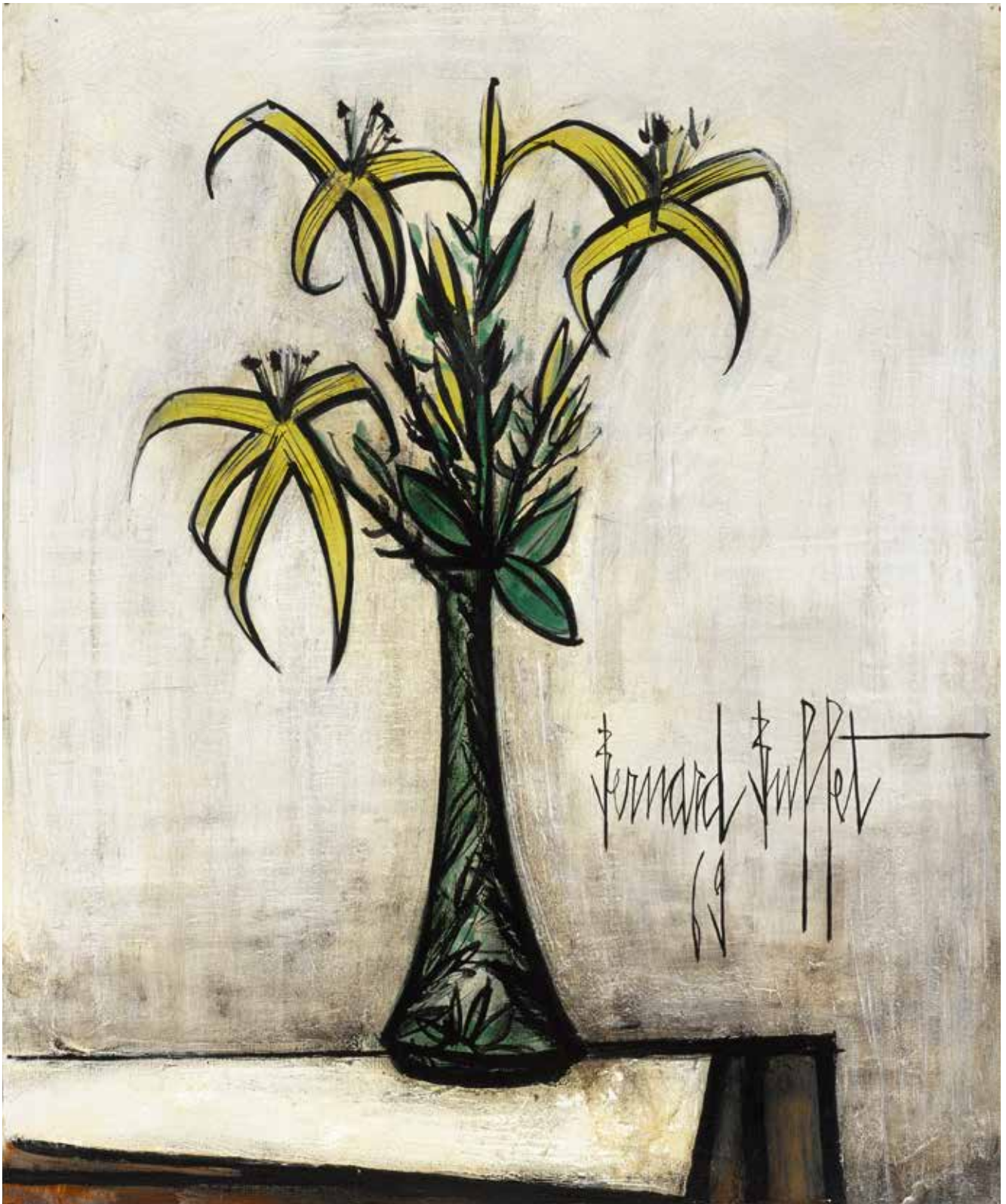
Galerie Maurice Garnier, Paris.

Mr. and Mrs. Eugen Joseph Weber, Bordeaux and Los Angeles,  
by March 1970.

By descent from the above to the present owners.

This work is recorded in the Bernard Buffet Archives at the Galerie  
Maurice Garnier.







Francisco Zúñiga at work, Carrara, Italy

# FRANCISCO ZÚÑIGA

## *Evelia sentada*

Zúñiga's father was a sculptor of religious figures and this approach to imbuing figures with overt expressiveness is clearly palpable throughout his *oeuvre*. He first started working in three-dimensions in his father's workshop in Costa Rica before moving to Mexico in 1926 to study at the Escuela de Bellas Artes. He remained in Mexico for the rest of his life, eventually becoming a citizen fifty years after his arrival. In the course of his career Zúñiga worked on more than thirty public sculptural monuments, an important source of income for the artist. Unlike other sculptors however he did not use his public commissions as an opportunity to showcase his work. Acutely aware of the social function of monuments, especially in a country such as Mexico with a very strong tradition of public art, he preferred to follow the brief closely, adapting his technique and style to the demands of the subject matter. He continued to create his so-called 'private' work on a more domestic scale. This body of work has eclipsed the public sculpture for which he was initially so well known.

'I continue to take the human figure as my starting point because it still seems to me to be the most important aspect of the world that surrounds me... [it] re-establishes a reasoning to conciliate the cultural experience of the image in proportions, structures and movements together with the psychological elements.'



