IMPRESSIONIST & MODERN ART

EVENING SALE

CHRISTIE'S

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G Braque
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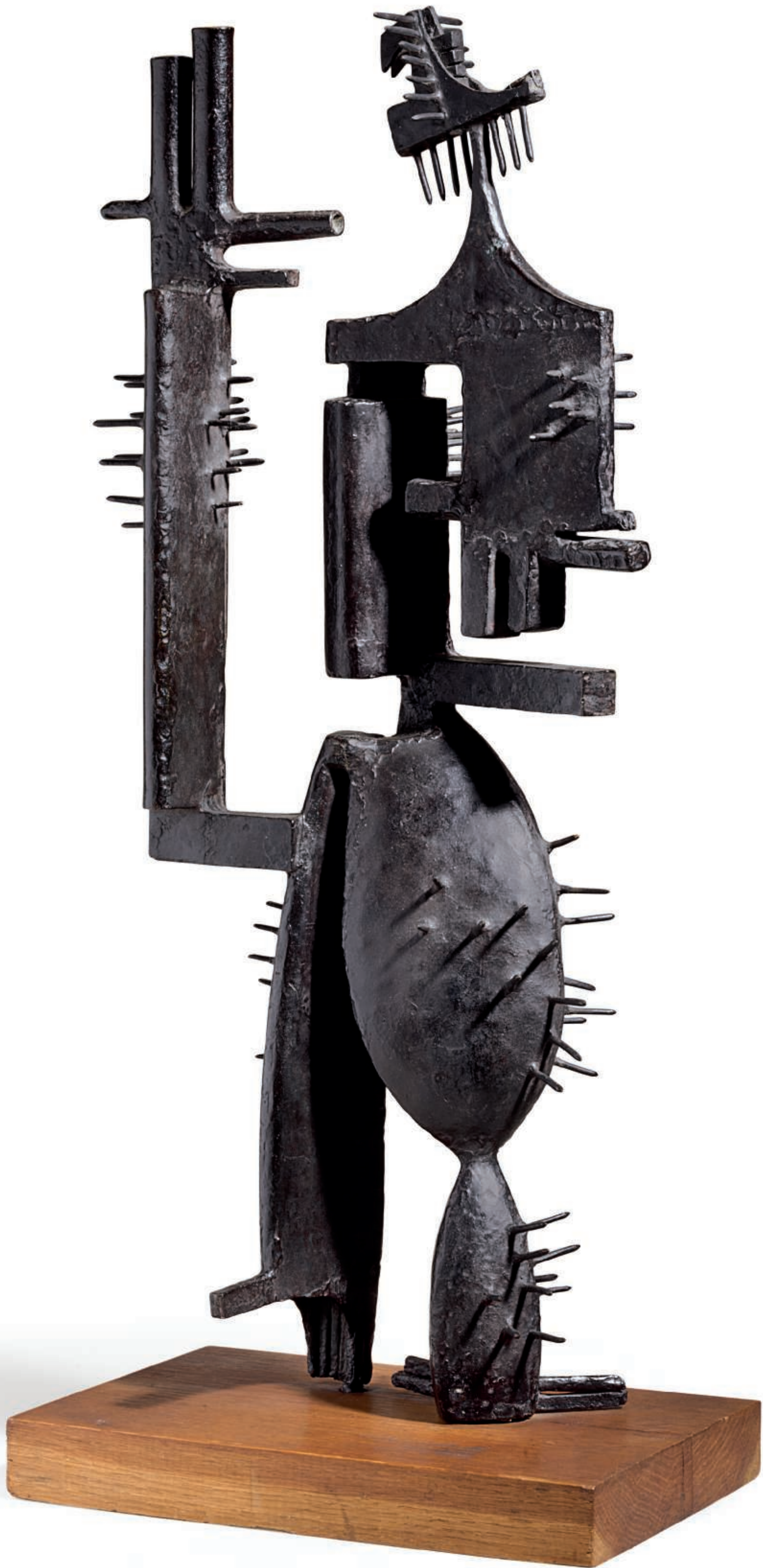

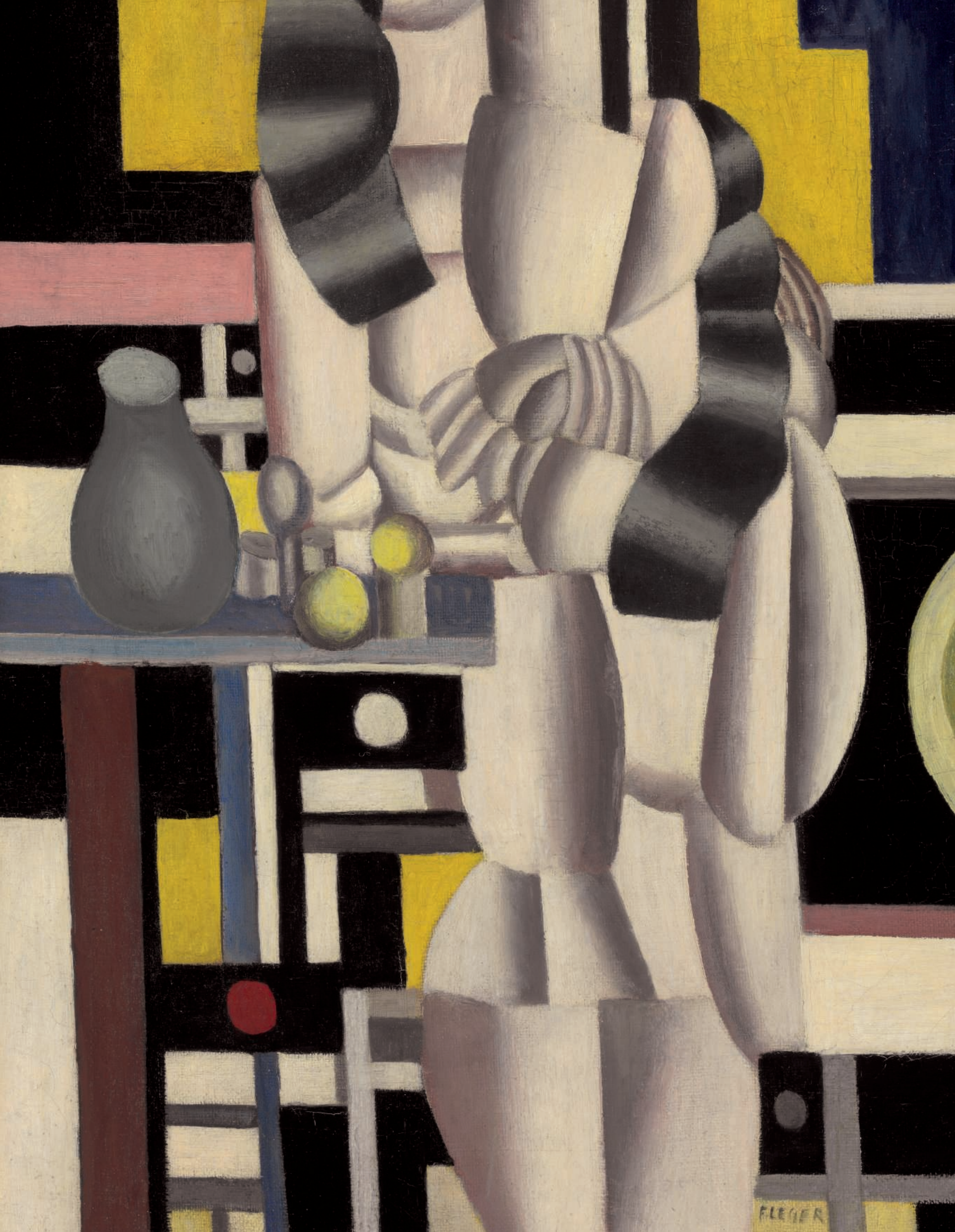
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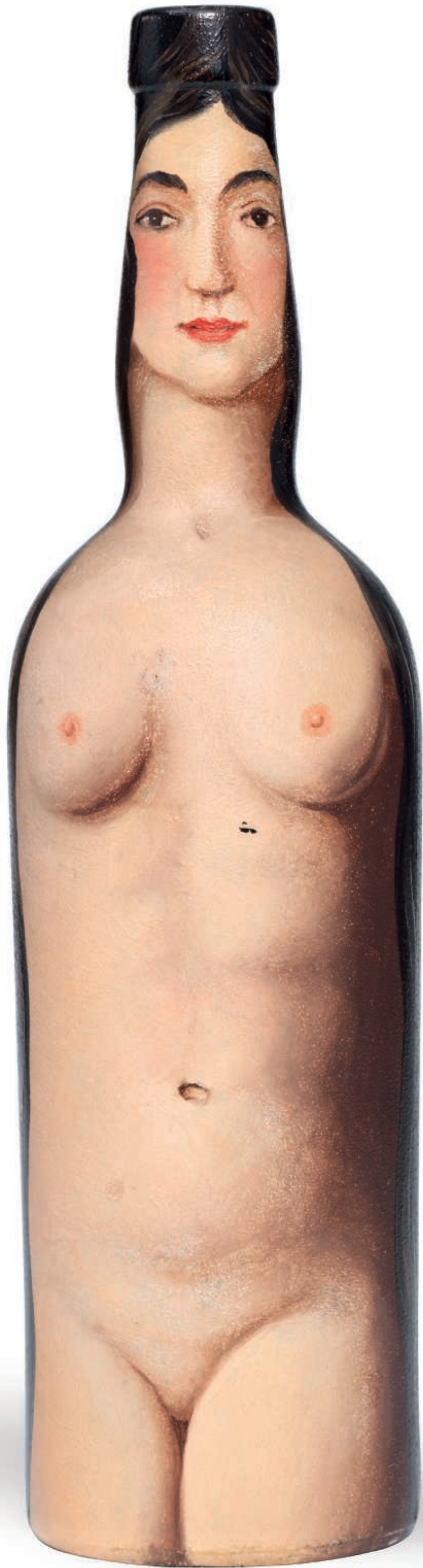

IMPRESSIONIST & MODERN ART
EVENING SALE

THURSDAY 12 MAY 2016

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Thursday 12 May 2016
at 7.00 pm (Lots 1C-52C)

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Saturday	30 April	10.00 am - 5.00 pm
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Monday	2 May	10.00 am - 5.00 pm
Tuesday	3 May	10.00 am - 5.00 pm
Wednesday	4 May	10.00 am - 5.00 pm
Thursday	5 May	10.00 am - 5.00 pm
Friday	6 May	10.00 am - 5.00 pm
Saturday	7 May	10.00 am - 5.00 pm
Sunday	8 May	12.00 pm - 3.00 pm
Monday	9 May	10.00 am - 5.00 pm
Tuesday	10 May	10.00 am - 5.00 pm
Wednesday	11 May	10.00 am - 5.00 pm
Thursday	12 May	10.00 am - 12.00 pm

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[60]

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CHRISTIE'S

J V

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06/04/16

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We thank Laura Klar Phillips, Annabel Matterson, Jennifer Duignam for their assistance in researching and preparing notes for various lots in this catalogue.

08/04/16

PRIVATE SALES

Christie's Private Sales provides a tailored service for seasoned collectors, occasional buyers and those looking to acquire their first piece of art. If you would like to buy or sell privately, please do not hesitate to contact Liberté Nuti at lnuti@christies.com +44 207 389 2441 or Adrien Meyer at ameyer@christies.com +1 212 636 2056.

IMPRESSIONIST & MODERN ART

EVENING SALE

PROPERTY FROM THE COLLECTION OF RYDA AND ROBERT H. LEVI

1C

HENRY MOORE (1898-1986)

Family Group

signed 'MOORE' (on the left side of the bench)
bronze with green and brown patina
Height: 7¾ in. (19.7 cm.)
Conceived in 1945 and cast in the artist's lifetime

$400,000-600,000

PROVENANCE:

Lord Kenneth Clark, Saltwood (acquired from the artist).
The Honorable Colette Clark, Oxford (gift from the above).
Fischer Fine Art, Ltd., London.
Acquired from the above the late owners, 23 May 1977.

LITERATURE:

D. Sylvester, ed., *Henry Moore: Complete Sculpture 1921-1948*, London, 1957, vol. 1, p. 15, no. 238.
J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, p. 176, no. 4 (another cast illustrated; plaster version illustrated, pp. 163 and 269; dated 1944).
R. Melville, ed., *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 376 (another cast illustrated).
G. di San Lazzaro, "Homage to Henry Moore," *Cahier's d'Art*, 1972, p. 45 (terracotta version illustrated).
A. Bowness, ed., *Henry Moore: Sculptures and Drawings 1964-73*, London, 1977, vol. 4, p. 10 (terracotta version illustrated, pl. A).
B. von Erich Steingräber, "Henry Moore Maquetten" in *Pantheon*, 1978, p. 24 (terracotta version illustrated fig. 23).
D. Mitchinson, ed., *Henry Moore Sculpture*, London, 1981, p. 310, no. 174 (another cast illustrated in color, p. 94).
R. Berthoud, *The Life of Henry Moore*, London, 1987, fig. 88 (terracotta version illustrated).
J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 210, no. 239 (another cast illustrated, p. 211).

The Family Groups are Moore's most socially-minded sculptures, and considered perhaps the most admired subject in his oeuvre. He conceived this idea for a public commission related to the building of new towns and schools in Britain before the Second World War. It was not until 1944, however, during the height of the war, that it appeared funding for the commission might finally become available. Moore sculpted models of triadic as well as four-figure family groups. The combination of both parents plus two children was capable of generating more varied arrangements and a wider range of emotional expression.

These sculptures celebrated the nation's anticipated return to peacetime well-being and the pleasures of family life. Moore intended that they should inspire a renewed emphasis on fundamental humanist values, while providing an aesthetic model for community spirit and co-operation, with the promise of progressive social services for all. These sculptures rejoice in the start of new young families. After a half-decade of wartime casualties and a low birth rate, to once again become fruitful and multiply was a crucial requirement for the economic and social revival of Britain during the post-war era.

Moore carried a lifelong dedication to the theme and depiction of family. His very first surviving stone carving, executed in 1922, was entitled *Mother and Child* (Lund Humphries, no. 3). By 1940, of the more than 150 sculptures he had produced to that date, 22 were versions of the Mother and Child theme. This subject had become something of an obsession for the sculptor; it allowed him to create a formal interaction between two figures—one small, the other much larger—based on their powerful and affecting emotional connection. At the same time, each of the figures contributed their particular weight and volume to form a single, unified, plastic entity.

In 1943, during the early years of the Second World War, Moore was commissioned to carve a Madonna and Child for St. Matthew's Church in Northampton, England. This project provided the sculptor an opportunity to cast the mother and child theme in a traditional sacred context, in which the figures took on qualities, as Moore described them, "of austerity, and a nobility, and some touch of grandeur (even hieratic aloofness) which is missing in the everyday 'Mother and Child' idea" (quoted in A. Wilkinson, *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 267).

The Family Group theme materialized when Moore was asked by Henry Morris and Walter Gropius to create a sculpture for a village college at Impington near Cambridge. The college's ideal of both child and adult education in a single institution appealed to Moore, who was clearly preoccupied with the link between parent and child. The occasion of a commission for a public sculpture, this time on behalf of an educational institution, encouraged the sculptor to consider the importance of the family as the primary human social unit whose close interpersonal relationships provided an exemplary guide for wider communal values.

Will Grohmann discusses the subject of the family group, "In the years between 1944 and 1947 he [Moore] produced a number of larger and smaller variations in stone, bronze and terracotta, differing considerably from one another, being both naturalistic and non-naturalistic, though never as abstract as the 'reclining figures'. The theme does not hem him in, but it demands a certain readiness to enter into the meaning of a community such as the family" (W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 141).

PROPERTY FROM A MIDWESTERN COLLECTION

2C

FRANCIS PICABIA (1879-1953)

Ligustri

signed 'Francis Picabia' (lower left) and titled 'LIGUSTRI' (upper right)
oil, gouache and brush and black ink over pencil on panel
59¾ x 37⅞ in. (151.5 x 96.2 cm.)
Painted *circa* 1929

$1,200,000-1,800,000

PROVENANCE:

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.
Mr. and Mrs. Walter Brewster, Chicago (by 1930).
Ostrander Galleries, Chicago.
Dorothy S. Mundy, Davenport, Iowa (acquired from the above, 1951).
Acquired from the above by the family of the present owner, July 1966.

EXHIBITED:

Chicago, The Renaissance Society, *Modern French Paintings*, February 1930.
The Arts Club of Chicago, *Late Works of Francis Picabia*, September-December 2000, p. 11 (illustrated in color; with incorrect medium).

LITERATURE:

M.L. Borràs, *Picabia*, New York, 1985, pp. 362 and 523, no. 541 (illustrated, fig. 715; with incorrect support).

The Comité Picabia has confirmed the authenticity of this work.

Executed in 1929, *Ligustri* is a captivating example of Picabia's celebrated *Transparency* paintings, a series of works named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. The artist had previously played with superimposition in the illusory cinematographic techniques of his 1924 film, *Entr'acte*, as well as in his paintings from the *Monsters* and *Espagnoles* series. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille where, on the glass of a window, the reflection of the interior appeared superimposed upon the outside view (*Francis Picabia dans les collections du Centre Pompidou musée d'art moderne de la ville de Paris,* exh. cat., Paris, 2003, p. 71).

Picabia drew on a multitude of visual sources for the *Transparencies*, using prints and reproductions of classical sculpture, Renaissance paintings and Catalan frescoes, to build his compositions. Picabia's son, Lorenzo, recalls his father having "a trunkful of art books in his studio," from which he most likely appropriated the majority of these images (Lorenzo Everling, quoted in Maria Lluïsa Borràs, *Picabia,* transl. by K. Lyons, Paris, 1985, p. 340). In *Ligustri* the influence of Botticelli is particularly evident, with the linear, delicate beauty of the two female faces reminiscent of figures from both the *Bardi Altarpiece* and *Allegory of Spring (Primavera),* while the tumbling blossoms at the centre of the composition can be linked to the Renaissance master's iconic painting, *The Birth of Venus.* The lithe, muscular bodies whose contours merge with these faces, meanwhile, call to mind sculptures from Greco-Roman antiquity, although their exact sources remain unclear. In the case of each of the figures included in the painting, Picabia reduces their forms to a series of simplified outlines, stripping away the life-like modelling of their bodies and flattening the images in a deliberate denial of painterly illusionism. A defining feature of the *Transparencies* series*,* this technique creates an otherworldly pictorial space, devoid of the traditional laws of perspective, in which the figures appear to float and overlap one another in an ethereal manner.

Chosen for the mysterious effects of their juxtaposition with one another, the layered images in *Ligustri* combine to form an enigmatic, dream-like subject. By divorcing his source material from their original narrative and allegorical contexts, the artist forces these figures to enter in to new, mysterious relationships with one another. This sense of mystery continues in Picabia's choice of titles for the *Transparency* paintings, with a large number, including *Ligustri,* taken at random from Paul Girod's guide to butterflies and moths, *L'Atlas de poche des papillons de France, Suisse et Belgique.* Indeed, the word *Ligustri* is derived from the Latin term for the flowering privet shrub, and is commonly used in the names of several different species of moth which feed on the plant. However, the connection between this title and the contents of the painting is never communicated to the viewer, leaving its meaning an enigma to all but the artist.

LIGUSTRI
Francis Picabia

PROPERTY FROM THE ESTATE OF HOPE G. SOLINGER

3C

FERNAND LÉGER (1881-1955)

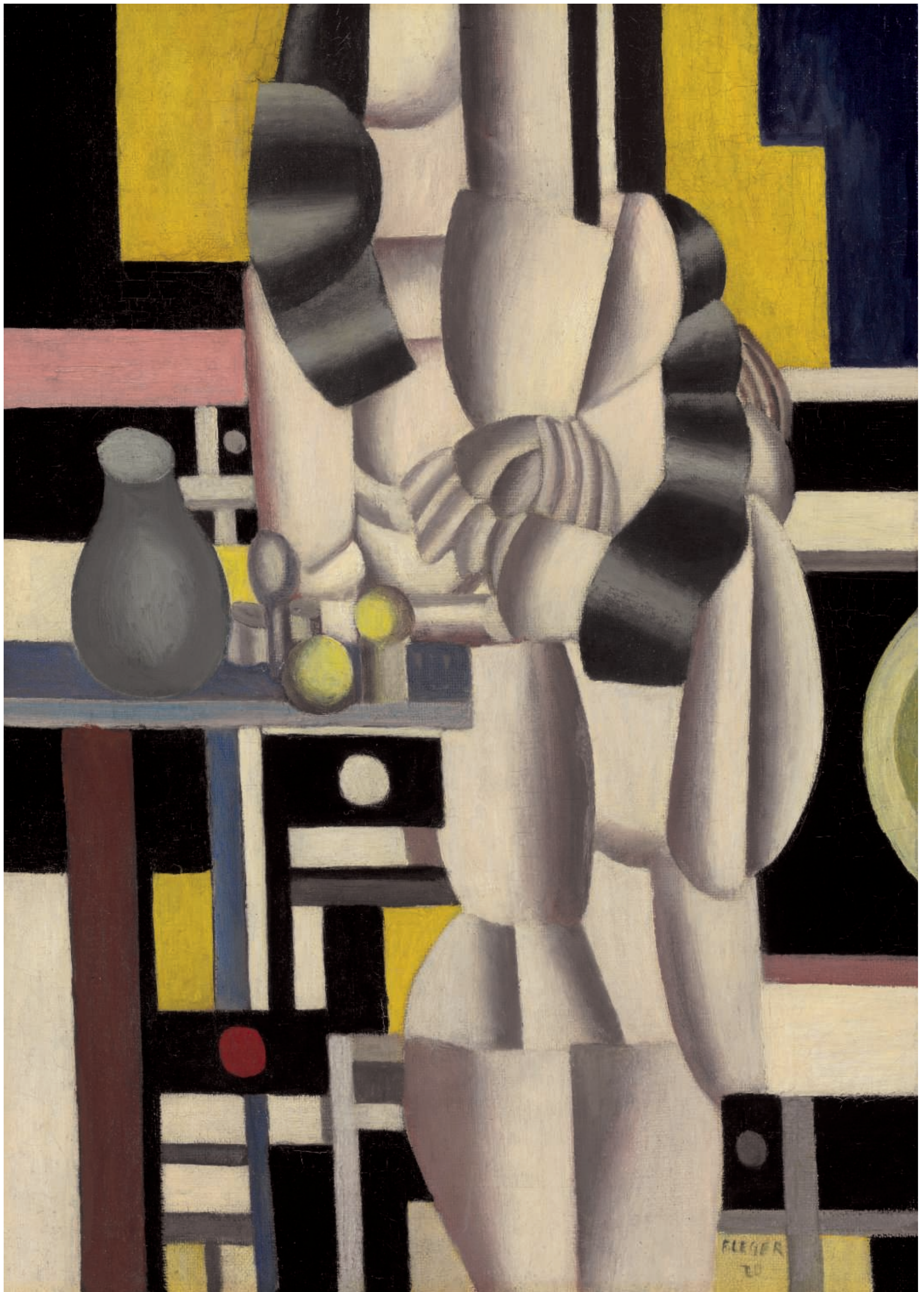
Les femmes à la toilette

signed and dated 'F. LÉGER 20' (lower right); signed and dated again, titled and inscribed 'F.LEGER 20 Les deux femme a la toilette l'ETAT' (on the reverse)
oil on canvas
25⅛ x 18¼ in. (65.3 x 46.5 cm.)
Painted in 1920

$2,500,000-4,500,000

PROVENANCE:
Galerie Louis Carré, Paris.
Bernard and Alva B. Gimbel, New York (acquired from the above, April 1951).
By descent from the above to the late owner.

LITERATURE:
G. Bauquier, *Fernand Léger catalogue raisonné 1920-1924*, Paris, 1992, vol. II, p. 94, no. 249 (illustrated, p. 95; with incorrect dimensions).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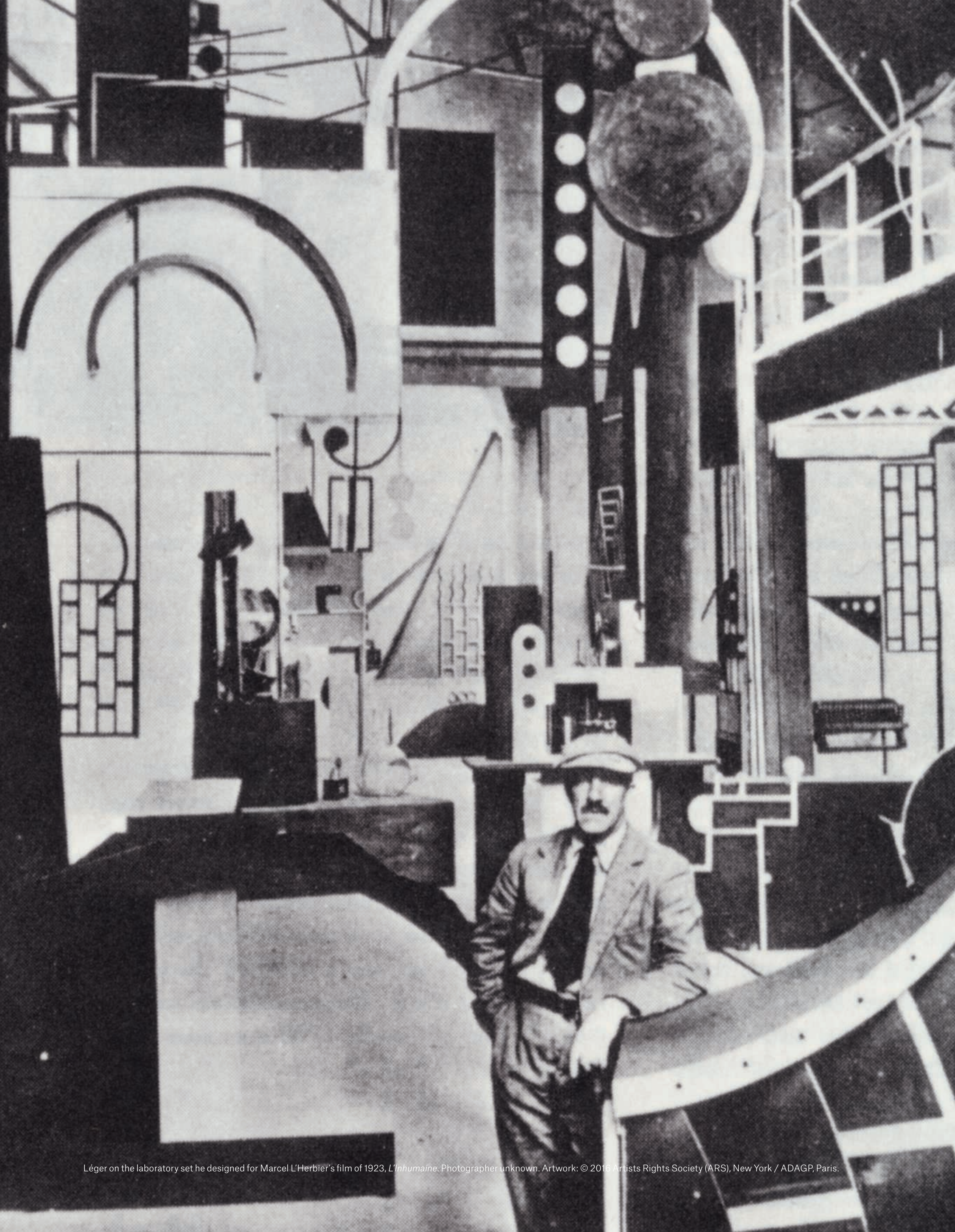

Léger on the laboratory set he designed for Marcel L'Herbier's film of 1923, *L'Inhumaine*. Photographer unknown. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *Le grand déjeuner,* 1921. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

When Léger received a medical discharge in early 1917, ending his front-line service in the First World War, he had not touched a paintbrush, he claimed, in three years. Many developments had transpired in the Parisian and wider European art world, even during war-time, for him to catch up on; he needed to update himself about later synthetic cubism, constructivism, abstraction and neo-plasticism, as well as the new classicism, among other trends. Léger plunged into his work to make up for lost time.

Remarkably, less than four years later, Léger had achieved a position at the very forefront of the avant-garde. He espoused a radical program for absolute modernity, which he asserted in a highly charged, hard-edged pictorial manner entirely his own. The compactly configured and solidly architectonic *Les femmes à la toilette,* painted in 1920, serves as a key signpost marking the route Léger followed from the mechanical elements he had featured in his art following the end of the war, to the creation of his first iconic, impactful pictorial manifesto, in the shape of the sleekly aerodynamic nudes in *Le grand déjeuner* (Bauquier, no. 311), which he exhibited at the Salon d'Automne of 1921.

Even before the end of the Great War, *le rappel à l'ordre*—"the call to order"—had gone out, and soon became the banner under which many leading French artists gathered, to voice their response to the catastrophic, senseless slaughter of more than 1.4 million soldiers and civilians in their nation alone during the war. They sought to revive the grand tradition of classical humanism and the values of a native Gallic aesthetic in the arts. Even veteran cubists and futurists sidestepped the pre-war trends that had taken them toward dynamism, simultaneity and absolute modernity, to extol instead the classical virtues of rational order, balance, and clarity in their art.

Léger, however, during the late 'teens remained dedicated to the brash, anti-order convictions of his earlier work. He viewed the Great War as an irrefutable sign that society had broken with the past and its outworn values, and was now entering a new and genuinely modern reality. He persisted in countering the increasingly conservative, and at times even escapist classicism of the post-war Paris school by advocating the use of wholly contemporary and cosmopolitan subject matter, which he cast in an uncompromisingly dissonant and dynamic pictorial syntax.

"Modern Man lives more and more in a preponderantly geometric order," Léger declared. "All mechanical and industrial human creation is subject to geometric forces" (E.F. Fry., ed., *Fernand Léger: Functions of Painting*, New York, 1973, p. 52). He quickly revived the cylindrical, mechanical elements that he had introduced into his paintings before 1914, most notably seen in his famous series of *Contrastes de formes*. "I've reached a decision," he wrote to his dealer Léonce Rosenberg, "and I'm modeling in pure, local colour and on a large scale without making any concessions... The war made me what I am, I'm not afraid to say so" (quoted in D. Kosinski, ed., *op. cit.*, 1994, p. 68).

Francis Picabia, *Machine tournez vite*, 1916-1918. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Pablo Picasso, *Trois Femmes à la fontaine*, 1921. The Museum of Modern Art, New York.
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Then and henceforth, throughout his career, Léger would make contrasts in content and form the driving impetus in his art. He aimed to take ordinary and often dissimilar source materials, contradictory formal elements, and even seemingly incompatible pictorial effects into his painting and attain through them "a state of plastically organized intensity" (E.F. Fry., ed., *op. cit.*, 1973, p. 25). During the years 1918-1920 there was no other major painter in Paris who stood so resolutely and unapologetically for such an extreme vision of modernity. Léger simply painted—as he put it—"what was going on around me" (quoted in exh. cat., *op. cit.*, 1994, p. 68).

By 1920 Léger had nevertheless begun to reconsider his position vis-à-vis the new classicism, and to import into his own work certain aspects of this tendency that might serve his own wide-ranging pictorial agenda, especially in terms of subject matter. The Louvre and other Paris museums had reopened; they brought their master paintings out of protective wartime storage and placed them back on view. The study of these pictures inspired in Léger a deepening awareness of the traditional and still relevant values in painting. He observed that the great masters of the past had staked their claim to posterity by painting the figure, and more specifically, by featuring the female nude.

In contrast to the predominance of male subjects that Léger had typically incorporated into his mechanical pictures, the paintings in the *Femme au miroir* and *Femmes à la toilette* series during 1920 mark the first sustained appearance of women in the artist's work since before the war. Most significantly, this feminine presence opened up further possibilities in the variety of forms. The present *Femmes à la toilette*, and the larger definitive version painted the same year (Bauquier, no. 248), demonstrate the successful effect of imposing the curvilinear, cylindrical forms of the two female figures—who, while standing seen side-by-side, are perceived virtually as a single entity—on the masculine geometric grid of their surroundings.

