

A painting of a woman with a red headscarf and several budgerigars in a cage. The woman has a pale complexion and large, expressive eyes. She is wearing a red headscarf and a blue garment. Her hands are clasped in front of her. Several budgerigars are perched on the cage bars around her. The background is a grid of black lines representing the cage. The style is Impressionist and Modern Art.

# Bonhams

**Impressionist & Modern Art**

New York | November 13, 2018



Handwritten text and sketch in the bottom right corner:

Sketch of a face with a large eye and a wide mouth.

So. 1/18/18 on 204 h



Diego Rivera. 36







# Impressionist & Modern Art

New York | Tuesday November 13, 2018 at 5pm

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## ILLUSTRATIONS

Front cover: Lot 17  
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**PROPERTY FROM THE FAMILY OF FLORENCE EISEMAN**

1

**ALBERTO GIACOMETTI (1901-1966)**

*Portait de Caroline* (recto); *Vue d'une rue* (verso)

signed 'Alberto Giacometti' (lower right)

pen on paper

5 7/8 x 4 in (14.8 x 10.1 cm)

Executed in 1961-62

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

The authenticity of this work has kindly been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 4025.

**Provenance**

James Lord, Paris.

Thomas Gibson Fine Art, London.

Acquired from the above on December 6, 1971.



*Vue d'une rue* (verso)



**PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER**

2

**JEAN DUFY (1888-1964)**

*Les trapézistes*

signed 'Jean Dufy' (lower right)

gouache on paper laid down on card

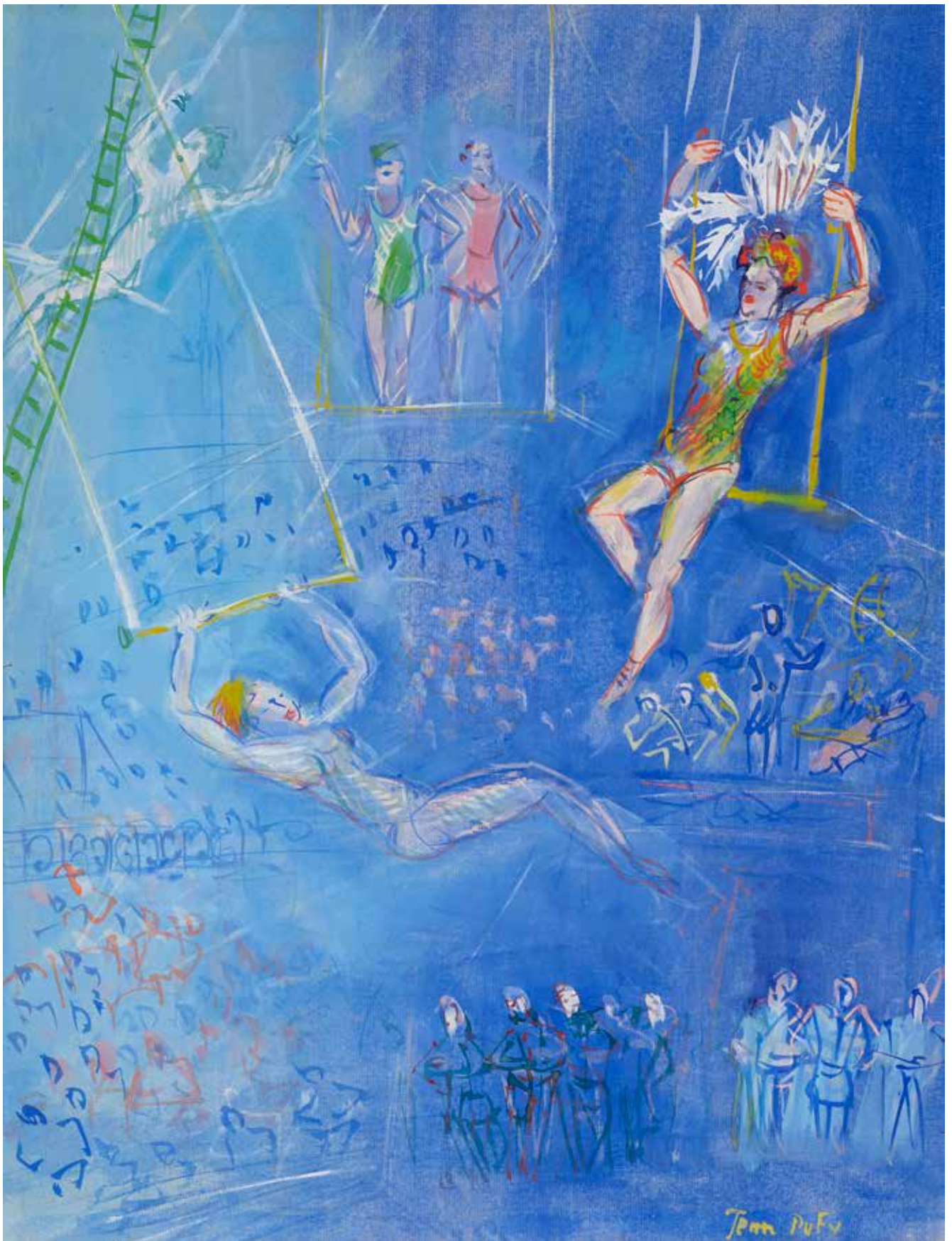
24 x 18 1/4 in (61 x 46.4 cm)

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

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

**Provenance**

Acquired by June 1947.



3

**JEAN DUFY (1888-1964)**

*Les ballets de Katherine Dunham*

signed 'Jean Dufy' (lower left)

gouache on paper

18 1/8 x 23 5/8 in (46.1 x 59.9 cm)

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

**Provenance**

Schoneman Gallery, New York, no. 8936.

Private collection, Florida (acquired at the above).

Thence by descent.

**Literature**

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris, 2002, no. J.553 (illustrated p. 288).



**PROPERTY FROM A PRIVATE COLLECTION, BAHAMAS**

4

**ALBERT MARQUET (1875-1947)**

*Le port de Marseille*

signed 'marquet' (lower left)

oil on canvas

10 5/8 x 13 3/4 in (27 x 35 cm)

Painted in 1916

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

This work will be included in the forthcoming Marquet Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

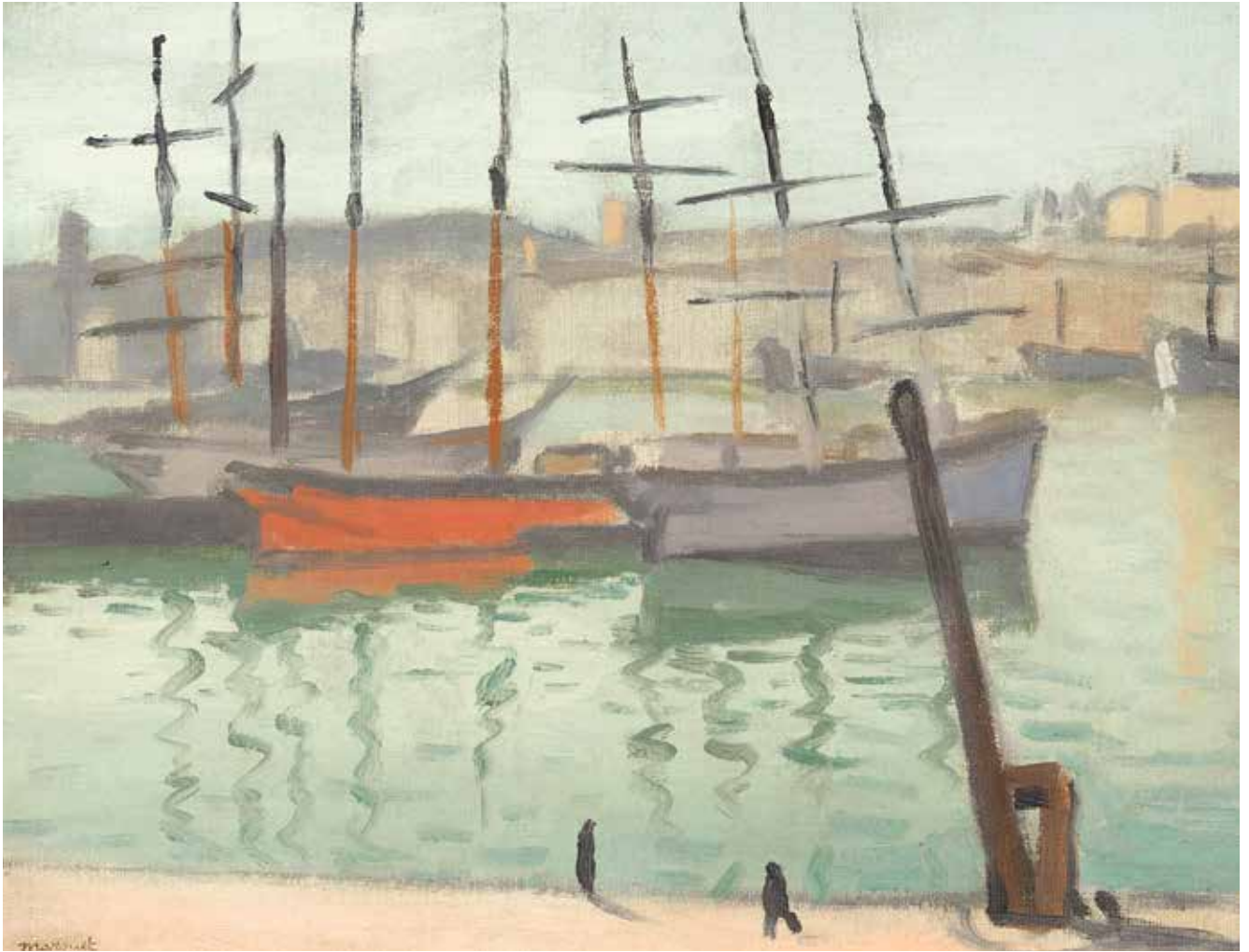
**Provenance**

Galerie Hughette Berès, Paris, no. 1331.

Sale: Oger & Dumont, Paris, June 21, 1991, lot 18.

Private collection, Bahamas.





**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH**

5

**RAOUL DUFY (1877-1953)**

*Léda et le cygne*

signed 'Raoul Dufy' (lower right)

gouache and watercolor on paper laid on board

20 1/4 x 26 in (50.5 x 66 cm)

Executed circa 1926

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

**Provenance**

Étienne Bignou Gallery, New York.

Mrs. Lathrop Brown, Los Angeles (sold: Sotheby Parke Bernet, Los Angeles, November 6, 1978, lot 216).

Sale: Sotheby's, New York, May 14, 1986, lot 157.

Acquired at the above sale.

**Exhibited**

Brussels, Palais des Beaux-Arts, *Raoul Dufy*, January 13 - February 4, 1934 (illustrated in the catalogue).

**Literature**

P. Courthion, *Raoul Dufy*, Paris, 1929, n.n. (illustrated in color n.p.).

M. Berr de Turique, *Raoul Dufy*, Paris, 1930 (illustrated p. 17).

R. Cogniat, *Raoul Dufy*, Paris, 1950, no. 5 (illustrated n.p.).

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1862 (illustrated p. 293).



6

**MARC CHAGALL (1887-1985)**

*Etude pour Golgotha*

oil on paper

7 1/4 x 8 1/2 in (18.4 x 21.6 cm)

Executed circa 1912

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

The authenticity of this work has kindly been confirmed by the Comité Marc Chagall.

**Provenance**

Emile Dehelly Collection, Paris (sold: Hôtel Drouot, November 10, 1933, lot 52).

Mademoiselle Gilly, France (acquired at the above sale).

Sale: Sotheby's, London, June 29, 1988, lot 336.

Private collection, Monaco (acquired at the above sale).



Marc Chagall, *Golgotha*, 1912, The Museum of Modern Art, New York



# MARC CHAGALL

## *Etude pour Golgotha*

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Marc Chagall, *Calvary*, 1912, The Museum of Modern Art, New York

Executed circa 1912, *Etude pour Golgotha* is one of Chagall's first depictions of Christ and an important study for his early masterpiece *Golgotha* (The Museum of Modern Art, New York). This incredibly rare, early work encapsulates the dramatic shift in the artist's oeuvre when he imbued his works with a unique combination of folkloric and biblical narratives with a formally daring compositional style that rivaled the Cubist compositions of his French contemporaries. As Jean-Michel Foray wrote, "No other artist in the Parisian avant-garde of the early twentieth century explicitly depicted scenes from the Torah or Genesis vis-à-vis the Cubist formal principles of fragmentation and deconstruction. To put it another way, at the precise moment when the avant-garde was moving away from figuration, narrative compositions, and genre painting in favor of formalism and abstraction, Chagall reintroduced traditional themes and religious subject matter. This decision, though defining for Chagall, represented the beginning of a deep rift between the artist and the avant-garde" (J.-M. Foray, *Marc Chagall* (exhibition catalogue), San Francisco Museum of Modern Art, 2003, p. 64).

Although the subjects of much of Chagall's early oeuvre are taken from life in the Jewish community of his native Vitebsk, the artist's Paris paintings are characterized by great stylistic experimentation. Chagall left his home in Vitebsk in 1910, traveling via St. Petersburg to Paris at the age of twenty. Within days of his arrival in Paris, Chagall visited the *Salon des Indépendants* where he saw the work of a panoply of contemporary French artists and discovered avant-garde movements including Cubism and Fauvism. Paintings by Léger, Derain, Picasso and Matisse were exhibited alongside the vibrant Orphist paintings of Robert Delaunay, who would later become a mentor to August Macke, Paul Klee and Chagall himself.

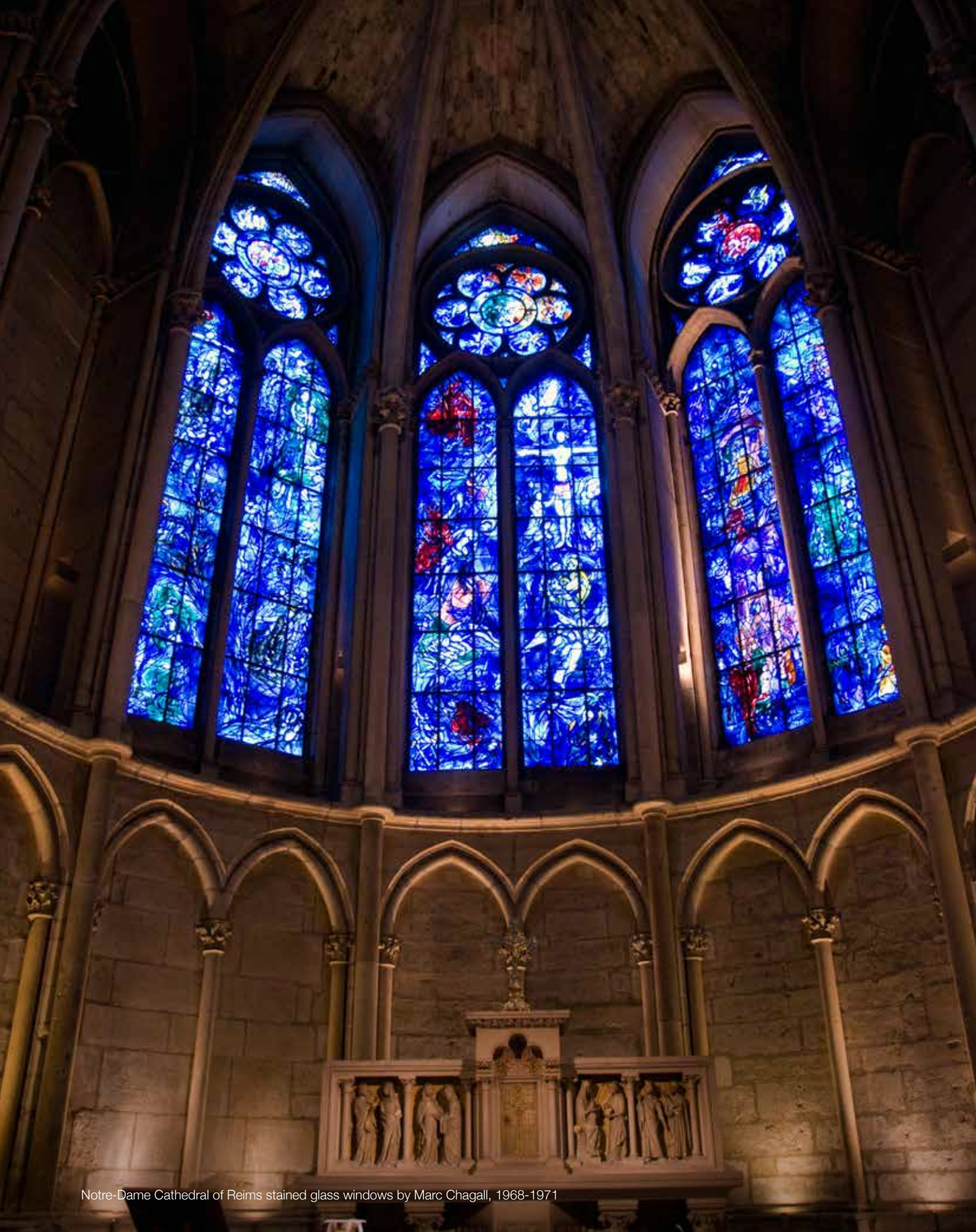
Chagall soon moved into an apartment in the legendary block of studios known as *La Rûche* on the Rue Vaugirard in Montparnasse, a building famed for its lively bohemian atmosphere and cosmopolitan tenants. Chagall lived in the room next to Modigliani and was nearby Soutine. The poets Apollinaire, Blaise Cendrars and Canudo frequently visited the house, and in this milieu of spontaneity and rich cultural exchange, Chagall began his first period of painting in Paris. *Etude pour Golgotha* exemplifies the artist's amalgamation of his foundational

narrative painting with the newly discovered contemporary movements of Cubism and Fauvism. While exhibiting the iconography for which the artist is renowned, the present work seamlessly integrates a biblical narrative with Cubist geometrized strokes of brilliant Fauve-like color.

*Etude pour Golgotha* depicts Golgotha, or Calvary, the site according to the Gospels immediately outside of Jerusalem where Jesus was crucified. This hill near Jerusalem derives its meaning from the Aramaic word 'gulgulta', meaning 'place of the skull'. The gospels of Matthew and Mark also translate the term to mean 'place of the skull,' and in Latin the phrase 'Calvariae Locus', from which the English word 'cavalry' is derived. According to the Gospel of Saint Matthew, Jesus Christ also was a descendant of King David, and therefore the genealogy is spiritually resonant with both Christians and Jews alike. For Chagall, the depiction of Christ and the crucifixion was not exclusively Christian iconography, as he saw Jesus as a Jewish martyr and would later interpret the crucifixion as a symbol of and metaphor for the tragedy of the Holocaust.

Despite the present work's iconography, Chagall did not intend for his compositions to be reflective of any particular religious affiliation, despite his clear use of biblical iconography. To him, these 'biblical pictures' were an expression of his own imagination and produced for the interpretations of his audience. "Ever since early childhood, I have been captivated by the Bible," Chagall once said, "It has always seemed to me, and still seems today, the greatest source of poetry of all time. Ever since then, I have searched for its reflection in life and in art. The Bible is like an echo of nature and this is the secret I have tried to convey ...To my way of thinking, these paintings do not illustrate the dream of a single people, but that of mankind...Works of art should speak for themselves" (quoted in J. Baal-Teshuva, *Marc Chagall, 1887-1985*, Cologne, 1998, p. 207).