Francisco Zúñiga in his Mexico City apartment, 1943

The country and its people were a constant source of inspiration to the artist. Unlike fellow artists working in Mexico in the middle of the twentieth century, Zúñiga's aesthetic was not defined by political foment or the advances of modernity. Instead he found inspiration in Pre-Columbian art, the timeless nobility of the country's people and the rough and rolling topography of the Valley of Mexico. While he was very aware of contemporaries Rivera, Siqueiros and Orozco, his interests lay elsewhere. One can identify a dual concern in his work - the portrayal of the ancestral and essential spirit of the Mexican people and the exploration of the plastic and aesthetic possibilities of his working materials.

Whilst he had always taken the female figure as a regular subject, it was in the mid-1950s that Zúñiga truly approached the subject with real purpose, focusing most closely on the Mexican Indian woman. He also began to cast his work regularly in a scale slightly larger than life-size, instantly emphasising the power of his subjects and imbuing them with nobility and gravitas while retaining elements of realism and truth to nature. Lot 45, *Evelia sentada* is typical of this later body of work, well demonstrating Zúñiga's meaningful use of scale. He chose seated poses for their pyramidal qualities and evocation of 'absent prayers' (A. Zúñiga, *Francisco Zúñiga, Catalogo Razonado, I: Escultura*, Mexico, 1999, p. 24) The addition of fabrics and shawls on the other hand serves to 'emphasise a form or a whole, the spaces like negative volumes, which in cinematography is called out of frame, the hollows or firm salient, all this construction is thought, calculated.' (*ibid.*) The fabric draped over Evelia's knees and feet carefully echoes her clasped hands in a downward motion, emphasising their strength whilst also serving to ground the figure in place. *Dos mujeres de pie* (lot 49) on the other hand demonstrates the artist's experiments with multi-figure groups, once again using fabric to great effect, the cloth almost melting into the right arm of the figure standing at the back.

We are grateful to Ariel Zúñiga for his assistance in the preparation of this catalogue.



45<sup>W</sup>

**FRANCISCO ZÚÑIGA (1912-1998)**

*Evelia sentada*

signed and dated 'ZUNIGA/ 1977', with the foundry mark  
'FUNDICION MOISES DEL AGUILA' and numbered 'IV/VI'  
(on the back of the bronze base)

bronze with dark brown patina

52 3/4 in (134 cm) (height)

Conceived in 1977 and numbered 4 from the edition of 6

**US\$200,000 - 300,000**

**Provenance**

Private collection, probably acquired directly from the artist.

**Literature**

A. Zúñiga, *Francisco Zúñiga, Catalogo Razonado*, Mexico, 1999,  
vol. I, p. 470, no. 808.





46

46

**FRANCISCO ZÚÑIGA (1912-1998)**

*Cuatro bocetos de mujeres sentadas*  
signed and dated 'zga 1966' (lower right)  
graphite and watercolor on paper  
19 3/4 x 25 1/2 in (50 x 65 cm)  
Drawn in 1966

**US\$3,000 - 5,000**

**Provenance**

The Art Wagon, Scottsdale, Arizona.  
Private collection, Phoenix, acquired from the above on  
20 February 1969.  
Acquired from the above by the present owner.

This work will be included in the forthcoming fifth volume of the  
catalogue raisonné of the artist's work, currently being prepared by  
Ariel Zúñiga.

47

**FRANCISCO ZÚÑIGA (1912-1998)**

*Descanso*  
signed and dated 'Zga/1982' (lower left)  
graphite and pastel on toned paper  
21 9/16 x 29 1/2 in (54.7 x 75 cm)  
Drawn in 1982

**US\$5,000 - 7,000**

**Provenance**

Tasende Gallery, La Jolla, 1982, inv. no. 0535.  
Brittany-Lore Galleries, Sarasota.  
Acquired from the above by the present owner.

**Literature**

A. Zúñiga, *Francisco Zúñiga, Catalogo Razonado*, Mexico,  
1999, vol. IV, p. 675, no. 3004.

48

**FRANCISCO ZÚÑIGA (1912-1998)**

*Madre y niño*  
signed and dated 'Zga/ 1969' (lower left)  
graphite, pastel and watercolor on paper  
19 1/2 x 25 1/2 in (49.7 x 64.6 cm)  
Drawn in 1969

**US\$4,000 - 6,000**

**Provenance**

The Art Wagon, Scottsdale, Arizona.  
Private collection, Phoenix, acquired from the above on  
20 February 1969.  
Acquired from the above by the present owner.

This work will be included in the forthcoming fifth volume of the  
catalogue raisonné of the artist's work, currently being prepared by  
Ariel Zúñiga.





47



48



49

**FRANCISCO ZÚÑIGA (1912-1998)**

*Dos mujeres de pie*

signed, numbered and dated 'ZUÑIGA/ 1974 IV/VI'

(on the bronze base)

bronze with dark grey patina

21 7/8 in (55.5 cm) (height)

Conceived in 1974 and numbered 4 from the edition of 6

**US\$25,000 - 35,000**

**Provenance**

Private collection, probably acquired directly from the artist.