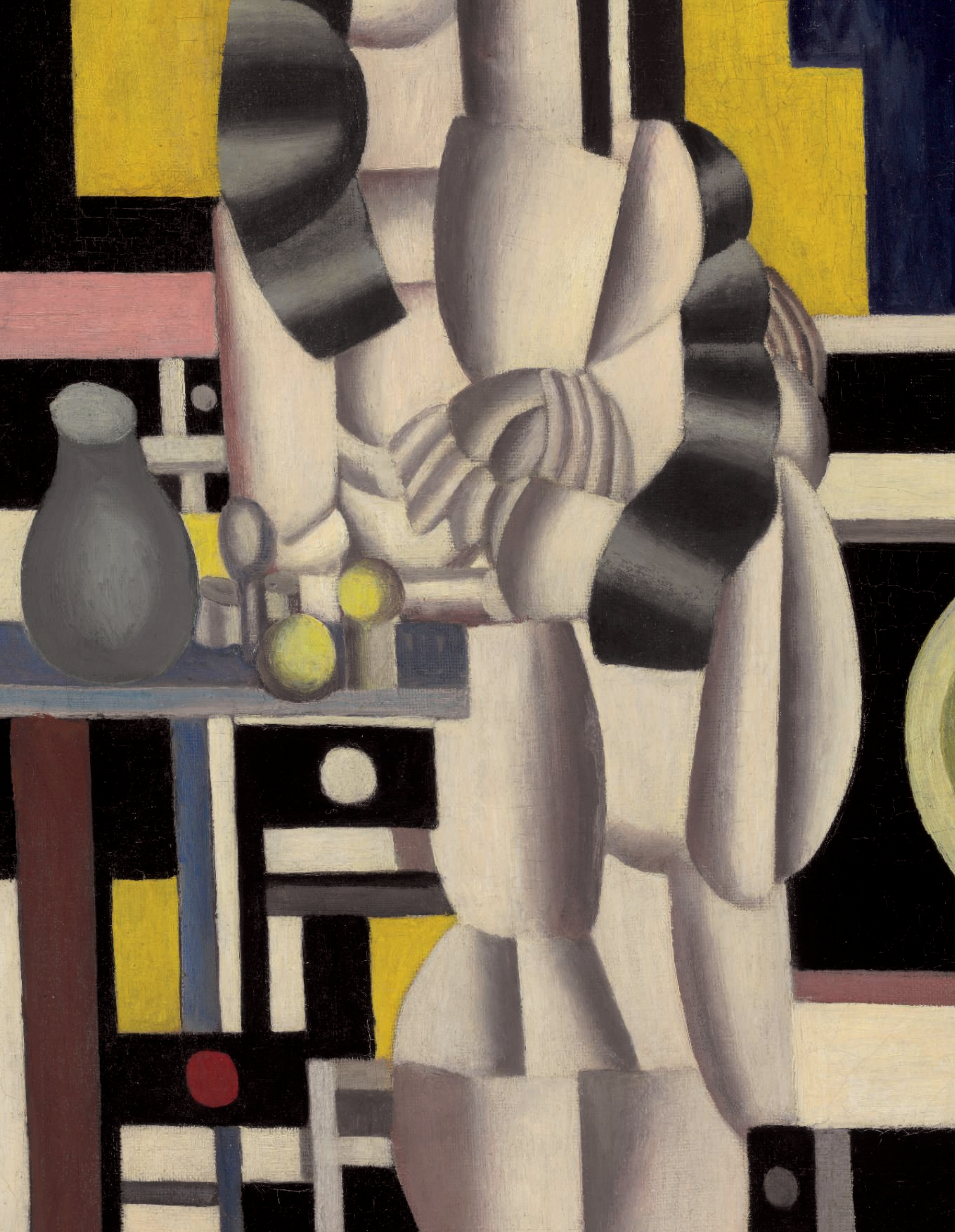
Léger did not hesitate here to fragment the human form, even crop the upper head, while describing the figure only in the modernist terms of partial signs; he focuses the viewer's gaze on the cascading curves of shoulder-length hair, a raised arm, joined hands and featureless faces. As the totality of these many contrasting structural components, the *Femme à la toilette* canvases project a weighty, monumental aspect that prevails over any conventional semblance of femininity, which Léger purposely redefined in purely plastic, modernist terms, as the expression of a new classicism. The mechanical element, still strongly present in his forms, bolsters this effect—Léger's bourgeois boudoir more resembles a factory workshop.

Fernand Léger, *La tasse de thé*, 1921. Sold, Christie's, New York, 3 November 2010, lot 39. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

The fully classicized, statuesque and polished grandeur of the lounging women—Léger's odalisques—in *Le grand déjeuner* was still a few months in the offing. Having completed, as prologue, paintings such as the present *Les femmes* à *la toilette*, Léger established the subject, his method and the larger aesthetic conception that inform this powerful statement of modernity.

"I apply the law of contrasts... I organize the opposition of contrasting values, lines, and curves. I oppose curves to straight lines, flat surfaces to molded forms, pure local colors to nuances of gray. These initial plastic forms are either superimposed on objective elements or not, it makes no difference to me. There is only a question of variety" (Léger, in E.F. Fry, ed., *op. cit.*, 1973, p. 25).

Les femmes à la toilette was acquired from Louis Carré Gallery in 1951 by Hope Gimbel Solinger's parents, Bernard and Alva Gimbel—avid collectors who shared with Hope and her twin sister Caral Gimbel Lebworth a deep appreciation of the arts. The two sisters were both accomplished equestrians and dedicated philanthropists.



Gerry and David Pincus featured in "The Collectors," *Greater Philadelphia*, April 1965. Photographer unknown, courtesy of the family.
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PROPERTY FROM THE **PINCUS COLLECTION**

David and Geraldine Pincus brought a unique passion to every aspect of their lives—from their contributions to charitable organizations and to the way they collected art—theirs is a legacy that will continue to enrich their community in Philadelphia as well as countless lives around the world for generations to come.

David Pincus had an innate and immediate connection to the arts, and began collecting in his late twenties. By 1960, the New York art scene was on the threshold of a new generation of artists and galleries and it was an exciting time to be a young collector. David and Gerry's involvement in the art world led to their support of several institutions. David was an early board member of the Institute of Contemporary Art at the University of Pennsylvania, which opened in 1963, the Pennsylvania Academy of the Fine Arts, and the Philadeplphia Museum of Art, where David served on the board for more than 35 years.

The Pincus family has also been involved in numerous non-profit organizations and projects throughout the years, including the International Rescue Committee, Elie Wiesel Foundation for Humanity, Fairmount Park Art Association, American Jewish World Service, CARE and Penn State University. David Pincus was passionately committed with the desire to ease the suffering of the world's children in need. He understood he could not change the world in his lifetime, but he could take small steps to change the lives of children trying to survive chaos. He travelled extensively to regions such as Ethiopia, Kosovo, South Africa, Bangladesh, Haiti, and Somalia to offer assistance and aid. Through his philanthropy he helped establish clinics for children in South Africa, the Dominican Republic, and Harlem. The Pincus' commitment to the children of Philadelphia was also legendary; their support of hospitals, schools, playgrounds, as well as the Children's hospital of Philadelphia was infinite.

Following David's death in 2011, Christie's was honored to be entrusted with extraordinary works from The Pincus Collection, in what has now become a landmark sale. Geraldine Pincus died in 2013, and these works remind us again of the legacy, life, and art that David and Gerry shared. The Pincus Family Foundation continues to support the Pincus' charitable and humanitarian passions, focusing on children's health, education, and recreation.

Willem de Kooning, *Untitled V*, 1983. © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Mark Rothko, *Orange, Red, Yellow*, 1961. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Barnett Newman, *Onement V*, 1952. © 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

PROPERTY FROM THE PINCUS COLLECTION

4C

BARBARA HEPWORTH (1903-1975)

Sculpture with Colour (Eos)

hopton wood stone with grey and blue paint
Height (excluding base): 23¼ in. (59.1 cm.)
Carved and painted in 1946

$1,200,000-1,800,000

PROVENANCE:

Martha Jackson Gallery, New York.
Acquired from the above by the late owners, 1 November 1962.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Barbara Hepworth, Sculpture and Drawings*, October 1946, no. 28.
Glasgow, Kelvingrove Park, *Sculpture in the Open Air*, June-September, 1949, p. 9, no. 20 (illustrated, p. 21).
Wakefield, City Art Gallery; York City Art Gallery and Manchester City Art Gallery, *Barbara Hepworth, Sculpture and Drawings*, May-October 1951, no. 30.
London, Whitechapel Art Gallery, *Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawings from 1927 to 1954*, April-June 1954, p. 18, no. 50.
Minneapolis, Walker Art Center; Lincoln, The University of Nebraska Art Galleries; San Francisco Museum of Art; Buffalo, The Albright Art Gallery; The Art Gallery of Toronto; The Montreal Museum of Fine Arts; The Baltimore Museum of Art and New York, Martha Jackson Gallery, *Barbara Hepworth: Carvings and Drawings*, April 1955-July 1956, no. 9 (illustrated).
Philadelphia Museum of Art, *Philadelphia Collects 20*th *Century*, October-November 1963, p. 18.
London, The Tate Gallery, *Barbara Hepworth*, April-May 1968, no. 48
Tate St. Ives, *Barbara Hepworth Centenary Exhibition*, May-October 2003, pp. 9 and 50, no. 18 (illustrated, p. 50 and illustrated again in color, p. 59).

LITERATURE:

Vogue, 15 October 1949, p. 86 (illustrated).
H. Read, intro., *Barbara Hepworth: Carvings and Drawings*, London, 1952, no. 91 (illustrated).
J.P. Hodin, *Barbara Hepworth*, Neuchâtel, 1961, p. 166, no. 141 (illustrated).
A.M. Hammacher, *The Sculpture of Barbara Hepworth*, New York, 1968, p. 204, no. 66 (illustrated, p. 94).
M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum, St. Ives*, London, 1999, p. 88.
The Artists's Volume of Sculpture Records, An Online Archive, Tate Museum, no. 141 (accessed March 2016).

Dr. Sophie Bowness will include this work in her forthcoming revised Hepworth *catalogue raisonné* under the catalogue number BH 141.

"If a pebble or an egg can be enjoyed for the sake of its shape only, it is one step towards a true appreciation of sculpture... Then finally it is realised that abstract form, the relation of masses and planes, is that which gives sculptural life; this, then, admits that a piece of sculpture can be purely abstract or non-representational." Statement by Barbara Hepworth in the series "Contemporary English Sculptors" in *The Architectural Association Journal*, London, vol. XLV, no. 518, April 1930, p. 384.

another view of the present lot

A budding, embryonic organism, born of neither plant nor creature but in hardest stone, *Sculpture with Colour (Eos)* swells up from the solid ground of its base. This ovoid presence, resting upright in its narrower tip, bears three concavities, the largest of which Barbara Hepworth partly filled out in white paint; a smaller circular excavation, not quite 180 degrees on the opposite side, the artist painted blue. The sculptor carved a crescent shape around one half of this blue depression, so that the latter appears ready to expand outward from the egg-shaped form. A third hollow, the smallest, lies higher up, near the crown on one side, and was left unpainted, showing the pale gray of the Hopton Wood stone, a limestone long prized in England for carving and decorative work, with a surface almost as fine as marble.

"I have always been interested in oval or ovoid shapes," Hepworth wrote. "The first carvings were simple realistic oval forms of the human head or of a bird. Gradually my interest grew in more abstract values–the weight, poise, and curvature of the ovoid as a basic form. The carving and piercing of such a form seems to open up an infinite variety of continuous curves in the third dimension, changing in accordance with the contours of the original ovoid and with the degree of penetration of the material. Here is sufficient field for exploration to last a lifetime" ("Approach to Sculpture", *The Studio*, London, vol. 132, no. 643, October 1946).

another view of the present lot

Original plaster of *Spoon Woman* in Giacometti's studio, Paris, 1926. Photo: © Ernst Scheidegger. Artwork: © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York.

Megalithic stones, Carnac, France. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.

The subtitle *Eos* that Hepworth gave to this stone carving is both telling and enigmatic. Eos is the name the ancient Greeks called their goddess of the dawn. Sister to Selene, goddess of the moon, and Helios, the sun god, Eos awakened in the east, at the edge of the world, to part with "rosy fingers"–as Homer liked to tell it–the gates of heaven so that Helios might rise up and sail forth into the day sky. Known in the old Northumbrian dialect of England as *Ēostre*, she was a pagan vernal divinity whose festival was celebrated in April. In Old English called *Ēastre*, her feast became the Christian paschal celebration of Easter, observing the resurrection of Jesus while marking the springtime seasonal rebirth of the world.

Hepworth was well-versed in Greek mythology, and in the lore of her own land; she often gave her sculptures titles from antiquity, even before she first toured Greece and the Aegean isles in 1954. She may have known the painting *Eos*, 1895, by the woman Pre-Raphaelite artist Evelyn De Morgan (1855-1919), in which the goddess, striding by the sea, spills water from a vessel to nourish the springtime flowers at her feet. Evelyn's husband William was a noted art ceramicist, a colleague of William Morris, and likely created the vessel that Eos carries in the painting.

With the artist Ben Nicholson, her second husband and the father of triplet children she bore in 1934, Hepworth moved to St. Ives Bay, on the northern coast of the Cornwall peninsula, in August 1939, shortly before the outbreak of the Second World War. She lived in the house Chy-an-Kerris in Carbis Bay, a short distance south from the harbor of St. Ives from July 1942 until September 1949, when she acquired Trewyn Studio, her final workplace, in St. Ives. The mild climate of the Cornwall peninsula allowed her to work outdoors for much of the year; she would have carved the present *Sculpture with Colour (Eos)* at Chy-an-Kerris in the bright sunlight reflecting off the brilliant blue of St. Ives Bay. "Light and space are the sculptor's materials as much as wood or stone," Hepworth explained to Edouard Roditi. "In a closed studio you cannot have the variety of light and shadow that you find in the open air, where even the colours of shadows change. I feel I can relate to my work more easily in the open air, to the climate and the landscape" (E. Roditi, *Dialogues on Art*, Santa Barbara, 1980, pp. 92-93).

"I have gained very great inspiration from the Cornish land- and sea-scape," Hepworth wrote. "The horizontal line of the sea and the quality of light and colour reminds me of the Mediterranean light and colour which so excites one's sense of form; and first and last there is the human figure which in the country becomes a free and moving part of a greater whole. This relationship between figure and landscape is vitally important to me. I cannot feel it in a city" (*ibid.*).

Constantin Brancusi, *Sleeping Muse*, 1909-10. Marble, L. 11 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Photographer unknown. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

While exploring the Cornish countryside Hepworth first encountered the megalithic stones that dot the region, to which elements in her work of the 1930s already appeared to allude. "It was during this time that I gradually discovered the remarkable pagan landscape which lies between St. Ives, Penzance and Land's End," Hepworth wrote, "a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in landscape—sculpture in landscape and the essential quality of light in relation to sculpture which induced a new way of piercing the form to contain colour...The sea, a flat diminishing plane, held within itself the capacity to radiate an infinitude of blues, greys, greens and even pinks of strange hues...The color in the concavities plunged me into the depth of water, caves, or shadows deeper than the carved concavities themselves... I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever changing forms and contours embodying my own response to a given position in that landscape...There is no landscape without the human figure: it is impossible for me to contemplate pre-history in the abstract" (in H. Read, *op. cit.*, 1952, n.p.).

Not until 1956, a full decade after completing the present sculpture, did Hepworth begin to work in sheet metal and cast in bronze, a step that galvanized her reputation during the final two decades of her career, allowing her work to become more available to a growing number of interested collectors. Before then, since the mid-1920s, the sculptor had committed herself to the principle of "direct carving", producing unique works that came solely from tools she wielded in her own two hands. She sought "truth in materials," the concept that the work should reflect the sculptor's direct response to the inherent qualities of the chosen stone or wood from which she sought to create new forms.

"The sculptor carves because he must," Hepworth wrote. "He needs the concrete form of stone and wood for the expression of his idea and experience, and when the idea forms the material is found at once... I have always preferred direct carving to modelling because I like the resistance of the hard material and feel happier working

Hepworth in the Palais studio in 1963 with unfinished wood carving *Hollow Form with White Interior.* © Bowness.

that way. Carving is more adapted to the expression of the accumulative idea of experience and clay to the visual attitude. An idea for carving must be clearly formed before starting and sustained during the long process of working; also, there are all the beauties of several hundreds of different stones and woods, and the idea must be in harmony with the qualities of each one carved; that harmony comes with the discovery of the most direct way of carving each material according to its nature" ("The Sculptor carves because he must", *The Studio*, London, vol. 104, December 1932, p. 332).

The curators of the *Barbara Hepworth Centenary* exhibition at Tate St. Ives in 2003 linked *Sculpture with Colour (Eos)* to a group of sculptures related to the theme of maternity, some of which are plainly recognizable as mother and child, while in others one may perceive this connection "in terms of the relationships between mass and surface, inside and outside, and the play of light on the object's turning structure. An alternative approach is to see their womb-like forms as evocations of a generalised idea of gestation, reproduction and nurture" (exh. cat., *op. cit.*, 2003, p. 51). Related to the present sculpture, as subtitled *Eos*–in more than a purely etymological sense–is the maternity sculpture *Eocene*, 1948-1949 (H. Read, intro., cat. rais., no. 119). The Eocene Epoch lasted from 56 to 33.9 million years ago, and marked the emergence–a "new dawn"–of abundant forms of more highly evolved flora and fauna, which were ultimately obliterated during a mass extinction resulting from a period of increased volcanic activity, or multiple collisions with meteors.

Hepworth's use of concave forms is a corollary of her pioneering use of the hole in British sculpture, when she first carved into and then completely through an alabaster piece in 1931 (*Pierced Form*; H. Read, intro., cat. rais., no. 17; subsequently destroyed). She continued to make use of this idea throughout her career; indeed, it became a signature element in her work. Henry Moore introduced the hole into his sculpture the following year.

"There is a particular still centre in Hepworth...focused energy–the still point of the turning world," Jeanette Winterson has written. "Perhaps Hepworth had a more complete sense of the hole than Moore. Perhaps that was because she was a woman...Holes were not gaps, they were connections. Hepworth made the hole into a connection between different expressions of form, and she made space into its own form...This is liberating. This gives sculpture a fourth dimension, because we know now that space and time are not separate but have to be considered as space-time...We know too that space is never a straight line; space is curved. Hepworth's curves intuit this hidden knowledge. We are drawn to her curves because we come from a curved universe, and we find this movement within ourselves...

"Hepworth's holes are also tunnels or worm-holes making a route through time... The hole is a way back and a way forward... Time is the hole where we begin and end–the womb, the birth canal, the grave in the ground–and it is the Whole where our lives are played out... Put your hand into a Barbara Hepworth hole, and you grasp this" ("The Hole of Life", exh. cat., *op. cit.*, 2003, pp. 19-20).

PROPERTY FROM THE PINCUS COLLECTION

5C

HENRY MOORE (1898-1986)

Girl Seated against Square Wall

bronze with dark brown and green patina
Height: 40¼ in. (102.3 cm.)
Width: 33 in. (83.8 cm.)
Depth: 27⅝ in. (70.2 cm.)
Conceived in 1957-1958 and cast in the artist's lifetime

$1,000,000-1,500,000

PROVENANCE:
Acquired from the artist by the late owners, *circa* 1960.

EXHIBITED:
Philadelphia Museum of Art, *Philadelphia Collects 20*th *Century*, October-November 1963, p. 26 (illustrated).

LITERATURE:
W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 9, nos. 186-187 (another cast and detail of another cast illustrated).
R. Melville, ed., *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 570 (another cast illustrated).
D. Mitchinson, ed., *Henry Moore Sculpture*, London, 1981, p. 141, no. 289 (another cast illustrated in color, p. 94).
A. Bowness, ed., *Henry Moore: Sculptures and Drawings 1955-64*, London, 1986, vol. 3, p. 25, no. 425 (another cast illustrated, pls. 66 and 67).

another view of the present lot

Between 1956 and 1960, Henry Moore created a series of eleven sculptures in which he positioned a human figure, sometimes two, or multiple figural elements, within an environment comprising the base, a block seat or bench to support his subject, and—most significantly—a wall-like backdrop. The present *Seated Girl against Square Wall*, completed during 1957-1958, is the largest of these sculptures, with the top edge of the wall measuring 40 inches (102 cm) in height.

In some of these sculptures the wall is open—that is, cut through—backlighting the figure, which results in a mandorla- or aureole-like effect, as if the subject were enthroned. In other works Moore formed the wall in a gentle concave curve to shelter the seated figure. He employed a rectangular wall as part of four sculptures in this group: the present *Seated Girl*, two in which abstract "motives" replaced human figures (Lund Humphries, nos. 441 and 442), and in the fourth, modeled in 1960, he presented a man and a woman in more identifiably human form (no. 454).

In *Seated Girl against Square Wall*, Moore imposed upon the figure of his subject—a young woman, more precisely, with fully adult features—a surrealist, virtually expressionist make-over as extreme as he ever conceived, in which he deliberately distorted the normal aspect of the female figure, which nonetheless remains recognizably naturalistic. Moore did not treat her in this way with any sort of analogy to the landscape in mind, the metaphorical method for which he is best-known. He instead sought to intensify the emotional qualities inherent in her posture, to suggest through the language of her body an inner state-of-mind, in which the presence of the wall and anything that it may signify are telling factors.

"The 'Seated Girl in front of a rectangular Wall' is a special case," Will Grohmann wrote. "An astonishingly 'deformed' figure, with excessively long, thin legs, breasts displaced oddly upwards and an endlessly long neck topped by an elongated skull with eyes bored through it, she sits in front of a wall broken by horizontal and vertical setbacks that might be windows. This is a ghostly, surrealistic situation in which figure and wall are on a par with one another, as are the organic and the inert, the mobile and the rigid, the spiritual and its enemy. The architectonic space is open and at the same time enclosed; the seated figure is free and at the same time imprisoned; but it is more of a dream world, removed from time and space, neither tragic nor terrible. The composition exists in an undefinable dream world and cannot be compared to anything" (*op. cit.*, 1960, pp. 231-232).

Henry Moore, *Woman in an Underground Shelter Feeding a Child*, 1941. Sold, Christie's, New York, 13 November 2015, lot 1077. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

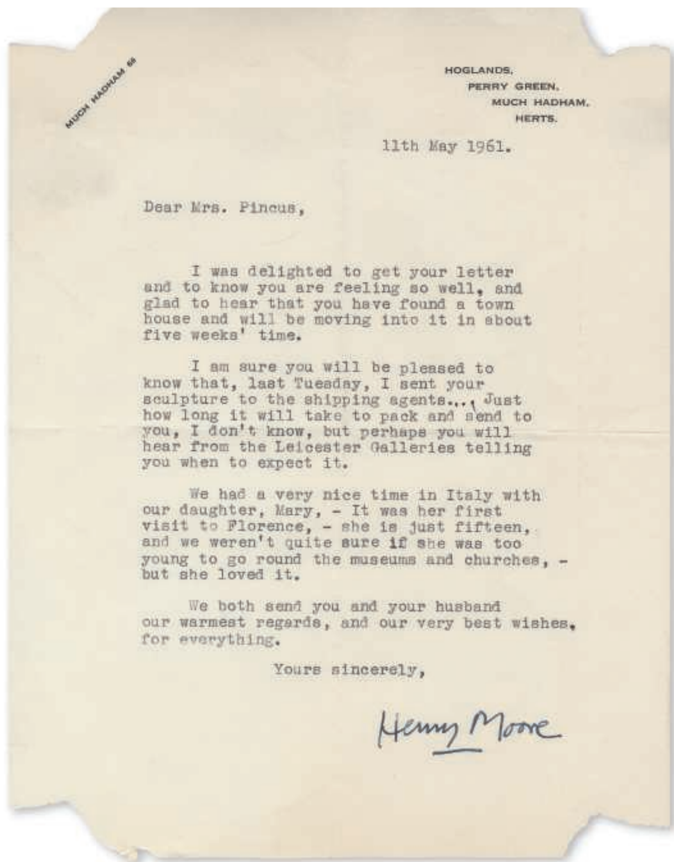
The idea for the figure-against-wall theme stemmed from the commission Moore received in 1955 for a large outdoor sculpture to be placed in front of the UNESCO headquarters building in Paris. Having considered various subjects that relate to the organization's educational and cultural aims—a mother and child, figures on steps, a person reading—Moore proposed as his maquette an abstracted reclining woman, not in bronze, as had been requested, but in Roman Travertine marble. Installed in October 1957, the completed figure measured nearly seventeen feet long (508 cm); it is the largest sculpture he ever carved. The marble stone, cut from an old quarry in Querceta, Italy, that once supplied Michelangelo, weighed thirty-nine tons (Lund Humphries, no. 416).

Henry Moore, *UNESCO Reclining Figure*, 1957-1958. UNESCO Headquarters, Paris. Photographer unknown. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

Moore had chosen to work in brilliant white marble for the reason that bronze would appear too dark against the façade of the Y-shaped UNESCO building, getting lost in the glare from the large windows, which are arrayed in seven stories of uniformly repetitive balconied room units. While studying the problem of how to overcome this distracting fenestration, Moore began to consider more generally how figural sculpture might be integrated into modern architectural surroundings, just as he often envisioned and created his large figures to be placed outdoors in natural landscape settings. He had already worked on exterior walls; in 1952 he carved the stone screen for the exterior of the Time/Life Building in London (Lund Humphries, no. 344), and in 1955 he executed ten maquettes for the large wall relief constructed in brick for the Bouwcentrum, Rotterdam (nos. 365-375).

There is a sense of anxious foreboding that one may infer in *Seated Girl against Square Wall*, a presentiment of threat with one's back to the wall, as it were, that recalls the scenes in Moore's Shelter series, the studies that he drew while he and fellow Britons suffered under nightly German aerial bombardment during 1940-1942. Small rectangular slot-like apertures, not quite like either windows or vents, appear in drawings of ideas for sculpture during 1937-1938 (AG 37.47 and 38.38-43) and in figures set in otherwise enclosed, claustrophobic interiors done in 1942 (AG 42.208-210). Moore may have known the photograph that Henri Cartier-Bresson took in 1933 showing the vast cement face of a building in Madrid, only sparsely punctuated with tiny windows.

Nude, utterly exposed on a rudimentary bench in a bare and seemingly cold room, the *Seated Girl against a Square Wall* may be pondering, as in a painting by Edvard Munch, the anxieties of coming of age in a modern society. Or one may extend her sense of apprehension to encompass the wider socio-political situation in Europe at the height of the Cold War. Since the war he had taken a universalist, pacifist and humanist point-of-view on politics. Further such repressive events would soon



MUCH HADHAM 66

HOGLANDS,
PERRY GREEN,
MUCH HADHAM,
HERTS.

11th May 1961.

Dear Mrs. Pincus,

I was delighted to get your letter and to know you are feeling so well, and glad to hear that you have found a town house and will be moving into it in about five weeks' time.

I am sure you will be pleased to know that, last Tuesday, I sent your sculpture to the shipping agents..., Just how long it will take to pack and send to you, I don't know, but perhaps you will hear from the Leicester Galleries telling you when to expect it.

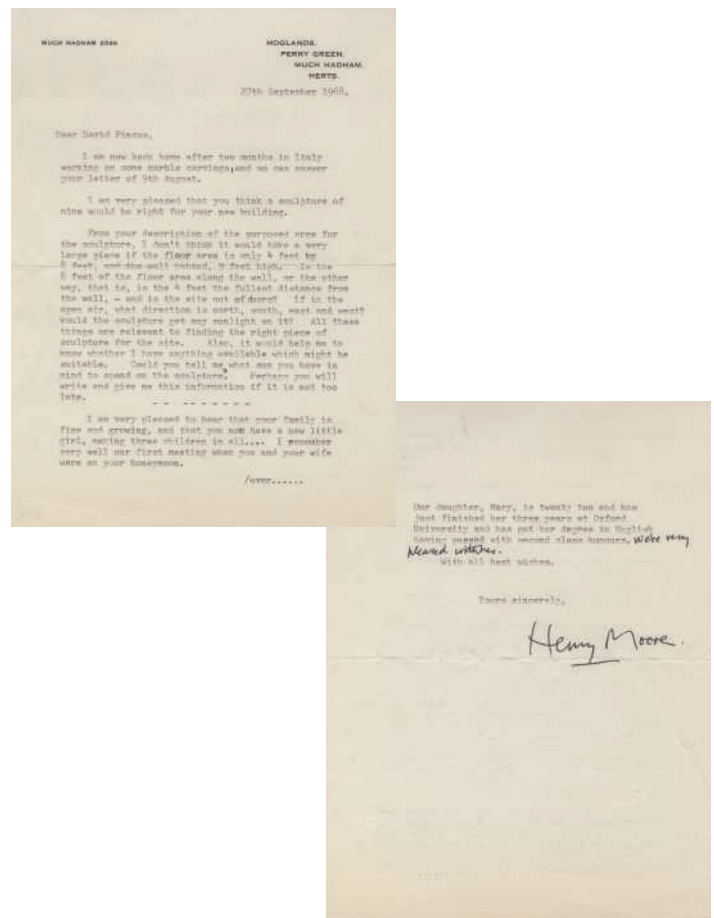
We had a very nice time in Italy with our daughter, Mary, - It was her first visit to Florence, - she is just fifteen, and we weren't quite sure if she was too young to go round the museums and churches, - but she loved it.

We both send you and your husband our warmest regards, and our very best wishes, for everything.

Yours sincerely,

Henry Moore

Correspondence between Henry Moore and Gerry Pincus, 11 May 1961. Letter: © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.



MUCH HADHAM 2266

HOGLANDS,
PERRY GREEN,
MUCH HADHAM,
HERTS.

27th September 1968.

Dear David Pincus,

I am now back home after two months in Italy working on some marble carvings, and so can answer your letter of 9th August.

I am very pleased that you think a sculpture of mine would be right for your new building.

From your description of the proposed area for the sculpture, I don't think it would take a very large piece if the floor area is only 4 feet by 8 feet, and the wall behind, 9 feet high. Is the 8 feet of the floor area along the wall, or the other way, that is, is the 4 feet the fullest distance from the wall, - and is the site out of doors? If in the open air, what direction is north, south, east and west? Would the sculpture get any sunlight on it? All these things are relevant to finding the right piece of sculpture for the site. Also, it would help me to know whether I have anything available which might be suitable. Could you tell me what sum you have in mind to spend on the sculpture? Perhaps you will write and give me this information if it is not too late.

I am very pleased to hear that your family is fine and growing, and that you now have a new little girl, making three children in all.... I remember very well our first meeting when you and your wife were on your honeymoon.

/over......

Our daughter, Mary, is twenty two and has just finished her three years at Oxford University and has got her degree in English having passed with second class honours. We're very pleased with her.

With all best wishes,

Yours sincerely,

Henry Moore.

Correspondence between Henry Moore and David Pincus, 27 September 1968. Letter: © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

transpire. In 1961 the Communist leaders of the German Democratic Republic erected a long wall around East Berlin where the city fronted the Western sectors under allied protection. Moore, sadly, did not live to see that wall torn down.

"Moore's sculptures became one of the essential artistic expressions of human experience at a specific historical moment," Chris Stephens has written. "Defined in relation to a period of global conflict and political upheaval, they are part of a wider challenge to reason, of the redefinition of the human body as discontinuous, fluid, and driven by deep unconscious forces, and a world characterized by apprehension and anxiety, the uncanny and the absurd. Moore's is a troubled art that digs into the very essence of the modern experience" (*Henry Moore*, exh. cat., Tate, London, 2010, p. 17).

The acquisition of *Seated Girl against a Square Wall* began when the Pincuses honeymoon in 1960. They chose to visit Portugal and Italy, and while in Rome, staying the Hassler Villa Medici, they famously met and began a tong-term friendship with sculptor Henry Moore. Gerry had seen Moore, who was also staying at the hotel, and wrote a note to him saying her husband was a great admirer of his work and asked if they might meet. David was furious, but then surprised when the wrong rang and it was Henry Moore, inviting them to breakfast. Moore then invited the newlyweds to visit him in England, and they changed their honeymoon itinerary to journey to Much-Hadhan to visit the artist's studio, the first in what would be an annual pilgrimage. During this visit, the couple chose the powerful *Girl Seated against Square Wall.* In a letter dated 11 May 1961, illustrated here, Moore announced that the sculpture had been shipped. Seven years later, when David sought Moore's advice on how to display their much-loved sculpture on the grounds of a new home, the sculptor thoughtfully replied, considering from a lifetime of experience in such matters all the many factors that would ensure the best outcome. Gerry loved the Moore sculpture they acquired on their honeymoon so much that she even created a base for it, mixing the cement in her backyard to ensure that the sculpture was perfectly cared for and secure. Such was David's eagerness to undertake this project, that when it came time to prepare the base, as he later recalled, "I mixed the cement, I got the stones together and I built that darn thing. I said 'that Henry Moore is going right here in front of our front door.' So that's where I built the base."

Gerry Pincus and Henry Moore, Much Hadham, England, 1960s. Photographer unknown. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

6C

CHAIM SOUTINE (1893-1943)

Le poulet sur fond bleu

signed 'Soutine' (lower left)
oil on canvas
31½ x 16⅛ in. (80 x 41.2 cm.)
Painted *circa* 1925

$700,000-1,000,000

PROVENANCE:

Henri Bing, Paris (by 1926).
Jacques Dubourg, Paris (by 1959).
By descent from the above to the present owners.

EXHIBITED:

(possibly) Paris, Galerie de France, *Soutine, rétrospective*, January-February 1945, no 18.
Paris, Galerie Charpentier, *Cent tableaux de Soutine*, 1959, no. 63.
New York, The Jewish Museum; Los Angeles County Museum of Art and Cincinnati Art Museum, *An Expressionist in Paris: The Paintings of Chaim Soutine*, April 1998-May 1999, p. 79, fig. 44 (illustrated).