Chagall returned to biblical iconography and the crucifixion throughout his oeuvre, a focus that culminated with the creation of several commissioned stained-glass windows for churches across Europe. Chagall's choice of jewel-tone colors and his application of paint in the present work foreshadow the same luminescent quality and transparency found in his late stained-glass windows, such as those in the Reims Cathedral.



Notre-Dame Cathedral of Reims stained glass windows by Marc Chagall, 1968-1971

7

**HENRI-JEAN GUILLAUME MARTIN (1860-1943)**

*La vallée du Vert en aval de Labastide-du-Vert*

oil on canvas

19 5/8 x 25 5/8 in (50 x 65 cm)

Painted in 1900

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

The authenticity of this work has kindly been confirmed by Marie-Anne Destrebecq-Martin, and will be included in the forthcoming *Henri Martin Catalogue raisonné*.

**Provenance**

Private collection, France.





**PROPERTY FROM THE ESTATE OF PATRICK HENRY, JR.**

8

**CAMILLE PISSARRO (1830-1903)**

*La Gardeuse d'oies*

signed and dated 'C. Pissarro. 1890' (lower left)

oil on cradled panel

7 1/4 x 5 1/2 in (19 x 13.8 cm)

Painted in 1890

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

**Provenance**

Simon Bauer, Paris (acquired *circa* 1946).

Mr. & Mrs. Fred Bohlen, Des Moines, Iowa (acquired by 1966).

Thence by descent.

**Exhibited**

Des Moines, Des Moines Art Center, *Collection of Mr. and Mrs. Fred O.*

*Bohlen*, June 1966, no. 27 (titled *Goose girl*).

Des Moines, Des Moines Art Center, *Selections from the Collection of Mrs.*

*Fred Bohlen*, November 13, 1977 - January 1, 1978, no. 12 (illustrated n.p. &

titled *Goose girl*).

**Literature**

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Critical Catalogue of Paintings*, vol. III, New York, 2005, no. 893 (illustrated p. 588).



# CAMILLE PISSARRO

## *La Gardeuse d'oies*

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Camille Pissarro, *Two Young Peasant Women*, 1891-92, The Metropolitan Museum of Art, New York

The beauty of *La Gardeuse d'oies* is found in its feigned simplicity: in the immediate foreground a peasant woman calmly and protectively tends to the geese milling around her, with a luscious hill of Éragny serving as their locale. Upon closer inspection, however, one can decipher Pissarro's acute observations of this familiar scene he returned to throughout his oeuvre.

Pissarro underscores the naturalness of this interaction with small cues to connect the woman to her surroundings. The slight downward arch of the woman's head in the foreground is mirrored by the sweeping branch behind and over her; the triumvirate arrangement of the geese at far left is echoed by the trees in the distance; and touches of yellow, orange, and green pigment found on the geese are reiterated on the trees both near and afar, creating a visual cohesion to the scene.

Pissarro's depictions of rural laborers provide an intimate portrayal of the toils of daily life for the men and women of the pastoral

heartland, far from the flux of urban life. While Pissarro refrained from romanticizing his subjects, he captured the authenticity of their experience through a filter of dazzling Impressionist techniques. *La Gardeuse d'oies* was painted in 1890 in Éragny, a small village on the banks of the Epte River where Pissarro spent over twenty years of his life. Well familiarized with his subjects, Pissarro's intimate depiction of this female figure evokes a sense of humanity. As the art critic J.K. Huysman states about Pissarro at the Seventh Impressionist Exhibition of 1882, "Pissarro has entirely detached himself from Millet's memory. He paints his country people without false grandeur, simply as he sees them. His delicious little girls in their red stockings, his old woman wearing a kerchief, his shepherdesses and laundresses, his peasant girls cutting hay or eating, are all true small masterpieces." (quoted in J. Pissarro, *Camille Pissarro*, New York, 1993, p. 157). Representing the rural lifestyle as pleasant and fulfilling through a modernized lens, Pissarro offers a radical reinterpretation of the pastoral tradition.



Jean-François Millet, *The Gleaners*, 1857, Musée d'Orsay, Paris

Trained under Camille Corot, Pissarro painted *en plein air*, a method that involved painting outside of the artist's studio, in an attempt to reveal an accurate representation of contemporary life. In 1873, in objection to the rigid academic standards of the French Salon, Pissarro helped establish *Le Société Anonyme des Artistes, Peintres, Sculpteurs et Graveurs* alongside fifteen artists, including Paul Cézanne, Claude Monet, Édouard Manet, Pierre-Auguste Renoir and Edgar Degas. As the eldest member of the group and the only artist to exhibit in all eight Impressionist exhibitions, Pissarro was deemed the "dean of Impressionist painters," as his presence was vital to the formation and continuation of the Impressionist group (J. Rewald, *Camille Pissarro*, London, 1991, p. 9).

The present work is depicted with a dazzling and speckled painterly surface for which Pissarro melded Impressionism with hints of Pointillism. An artist in constant search of new techniques, Pissarro

was a strong supporter of the Neo-Impressionist masters. In 1885 Pissarro met Paul Signac and Georges Seurat, the founders of the two revolutionary techniques Divisionism and Pointillism. During the waning years of the 1880s, Pissarro began to experiment with Seurat's novel and controversial approach. By the end of 1890 Pissarro largely turned away from Pointillism, mostly due to its demand on his time. *La Gardeuse d'oies* is an emblematically stylistically transitional work for the artist, with each individual brushstroke wider than those of Seurat, but with the staccato application Pissarro learned from his contemporary. *La Gardeuse d'oies* is a complex yet harmonious scene, with slightly fragmented brushstrokes that are soft yet vibrant, and with contrasting colors that create an energized light across the surface of the canvas. The present work represents Pissarro's meticulous rendering of the beauty of the French landscape while simultaneously capturing the authenticity of the rural worker's experience.



# PROPERTY FROM THE ESTATE OF S.P. “SY” AUERBACH



Bonhams is delighted to present property from The Estate of S.P. “Sy” Auerbach, a collection showcasing the exceptional taste of renowned orthopedic surgeon and passionate art collector, Sy Auerbach. Born in 1920, Sy attended the University of Miami where he met the love of his life Minx Auerbach (née Mansbach) and later graduated from the University of Louisville School of Medicine. Sy was the Chief of Orthopedics at Kosair Children’s Hospital, and he was the co-founder and Medical Director of the Southeastern Rehabilitation Center in Clarksville, Indiana. Over the course of his career, Sy served as President of Medical Staff at Jewish and Kosair Hospitals and at the Louisville Rehabilitation Center. He was an innovator in orthopedic surgical procedures and brought cutting-edge surgical techniques from Europe to the United States. An extraordinary and compassionate medical professional, Sy devoted much of his time to training doctors in third world countries and received numerous Medico awards for service to underdeveloped nations, including South Vietnam and Afghanistan. After retiring from surgery, Sy continued practicing medicine into his 90’s.

Sy’s passion for collecting was genetic. His keen aesthetic eye was undoubtedly inspired and honed by his father, Maurice Auerbach. Maurice was a Prussian artist and sculptor who lived in Montmartre and made his living as a furniture maker before immigrating to New York. Sy was inspired by his father’s association with the Parisian art world and therefore collected works by French artists including Henri-Jean Guillaume Martin, Fernand Léger, Pierre-Auguste Renoir, Albert André and Armand Guillaumin, among others. Bonhams is honored to offer the following lots from The Estate of S.P. “Sy” Auerbach.

**PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH**

9

**ALBERT ANDRÉ (1869-1954)**

*Le Tub*

signed 'Albert André' (lower left)

oil on cradled panel

20 7/8 x 14 3/4 in (53.1 x 37.7 cm)

Painted in 1918

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

This work will be included in the forthcoming *Albert André Catalogue Critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

**Provenance**

Galerie Durand-Ruel, Paris (acquired from the artist on July 25, 1919, no. 11.571).

Mr. & Mrs. d'Alayer (grand-daughter of Paul Durand-Ruel; acquired in 1949).

Sale: Me Dubourg & Bellier, Hôtel Drouot, Paris, April, 27, 1951, lot 93.

Madame Pollock, Paris (acquired by May 1964).

Galleries Maurice Sternberg, Chicago.

Acquired from the above on December 22, 1972.





**PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH**

10

**ARMAND GUILLAUMIN (1841-1927)**

*La Couseuse (Jardin à Epinay)*

signed 'Guillaumin' (lower left)

pastel on paper

20 1/8 x 25 5/8 in (51 x 65 cm)

Executed circa 1886

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

This work will be included in volume II of the *Catalogue Raisonné Guillaumin* being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

**Provenance**

Dr. A. Roudinesco, Paris (acquired from the artist and sold: Parke-Bernet Galleries, Inc, New York, October 10, 1968, lot 1).

Galleries Maurice Sternberg, Chicago.

Acquired from the above on November 7, 1969.



**PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH**

11

**FERNAND LÉGER (1881-1955)**

*L'Equipe au repos*

signed and dated 'F.L. 48.' (lower right)

gouache on paper

*19 3/4 x 25 5/8 in (50 x 65 cm)*

Executed in 1948

**\$300,000 - 500,000**

**Provenance**

The Artist's estate.

Galerie Louise Leiris, Paris, no. 30535 (acquired from the above).

Steven Hahn Gallery, Chicago.

Acquired from the above on April 23, 1969.



# FERNAND LEGER

## *L'Equipe au repos*

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Fernand Léger, *Les Loisirs, Hommage à Louis David*, 1948-49, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Executed in 1948, *L'Equipe au repos* exemplifies Léger's aesthetic experimentation with the relationship between line and color. Composed predominantly of large blocks of primary and secondary colors over boldly modeled black figures, the present work encapsulates Léger's belief that "Truth in painting is color at its fullest: red, black, yellow since the pure tone in painting is reality" (Fernand Léger, "The Question of Truth" in *plus: orientations of contemporary architecture*, February 1939, p.18). This philosophy governed not only the color palette for the present work, but also a majority of the artist's compositions in the decade following the Second World War.

Léger found himself drawn to New York's bright and busy streets during his stay in the United States (1940-1945), where he lived during the Second World War. The appearance of flat, geometric color planes of red, yellow and green highlighting the group of figures in *L'Equipe au repos* was undoubtedly inspired by the flashing lights of Broadway, a thoroughfare running through the heart of Manhattan. Speaking to Dora Vallier in 1952, Léger explained: "In 1942, when I was in New York, I was struck by the advertising spotlights on Broadway which played upon the street. You're talking to someone and all of a sudden, he becomes blue. As soon as that color passes another comes, and he becomes red or yellow. That kind of color, the color of the spotlight, is free; free in space. I would like to have the same thing in my canvases. It is very important for mural painting because that has no scale, but I have also used them in my easel paintings" (Léger quoted in D. Vallier, "La vie fait l'oeuvre de Fernand Léger," *Cahiers*

*d'Art*, no. 2, 1954, p. 156). The influence of city lights is apparent in the present composition by the artist's use of vibrant sweeping strokes of boundaryless color across the leisured men's bodies and faces.

Léger reflected on his stay in America with great enthusiasm, explaining, "During these years in America I do feel that I have worked with a greater intensity and achieved more expression than in my previous work. In this country there is a definitely romantic atmosphere in the good sense of the word - an increased sense of movement and violence... I prefer to see America through its contrasts - its vitality, its litter and its waste... What has come out most notably... in the work I have done in America is in my opinion a new energy - an increased movement within the composition" (Léger quoted in C. Lanchner, *Fernand Léger* (exhibition catalogue), New York, 1998, p. 234).

Léger's stay in America was an extraordinarily prolific period marked by the completion of approximately one hundred and twenty paintings. He responded to the power and hardness of the United States by observing that "In America all is rough and strong, like the climate" (Léger quoted in Katherine Kuh, *Léger* (exhibition catalogue), New York, p. 69). Léger understood America, its complexity, humor and vulgarity, recognizing its beauty not only in conventional terms, but also in popular symbols found on post cards, crowded store windows and Broadway lights. The artist poetically described New York by reflecting that, "If you look up you can see on the top of the roofs geometric fantasies-thousands of metallic structures are silhouetted in the sky



Léger in his studio circa 1950



Fernand Léger, *Les deux cyclistes, la mère et l'enfant*, 1951, Fondation Beyeler, Basel



Fernand Léger, *Le cycliste*, 1951, The Metropolitan Museum of Art, New York

“Color is a vital necessity. It is a raw material indispensable to life, like water and fire. Man’s existence is inconceivable without an ambience of color.”

- F. Léger

and play with the light” (*ibid*). The freedom of America finds expression in Léger’s liberation of color and his desire to convey the American ideals for mobility by eliminating the restriction of boundary lines.

This free and joyful method of employing color without regard to forms or boundaries is prominent not only in Léger’s American works, but also in his work following the war. Léger explained his stylistic objective for his paintings in this post-war period in the following terms: “I’ve separated color from drawing and liberated it from shape by arranging it in large color fields without forcing it to follow the outlines of objects” (quoted in *Fernand Léger, Paris-New York* (exhibition catalogue), Fondation Beyeler, Basel, 2008, p. 98). *L’Equipe au repos* exemplifies Léger’s firm commitment to a populist aesthetic and his fascination with the expressive potential of color, the two defining stylistic components of the final decade of his oeuvre.

Daringly modeled and executed with an expressive palette of primary colors, *L’Equipe au repos* belongs to one of Léger’s most important post-war series. The present work is one of several variations on the theme of cyclists and leisurists that Léger produced between 1944 and the early 1950s. This important series culminated with the completion of Léger’s masterpiece, *Les Loisirs, Hommage à Louis David*, now in the permanent collection at the Centre Georges Pompidou in Paris. The year *Les Loisirs, Hommage à Louis David* was completed also was the year the Musée de l’Orangerie in Paris commemorated the bicentennial of Jacques-Louis David’s birth. In celebration of this occasion, Léger depicted a reclining woman in the foreground of the composition holding a paper inscribed *Hommage à Louis David*, a reference to David’s famous painting, *The Death of Marat* (1793), which depicted the murdered leader of the French Revolution. Having joined the French communist party in 1945, Léger not only sympathized with the martyrdom of Marat, but also connected his depiction of a working-class pastime we see in *L’Equipe au repos* with a reference to politically engaged art. In Léger’s post-war period, he abandoned abstraction, which he deemed elitist and inaccessible to the masses, and embraced a more figural representation of the ordinary people that surrounded him, including the working classes.

While *L’Equipe au repos* was executed upon Léger’s return to France, the leisurists with their bicycles are closely related to paintings done in the United States. As in his American works, the color in *L’Equipe au repos* is strong and brilliant. The artist’s Leisure series, the first major series produced by the artist after his return to France, is full of optimism and assurance, canvases fitting to commemorate the coming of peace. Like his great masterpiece *Les Loisirs, Hommage à Louis David*, the present work is the perfect amalgamation of Léger’s liberated American compositions combined with post-war *joie de vivre*.

*L’Equipe au repos* is distinguished by its important early provenance. Executed in 1948, this significant work remained in Léger’s personal collection until his death in 1955, when it was acquired by Galerie Louise Leiris, Paris from the artist’s estate. The work later was acquired by Stephan Hahn, an influential New York art dealer who sold it to the present owner in April 1969.





**PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH**

12

**HENRI-JEAN GUILLAUME MARTIN (1860-1943)**

*Jeune femme agenouillée, étude pour le triptyque 'Apollon et les Muses'*

signed 'Henri Martin' (lower left)

oil on canvas

23 7/8 x 19 5/8 in (60.7 x 50 cm)

Painted circa 1900

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

The authenticity of this work has kindly been confirmed by Marie-Anne Destrebecq-Martin, and will be included in the forthcoming *Henri Martin Catalogue raisonné*.

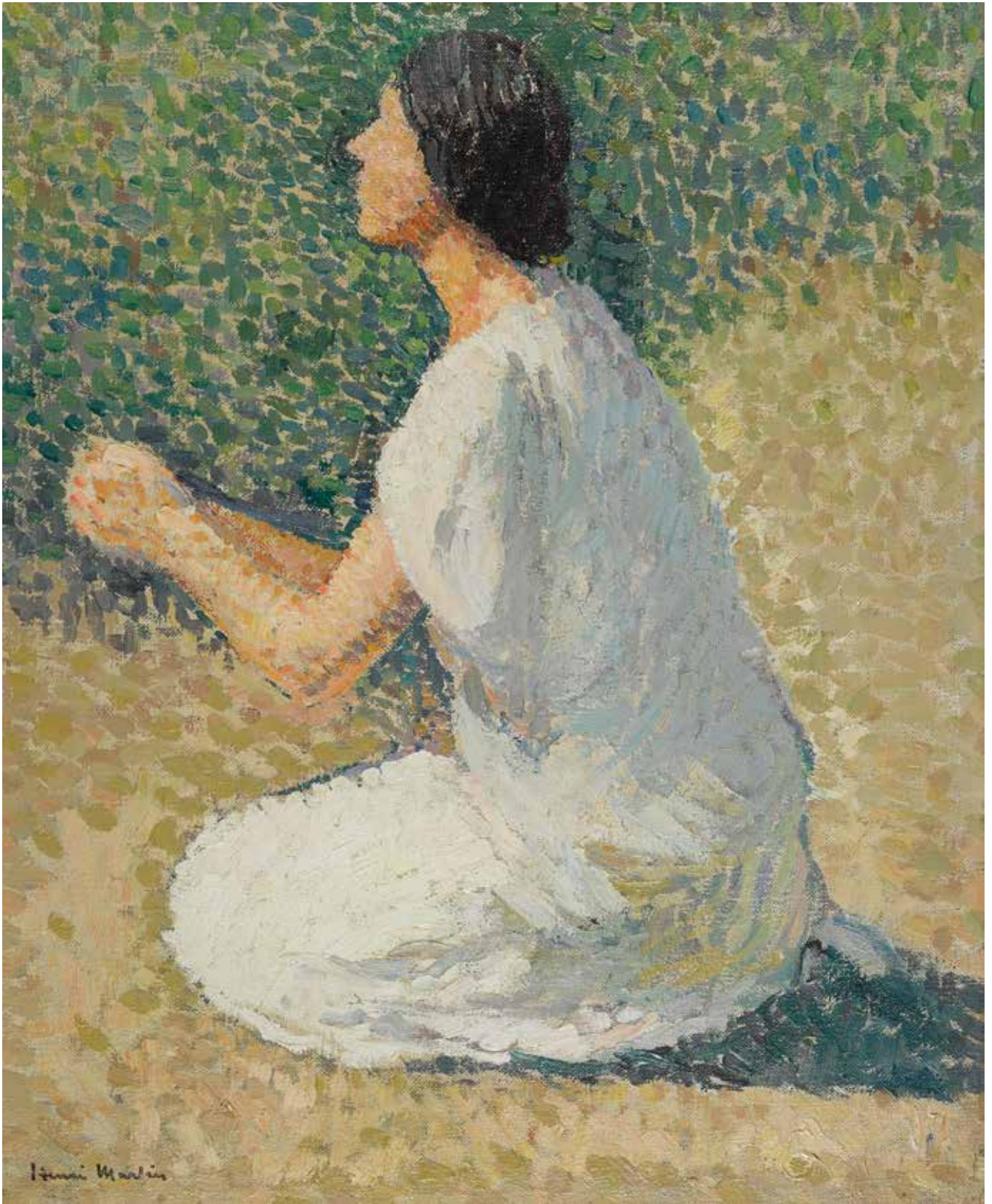
**Provenance**

Private collection, Israel.