**Literature**

A. Zúñiga, *Francisco Zúñiga, Catalogo Razonado*, Mexico, 1999, vol. I, p. 410, no. 704.

# MEXICAN MODERNISM: PAINTING AND POLITICAL ENGAGEMENT



Diego Rivera, Frida Kahlo and members of the Sindicato de Obreros Técnicos, Pintores, y Escultores de México in the May Day Parade, Mexico City, 1st May 1929, photograph by Tina Modotti (1896-1942)

Mexican art in the twentieth century is sharply underscored by the revolution of 1910 and the tumultuous decade of civil war that followed. Political and social change was inevitable and unsettling as the country transformed from a largely rural society into a modern industrial nation. In the early 1920s art in Mexico was viewed as a rehabilitating, unifying force and was used as such in a series of ambitious public mural commissions that have become the defining works of Mexican Modernism. The three principal proponents of the muralist movement were David Alfaro Siqueiros, José Clemente Orozco and its self-appointed leader, Diego Rivera. Together they forged a unique and impressive aesthetic which heavily influenced subsequent painters in the country as well as having far-reaching effect on public art throughout the Americas. The most prominent and important of these cycles include the murals at the National Autonomous University of Mexico, the National Preparatory School and the Palace of Fine Arts in Mexico City. Form is closely related to function in these popular and extensive public art projects, the artists choosing subject matter which ennobled the divided Mexican people and the much-derided worker and peasant in particular. Since the majority of the country's population was illiterate, these mural series were both educational and propagandistic in nature, combining narrative and iconography from the country's proud pre-Columbian past, its recent heroic stance against the dictator Porfirio Díaz and the more mundane but ongoing struggle of the worker against the forces of capitalism and political oppression.

*Los tres grandes*, as the three artists came to be known, also created a large number of works on a smaller scale. Siqueiros' *Sin título* (1964) (lot 52) shows the artists' working process as he experiments with movement and direction in preparation for larger mural compositions showing sequential mass movement. The sense of drama and theatre in the present work culminates in the artist's most ambitious and celebrated project, the Polyforum Cultural Siqueiros. He was most likely commissioned to work on the Polyforum in 1960, but was interrupted by his politically-motivated imprisonment between 1960 and 1964. Siqueiros was the most politically active and radical of the three artists, exiled and imprisoned by turns. He helped orchestrate the unsuccessful assassination of Leon Trotsky in 1940.

Rivera's training in Europe between 1910 and 1920 and his close ties with the *École de Paris* is evident in the fresh palette and immediacy of *La Cantina* (lot 51). The focus is on the artist's favourite subject - the ordinary labourer, firmly rooted at the centre of the landscape (lot 51). This emphasis on the figure in its surroundings is also evident in the work of American-Mexican painter Pablo O'Higgins (lots 53-54). American-born O'Higgins was assistant to Diego Rivera, emigrating permanently to Mexico in the 1920s, to join the growing roster of artists working in the muralist tradition. Like Rivera and his contemporaries, O'Higgins was very politically active. He was a member of the Mexican Communist party and produced highly political illustrations for the *Daily Worker*. He was the only non-native Mexican painter to be included in the New York Museum of Modern Art's *Twenty Centuries of Mexican Art* in 1940 and was given an honorary Mexican citizenship in 1961 for his work in the arts and education in the country.

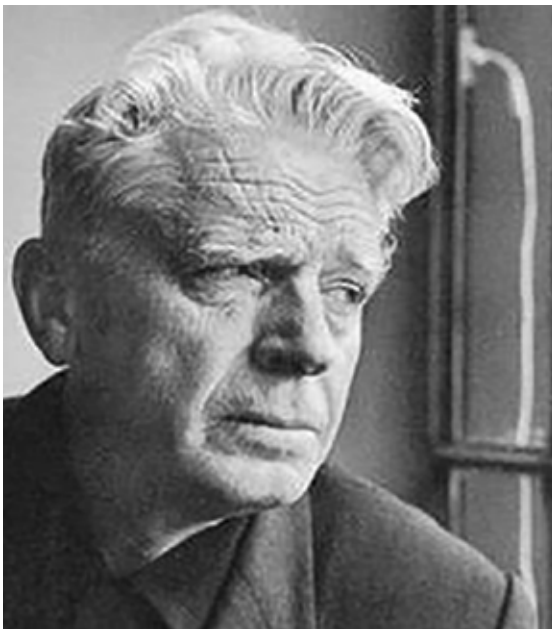


Xavier Guerrero (lot 50) moved in the same circles as Pablo O'Higgins and *los tres grandes*, and lived with Rivera and Kahlo for some time in Mexico City. He was in a relationship with radical photographer and artist Tina Modotti and had a close friendship with Jean Charlot. His most important work is preserved in the Universidad Autónoma Chapingo and the National Preparatory School alongside that of Rivera. Together with Siqueiros he founded *El Machete*, a publication of the Mexican Communist Party in 1924 and then travelled to the Soviet Union in 1927 to study at the Lomonosov University. He excelled in the medium of watercolor in particular and was notable for his delicate and sensitive use of color (lot 50).

Alfredo Ramos Martinez, represented in the present sale by two works on paper (lots 55-56), was almost a generation older than Rivera and Siqueiros but shared with them the experience derived from living and working in Paris in the beginning of the twentieth century, absorbing everything which the city had to offer both artistically and socially. His travels in Europe were funded by the philanthropist Phoebe Apperson Hearst, mother of William Randolph Hearst, who he had met in Mexico. In Europe he became close friends with the Nicaraguan poet Rubén Darío, who introduced him to the avant-garde circle of Paul Verlaine and Isadora Duncan. Ramos Martinez developed a great interest in *plein-air* painting while working in France, something which he continued both to practice and teach on his return to Mexico