LITERATURE:

W. George, "Soutine" in *Amour de l'Art*, 1926, no. 11, p. 369 (illustrated; titled *Nature morte*).
R. Berger, "L'été a Paris" in *XXe Siècle*, vol. 21, December 1959 (illustrated).
P. Volboudt, "Ce mal que répand la terreur" in *XXe Siècle*, vol. 26, May 1964, p. 41 (illustrated).
P. Courthion, *Soutine, Peintre du déchirant*, Lausanne, 1972, p. 246, fig. G (illustrated; titled *Coquelet vu de profil*).
E.G. Güse, ed., *C. Soutine*, exh. cat., Kunstalle Tübingen, 1982, pp. 91-93.
M. Tuchman, E. Dunow and K. Perls, *Chaim Soutine, Catalogue raisonné*, Cologne, 2001, vol. I, p. 438, no. 73 (illustrated in color, p. 439).

Soutine, *circa* 1926. Photo: Bridgeman Images.

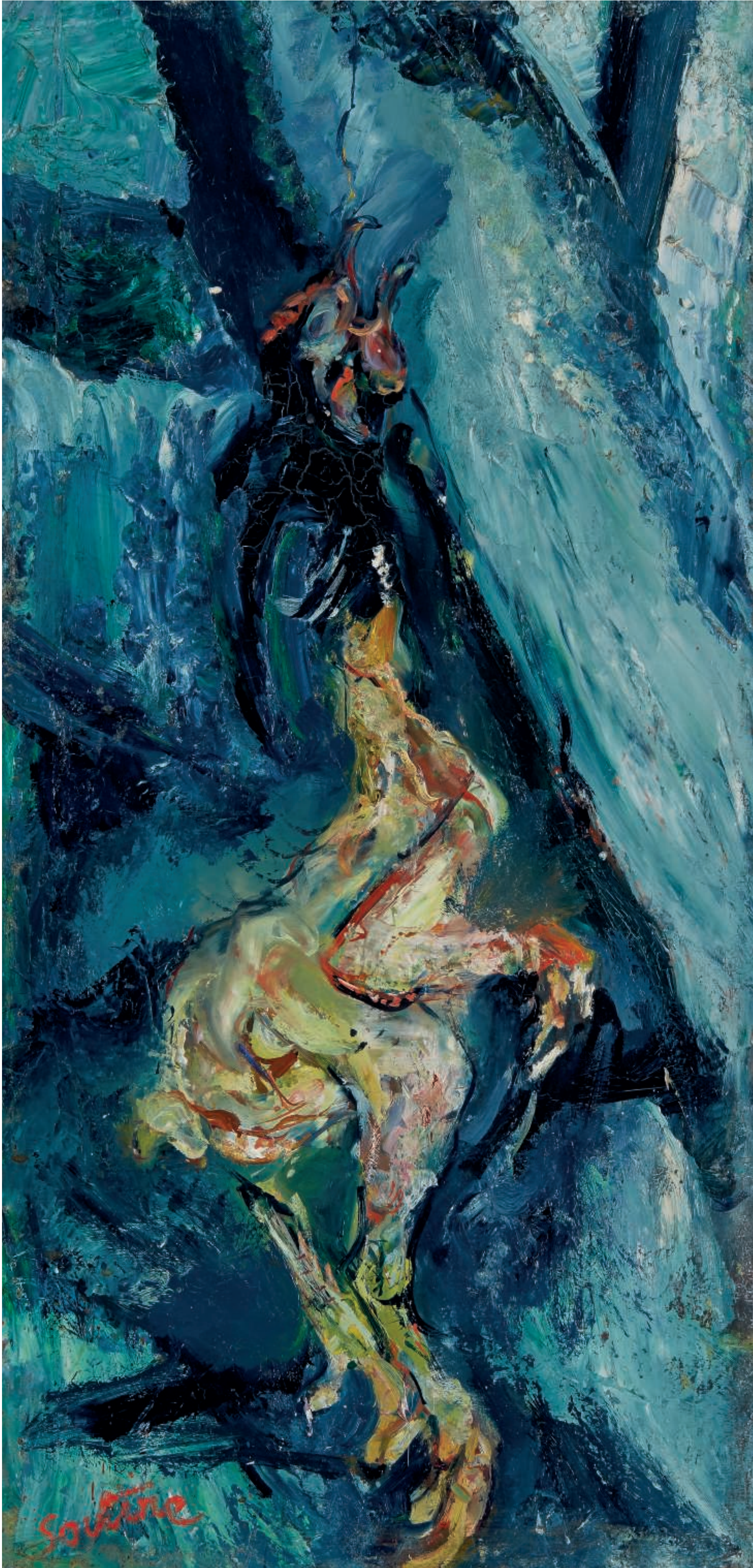
"Once I saw the village butcher slice the neck of a bird and drain the blood out of it. I wanted to cry out, but his joyful expression caught the sound in my throat. This cry, I always feel it there" (quoted in *Chaim Soutine*, exh. cat., Galerie Thomas, Munich, 2009, p. 59).

During the mid-1920s, in an intensive and impassioned effort to "liberate" this cry, Soutine painted a prolonged sequence of paintings–eloquent, ecstatic, and utterly unforgettable–that depict recently slaughtered animals, heroically isolated on the canvas. "Even more important than the hare and rabbits, and, it could be argued, more successful than the beefs, is a series of pictures of hanging fowl," Andrew Forge has written. "There are more than twenty of them, turkeys, ducks, chickens, some plucked, some in full feather. They represent the highest point of his achievement in still-life" (*Soutine*, London, 1965, p. 41).

These extraordinary images of butchered birds may be divided into two compositional groups. In one, the creatures are hung ignominiously upside-down by the legs, the wings flailing convulsively as in the final throes of death. In others, including the present *Poulet sur fond bleu*, the bird is suspended from the neck instead, and self-contained pathos replaces sputtering energy. Here, the bird's beak gapes open in a silent shriek toward the heavens, and the front legs hang limply in a posture of supplication. The elongated vertical format of the painting emphasizes the physicality–the "dead weight"–of the dangling bird, its neck stretched long and its claws scraping the bottom edge of the canvas. "I want a very lean chicken with a long neck and flaccid skin," Soutine is rumored to have told a bewildered shop-keeper who had offered up a pleasingly plump specimen out of sympathy for the artist's apparent poverty. "I'm going to hang it up by the beak with a nail. In a few days it should be perfect" (quoted in exh. cat., *op. cit.*, 2009, pp. 9-11).

In the present painting, Soutine has illuminated his prize fowl against an abstract ground of slashing blue strokes, creating a powerful frame for the naked fact of the animal and its death. Viscous, luxuriant streaks and swirls of gold, red, and blue pigment describe the bird itself, evoking the carnal realities of fat, muscle, and skin. The unbridled immediacy of the paint fabric generates a sense of powerful, pulsing vitality that contradicts the very subject matter of the painting–a literal *nature morte*. This image of death is charged with life, just as the inanimate canvas surface is transformed into the substance of flesh, commanding the viewer's attention and provoking an immediate emotional response that mirrors Soutine's own fervent identification with his motifs. "Soutine's paint as it lies there upon the canvas appears to act like a miraculous teeming substance," David Sylvester has written, "that actually generates life under our eyes" (*Chaim Soutine*, exh. cat., Tate Gallery, London, 1963, p. 15).

Le poulet sur fond bleu has belonged for the last half-century to the distinguished Parisian gallerist Jacques Dubourg and subsequently to his descendants. Dubourg was first an avid collector and art dealer in Impressionist and classic modern art and later a passionate promoter of post-war artists such as Nicolas de Staël, Sam Francis, and Joan Mitchell, many of whom saw an important precedent for their own work in Soutine's unfettered gestural expressiveness.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

7C

AMEDEO MODIGLIANI (1884-1920)

Jeune femme à la rose (Margherita)

signed 'modigliani' (upper right)
oil on canvas
25⅝ x 18⅛ in. (64.9 x 46.1 cm.)
Painted in 1916

$12,000,000-18,000,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 20 October 1926, lot 44.
Galerie Jeanne Bucher, Paris.
Private collection, Europe (acquired *circa* 1927).
Private collection (by descent from the above); sale, Sotheby's, London, 22 June 1993, lot 47.
Acquavella Galleries, Inc., New York (acquired at the above sale).
Anon. sale, Sotheby's, New York, 10 May 2000, lot 34.
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, February 2001.

EXHIBITED:

Paris, Galerie Charpentier, *Cent tableaux de Modigliani*, 1958, no. 46 (dated 1917).
Rome, Galleria Nazionale d'Arte Moderna, *Modigliani*, January-February 1959, no. 20.
Tokyo, Seibu Department Store; Kyoto, National Museum of Modern Art and Fukuota, Cultural Centre, *Masterpiece of Modigliani*, May-September 1968, no. 40.

LITERATURE:

A. Pfannstiel, *L'Art et la vie: Modigliani,* Paris, 1929, p. 37 (titled *La jeune fille à la rose*).
A. Pfannstiel, *Modigliani et son oeuvre: Étude critique et catalogue raisonné*, Paris, 1956, p. 126, no. 224 (titled *La jeune fille à la rose*).
A. Ceroni, *Amedeo Modigliani: Dessins et sculptures avec suite du catalogue illustré des peintures*, Milan, 1965, p. 43, no. 177 (illustrated).
A. Ceroni and L. Piccioni, intro., *I dipinti di Modigliani*, Milan, 1970, p. 94, no. 128 (illustrated).
J. Lanthemann, *Modigliani: Catalogue raisonné*, Barcelona, 1970, p. 118, no. 159 (illustrated, p. 202).
A. Ceroni and F. Cachin, intro., *Tout l'oeuvre peint de Modigliani*, Paris, 1972, p. 94, no. 128 (illustrated).
C. Parisot, *Modigliani: Catalogue raisonné, Peintures, dessins, aquarelles*, Livorno, 1991, vol. II, p. 296, no. 21/1916 (illustrated, p. 121).
O. Patani, *Amedeo Modigliani*: *Catalogo generale, Dipinti*, Milan, 1991, p. 145, no. 131 (illustrated).
C. Parisot, *Modigliani: Catalogue raisonné*, Florence, 2012, vol. V, no. 21/1916 (illustrated).

modigliani

Amedeo Modigliani, *Margurite*, 1916.

Amedeo Modigliani, *La servante*, 1916.

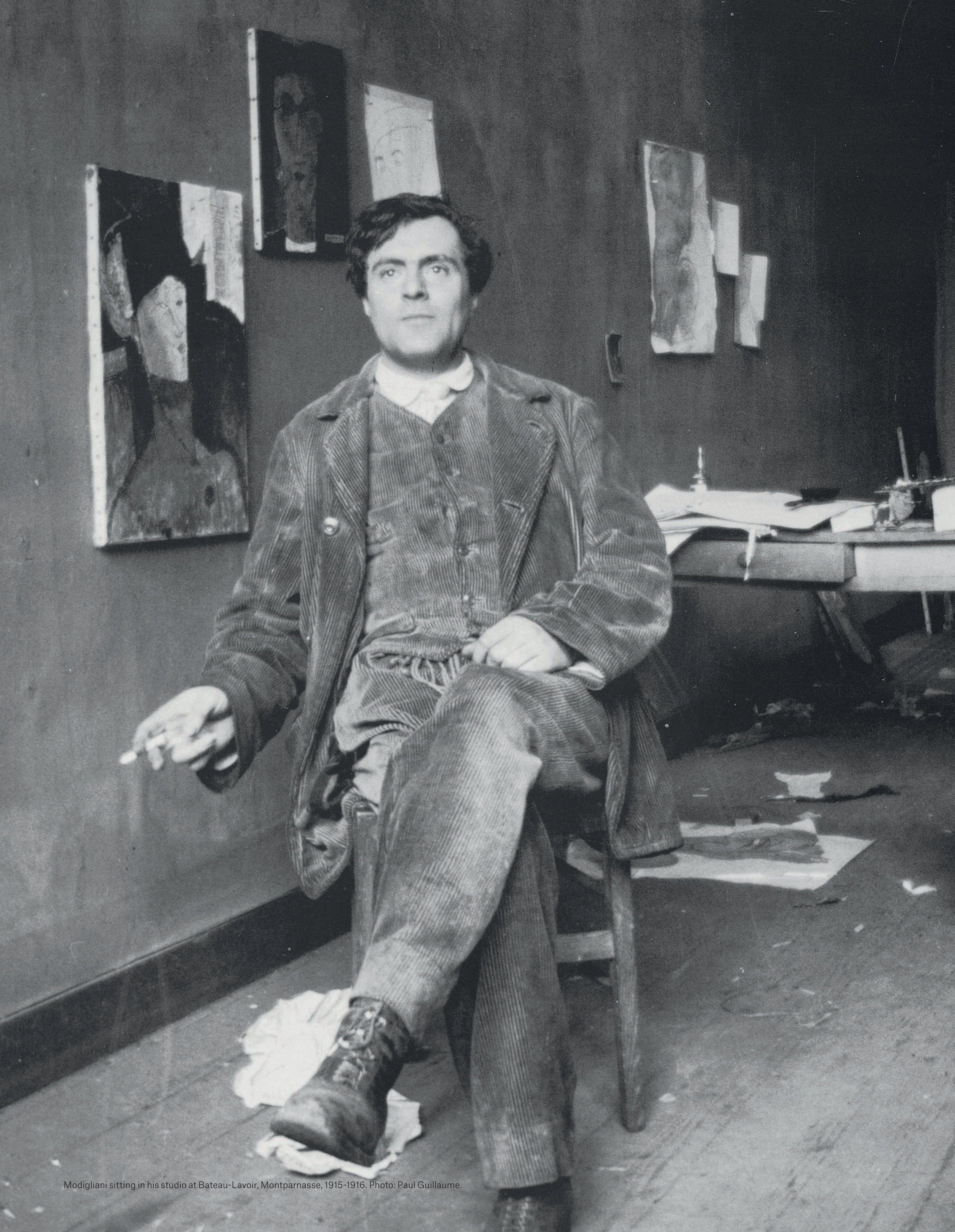
Throughout his short life, Amedeo Modigliani had an insatiable desire to depict the human form. Nowhere is this deep and enduring fascination more evident than in the profusion of portraiture that constitutes his oeuvre. Fusing elements of tradition with modernism, with his portraits, which most frequently depict a single, frontally posed figure, Modigliani forged a style that was completely his own, capturing the idiosyncratic physiognomic features of his sitters while rendering them in his own highly distinctive artistic vocabulary.

La jeune femme à la rose (Margherita) exemplifies this novel and unique form of portraiture. Painted in 1916, this work dates from a pivotal and highly productive moment in the artist's career, which saw his mature figurative style–characterised by sinuous lines and stylised, elongated forms–truly emerge and his portraits from this year are some of the most perceptively characterised and formally compelling of his entire career. Against a dark, richly impastoed background, the figure of a young girl emerges, her head tilted slightly as she gazes out of the painting, her flushed cheeks illuminated by dazzling pink strokes of colour. Although her facial features are stylised, her large, heavily lashed, almond-shaped eyes have a striking intensity, dominating her oval face and creating an enigmatic expression. At once highly individualised yet conforming completely to Modigliani's quintessential female "type"–the long neck and oval face, large eyes and small, pursed lips–this painting epitomises the artist's extraordinary ability to balance the generic with the unique, the abstract with the naturalistic, and capture the very essence of the figure seated in front of him, or as the poet and friend of the artist, Max Jacob described, "the splendour of the soul" (M. Jacob quoted in *ibid.*, 1967, p. 298).

La jeune femme à la rose (Margherita) is the finest of a series of three paintings from 1916 recorded by Ambrogio Ceroni that takes this beautiful dark haired and brown-eyed young woman as its subject (Ceroni, nos. 128-130). This sitter is identified in one of the paintings, titled *Marguerite assise (Margherita)*, as Margherita–her Italian name emblazoned at the top right of the portrait. While the other two paintings of this series–*Marguerite assise (Margherita)* and *Marguerite assise*–depict this young woman clothed in a white apron and seated on a chair in an indescript interior, *La jeune femme à la rose (Margherita)* presents a more striking and intense frontal portrayal of this sitter in which all narrative attributes are eschewed save for the small floral corsage that embellishes her black dress. One of these paintings was exhibited in the now notorious one-man exhibition of Modigliani's work that was held at Berthe Weill's gallery in Paris in 1917, listed in the catalogue simply as *Marghareta*.

It has been suggested that the model for these three works is Modigliani's older sister who was called Margherita. However, if this is the case, Modigliani would probably have painted her from memory, as he made the last recorded trip to his native Italy in either 1912 or 1913. By many accounts a temperamental and argumentative woman, Margherita never married and, after the tragic death of Modigliani and his wife, Jeanne Hébuterne, she became the adopted mother of their daughter, also named Jeanne. Modigliani it seems did not have a particularly amicable relationship with his sister making it unlikely that he painted her, in Jeanne's own words: "Margherita Modigliani admitted to me that there had been very little sympathy between her and her brother and that Amedeo had steadily refused to discuss painting with her" (*Modigliani: Man and Myth*, trans. E.R. Clifford, London, 2012, pp. 30-31). Throughout his career, Modigliani painted a host of different women, from the wives of his friends and dealers to his lovers, as well as anonymous young, working-class women whom he met on the streets of Montparnasse. Unable to afford professional models, these women frequently served as the subjects for Modigliani's portraits, and it seems more likely that the sitter in the present work is one such woman. With her dark hair and dark features, the subject of *La jeune femme à la rose (Margherita)* conforms to a Mediterranean "type" that Modigliani often painted; women who were, like the artist himself, most likely Italian and or Jewish migrants in Paris.

For Modigliani, the presence of the model was essential to his working process. "To do any work," he explained to the artist, Léopold Survage, "I must have a living person, I must be able to see him opposite me" (Modigliani quoted in *Modigliani and his Models*, exh. cat., Royal Academy, London, 2006, p. 38). He intensely scrutinised his sitters' physiognomy, taking the physical features and expressions of a person as the impetus for his painting, before transposing their likeness in accordance with his own, personal conception of the female form. Emile Schaub-Koch who knew Modigliani and watched him working, described his methods, which Pierre Sichel has detailed:



Modigliani sitting in his studio at Bateau-Lavoir, Montparnasse, 1915-1916. Photo: Paul Guillaume.

Amedeo Modigliani, *Jeune femme assise (Margurite)*, 1916.

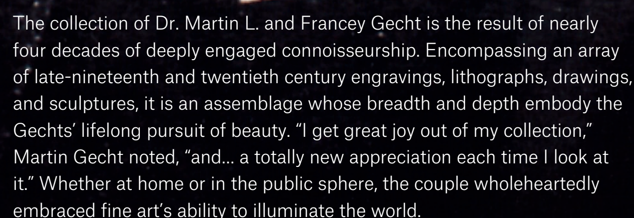
Amedeo Modigliani, *Jeune femme (Victoria)*, 1917. Tate Gallery, London, bequeathed by C. Frank.

"When [Modigliani] found himself in front of someone he was going to paint, he concentrated on the expression of the feelings he saw in his sitter's face, not on the features themselves. It was part of the process of creation. Then Modi began painting, paying no attention to his model, preoccupied with conveying through his drawing the essence of what he had discovered. This approach produced an unexpected result that not only had nothing to do with the subject but was also disconcerting. Through a series of recalls, retouches, and improvements through successive comparisons between the model and his first rough sketch, Modi always succeeded in capturing something powerful and moving in his subject. He caught a manner or resemblance that *was* the subject" (Sichel, *op cit.*, p. 323).

1916–the year that *La jeune femme à la rose (Margherita)* was painted–was in the words of Modigliani's daughter, Jeanne, "a fortunate one" (J. Modigliani, *op. cit.*, p. 79) for the artist. His turbulent, impassioned and in many ways toxic relationship with the South African journalist, Beatrice Hastings came to an end. Recovering from the effects that his hedonistic and wild lifestyle with Hastings had caused to his already poor health, Modigliani started painting with a renewed intensity and this was aided enormously by his association with the Polish poet-turned-dealer, Léopold Zborowski. Zborowski had been a great admirer of Modigliani's work before they met in the latter part of 1916, but he had not had the funds necessary to represent the artist. However, recognising the artist's innate talent, Zborowski, with scarcely enough money to support himself and his family, offered Modigliani a deal, paying him a monthly stipend, as well as providing his materials, models and living costs in exchange for all his works, becoming his exclusive dealer. After years of living in dire poverty-stricken conditions, this deal gave Modigliani a new form of security, a renewed optimism and saw the artist's production increase. He wrote to his mother in November of this year telling her of his newfound contentment: "Everything is going well. I am working and if I am sometimes worried, at least I am not as short of money as I was before" (Modigliani, 16 November 1916 in J. Modigliani, *ibid.*, p. 80).

This period of relative stability saw the increasing refinement of Modigliani's quintessential style and the creation of some of his greatest works. By this time the artist had assimilated a range of artistic sources and influences: from African and Oceanic art, to works of the early Italian Renaissance and the contemporaneous avant-garde. Having more or less given up sculpture two years earlier in 1914, due in part to his ill health, Modigliani had subsequently developed a strongly sculptural and volumetric pictorial idiom. *La jeune femme à la rose (Margherita)* demonstrates the influences that Modigliani's beloved medium had over his pictorial language at this time. The mask-like, stylised face of the woman had developed from Modigliani's majestic carved heads. Enigmatic and deeply elegant, these hieratic stone heads were inspired by a range of sources, particularly African sculpture–the elongated facial features and sinuous lines of these works incised with the same simplified and flattened vocabulary of forms that can be seen in these tribal objects. Against the dark background, in *La jeune femme à la rose (Margherita)* the cylindrical, columnar neck and face of the woman are painted with a rich opacity that is so unique to the artist, imbuing her body with a sculptural sense of three-dimensionality. Moreover, Modigliani appears to have taken the tip of his brush handle and pulled it through the still wet oil paint to create the wavy strands of his sitter's short, dark hair, an effect similar to the incised lines that signify the stylised hair of the carved heads. The accentuated line of the woman's long nose echoes and complements the gentle curve of her neck, creating a sinuous and flowing 'S' shape turn that governs the composition. This lyrical conception of the female form would become a defining characteristic of the artist's work throughout 1917 until his untimely and tragic death in 1920 and is encapsulated in his graceful portraits of the great love of his life and mother of his child, Jeanne Hébuterne.

THE FRANCEY AND DR. MARTIN L. **GECHT COLLECTION**



The collection of Dr. Martin L. and Francey Gecht is the result of nearly four decades of deeply engaged connoisseurship. Encompassing an array of late-nineteenth and twentieth century engravings, lithographs, drawings, and sculptures, it is an assemblage whose breadth and depth embody the Gechts' lifelong pursuit of beauty. "I get great joy out of my collection," Martin Gecht noted, "and... a totally new appreciation each time I look at it." Whether at home or in the public sphere, the couple wholeheartedly embraced fine art's ability to illuminate the world.

DEVELOPING AN EYE

It seems only natural that the intensely curious Martin Gecht would build one of the United States' premier collections of prints and works on paper—a grouping that traces the rise of modernism from the late-nineteenth century through the post-war period. Born in Chicago and raised in California, Dr. Gecht was a graduate of the University of Southern California and the Chicago Medical School. Trained as both a general practitioner and a dermatologist, he supplemented his medical career with successful ventures in real estate development and finance. In 1946, Dr. Gecht married Francey Heytow, a beloved partner in collecting, family, and philanthropy for over half a century.

Martin and Francey Gecht came to fine art somewhat by chance. During a visit to Japan in 1969, the couple were encouraged to bring back traditional woodblock prints in lieu of other souvenirs. The Gechts' collection, wrote curator Mark Krisco, "started innocently," when they purchased a number of these vintage prints from Kyoto's Red Lantern Shop. The staff at the Red Lantern advised the couple to closely examine the editions on offer; the Gechts spent hours perusing choice works by esteemed Japanese artists such as Utagawa Hiroshige and Katsushika Hokusai. Indeed, this ethos of absorbed, considered looking would become a hallmark of the Gechts' collecting, as they steadily acquired masterworks by some of the greatest names of the recent art historical canon. The couple ultimately returned to the United States with a dozen Japanese prints, harbingers of an exceptional private collection.

Francey and Martin Gecht

A few years after this initial foray in collecting, Francey Gecht suggested the purchase of additional works—“some nice pictures,” in her words—for their family’s Illinois residence. As Dr. Gecht studied the creative output of European artists, he developed an affinity for pieces that shared an aesthetic with the couple’s Japanese prints. He was especially drawn to Henri Toulouse-Lautrec, as “so many of his images,” Dr. Gecht explained, “are right from the Japanese woodblocks.” Soon, he added, “one thing led to another, and I was a collector.” Dr. Gecht’s signature voracity for knowledge allowed him to draw connections between various genres, geographies, and schools. “He read, he went to art auctions, and he developed a good eye,” Francey Gecht recalled. Moreover, Dr. Gecht began to seriously acquire prints and works on paper by Toulouse-Lautrec, Pierre-Auguste Renoir, Henri Matisse, and Pablo Picasso. “He just bought,” Mrs. Gecht later mused, “and bought and bought.”

“A GREATER DIMENSION”

For the Gechts, the purpose of fine art was to “give our lives a greater dimension.” To that end, they collaborated with respected Chicago gallerists—including Alice Adam and B.C. “Bud” Holland, among others—to assemble a sizable grouping of prints, drawings, and sculpture. Throughout the latter decades of the twentieth century, the Gechts’ collection expanded to include notable examples by artists such as Vincent van Gogh, Yves Klein, Otto Dix, Paul Gauguin, Edgar Degas, Philip Guston, and others. This sweeping range allowed individual works to stand in striking dialogue with one another, an outcome that brought the couple and their children never-ending joy. As former Art Institute of Chicago curator Suzanne Folds McCullagh wrote, the collection showcases the very evolution of modernism, “from late-nineteenth-century avant-garde styles in France to the twentieth-century European movements Fauvism, German Expressionism, Cubism, and Surrealism, and then to American Abstract Expressionism.”

CULTURE AND COMMUNITY

For Martin and Francey Gecht, fine art was a fully lived experience. The walls of their Chicago residence, Mark Krisco noted, were “solidly covered with works on paper,” leading the collectors to acquire small sculptures and other objects. It was a collection that, with each day, revealed new insights. The couple were forever aware of “the privilege involved in living with the expressive power of a van Gogh, the grace of a Matisse, the endlessly mutable genius of Picasso, and the primal energy of a Pollock....” It was this joyful and profoundly personal interaction with art that the Gechts sought to share with the wider world, as they embarked on a prodigious journey in cultural philanthropy and patronage.

In Chicago, the Gechts are remembered as tireless advocates for the arts. In addition to their support of the Chicago Symphony Orchestra and the Lyric Opera of Chicago, where Martin Gecht held leadership roles, the collectors were highly involved with the Art Institute of Chicago. Dr. Gecht first became associated with the museum when he asked a curator’s advice in authenticating a potential acquisition. Although the work was declared a fake, the collector was delighted to sit in conversation with an Art Institute expert. By 1975, Dr. Gecht had joined the museum’s Committee on Prints and Drawings, and was eventually named a life trustee. Alongside substantial monetary gifts, the Gechts made regular bequests to the museum’s permanent collection—a tradition that has continued via the ongoing generosity of the couple’s children. In growing their private collection, Martin and Francey Gecht were able to work with Art Institute curators and directors, including Suzanne Folds McCullough, Harold Joachim, and Douglas Druick. In 2003, they gifted thirty-one carefully chosen pieces to the museum, significantly augmenting the museum’s holdings. “I think the Art Institute is a great institution,” Mrs. Gecht said simply, “and we should enrich it.”

Few American collectors embraced the field of works on paper with the same enthusiasm and erudition as Martin and Francey Gecht. In 2003, the Art Institute presented the exhibition *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago*, a celebration of the collectors’ achievements in culture and community.

With the death of Martin and Francey Gecht in 2005 and 2014, respectively, the Art Institute bequest came to stand as an especially poignant reminder of not only a decades-long commitment to art, but a tremendous generosity of spirit. In their outstanding collection of fine art, the legacy of Martin and Francey Gecht continues to resonate.

Christie’s is honored to be offering Pablo Picasso’s print masterpieces, *La Minotauromachie, La Femme qui pleure and La Femme au Tambourin* and additional works in the Impressionist and Modern Works on Paper and Day sales.

The Art Institute of Chicago

8C

PABLO PICASSO (1881-1973)

La Femme au Tambourin

signed 'Picasso' in pencil and numbered '11/30' (lower left)
etching and aquatint on Arches paper, Baer's fifth (final) state
Image size: 26¼ x 20¼ in. (67 x 51 cm.)
Sheet size: 30⅛ x 22⅜ in. (77 x 57 cm.)
Executed in 1939

$800,000-1,200,000

PROVENANCE:
Galerie Louise Leiris, Paris.
Acquired from the above by the late owners.

EXHIBITED:
Los Angeles County Museum of Art, *Picasso: Sixty Years in His Graphic Work*, October-December 1966.
The Art Institute of Chicago, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at The Art Institute of Chicago*, November 2003-January 2004.

LITERATURE:
G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 92, no. 310 (another example illustrated).
B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. III, p. 160, no. 646 (another example illustrated).

Whilst the extraordinary figure depicted in *La Femme au Tambourin* bears a resemblance to Dora Maar, identifiable by her wide-eyed expression and powerful chin, Picasso's dancer is not a portrait of one person, but rather a vision of an altogether more profound kind. The extraordinary body, twisted in extreme contrapposto, communicates a sense of frenzy and abandon. Set against an inky blackness, the effect is both energizing and troubling. It is an emotional work reflective of the volatile events of 1939, when Germany and Italy were dominated by Fascism and the Civil War in Spain had reached its tumultuous last days. It is one of a small but highly important group of works, which includes *La Femme qui Pleure I* (see lot 47) created in direct response to these events.

Picasso's monumental depiction of volatility draws from several sources. The first state of the etching shows a pose which borrowed much from Degas' monotype *Après le Bain*. As Brigitte Baer describes, several alterations then resulted in a woman who 'cannot stand upright and keep her balance'. (Brigitte Baer, *Picasso The Engraver*, Thames and Hudson, New York, 1997, p. 43) Picasso's ingenious solution was to radically alter the figure's right leg which was now flung outward, paradoxically balancing and increasing the sense of twisting movement. Another key inspiration was the Maenad figures in Poussin's *A Bacchanalian Revel before a Term* (1632-3) whose raised arms are to be found in Picasso's image.

Whilst the subject of dance usually suggests elation, Picasso's tambourine woman is frenzied and wild. A great part of this emotive element comes from Picasso's superlative use of technique. The dancer's body has been carved in energetic swathes across the plate, with vigorously scored details adding to the sense of movement. The aquatint work however is subtle and extremely skillful: light and shadow play across the figure, whereas the background is a void of velvety blackness. Printing the background of such a large plate was a considerable challenge, even for his master printer Roger Lacourière. Legend has it that Picasso wanted it printed in Paris, in part to keep the atelier in business in defiance of the Nazi occupation.

11/30

Susan and Kenneth Kaiserman with Hope Makler and George Segal at his studio, 1979. Photographer unknown, courtesy of the family. Artwork: © The George and Helen Segal Foundation/Licensed by VAGA, New York, NY.

Property from the Collection of
KENNETH AND SUSAN KAISERMAN

Drawn to each other's innate kindness, gracious spirit, and intellectual curiosity, Kenneth and Susan Kaiserman embarked on life's journey side-by-side. Married for almost fifty years, they did everything together. They shared a deep and abiding passion for the arts; they traveled throughout the world; they raised two much beloved daughters. It was a true love story in the old style, ever more unusual in the modern day.

The life that they built together was distinctly their own, shaped not by fad or fashion but by their intellectual, spiritual, and aesthetic convictions. They loved music–opera and orchestral, classical and avant-garde–and it always filled their Philadelphia home. They would have gone to the theater every night if they could, and some weeks they did. From Susan, Kenneth learned to adore the ballet; in turn, he imparted to her his lifelong fascination with all things Latin American, and together they developed an enduring interest in pre-Columbian objects. They cared deeply about the art of our own time as well, assembling over the years an eclectic collection of works that spoke powerfully to them. They did not buy what was in vogue, but instead what they loved–art that was at once transcendent and deeply human, and that enhanced the life they chose to live.

The Kaisermans gave generously of their time, resources, and ideas to support initiatives and institutions that mattered to them. They were dedicated patrons of the Philadelphia Theatre Company and the Pennsylvania Ballet; together with Kenneth's siblings, they were the guiding force behind the Kaiserman Family Fund for Modern and Contemporary Art at the Philadelphia Museum, and they loaned their own paintings widely. Profoundly moved by the plight of Ethiopian Jews, Kenneth worked tirelessly to help thousands re-locate to Israel and find sanctuary in their new land. They were loyal backers of Project HOME, a Philadelphia non-profit devoted to breaking the cycle of poverty and homelessness. Guided unwaveringly by their inner compass, they never hesitated to reach out a helping hand.