Acquired from the above circa 1968.



Henri-Jean Guillaume Martin, *Apollon et les Muses*, circa 1929, Chambre de Commerce et d'Industrie, Béziers



**PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH**

13

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

*Maternité*

inscribed, numbered and stamped with foundry mark 'Renoir 20/20 C.  
Valsuani cire perdue' (on the base)

bronze

21 in (53.9 cm) (height)

Conceived in 1916

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

The authenticity of this work has kindly been confirmed by Corinne Guino.

**Provenance**

Acquired *circa* 1985

**Exhibited**

Louisville, Speed Art Museum, *Renoir to Chagall, The Allure of Color*,  
February 3 - May 6, 2012.

**Literature**

P. Haesaerts, *Renoir Sculptor*, New York, 1947, no. 17 (illustration of the  
plaster version pl. XXXII).

*Renoir* (exhibition catalogue), Tate Gallery, London, 1953, no. 48  
(illustration of the plaster version p. XIIb; titled Mother and Child).

A. Dumas & J. Collins, *Renoir's Women*, London & New York, 2005, no.  
45 (illustration of another cast p. 61; titled Mother and Child).



14

**MARIE LAURENCIN (1883-1956)**

*Portrait de jeune fille*

signed 'Marie Laurencin' (lower left)

watercolor and pencil on paper

12 3/8 x 9 1/4 in (32.4 x 23.7 cm)

Executed in 1925

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

The authenticity of this work has kindly been confirmed by Daniel Marchesseau.

**Provenance**

William R. Valentiner, Detroit (acquired from the artist in July 1938).

Brigitta Valentiner Bertoia, Quakertown, Pennsylvania (by descent from the above in 1958).

Mara Lesta Bertoia, Pennsylvania (by descent from the above).

Wilbur C. Springer, Pennsylvania (acquired from the above).

**Exhibited**

Winston-Salem, Gallery of the Public Library of Winston-Salem & Forsyth County, *Collectors' Opportunity*, April 22 - May 3, 1963, n.n. (titled Young Lady).

“She promised me a small gift, but I must keep it for myself and not give it to the museum.”

- William R. Valentiner referring to the present work.



15

**MAURICE DE VLAMINCK (1876-1958)**

*Bouquet de dahlias*

signed 'Vlaminck' (lower right)

oil on canvas

28 7/8 x 21 3/8 in (73.34 x 55.56 cm)

**\$50,000 - 70,000**

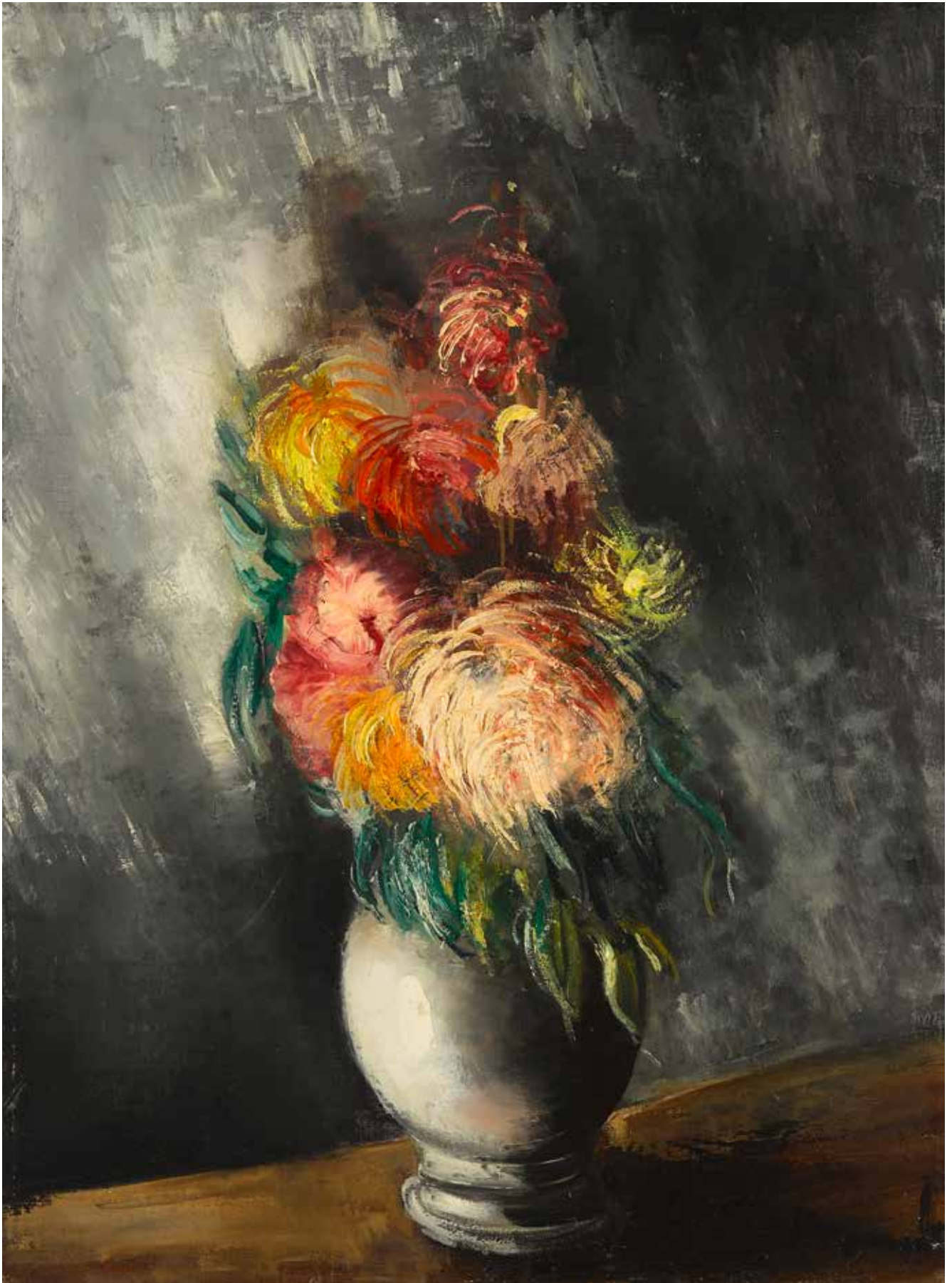
**Provenance**

Sale: Nouveau Drouot, Paris, March 9, 1981, lot 92.

Akram Ojje Collection (acquired at the above sale and sold: Christie's, New York, November 9, 1999, lot 203).

Private collection, Monaco (acquired at the above sale).





16

**MAX LIEBERMANN (1847-1935)**

*Bildnis des Kaufmanns Robert Neumann*

signed 'Liebermann' (upper right)

oil on canvas

21 3/8 x 16 5/8 in (54.3 x 42.2 cm)

Painted in 1925

**\$50,000 - 70,000**

**Provenance**

Robert Neumann, Berlin (acquired from the artist).

Max Neumann, Königsberg (acquired as a gift from the above in 1926).

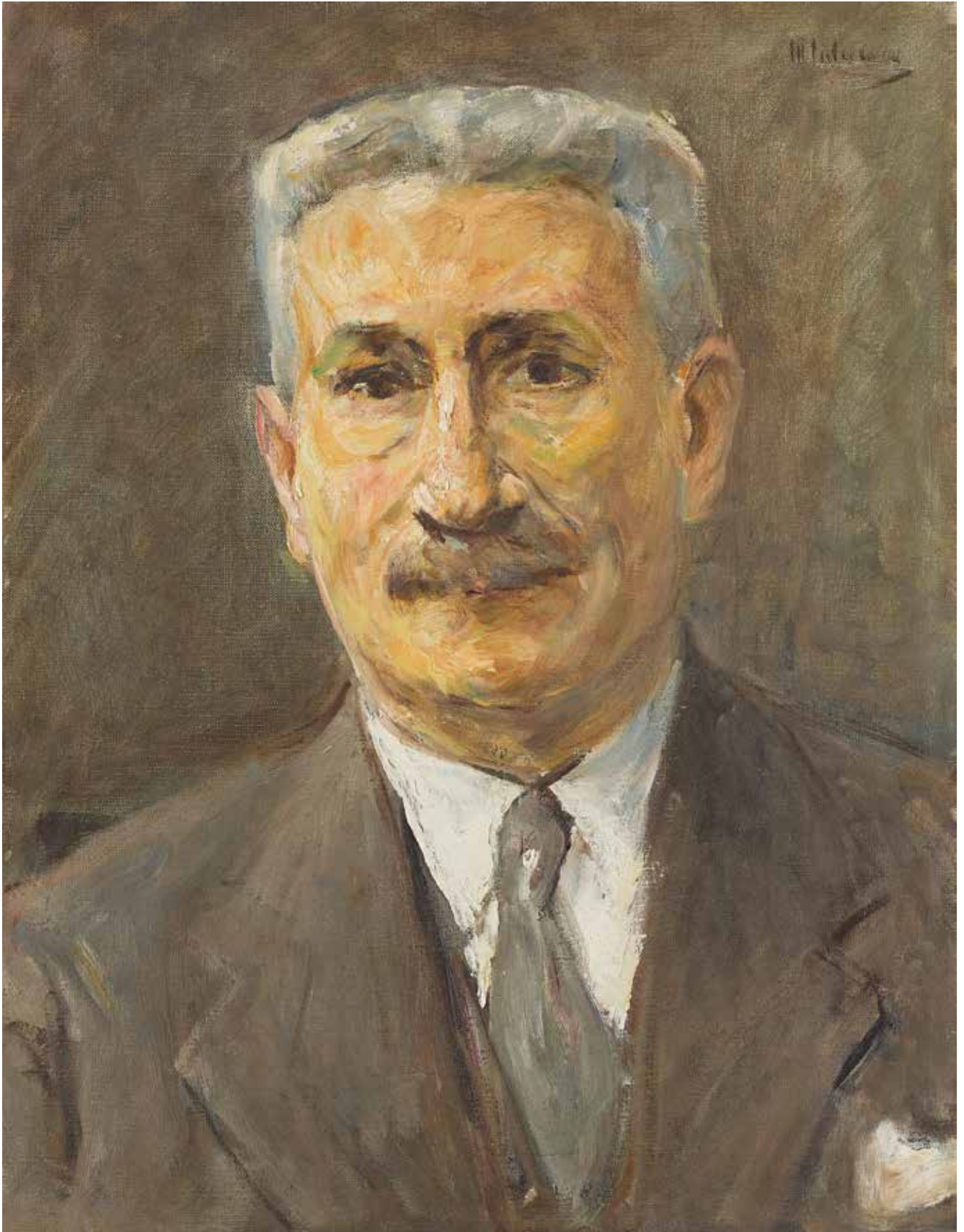
Eva Ilsa Goldstaub, Königsberg (acquired from the above in 1936).

Private collection, USA (acquired by descent from the above).

**Literature**

M. Eberle, *Max Liebermann, 1847-1935, Werkverzeichnis der Gemälde und Olstudien*, vol. II, Munich, 1996, no. 1925/10 (illustrated p. 1132).

The present work is a portrait of the renowned German-Jewish businessman and art collector, Robert Neumann. Neumann lived and worked between Berlin and Königsberg where he owned and operated the successful department store Sommerfeld. Neumann gifted a painting by Max Liebermann to his son Max in 1926 in celebration of his marriage to Eva Ilsa Goldstaub. Following the death of Max in 1936, Eva and their daughter fled Nazi occupied Germany to Holland and later immigrated to the United States in 1938 where the descendants of Robert Neumann remain to this day.



**PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA**

17

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*Fillette aux perruches*

signed 'Foujita' (lower left); signed and dated 'Foujita 1956'  
(on the reverse of the frame)

oil on canvas

13 1/8 x 8 3/4 in (33.3 x 22.2 cm)

Painted in 1956

**\$300,000 - 500,000**

This work will be included in the forthcoming Catalogue Raisonné by Sylvie Buisson.

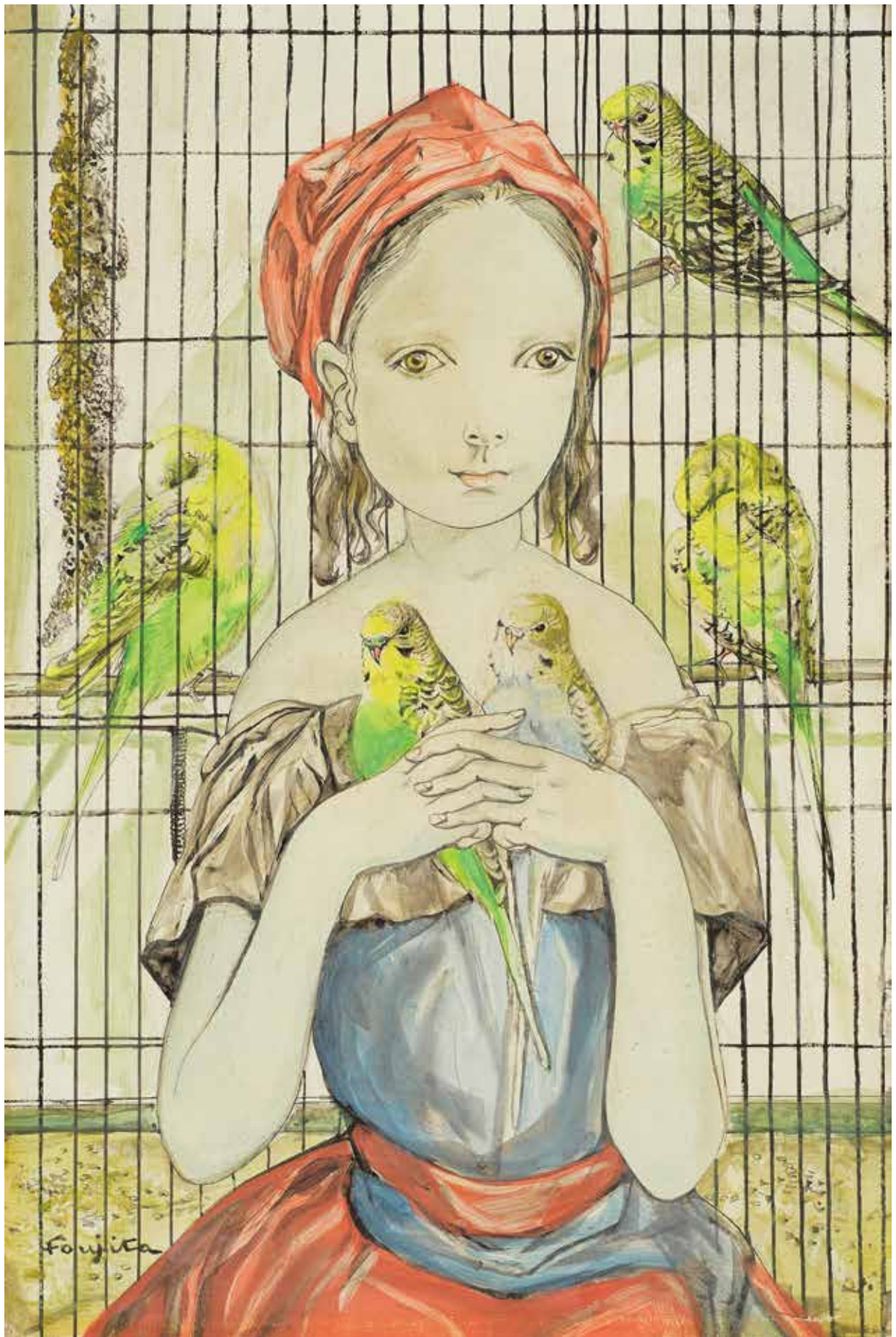
**Provenance**

Galerie J. Le Chapelin, Paris.

Paul Pétridès, Paris.

Private collection, Hillsborough, California (acquired in the late 1950s).

Thence by descent.



# FOUJITA

## *Fillette aux perruches*

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Édouard Manet, *Jeune femme*, 1866, The Metropolitan Museum of Art, New York



Pierre-Auguste Renoir, *La femme à la perruche*, 1871, Solomon R. Guggenheim Museum, New York

Painted in 1957, *Fillette aux perruches* is a brilliantly colored depiction of a young girl with parakeets from the artist's mature oeuvre. Beginning in the 1950s, during his second Paris period, Foujita drew inspiration from his everyday life, shifting his focus from the sensual nudes of the 20s and 30s to paintings featuring children and young girls. In the present work, Foujita's adolescent girl is innocent and meditative, her large, blank eyes inextricably fixed upon the viewer. Her gaze and form are nevertheless delicately charged as she playfully holds two birds in her hands. *Fillette aux perruches* is a quintessential example of the artist's ability to seamlessly blend his Japanese origins with the classicism of the great Western masters.

The son of a general in the Japanese Imperial Army, Foujita moved to France in 1913 at the age of 27 after studying at the Tokyo School of Fine Arts. He settled in Montparnasse, a district favored by infamously bohemian artists. It was in Paris where Foujita became one of the most famous figures of the School of Paris and developed a career by blending two distinct cultures. The Paris School did not belong to a movement. Rather, artists gathered together, carrying with them their different cultures and individual styles, and in doing so created an exciting synergy in vibrant Paris. In 1917, Galerie Chéron held a solo exhibition of Foujita's work where seventeen of his watercolor paintings were prominently displayed. Pablo Picasso, who was also living in





Photograph of the artist in his studio circa 1957

Montparnasse at the time, was drawn to Foujita's watercolors and lingered at the exhibit, undoubtedly showing admiration for his work. It was not until Foujita visited Renoir in southern France in 1918 that he began regularly experimenting with oil paints, attempting to express the elegant quality of Eastern painting in this newfound medium and to invoke the aesthetic lines of watercolor while using oils. Later that year, Foujita submitted six oil paintings to the Salon d'Automne, which unprecedentedly selected all offered works and exhibited them alongside works by Pierre Bonnard and Henri Matisse. Foujita's presence in these important exhibitions catapulted him to great fame.

From the beginning of his career in Japan, to his rise to fame as the quintessential image of a Roaring Twenties dandy in Paris, Foujita maintained his distinct artistic style. Despite the presence of avant-garde artists such as Picasso and Amadeo Modigliani who championed Cubism and Modernism, Foujita refrained from joining a distinct Modernist movement and instead created his own unique style combining Japanese and Parisian culture. Foujita's modernity and originality resided in precisely this fusion of the formal training of his Japanese heritage, the finesse of his lines, and a reinterpreted iconography with the luminous color palette of his adopted country.

In 1930 Foujita concluded his first Paris period and set off to travel the world. He visited the United States, where he briefly lived in New York, and later toured Brazil, Argentina and Mexico. Foujita returned to Paris in the early 1950s and began the work on his second Paris period. Both Foujita and Paris had changed in the interim period, and the artist's paintings now almost exclusively focused on the depiction of children. Although Foujita had no children of his own, the artist enjoyed playing with young children and was interested in conveying their aura of innocence and purity. The youthful girl depicted in *Fillette aux perruches* exudes a charming innocence, while also possessing the elegance characteristic of traditional portrait paintings. It is a unique and important example from an iconic period of the artist's career.

The present work features the young girl standing in front of a bird cage, her eyes gazing forward with a grace and charm that exudes spiritual purity. The use of color in this painting also showcases the bright colors characteristic of Foujita's mature period. The girl's skin is a bright luster of ivory white and exhibits the artist's iconic style of the 1920s. The young girl, under Foujita's tender and gentle eye, is depicted in all her charm and purity, drawing the viewer in under her spell. By the time Foujita executed the present work, the artist had depicted human





Leonardo da Vinci, *Lady with an Ermine*, 1489-90, The National Museum, Krakow

subjects for many years, and his rendering of lines had already reached a level of virtuosity. *Fillette aux perruches* is rich not only in its composition, but also in its inclusion of all the artist's iconic techniques in one work.