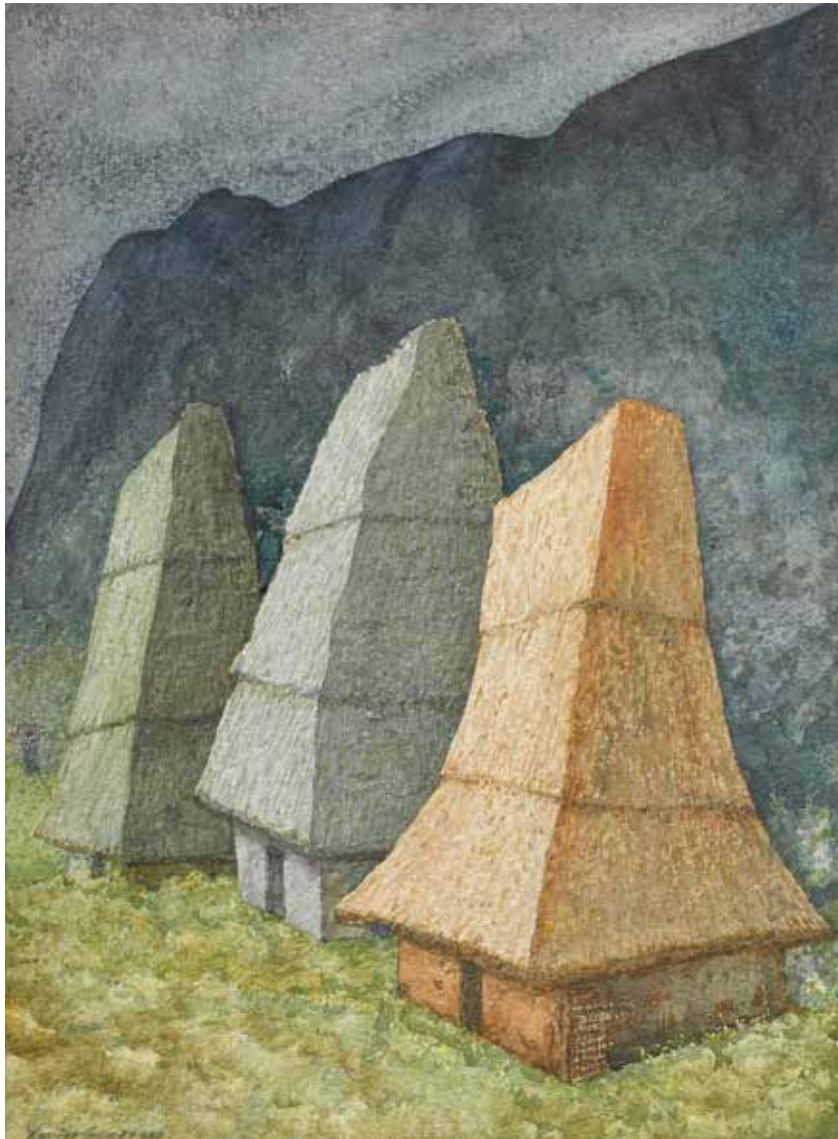


Diego Rivera at the Casa Azul, Mexico City



Pablo Esteban O'Higgins

on the eve of the revolution of 1910. He organised a series of 'Open Air Schools' where the emphasis on the immediacy of painting and principles of European Modernism were taught. These proved very influential and gave rise to an entire generation of Modernist Mexican painters, including Siqueiros, who attended one of the first classes. Ramos Martinez eventually moved to Los Angeles in order to care better for his daughter Maria who suffered from a congenital bone disease. Away from his established network of connections, he was able to cultivate new relationships and eventually found a passionate and dedicated following of collectors. He found himself returning to wistful subject matter of Mexican folklore and daily life in warm glowing tones. *Hombre con Sombrero* (lot 56) is notable for its characteristic use of newspaper as support – a practice which the artist began some twenty years earlier when painting in Brittany (he had run out of drawing paper while staying in a small inn and was offered discarded newspaper as an alternative).



50

**XAVIER GUERRERO (1896-1974)**

*Cabañas*

signed 'Xavier Guerrero' (lower left)

watercolor on paper

17 7/8 x 13 1/8 in (45.3 x 33.3 cm)

**US\$3,000 - 5,000**

**Provenance**

Kurt and Diana Berci, Mexico City.

Private Collection, New York (by descent from the above).

By descent from the above to the present owner.

51

**DIEGO RIVERA (1886-1957)**

*La Cantina*

signed 'Diego Rivera' (lower left)

watercolor, gouache, and black ink on Japan paper

18 3/4 x 22 in (47.7 x 56 cm)