As collectors, Kenneth and Susan sought out art that sparked their curiosity and engaged them intellectually, emotionally, and creatively, often making choices that were well ahead of their time. They acquired one of Picasso's great, valedictory *mousquetaires* long before those had become fashionable. They were drawn to De Kooning in his later career too–both the roiling, propulsive swaths of color that energize his work from the 1970s and the lyrical, undulating arabesques that he turned to in the next decade. One year, they selected a monumental Kiefer landscape named for the mythical siren Lorelei; the next, they fell in love with a powerfully condensed and radically experimental Matisse portrait of Gertrude Stein's young nephew Allan. These paintings became an integral part of their home; they lived with them the same way they did their books, their family photos, the mementoes from their travels.

Thoughtful, compassionate, intelligent, and genteel, Kenneth and Susan Kaiserman lived a life in full, always at one another's side. Their legacy endures in their children and grand-children, in the many lives that they touched, and in the art that they loved, which is offered here in tribute to them.

Christie's is honored to offer works from the Collection of Kenneth and Susan Kaiserman in our 20th Century Art week: Post-War & Contemporary Art Evening and Day sales on May 10 and 11: Anselm Kiefer, *Lorelei*, Willem de Kooning, *Untitled XXIX*, Willem de Kooning, *Untitled* and Alexander Calder, *Crag* and in our Impressionist & Modern Art Evening and Day sales on May 12 and 13: Henri Matisse, *Portrait aux cheveux bouclés, pull marin (Allan Stein),* Pablo Picasso, *Homme assis* and Joan Miró, *Bas-relief.*

Susan and Kenneth Kaiserman arriving in Cusco, Peru in 1966. Photographer unknown, courtesy of the family.

Susan and Kenneth Kaiserman in front of their Louise Nevelson. Photographer unknown, courtesy of the family. Artwork: © 2016 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

Property from the Collection of
KENNETH AND SUSAN KAISERMAN

9C

PABLO PICASSO (1881-1973)

Homme assis

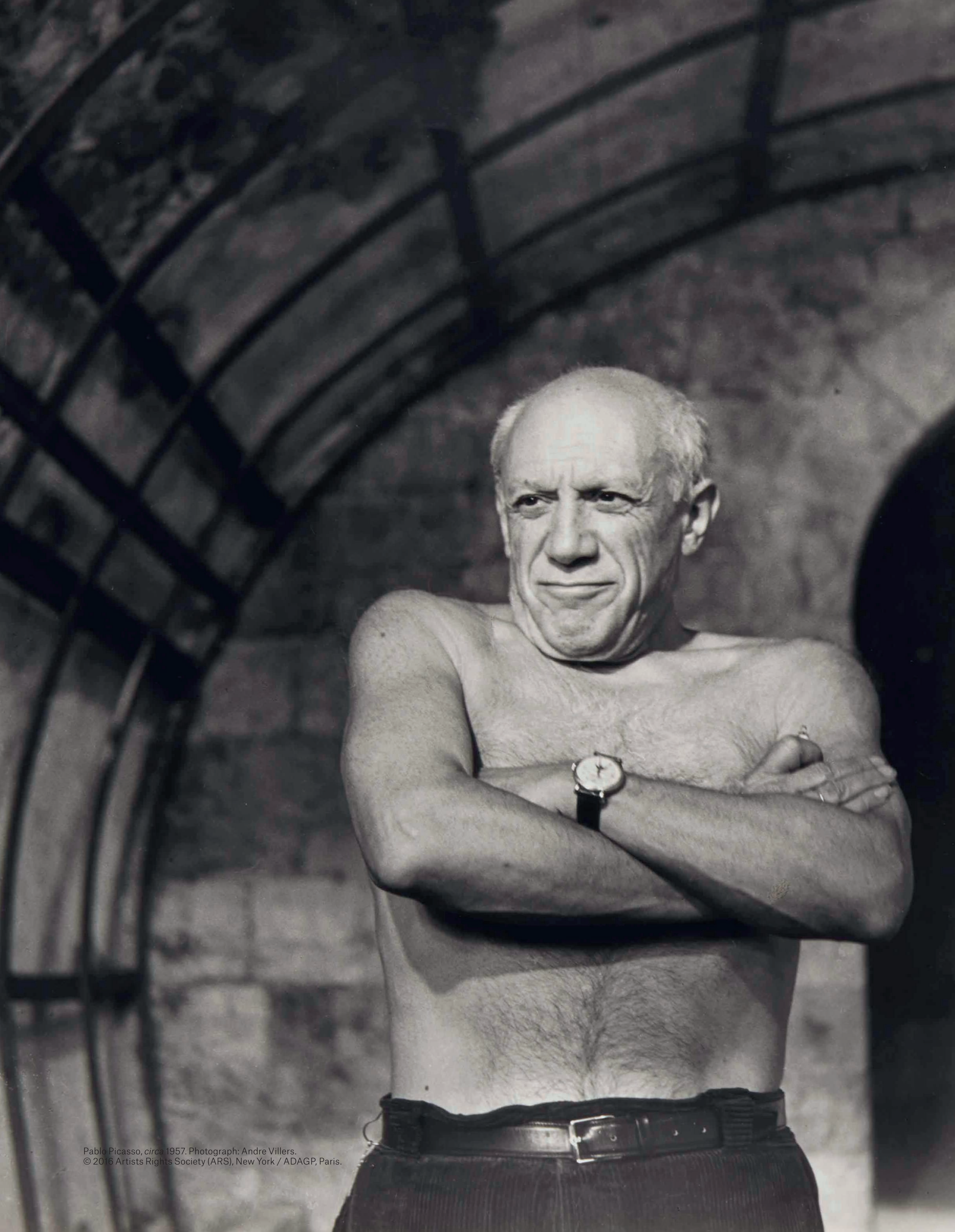
signed 'Picasso' (lower right); dated and numbered '17.9.69. I' (on the reverse)
oil and Ripolin on canvas
57⅜ x 44⅞ in. (146.7 x 113.9 cm.)
Painted on 17 September 1969

$8,000,000-12,000,000

PROVENANCE:
Galerie Louise Leiris, Paris.
Acquavella Galleries, Inc., New York (acquired from the above, 1984).
Acquired from the above by the late owners, 2 November 1985.

EXHIBITED:
Avignon, Palais des Papes, Pablo Picasso, 1969-1970, May-September 1970, no. 82 (illustrated prior to signature).

LITERATURE:
R. Alberti, A Year of Picasso Paintings: 1969, New York, 1971, p. 217, no. 22 (illustrated in color prior to signature).
R. Alberti, Picasso en Avignon, Paris, 1971, p. 233, no. 22 (illustrated in color prior to signature).
C. Zervos, Pablo Picasso, Paris, 1976, vol. 31, no. 430 (illustrated prior to signature, pl. 124).
The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculpture: The Sixties III, 1968-1969, San Francisco, 2003, p. 243, no. 69-436 (illustrated prior to signature).



Pablo Picasso, *circa* 1957. Photograph: Andre Villers.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Pablo Picasso, *Homme à l'épée*, Mougins, 25 July 1969. Sold, Christie's, New York, 9 November 2015, lot 20A. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Attired in a ruffed collar and a yellow doublet adorned with vermilion chevrons and stripes, this *Homme assis* is a swordsman in Picasso's company of *mousquetaires*, the signature subject in this artist's astonishingly prodigious oeuvre during his final years, the crowning achievement of a career that lasted more than three-quarters of a century. Picasso in his late great work chose as his art historical avatar the mousquetaire, a swashbuckler of varied background with courtly aspirations, renowned for unstinting loyalty as a bodyguard to his king, his skill with the sword in battle, and most appealingly to Picasso, his unabashed boisterousness and insatiable taste for womanizing in the off-hours. This was the mask Picasso held up most frequently to the world in the pictures he created during the remaining years of his life.

In *Homme assis* Picasso specifically cast himself as the Spanish incarnation of this character, the 17th century Spanish hidalgo, a knight and a gentleman, on whom he bestowed the *mirada fuerte*, his own famous "strong gaze." Rendering him in the light and shade, *sol y sombra*, of the Mediterranean–fierce, sun-struck yellow, red, and green against dark alizarin and black–Picasso has emphatically evoked the heraldic scarlet and gold of the Spanish flag. Since the tragic end of the Civil War in 1939, Picasso had refused to set foot in Spain while the fascist dictator Franco remained in power. The artist is perhaps honoring, in the design of this cavalier's costume, the Senyera of Catalunya, the regional flag of red stripes on a yellow ground derived from the coat-of-arms of the medieval Crown of Aragón, which once included the lands where today the Catalan language, publicly suppressed during the Franco years, is again freely spoken.

By the late 1960s, Picasso travelled only locally–to the bull-fights at Fréjus, for instance–in order to avoid the attention of curious crowds. He preferred instead to spend as much time as possible at work in his studio, furiously painting against that unknown but diminishing measure of time he knew remained to him, while his wife Jacqueline fended off at the gate all but his few old friends then still living. During this prolific period, in splendid isolation, Picasso increasingly indulged his ever excitable and voluble imagination to create his own theater of memory, summoning to this stage characters from his past, on whom he impressed allusions to past masters and styles. He was constructing in his art a grand *musée imaginaire* unbounded by any walls of time and place.

The mousquetaire make-over took place in the wake of emergency surgery Picasso secretly underwent in Paris, to remove an inflamed duodenal ulcer, in November 1965. Convalescing slowly during 1966, the artist devoured literature, revisiting his favorite classics, including Dumas's *The Three Musketeers (*1844), the engaging adventures of Athos, Porthos and Aramis, which John Richardson has stated "he evidently knew by heart" (*Picasso Mosqueteros*, exh. cat., Gagosian Gallery, New York, 2009, p. 20). Picasso's reading also included the plays of Shakespeare. Most significantly for his art, he had been intently studying Otto Benesch's six-volume compendium of Rembrandt's drawings.

The first mousquetaires appeared as swordsmen in two drawings dated 29 December 1966 (Zervos, vol. 25, nos. 246 and 258). When he resumed painting on canvas on 21-22 February 1967, the transformation into period attire had been accomplished; both canvases he painted on those days show an artist costumed as a 17th century cavalier, paintbrush and palette in hand (Zervos, vol. 25, nos. 280-281). Wave after wave of mousquetaires soon sprang forth.

Picasso's sudden obsession with this band of brothers-in-arms seemed to many a willfully odd and retrograde pursuit at a time when America's war in Vietnam dominated the headlines. Paris was still reeling from the throes of *les jours de Mai*, of the great student uprising. Amid the radical tumult of the Sixties, Picasso's apparent retreat into centuries past made him seem more like a Don Quixote, out of touch with the times, than the profoundly committed creator of Guernica. Many in the art world assumed that Picasso was thumbing his nose at the new aesthetics of the day, when even the future of painting as a viable art form was in doubt.

Pablo Picasso, *Mousquetaire à la pipe*, Mougins, 17 October 1968. Sold, Christie's, New York, 6 May 2009, lot 7. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

While a few mousquetaires affect a pretentiously aristocratic manner, most are comically anti-heroic, like the characters in Robert Altman's satirical anti-war film M*a*S*H (1970) and the long-running television series spun-off from it. That the artist had insinuated his famously long-held pacifist views into the picaresque demeanor of these military misfits was obvious from the outset, but the nature of Picasso's relationship to the Sixties scene has only recently become more clearly apparent. In his essay "Peace and Love Picasso," Dakin Hart discussed the social significance of the mousquetaires as "a kind of multinational, trans-historical hippie army engaged in a catalogue of alternatives to fighting."

"Picasso chose Dumas's musketeers as a subject," Hart explained, "because they provided ideal raw material for the construction of a martial counterculture. As soldiers, Dumas's musketeers are (in a very typically Picassian way) more dedicated to the cult of life than to the organized business of death... Picasso deployed the only forces under his control, in the way that made the most sense to him, turning his musketeers into an extended commentary, not on the war in Vietnam per se, but on war in general... His reactions to contemporary events may be veiled in anachronistic costumes, art historical quotations and centuries-old literary references, but the spirit of his work is perfectly of the moment" *(ibid.*, pp. 254-255).

Picasso's mousquetaires comprise a catalogue of human foibles. There may be moments of melancholy, but never tragedy nor manifest evil, and at all times these spunky fellows charm the viewer by dint of their exuberant lack of self-discipline and the irresistible appeal of their earthy humor. "With this one you'd better watch out," Picasso quipped to Hélène Parmelin, while standing among his mousquetaires. "That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one... look how sad he is, the poor guy. He must be a painter..." (quoted in *Picasso: Tradition and Avant-garde*, exh. cat., Museo del Prado, Madrid, 2006, p. 340).

The great masters of the grand European tradition that inspired and shaped Picasso's mousquetaires belonged to, from the Mediterranean south, the Spanish school–El Greco, Velázquez, and Goya; and from northern Europe, the Dutch–Rembrandt, Hals, Rubens, and most recent of all, Van Gogh. Picasso exclaimed, "I've got no real friends, I've got only lovers! Except perhaps for Goya, and especially Van Gogh" (quoted in A. Malraux, Picasso's Mask, New York, 1974, pp. 138 and 18).

"What he wanted was to enlist Van Gogh's dark spirits on his side, to make his art as instinctive and 'convulsive' as possible," Richardson has written. "I suspect that Picasso also wanted to galvanize his paint surface–not always the most thrilling aspect of

the epoch before Jacqueline's–with some of the Dutchman's Dionysian fervour. It worked. The surface of the late paintings has a freedom, a plasticity, that was never there before: they are more spontaneous, more expressive and more instinctive, than virtually all his previous work" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, pp. 32 and 34).

The mousquetaire paintings were the final major series of variations on an old master theme that Picasso undertook during his late period; this group is far more sprawling and open-ended than any sequence he had done previously. The sheer scope of this endeavor provided ample opportunity for Picasso to engage the great artists of the past whom he most admired, allowing him to arrive at an understanding of his own position and achievement within the continuity and traditions of European painting.

With the mousquetaires Picasso employed a serial procedure, taking care to date and number each picture, generating numerous variations on a theme, as an effective means of examining, assimilating and re-interpreting a subject, style, or manner in every aspect that had caught his eye. Picasso had become increasingly engaged in painting as "process," in which the act of painting, not the completed art work, was a sufficient end in itself. "I have reached the stage where the movement of my thought interests me more than the thought itself" (quoted in K. Gallwitz, *Picasso Laureatus*, Paris, 1971, p. 166).

Picasso included *Homme assis* in his landmark exhibition *Picasso: Oeuvres 1969-1970*, which his friend Yvonne Zervos had organized on his behalf, held at the Palais des Papes in Avignon, May-September 1970. Known as Avignon I, this show comprised 165 paintings created between 5 January 1969 and 2 February 1970, together with 45 drawings in various media. A second exhibition, Avignon II–dedicated to paintings only that Picasso had done during 1970-1972–opened in May 1973, less than a month-and-a-half after the artist's death on 8 April.

Among the throngs in attendance at the 1970 Avignon exhibition were numerous young people, whose reaction to Picasso's rambunctious mousquetaires, sexually explicit nudes and passionately embracing lovers was noticeably more sympathetic than that of their elders, and far more enthusiastic than the critics. "One day, [we] found ourselves in Avignon at the Palais des Papes, among the crowd at Picasso's exhibition. Elbow to elbow," Parmelin recalled. "Many hippies or their ilk, with hair, beards and hats, of the type Picasso enjoyed passing in the street. Many young people expressing their freedom through colors and clothing." Her husband, the painter Edouard Pignon, wondered "whether the crowd is rising into the walls or whether the canvases are descending to mingle with the crowd. There is, finally, such a close correspondence between the crowd and the canvas, he says, that they are the same thing" (quoted in exh. cat., *op. cit.*, 2009, p. 244).

Many critics wondered if such paintings were worthy of the world's most renowned living artist. They viewed Avignon I "as a compilation of summary painting, improvisations done in febrile haste, and the erotism of an old man," Daix explained. "Whereas in fact Picasso had given them an extraordinary demonstration of an arrival at the start of a new visual era and of a growing sexual revolution which reached entirely beyond the limitations of resemblance, of artistic tradition, and convention" (*Picasso: Life and Art*, New York, 1973, p. 365).

"In retrospect, the parade of vehement canvases from Avignon has the appearance of a posthumous manifesto for a new painting," Werner Spies affirmed, a quarter-century after Picasso's death. "Picasso seems like the most contemporary of contemporary painters, the radical man of the hour. Now he could suddenly figure as a guarantor for subjectivity, for the return of figuration, and spontaneous painting–basically everything Minimal and Conceptual Art had written off as an anachronistic affair. All at once Picasso again began to be viewed as the unavoidable and undeniable founding figure of modern painting" (*Picasso: Painting Against Time*, exh. cat., Albertina, Vienna, 2006, p. 21).

Vincent van Gogh, *Le Zouave, Arles*, 1888. Van Gogh Museum, Amsterdam.

Pablo Picasso, *Nu debout et mousquetaire assis*, Mougins, 30 November 1968.
The Metropolitan Museum of Art, New York. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Property from the Collection of
KENNETH AND SUSAN KAISERMAN

10C

HENRI MATISSE (1869-1954)

Portrait aux cheveux bouclés, pull marin (Allan Stein)

signed 'H. Matisse' (upper left)
oil on canvas
21⅝ x 18⅛ in. (55 x 46 cm.)
Painted *circa* 1907

$800,000-1,200,000

PROVENANCE:

Pierre Matisse, New York (by descent from the artist).
Private collection (by descent from the above); sale, Christie's, New York, 6 November 2008, lot 82.
Acquired at the above sale by the late owners.

EXHIBITED:

San Francisco Museum of Modern Art; Paris, Réunion des Musées Nationaux-Grand Palais and New York, The Metropolitan Museum of Art, *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, May 2011-June 2012, p. 198 (illustrated in color, pl. 155).

LITERATURE:

Y.-A. Bois, ed., *Matisse in the Barnes Foundation*, Philadelphia, 2015, p. 141 (illustrated in color, p. 143, fig. 9).

Wanda de Guébriant has confirmed the authenticity of this painting.

The Steins in Paris, *circa* 1905: Leo, Allan, Gertrude, Thérèse Ehrman (Allan's au pair), Sarah, and Michael. Photographer unknown.

H. Matisse

In the forthright and appealing simplicity of this portrait, Matisse in 1907 revealed a momentous quantum leap in the possibilities of painting, amounting to a radical development in the evolution of early modern art, which—as history would tell—has wielded a powerful impact on the visual arts down to this very day. The artist pared down every outward aspect of this picture to the bare essentials, deliberately setting aside virtually all the conventional characteristics that have sustained the art of painting in oils on canvas since the Renaissance. A few black contours, some abbreviated marks drawn with the brush, and only three colors are all Matisse deemed necessary to project the likeness of this pre-teen boy. In his *Notes of a Painter*, published in 1908—"one of the most important and influential artist's statements of the century," as Jack Flam has declared–Matisse articulated his aim most succinctly: "What I am after, above all, is expression ... I want to reach that state of condensation of sensations which constitutes a picture" (in J. Flam, ed., *Matisse on Art*, Berkeley, 1955, pp. 30, 37 and 38).

This painting is furthermore the outcome of the famous relationship between Matisse and the most notable of his earliest collectors. His subject is Allan Stein, the eleven-year-old son of Gertrude and Leo Stein's brother Michael and his wife Sarah, who together comprised the celebrated *Four Americans in Paris* (exh. cat., The Museum of Modern Art, New York, 1970). Michael, Leo and Gertrude were born in Pennsylvania into a family clothing business which later moved to San Francisco, where Sarah's family resided. On the death of the Steins' parents, Michael, the oldest, prospered in the cable-car business and supported his younger siblings' university studies and travels to Europe. Leo aspired to become an artist, Gertrude later became a writer. In the fall of 1903 Leo and Gertrude began to share a house in Paris. Michael and Sarah, with young Allan, moved nearby the following year. Together they frequented the salons and galleries, met both Matisse and Picasso in 1905, and in the next year introduced the artists to each other.

"As a group the Steins ...were among the most enthusiastic and perceptive collectors of modern art in Paris in the first decade of the century," John Klein has written. "The patronage of each was vital to Matisse at one time or another, and Michael and Sarah Stein were lifelong supporters. Each member of the family eventually went his or her own way with regard to the artist's work, but in the decade before the First World War, both the patronage and the friendship of this close-knit family of American expatriates were crucial to Matisse" (*Matisse Portraits*, New Haven, 2001, p. 150).

Henri Matisse, *Garçon au filet à papillons*, 1907. Originally acquired from Matisse in 1907 by Greta and Oskar Moll; Minneapolis Institute of Art. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.

Henri Matisse, *Marguerite*, 1907. Originally in the collection of Pablo Picasso; Musée Picasso, Paris. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.

Both Sarah and Michael persuaded Leo to purchase his first Matisse, the sensationally controversial *La femme au chapeau*—which he could more easily afford–straight out of the *salle des Fauves* at the 1905 Salon d'Automne (San Francisco Museum of Modern Art). Gertrude sold this painting, the last Matisse in the collection she had jointly formed with Leo, after she gravitated toward Picasso and his work, to Sarah and Michael in 1915. Sarah and Michael had acquired their first Matisses in 1906, including the even more radical and today iconic *Portrait de Madame Matisse (La raie vert)*, 1905, as well as the artist's well-known *Autoportrait*, which Gertrude had considered to be too informal and intimate for public display (both portraits are in the Statens Museum for Kunst, Copenhagen). Sarah and Michael went on to acquire more than forty paintings and at least a half-dozen bronzes by the artist.

Matisse enjoyed a particularly close relationship with Sarah Stein, whom he valued as both a perceptive critic and confidante. "She was the one who fascinated him," Thérèse Ehrman, the family's *au pair*, recalled. "He'd come with bundles of pictures under each arm, and Sarah would tell him what she thought of things, sometimes rather bluntly. He'd seem to always listen" (quoted in H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, The Early Years, 1869-1908*, New York, 1999, p. 382).

Sarah studied informally with Matisse during late 1907. Encouraging him to share his teaching skills with others, she and Michael supported the founding of the Académie Matisse that opened at the Couvent des Oiseaux in January 1908. She was one of the first group of ten students to sign up, and continued to attend the

Académie for about a year. She made invaluable notes on Matisse's comments during these sessions (first published in A.H. Barr, Jr., *Matisse: His Art and His Public*, The Museum of Modern Art, New York, 1951, pp. 550-552; the original manuscripts are reproduced in *The Steins Collect*, exh. cat., San Francisco Museum of Modern Art, 2011, pp. 334-359). "She knows more about my paintings than I do," Matisse once remarked (quoted in exh. cat., *op. cit.*, 1970, p. 35).

Likely working from memory, Matisse painted curly-haired Allan wearing a blue sailor's jersey during the late summer or autumn of 1907, following a month-long stay with the Stein clan–including Allan–at the Villa Bardi in Fiesole, near Florence. He painted around this same time *Le Luxe (I)* (Musée national d'art moderne, Centre Georges Pompidou, Paris) as well as a second canvas of Allan (illustrated here), full-length and life-size, employing broad, flattened planes of color, but like *Le Luxe (I)* showing Cézannesque modeling. Matisse imbued *Garçon au filet à papillons* with the solemn grandeur of early Renaissance painting, especially that of Giotto, which he studied that summer in Florence, Padua, and Arezzo.

The present portrait of Allan represents Matisse's thoroughgoing distillation and reworking of Italian primitivist stylization, now rendered emphatically frontal and absolutely flat, relying solely on linear contours and contrasts stemming from the juxtaposition of large areas of uniformly applied local color to foster the perception of volume within a spatial context. Matisse employed this new synthesis of means in the large decorative canvases of his post-Fauve period, in *Le Luxe (II)*, 1907-1908 and the two versions of *La Danse* (1909, The Museum of Modern Art, New York; and 1910, The State Hermitage Museum, St. Petersburg), works in which he had taken modernist figuration to an unprecedentedly reduced and unadorned state.

Henri Matisse, *Le luxe (II)*, 1907-1908. Statens Museum for Kunst, Copenhagen. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.

The two canvases depicting Allan Stein have companions in the portraits Matisse painted of two of his own children, Marguerite in 1907 (at age twelve) and Pierre in 1909 (when he was nine). These paintings of family members are among "Matisse's most reductive portraits from this period, and we may readily see the family as the laboratory for radical experiment in making portraiture without expressing individuality," Klein has noted. "Matisse goes as far as possible to reduce the expression of personality to a minimum, while retaining a visual connection with recognizable features" (*op. cit.*, 2001, pp. 105-106).

Especially fond of young Allan, his children's occasional playmate, Matisse gave the boy in 1906 a whimsical drawing of his own family (illustrated in *ibid.*, p. 88). The following year, he dedicated two drawings to Allan, a sheet of portrait studies he had made of him (illustrated in exh. cat., *op. cit.*, 2011, p. 421), which he inscribed "A Allan Stein en souvenir de ses onze ans affectueusement mai 1907 Henri Matisse," as well a sheet showing a sailboat in the harbor at Collioure, inscribed "A Allain [*sic*] Stein son ami H. Matisse 7 nov. 07" (exh. cat., *op. cit.*,1970, p. 160). Matisse's affection for the Stein's boy likely explains why this painting remained in the artist's collection, passing to his own son Pierre and thereafter in the possession of his grandson.

Matisse enjoyed painting the children, while admiring their art as well. Guillaume Apollinaire recalled the artist showing him his children's drawings—"Some of them were astonishing. Matisse was very interested in them" (quoted in Y.-A. Bois, ed., *op.,cit.*, Philadelphia, 2015, p. 134). "Matisse tried to emulate the candor of children," Claudine Grammont has written, "borrowing from their art a rudimentary graphic line and a color as simple as that of their coloring books" (*ibid.*).

Allan Stein also became the subject of a bust-length portrait that Picasso painted in late 1906 (Zervos, vol. 1, no. 35), possibly as a commission from Michael for Sarah on her birthday. Picasso had recently completed his well-known portrait of Allan's aunt Gertrude. The classicizing tendency in Picasso's portrait may have inspired a similar turn in Matisse's two portraits of Allan done the following year. "Another triangulation was taking shape here, too – Matisse, the Steins and Picasso," Klein has written. "It seems that Allan Stein became one locus of the competitiveness that marked the relations between the two artists, especially where the Steins as patrons were concerned" (*op. cit.*, 2001, p. 151).

Pablo Picasso, *Allan Stein*, 1906. Originally in the collection of Sarah and Michael Stein; The Cone Collection, Baltimore Museum of Art. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

11C

FERNAND LÉGER (1881-1955)

La parade sur fond jaune

stamped with signature 'F. LEGER.' (lower right); stamped again with signature 'F. LEGER.' (on the reverse)
gouache and brush and India ink on paper
23 x 28⅜ in. (58.4 x 72 cm.)
Painted *circa* 1950

$500,000-800,000

PROVENANCE:
Estate of the artist.
Thomas Gibson Fine Art, New York.
Acquired from the above by the present owner, by 1972.

LITERATURE:
J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 972, pp.198-199, no. 297 (illustrated in color, p. 198).

The circus parade–the street-side show advertising the attractions of the "big top" within–begins. "The instruments are making as much noise as they can," Léger declared in his preface to the print folio *Le Cirque*, 1950. "All this hullabaloo is projected from a raised platform. It hits you right in the face, right in the chest. It's a magic spell. Behind, beside, in front, appearing and disappearing—faces, limbs, dancers, clowns ...the acrobat who walks on his hands, and that music ...makes all those faces with staring eyes approach, become caught, and climb up the steps that lead them to the ticket booth, and on with the music! And it begins again to swallow up the undecided... Go in and look around ...magic for four pennies; undoubtedly something will happen. The Future as old as the world" (E.F. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, pp. 175 and 176).

Léger made the circus a signature theme, a thread that runs through his oeuvre from start to finish. In a series of seven paintings done in 1918 (Bauquier, nos. 108-114), he depicted the Cirque Médrano of Montmartre, which Degas, Renoir, Seurat, Lautrec, Picasso, van Dongen, and Chagall had featured in their art. The circus became for Léger the epitome of the modern spectacle and grand public entertainment; he believed *le cirque* to be, moreover, a genuine art of the people, a living tradition that was quintessentially French. Following the end of the Second World War, when Léger returned to Paris from his exile in America to take part in the rebuilding of his country, he was again drawn to the circus as an expression of national pride. The Cirque Médrano was still open, and remained an apt symbol of popular *esprit* and *joie de vivre*, embodying the nation's desire to aspire and excel in the face of daunting post-war challenges, while enjoying a return to peacetime diversions.

By the beginning of the 1950s the circus theme had come to dominate Léger's art. Tériade published *Le Cirque*, a magnificent folio of 34 color and 29 black-and-white lithographs, in 1950 (Saphire, nos. 44-106). A compendium of Léger's circus subjects, past and present, *Le Cirque* inspired many oil paintings and studies on paper to come. The present gouache is closely related to *Étude pour 'La grande parade'*, 1953 (Hansma and du Prey, no. 1530), completed soon after Léger painted *La grande parade, 1er état* (no. 1517). The circus theme culminated in the crowning work of the artist's career, *La grande parade, état définitif*, completed in 1954 (no. 1591). The pair of dancing girls, accompanied by the clown on a banjo—but without the acrobat—appears at left of center in both versions of the mural.

Fernand Léger, *La grande parade, état définitif*, 1954. The Solomon R. Guggenheim Museum, New York.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

12C

RENÉ MAGRITTE (1898-1967)

L'explication

signed 'Magritte' (lower left); signed again, dated and titled 'Magritte
1962 "L'EXPLICATION"' (on the reverse)
gouache on paper
14 x 10¾ in. (35.6 x 27.3 cm.)
Painted in 1962

$1,000,000-2,000,000

PROVENANCE:

Arturo Schwarz, Milan (acquired from the artist); sale, Nuova Brera Arte, Milan, November 1963.
Anon. sale, Sotheby's, London, 1 April 1987, lot 402.
Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Galleria Arturo Schwarz, *Magritte*, December 1962.
Rome, L'Attico, *Magritte*, 9 January 1963.
Turin, Galleria Notizie, *Magritte: opere scelte dal 1925 al 1962*, March-April 1965, p. 12 (illustrated).
Rome, La Medusa, Studio d'Arte Contemporanea, *René Magritte: selezione di dipinti dal 1925 al 1962,* June 1965, no. 4 (illustrated).
Brussels, Galerie Isy Brachot, *Le Surréalisme en Belgique I*, April-July 1986, no. 20 (illustrated).
New York, Arnold Herstand & Co, *René Magritte: Paintings*, November-December 1986, pp. 38 and 46 (illustrated in color).
Paris, Musée Maillol, *Magritte tout en papier*, March-June 2006, p. 64 (illustrated in color, p. 65).

LITERATURE:

Letter from R. Magritte to A. Iolas, 26 September 1962.
Letter from R. Magritte to A. Bosmans, 1 November 1962.
Statement of account from R. Magritte to A. Iolas, 1 January 1963.
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967,* London, 1994, vol. IV, p. 245, no. 1513 (illustrated).

"I have found a new potential inherent in things – their ability to become gradually something else, an object merging into an object other than itself... By this means I produce pictures in which the eye must 'think' in a completely different way from the usual one"

René Magritte, writing in an undated letter to Paul Nougé, in D. Sylvester and S. Whitfield (eds.), *Catalogue Raisonné*, vol. I, pp. 245–246

Magritte

Private collection. Photo: courtesy Brachot Gallery, Brussels. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

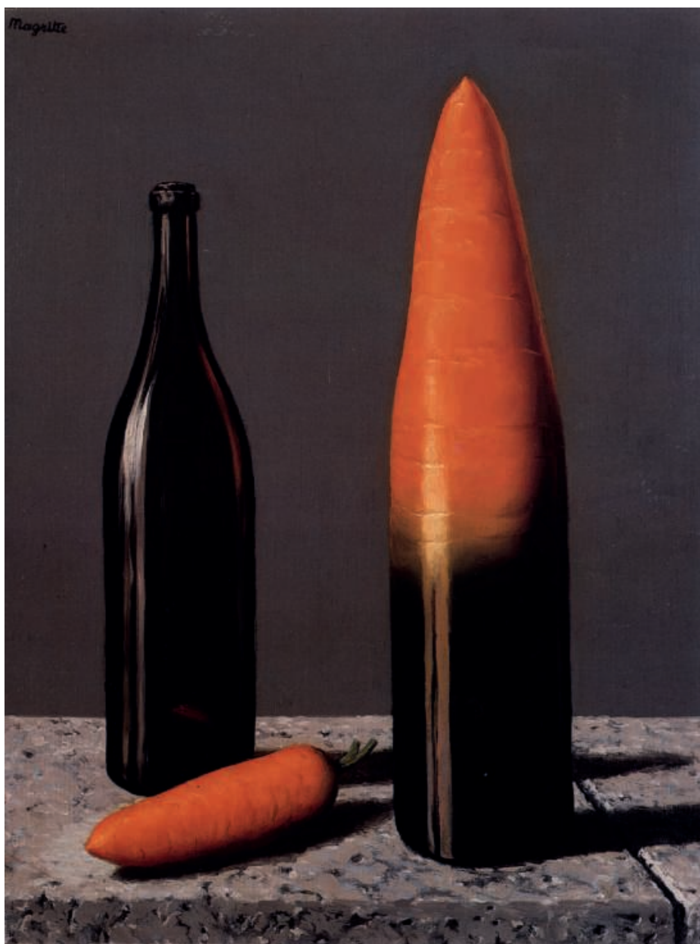
“So I decided, around 1925, that from then on, I would paint only objects with all their visible details,” Magritte declared in a 1938 lecture (“La ligne de vie,” trans. D. Sylvester, cat. rais., *op. cit.*, 1997, vol. V, p. 18). Following this basic notion of seeking the mystery in ordinary things, Magritte has concocted in *L'explication*, from a wine bottle and a carrot, a hybrid phenomenon in which each of the original objects, related only in the semblance of shape, appears in a state of metamorphosis from one into the other, merging aspects of both. The result suggests another thing altogether, unrelated to either component—perhaps, most dramatically and unforeseen, the glowing, heated nose cone of an artillery shell.