Born Tsuguharu Foujita in 1886, in Tokyo, Foujita converted to Catholicism toward the end of his life and adopted the name Léonard following his baptism in October 1959. Foujita took the Christian name Léonard as a tribute to Leonardo da Vinci, an artist whose masterpiece *Lady with an Ermine* (1489-90) was undoubtedly a key inspiration for the present work. In addition to Leonardo da Vinci, Foujita was also inspired by the Impressionist master Pierre-Auguste Renoir, whom he visited in the south of France in 1918, and Édouard Manet. Both Renoir and Manet were renowned for their paintings of young women, and both painted large scale works depicting women with their pet birds. As the art critic Fritz-René Vanderpyl stated in 1920, "Foujita is a successful Japanese painter who has succeeded in harnessing the picturesque aspects and principles of European art, with which he has enhanced his Oriental vision" (quoted in *Foujita: Painting in the Roaring Twenties* (exhibition catalogue), Musée Maillol, Paris, 2018, p. 3). *Fillette aux perruches* is a prime example of Foujita reinventing himself by creating a modern figurative composition that combined Eastern Japanese and Western styles.

"It was predicted that I would be the best painter in Japan, but I dreamt of being the best painter in Paris. I had to go to the source of Parisian art."

18

**PAUL KLEE (1879-1940)**

*Fontainen-Baum*

signed 'Klee' (upper center), dated and titled '1939 U 19 Fontainen-Baum'  
(lower center of mount)

oil and gouache on paper laid down on paper

15 1/8 x 5 1/4 in (38.2 x 21.1 cm)

Executed in 1939

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

**Provenance**

Werner Allenbach, Berne.

Berggruen & Cie, Paris (acquired in 1958).

James Wise, Geneva, New York & Nice (acquired in 1958).

Sale: Hauswedell & Nolte, Hamburg, June 7, 1974, lot 980.

Weintraub Gallery, New York.

Private collection, United States (acquired from the above in the 1980's).

**Exhibited**

Geneva, Galerie du Perron, *Paul Klee (1879-1940)*, July 1960, no. 24.

**Literature**

The Paul Klee Foundation (eds.), *Paul Klee, Catalogue Raisonné, vol. VIII, 1939*, Berne, 2004, no. 7983 (illustrated p. 155).

C. Hopfengart & M. Baumgartner, *Paul Klee: Life and Work*, Berne, 2012, n.n. (illustrated in color p. 303).



19

**JEAN METZINGER (1883-1956)**

*Pichet, fruits et tire-bouchon*

signed 'J Metzinger' (lower left)

oil on canvas

23 3/4 x 28 7/8 in (60.5 x 73.5 cm)

Painted *circa* 1950-1956

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

This lot is accompanied by a certificate of authenticity by Bozena Nikiel.

**Provenance**

Arthur Tooth & Sons Ltd., London.

Edgardo Acosta Gallery, Beverly Hills.

Acquired from the above.



PROPERTY FROM THE HISTORIC  
BUILDING OF CHARLES  
TEMPLETON CROCKER,  
SAN FRANCISCO





The Charles Crocker family, circa 1880

The following three lots by Henri Laurens originally were installed as interior architectural elements in the lavish Russian Hill, San Francisco penthouse apartment of Charles Templeton Crocker. The grandson of Charles Crocker, a founding father of the Central Pacific Railroad, Templeton Crocker was heir to a railroad fortune. A writer, naturalist, collector of arts, books and artifacts, Templeton Crocker traveled across the world, establishing a renowned cultural legacy in the arts and sciences. When Templeton Crocker bought the Russian Hill penthouse in 1928, his exquisite taste brought him to Paris in pursuit of the most sophisticated furnishings and decor.

Templeton Crocker's admiration for the modernist movement inspired him to hire the internationally celebrated French interior designer Jean-Michel Frank. With the guidance of Frank, Templeton Crocker commissioned bespoke furnishings by Art Deco designers such as Jean Dunand, Pierre Legrain and Madame Lipska. Templeton Crocker commissioned approximately four hundred custom objects in total, ranging from furniture and accessories, to wall reliefs and screens. The result was a harmonious combination of different interpretations of the modern era and an apartment *Vogue* magazine deemed "the most beautiful apartment in the world" (M. A. Miller, *A Twentieth-Century Apartment*, *Vogue*, August 3, 1929, p. 31). The Sun Room, largely designed by Jean Michel Frank, contained twenty windows separated by mirrored pillars, exposing the apartment's open layout and revealing the San Francisco cityscape in the background. As one of the first luxury apartments in the United States executed in the modernist style, the apartment ranks among the most important design projects of the twentieth-century.

In 1959, eleven years after Templeton Crocker's death, the apartment was dismantled, and the collection was moved to storage. Most of the collection was eventually purchased and later donated to The Metropolitan Museum of Art. The building's recent discovery of the three present sculptures, however, reveals the vast quantity, and quality, of the famous Templeton Crocker commission. These sculptures, specifically designed as interior architectural elements of this historic domicile, are representative of the first introduction of the modern movement to the United States. Their life-sized monumentality, harmonized aesthetic, and imposing authority demonstrate Laurens's unique ability to create sculptures that transcend time and space.

Henri Laurens is widely recognized for revolutionizing modern sculpture. Initially trained as a traditional ornamental sculptor, Laurens adopted the Cubist aesthetic after he was introduced to Georges Braque in 1911. As an emerging artist within the Cubist circle, Laurens became close friends with Braque, while also establishing relationships with fellow Cubists Pablo Picasso and Juan Gris. Art critic Patrick Elliott noted how Laurens's technique and style differed from his Cubist contemporaries, "While their work shows a restless search for new forms of expression, Laurens's constructions and carvings are conspicuously neat and well made... He (Laurens) observed the more fiery work of his contemporaries, borrowed what interested him, and transformed it into Cubist works of great elegance" (P. Elliott, *Henri Laurens. Villeneuve d'Ascq*, Exhibition Review, March 1993, p. 235). The following three sculptures, conceived in the late 1920's, highlight the importance of the Cubist motif of the guitar within the artist's oeuvre and are prime examples of the works that led Daniel Henry Kahnweiler to proclaim Laurens as "the greatest French sculptor of our time" (D. Kahnweiler, *Henri Laurens: 1885-1954*, *College Art Journal*, 1954, p. 67).

**PROPERTY FROM THE HISTORIC BUILDING OF CHARLES TEMPLETON CROCKER, SAN FRANCISCO**

20<sup>w</sup>

**HENRI LAURENS (1885-1954)**

*Guitare*

signed with the artist's monogram (lower right)

iron

59 7/8 in (152 cm) (height)

Conceived in 1926

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

**Provenance**

C. Templeton Crocker Collection, San Francisco.

Acquired from the above.

**Literature**

*Henri Laurens, Exposition de la donation aux Musées Nationaux*, Grand Palais, Paris, 1967, no. 9 (illustration of another cast).

*Sculpture and Drawings by Henri Laurens* (exhibition catalogue), Arts Council of Great Britain, Hayward Gallery, London & The Ulster Museum, Belfast, 1971, no. 21 (illustration of another cast p. 37).

*Groups V* (exhibition catalogue), Waddington Galleries, London, 1982, no. 48 (illustration of another cast).

*Joan Miro, Henri Laurens* (exhibition catalogue), Waddington Galleries, London, 1984, no. 6 (illustration of another cast p. 35).

*Henri Laurens, 1885 - 1954, 60 Oeuvres, 1915 - 1954* (exhibition catalogue), Galerie Louise Leiris, Paris, 1985, no. 19 (illustration of another cast).

*The Non-Objective World Revisited* (exhibition catalogue), Annelly Juda Fine Art, London, 1988, no. 48 (illustration of another cast p. 46).

*Braque/Laurens un dialogue* (exhibition catalogue), Musée National d'Art Moderne, Paris & Musée des Beaux-Arts de Lyon, 2005-2006, n.n. (illustration of another cast p. 92).





**PROPERTY FROM THE HISTORIC BUILDING OF CHARLES TEMPLETON CROCKER, SAN FRANCISCO**

21<sup>w</sup>

**HENRI LAURENS (1885-1954)**

*Sans titre (Guitare)* Diptych

signed with the artist's monogram (lower left)

iron

72 in (182.8 cm) (height)

Conceived circa 1926

**\$50,000 - 70,000**

**Provenance**

C. Templeton Crocker Collection, San Francisco.

Acquired from the above.



Pablo Picasso, *Guitare*, 1913, The Museum of Modern Art, New York



**PROPERTY FROM THE HISTORIC BUILDING OF CHARLES TEMPLETON CROCKER, SAN FRANCISCO**

22<sup>w</sup>

**HENRI LAURENS (1885-1954)**

*Sans titre (Guitare)* Diptych

signed with the artist's monogram (lower right)

iron

72 in (182.8 cm) (height)

Conceived *circa* 1926

**\$50,000 - 70,000**

**Provenance**

C. Templeton Crocker Collection, San Francisco.

Acquired from the above.



**PROPERTY FROM THE ESTATE OF MRS. JANE RAU**

23

**ALEXEJ JAWLENSKY (1864-1941)**

*Meditation*

signed with the artist's initials 'AJ.' (lower left) and dated '34.' (lower right); signed, inscribed and dated 'A. Jawlensky. 1934. N.70. J.' (on the reverse)

oil on paper laid down on board

7 1/8 x 4 7/8 in (18.1 x 12.6 cm)

Painted in 1934

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

The authenticity of this work has kindly been confirmed by the Alexej von Jawlensky-Archiv. This work will be included in the forthcoming Alexej von Jawlensky *catalogue raisonné*.

**Provenance**

Nierendorf Gallery, New York, no. JA 916.

Esther Robles Gallery, Los Angeles.

Robert Rau, New York.

Thence by descent.

**Exhibited**

Los Angeles, Esther Robles Gallery, *19th and 20th Century Masters*, June 9 - July 12, 1958, n.n.



24

**MAURICE DE VLAMINCK (1876-1958)**

*Bouquet de fleurs*

signed 'Vlaminck' (lower right)

oil on canvas

24 x 19 5/8 in (61 x 50 cm)

**\$35,000 - 55,000**

This work will be included in the forthcoming Vlaminck Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

**Provenance**

Private collection.





**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH**

25

**ARMAND GUILLAUMIN (1841-1927)**

*Paysage orange*

signed 'Guillaumin' (lower right)

oil on canvas

19 x 25 1/4 in (48.3 x 64.1 cm)

**\$18,000 - 25,000**

This work will be included in volume II of the Catalogue Raisonné Guillaumin being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

**Provenance**

Galerie Daniel Malingue, Paris.

Private collection, New York.

Hirschl & Adler Galleries, Inc., New York, no. 12853.

Private collection, California (acquired from the above on November 15, 1985).

Thence by descent.



26

**ARMAND GUILLAUMIN (1841-1927)**

*Ferme et arbres à Saint-Chéron*

signed 'Guillaumin' (lower left)

oil on canvas

32 3/8 x 25 7/8 in (82 x 65.72 cm)

Painted in March 1893

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

**Provenance**

Orosdi Collection, Paris.

Galerie Georges Petit, Paris (acquired in 1924).

G. Pelé Collection, Paris.

The Honorable Michael Hare Collection, England (sold: Sotheby's, London, November 29, 1967, lot 53).

Burger Collection (acquired at the above sale).

Maurice Sternberg Collection, Chicago.

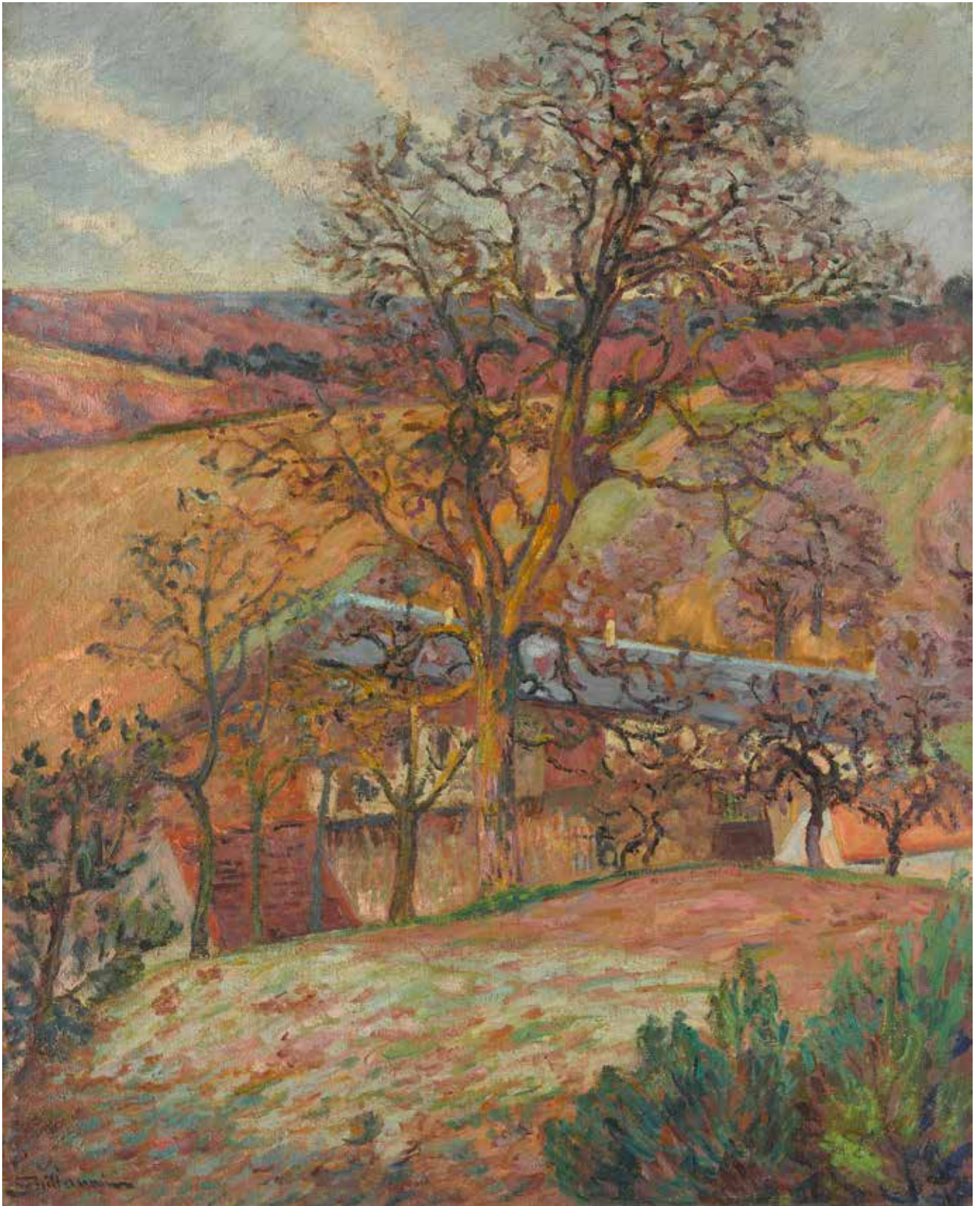
Private collection, South America (acquired from the above on April 11, 1968).

**Literature**

E. des Courières, *Armand Guillaumin*, Paris, 1924, p. 81 (titled Saint-Chéron (Seine-et-Oise); dimensions reversed)

G. Serret & D. Fabiani, *Armand Guillaumin 1841 - 1927, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 270 (illustrated).

C. Gray, *Armand Guillaumin*, Chester, 1972, no. 136, (illustrated pl. 20).



**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH**

27

**GUSTAVE LOISEAU (1865-1935)**

*L'église de Porte-Joie dans l'Eure*

signed and dated 'G. Loiseau 1901' (lower left)

oil on canvas

25 5/8 x 32 in (65.5 x 81.2 cm)

Painted in 1901

**\$50,000 - 70,000**

The authenticity of this work has kindly been confirmed by Monsieur Didier Imbert.  
This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné*.

**Provenance**

Sale: Sotheby's, May 14, 1986, lot 212A.

Private collection, California (acquired at the above sale).

Thence by descent.



28

**PIERRE EUGÈNE MONTÉZIN (1874-1946)**

*Rue de Village*

signed 'Montézin' (lower right)

oil on paper

15 1/4 x 21 5/8 in (39 x 55.8 cm)

Painted in 1930

**\$18,000 - 25,000**

The authenticity of this work has kindly been confirmed by Cyril Klein-Montézin.

**Provenance**

Arthur Tooth & Sons, Ltd., London, no. 03932.

Sale: Christie's, Manson & Woods, Australia, October 3, 1973, lot 469.

Private collection, Australia (acquired at the above sale).

Sale: Christie's, Manson & Woods, Australia, April 28, 1976, lot 429.

Private collection, Melbourne.

Acquired from the above in 2014.





**PROPERTY FROM THE COLLECTION OF THE LATE DEAN MARTIN AND JEANNE MARTIN, BEVERLY HILLS**

29

**DIEGO RIVERA (1886-1957)**

*Hilando (La tejedora)*

signed and dated 'Diego Rivera.36' (upper left)

watercolor and graphite on paper

22 3/4 x 20 7/8 in (57.8 x 53 cm)

Executed in 1936

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

The authenticity of this work has kindly been confirmed by Professor Luis-Martín Lozano.

**Provenance**

Dean & Jeanne Martin, Beverly Hills.

Thence by descent.



Diego Rivera, *La tejedora*, 1936, Art Institute of Chicago



# DIEGO RIVERA

## *Hilando (La tejedora)*

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The present work exhibited in the home of Dean & Jeanne Martin, 1966

Bonhams is honored to offer this work by Diego Rivera from the Collection of the late Dean Martin and Jeanne Martin. Best known as an actor, comedian, singer and entertainer extraordinaire, Dean Martin – “The King of Cool” – was a member of The Rat Pack, along with fellow entertainers Frank Sinatra, Joey Bishop, Peter Lawford and Sammy Davis, Jr. In 1949, Dean married Jeanne, a former Orange Bowl queen from Coral Gables, Florida. The couple had three children, together with four children from Dean’s previous marriage. The rediscovered work being offered is shown in the background of a 1966 family portrait taken at their 601 Mountain Drive home in Beverly Hills. With an affinity for the arts of Mexico, Jeanne collected pre-Columbian pottery and in the Living Room of the Martin Ranch in Hidden Valley, California, she included traditional Mexican textiles – the very same type being woven in the present work.

**Diego Rivera, *Hilando (La Tejedora)***  
**Professor Luis-Martin Lozano**



Diego Rivera, *In*, 1936, Phoenix Art Museum

Diego Rivera has taken his place in the history of art as the most prominent painter of the 20th Century Mexican Muralist Movement. However, he was also the author of a notable body of easel paintings, watercolors and drawings which, because of their intimacy, are of unquestionable importance. Rivera lived in Europe for 14 years, from 1907 to 1921, returning to Mexico to take part in the cultural rebirth that followed the revolution. He had been a painter of the avant-garde, a renowned Cubist, a friend of Picasso, and a fixture on the international art market, but he returned to the country of his birth to paint murals as part of a grand project of national reconstruction termed by historians as a Mexican Renaissance. While he never renounced what he had learned in Europe, he also discovered the essence of Mexico, more so than any other painter of his time, and held a firm ideological conviction of the importance of re-evaluating the history and culture of the Mexican people, particularly of indigenous people, peasants and the most disadvantaged classes. His empathy for Mexican women and children as they went about their daily duties, faithful to their heritage and traditions, was reflected not just in his murals but also in drawings and watercolors such as the present example.