Painted *circa* 1937

**US\$30,000 - 40,000**

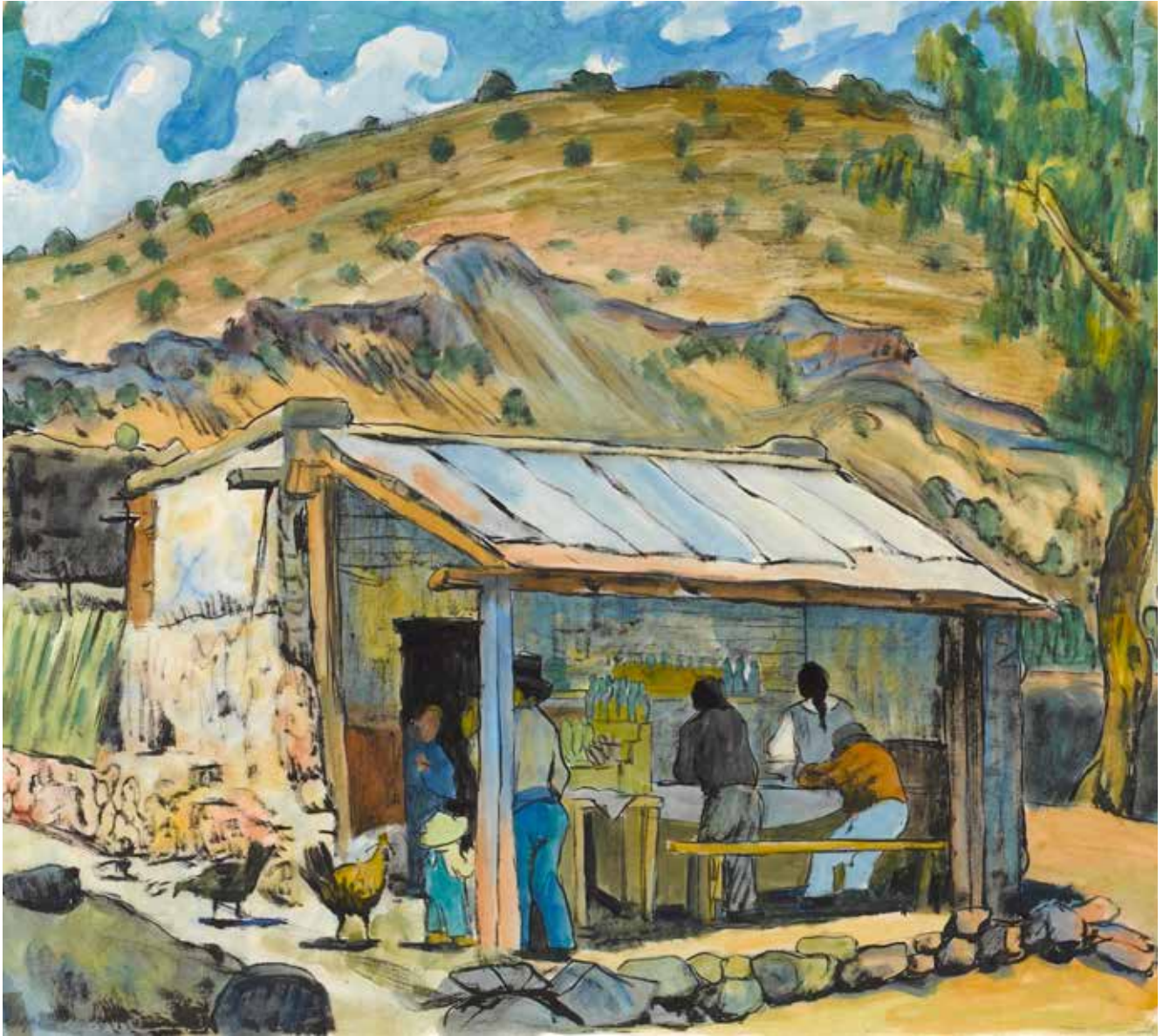
**Provenance**

Belle van Tuyl Birney, Fort Worth, Texas, before *circa* 1955.

By descent from the above to the present owner.

The dating for the present work is suggested by the closely comparable size, technique and subject matter of two dated works by the artist *Campesinos conversando (en el mercado)* and *Estación de ferrocarril* (L. Cortés Gutiérrez (ed.), *Diego Rivera: catálogo general de obra de caballete*, Mexico City, 1989, nos. 1413 and 1415).





52

**DAVID ALFARO SIQUEIROS (1896-1974)**

*Sin título*

signed and dated 'Siqueiros/ C.P - 64.' (lower right)

oil on paper laid down on masonite

12 1/8 x 10 1/4 in (31.6 x 26 cm)

**US\$10,000 - 15,000**

**Provenance**

Kurt and Diana Berci, Mexico City.

Private Collection, New York (by descent from the above).

By descent from the above to the present owner.

We are grateful to Dr. Irene Herner Reiss for her kind assistance in cataloguing this work.

The present sketch in acrylic was painted shortly before Siqueiros' release from Lecumberri Prison in Mexico City in 1964. The inscription 'C.P.' indeed refers to Cárcel Preventativa (Preventative Detention). During his politically-motivated, four year imprisonment, Siqueiros continued to draw and paint in his tiny cell. Many of the works created at Lecumberri were later used in lithographs and book illustrations.

This particular painting is the basis for the lithograph in colours *Sin título*, (*segunda serie Mourlot*) in the collection of Sala de Arte Público Siqueiros.



David Alfaro Siqueiros, 1960, photograph by Héctor García







53

53

**PABLO ESTEBAN O'HIGGINS (1904-1983)**

*Caminante*

signed and dated 'Pablo O'Higgins 1964' (lower left)

watercolor on paper

19 x 22 1/4 in (48.4 x 56.6 cm)

Painted in 1964

**US\$4,000 - 6,000**

**Provenance**

Kurt and Diana Berci, Mexico City.

Private Collection, New York (by descent from the above).

By descent from the above to the present owner.

54

**PABLO ESTEBAN O'HIGGINS (1904-1983)**

*Mujer con una canasta*

signed 'Pablo O'Higgins' (lower right)

watercolor and graphite on paper

22 1/4 x 18 7/8 in (56.7 x 47.9 cm)

**US\$4,000 - 6,000**

**Provenance**

Kurt and Diana Berci, Mexico City.

Private Collection, New York (by descent from the above).

By descent from the above to the present owner.



54









56

**PROPERTY SOLD TO BENEFIT THE GOODWILL INDUSTRIES  
OF THE COLUMBIA WILLAMETTE**

55

**ALFREDO RAMOS MARTÍNEZ (1871-1946)**

*Sin título*

signed 'Ramos-Martinez' (lower left)  
tempera, ink and charcoal on paper  
21 1/2 x 16 1/4 in (54.6 x 41.3 cm)

**US\$60,000 - 80,000**

**Provenance**

Private Collection, Northern California.

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of works on paper, to be published by the Alfredo Ramos Martinez Research Project.

56

**ALFREDO RAMOS MARTÍNEZ (1871-1946)**

*Hombre con sombrero*

signed and inscribed 'To Virginia Lee Davis/ Very Sincerely/  
RAMOS-MARTÍNEZ' (lower right)  
charcoal, conte crayon and pastel on newsprint  
22 7/8 x 17 in (58.1 x 43.2 cm)  
Drawn circa 1932

**US\$40,000 - 60,000**

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of works on paper, to be published by the Alfredo Ramos Martinez Research Project.