The process at work here is fundamental to Magritte's creative means; as David Sylvester pointed out, “The image of the carrot-bottle seems to be a perfect exemplification of Magritte's method of ‘elective affinities’. Both the definitive title and the title [Marcel] Mariën noted that [Paul] Nougé had suggested, ‘Un discourse de la methode’/ *‘Discourse on method’*, might perhaps be allusions to its paradigmatic nature” (cat. rais, *op. cit.*, 1993, vol. III, no. 764, p. 185).

André Breton had found in his reading of Le Comte de Lautréamont's *Les Chants de Maldoror* (1869) a memorable statement which seemed to anticipate the emerging surrealist program—Lautréamont (the pseudonym of Isadore-Lucien Ducasse) had described an experience as marvelous “as the random encounter between an umbrella and a sewing-machine upon a dissecting-table” (A. Lykiard, trans., Cambridge, Mass., 1994, p. 193). Max Ernst ran with this idea in his collages, having observed that “the association of two, or more, apparently alien elements on a plane alien to both is the most potent ignition of poetry” (quoted in C. G. Jung, *Man and His Symbols*, London, 1964, p. 298).

Magritte had employed an art of abrupt juxtaposition in creating the imagery of his early work, through the mid-1930s. He then discovered a more subtle means of inducing the shock of the ordinary by instead revealing *an unexpected affinity between objects*. “One night in 1936, I woke up in a room where there happened to be a bird sleeping,” he recounted. “A splendid misapprehension made me see the cage with the bird gone and replaced by an egg. I had grasped a new and astonishing poetic secret, because the shock I experienced was caused precisely by the affinity between the two objects: the cage and the egg, whereas previously I had provoked the shock of bringing together totally unrelated objects” (“La ligne de vie,” *op. cit.*, 1997, p. 16).

The first version of *L'explication* is an oil painting Magritte created in 1951, which the artist's dealer Alexandre Iolas sold the following year to the Museu de Arte Moderna do Rio de Janeiro (Sylvester, no. 764). It is fortunate that the artist created two subsequent versions of this subject, likewise titled, in 1952 (no. 782; sold Christie's, New York, 11 May 1995, lot 369; and no. 784), because the Rio de Janeiro picture was destroyed by fire in July 1978. A fourth version of the three objects, also dated 1952, is set before a window which initially overlooked a Thames landscape; Magritte subsequently repainted the background to show a metal curtain and grelots (Sylvester, no. 783).



René Magritte, *L'explication*, 1952. Sold, Christie's, New York. 11 May 1995, lot 369.
© 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

René Magritte, *Sky with two men conversing*, 1964. Sold, Christie's, London, 20 June 2012, lot 68. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

13C

RENÉ MAGRITTE (1898-1967)

Femme-bouteille

oil on glass bottle
Height: 11¾ in. (29.8 cm.)
Painted *circa* 1941; unique

$500,000-800,000

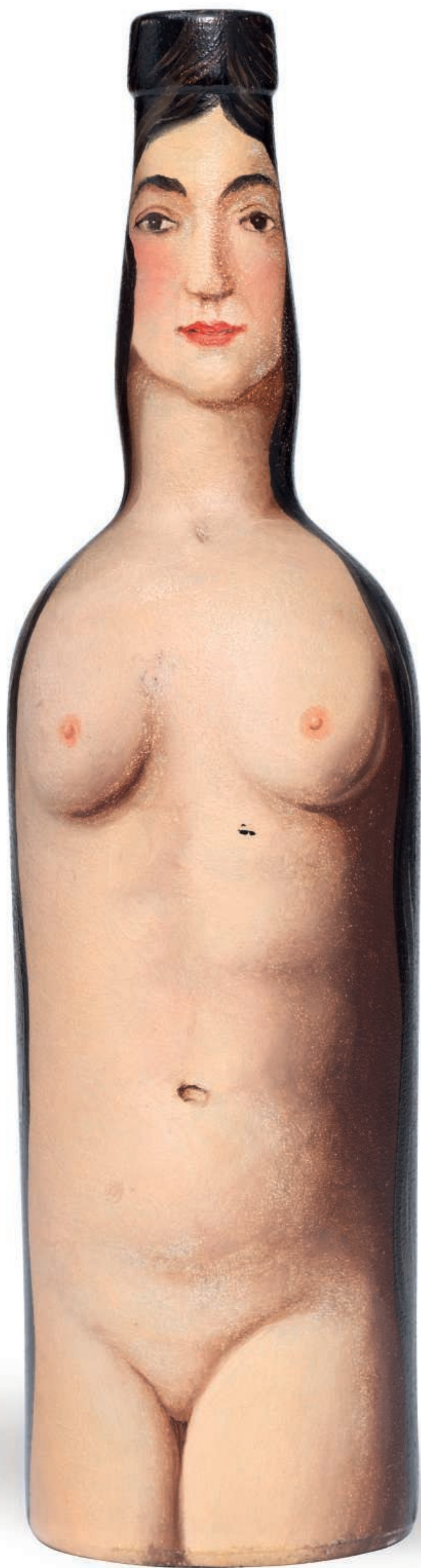
PROVENANCE:

Paul Delvaux, Brussels (acquired from the artist).
Hardy Amies, London (gift from the above); sale, Sotheby & Co., London, 29 November 1972, lot 82.
Acquired at the above sale by the present owner.

LITERATURE:

D. Sylvester and S. Whitfield, *René Magritte: Catalogue Raisonné, Oil Paintings and Objects, 1931-1948*, London, 1993, vol. II, p. 438, no. 693 (illustrated).

other views of the present lot



"The creation of new objects, the transformation of known objects," Magritte declared, "...such in general were the means devised to force objects out of the ordinary, to become sensational, and so to establish a profound link between consciousness and the external world" ("La ligne de vie," lecture, 1938, trans. D. Sylvester, cat. rais., *op. cit.*, vol. V, 1997, p. 20). Having resolved to cultivate such metamorphoses in the imagery of his paintings, Magritte also shared the surrealists' fascination in creating independent, personalized objects from found things. He contributed to the *Exposition surréaliste d'objets* at the Galerie Charles Ratton, Paris, in 1936 a small *trompe l'oeil* painting of a wedge of cheese, framed and placed under a borrowed countertop glass dome (Sylvester, no. 682). He also painted commercially produced plaster casts of the *Vénus de Milo,* and the death masks of Napoleon and Pascal (nos. 673-678, 687 and 701).

While painting the plaster casts, Magritte conceived the idea of employing a far more ubiquitous, mass-produced ready-made, the glass wine bottle. The present object is a claret bottle (used for Bordeaux wines, which the artist appears to have favored) on which Magritte rendered in oil colors the image of a part-length standing nude woman, enveloped on her sides and back in cascading tresses of hair, a subject which aptly became known as a *Femme-bouteille*. Painted *circa* 1941, the present work is among the earliest of these objects, which Magritte continued to create during the remainder of this career, the last in 1964 (Sylvester, nos. 1084 and 1085). Having documented twenty-seven painted bottles, and surmised circumstantially the existence of several more, David Sylvester suspected there were numerous others, unknown and probably lost to breakage.

Some of these bottles bear images of the sky, fire, or other motifs that Magritte adapted from his paintings on canvas; there are also three bottles that incorporate pastiches Magritte created in homage–tongue-in-cheek or otherwise–after synthetic cubist paintings of Picasso (Sylvester, nos. 699, 700 and 1070). Female nudes adorn a third of these objects; according to the artist's wife Georgette, the first bottle Magritte painted depicts this subject, a work which the artist kept and she continued to retain after his death (Sylvester, no. 690). Countering suggestions in earlier literature that Magritte had been already painting bottles during the 1930s, Sylvester dated the artist's initial effort to the autumn of 1940, noting that Magritte had recently mentioned the idea in a letter written at that time to the British collector Edward James, then residing in New York. Sylvester also noted that the blond, Lady Godiva-like hair seen in the first bottle shows up in the painting *La connaissance naturelle*, known to have been completed in early 1941 (Sylvester, no. 488).

René Magritte, *L'inspiration*, 1942. Private collection. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.

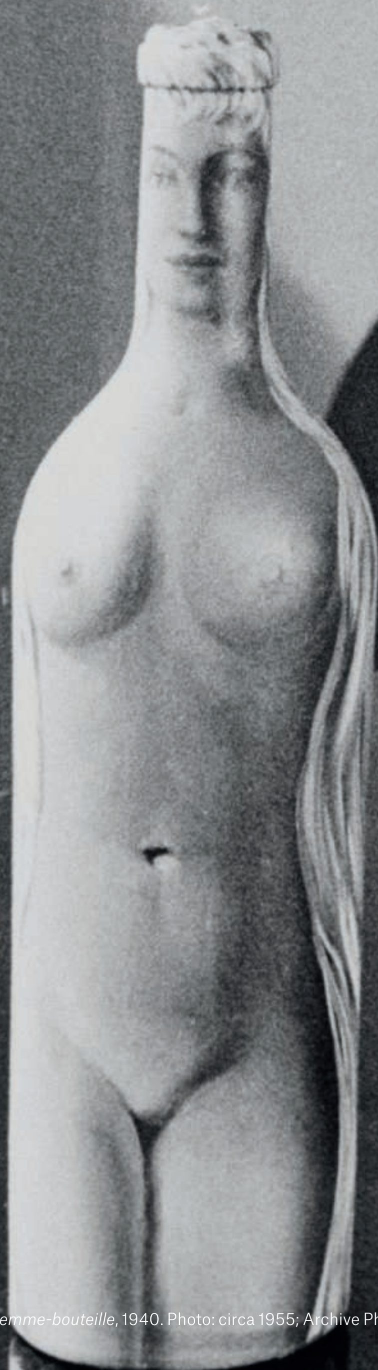
"The painted bottles idea you mentioned in your letter of last autumn is an extremely good one," James wrote back to Magritte on 23 May 1941. The artist was then living in war-time Brussels under the German occupation; there were only limited opportunities to sell his art, but America had not yet entered the war and was still open to trade from Europe. "You will sell a lot at good prices," James advised. "This is exactly New York taste and Hollywood's as well. People in New York were, at least before the war, more sophisticated than in London. I don't know why, but for the last 15 years there has been more taste for this sort of fantasy in New York" (quoted in cat. rais., *op. cit.*, 1993, vol. II, p. 86). In an undated letter to Magritte's friend Louis Scutenaire, presumably sent in early November 1941, the artist mentioned jokingly, "The news is that I have a commission from Paris for 50 bottles, but the work causes me positively superhuman exhaustion" (quoted in *ibid.*). There was, of course, no such order, and any dream that Magritte may have entertained of shipping painted bottles to New York came to naught when Pearl Harbor was bombed on 7 December 1941, and the United States declared war on the Axis powers.

Scutenaire and his partner Irène Hamoir received in March 1942 the bottle they had requested (Sylvester, no. 694); the early trade in these works most often took place between the artist and his friends. Such was the case for the present *Femme-bouteille*, which Magritte either gave or sold to his compatriot Paul Delvaux. "We do not know when," Sylvester has written, "but we do know that relations between the two artists were at their best during the war years" (*ibid.*, p. 438). Delvaux subsequently gave this *Femme-bouteille* to Hardy Amies, famed as a fashion designer and dressmaker to Queen Elizabeth II, in gratitude for his service during the war as a covert British agent working with the resistance in Brussels. Amies sold this bottle at London auction in 1972, when it was acquired by the present owner.

The most charming of the painted bottles are *les femmes*, which proved to be the subject most often in demand. The raised neck and wide shoulders characteristic of a wine or spirit bottle well suit this object for use in simulation of the human figure. Magritte overcame the impediment of the bottle's straight "masculine" sides by painting the woman's long hair from top to bottom along her sides, and pinching the contours along each flank in frontal view, thus giving the semblance of feminine curvature to her figure. The addition of painted shadows completed the illusion.

The affinity that Magritte revealed in this appearance of shared form–woman as bottle, or vice-versa–is essential to the viewer's immediate recognition of the *Femme-bouteille* idea and the pleasure that one takes in pondering this visual simile. Magritte, as usual, held still more metaphorical tricks up his sleeve to deepen this connection of one idea with the other, as he suggested in the first picture in which he introduced a *Femme-bouteille* as an object painted into the composition. In the gouache *L'inspiration*, 1942 (Sylvester, no. 1174), a reconsideration of *Le portrait*, 1935 (no. 379), Magritte has placed a *Femme-bouteille* on a dining table, as the presumed accompaniment to a meal about to be served.

One may imagine any number of scenarios. The title *L'inspiration* suggests that Magritte is inferring the traditional relationship between the painter and his model, with *l'eternel féminin*– woman transformed into object and idea–as the elemental source of desire and the impetus to creativity, not unlike imbibing drink or some other stimulant, if the artist were so inclined when going about his work. Or one may imagine the prosaic scene of a man sitting down to dine alone, taking comfort in a wine of his choosing, while wishing for the presence of a lovely woman, or better still, enjoying both at the same time. The story deepens into a multiplicity of co-existing realities, as Sylvester prompts us to consider, "Are we looking at an actual painted bottle or an imaginary one?" (cat. rais., *op. cit.*, vol. II, 1993, p. 87). Anything in a Magritte painting, or in the shape of an object of his making such as that offered here, is more than it is or may seem to be.



René Magritte with *Femme-bouteille*, 1940. Photo: circa 1955; Archive Photos/Getty Images. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

14C

PIERRE BONNARD (1867-1947)

Jeune femme à table

signed 'Bonnard' (lower right)
oil on canvas
18 x 26½ in. (45.7 x 67.3 cm.)
Painted in 1925

$700,000-1,000,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, December 1925).
Dr. Albert Charpentier, Paris (acquired from the above); sale, Galerie Charpentier, Paris, 30 March 1954, lot 81.
Galerie Paul Pétridès, Paris (acquired at the above sale).
Paul Rosenberg & Co., New York.
Mr. and Mrs. Joshua Logan, New York (acquired from the above, April 1957).
M. Knoedler & Co., Inc., New York.
Acquavella Galleries, Inc., New York (acquired from the above, 1972).
Private collection, Tokyo (acquired from the above, November 1972).
Acquired by the present owner, June 1999.

EXHIBITED:

Kyoto, Municipal Museum, *Treasured Masterpieces of 19th Century Painting*, 1973.

LITERATURE:

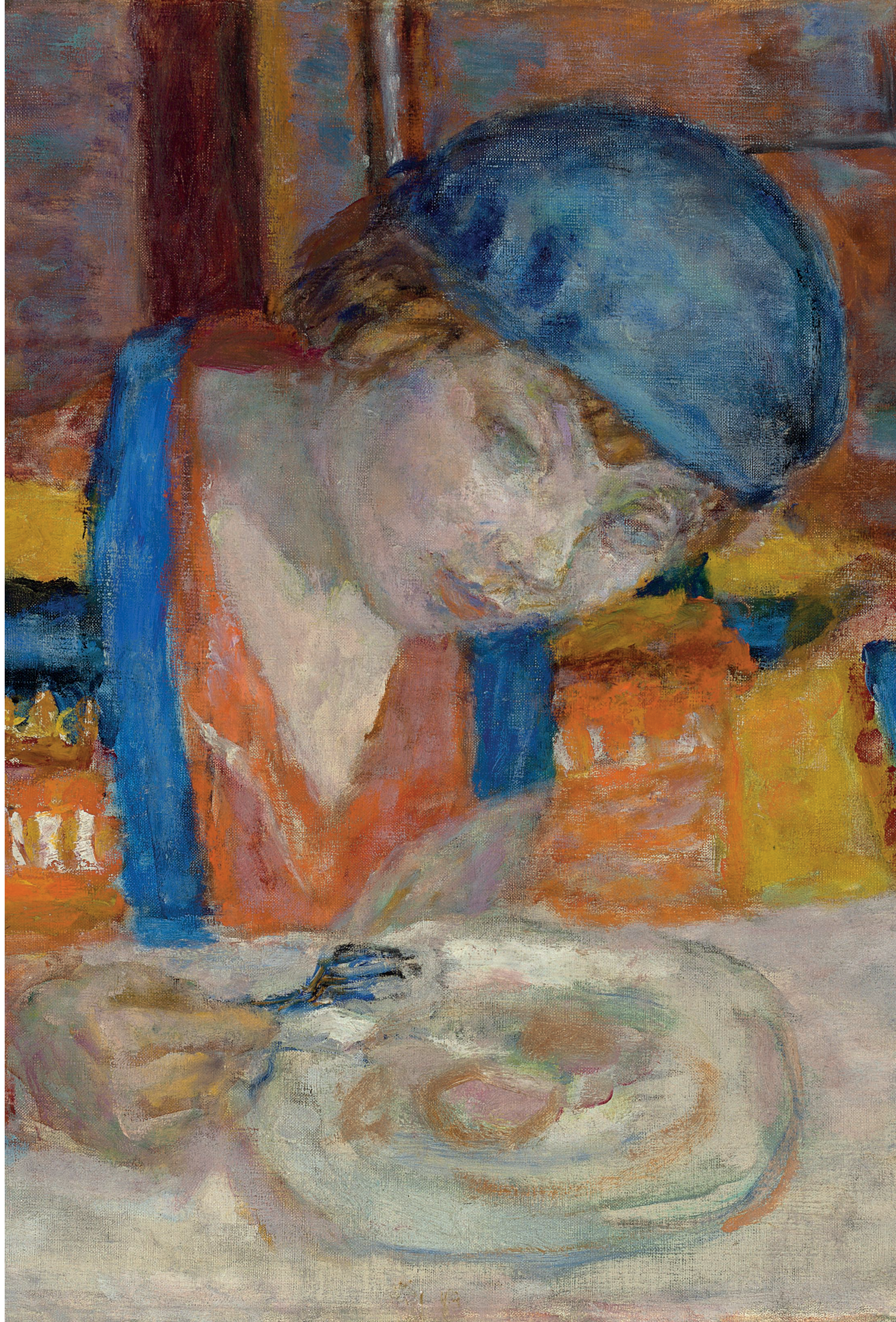
F. Spar, *Annuaire du collectionneur 1951 à 1955*, Paris, 1956, p. 113.
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939,* Paris, 1973, vol. III, p. 261, no. 1320 (illustrated).

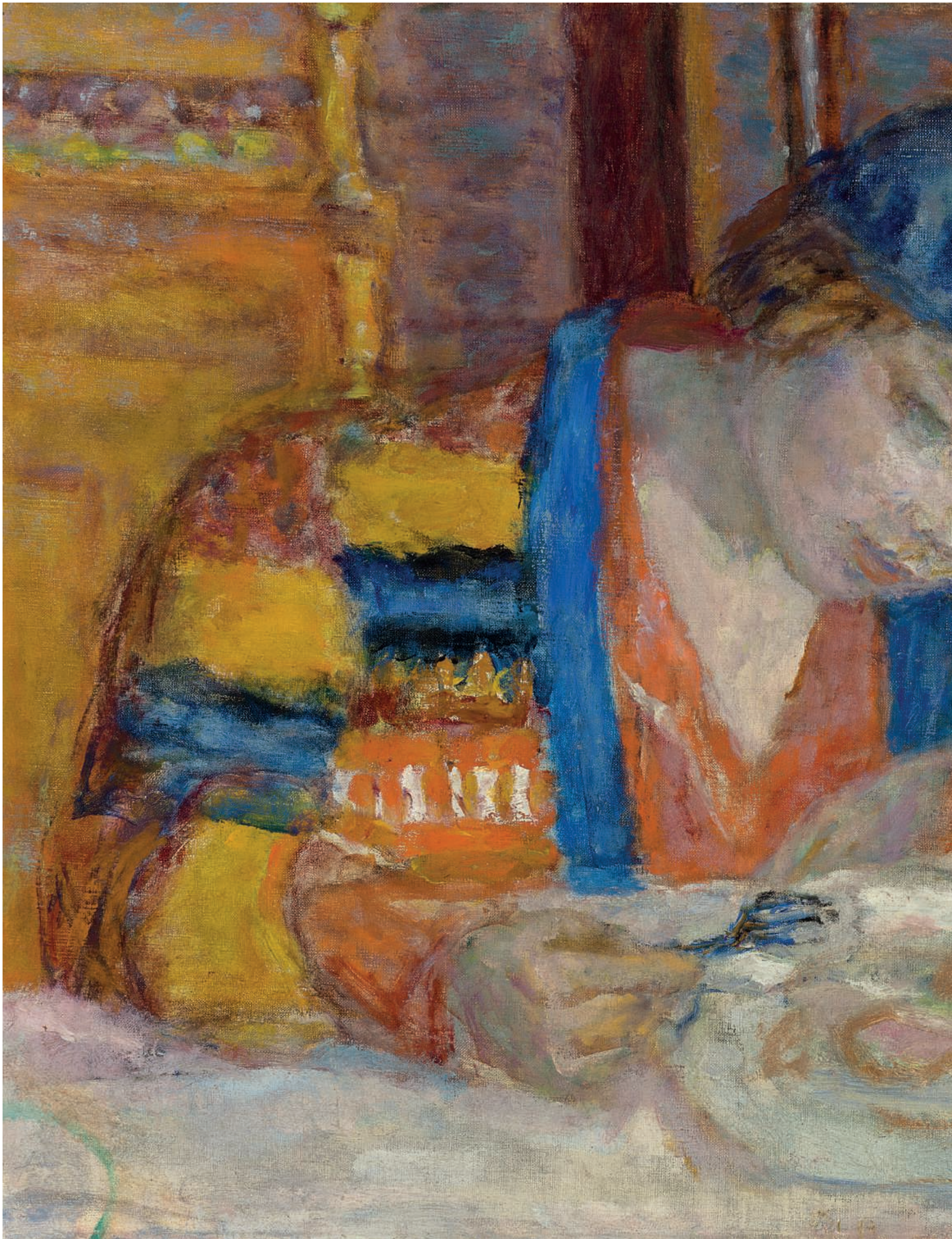
This richly colored and meditative scene depicts Marthe de Méligny–Bonnard's lifelong partner and muse–in the dining room of the house that they shared at Vernonnet, her head bowed in a posture of self-absorption tinged with melancholy. Her fork hovers just above a plate of fried eggs, as yet untouched, suggesting a fleeting moment; the eggs themselves, with their connotations of birth and growth, hint too at what Bonnard called "the rapid, surprising action of time" (quoted in *Bonnard*, exh. cat., Tate Gallery, London, 1998, p. 28). Yet Marthe herself seems utterly silent and still, like an image embalmed in memory. "Bonnard is a painter of the effervescence of pleasure and the disappearance of pleasure," Sarah Whitfield has explained. "His celebration of life is one side of a coin, the other side of which is always present–a lament for transience" (*ibid.*, p. 29).

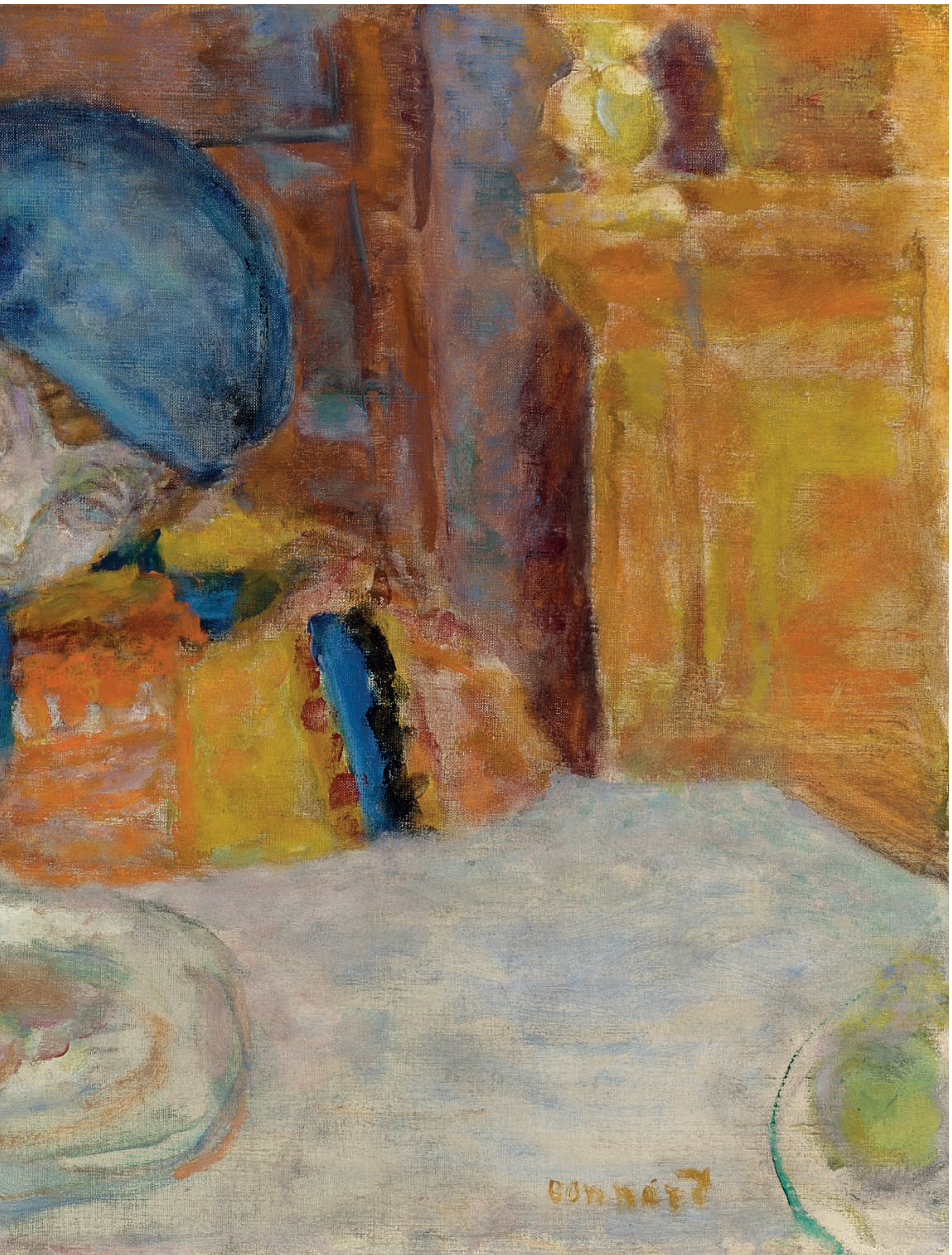
After Bonnard and Marthe purchased their home at Vernonnet in 1912, the artist turned for his subject matter more and more to the quiet, well-trodden rooms in which he lived. "The artist who paints the emotions," he explained, "creates an enclosed world–the picture–which, like a book, has the same interest no matter where it happens to be. Such an artist, we may imagine, spends a great deal of time doing nothing but looking, both around him and inside him" (quoted in *ibid.*, p. 9). The year that he and Marthe finally married, in 1925, he painted her no fewer than ten times in the wood-paneled dining room, with its ornate fireplace and free-standing buffet. In the present example, a second plate is partially visible in the bottom right corner of the canvas–perhaps Bonnard's own, a spare and eloquent testament to the domestic intimacy that the couple increasingly shared.

Although *Le déjeuner* depicts a humble, quotidian meal, the pervasive atmosphere is one of gentle reverie–of existence fleetingly registered on the boundary between reality and dreams. Marthe wears a boldly patterned, jewel-toned jacket with bands of complementary orange and blue that seem to be woven into the very architecture of the room, with its network of horizontals and verticals. Although her sloping shoulders occupy three-quarters of the width of the canvas, her body registers to the viewer within the warp and weft of the image only after a slight, almost imperceptible delay. Her face, in contrast, stands out round and luminously pale against the background, mirroring the plate of eggs. "This dreaming feminine presence, Marthe," Sasha Newman has written, "is central to the underlying air of mystery, of hidden sadness in much of Bonnard's art" (*Bonnard: The Late Paintings*, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 146).

At Vernonnet, and later at Le Cannet, Bonnard searched in almost all his waking moments for the shock of an image, for its potential to become a painting. He made notes in his journal of color patterns or fleeting observations that sparked his impulse to begin a canvas and then painted from memory back in his studio, so as not to lose sight of his initial idea. The subject of *Le déjeuner*, then, is not so much Marthe at breakfast as it is Bonnard's *remembrance* of the visual experience, re-composed and transformed through layers of brilliant color. "When in 1931 Bonnard defined painting as *un arrêt du temps* ('a stilling of time')," Timothy Hyman has concluded, "he implied a view of time very different from Impressionist instantaneity–from Monet's serial moments of light. Bonnard could not go, like Monet, in search of his motif; the moment had already flowered, involuntary and unsought" (*Bonnard*, London, 1998, p. 93).






Bonnard

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

15C

PABLO PICASSO (1881-1973)

Le poisson échoué au soleil

signed 'Picasso' (lower left); inscribed and dated 'Dinard 22' (on the reverse)
oil on panel
5⅝ x 7½ in. (14.3 x 19 cm.)
Painted in Dinard, 1922

$400,000-700,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Waddington Custot Galleries, London.
Acquired from the above by the present owner, *circa* 1970.

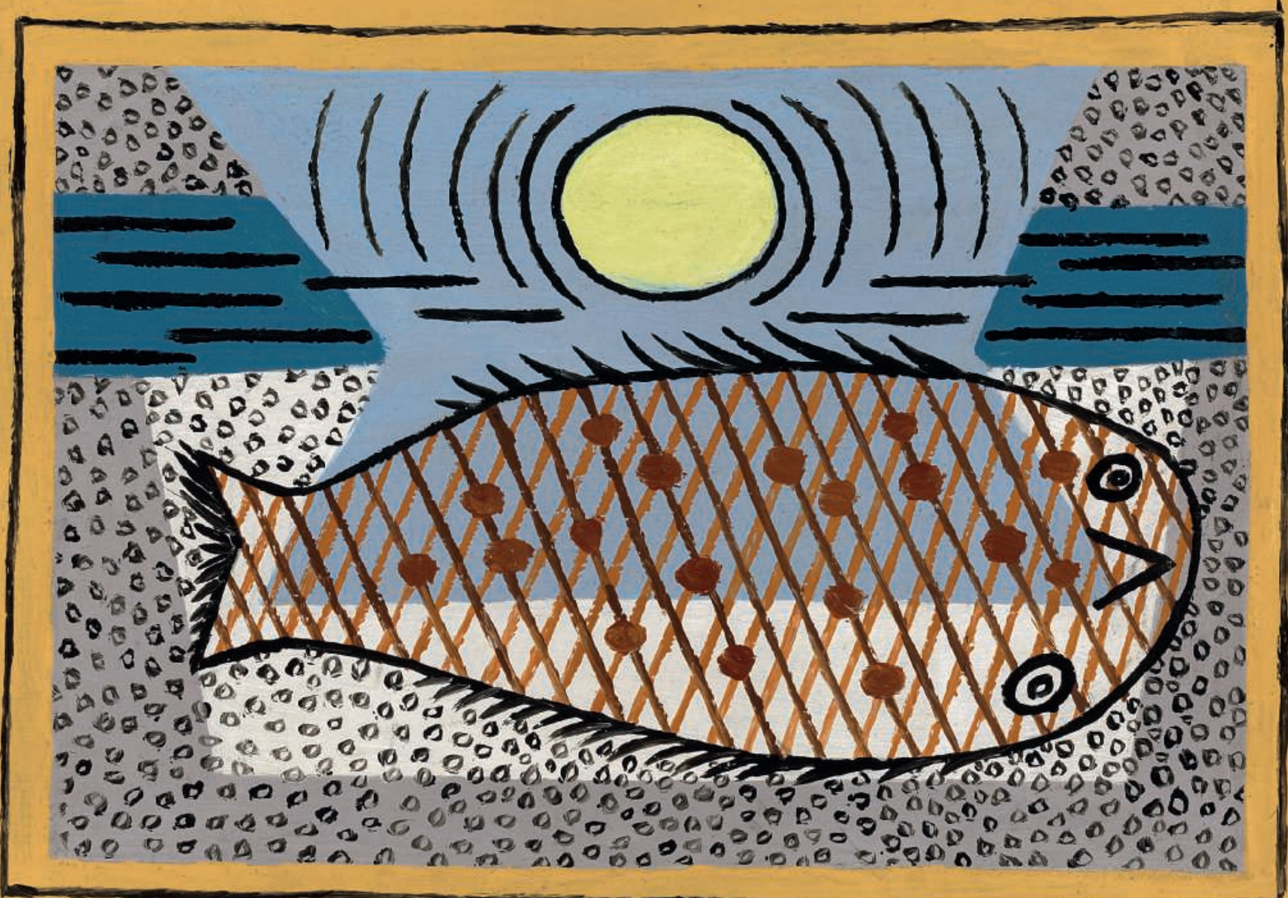
LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1975, vol. 30, no. 282 (illustrated, pl. 96).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Neoclassicism II*, *1922-1924,* San Francisco, 1996, p. 56, no. 22-170 (illustrated).