Here, Rivera depicts with enormous dignity, an indigenous Mexican woman in the quiet task of weaving a textile using a traditional waist-loom, a technique which goes back to Pre-Hispanic times. Seated with her legs tucked under her, she is at one with her destiny. The composition allows a glimpse of her skillful weaving and of the similarly decorated clothes she is wearing. Diego Rivera addressed this theme on several occasions, particularly in the 1930s. This watercolor, signed and dated 1936, and previously unknown to scholars, is a version of a larger format oil and tempera painting of the same year used as one of Rivera's illustrations to Bertram D. Wolfe's *Portrait of Mexico* (New York, 1937, pl. 90) [another now at the Art Institute of Chicago] and of another watercolor, of the same year and format, which shows the same woman seated on a chair (recorded by the Instituto Nacional de Bellas Artes; L. Cortés Gutiérrez (ed.), *Diego Rivera: catálogo general de obra de caballete*, Mexico City, 1989, p. 169, no. 1273). Rivera returned to the subject of Mexican indigenous women in other compositions, notably the beautiful oil of 1936 now in the collection of the Phoenix Art Museum, Arizona.

Professor Luis-Martín Lozano  
Art Historian

We would like to thank Professor Lozano for preparing this essay.

Diego Rivera (1886-1957) ha trascendido a la historia del arte Universal como el más destacado de los pintores que participó en el Movimiento muralista mexicano del siglo XX. Empero, es también el autor de una notable producción de pinturas de caballete, acuarelas y dibujos, que por su intimidad son también de una trascendencia incuestionable. Después de haber vivido 14 años en Europa, entre 1907 y 1921, Diego Rivera regresó a México para insertarse en el Renacimiento cultural de la postrevolución. Tras haberse convertido en un pintor de la vanguardia, destacado cubista amigo de Picasso y ubicarse en un mercado internacional, retornó a su país para pintar murales como parte de un gran proyecto de reconstrucción nacional, que los críticos bien han denominado *Mexican Renaissance*. Sin renunciar nunca a lo que aprendió en Europa, Rivera descubrió las raíces de México, como quizá ninguno otro pintor de su época, y tuvo una firme convicción ideológica de revalorar la historia y cultura de los mexicanos, particularmente de los indígenas, campesinos y clases mas desfavorecidas. Su acercamiento amoroso a los niños y mujeres de México, en su diaria labor y la expresión de sus raíces, quedó reafirmado no sólo en sus grandes pinturas murales, sino en dibujos y acuarelas como la que ahora nos ocupa y que ahora sale a subasta.

Aquí Rivera ha capturado, con enorme dignidad, a una indígena mexicana en su callada labor de tejer un textil a la manera tradicional del "telar a la cintura", el cual se remonta a la época prehispánica: postrada sobre el piso, asume su destino, dejando entrever la belleza artesanal de su ejecución, como también la vestimenta que lleva puesta. Este tema habría de ser tratado por Diego Rivera en numerosas ocasiones, particularmente en la década de los años treinta. Esta acuarela, firmada y fechada en 1936, que no estaba catalogada por los especialistas es una variante de una composición que ejecutó al óleo y temple, en un formato mayor y el mismo año, y que aparece reproducida en el libro: *Portrait of Mexico*, publicada en Nueva York por Covici en 1937 (pl. 90); y asimismo de otra acuarela, del mismo formato y año, donde la mujer aparece sentada en una silla y la cual está catalogada por el Instituto Nacional de Bellas Artes (*Diego Rivera: catálogo general de obra de caballete*, México, 1989, p. 169, no. 1273).

Sobre este tema de la mujer indígena mexicana tejiendo a la usanza tradicional, Rivera habría de regresar en otras composiciones, como la muy bella pintura al óleo sobre tela también de 1936, que custodia en su colección el Phoenix Art Museum.

Profesor Luis-Martín Lozano  
Historiador del arte

30

**ANDRÉ BRASILIER (BORN 1929)**

*L'or du soir*

signed 'André Brasilier.' (lower right); initialed, dated and titled 'L'or du soir.

A.B. 1997' (on the reverse)

oil on canvas

36 1/4 x 25 5/8 in (92 x 65 cm)

Painted in 1997

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

**Provenance**

Private collection, France.

Private collection, Canada.

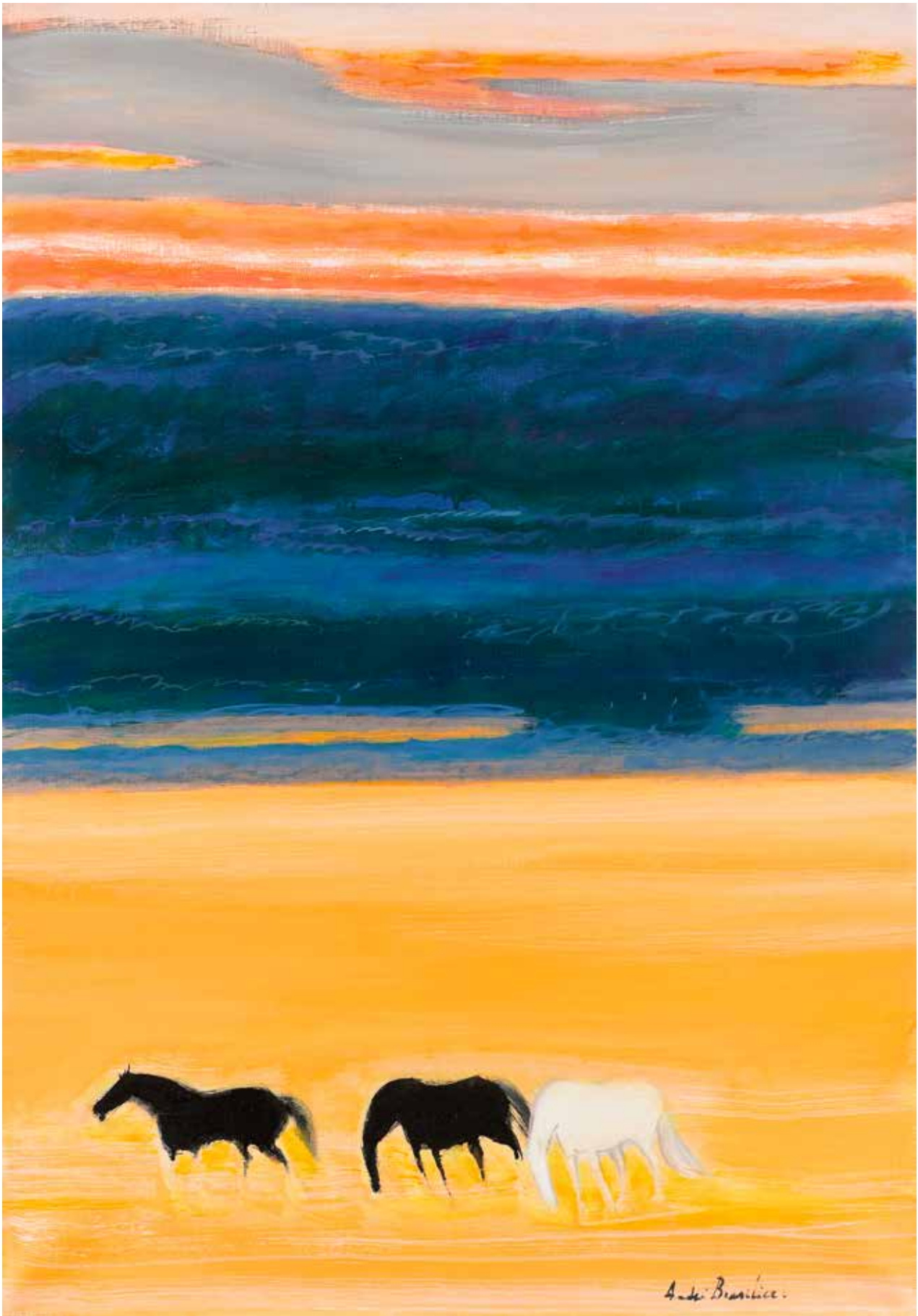
**Exhibited**

Paris, Galerie Bac Saint-Germain, *André Brasilier, oeuvres récentes*,

October 16 - December 12, 1997, n.n.

**Literature**

X. de Coulanges, *André Brasilier, Catalogue Raisonné, 1982-2002*, vol. I,  
Lausanne, 2002, no. 1997/28 (illustrated in color p. 276).



31

**SALVADOR DALÍ (1904-1989)**

*Etude pour le carton d'invitation à l'exposition chez Jacques Bonjean*

signed and inscribed 'Exposition Dalí' (center)

gouache, pen and India ink on off-white paper

7 11/16 x 9 5/8 in (19.6 x 24.4cm)

Executed *circa* 1934

**\$18,000 - 25,000**

The authenticity of this work has kindly been confirmed by Nicolas and Olivier Descharnes.

**Provenance**

Private collection, Barcelona (acquired in the mid 1990s).





32

**MAN RAY (1890-1976)**

*Scène de rue*

Inscribed, dated and dedicated 'Man Ray 1952, for Virginia & Harold Paris 1956' (on the reverse)

oil and collage on paper laid down on panel with the artist's frame

10 1/16 x 7 11/16 in (25.5 x 19.6 cm)

Executed in 1952

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

This work will be included in the *Catalogue of the Paintings of Man Ray*, in preparation by Andrew Strauss and Timothy Baum.

**Provenance**

Virginia & Harold Knapik, Paris (a gift from the artist in 1956).

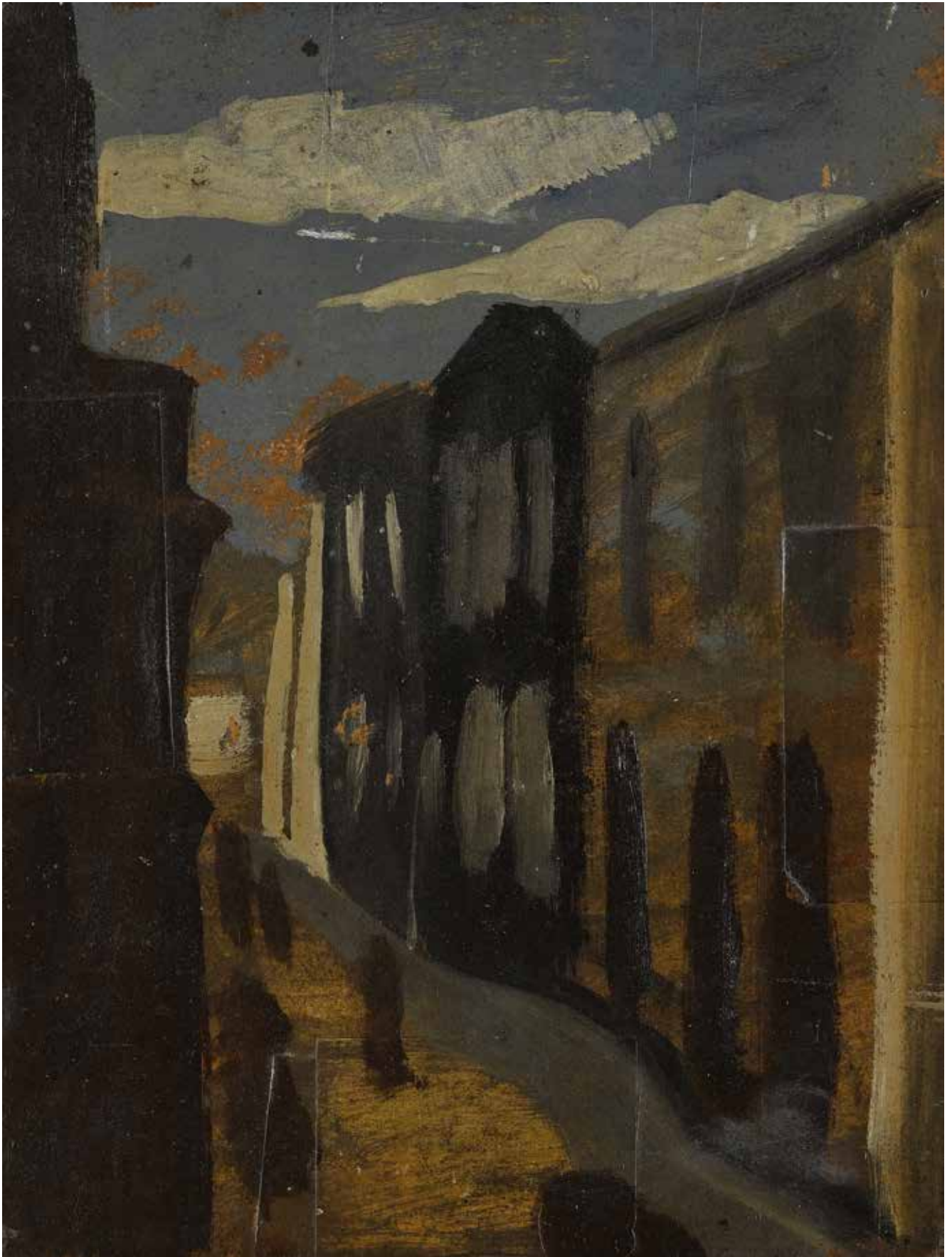
Thence by descent.

**Exhibited**

Toronto, Art Gallery of Ontario, *A Friendship: Harold, Virginia, Juliet, and May Ray*, July 28 – November 5, 2000.



Man Ray and Juliet, Paris, circa 1952



**PROPERTY SOLD TO BENEFIT A PRIVATE CHARITABLE FOUNDATION**

33

**GINO SEVERINI (1883-1966)**

*Femme lisant*

signed and dated 'G. Severini 1915' (lower right)

pencil on paper

11 3/4 x 7 5/8 in (29.9 x 19.6 cm)

Executed in 1915

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

The authenticity of this work has kindly been confirmed by Daniela Fonti.

**Provenance**

Rose Fried Gallery, New York.

Acquired from the above in December 1956.



Gino Severini, *Femme lisante (Jeanne dans l'atelier)*, 1916, Private collection



**PROPERTY SOLD TO BENEFIT A PRIVATE CHARITABLE FOUNDATION**

34

**PABLO PICASSO (1881-1973)**

*Composition à l'oiseau mort*

signed 'Picasso' (lower right)

pencil and turpentine paint on paper

11 x 7 3/4 in (27.9 x 19.8 cm)

Executed in 1918

**\$50,000 - 70,000**

The authenticity of this work has kindly been confirmed by Claude Picasso.

**Provenance**

Rose Fried Gallery, New York.

Acquired from the above in April 1957.

**Literature**

C. Zervos, *Pablo Picasso, Suppléments aux années 1914-1919*, vol. 29, Paris, 1975, no. 331 (illustrated p. 134).



**PROPERTY FROM A PRIVATE COLLECTION, LAGUNA BEACH**

35

**SALVADOR DALÍ (1904-1989)**

*Study for Soldier Take Warning*

signed and dated 'Dalí 1942' (lower right)

gouache, pen, ink and pencil on brown paper

17 1/2 x 12 1/4 in (44.4 x 31.1 cm)

Executed in 1942

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

Nicolas and Olivier Descharnes have kindly confirmed the authenticity of this work, archive number D2059\_1942.

**Provenance**

Sale: Sotheby's, New York, May 14, 1986, lot 181.

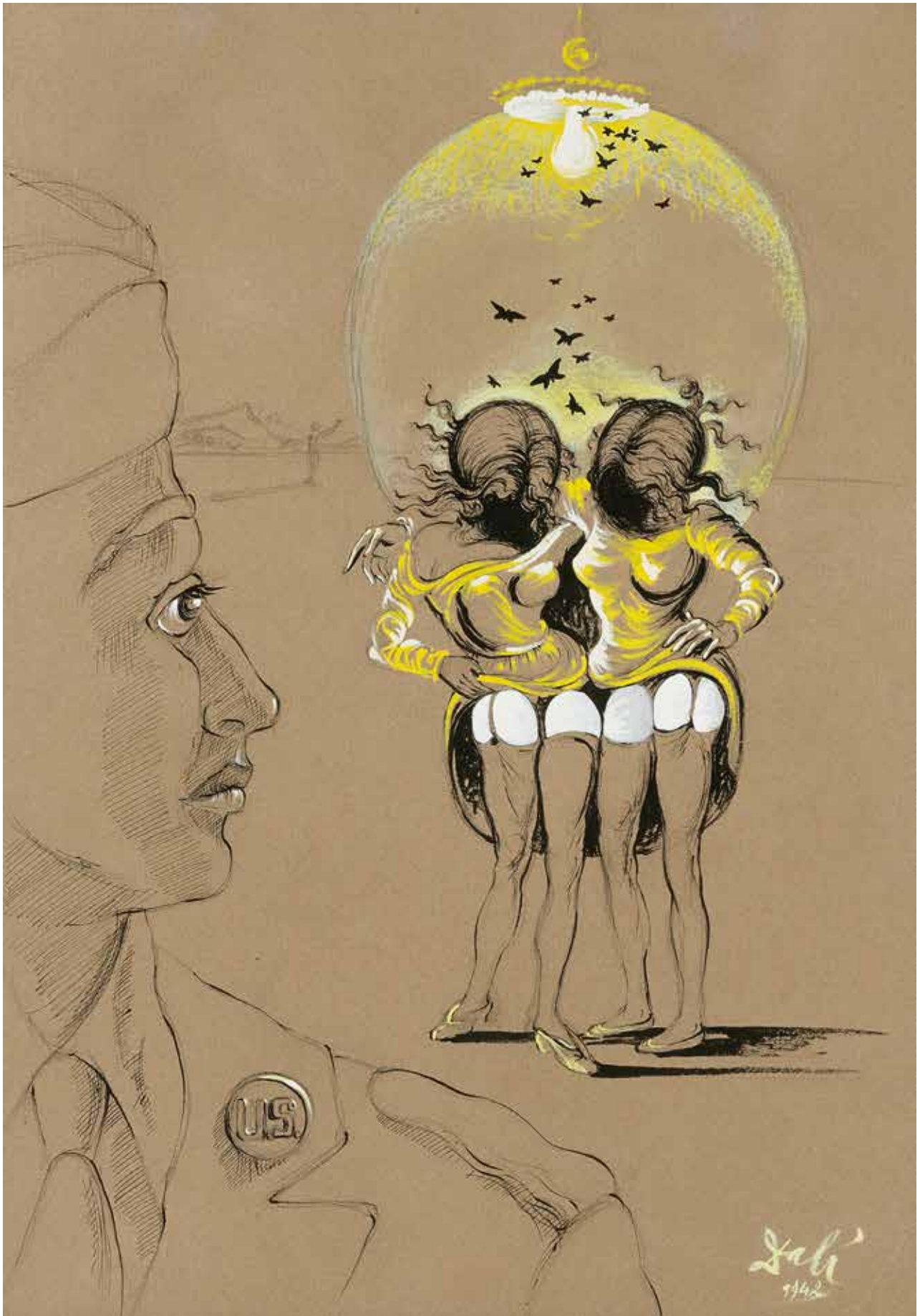
Private collection, California (acquired at the above sale).

Thence by descent.

**Literature**

R. Descharnes & G. Néret, *Salvador Dalí, 1904-1989, The Paintings, 1904-1946*, Cologne, 2006, no. 807 (illustrated in color p. 356).