# CARLOS MÉRIDA

## *Huichol 16*



Carlos Mérida, *circa 1950*, photograph by Florence Arquin

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### **CARLOS MÉRIDA (1895-1984)**

*Huichol 16*

signed and dated 'CARLOS/ MERIDA/ 1964' (lower center)

gouache and graphite on paper  
22 1/2 x 31 1/8 in (57.1 x 79 cm)

Painted in 1964

**US\$40,000 - 60,000**

### **Provenance**

Gallery of Modern Art, Scottsdale.

Private Collection, Arizona (acquired from the above on  
26 January 1965).

Acquired from the above by the present owner.

### **Exhibited**

Scottsdale, Gallery of Modern Art, *An Exhibition of Paintings by  
Mexican Master Carlos Merida*, 3 December 1964-20 January 1965,  
no. 23.

Carlos Mérida was one of the first artists working in Guatemala and Mexico to abandon figurative painting and work instead in an abstract and geometric style. The present lot and lot 58 are representative of his mature work, fusing the European modernist tradition with motifs indigenous to the pre-Columbian civilisations which closely informed his aesthetic.

Mérida lived and worked in Paris between 1910 and 1914, and was close to Pablo Picasso, Piet Mondrian and Amedeo Modigliani as well as fellow Latin American émigrés such as Diego Rivera. The start of the First World War forced him to return to Guatemala where he resumed his work, eventually moving to Mexico in 1919 once the political situation there became more settled. In his early career in Mexico he worked closely with the muralists Rivera, Orozco and Siqueiros: he assisted Rivera at the Anfiteatro Bolívar in Mexico City and worked on his own at the Children's Library of the Ministry of Public Education. A second trip to Europe in 1927 put him in touch with the Surrealists and the works of Joan Miro and Paul Klee. By traveling to Europe and distancing himself from his immediate working environment he was able to view the art of his Latin American peers in a new light. The lack of a distinctly Latin American modernist style and the dominance of Continental modernism in Europe made him more determined than ever to harness a unique local source of inspiration in ancient Aztec and Mayan art, in particular that of his Maya-Quiché heritage. Indeed the present lot overtly references the Huichol, indigenous people living in the Sierra Madre range of Western Mexico now in the states of Nayarit, Jalisco, Zacatecas and Durango. This pivotal point in his career precipitated a move away from figuration, and towards the use of geometry and structure.

Mérida's early musical training, as well as his interest in dance and the stage, informed his painting. It is notable that he often worked in series, akin to a musical composer's variations on a theme (the present work is one of at least 23 Huichol pieces). Indeed, patterns and a sensitivity to rhythm permeate his mature oeuvre.







Mayan Stele with Hieroglyphs, from the Great Palace, 783 (carved stone),  
Mayan, Museo de Palenque, Chiapas State, Mexico

58

**CARLOS MÉRIDA (1895-1984)**

*Madre Terra*

signed and dated 'Carlos Merida 1970' (lower center); signed,  
inscribed and dated 'MADRE TERRA CARLOS MERIDA 1970' (verso)

gouache and incised petroplastic on paper

27 7/8 x 21 5/8 in (70 x 55 cm)

Painted in 1970

**US\$30,000 - 50,000**

**Provenance**

Galeria de Arte Mexicano, Mexico City.

Kurt and Diana Berci Collection, Mexico City, acquired from the above  
on 7 November 1970.

Private Collection, New York (by descent from the above).

By descent from the above to the present owner.

Carlos Mérida's mature work draws strongly on his links to European Modernist and Abstract traditions but filters them through his own Guatemalan and Mexican heritage. The present work overtly references his native soil, but the influence of pre-Columbian monumental art is further evident not only in his iconography but in his use of innovative painting techniques. The present work showcases his distinctive use of incised acrylic paint, known as petroplastic, which produces a unique texture and is deeply evocative of carved Maya structures. The glowing central disk responds to the complex and important relationship of the Maya people with the sun.





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**OLGA COSTA (1913-1994)**

*Granadas y pitahayas*

signed 'Olga Costa' (lower right); inscribed 'Olga Costa gto. 71' (on the stretcher)

oil on canvas

10 1/8 x 14 in (25.5 x 35.5 cm)

Painted in 1971

**US\$4,000 - 6,000**

**Provenance**

Galeria de Arte Mexicano, Mexico City, 1971.

Olga Costa's family initially emigrated from Odessa to Germany before eventually settling in Mexico City in 1925 when the artist was twelve. Costa attended the Academy of San Carlos where she studied with Guatemalan artist Carlos Mérida and met fellow artist and her future husband José Chávez Morado. She had already been aware of the developments in Mexican modernism but became more closely involved in artistic circles in Mexico City and Guanajuato through her relationship with Chávez Morado. She first exhibited at the Galeria de Arte Mexicano in 1945, establishing a long-lasting friendship with its owner Inés Amor and continuing to show there throughout her career. Costa was also closely involved in the establishment and running of the Galeria de Espiral which exhibited the works of Angelina Beloff, Francisco Zúñiga and Germán Cueto, while also facilitating relationships between local and international curators, among them Alfred H. Barr and Henry Clifford.

Despite her European background, Costa's work is thoroughly Mexican, both in its subject matter of lush landscapes, exotic still lifes and genre scenes of daily life and her expressive use of exuberant and vivid color. Despite being acutely aware of the political and social upheavals in Mexico in the first half of the twentieth century, her work remained apolitical throughout her career.