With an exquisite economy of means and his signature visual inventiveness, Picasso has here transformed a most quotidian scene, glimpsed on summer holiday–a fish lying beached on the shore–into an unexpected allegory of life and death. Three patterned bands, stippled and striped, suffice to set the stage, dividing the composition into narrow zones of sea and sky above a broad expanse of sand. The fish is a flounder or other flat type, stranded motionless on its belly, its two eyes round and staring. A bold diamond pattern acts as graphic shorthand for the scales, while also evoking the mesh of a fisherman's net. Pulsing high overhead is a bright white sun, the principal antagonist in this powerfully condensed pictorial drama, with its shallow space and starkly schematized forms. Life-consuming rather than life-giving, the sun traps the fish within an angular plane of light that slices into the seascape from above, effectively sealing the aquatic creature's doom.

Picasso painted this *Poisson échoué* at Dinard on the Brittany coast, where he vacationed with his wife Olga and their toddler son Paulo in July-September 1922. The trio set up residence in the Villa Beauregard, an elegant Second Empire abode perched high above the sea on the main coastal route, just a short walk from the bathing beach. The house boasted a lovely garden and stunning views across the water to Saint-Malo, but nothing much for studio space, unlike the previous summer's rental at Fontainebleau. Undeterred, Picasso stocked up on smaller scaled canvases and set to work, painting heavily classicizing *Maternités* on the one hand and still-lifes in a radically reduced, cubist idiom on the other. "If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them," he explained, defending his protean methods to partisans of each post-war style ("Picasso Speaks," *The Arts*, May 1923; D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 5).

During his stay at Dinard, Picasso created more than a dozen tabletop still-lifes that feature fish as food, most often resting atop the fishmonger's newspaper wrapping; in one case, he painted just the tail of a tuna, before a window with slatted blinds and a view of the sea. Yet *Poisson échoué* is alone in Picasso's work from that summer–a distinct and individual statement–in capturing a life-and-death struggle at the water's edge. The simplified, sign-like form of the fish anticipates numerous ceramics that Picasso would later produce at Vallauris, which celebrate the joys of the seashore in playfully whimsical fashion. Thematically, however, the panel is the precursor of a much weightier work, the mural-sized *Pêche de nuit à Antibes* of 1939, in which a fisherman spears a flatfish beneath a bright acetylene lamp–an artificial sun–that lures unsuspecting marine life into its orbit. "I want to draw the mind in a direction it's not used to and wake it up," Picasso declared. "I want to help the viewer discover something he wouldn't have discovered without me" (quoted in F. Gilot, *Life with Picasso*, New York, 1964, p. 60).



Henry and Louisine Havemeyer, 1889.

Property from the
H.O. HAVEMEYER COLLECTION

The Havemeyer house at Fifth Avenue and 66th Street, *circa* 1901.

From its creation in 1874, *Au Petit-Gennevilliers* has assumed a place not only within Claude Monet's exceptional *oeuvre*, but also in association with one of the most storied names in American connoisseurship. A magnificent inheritance from the collecting legacy of Henry Osborne Havemeyer and his wife, Louisine Waldron Elder Havemeyer. *Au Petit-Gennevilliers* reflects the heart and hand of one of art history's greatest masters, and an unparalleled tradition of cultural and civic patronage that continues to this day.

THE GIFT OF ART

In the annals of late nineteenth- and early-twentieth-century American industry, the Havemeyers sit alongside the Morgans, Carnegies, Astors, Rockefellers, and Vanderbilts in achievement and renown. Even today, these same families are recognized as some of the United States' earliest and most prolific cultural benefactors. In the case of H.O. Havemeyer and his wife, Louisine, it was a passion for art—one that encompassed leading figures of the art historical canon—that forever changed the country's philanthropic and artistic landscape.

A third-generation New York sugar refiner and businessman, H.O. Havemeyer expanded his family's American Sugar Refining Company into one of the nineteenth century's largest and most prosperous industrial operations. From testing sugar on the docks at the age of fifteen, Havemeyer rose to become president of the firm and founder of what was known as the Sugar Trust. The collector's tremendous success, a colorful and oftentimes turbulent tale within a nation's wider growth, provided the foundation for one of the finest assemblages of art in the history of collecting.

Havemeyer first saw the possibilities in art at the 1876 Centennial Exhibition in Philadelphia, where he acquired many works of Asian art. Yet it was through his wife, the fiercely intelligent and independent Louisine Havemeyer, that he fully embraced a decades-long journey in collecting paintings. Mrs. Havemeyer, for her part, was enthralled by the dynamic art and architecture of contemporary France, instilled during her time at boarding school in Paris. "The people love art," she said of the French, "the people know art, the people buy art, the people live with their art." When a friend introduced her to Mary Cassatt—an artist just ten years older than Louisine Havemeyer—a lifelong friendship was born. Cassatt would go on to produce several works depicting Mrs. Havemeyer and her children, and advised her and her husband in some of their most important commissions and acquisitions.

Married in 1883, H.O. and Louisine Havemeyer were fervent, groundbreaking collectors. Assembled with careful scholarship and discernment, the Havemeyer Collection included not only superb nineteenth-century French painting, sculpture, and works on paper, but also Old Master pictures, decorative art, Asian art, and antiquities. It was, in the words of collector Albert C. Barnes, "the best and wisest collection in America." The couple's affinity for Impressionism proved to be especially prescient, and they were encouraged by Cassatt to consider work by artists such as Degas and Monet—two figures in which the Havemeyers' collection was particularly strong. At their stately residence at 1 East 66th Street—designed by Louis Comfort Tiffany and Samuel Colman—the Havemeyers' zeal for fine art was fully evident. In rooms both grand and intimate, masterpieces by artists such as Corot, Courbet, Cézanne, and Manet hung alongside pictures by Rembrandt and El Greco, elegant examples of Islamic pottery, Japanese lacquerware and resplendent Tiffany glass.

When H.O. Havemeyer died in 1907, Louisine Havemeyer devoted her boundless energies to the promotion of women's rights. The collector provided significant financial backing and leadership to the efforts of the suffragette movement, and even organized exhibitions of her collection to raise funds for it. At the time of her death in 1929, Mrs. Havemeyer bequeathed some 142 important works to the Metropolitan Museum of Art in honor of her husband, joining gifts that had already been made during the couple's lifetime. Ultimately, through further gifts from their children, the Havemeyers' gift grew to an aggregate of nearly two thousand works. "One of the most magnificent gifts of works of art ever made to a museum," according to the New York Times on March 24, 1931, it was reflective of the abundant generosity of spirit that had always informed H.O. and Louisine Havemeyer's commitment to the public sphere. For the Met, the bequest was truly transformative, raising the institution to unparalleled international prominence. The family inherited only a small number of paintings, one of which was *Au Petit-Gennevilliers*.

Installation view, *The H. O. Havemeyer Collection*, The Metropolitan Museum of Art, 1930.

PROPERTY FROM THE H.O. HAVEMEYER COLLECTION

16C

CLAUDE MONET (1840-1926)

Au Petit-Gennevilliers

signed 'Claude Monet' (lower right)
oil on canvas
21½ x 28⅞ in. (54.6 x 73.3 cm.)
Painted in 1874

$12,000,000-18,000,000

PROVENANCE:

Victor Chocquet, Paris.
Marie Chocquet, Paris (by descent from the above); Estate sale, Galerie Georges Petit, Paris, 1-4 July 1899, lot 77.
Dumas d'Hauterive, France (acquired at the above sale).
Lorenzo Crist Delmonico, New York (until 1901).
Boussod, Valadon et Cie., Paris (acquired from the above, 3 April 1901).
Henry Osborne Havemeyer, New York (acquired from the above, 19 April 1901).
Louisine Waldron Elder Havemeyer, New York (by descent from the above, 1907).
Adaline Havemeyer Frelinghuysen, Morristown, New Jersey (by descent from the above, 1929).
By descent from the above to the present owner.

EXHIBITED:

Palm Beach, The Society of the Four Arts, *Claude Monet*, January-February 1958, no. 10 (dated 1873 and titled *The Barges at Argenteuil*).
New York, The Metropolitan Museum of Art, *Splendid Legacy: The Havemeyer Collection*, March-June 1993, p. 363, no. 396 (illustrated, p. 362).
Washington, D.C., The Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* September 1996-February 1997, p. 256, no. 24 (illustrated in color).

LITERATURE:

"Vente Chocquet" in *New York Herald: Édition de Paris*, 29 June 1899.
W. Dewhurst, *Impressionist Painting: Its Genesis and Development*, London, 1904, p. III (titled *La seine à Argenteuil*).
T. Duret, *Histoire des peintres impressionnistes*, Paris, 1906, p. 79 (illustrated).
G. Geffroy, *Claude Monet: Sa vie, son temps, son oeuvre*, Paris, 1922, p. 219 (titled *Argenteuil*).
H.O. Havemeyer Collection: Catalogue of Paintings, Prints, Sculpture and Objects of Art, Portland, 1931, p. 411 (titled *Landscape–Argenteuil* and dated 1873).
M. Rostand, *Quelques amateurs de l'époque impressionniste*, Paris, 1955, p. 154.
D. Wildenstein, *Claude Monet: Biographie at catalogue raisonné*, Geneva, 1974, vol. I, p. 258, no. 337 (illustrated).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 140, no. 337 (illustrated).
P.H. Tucker, *The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 32, fig. 25 (illustrated; titled *Boats Along the Banks of he Seine at Petit Gennevilliers*).
A. Distel, "Inventar des Hauses von Victor Choquet an der Rue Monsigny 7, Paris" in *Victor Choquet: Freund und Sammler der Impressionisten, Renoir, Cezanne, Monet, Manet*, 2015, p. 199, fig. 84 (illustrated).

Claude Monet

Monet painted this exquisitely lyrical and radiant scene of the Seine at Argenteuil–a place that has come to be virtually synonymous with the origins of Impressionism–during the summer of 1874, just weeks after the epoch-making First Impressionist Exhibition. Since moving to Argenteuil in December 1871, after the Franco-Prussian War, Monet had been consolidating the revolutionary formal vocabulary of this new modern movement, as well as actively militating for an independent alternative to the Salon. Now, both efforts bore fruit. From April to May 1874, in the former studios of the photographer Nadar in Paris, Monet exhibited a selection of new work alongside that of ten like-minded colleagues–the first time that artists had banded together to show their art publicly without the sanction of the state or the judgment of a jury. History had been made, and the show became the touchstone for all such future modernist efforts.

Public response to this novel venture, though, was decidedly mixed. Some critics had no doubt that the participants were creating the most avant-garde and important work of any artists in France. "The means by which they seek their impressions will infinitely serve contemporary art," Armand Silvestre declared in *L'Opinion Nationale*. An equally vocal cohort, however, took great affront at these young painters' subversion of long-standing Salon norms. Instead of scenes of timeless grandeur, they reveled in the depiction of contemporary life and leisure; eschewing traditional modeling and laborious finish, they exhibited paintings with all the vigor and brio of sketches. "What do we see in the work of these men?" Etienne Carjat asked in *Le Patriote Français*. "Nothing but a defiance, almost an insult to the taste and intelligence of the public" (quoted in *The New Painting: Impressionism 1874-1886*, exh. cat., Fine Arts Museums of San Francisco, 1986, pp. 108-109).

After the exhibition closed, Monet returned to Argenteuil even more strongly committed to the New Painting. During the ensuing summer, he painted more pictures than he had ever completed in a similar amount of time–nearly forty vibrant and light-filled scenes, including the present *Au Petit-Gennevilliers*. Testament to its great beauty and sensitivity, this canvas has belonged for almost its whole history to two of the most important collecting families in the entire chronicle of Impressionism. Its first owner was Victor Chocquet, a Parisian customs official who made a name for himself as an energetic champion of the Impressionists at a time when most still derided their art. In 1901, the painting entered the now-legendary collection of Louisine and Henry Havemeyer, arguably the most discerning connoisseurs of Impressionism in America at the turn of the century; it has belonged to the Havemeyers' descendants ever since.

When Monet moved to Argenteuil, it was a lively suburb of some eight thousand inhabitants, located on the right bank of the Seine just eleven kilometers west of the capital. Parisians knew it as an *agréable petite ville*, all the more convenient because it was only fifteen minutes by rail from the Gare Saint-Lazare, and trains ran every half-hour. The town had some factories, and several smokestacks punctuated the skyline among the stretches of tall trees that lined the Seine. Two bridges, one for coach and pedestrian traffic and the other for the train line, connected Argenteuil to Petit-Gennevilliers on the opposite bank. Visitors, however, could easily disregard these encroachments of the industrial age and focus instead on the picturesque aspects of the town. As a result, Argenteuil beckoned as a congenial destination for middle-class Parisians who wanted to escape the noise and grime of the city for fresh-air holidays and Sunday outings.

The town was especially popular among leisure-seekers devoted to the newly fashionable sport of boating, since the Seine is deeper and broader here than anywhere else near Paris. From the mid-century onward, town leaders encouraged the development of Argenteuil as a sailing hub, permitting the establishment of mooring areas and boathouses along the banks and promoting the near-perfect conditions of the river among sports enthusiasts. Their efforts paid off, and by the later 1850s the most stylish yacht club in Paris had its headquarters there. The sight of sailboats and larger vessels flying before the wind in regattas and other *fêtes nautiques* attracted numerous spectators, and in 1867 the town was even chosen as the site for the sailing competition during the Exposition Universelle. By the time Monet arrived, Argenteuil had become a postcard town for suburban leisure.

Claude Monet, *Barques au repos, au Petit-Gennevilliers*, 1874. Fine Arts Museums of San Francisco.

The promenade at Petit-Gennevilliers, looking upstream, late nineteenth century.

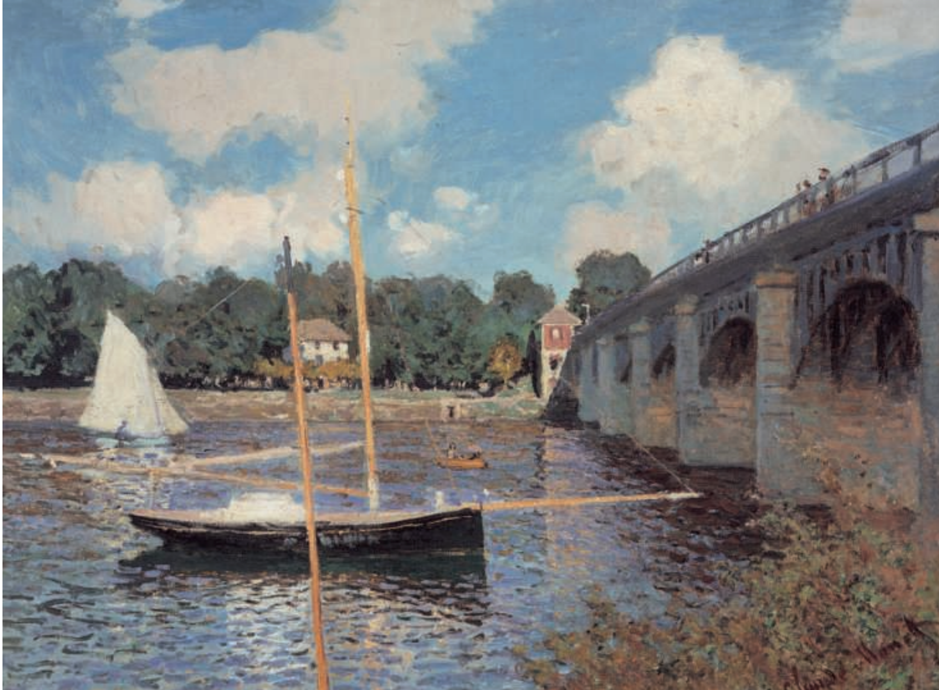
Although Monet explored a wide range of motifs during his years at Argenteuil, it was the river that provided him with the greatest wealth of pictorial enticements. Between 1872 and 1875, he created more than fifty paintings of this stretch of the Seine, focusing principally on three motifs: the boat rental area immediately downstream from the highway bridge, as in the present scene; the wide basin of the river, with its sandy promenades; and the Petit Bras, a diversion of the Seine by the Île Marante where larger boats sometimes moored. Although they range in mood from reflective to high-spirited, these views all offered Monet the opportunity to paint essentially the same subject: a well-ordered, modern suburb where man and nature met in agreeable harmonies. "Evocative and inviting, this is the suburban paradise that was sought after in the 1850s and 1860s but made all the more precious and desired after the disasters of 1870-1871," Paul Tucker has written, "its calm the restorative balm for the nation as a whole" (*Claude Monet: Life and Art*, New York, 1995, p. 61).

To paint the present scene, Monet worked from a boat that he had outfitted as a floating studio, anchoring it near the Petit-Gennevilliers bank looking downstream–exactly as Manet showed in a remarkable 1874 painting of his friend at work. Pleasure craft skim across the water or bob at anchor; broken reflections dance on the surface of the river, and cirrus clouds scud across the high summer sky. On the left are a cluster of three orange-roofed houses and a distinctive tall tree that re-appear in several of Monet's other views of the Petit-Gennevilliers bank, seen each time from a slightly different angle. Immediately behind Monet from this vantage point, here out of sight, would have been the boat-hire shed with its series of docks and just beyond that the highway bridge. All that is visible of the Argenteuil bank are two factory chimneys in the distance at the far right, the absence of smoke suggesting that the scene was painted on a Sunday.

Paintings like this one appear so soothing–and have become so iconic–that it can be hard to appreciate how radical Monet's approach to form was in his day. In *Au Petit-Gennevilliers*, he has replaced the dark, saturated hues of Corot, Courbet, and the Barbizon school with a heightened palette of blue, green, ochre, and most notably, copious white, which brilliantly conveys the sensation of the open air. The paint is applied in a vibrating tissue of broken brushstrokes–small horizontal dashes for the surface of the water, lively comma-shaped marks for the trees and sky–that evoke the gentle rustling of the breeze and the flickering play of sunlight over the scene. This transparent brushwork, a revolutionary departure from Salon norms, also explicitly inscribes the presence of the artist, bearing witness to a central tenet of Impressionism as well as one of its most persuasive myths: the *plein-air* master before nature, rapidly transcribing his immediate sensations.

The meticulously crafted composition, however, reveals the care and planning that went into this apparently spontaneous scene. All the pieces of the picture fit together like the interlocking parts of an ideally constructed world. The planes of water and sky are near mirror-images, with the horizon line set just below the midpoint of the canvas. The riverbank forms a triangular wedge of contrasting color that leads the eye into the scene; the dark hull of a boat emphasizes the point where this shape joins the horizon, very slightly right of center. The jostling verticals of the masts and sails punctuate the canvas from left to right, forming a planar counterpoint to the receding orthogonal of the bank, with its houses and trees

Edouard Manet, *Monet peignant dans son atelier*, 1874. Neue Pinakothek, Munich.



Claude Monet, *Le pont routier, Argenteuil*, 1874. National Gallery of Art, Washington, D.C.

of diminishing scale. “Despite the impression of a captured moment, the painting is an artful construct,” Tucker has written about a related scene. “Each element...is painstakingly arranged and scrupulously rendered, underscoring Monet’s powers as an artist and the humanly imposed rationale of the place” (*The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 68).

Victor Chocquet, the first owner of *Au Petit-Gennevilliers*, discovered Impressionism in 1875, just a year after Monet painted this seductive and harmonious canvas. Chocquet had previously collected Delacroix but rapidly switched his allegiance to the Impressionists, becoming one of their most consistent early buyers. “He was something to see, standing up to hostile crowds at the exhibition during the first years of Impressionism,” the critic Georges Rivière recalled, “leading a reluctant connoisseur up to canvases by Renoir, Monet, or Cézanne, doing his utmost to make the man share his admiration for these reviled artists” (quoted in A. Distel, *Impressionism: The First Collectors*, New York, 1990, p. 137). The appreciation, it seems, was mutual; Monet described Chocquet as the only person he had ever met “who truly loved painting with a passion” (quoted in J. Rewald, *The Paintings of Paul Cézanne*, New York, 1996, p. 194).

Chocquet probably acquired the present painting soon after its creation, and he retained it until his death in 1891. When his widow passed away eight years later, the canvas appeared in a sale of his collection at Galerie Georges Petit, which generated enormous excitement. Distinguished collectors and dealers thronged the sale room, and spirited bidding spurred record prices. “We now see those one-time despised and belittled Impressionist pictures realizing at public auction the price of a respectable lawyer’s yearly labor, the pay of a general, the equivalent of broad acres of hill and vale,” the English Impressionist painter Wynford Dewhurst reported. “Finally, Monet, and with him the survivors of that small and gifted band of Impressionists, have lived to see the reversal of a hostile, because ignorant, public judgment; and are able to enjoy to the full the immense satisfaction of principles fought for and successfully vindicated” (“Claude Monet, Impressionist,” *Pall Mall Magazine*, June 1900, pp. 223-224).

By the time this illustrious sale took place, the Havemeyers were in the midst of assembling their own extraordinary collection of Impressionist paintings. Like Chocquet, Louisine Havemeyer had been an admirer of Impressionism almost since its inception. In 1877, in her early twenties, she had purchased Monet's *Pont, Amsterdam* (now in the Shelburne Museum, Vermont) on her friend Mary Cassatt's advice; it was very likely the first of the artist's works to find a home in America, where he was still almost entirely unknown. Louisine married Henry Havemeyer in 1883, and the couple focused their collecting energies for the next decade largely on older masters. By 1894, however, Impressionism had gained more of a foothold in America, though it remained controversial, and the Havemeyers began to collect Monet, along with Manet and Degas, in earnest.

Their collection would eventually include thirty paintings by Monet, many of them acquired on annual picture-buying expeditions with Cassatt in Paris. "Louie wants me to keep a look out for fine Monets," Cassatt wrote to Mr. Havemeyer at the start of the century. "I have just heard of someone who has several good early pictures" (quoted in F. Weitzenhoffer, *The Havemeyers: Impressionism Comes to America*, New York, 1986, p. 143). The present canvas had sold at the Chocquet auction to one Monsieur d'Hauterive for 11,500 francs, a stunning sum; by April 1901, however, it was with Boussod et Valadon, where the Havemeyers recognized its exceptional quality and added it to their collection. When Louisine Havemeyer died in 1929, she generously bequeathed a substantial part of the collection to the Metropolitan Museum of Art. *Au Petit-Gennevilliers* passed instead to her daughter Adaline Havemeyer Frelinghuysen and then to two generations of the latter's heirs, remaining part of the legacy of this storied family all the way to the present day.

Claude Monet, *Les bateaux rouges, Argenteuil*, 1875. Fogg Art Museum, Harvard University Art Museums, Cambridge.

Claude Monet, *Le pont d'Argenteuil*, 1874. Neue Pinakothek, Munich.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

17C

MARC CHAGALL (1887-1985)

Amoureux dans le ciel ou Village enneigé (Vitebsk)

signed 'Marc Chagall' (lower right)
oil on board
28¾ x 23½ in. (73 x 59.8 cm.)
Painted *circa* 1928-1930

$700,000-1,000,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles.
Galerie d'Art Moderne, Paris.
Samuel P. Brady, New York.
Anon. sale, Sotheby's, New York, 10 May 1988, lot 45.
Anon. sale, Sotheby's, London, 8 December 1997, lot 23.
Acquired at the above sale by the present owner.

EXHIBITED:

Venice, *Biennale Internazionale d'Arte*, 1951.
Philadelphia Museum of Art (on loan, 1965).

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

It rings in me–
The distant city.
The white churches,
The synagogues. The door
Is open. The sky blooms.
Life flies on and on.

Marc Chagall, *My Distant Home (Autobiographical Poem*), March-June 1937 (B. Harshav, ed., *Marc Chagall and His Times*, Stanford, 2004, p. 460).

"My world comes to me in a dream," Chagall wrote in *My Distant Home*, the poem which begins as quoted above. *Amoureux dans le ciel ou Village enneigé (Vitebsk)* combines rural simplicity with the strange, idiosyncratic and magical sense of myth and wonder so distinctive in Chagall's work. The blue air in this painting is the nebulous, fathomlessly deep tone of the nocturnal sky, the color of dreams. The artist-poet embraces his beloved–they are, of course, Chagall and his perpetual bride Bella–above a bouquet of red roses, a potent symbol of the enduring emotions of love. This man and woman float over a city, actually more like a small town resembling a *shtetl* in the Jewish Pale of Settlement in western Russia, which Chagall reimagines from his memories of Vitebsk, where he was born, grew into early manhood, and became an aspiring artist.

In the wake of the Russian Revolution, as Chagall began to perceive with increasing disappointment that the arts were not benefiting as he had hoped and intended from the overturn, Chagall left his native country. In 1923, he settled in Paris. During this period, he sought to recover some of his older works from Herwath Walden and Ambroise Vollard and others, but met with little success. He therefore set about recreating many of those works from memory. These were not replicas, though, but reimaginations, works that reflected his new, nostalgic perspective. *Amoureux dans le ciel ou Village enneigé (Vitebsk)* shows Chagall's preoccupation with summoning the memories of the hometown of his youth. The street in Vitebsk is marked by the same details, filled with the same houses, yet now has been filled with a sense of lyrical whimsy. In a surreal manner various apparitions–the flying couple, a larger than life size bouquet, and various untended animals–have filled the streets. The jaunty sense of fun and simplicity of a decade earlier remains, but has now been re-invoked with a new layer of capricious details, bringing a folk-tale sense of magical surreality to the picture. This combination of strange and impossible and magical elements allows Chagall to bring about the reincarnation not only of his lost works of art, but also of the home that he had now finally abandoned.

During the late 1930s, in those years immediately leading up to the beginning of the Second World War, Chagall was fully aware of the troubling events of the day. Having observed what had already transpired since 1933 in Nazi Germany, the artist–as a Jew–knew the dangers that lay in store for the people whose faith he shared, and for greater Europe as a whole. Chagall travelled in the summer of 1935 to Vilna, the Lithuanian city then within Poland's borders–the "Jerusalem of Eastern Europe"–to inaugurate a new Museum of Jewish Art. The journey made him ever more conscious of his Jewish identity. And then he learned in early 1937 how precarious his existence might have been had he remained in Russia after the revolution. He had written to Yuri Moyseevich Pen, his favorite early art teacher. Pen, then eighty-two and still a professor at the Vitebsk Technical Art School, did not reply to Chagall's letter, and perhaps never even read it. He was murdered in March, presumably a victim of the NKVD, the Soviet secret police, at the height of Stalin's show trials and purges during 1936-1938. Many of those whom Stalin persecuted were Jews. The news of Pen's death made Chagall realize that he could not visit his homeland anytime soon; he was not permitted, moreover, to contribute work to represent Soviet Russia in the 1937 Exposition Universelle in Paris.

In increasingly perilous times, Chagall realized he and his family were people without a country. He possessed no valid passport that would serve as legal identification and permit him to travel abroad. He knew he must become a French citizen. The protection of French citizenship, as it turned out, lasted only while Europe remained at peace, and France a sovereign nation. At the beginning of the war in 1939, Chagall, his wife Bella and daughter Ida moved south of the Loire, and finally to Gordes in Provence, where on 10 May 1940–the very day German armies invaded France–Chagall purchased a house in which he hoped to safely spend the duration of the war. The subsequent defeat of France gave cause for grave concern, but it was not until the puppet regime in Vichy, at the instigation of their German overlords, began to enact the Nazi racial policies against Jews, that Chagall finally realized he and his family must leave France. They were stripped of their French citizenship, further imperiling their situation. When they finally left in May 1941 they escaped just in time, while other refugees were being rounded up and deported to forced labor camps.

18C

PABLO PICASSO (1881-1973)

La Minotauromachie

signed 'Picasso' in ink (lower right) and numbered '2/50' (lower left)
etching and engraving with scraper on Montval paper, Baer's seventh (final) state
Image size: 19½ x 27¼ in. (50 x 69 cm.)
Sheet size: 22¼ x 30 in. (57 x 76 cm.)
Executed in 1935

$2,000,000-3,000,000

PROVENANCE:
Mrs. William Liebermann, New York.
Nelson Rockefeller, New York.
Marlborough Fine Art, New York.
Eberhard W. Kornfeld, Bern (acquired from the above, 1973).
David Tunick Inc., New York.
Acquired from the above by the late owners, 1995.

EXHIBITED:
Ausstellung Kunstmuseum Basel, *Meisterwerke der Graphik von 1800 bis zur Gegenwart*, November-January 1976.
The Art Institute of Chicago, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at The Art Institute of Chicago*, November 2003-January 2004.

LITERATURE:
G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 286, no. 288 (another example illustrated).
B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. III, p. 24, no. 573 (another example illustrated).

Picasso and Henri Matarasso, Gallery owner and publisher, checking the etching "La Minotauromachie" (Minotauromachy). "La Californie" Cannes 1961: Edward Quinn. Photo: ©edwardquinn.com. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

On a Saturday in early July 1935 Picasso sat in Roger Lacourière's studio in Paris and began work on a large copper plate. The image he would conjure up in elaborate detail over the next five days would become known as *La Minotauromachie* and is recognized as perhaps the most important graphic work of the 20th century. The image is a paradise for interpretation: anecdote mixed with symbolism mixed with myth. Coupled with Picasso's well known aversion to providing explanations for his art, the layered complexity of *La Minotauromachie* makes it one of his most intriguing images.

Reading from left to right we see a bearded man climbing a ladder, turning to look over his shoulder at the theatrical scene which plays out beneath him. To his right, two women at a window also look downwards, and immediately in front of them two doves sit by a shallow drinking dish. Below the window a young flower girl holds up a candle which illuminates the head of a wounded horse on whose back lies a *torera*, a female bull-fighter, who appears to be unconscious. Almost the entire right-hand half of the image is taken up by the enormous figure of a Minotaur whose outstretched right arm seeks to shield him from the candle's glow. Visible beyond the Minotaur on the distant horizon is a half sunken sailboat.

Most interpretations of *La Minotauromachie* begin by referencing factual events in Picasso's life at the time. The period between the winter of 1934 until the summer of 1935 saw almost no artistic production for Picasso, who described it as "la pire époque de ma vie" ("the worst period of my life"). In June 1935 Picasso's wife Olga had finally left him as a result of her discovering that his young mistress Marie-Thérèse Walter was pregnant. This situation provoked in Picasso a deep sense of inner turmoil which translated into a depressing non-creative impotence. Printmaking, an exercise which requires a significant amount of physical involvement, appears to have provided Picasso with much needed cathartic activity. Working on the copper plate, strength returned to the artist through his engagement with the material and, as the stages of constructing the image progressed, Picasso grew in confidence and the image grew in potency.

La Minotauromachie is replete with references to the autobiographical forces at work. As is suggested by its title, the primary symbolic sources are those of the *tauromachie* (the bull fight) and of the Minotaur, both of which Picasso had placed at the heart of his personal iconography since the early 1930s. The central group uses images from the bull fight as a visual metaphor for Picasso's sexual 'battle' with Marie-Thérèse. We see a fatally wounded horse twisted in pain and fear, its flank gored open. The torera lying on the horse's back bears the profile of Marie-Thérèse. In their in-depth study of the image, Goeppert and Goeppert-Frank identify the torera's swollen abdomen as a reference to Marie-Thérèse's pregnancy. Picasso portrays the consequences of the male bull (himself) having fatally 'penetrated' the female horse; the torera has also made a similar sacrifice with her pregnancy. The flower girl, although less physically identifiable as Marie-Thérèse, is her spiritual counterpart. Her calm presence and open display of unselfish affection recall why Picasso turned to Marie-Thérèse as his lover and refuge from the repressive conservatism of Olga. Hers are the qualities Picasso now feels he has lost: the innocence and acceptance of Marie-Thérèse's adolescence.