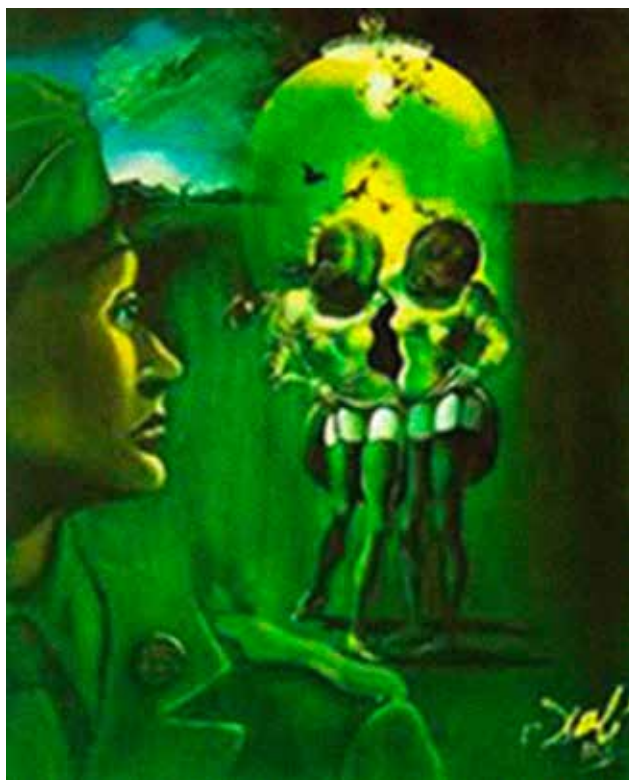




# SALVADOR DALÍ

## *Soldier Take Warning*

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Salvador Dalí, *Sans titre, For the Campaign Against Venereal Disease*, 1942, Private collection

Dalí executed this preliminary study for *Soldier Take Warning* at the apotheosis of his successful years in New York City. Having fled Paris with his wife Gala in 1940, Dalí assumed a central role amid the society of European Surrealists that immigrated to New York at the outbreak of the Second World War. It was during this time in exile that Dalí's artistic output went beyond the confines of the museum walls and entered the realm of popular culture in the form of advertising campaigns and magazine illustrations. Executed in 1942, *Soldier Take Warning* not only is a significant piece of political propaganda, but also is arguably one of the greatest representations of Dalí's wartime iconography.

The present work is a study for the final composition *Soldier Take Warning* commissioned in 1942 by the Office of War Information in Washington, D.C. As part of a series of skull-like and disembodied head portraits produced during the years 1940-1942, *Soldier Take Warning* confronts the horrors of war and Dalí's own displacement as an exiled artist in America. Gisela M. Carbonell-Coll describes the psychological impact of the present work, stating, "The partial body – its fragmentation and dismemberment – not only refers the viewer to the obvious consequences of the war but it is also used as a metaphor for its own decay as a result of venereal disease" (G. M. Carbonell-Coll, *A Spaniard in New York: Salvador Dalí and the ruins of modernity, 1940-1948*, Illinois, 2009, p. 11).

On the left-hand side of the composition, a soldier in uniform is depicted in profile looking at two female figures in the distant middle ground. The women are enveloped by light in a desolate

landscape, heads down, skirts lifted, and overtly sexualized. From a distance the composition reads as a double-image, as if an American soldier faces the image of death. Upon closer inspection, it becomes a warning against the dangers of contracting sexually transmitted diseases while deployed overseas.

The present work was reproduced in popular magazines and was meant to communicate a message of prevention to the public. While it serves as a warning to the American public, it also reveals the artist's own fear of contracting venereal diseases. In *The Unspeakable Confessions of Salvador Dalí* as told to André Parinaud, the artist's own sentiments on the issue are recounted: "Two things haunted me, and paralyzed me, at the same time. One, a manic fear of venereal diseases. (My father had bred in me a horror of microbes. It is something I have never gotten over, and at times has led me to fits of madness.) But, more specifically I long suffered from the terrible ache of believing myself impotent" (Dalí quoted in A. Parinaud, *Maniac Eyeball: The Unspeakable Confessions of Salvador Dalí*, Paris, 2004, p. 74).

The association of women's sexuality with disease and death is prevalent in Surrealist iconography, and the double image of women and skeleton also can be found in Dalí's famous photograph *In Voluptus Mors*. One of the various projects Dalí created in collaboration with American photographer Philippe Halsman, *In Voluptus Mors* is the personification of *Soldier Take Warning*; photographed in 1951, the skull-like formation is comprised of seven nude women, with Dalí himself appearing in the photo in the place of the soldier in *Soldier Take Warning*.



Salvador Dalí, *In Voluptas Mors*, 1951, photograph by Philippe Halsman

36

**HENRY MOORE (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)

Executed in 1966

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

**Provenance**

John Berggruen Gallery, San Francisco.

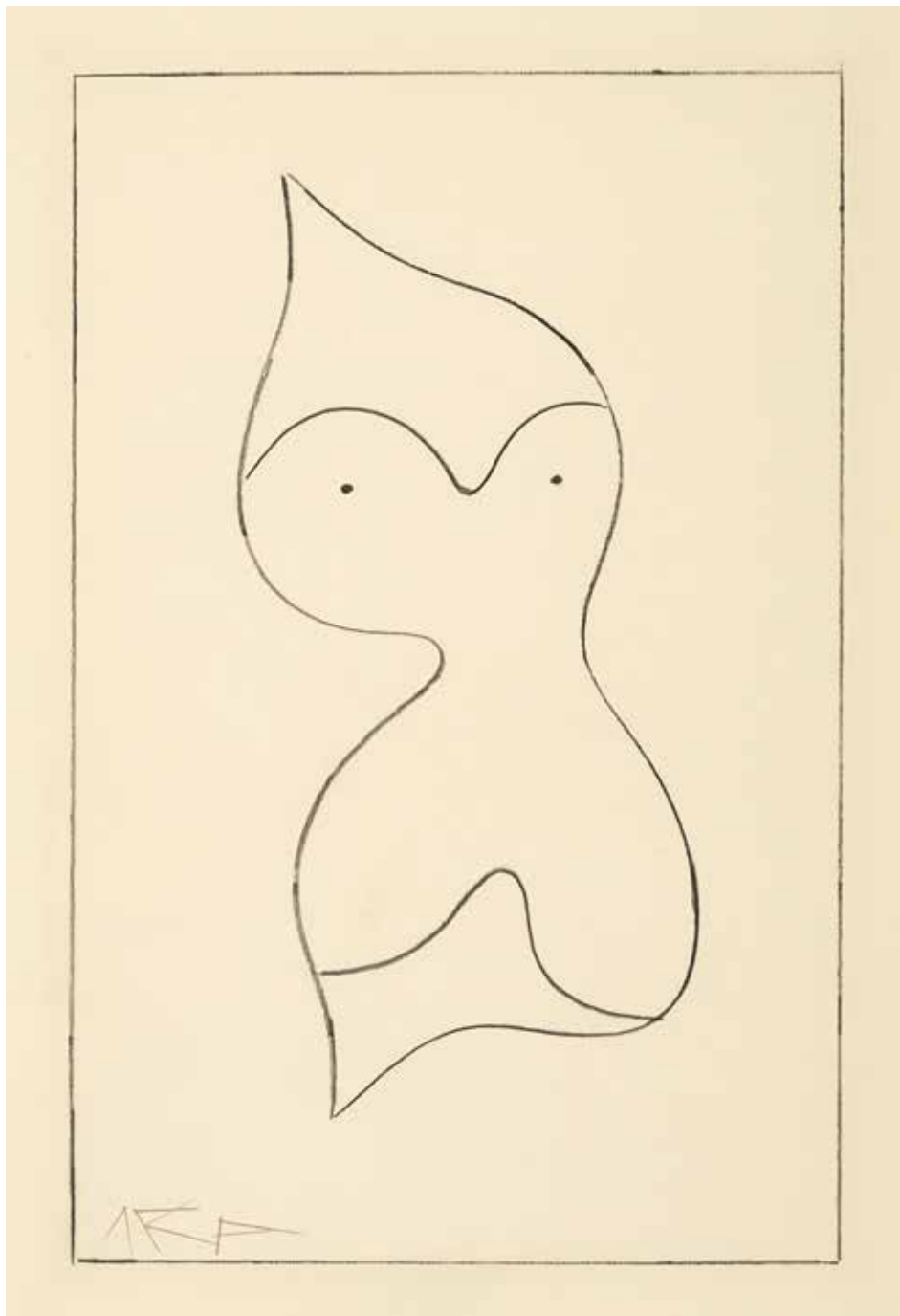
Acquired from the above.

Thence by descent.

**Literature**

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





**PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA**

37

**JEAN (HANS) ARP (1886-1966)**

*Torse-regard*

signed 'ARP' (lower left)

pencil on paper

16 3/4 x 12 3/8 in (42.7 x 31.5 cm)

Executed in 1959

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

**Provenance**

Klipstein & Kornfeld, Berne.

Galerie d'art Moderne, Basel.

George Gordon Young, Alhambra, California.

Sale: Butterfield & Butterfield, San Francisco, October 26-27, 1999, lot 1015.

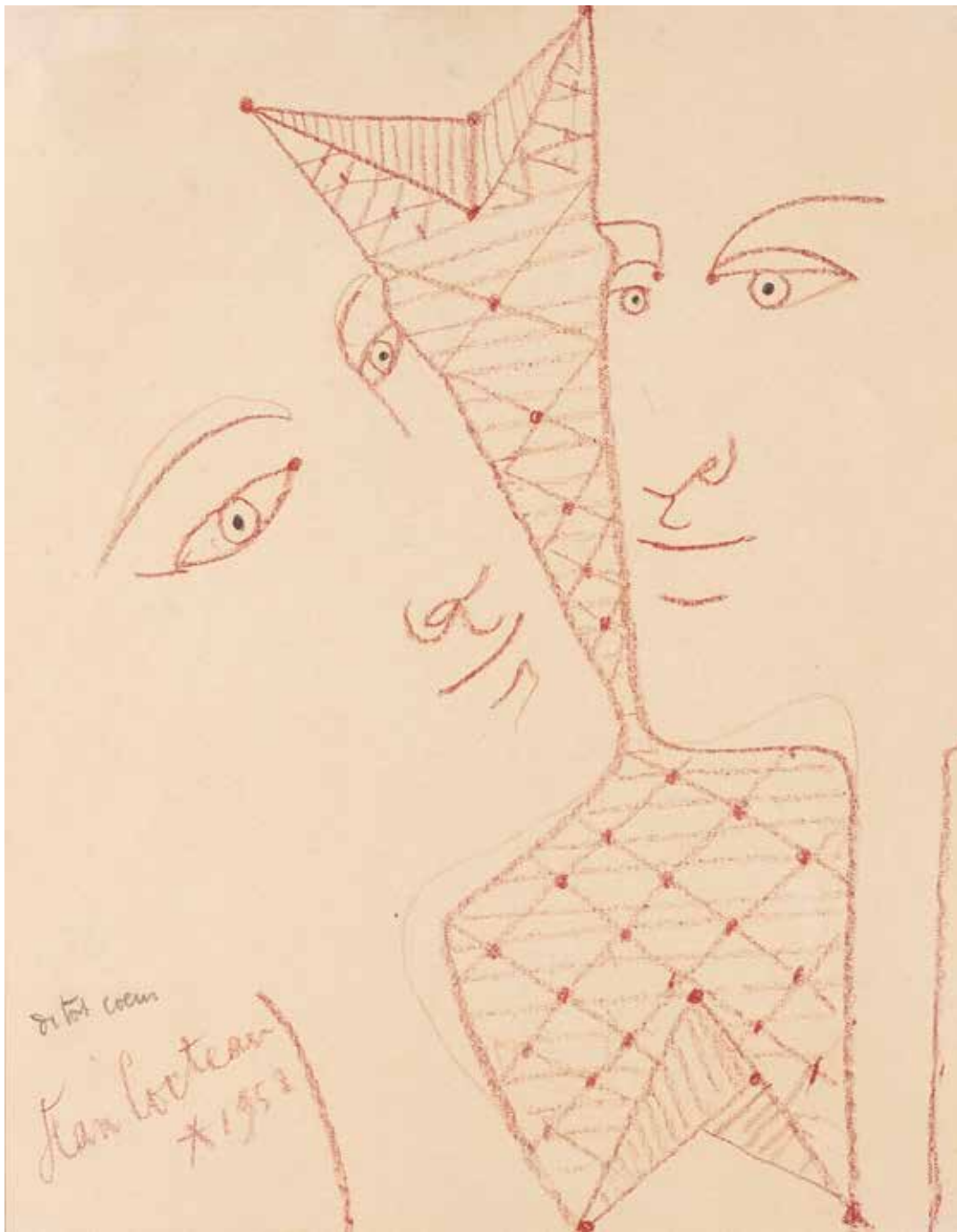
Acquired at the above sale.

**Exhibited**

Berne, Klipstein & Kornfeld, *Hans Arp: Zeichnungen und Collagen,*

*Papiers déchirés und Reliefs: Ausstellung,* January 11 - February 24,

1962 & Basel, Galerie d'Art Moderne, June 2 - July 12, 1962, no. 69 (illustrated).



**PROPERTY FROM THE FAMILY OF FLORENCE EISEMAN**

38

**JEAN COCTEAU (1889-1963)**

*Deux visages*

signed and dated 'de tout coeur Jean Cocteau \* 1959' (lower left)

crayon on paper

9 3/4 x 8 1/4 in (25 x 20.9 cm)

Executed in 1959

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

The authenticity of this work has kindly been confirmed by Annie Guédra.

**Provenance**

Sander Gallery, New York.

Private collection, Milwaukee (acquired from the above on May 9, 1987).

Thence by descent.

39

**HENRI-JEAN GUILLAUME MARTIN (1860-1943)**

*Vue depuis la terrasse de Marquayrol*

signed 'Henri Martin' (lower right)

oil on paper laid down on canvas

25 3/4 x 21 1/4 in (65.5 x 54 cm)

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

Cyrille Martin has kindly confirmed the authenticity of this work.

**Provenance:**

The Artist's estate.

Private collection, Paris (by descent from the above and sold:

Christie's, South Kensington, June 21, 2013, lot 183).

Private collection (acquired at the above sale).

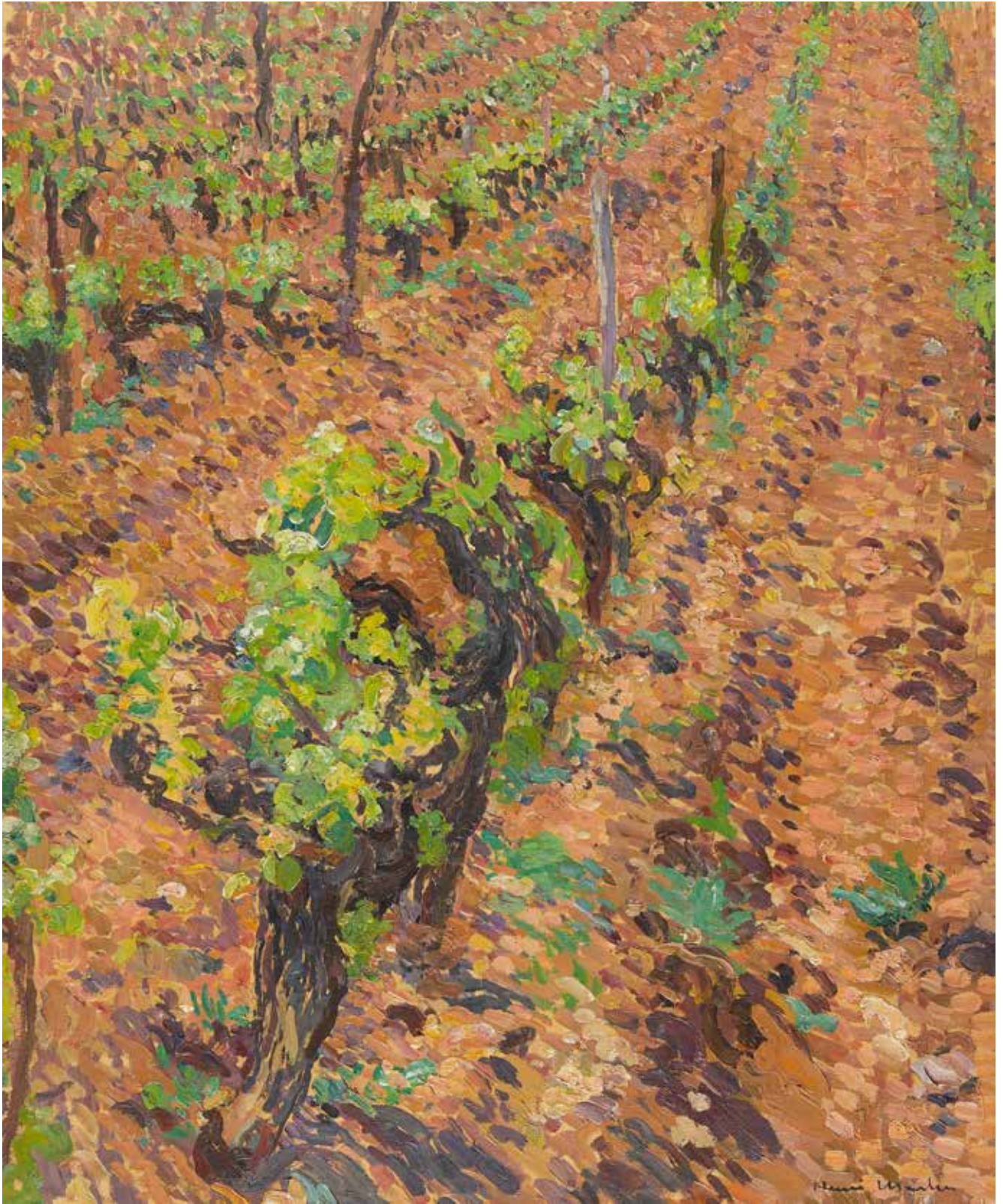
**Exhibited:**

Toulouse, Théâtre du Capitole & Musée de Cahors Henri-Martin,

*Henri Martin, 1860-1943*, September 14 - October 29, 1993, no. 65

(illustrated in color p. 73).





40

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Les amoureux, Aline Charigot et Henri Laurent*

signed with the artist's initial 'R.' (lower right) and signed with the artist's monogram (center right)

sanguine on paper laid down on canvas

32 x 25 1/2 in (81.3 x 65 cm)

Executed in 1885

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

This work will be included in the forthcoming Renoir Digital Catalogue Raisonné currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

**Provenance**

A. Maitinai, Paris.

Paul Pétridès, Paris.

Mr. & Mrs. Th. E Cummings, Vienna (until 1985).

Jean Pierre Jornod, Paris (acquired in 1988).

Meier-Metcalf Gallery, Florida, no. 1014.

Private collection, Texas (acquired from the above in July 1997).

**Exhibited**

Paris, Galerie Hopkins-Thomas & Artis, Monte Carlo, *Dessins et Aquarelles de Renoir*, April 25 - June 30, 1985, no. 9.