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**EDUARDO KINGMAN (1913-1997)**

*Las manos*

signed and dated 'E.Kingman/ 66' (lower right)

oil on canvas

31 1/2 x 35 1/2 in (80 x 90 cm)

Painted in 1966

**US\$10,000 - 15,000**

Soledad Kingman has confirmed the authenticity of this work.

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**EDUARDO KINGMAN (1913-1997)**

*Actitud Humana*

signed and dated 'E.Kingman/ 65' (lower left); inscribed and dated again 'ACTITUD HUMANA/oleo de EDUARDO KINGMAN/ QUITO-1965' (on the reverse)

oil and sand on canvas

31 1/4 x 39 1/4 in (79.6 x 100 cm)

Painted in 1965

**US\$10,000 - 15,000**

Soledad Kingman has confirmed the authenticity of this work.





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PROPERTY FROM THE COLLECTION OF  
CALVIN R. VANDER WOUDE, SONOMA, CALIFORNIA

62

**GUSTAVO MONTOYA (1905-2003)**

*Sin título (Chica en vestido verde)*

signed 'gustavo montoya' (lower right)

oil on canvas

10 x 17 7/8 in (25.5 x 45.4 cm)

US\$10,000 - 15,000



**PROPERTY FROM THE COLLECTION OF  
CALVIN R. VANDER WOUDE, SONOMA, CALIFORNIA**

63

**GUSTAVO MONTOYA (1905-2003)**

*Sin título (Muchacho con un bastón de caramelo)*

signed 'gustavo montoya' (lower right)

oil on canvas

21 3/4 x 17 7/8 in (55.1 x 45.4 cm)

**US\$10,000 - 15,000**

**Provenance**

Galeria Central de Arte Moderno Misrachi, Mexico City  
(inv. no. GM-176-409).

**END OF SALE**



**POST-WAR &  
CONTEMPORARY ART**

Thursday May 12, 4pm  
New York

**WAYNE THIEBAUD (B. 1920)**

*Two Hamburgers*, 2000

oil on panel

8 x 12 7/8in.

**\$800,000 - 1,200,000**

Art © Wayne Thiebaud/  
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**PREVIEW**

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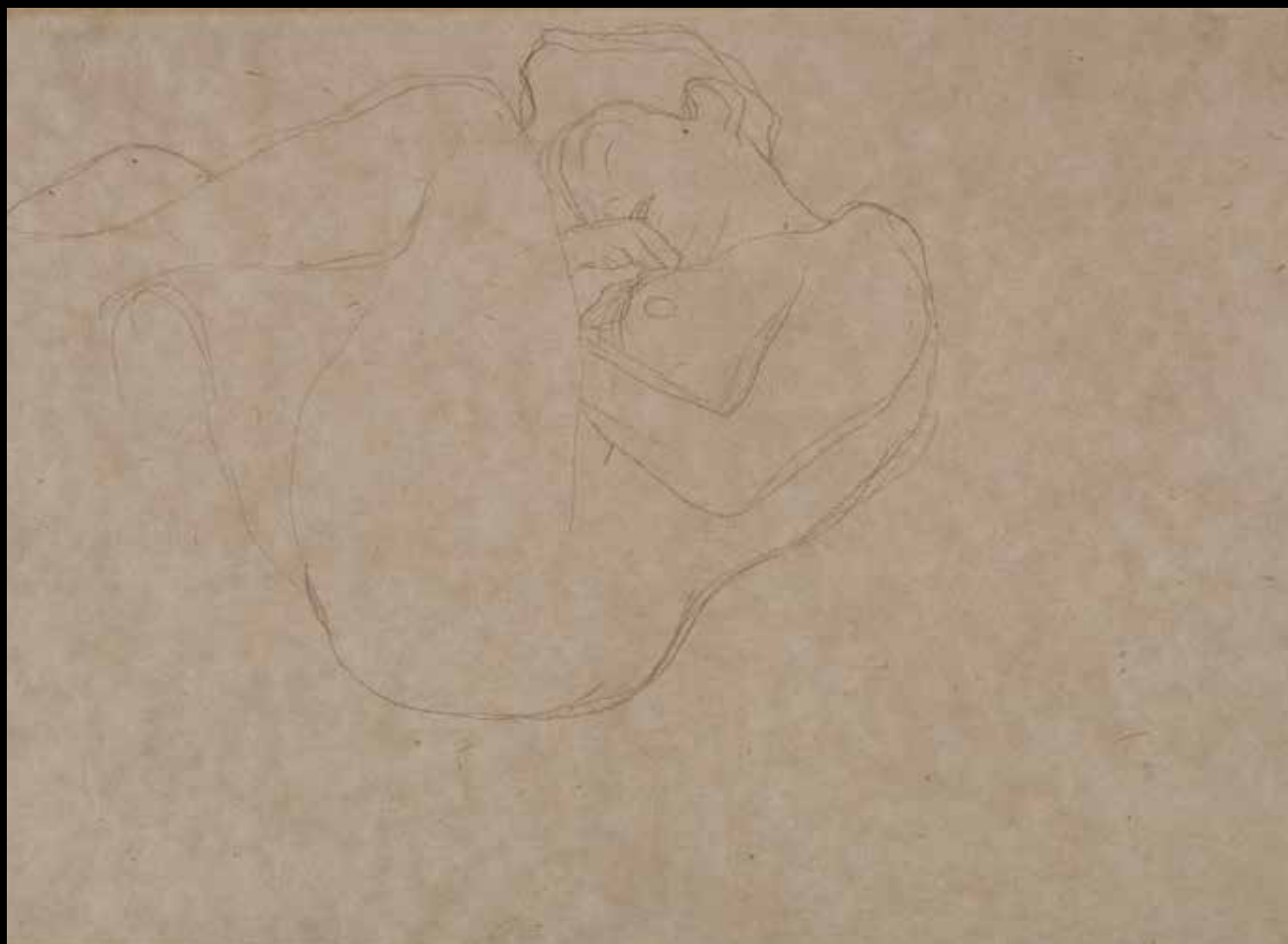
Thursday 23 June 2016  
London, New Bond Street