The heavy dark presence of the Minotaur counterbalances the flower girl's attempt to shed light on the scene. Picasso began using the image of a Minotaur as his own alter ego in the early 1930s, and in the etchings of *La Suite Vollard* from 1933-1936 we find a complete life cycle of the beast, beginning with social scenes of him as a self-confident sexual male indulging in bacchanalian, orgiastic celebrations. These scenes then give way to more sentimental works of a pensive creature caressing his sleeping lover. Next is a series of several images of a blind Minotaur, led through a barren land by a young Marie-Thérèse. Finally several images show the beast as man's victim, slain in the bull ring as the fear-inspiring outsider. The Minotaur of *La Minotauromachie* is depicted as meditative, paused in mid stride. The cause of his hesitation is evident: the flower girl's candle, and he reaches out to block the light and end the painful vision before him.

By introducing the Minotaur Picasso takes us from the realm of earthly battles into a world of legend and the surreal. The mythical Minotaur is the physical embodiment of man's fundamentally split personality, divided between his conscious sense of responsibility and an unconscious animal lust. By portraying himself as an imaginary creature which lives on the boundary of human experience, Picasso hints at a quasi-magical element of his own personality, which is the source of his creativity.

La Minotauromachie is the apotheosis of the themes Picasso developed throughout the 1930s, and is considered one of the two greatest prints of modern times, the other being *La femme qui pleure, I* (see lot 47). Although packed with symbolic references, the image is so compelling that it is not necessary to understand every one. Picasso believed that art is not created to make sense of the world, but rather to capture the unknowable elementary forces of nature. As his spiritual self-portrait, *La Minotauromachie* remained a deeply personal work for the artist. Picasso's most significant prints, both personally and critically, tended not to be printed and editioned in the precise, well organized way that most of his graphic output was. The artist saw these as a more private enterprise, with impressions given to close friends. Even buying one of these masterpieces was no simple process—having sufficient funds was not the only criteria, and many aspiring purchasers went away empty-handed. Picasso carefully selected those who he believed were entitled to own a *Minotauromachie* and therefore a piece of his own mythology.

Charles and Palmer Ducommun in 1949 boarding Pan American Airways Flight 2 to London on the first leg of their African honeymoon. Photographer unknown, courtesy of the family.

PROPERTY FROM THE DUCOMMUN FAMILY COLLECTION

Charles and Palmer Ducommun are remembered as two of Los Angeles's most prominent civic and cultural leaders, and as icons of twentieth-century California style. Boldly creative in business and philanthropy, the Ducommuns' legacy is embodied in an exemplary collection of masterworks by some of the great names of the historical art canon.

A lifelong resident of Los Angeles, Charles Ducommun was the grandson of Charles Louis Ducommun, a Swiss émigré and watchmaker whose Gold Rush-era general store evolved from its 1849 beginnings to become a global provider of manufacturing and engineering services within the aerospace industry. A graduate of Stanford University and the Harvard Business School, Ducommun joined the next generation Ducommun Metals & Supply Company in the late 1930s, taking leave to serve in the United States Navy during World War II and afterward in the Navy Reserve. Remarkable growth and expansion, signified by its 1946 public offering and listing on the American Stock Exchange, defined the collector's thirty-year leadership of what in 1962 became Ducommun Incorporated and which today is recognized as California's oldest ongoing business.

In recognition of his stature in the American business community, Mr. Ducommun served on the boards of directors of the Lockheed Aircraft Company, Security Pacific Bank, Pacific Telephone, and the Dillingham Corporation. He also assumed leadership roles within a number of civic, non-profit, and political organizations, participating as a senior member of the California delegation at several Republican National conventions. And committed to enhancing the quality of higher education (and passionately loyal to his schools), he served as a trustee of both Stanford University and Harvey Mudd College, and as a member of the Visiting Committee of the Harvard Business School.

Charles Ducommun found a spirited partner in the fiercely intelligent and creative Palmer Gross, a woman of great charm, elegance, and extraordinary flair who was known for her keen eye and penetrating instinct, and indeed for her love of the visual arts. A graduate of Sarah Lawrence College, Palmer Ducommun was the daughter of Robert and Mary Gross, both Boston born and he an art collector and entrepreneur whose foresight inspired the purchase and revival of the 1932 bankrupt Lockheed Aircraft Company which he led for the next thirty years. The young Palmer was greatly influenced by the work of her father, a man whose appreciation of aesthetics began to characterize the qualities of design that today still contribute to the distinction of the American aerospace industry.

After marrying in 1949, the Ducommuns established a reputation as arbiters of Los Angeles style and fine taste. The interiors of their Bel Air home, devised by the wildly creative Tony Duquette, are counted amongst the designer's greatest achievements. Palmer Ducommun and Duquette were great friends, she entrusting him to create a vision of "amethysts, malachite greens, fire reds, and white" that would be the vibrant backdrop for works by Georges Braque, Alexander Calder, Henri Matisse, Henry Moore, Paul Klee, Gustave Courbet, and lesser known artists who had caught her eye. Indeed, the Ducommun residences in Los Angeles and Palm Desert were 'canvases' for the colla-borative artistry of Duquette and Palmer Ducommun who both were known for lively entertaining. Mr. Ducommun and Duquette's wife, Beegle, happily joined in as "willing accomplices" to their spouses' love of creativity and highly animated life.

The Ducommuns were unwavering supporters of cultural institutions, the Los Angeles County Museum of Art in particular where Charles Ducommun was a founding trustee, serving in leadership positions during much of his professional life. The couple's guidance and financial support helped the museum grow to become one of the nation's foremost repositories for fine art, honoring their longstanding commitment with the installation of the Charles and Palmer Ducommun Gallery. The Ducommuns' unflagging support of the arts extended to other institutions as well, including the Los Angeles Civic Light Opera Association, the Los Angeles Bicentennial Art Competition, and the UCLA Art Council. In addition (and in tandem with Robert and Mary Gross), they provided significant support to the fine art programs at Stanford University and also at Sarah Lawrence College where Mrs. Ducommun had been a trustee. Mr. Ducommun established the Palmer Gross Ducommun Fund for Fine Art at both Sarah Lawrence and at Stanford's Cantor Center for the Visual Arts following her death in 1987.

From the indelibly daring interiors of their California residences to the inspiring collection of fine art that bears their name, Charles and Palmer Ducommun were enthralled with creativity and distinctive elegance. Their prodigious generosity in support of Los Angeles' expanding artistic landscape indeed cast them in a national light as paragons of twentieth-century philanthropy and sponsors of the arts.

PROPERTY FROM THE DUCOMMUN FAMILY COLLECTION

19C

GEORGES BRAQUE (1882-1963)

Mandoline à la partition (Le Banjo)

signed and dated 'G Braque 41' (lower right)
oil on canvas
42⅜ x 35⅛ in. (107.7 x 89.1 cm.)
Painted in 1941

$7,000,000-9,000,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (by 1942).
André Lefèvre, Paris.
Mme Frigerio, Paris (by 1953).
Robert Kahn-Sriber, Paris.
Private collection, France; sale, Sotheby & Co., London, 1 July 1975, lot 50.
Acquired at the above sale by the family of the present owners.

EXHIBITED:

Kunsthalle Bern, *Georges Braque*, April-May 1953, p. 12, no. 88.
Paris, Musée du Louvre, *L'Atelier de Braque*, November 1961, no. 37.
London, Royal Academy of Arts and Houston, The Menil Collection, Braque*: The Late Works*, January-August 1997, p. 34, no. 1 (illustrated in color, p. 35).
St. Louis, Mildred Lane Kemper Art Museum, Washington University and Washington, D.C., The Phillips Collection, *Georges Braque and the Cubist Still Life, 1928-1945*, January-September 2013, p. 229 (illustrated in color, pl. 30).

LITERATURE:

G. Besson, intro., *Couleurs de maîtres 1900-1940*, Lyon, 1942 (illustrated in color, pl. 20).
J. Paulhan, *Braque le patron*, Geneva, 1946, p. 127 (illustrated).
L. Degand, "Par la lettre et l'image" in *Les Lettres Françaises*, 25 October 1946 (illustrated).
Pour l'art, no. 5, September-October 1949 (illustrated; titled *Intérior*).
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1936-1941*, Paris, 1961 (illustrated, pl. 81 and illustrated again in color).
S. Fumet, *Georges Braque*, Paris, 1965, p. 217 (illustrated in color, p. 135).
F. Ponge, "Feuillet votif" in *Nouveau Recueil*, Paris, 1967, p. 190.
F. Ponge, P. Descargues and A. Malraux, *G. Braque*, New York, 1971, p. 48.
R. Cogniat, *G Braque*, Paris, 1976, p. 60 (illustrated, pl. 41).
F. Ponge, "L'Atelier contemporain" in *Oeuvres complètes*, Paris, 2002, vol. II, p. 706.
A. Danchev, *Georges Braque: A Life*, New York, 2005, p. 214.

G Braque
41

Georges Braque with Jean Paulhan (left) in the artist's studio, Paris, July 1943. Photo: © Pierre Jahan / Roger-Viollet. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Active in the Resistance during the Second World War, the poet Francis Ponge moved clandestinely from house to house, to evade the dreaded Nazi Gestapo and agents of the collaborationist Vichy regime. Among the few things he carried on him was a small illustration of Georges Braque's *Mandoline à la partition*, which he cut from an inexpensive art book (probably G. Besson, *op. cit.*, 1942, pl. 20). Braque painted this still-life earlier in the war, about a year into the Occupation.

The picture struck a chord in Ponge, who would tack the worn color image to the wall wherever he was staying, "a little like my flags," he later wrote, as a reminder of his "reasons for living (and struggling)." The artist's colors caught his eye and raised his spirits, "very bold but properly arranged in their tonalities, which included a particularly subversive mauve… It haunts me still. *That* was why I could go on living. Happily. That was the society (of friends) I was fighting for…" ("Braque, or the Meditation of the Work," in *op. cit.*, 1971, p. 48).

Mandoline à la partition, then known to Ponge as *Le Banjo*, is among the most formally ambitious and richly colored compositions that Braque created during the war years. The brilliant vermillion hue of the table-cloth, ablaze like plunging molten lava against the mysterious, darker mauve tints in the background, sets this painting apart from the more somber, earthen-toned still-lifes that Braque typically painted during this trying period of shortage, privation, and menace.

This sanguine color may allude to events of the day, but Braque often incorporated such startling effects of chromatic contrast in the magnificent still-life compositions that he painted during the late 1930s. "At the time of the outbreak of the Second World War [September 1939] Braque was at the zenith of his maturity and had attained international recognition as one of the greatest living French artists," John Golding declared. "The still-lifes executed in the second half of the 1930s are among the fullest and most sumptuous in the entire French canon. Braque was enlarging his iconographic range by producing a series of interiors furnished with still-lifes, many of which refer to attributes of the painter's studio" (*op., cit.*, exh. cat., 1997, p. 1).

Just as Braque, together with his friend Picasso, had been mining the possibilities of high Cubism in its newer synthetic phase at the beginning of the First World War, so in 1940 Braque arrived–again in wartime–at an momentously productive juncture in his career, during which he summed up and further enriched the distinctive character he had brought to his art during the intervening years. These new paintings are profoundly subtle, delicately nuanced, luminescent, and crystalline, qualities which lend a singular and unmistakably French voice to modernism in the arts during the 20th century. These elaborate compositions are, in their way, the consummate synthetic cubist paintings that Braque's front-line service in the Great War of 1914, and the consequences from the serious head wound he suffered at Carency in 1915, did not allow him to paint at that time.

As if to counter the grim reality all around, Braque imbued *Mandoline à la partition* with memories and perhaps the anticipation of pleasurable domestic music-making. The body of the instrument emblematically resembles a heart at the center of the composition. Braque possessed a highly refined and knowledgeable interest in music, and was drawn especially to the French composers of the early 18th century–Couperin and Rameau chief among them–whose baroque manner was a rare, connoisseur's taste during the first half of the 20th century. The musician Braque esteemed above all others, however, was Johann Sebastian Bach, whose name he

inscribed in homage on a cubist painting (cat. rais., *Le Cubisme, 1907-1914*, no. 122) and inserted into three *papiers collés* (nos. 165, 166b and 199), executed in 1912-1913.

The theme of music, in the shape of a mandolin or violin, and the stave lines for musical notation, was elsewhere a recurring idea during Braque's and Picasso's high cubist period. Some three decades later, the elaborate overlays of interior decoration in *Mandoline à la partition*, especially along the left edge of the canvas, similarly resonate in their baroque complexity, akin to the contrapuntal lines in early 18th century music. As antecedents for the presence of music in the painter's studio, Braque admired the interiors of Vermeer, and Corot as well, for the latter's young gypsy girls with mandolins and the occasional use of this instrument as a prop in his *atelier* series. Every still-life Braque ever painted, of course, is a homage to Chardin, the founder of this pictorial tradition in France, also a contemporary of the Enlightenment composers whose music Braque loved.

A measured simplicity, clarity of articulation, and a serene, natural sense of presence had been the hallmarks of Braque's still-life painting during the inter-war period. Jean Paulhan noted that the artist had been known as "the master of concrete relations." In the paintings created during the period leading to the Second World War, however, as indeed in *Mandoline à la partition* as well, a new tendency became apparent–Paulhan added, "I would readily call him the master of invisible relations" (in "Braque le patron," exh. cat., *op. cit.*, 2013, p. 215).

"What is clear from these series of the late '30s is that Braque's work was growing cryptically personal," Edward Mullins explained. "It was also becoming less literal in its presentation of material things. Braque's world had always been one of objects, in particular objects close enough to touch. Henceforth, a metaphysical note was to sound increasingly loud in Braque's painting; for the first time images appear which either have no material existence, or else they have become detached sufficiently from that material role to introduce ideas that dwell outside the physical boundaries of Braque's theme... The introduction during the late '30s of this metaphysical element into Braque's material world ranks as the second momentous innovation of his career (the first being his contribution to Cubism) and it paves the way for that series of noble and mysterious still-lifes, in some respects the summit of Braque's achievements, the [post-war] Studio series" (*Braque*, London, 1968, pp. 135-136).

Braque did not stand aloof from the devastating defeat that his country suffered in 1940 at the hands of the German invaders, and he endured the anxieties and privations that beset many of his fellow countrymen during the Occupation. Before the war he had presciently declared, "The artist is always under threat... One cannot separate him from other men. He lives on the same level as everyone else" (*Cahiers d'Art*, 1-4, 1939, p. 66). His response to this dire situation was to immerse himself in his art and to focus on the most elementary nature of things, to take comfort in those objects that were most familiar and meaningful to him in the routine of daily living. In a time when life was especially fragile and nothing about one's existence could be taken for granted, with mere survival at stake, this was a heroic quest for a man, just one among many, who resolved to "suffer without being militant" (*ibid.*).

As the German Blitzkrieg overwhelmed French defenses in May-June 1940, Braque and his wife Marcelle took refuge near the Pyrenees, and briefly considered that they might join other artists who were making arrangements to go into foreign exile. Concerned, however, that in his absence the Germans would commandeer his house and ransack his studio, he decided to return to Paris and take his chances. The occupiers did in fact turn a building across the street into a headquarters, and had broken into Braque's home, but they stole only his cherished concertina. It proved difficult for him to paint during this time. The artist normally completed 30-40 paintings per year, but he created only nine in 1939-1940, while turning to sculpture instead. He resumed painting in earnest during 1941, finishing nearly forty pictures, and slightly more the following year 1942.

Georges Braque, *L'atelier au vase noir*, 1938. The Kreeger Museum, Washington, D.C. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Georges Braque, *L'atelier (Vase devant une fenêtre)*, 1939. The Walter H. and Leonore Annenberg Collection, The Metropolitan Museum of Art. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Georges Braque, *Grand intérieur a la palette*, 1942. The Menil Collection, Houston. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

The Germans had forbidden Picasso, primarily because of the artist's anti-fascist *Guernica*, to exhibit publicly. They had classed Braque, for his early Fauve and cubist work, as a "degenerate" artist, and could have proscribed his activity as a painter in various ways. Jean Paulhan, the pre-war leftist editor of the influential *Nouvelle Revue Française*, had been working on his book *Braque el patron* (*op. cit.*) since 1940. He prevailed upon Drieu de la Rochelle, his pro-Nazi replacement at the *NRF*, to publish an article praising the commendably French formal values in Braque's painting during the inter-war period. The Occupation authorities did not disturb Braque in his work, and even allowed him to exhibit. A show of twelve paintings dating from 1908-1910 was held at the Galerie de France in May-June 1943. Later that year, a room was devoted to Braque's recent work at the Salon d'Automne, in which the artist showed 26 paintings and nine sculptures.

"In Occupied Paris the contents of the Braque room caused a suppressed sensation," Danchev has written. "For French citizens, Braque embodied what French painting could be. For French painters, Braque embodied what painting could be... As for the works themselves, their gravity and humanity were an inspiration. The younger generation–Marc Louttre Bissière, Jean Deyrolle, Nicolas de Staël, many others–needed no instruction from Paulhan. Braque was their *patron*, naturally. Paulhan's exact verdict, that Braque's painting was at once 'acute and nourishing,' was loaded with meaning for a public starved of everything from sausages to self-respect" (*op. cit.*, 2005, p. 219).

Braque's enriched sense of realism, his return to things, now inspired him to delve into and reveal the very essence of ordinary objects, as both plastic and substantial form. The stuff of everyday living manifests in his paintings a resplendent fullness of presence and significance that transcends mere function and physical appearance. He carried his wartime research forward into his painting after the Liberation, as seen in the series of *Billiard* tables and thereafter the magisterial *Ateliers* of the late 1940s and early 50s, the crowning achievement of his career, in which a profusion of ordinary objects co-exist in a state of symbiotic transformation and metamorphosis. "When one attains this harmony," Braque explained, "one reaches a sort of intellectual non-existence–what I can only describe as a state of peace–which makes everything possible and right. Life then becomes a perpetual revelation. That is true poetry" (quoted in J. Richardson, *Georges Braque*, Harmondsworth, 1959, p. 26).

"Braque was not only consistently creative and original as an artist"—Douglas Cooper wrote—"but also, in my opinion the most consummate pure painter of the School of Paris, a great artist who modernized and enormously enriched the French tradition of painting... Braque's was not a showy personality...his painting was never provocative or sensational and always deeply serious...he pursued to the end his own vision of the world and his own conceptions of picture-making, unswayed by the methods of others" (*Braque: The Great Years*, exh. cat., The Art Institute of Chicago, 1972, p. 26).

PROPERTY FROM THE DUCOMMUN FAMILY COLLECTION

20C

HENRI MATISSE (1869-1954)

Nu couché III

signed with initials and numbered 'HM 2/10' (on the back of the right elbow);
stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back)
bronze with dark brown patina
Length: 18 in. (45.8 cm.)
Conceived in Nice in 1929 and cast in 1931

$1,000,000-1,500,000

PROVENANCE:

Estate of the artist.
Frank Perls, Beverly Hills.
Acquired by the family of the present owners, 1972.

LITERATURE:

A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, pp. 155-159, nos. 211-214 (another cast illustrated).
P. Schneider, intro., *Matisse*, London, 1984, p. 557 (another cast illustrated).
C. Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, p. 204, no. 71 (another cast illustrated, p. 205).

Modeled in 1929, *Nu couché III* is the final sculpture in Matisse's series of three figures in the recumbent pose of an odalisque, which he created at the beginning and end of a period lasting just over two decades. This classic pose first appeared in Matisse's iconography during the high summer of his Fauve period, in the Arcadian painting *Le bonheur de vivre*, 1905-1906 (Barnes Foundation, Philadelphia). In the following year Matisse modeled the subversively angular *Nu couché I (Aurore)* (Duthuit, no. 30), while at the same time he painted *Nu bleu: Souvenir de Biskra* (Cone Collection, Baltimore Museum of Art), initiating an ongoing dialogue between sculpture and painting that would repeatedly energize the progress of his work and guide the evolving direction of his art.

At the time he created *Nu couché II* in 1927 (Duthuit, no. 69; sold, Christie's New York, 12 November 2015, lot 4C), Matisse was nearing the end of the first decade of his Nice period, during which the odalisque–a reverie of feminine sensuality, set amid sumptuous surroundings–became the *idée fixe* that dominated his art. The present *Nu couché III* followed in 1929. Concurrent with both figures is *Grand nu assis* (Duthuit, no. 64), Matisse's definitive statement of the seated nude, widely regarded to be the artist's masterpiece of this decade in any and all media. *Nu couché III* nonetheless stands forth among these sculptures as the usefully prescient figure that Matisse created during this period—Janus-like it reflects on the decade that has passed, while anticipating the more abstract conception of his works to come during the 1930s.

Henri Matisse, *Grand nu couché (Nu rose)*, 1935. Cone Collection, Baltimore Museum of Art.
© 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.

"I took to clay in order to rest from painting, in which I had done absolutely everything I could for the moment," Matisse explained to Pierre Courthion in 1941. "It was to put my sensations in order and look for a method that really suited me. When I'd found it in sculpture, I used it for painting" (S. Guilbert, ed., *Chatting with Henri Matisse: The Lost 1941 Interview*, Los Angeles, 2013, pp. 84-85). Frustrated at feeling blocked in his painting, in 1929 the artist turned instead to print-making and sculpture. He resumed work on several clay models in progress: the *Grand nu assis*, the large head *Henriette III* (Duthuit, no. 75), and the present *Nu couché III*. After completing these sculptures, he returned to Paris and took up the monumental *Nu de dos, 4e état (Back IV)*, bringing it to conclusion in late 1929 or early 1930 (Duthuit, no. 76).

Michael Mezzatesta observed in Matisse's sculpture an "oscillation in these years between the voluptuous and the tectonic...a balance between the sensual and the structural" (*Henri Matisse, Sculptor, Painter*, exh. cat., Kimball Art Museum, Fort Worth, 1984, p. 124). In contrast to the expressively rough, bulky modeling seen in *Nu couché II*, Oliver Shell noted that the present figure "is far smoother, more 'voluptuous,' and decidedly streamlined... On the whole, Matisse's surfaces undergo a general simplification and smoothing during this period" (*Matisse: Painter as Sculptor*, exh. cat., Dallas Museum of Art, 2007, p. 226).

Having gathered in his vintage harvest of sculptures, Matisse in late February 1930 sailed halfway around the world to experience the tropical light in Tahiti. Following his return to Nice, he executed in 1931 the *Danse* murals for The Barnes Foundation. It was not until 1935 that Matisse again attended to easel painting on a regular basis; he then completed *Grand nu couché (Nu rose)*, his masterpiece of the thirties. Having dispensed with the naturalistic treatment he typically accorded his odalisques during the previous decade, he instead translated to this painting the freely intuitive, fluid sense of form he had developed six years earlier in *Nu couché III*. From his sculpture Matisse had come up with the solution for his painting, a process that allowed him–using his words–to order his sensations and find the method that suited him.

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

21C

FRIDA KAHLO (1907-1954)

Dos desnunos en el bosque (La tierra misma)

signed and dated 'FRIDA KAHLO 1939' (lower right)
oil on metal
9⅞ x 11⅞ in. (25 x 30.2 cm.)
Painted in 1939

$8,000,000-12,000,000

PROVENANCE:

Dolores del Río, Mexico (gift from the artist).
Lewis A. Riley, Newport Beach, California (by descent from the above, *circa* 1983); sale, Christie's, New York, 21 November 1989, lot 17.
Mary-Anne Martin/Fine Art, New York (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Galería de Arte Contemporáneo, April 1953, no. 24.
Chicago, Museum of Contemporary Art; La Jolla, Mandeville Art Gallery, University of California; Phoenix Art Museum; Austin, University Art Museum, The University of Texas; Houston, The Sarah Campbell Blaffer Gallery, University of Houston; and Purchase, The Neuberger Museum, State University of New York, *Frida Kahlo (1910-1954)*, January 1978–January 1979, p. 10 (illustrated).
Madrid, Salas Pablo Ruiz Picasso, *Frida Kahlo (1907-1954)*, April–June 1985, p. 50 (illustrated).
Paris, Printemps Haussmann, *Frida Kahlo*, February–March 1992, p. 32 (illustrated).
Mexico City, Centro Cultural Arte Contemporáneo, *Visión de mujeres-Europalia*, October-December 1993.
Madrid, Sala de Exposiciones de la Fundación "la Caixa" and Barcelona, Centre Cultural de la Fundació "la Caixa", *Tarsila do Amaral, Frida Kahlo, Amelia Peláez*, February–July 1997, p. 130, no. 37 (illustrated in color).
Martigny, Fondation Pierre Gianadda, *Diego Rivera and Frida Kahlo*, January-June 1998, no. 22.
Tokyo, The Bunkamura Museum of Art; Osaka, Suntory Museum; Nagoya City Art Museum; and Kochi, The Museum of Art, *Women Surrealists in Mexico*, July 2003-February 2004, p. 81, no. 26 (illustrated in color).
London, Tate Modern, *Frida Kahlo*, June–October 2005, p. 115, no. 27 (illustrated in color).
Minneapolis, Walker Art Center; Philadelphia Museum of Art; and San Francisco Museum of Art, *Frida Kahlo*, October 2007–January 2008, p. 176, no. 38 (illustrated in color).
Bronx, The New York Botanical Garden, *Frida Kahlo: Art, Garden, Life*, May-November 2015, p. 69, no. 6 (illustrated in color).

LITERATURE:

I. Buck, *Frida Kahlo* in Courage, Berlin, vol. 7, no. 4, April 1982, p. 27 (illustrated).
H. Herrera, *Frida, A Biography of Frida Kahlo,* New York, Harper & Row, 1983, p. 198 (Illustrated).
W. Chadwick, *Women Artists and the Surrealist Movement*, Boston, London and New York, 1985, p. 127 (illustrated).
M. Zamora, *Frida el pincel de la angustia*, Mexico City, 1987, p. 307 (illustrated).
E. Bartra, *Mujer, ideología y arte: ideología y política en Frida Kahlo y Diego Rivera,* Barcelona, 1987 (illustrated).
H. Prignitz-Poda, et. al., *Frida Kahlo: Das Gesamtwerk*, Frankfurt am main, 1988, p. 151, no. 69 (illustrated in color).
M. Zamora, trans. M.S. Smith, *Frida Kahlo: The Brush of Anguish,* San Francisco, 1990, p. 67 (illustrated in color).
H. Herrera, *Frida Kahlo: The Paintings*, New York, 1991, p. 127 (illustrated).
A. Kettenmann, *Frida Kahlo: 1907-1954, Leid und Leidenschaft*, Cologne, 1992, p. 56 (illustrated in color).
E. Herausgegeben, *Das Blaue Haus, Die Welt Der Frida Kahlo*, Frankfurt, Schirn Kunsthalle, 1993, p. 127, no. 43 (illustrated in color).
M. Weller, *"I Paint My Own Reality" Frida Kahlo*, San Francisco, 1995, p. 37 (illustrated in color and in notecard).
L. M. Lozano, *Frida Kahlo,* Mexico City, Spanish Edition, 2000, p. 154 (illustrated in color).
L. M. Lozano, *Frida Kahlo,* Milan, Italian Edition, 2001, p. 154 (illustrated in color).
H. Prignitz-Poda, *Frida Kahlo: The Painter and Her Work*, New York, Schirmer/Mosel, 2003, p. 133, no. 15 (illustrated in color).
G. Souter, *Kahlo,* New York, 2011, p. 119 (illustrated).

FRIDA K

FRIDA KAHLO 1939

FRIDA KAHLO
TWO NUDES IN A FOREST

Hayden Herrera

Frida Kahlo, *What I Saw in the Water or What the Water Gave Me*, 1938. Private Collection. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

detail of *What I Saw in the Water or What the Water Gave Me* (see above)

Frida Kahlo in the garden at the *Casa Azul*, 1939. Photo: © Nickolas Muray Photo Archives.

Frida Kahlo's *Two Nudes in a Forest*, 1939, is a dream-like love scene painted with meticulous loyalty to concrete realities of texture, color, shape, and light. Two nudes in a landscape should be idyllic, but the idyll is disturbed, and by contrast enhanced, by the agitated terrain around them. The nudes, one dark-skinned and seated, the other light-skinned and recumbent, are hemmed in on one side by wild jungle foliage that turns abruptly into a vast, barren desert. The jungle could thus be an oasis or even a mirage. In front of the nude women is a canyon. It is as if the earth had been split open by a quake. For all that, the women maintain a semblance of repose.

The body language of the two nudes tells the story of their intimacy. The seated nude is a figure of compassion. She looks down with sorrow at the pale nude whose head rests in her lap. The pale nude stares straight ahead, her outlook is bleak, but, like Frida Kahlo's image of herself in her many self-portraits, this woman refuses to let her face show pain. These figures are not portraits. Both women are intentionally anonymous. The dark seated woman consoles the white woman by laying her right hand gently over her neck. With her left hand she toys with a lock of her companion's hair. To emphasize this sensuous touching, Kahlo depicted the dark woman's right foot settled on the light woman's inner thigh. The women's bond is indicated also by the way the white woman's left arm lies over the dark woman's thigh and calf, also by a long strand of her hair squeezed between her pale arm and her friend's dark leg.

Who are these nude women? They are, I believe, two aspects of Frida Kahlo and, at the same time, they are two different women—Frida being comforted by a woman she loved. Kahlo recognized the duality of her personality. Both her husband, the muralist Diego Rivera and her close friends noted that there were many Fridas. First of all there was Frida's dual heritage. Her mother was a Mexican of mixed Spanish and Indian descent. Her father was a German immigrant to Mexico. Among other dualities that are revealed in Kahlo's paintings and that Kahlo saw as underlying both herself and all of life are: day/night, sun/moon, male/female, and life/death. *Two Nudes in a Forest* focuses on the duality of the comforter and the comforted. The Mexican film star, Dolores del Río, to whom Kahlo gave this painting, made it clear, "the

indigenous nude is solacing the white nude. The dark one is stronger."This duality appears again in *Tree of Hope*, a double self-portrait from 1946 in which Frida the heroic sufferer holding an orthopedic brace sits beside Frida the helpless victim—a woman lying wounded and unconscious on a hospital trolley. Similarly, in *The Two Fridas*, a double self-portrait from the same year as *Two Nudes in a Forest*, Frida gives strength to herself by holding her own hand. Indeed, all three double self-portraits are images of self-nurture.

The consoling woman in *Two Nudes in a Forest* wears a long red shawl over her head. This may be a reference to the Virgin Mary cradling her dead son. Frida Kahlo identified her suffering with that of Christ by wearing as a necklace Christ's crown of thorns in two self-portraits from the following year. A fold of the red shawl worn by the seated nude hangs down into the ravine and from its tip drops of blood fall into the shadows. More than once Kahlo painted herself with her own blood flowing into and fertilizing the parched Mexican earth. Of the many Kahlo self-portraits in which her body is bleeding, this one is perhaps the most delicate and most subtle.

The two nudes in this painting appear in mirror image in *What the Water Gave Me,* a depiction of a bathtub reverie from the previous year. Here the miniature nudes float on a sponge. Close by are Kahlo's parents, her mother dark-skinned and her father white. In *What the Water Gave Me* the women's postures are not as loving as they are in *Two Nudes in a Forest*. The recumbent woman's head does not fully rest in the seated woman's lap and her arm does not lie across the seated woman's thigh. Also missing in the earlier painting is the tender detail in which the dark woman fondles a lock of the white woman's hair.

If the women in *Two Nudes in a Forest* are seen as two different women, the dark one probably refers to Dolores del Río with whom Kahlo is known to have had an intimate friendship. Like *The Two Fridas*, the two female nudes may allude to Kahlo's bisexuality. As Kahlo's health worsened, she had a number of relationships with women. Rivera condoned this, but he was violently jealous of Kahlo's affairs with men. In any case, in 1939, when she painted both *Two Nudes in a Forest* and *The Two Fridas,* Kahlo was in great need of a comforting companion. That spring her marriage fell apart and by the end of the year Rivera had divorced her. In October, after Rivera started divorce proceedings, Kahlo wrote (in English) to a friend: "I have no words to tell you how much I've been suffering and knowing how much I love Diego you must understand that these troubles will never end in my life."In that same month she wrote about *The Two Fridas* to a critic friend: "The fact that I painted myself twice, I think, is nothing but the representation of my loneliness. What I mean to say is, I resorted to myself; I sought my own help. This is the reason why the two figures are holding hands."What Kahlo explained about *The Two Fridas* in this letter could apply equally well to *Two Nudes in a Forest*. In both paintings she succors herself.

Frida Kahlo, *Tree of Hope*, 1946. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Frida Kahlo and Diego Rivera, 1933. Photo: ©Estate of Martin Munkacsi, courtesy Howard Greenberg Gallery, New York.

Frida Kahlo, *The Two Fridas*, 1939. Museo de Arte Moderno, CONACULTA-INBA, Mexico. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

She had to. Not only was there the misery of losing Rivera, there was also the agony of her deteriorating health. The skeletal problems that stemmed from a terrible bus accident that almost killed her when she was eighteen, worsened in 1939. Her doctor ordered a twenty kilogram weight to stretch her spine. A photograph from that time shows Frida in traction with a look of agony on her face. In spite of all her emotional and physical pain—or maybe in part because of it—Frida Kahlo painted some of her most powerful and poignant self-portraits during the year she was separated from Rivera. (They remarried in December 1940.)