Pierre-Auguste Renoir, *Dans le jardin*, 1885,  
The State Hermitage Museum, Saint Petersburg



**PROPERTY FROM THE ESTATE OF PATRICK HENRY, JR.**

41

**MAURICE UTRILLO (1883-1955)**

*Le Moulin de la Galette*

signed 'Maurice, Utrillo, V.' (lower right)

gouache on paper laid down on canvas

8 1/8 x 10 3/8 in (20.5 x 26.4 cm)

Executed *circa* 1930

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

Cédric Pailler has kindly confirmed the authenticity of this work.

**Provenance**

Mr. & Mrs. Fred Bohlen, Des Moines, Iowa.

Acquired by descent from the above.

**Exhibited**

Des Moines, Des Moines Art Center, *Selections from the Collection of Mrs. Fred Bohlen*, November 13, 1977 - January 1, 1978, no. 15 (illustrated n.p. & titled *Windmill*).

Phoenix, Phoenix Art Museum, March 10, 1975 - December 15, 1975 (on extended loan).



42

**ANDRÉ BRASILIER (BORN 1929)**

*Le Bouquet de Chantal*

signed 'André Brasilier' (lower right); signed, inscribed and dated

'Le Bouquet de Chantal André Brasilier 1972' (on the reverse)

oil on canvas

42 1/6 x 35 1/6 in (115 x 90 cm)

Painted in 1972

**\$12,000 - 15,000**

Alexis Brasilier has confirmed the authenticity of this work.

**Provenance:**

Private collection, France (acquired from the artist).

Thence by descent.



43

**JAC MARTIN FERRIÈRES (1893-1972)**

*Nature morte au plat de raisins*

signed 'Jac Martin Ferrières' (lower right)

oil on canvas

19 1/2 x 25 3/8 in (50 x 65 cm)

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

**Provenance**

Private collection, Canada.





44

**RAOUL DUFY (1877-1953)**

*Vue panoramique de Florence*

signed 'Raoul Dufy' (lower center)

gouache and watercolor on paper

19 3/8 x 25 3/4 in (50.1 x 64.4 cm)

Executed in 1922

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

**Provenance**

Galerie Marcel Bernheim, Paris.

Private collection, New Jersey (sold: William Doyle Galleries,  
New York, May 22, 1991, lot 58).

Galerie Michael, Beverly Hills.

Private collection, California (acquired from the above).

Thence by descent.

**Literature**

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles,  
gouache et pastels*, vol. I, Paris, 1981, no. 279 (illustrated p. 101).



**PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER**

45

**RAOUL DUFY (1877-1953)**

*Mozart*

signed 'Raoul Dufy' (lower right)

oil on canvas

25 5/8 x 31 7/8 in (65 x 81 cm)

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

Fanny Guillon-Laffaille has kindly confirmed that this work will be included in the second supplement of the *Catalogue raisonné de l'oeuvre peint de Raoul Dufy* currently in preparation.

**Provenance**

Acquired in the late 1940s.



# RAOUL DUFY

## Mozart

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Raoul Dufy, *Nature morte au violon: hommage à Bach*, 1952, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Rendered in a brilliant palette dominated by cobalt blue, *Mozart* is a resplendent example of Dufy's mastery of color. Like many of his compositions, the present work is a celebration of color and music. Musicians and musical instruments recur as leitmotifs throughout Dufy's oeuvre, as the musical atmosphere of his childhood ineluctably pervaded his life. Dufy's father, Léon-Marius Dufy, was an organist and conductor while his two brothers, Léon and Gaston, also took up musical professions. Though Dufy was an amateur violinist himself, he preferred to portray the action and musical rhythm of orchestras through paint.

The present work pays homage to the composer Wolfgang Amadeus Mozart. Dating from the artist's mature oeuvre, *Mozart* is a prime example of the artist's lifelong exploration of the interrelationships between music and painting. As Guy Hubbard noted, "his style of painting was very much like the vibrating lines and masses of sounds to be heard in great orchestral music" (G. Hubbard, 'Artistic Homage', *Arts & Activities*. 2003; 133(5): 24. p. 24).

Dufy began painting the orchestra in 1902, and compositions dedicated specifically to Mozart began to appear shortly thereafter. While many of these earlier homage works were Cubist in style, Dufy's attention later turned to what is referred to as the 'tonal' style of painting for which one color dominates a scene. Dufy's later canvases are a celebration of color and pattern, stemming back to the fateful moment at the Salon d'Automne of 1905 when he first saw Matisse's *Luxe, calme et volupté*, prompting his famous proclamation: "At the sight

of this picture I understood all the new reasons for painting, and Impressionist realism lost its charm for me as I contemplated the miracle of the imagination introduced into design and color. I immediately understood the new pictorial mechanics" (quoted in J. Elderfield, *The "Wild Beasts:" Fauvism and Its Affinities*, New York, 1976, p. 78).

To Dufy, focusing on one, rich color with few interruptions to the palette engendered in the viewer an emotional intensity akin to the harmonic tonality he sought to capture. For *Mozart*, Dufy turned away from emphasizing his brushstrokes and juxtaposing contrasting colors in preference of a near monochromatic canvas with slight interruptions of color. The white notation of a symphonic score and the musical staves of a piano in the present work serve as staccato, attention grabbing points, while also being the distinguishing elements found in nearly all of Dufy's tributes to Mozart.

While the solo piano takes prominence in the present work, warm glowing cellos, violins and trombones surround the piano in simplified forms and are played by the musicians of the symphony orchestra. Suggesting the essential details and mass of the instruments through a network of lines, Dufy gives a rhythm to his work that echoes Mozart's musical phrasing. *Mozart* is an exuberant expression of the joy Dufy found in music and painting alike. Of Dufy's sonorous, evocative colors, celebrated cellist Pablo Casals once said, "I cannot tell what piece your orchestra is playing, but I know which key it is written in" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 292).



Photograph of the artist in Perpignan, France, 1949



**PROPERTY FROM THE FAMILY OF FLORENCE EISEMAN**

46

**PAUL SIGNAC (1863-1935)**

*Scène de bateaux*

signed 'P. Signac' (lower right)

watercolor on paper

4 3/4 x 5 3/4 in (12.1 x 14.6 cm)

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

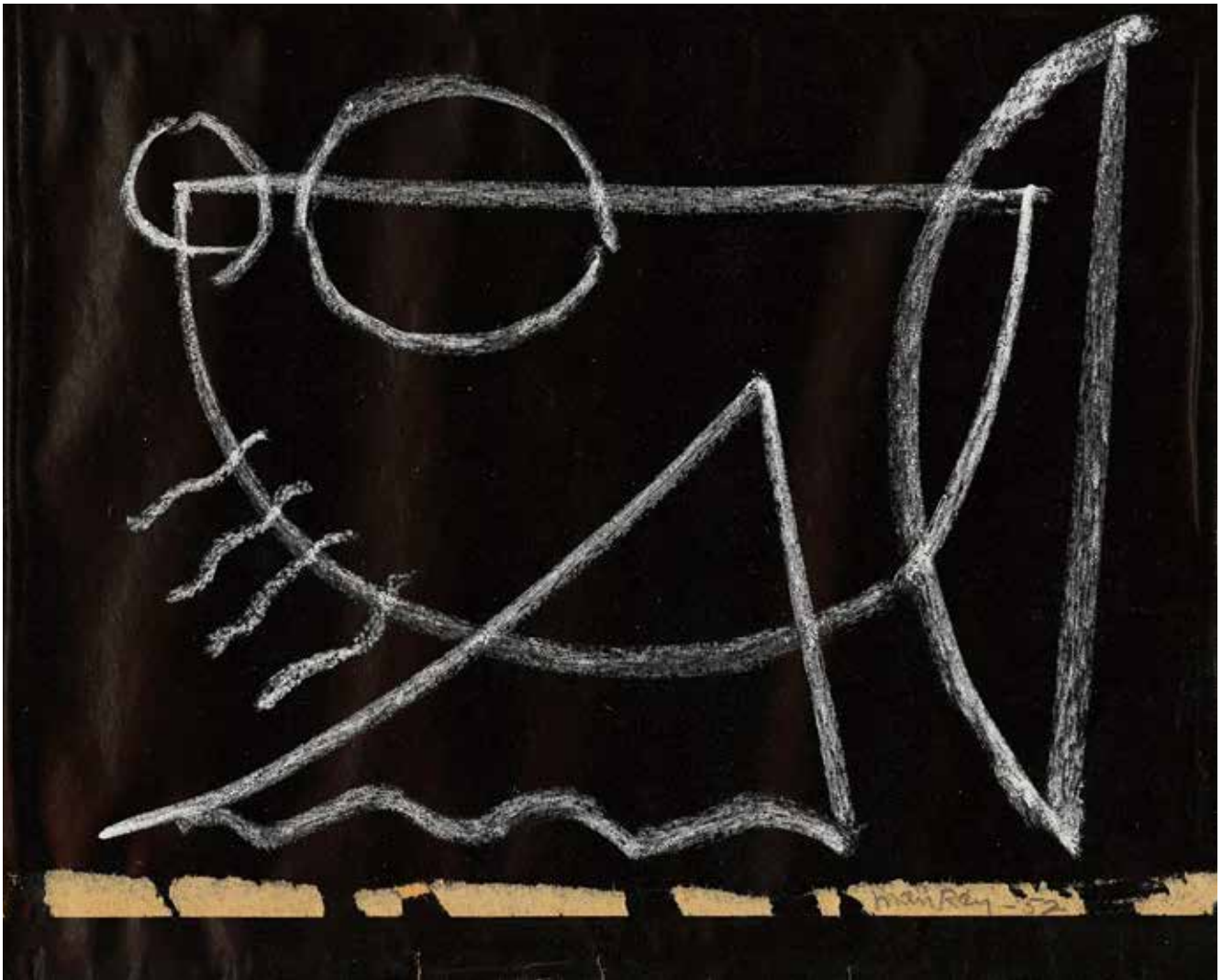
The authenticity of this work has kindly been confirmed by Madame Marina Ferretti Bocquillon.

**Provenance**

The Piccadilly Gallery, London.

Acquired from the above on January 15, 1973.





47

**MAN RAY (1890-1976)**

*Sans titre*

signed and dated 'Man Ray-52' (lower right); signed, inscribed and dated 'for Virginia and Harold nov 27-52 Man Ray' (on the mount)  
white chalk on paper

6 3/4 x 8 1/2 in (17.6 x 21.6 cm)

Executed on November 27, 1952

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

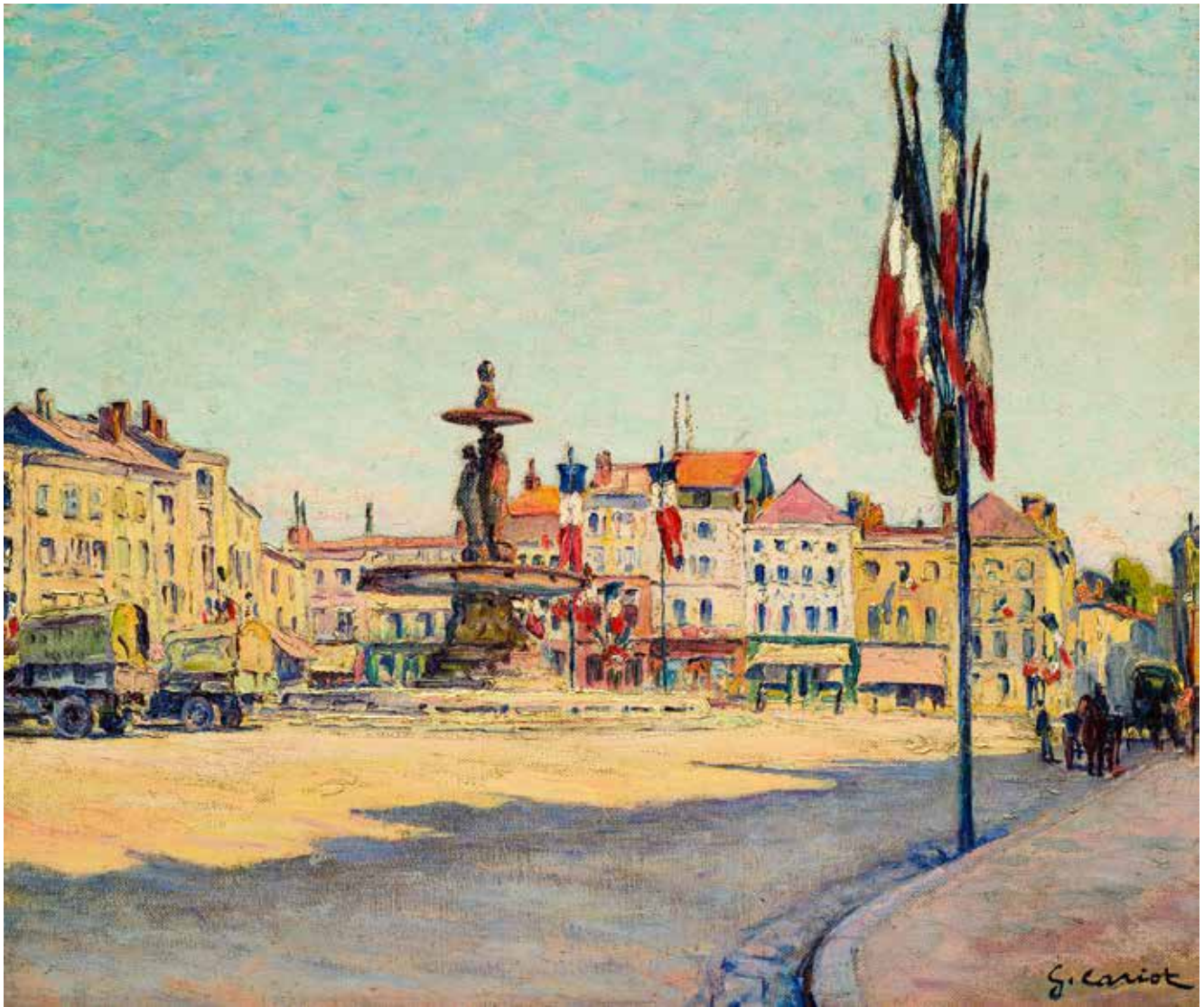
This work will be included in the *Catalogue of the Paintings of Man Ray*, in preparation by Andrew Strauss and Timothy Baum.

**Provenance**

Virginia & Harold Knapik, Paris (a gift from the artist in 1956).  
Thence by descent.

**Exhibited**

Toronto, Art Gallery of Ontario, *A Friendship: Harold, Virginia, Juliet, and May Ray*, July 28 – November 5, 2000.



48

**GUSTAVE CAMILLE GASTON CARIOT (1872-1950)**

*Matin du 14 juillet 1920 à Chalons sur Marne*

signed 'G. Cariot' (lower right)

oil on canvas

18 1/8 x 21 5/8 in (46 x 55 cm)

Painted in 1920

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

**Provenance:**

Villanfray & Associés, Paris, October 4, 2017, lot 7.

Private collection (acquired at the above sale).



49

**GUSTAVE CAMILLE GASTON CARIOT (1872-1950)**

*Charrette sur le chemin fleuri*

signed and dated 'G. Cariot 1929' (lower right)

oil on canvas

19 1/2 x 25 2/3 in (49.5 x 65 cm)

Painted in 1929

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

**Provenance:**

The Artist's estate.

Private collection, Paris (acquired from the above and sold:

Villanfray & Associés, Paris, June 18, 2018, lot 142).

Private collection (acquired at the above sale).

50

**YVONNE CANU (1921-2008)**

*Préparation aux régates à St. Tropez*

signed 'Canu' (lower right); signed, inscribed and dated '903

Préparation aux régatis à St. Tropez [sic]' (on the reverse)

oil on canvas

18 1/8 x 21 5/8 in (46 x 54.9 cm)

Painted in 1903

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

**Provenance**

Sale: Christie's, South Kensington, January 11, 2017, lot 354.

Acquired at the above sale.





**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

51

**ANDRÉ DERAÏN (1880-1954)**

*Beauté classique*

Numbered '8/11' (on the interior)

bronze

10 in (25.5 cm) (height)

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

**Provenance**

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

P. Cailler, *Catalogue raisonné de l'œuvre sculpté de André Derain*, Geneva, 1965, no. 74 (illustration of another cast n.p.).

P. Coray, *André Derain Scultore*, Milan, 1994, no. 70a & 70b (illustration of another cast pp. 86-87).



**PROPERTY FROM THE FAMILY OF FLORENCE EISEMAN**

52

**ÉTIENNE HAJDÚ (1907-1996)**

*Palmyre*

inscribed, numbered and dated 'Hajdu 3/6 1968' (on the base)

bronze

20 1/4 in (51.4 cm) (height)

Conceived and cast in 1968

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

The authenticity of this work has been confirmed by Galerie Louis Carré & Cie.

**Provenance**

M. Knoedler & Co. Inc., New York (acquired from the artist).

Acquired from the above on May 8, 1969.

**Exhibited**

New York, M. Knoedler & Co., *Etienne Hajdu*, April 29 - May 17, 1969, no. 22.

**Literature**

D. Vallier, *Hajdu Recent Sculptures*, New York, 1969, no. 22 (illustrated p. 20).

**PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER**

53

**EDOUARD VUILLARD (1868-1940)**

*Vue de la place*

indistinctly stamped with the artist's signature 'E Vuillard' (lower right)

pastel on paper laid on card

24 1/2 x 18 1/2 in (62.1 x 47.1 cm)

Executed *circa* 1910

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

**Provenance**

The Artist's estate.

Galerie Renou et Colle, Paris.

Galerie A. Barreiro, Paris (acquired in 1948).

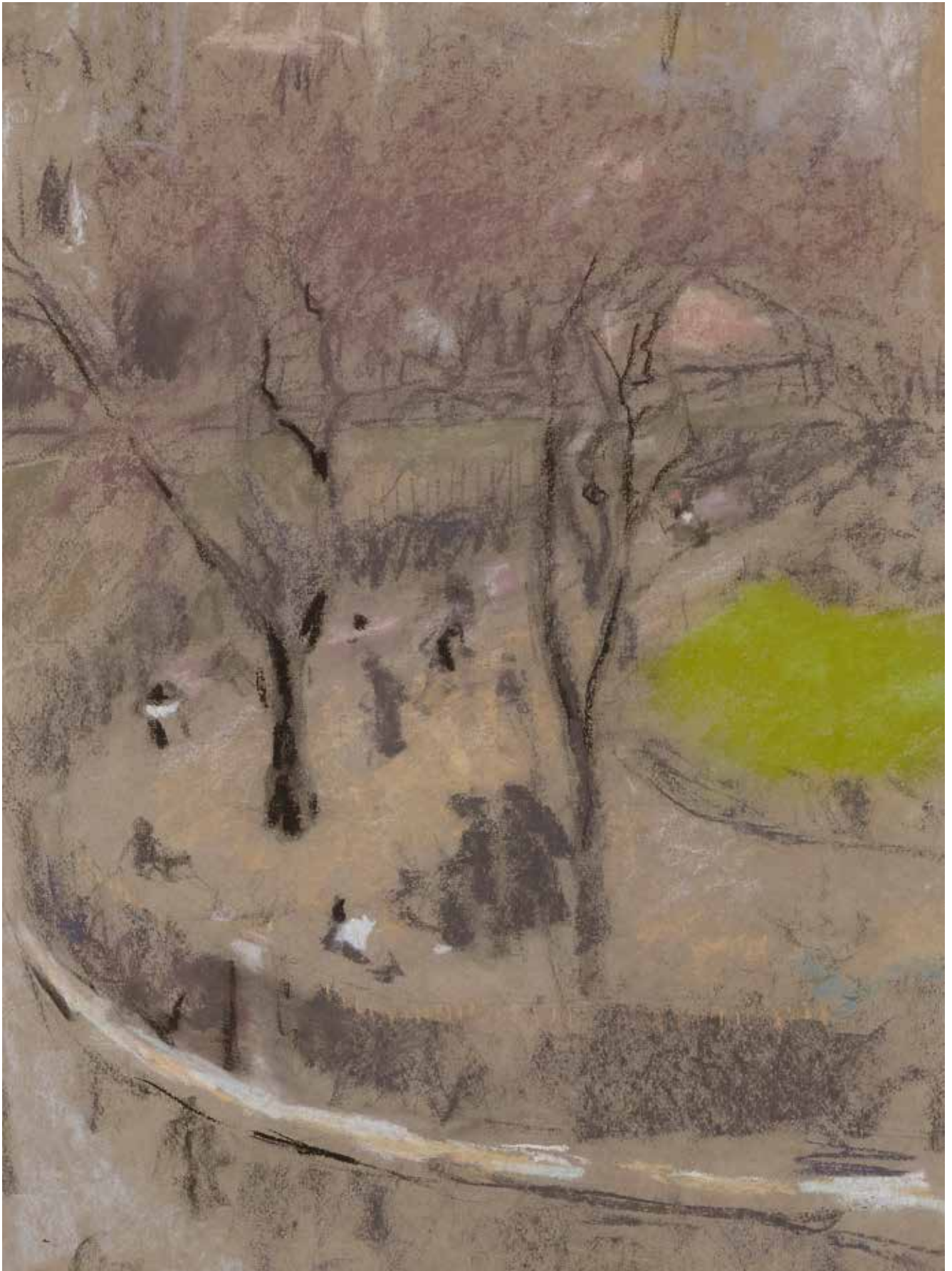
Acquired in November 1948.