### GUSTAV KLIMT

*Zurückgelehnt liegender  
Frauenakt nach links*  
red chalk on *Japon nacré* paper  
Executed circa 1903 - 1905  
£40,000 - 60,000

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# Bonhams

LONDON

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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;



(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**LIMITED RIGHT OF RESCISSION**

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

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"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

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- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

**CONSIGNING YOUR PROPERTY**

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

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When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

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# BUYER'S GUIDE

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Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

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### Reserves

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

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By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday May 20 without penalty. After May 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.**

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON THURSDAY MAY 19** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ON MONDAY MAY 23.**

**Address**  
 Cadogan Tate  
 301 Norman Ave  
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
 Daily storage..... \$10  
 Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
 Daily storage..... \$5  
 Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
 +1 (917) 464 4346  
 +1 (347) 468 9916 (fax)  
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
 +1 (917) 464 4346 or  
 c.more@cadogantatefineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

**OVERSIZED LOTS**



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please mail or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 580 Madison Avenue  
 New York, New York 10022  
 Tel +1 (212) 644 9001  
 Fax +1 (212) 644 9009  
 Automated Auction Results  
 Tel +1 (415) 503 3410

# Bonhams

Sale title:		Sale date:	
Sale no.:		Sale venue:	
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____	Date: _____
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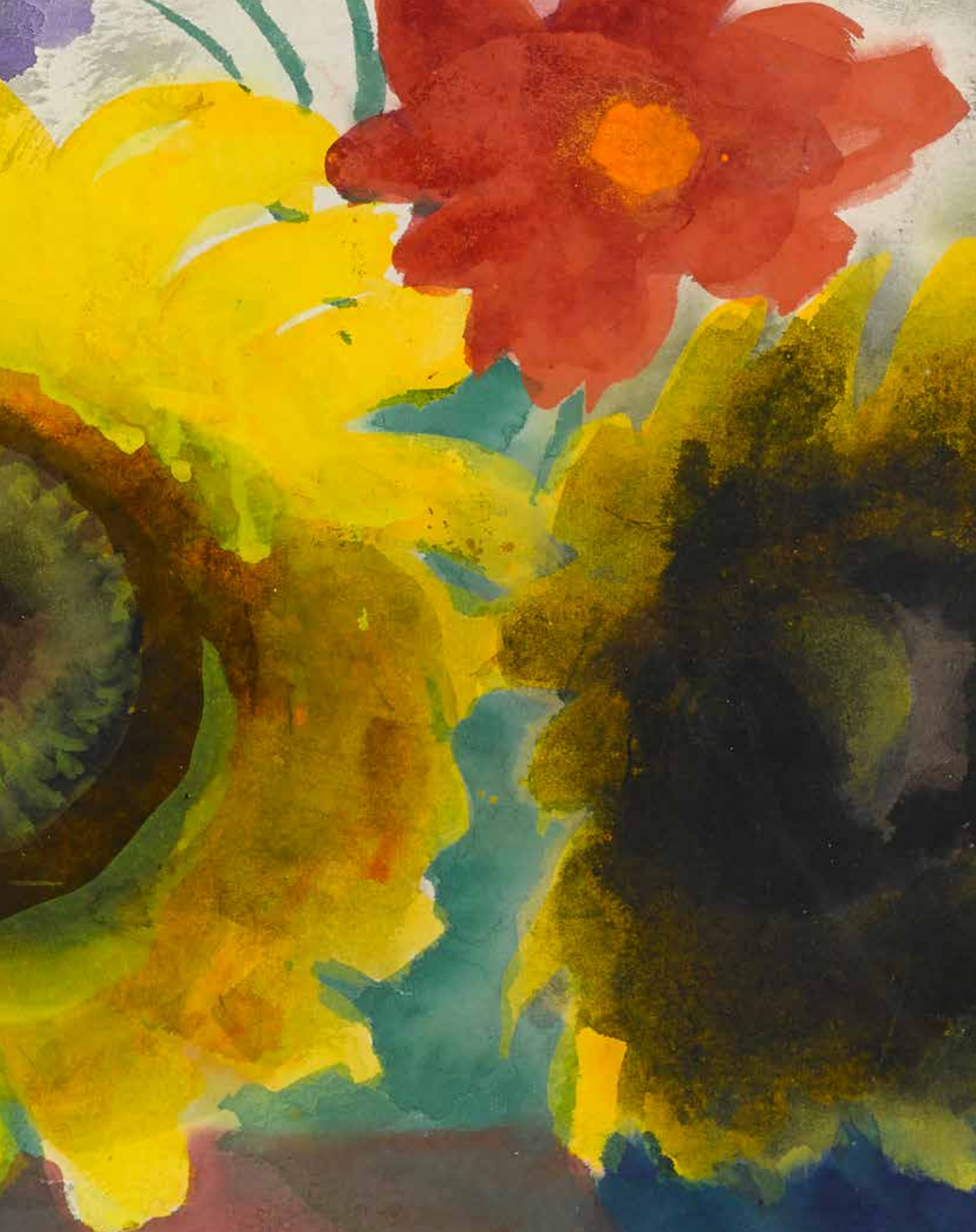
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£ 1793

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