**Literature**

A. Chastel, *Vuillard, 1868 - 1940*, Paris, 1946 (illustrated p. 88; titled Square Vintimille and incorrectly dated *circa* 1920).

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Gance, Critical Catalogue of Paintings and Pastels*, vol. II, Milan, 2003, no. IX-58 (illustrated p. 1056).





**PROPERTY FROM THE ESTATE OF GENERAL MORRIS TROPER**

54

**ANDRE ALEXEYEVICH JAWLENSKY (1902-1984)**

*Portrait de Clotilde*

signed 'A. NESNAKOMOFF-JAWLENSKY' (lower left) and dated '5. 1919.' (lower right)

oil on canvas

31 x 21 3/4 in (78.6 x 55.5 cm)

Painted in May 1919

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

The authenticity of this work has kindly been confirmed by Angelica Jawlensky-Bianconi.

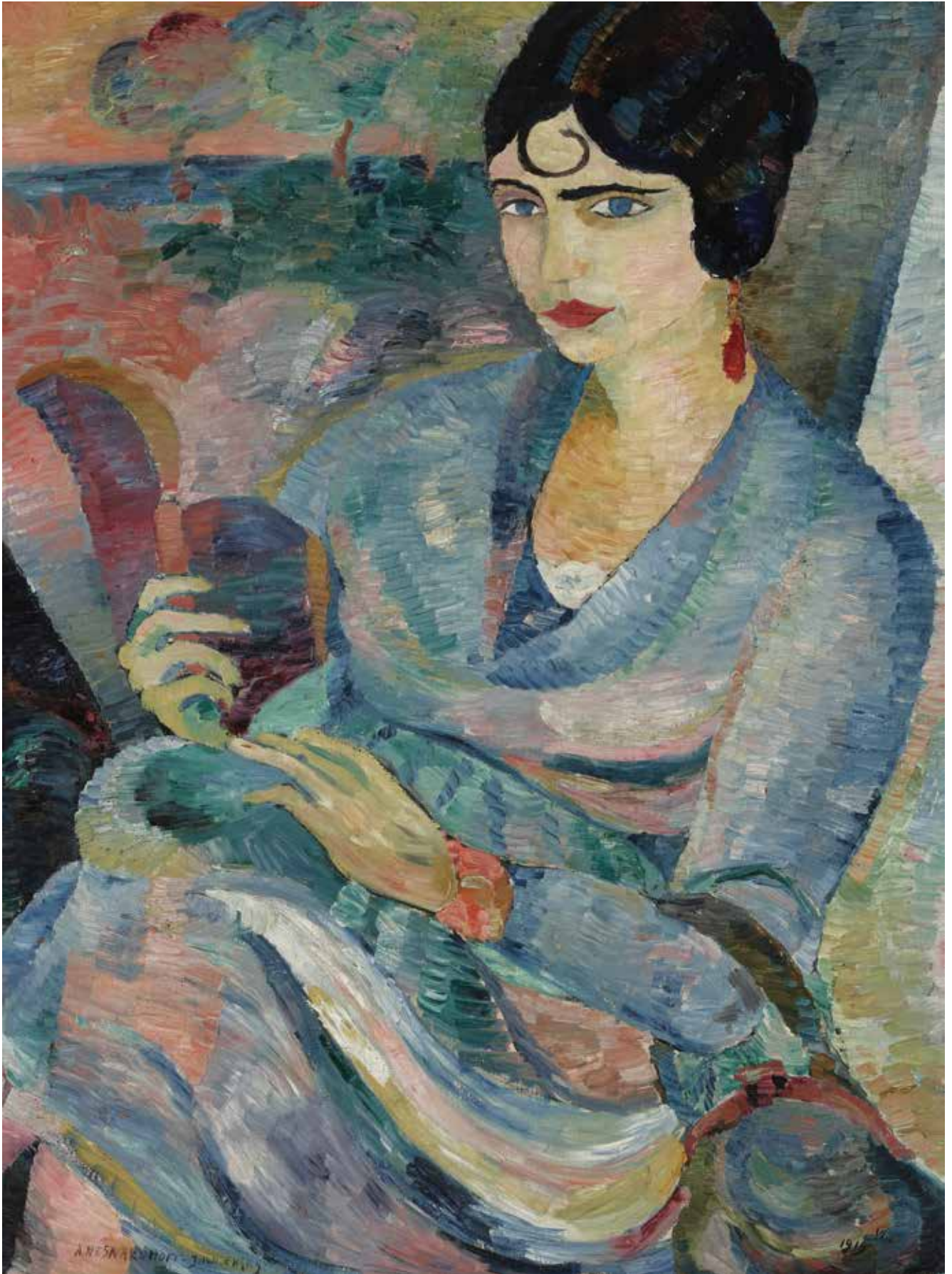
**Provenance**

Acquired in the late 1940s.

The present work is a portrait of Clotilde von Derp, the renowned German expressionist dancer. Von Derp was a pioneer of modern dance and a member of Der Blaue Reiter. Clotilde and her husband Alexander Sakharoff, a Russian dancer and choreographer, visited the Jawlensky family at their home in Ascona in 1919. It was during this visit that the artist painted *Portrait de Clotilde*.



Photograph of Clotilde von Derp circa 1912



55

**RAOUL DUFY (1877-1953)**

*Etude pour un tissu des ateliers Bianchini-Perier*

signed 'Dufy' (lower left) and stamped 'BIANCHINI PERIER'

gouache on paper

26 1/6 x 10 1/2 in (66.8 x 26.7 cm)

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

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to *Raoul Dufy, Catalogue raisonné de aquarelles, gouaches and pastels* currently in preparation.

**Provenance**

Private collection, France.



56

**GEORGES D' ESPAGNAT (1870-1950)**

*Femme et enfant dans un hamac*

signed with initials 'G d E' (lower left)

oil on canvas

18 1/2 x 22 in (46 x 55 cm)

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

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

**Provenance**

Sale: Eve, Paris, June 20, 2007, lot 74.

Private collection, Canada.



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

57

**ANDRÉ HAMBOURG (1909-1999)**

*Le marché de Menton*

signed 'a. hambourg' (lower right); signed, inscribed and dated 'a.h.

"le marché à Menton" (1967)' (on the reverse)

oil on canvas

10 3/4 x 18 1/8 in (27.2 x 46.1 cm)

Painted in 1967

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

**Provenance**

Galerie Marumo, Paris.

Acquired from the above.

**Literature**

L. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris, 2009, no. SU 18 (illustrated p. 189).





**PROPERTY FROM THE YAMET FAMILY COLLECTION**

58

**GEORGE GROSZ (1893-1959)**

*Reclining Nude*

signed, dated and annotated 'George GROSZ 1940' (on the reverse)

oil on canvas

11 7/8 x 18 1/4 in (30.2 x 46.2 cm)

Painted in 1940

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

The authenticity of this work has been confirmed by Ralph Jentsch.

**Provenance**

Studio of the artist, Douglaston, Long Island.

The Artist's estate.



59

**GIULIO D'ANNA (1908-1978)**

*Alba sullo stretto*

signed 'G. D'ANNA' (lower left)

tempera and pencil on canvas

38 1/2 x 29 3/4 in (98 x 75.5 cm)

Painted in 1933

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

The authenticity of this work has kindly been confirmed by the Archivio Storico Futuristi Siciliani.

**Provenance**

Galleria Arte Centro, Milan, no. 9901.

Private collection, Milan (acquired from the above).

**Exhibited**

Messina, Centro Culturale Polivalente, Annunziata Gualtieri Sicaminò,

*Dialoghi Contemporanei*, August 23 - September 2, 2012.



60

**GIULIO D'ANNA (1908-1978)**

*Aereo in ascensione*

signed 'G. D'ANNA' (lower right)

tempera and wood relief on panel

30 7/8 x 20 1/4 in (78.5 x 51.5 cm)

Painted circa 1929

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

The authenticity of this work has kindly been confirmed by the Archivio Storico Futuristi Siciliani.

**Provenance**

Galleria Arte Centro, Milan, no. 9888.

Private collection, Milan (acquired from the above).



61

**NICOLÁS GARCIA URIBURU (1937-2016)**

*Naturaleza Muerta*

signed 'URIBURU' (lower left); signed and titled 'URIBURU Zapallar'  
(on the reverse)

oil on canvas

35 1/4 x 45 1/4 in (89.6 x 115 cm)

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

**Provenance**

Private collection, Canada.





# Bonhams

AUCTIONEERS SINCE 1793



## Post War & Contemporary Art

New York | November 14, 2018

### ENQUIRIES

+1 917 206 1656

[Jeremy.Goldsmith@bonhams.com](mailto:Jeremy.Goldsmith@bonhams.com)

[bonhams.com/contemporary](http://bonhams.com/contemporary)

### JOSEPH CORNELL

(AMERICAN, 1903-1972)

Cassiopeia Constellation, 1963

18 x 12 x 5 1/8 in. (45.7 x 30.5 x 13 cm.)

\$80,000 - 120,000



# Bonhams

AUCTIONEERS SINCE 1793

## American Art

New York | 19 November, 2018

### ENQUIRIES

Jennifer Jacobsen  
+1 212 710 1307  
jennifer.jacobsen@bonhams.com  
[bonhams.com/americanart](http://bonhams.com/americanart)

### THEODORE E. BUTLER (1861-1936)

Flag Day  
signed and dated  
'T.E. Butler/Oct 1918' (lower left)  
oil on canvas  
Painted in 1918  
\$500,000 - 700,000

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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.

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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.

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New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### 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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- 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.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

**PROFESSIONAL APPRAISAL SERVICES**

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

**ESTATE SERVICES**

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

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 (212) 644 9001.

### Catalogs

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.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\sigma$  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.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### 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 office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 15 November oversized lots (noted as W next to the lot number and/or listed on page 161) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 27 November. After Tuesday 27 November collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

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 and marked with a *W* in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 15 November. Lots not so listed will remain at Bonhams.

### W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 16 NOVEMBER.

#### Address

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

### HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Tuesday 20 November. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services 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 Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

### PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

#### TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 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 Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

#### PLEASE NOTE

Door To Door 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.

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

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## OVERSIZED LOTS

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# 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 email 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  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Impressionist & Modern Art		Sale date: Tuesday November 13, 2018	
Sale no. 24656		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		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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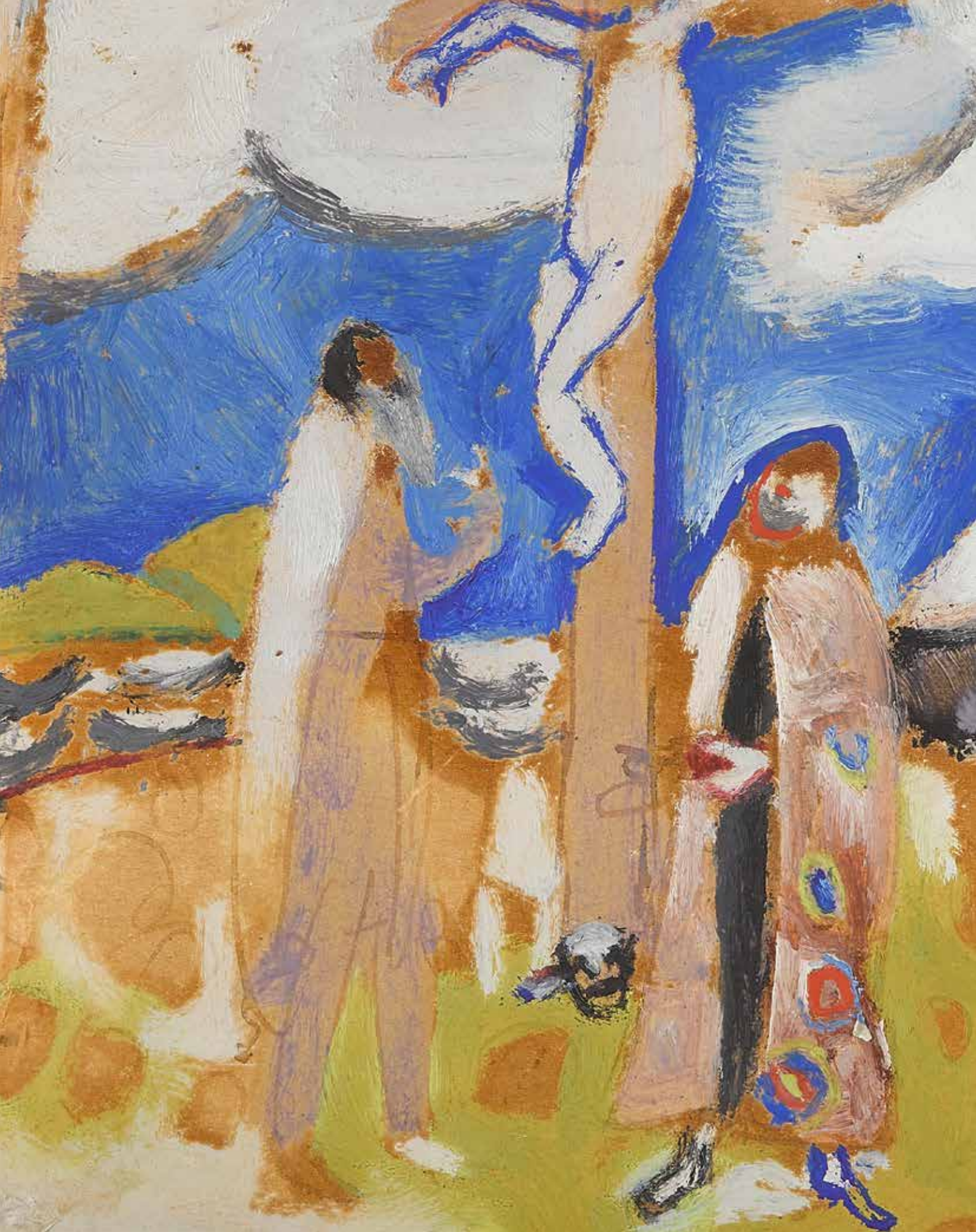
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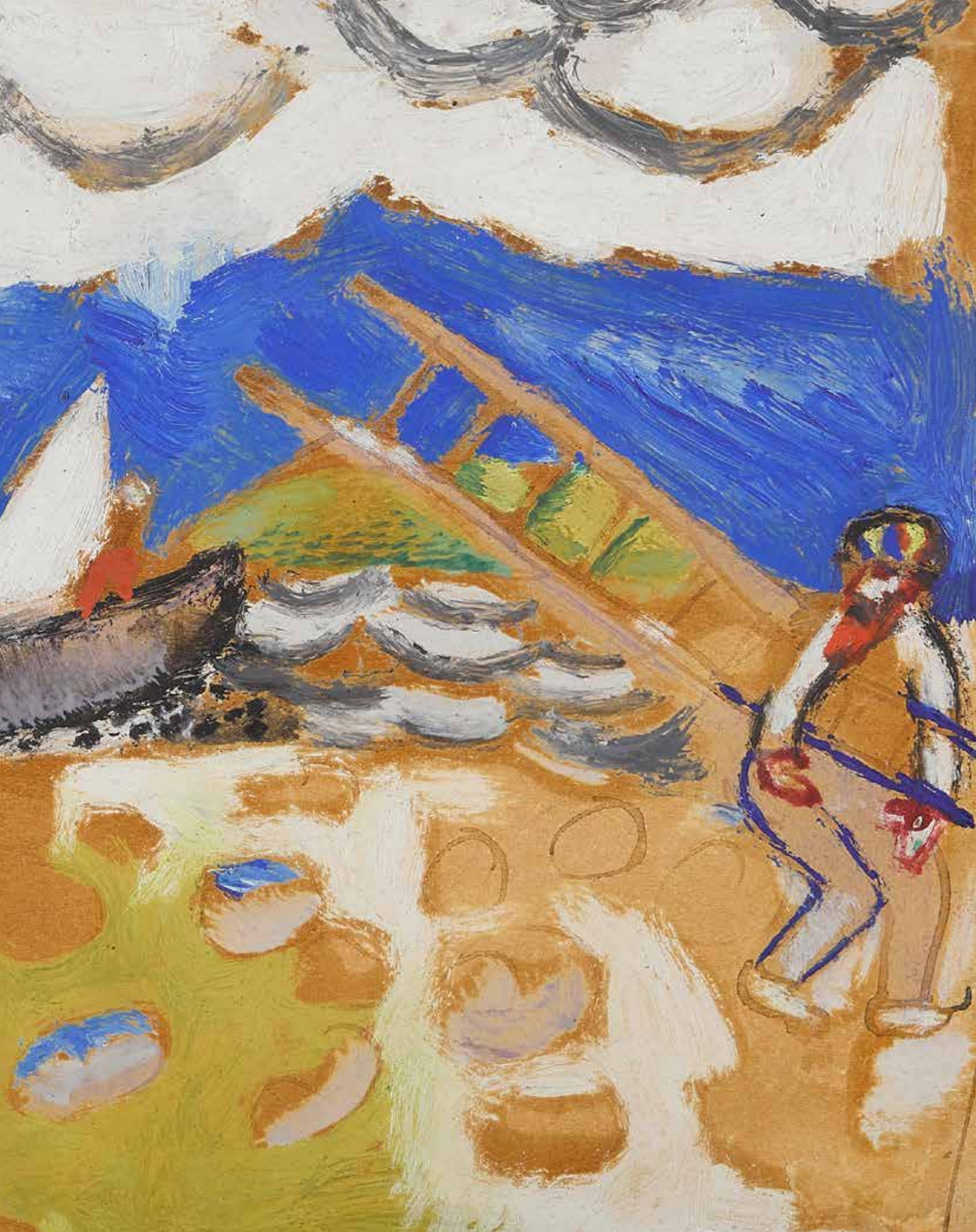
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Photograph by Rudolf Dührkoop

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