The subject of sorrow and resilience is concentrated in the two nude figures, but feeling is not revealed in their faces. In Kahlo's work, emotion is communicated by injuries to the body and, as in *Two Nudes in a Forest* by the atmosphere in which the bodies reside. Everything that surrounds the two nudes—earth, vegetation and sky—amplifies their hidden anguish. In contrast to the apparent calm of the two loving women, there is menace in the ravine-cut earth, the over-large and overly animate jungle leaves, the twisting tree, and the tumultuous El Greco sky. Even the endless expanse of flat empty desert speaks of Kahlo's relentless loneliness.

As in several of her self-portraits, for examples *Roots*, 1943 and *Tree of Hope,* 1946, the two nudes are close to the edge of a precipice, a clear warning about the precariousness of life. *Roots,* a favorite motif in Kahlo's art, usually suggest her belief in the connectedness of all things, but here the roots growing out of the side of the ravine and dangling in the open air bring to mind a freshly dug grave. Another of Kahlo's favorite motifs are leaves with prominent veins. Sometimes, as in *Roots* the leaf's veins allude to Kahlo's own circulatory system. Sometimes the veins resemble or turn into roots. The veins in the huge and preternaturally white leaf that stands up in the center of *Two Nudes in a Forest* looks like a skeleton's rib cage. Death was never far from Kahlo's mind and it haunts her art as well, so do love and sex. The veined leaves directly behind the two nudes have pronounced clefts. In Kahlo's paintings this kind of detail usually has a sexual connotation. Here it may refer to her attraction to a woman. To the left of these vulval leaves, a group of olive green pods—some partially open—confirms the erotic allusion. These pods appear again in a 1947 still life called *Sun and Life,* where their vaginal connotation is much more obvious.

Half hidden by these pods, a monkey, symbol of lust, bears witness to the love scene. But the monkey is not just a symbol. He is also one of Frida Kahlo's pet spider monkeys—animals that may have served as substitute children but that only accentuated Kahlo's despair at being childless. In addition, the monkey peering out of jungle foliage is a clear statement of Frida Kahlo's love for the jungle paintings of Henri Rousseau. The monkey's tail winding around a branch of the tree is echoed in the tree winding around itself. Similarly, the rents in the sky echo the gashes in the earth, and the tangled tree echoes intertwined veins and roots. The feeling of constriction created by the tree's strangled branches, adds to the drama enacted by leaves, roots, crevasses, and wind-swept clouds. All of these natural elements speak of the commotion raging inside of the painter's head. The nude lovers ignore their threatening environment. But for the barely visible dripping blood, they seem to enjoy an almost pastoral peace.

For all its small size, its delicate, almost miniaturist handling, and the quiet stillness of the women, *Two Nudes in a Forest* packs a powerful emotional voltage. As we enter into the image and examine each of its exquisitely rendered details, the intensity of feeling catches us more and more. This is a perfect painting, eloquent, beautiful, intelligent, contained, and yet, explosive. As the Surrealist poet, André Breton once said, Frida Kahlo's art is like "a ribbon around a bomb."

Manuel Alvarez Bravo, Frida Kahlo pintando "Perro Itzcuitli conmigo," 1937. © Colette Urbajtel/ Archivo Manuel Álvarez Bravo, SC.

Frida on White Bench, New York 1939. Photo: © Nickolas Muray Photo Archives.

FRIDA KAHLO AND SURREALISM

Installation view, International Exhibition of Surrealism 1940, at the Galeria de Arte Mexicano. Photographer unknown. Artwork: © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Frida Kahlos held her first solo exhibition in November 1938 at the Julien Levy Gallery located on 57th Street in New York City. The exhibition, which drew large crowds of influential artists, critics and writers, included twenty-five paintings by Kahlo, twelve of which were bought by eager collectors. André Breton had met Kahlo in Paris in 1937, and he marveled at her development upon his arrival in Mexico the following April, at the beginning of a months-long stay. With Jacqueline Lamba, he spent time with Kahlo and Diego Rivera as well as with Leon Trotsky and his wife, who had taken refuge at the Casa Azul, Kahlo's family home, the previous year. "My surprise and joy was unbounded when I discovered, on my arrival in Mexico, that her work has blossomed forth, in her latest paintings, into pure surreality," Breton remarked, "despite the fact that it had been conceived without any prior knowledge whatsoever of the ideas motivating the activities of my friends and myself" (quoted in S. W. Taylor, trans., *Surrealism and Painting*, Boston, 2002, p. 144). Kahlo granted as much, allowing, "I never knew I was a surrealist till André Breton came to Mexico and told me."And yet she remained wary of the surrealist tag: "And it is doubtless true that in many ways my painting is related to that of the Surrealists. But I never had the intention of creating a work that could be considered to fit in that classification" (quoted in H. Herrera, *Frida, A Biography of Frida Kahlo,* New York, 1983, pp. 254-55). While the accuracy and, no less, the desirability of the surrealist appellation remains debatable for Kahlo's work, the late 1930s witnessed early rumblings of surrealism in Mexico, led by Breton and advanced by the arrival of wartime émigrés, and her painting soon kept unexpected surrealist company.

A gathering in Lupe Marin's apartment, Mexico City, 1938. From left: Luis Cardosa y Arago, Frida, Jacqueline and André Breton, Lupe, Diego, and Lya Cardoza. Photographer Unknown.

Declared "the surrealist place, *par excellence*" by Breton, Mexico became a destination for European artists and intellectuals in exile during the Second World War (quoted in M. Polizzotti, *Revolution of the Mind: The Life of André Breton*, New York, 1997, p. 454). "For the first time in centuries, we witness a heavenly combustion in Mexico," Peruvian poet César Moro wrote in his introduction to the fourth *International Surrealist Exhibition* of 1940, which he organized with Breton and the Austrian-born painter Wolfgang Paalen for the Galería de Arte Mexicano in Mexico City. He beckoned to "a thousand luminous points that must join very soon with this line of fire of international surrealism," alluding to the recent and coming arrivals of French poet and later painter Alice Rahon, French poet Benjamin Péret, Spanish-born painter Remedios Varo, German critic Paul Westheim, and English-born painter Leonora Carrington *(Surrealism in Latin America*, exh. cat., Getty Research Institute, Los Angeles, p. 32).The exhibition met with mixed reviews—David Alfaro Siqueiros maligned the catalogue for the "aesthetic crime of Bretonism"—but Kahlo's painting, *Las dos Fridas*, occupied a place of honor (quoted in *ibid*., p. 30). Still, her (and moreover, Rivera's) paintings appeared unconvincingly surrealist to many local reviewers, who questioned the exoticizing, faintly neocolonial gloss of the Europeans and defended the entrenched identification of modern Mexican art with the social tradition of the muralists.

The strong autobiographical impulse in Kahlo's painting has long seemed inimical to the surrealist fixation on the unconscious and the fantastic."Yet *Las dos Fridas*, a particularly apt selection for this exhibition, suggests her familiarity with such Bretonian notions as "communicating vessels" and the divided self. That Kahlo chose to exhibit her work in contemporary surrealist contexts, from Julien Levy Gallery to Breton's group exhibition *Mexique* (March 1939), at Renou et Colle Gallery in Paris, suggests her own, canny claims to the movement and its significance to her contemporary practice (not least, as a marker of her independence from Rivera). Kahlo traveled to Paris in January 1939 in advance of the exhibition and met many of the surrealist circle there. She quickly became exasperated by "this bunch of coocoo lunatic son[s] of bitches of the surrealists" and was generally fed up with the

Actresses Dolores del Rio and Marlene Dietrich in front of Kahlo painting, *Self Portrait*, Los Angeles, California, *circa* 1940. Photo: William Grimes/Michael Ochs Archives/Getty Images. Artwork: © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Frida Kahlo standing next to an agave plant, during a photo shoot for Vogue magazine, "Senoras of Mexico." Photograph by Toni Frissel. Library of Congress, Prints & Photographs Division, Toni Frissell Collection, LC-DIG-ds-05052.

Everything was arranged wonderfully well, and I really have indecent good luck. The crowds of people here are very fond of me, and they're all so pleasant. Levy doesn't want André Breton's introduction translated, and that's the only thing that seems a little troublesome, because it's a bit pretentious, but now it's too late to do anything about it! How does that strike you? The gallery is boss and the paintings have been hung very well. See Vogue*: there are there reproductions in it, one in color I think it is quite* drepa*; something will also come out in* Life *this week. I saw two marvelous paintings in a private collection: one by Piero della Francesca that I consider the very most delightful in the world, and a little Greco—the tiniest I've ever seen, but the most delicate of them all.*

Frida Kahlo quoted in, *Frida Kahlo*, Julien Levy Gallery, New York, November 1938, pp. 69-70.

city by mid-February, writing to her friend and lover Nickolas Muray that she would "rather sit on the floor in the market of Toluca and sell tortillas" (quoted in Nickolas Muray papers, 1939 Feb. 16, Archives of American Art). She accepted only Marcel Duchamp, who "has help[ed] me a lot…he is the only one among this rotten people who is a real guy," and his partner Mary Reynolds, who invited her to stay in their home following an illness (quoted in *ibid*., 1939 Feb. 27). Notwithstanding Kahlo's disdain for the surrealists, she hardly shied away from the local fascination with the exotics of her dress and appearance, posing her hand for a cover of French *Vogue* in 1939; she inspired a dress by Elsa Schiaparelli, "la robe Madame Rivera." Kahlo retuned to Mexico at the end of March; her marriage increasingly strained, she moved into the Casa Azul and agreed to Rivera's request for a divorce, which became final before the end of the year.

The intersecting trajectories of transatlantic surrealism and Kahlo's own, ever tortured biography mark this period of work, from the late 1930s to the early 1940s, with poignancy and keen self-awareness. A strange, composite image, *Two Nudes in a Forest* combines Kahlo's familiar mode of (self-)portraiture with a botanical landscape whose exaggerated fecundity stands in contrast to the barren plain stretching to the horizon. The intimacy of the two women, their bodies intertwined, hints at Kahlo's bisexuality; this painting was a gift to the Mexican film star Dolores del Río, a lover. A feminine riposte to the more melancholic *Las dos Fridas*, in which Rivera is implicated (in a small cameo, held in the left hand of the Frida in Tehuana dress), *Two Nudes in a Forest* stages Sapphic love in nature. Here the wry, self-conscious conjunction of barren womanhood and verdant vegetation, as carefully cultivated by Kahlo in her own garden, resists the stereotyped (surrealist, masculinist) identification of woman as nature. As a spider monkey looks on, the two women caress each other with a familiar ease, freed from the mediations of male desire and even from the cultural signifiers of dress, so prominently figured in *Las dos Fridas*. "While I was in Mexico, I felt bound to say that I could think of no art more perfectly *situated* in time and space than hers," Breton wrote of Kahlo's work in 1938 (Breton, *op. cit*., p. 144). Notwithstanding her vexed relationship to Breton, *Two Nudes in a Forest* is indeed paradigmatic of Kahlo's critical self-positioning at the time, in regard both to surrealism—in Mexico and in Paris—and to her storied, personal affairs.

Abby McEwen, Assistant Professor, University of Maryland, College Park

Property of H.F. 'Gerry' Lenfest

Media entrepreneur H.F. 'Gerry' Lenfest is rightly celebrated as one of the most prolific philanthropists of his generation. Through personal leadership and tremendous financial generosity, he has transformed cultural and educational institutions in Philadelphia, New York, and beyond.

Born in Florida and raised in New York and New Jersey, Herald FitzGerald Lenfest graduated from Pennsylvania's Mercersburg Academy. Before commencing his undergraduate studies at Washington and Lee University, the young Gerry spent a number of years at sea, working on an oil tanker traveling between South American to Europe. A stint in the U.S. Navy furthered Lenfest's passion for the ocean and conservation, a cause to which he has devoted substantial resources. After graduating from Columbia Law School in 1958, Lenfest worked for a New York law firm before joining Walter Annenberg's Philadelphia-based Triangle Publications. The collector swiftly rose to head of Triangle's Communications Division, which encompassed publications such as *Seventeen* in addition to multiple cable television providers.

Lenfest acquired Triangle's cable assets in 1974 to create the independent Lenfest Communications. In the ensuing quarter century, the collector grew his eponymous company into one of the largest cable providers in the United States. The successful sale of Lenfest Communications in 2000 provided Gerry Lenfest and his wife, Marguerite, with the opportunity to make an indelible mark on the city of Philadelphia and the institutions they cherished. To date, the collector has donated some $1.2 billion to efforts in medicine, education, science, and the arts. In doing so, Lenfest has come to stand proudly in the annals of American giving.

A staunch advocate for lifelong learning, childhood development, and the promotion of the liberal arts, Gerry Lenfest's efforts in education—which include the Lenfest College Scholarship Program and the Lenfest Foundation—have changed countless lives. The collector is an ardent backer of higher education, including his own alma maters of Washington and Lee University and Columbia University. At Columbia, Lenfest has gifted over $100 million towards teaching, student housing, and the new Lenfest Center for the Arts. The collector was similarly prodigious in his support of Washington and Lee—also home to a Lenfest Center for the Arts—in addition to bequests to the Williamson College of the Trades and Temple University, among others.

Gerry Lenfest possesses an unwavering belief in the civic power of fine art, music, and history. He has provided significant financial backing to institutions such as the Philadelphia Museum of Art, the Barnes Collection, the Israel Museum, the Library of Congress, the Curtis Institute of Music, and the Pennsylvania Academy of Fine Arts. A longtime trustee of these and other institutional boards, Lenfest currently serves as chairman of the Museum of the American Revolution, scheduled to open in 2017. By utilizing initiatives such as challenge grants and his own personal enthusiasm, Lenfest has become a model for inspiring patronage in others. "Gerry draws all his friends into his other philanthropic activities," noted Columbia University President Lee Bollinger. "He does not give just for the sake of giving," added the late Comcast founder Ralph J. Roberts. "He becomes involved in the things he gives to."

For Lenfest, building a better community involves more than charitable giving. The collector's civic leadership has also extended to areas such as journalism: in 2014, he purchased the Philadelphia Media Network, holder of properties such as the *Philadelphia Inquirer*, the *Philadelphia Daily News*, and the website philly.com. Within the shifting landscape of contemporary publishing, Lenfest saw the importance of preserving the impartial voice of Philadelphia journalism and expanding its reach in the modern age. In 2016, he donated his publications to the non-profit Philadelphia Foundation, ensuring their continued excellence and pursuit of the public good. "Of all the things I've done," the collector declared, "this is the most important."

The recipient of numerous awards and accolades, Gerry Lenfest has been rightly called a "contemporary founding father of Philadelphia." Today, he continues to pursue the excellence in philanthropy and leadership that defines his legacy. The striking works of fine art from the Lenfest Collection—encompassing Modern and Impressionist works of both American and European origin—are emblematic of the collector's bold and creative vision for the future.

PROPERTY OF H.F. 'GERRY' LENFEST

22C

JACQUES VILLON (1875-1963)

L'Acrobate

signed with initials 'JV' (lower left); signed and titled 'Jacques Villon L'ACROBATE' (on the reverse)
oil over pencil on canvas
39⅜ x 28⅝ in. (99.8 x 72.7 cm.)
Painted in 1913

$800,000-1,200,000

PROVENANCE:

John J. Quinn, New York; Estate sale, American Art Galleries, Inc., New York, 10 February 1927, lot 260.
Ferdinand Howald, Columbus.
Florence Howald Shawan, Columbus (by descent from the above, *circa* 1934).
Virginia Bonnet and David Howald Shawan, Columbus (by descent from the above, by 1969).
E.V. Thaw & Co., Inc., New York.
Ruth G. Hardman, Tulsa (acquired from the above); Estate sale, Sotheby's, New York, 6 May 2004, lot 116.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Palais Municipal des Expositions, *Salon d'automne*, October-November 1913, no. 2071.
Ohio, The Columbus Gallery of Fine Arts, *Ferdinand Howald: The Art of the Collector*, 1969.
Rouen, Musée des Beaux Arts and Paris, Grand Palais, *Jacques Villon*, June-December 1975, p. 88, no. 54.
Cambridge, Fogg Art Museum, Harvard University and Purchase, New York, Roy. R. Neuberger Museum, *Jacques Villon*, January-May 1976, p. 75, no. 55a.

LITERATURE:

A. Salmon, "Le Salon d'automne" in *Montjoie*, November-December 1913, no. 11-12, p. 8.
John Quinn, 1870-1925, Collection of Paintings, Water Colors, Drawings & Sculpture, New York, 1926, p. 15 (with inverted dimensions).
J. Lassaigne, intro., "Jacques Villon" in *Editions de Beaune*, 1950, p. 8 (illustrated, pl. 5).
R. Massat, "Jacques Villon" in *Cahiers d'Art*, 1951, p. 61 (illustrated; titled *'Equilbriste*).
R.V. Gindertael, "Pour aider a mieux comprendre le passage de la ligne (propos de Villon)" in *Art d'aujourd'hui*, August 1952, no. 6, p. 19 (illustrated).
D. Vallier, "Intelligence de Jacques Villon" *Cahiers d'Art*, 1955, p. 72 (illustrated; titled *L'Equilbriste*).
D. Vallier, *Jacques Villon: Oeuvres de 1897 à 1956*, Paris, 1957, p. 48 (illustrated; titled *L'Equilibriste*).
D. Robbins, ed., *Jacques Villon*, exh. cat., Fogg Art Museum, Harvard University, Cambridge, 1976, p. 75 (illustrated, fig. 55a).

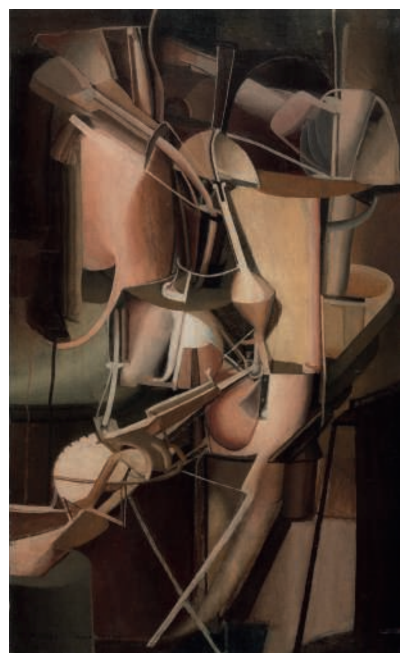
The authenticity of this painting has been confirmed by the Association Duchamp Villon Crotti.

During 1913, the year before the start of the First World War, Jacques Villon attained in his art a distinctive quality of linear refinement that is rare, perhaps even unmatched elsewhere in the cubist avant-garde of the new School of Paris, unless one holds up for comparison the paintings of his younger brother Marcel Duchamp, which display complex compositional structures rendered with similarly exquisite precision. Both painters evoke novel, elaborate conceptions of the figure set within the formal and spatial ambiguities of an imagined environment, yielding results that are as sensual as they are enigmatically poetic. If Villon could claim, however, any more advanced aspect in his art that Duchamp could not or did not wish to rival, it was his feel for color, as evident in the present *L'Acrobate*, using deepest black and measured grays amid delicate hues and tints that the painter educed from the primaries on his palette.

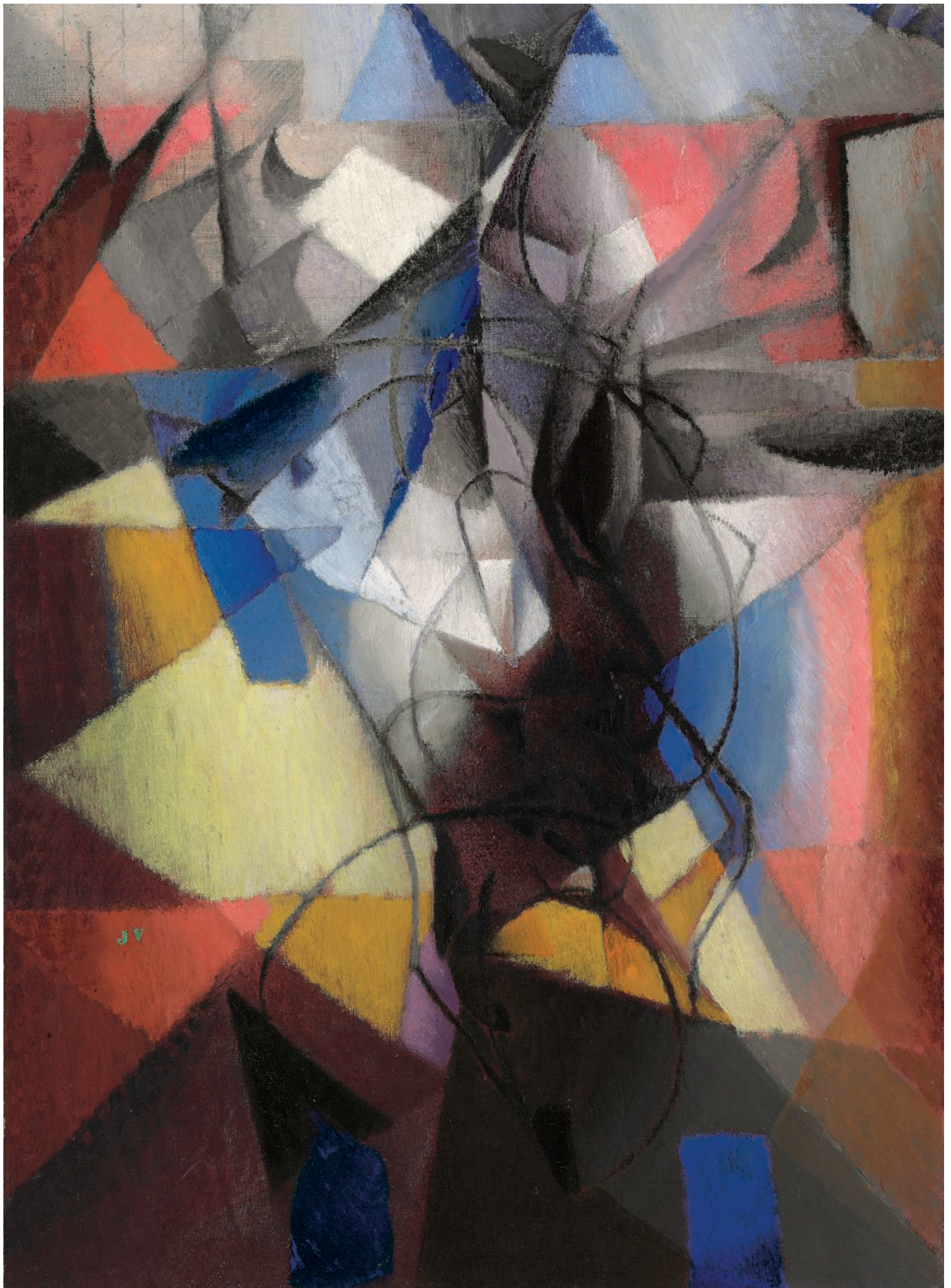
Jacques Villon was the pseudonym that Gaston Duchamp took from François Villon, the fabled outlaw poet of medieval Paris, which his other brother Raymond, a sculptor, also incorporated into his name, as Duchamp-Villon. Already an accomplished engraver and illustrator of the contemporary scene, Villon in his mid-thirties immersed himself in the cubist movement. He later described himself as the "cubist impressionist" (*Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp*, exh. cat., Solomon R. Guggenheim Museum, New York, 1957, p. 28). There is in Villon's carefully plotted pictorial architecture a vaporous, evanescent dimension, a kinetic state of transformation, such as the artist discerned in Italian Futurist painting, an approach which Picasso and Braque abhorred in their analytical appreciation of the cubist object. We observe in *L'Acrobate*, as a preliminary watercolor sketch reveals (see D. Robbins, exh. cat., *op. cit.*, 1976, no. 54), the darkly gossamer figure of a circus acrobat walking on his hands, his legs raised in the air. This character aptly lends this picture its title; the composition is a consummate study in balance sought and achieved.

"For the acrobat Villon renounced mass...and instead visualized energies alone—the acrobat's dexterous movements pitted against the force of gravity," Robbins explained. "The surrounding space is suffused with an energy that emanates from the center of the picture: for the first time in a work of Villon an environment is suggested in completely abstract terms" (*ibid.*, p. 74). Barely clinging to the apparition of a figural presence, Villon's *L'Acrobate* balances ever so precariously on the verge of absolute abstraction, as one finds elsewhere in Paris modernism on the eve of the Great War—by artists whom Villon and his brothers hosted at weekly gatherings in their home in the Paris suburb of Puteaux—in Robert Delaunay's *Fenêtres*, Kupka's *Localisations des mobiles graphiques*, Picabia's *Danses*, Léger's *Contrastes de formes*, and Severini's *Espansion de la lumière* paintings.

When Marcel Duchamp urged them to exhibit together as a salon in 1912, Villon gave their effort the name Section d'Or, a reference to the ideal proportions of part to whole that Da Vinci discussed in his *Treatise on Painting*, a book Villon advocated as essential reading to all his colleagues. "For me, the picture is a creation in which the subject—the pretext furnished by a perceived rhythm, expressive of our unconscious life brought to the level of consciousness—is translated into areas of color, into a hierarchy of colored planes," Villon declared. "The whole is bound together by an arabesque, closely incorporated into the basic division of the canvas where all elements are brought into balance" (quoted in exh. cat., *op. cit.*, 1957, p. 31).



Marcel Duchamp, *La mariée*, 1912. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

23C

PABLO PICASSO (1881-1973)

Compotier et verres

signed 'Picasso' (upper left) and dated '14 juin 43' (upper right)
oil on canvas
23⅝ x 28¾ in. (60 x 73 cm.)
Painted on 14 June 1943

$1,500,000-2,000,000

PROVENANCE:

Galerie Louise Leiris, Paris.
José Luis and Beatriz Plaza, Caracas (acquired from the above, 1966); sale, Sotheby's, London, 8 December 1997, lot 14.
Private collection (acquired at the above sale); sale, Sotheby's, London, 8 February 2011, lot 9.
Acquired at the above sale by the present owner.

EXHIBITED:

Caracas, Centro Cultural Consolidado, *5 Grandes de España: Picasso, Gris, González, Dalí, Miró*, August-October 1992.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1962, vol. 13, no. 56 (illustrated, pl. 28).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Nazi Occupation, 1940-1944*, San Francisco, 1999, p. 239, no. 43-170 (illustrated).

Painted on 14-15 June 1943, Picasso's *Compotier et verres* is a powerful still life that dates from the years of Paris' Occupation during the Second World War. Within this work are a conflicting range of emotions: on the one hand, the fruit dish and glasses depicted in rigid, almost architectural forms that comprise the scene lend this painting an atmosphere of tension yet, in the very center of it all are the jewel-like cherries, tiny celebrations, relief in the midst of adversity. The flashes of red ensure that the painting is read not only as the product of anxiety, but also of hope, which burns, like embers, in the middle of this drama. This picture, then, shows a battle between the forces of oppression and the strong glimmer of hope, and is an image of relief in stark contrast to the still life paintings of skulls dating from the same period.

Describing her first encounter with Picasso, Françoise Gilot, who within a year would become his lover, recalled a meal in the restaurant Le Catalan, in the rue des Grands-Augustins, the same street on which the artist had his studio (fig. 1). Françoise was eating with an actress and a school friend, and noticed that Picasso had been glancing in her direction during the meal: "Finally, he got up and came over to our table. He brought with him a bowl of cherries and offered some to all of us, in his strong Spanish accent, calling them *cerisses*, with a soft, double-*s* sound" (F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 14).

The result of this meeting was an invitation to Picasso's studio for the young students. However, it also serves as an interesting indication of the role of cherries in Picasso's life. These were a fruit that provided a relief, a form of luxury against the backdrop of the privations of the Second World War. Picasso painted a small group of still lifes featuring cherries, indicating the importance that this small element of gastronomic delight, this light disruption to the monotony of wartime supplies, had to the artist. It is also indicative of the quality of these paintings, which are filled with the artist's enthusiasm for the theme, that so many of these pictures are now in prominent museums, including the Centre Georges Pompidou in Paris, the Musée des Beaux-Arts in Lyon, the Staatsgalerie Stuttgart and Houston's Menil Collection.

By this time the studio at the rue des Grands-Augustins had become a form of court for Picasso, and he entertained there on an almost daily basis. An array of well-wishers and thinkers, poets and artists would filter through. But Picasso's awareness of the War was frequently rammed home by visits from the Occupying forces. As a foreigner and a declared 'degenerate artist', he found himself walking a delicate tightrope as he continued to paint, to receive guests considered equally degenerate, and yet avoiding trouble. During the final phase of the Occupation, Françoise recalled that the Germans visited his studio several times, carrying out searches under the pretext of looking for the (Jewish) sculptor Lipchitz, whom they claimed was rumored to be hiding there although in reality it was well known that he had fled to the United States.

The constant tensions and anxieties of the war never appeared openly in Picasso's art—there was no equivalent of *Guernica* (postcards of which he reportedly gave to German visitors). As part of his effort to maintain a life and livelihood in Paris, he shunned overtly political painting. However, the situation shone through like an X-Ray image, defining the paintings of the period. "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict," Picasso said. "But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence. Myself, I do not know" (Picasso, in S.A. Nash, ed., *Picasso and the War Years 1937-1945*, exh. cat., New York, 1998, p. 13). In the strange, jutting, geometric forms that make up the various elements in *Compotier et verres*, this presence of the war is clear. Picasso not only vents, but also translates his angst. There is an intense sense of confinement which, while real for the artist in his rue des Grands-Augustins studio, fills this painting with a sense of oppression which remains real to the modern viewer. Describing his activity during this period, Picasso told Harriet and Sidney Janis that "There was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom" (Picasso, quoted in M. McCully, ed., *A Picasso Anthology: Domuments, Criticism, Reminiscences*, Princeton, 1997, p. 224).

Pablo Picasso's rue des Grands-Augustins studio, Paris, 1944. Photo: © Henri Cartier-Bresson/Magnum Photos. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

14 juin 43

THE PROPERTY OF A GENTLEMAN

24C

FERNAND LÉGER (1881-1955)

Composition au compas et à la coquille

signed and dated 'F. LÉGER. 29' (lower right); signed and dated again and titled 'NATURE-MORTE F. LEGER. 29' (on the reverse)
oil on canvas
36¼ x 25¾ in. (92 x 65.3 cm.)
Painted in 1929

$2,000,000-3,000,000

PROVENANCE:

Paul Rosenberg, New York.
Berggruen et Cie., Paris.
Private collection, Paris (acquired from the above, *circa* 1975).

Private collection, London (acquired from the above).

EXHIBITED:

Paris, Berggruen & Cie., *F. Léger: huiles, aquarelles & dessins*, May 1975, no. 22 (illustrated in color).

LITERATURE:

E. Tériade, "Documentaire sur la jeune peinture" in *Cahiers d'Art*, vol. IV, no. 2, 1930, p. 74 (illustrated).
W. George, "Grandeurs et misères d'une victoire: Fernand Legér" in *Formes*, July 1930, no. 7, fig. 1 (illustrated).
F. Léger, "Sur la peinture" in *L'exposition 1937 et les artistes a Paris*: *Éditions Art Sciences Lettres*, 1937 (illustrated).
G. Bauquier, *Fernand Léger: Catalogue raisonné, 1929-1931*, Paris, 1995, vol. IV, p. 44, no. 622 (illustrated in color, p. 45).

F.LÉGER.29

The appearance of a solitary, commonplace, but larger-than-life holly leaf, seen front-and-center in Léger's *Composition au compas et à la croquille*, ironically upstages the two title objects—the compass and sea-shell. This interloping leaf moreover signifies the crucial transformation that occurred in Léger's art during the late 1920s. Until then, the painter had displayed an unshakable commitment to a machine aesthetic; he believed that the depiction of mechanical elements constituted an irrefutable historical imperative that serious artists must heed if they wished to create an iconography that truthfully reflected the modern era. Léger's taste for the manufactured and machine-like object led to his creation of the sleekly metallic nudes in *Le grand déjeuner*, 1921 (Bauquier, no. 311; The Museum of Modern Art, New York), the utilitarian architecture of urban, portside and industrial landscapes during 1923-1924, and since 1925 the monumentalized objects, mostly of industrial origin, that he placed within elaborately constructed architectural settings, to proclaim the high classical ideal he sought to project in his art.

The holly leaf then appeared, first in 1926, and then frequently thereafter through the end of the decade and beyond. It proved to be a harbinger of things to come. The prominence of organic elements in the present *Composition*—the irregular outline of the leaf, the seashell's scalloped contour and the twisting shape of a vine—heightens the visual contrast with the geometry of the picture plane, the summary architecture of a few moldings and the tooled shape of the compass. During the late 1920s Léger was in fact undertaking in his art "a decisive change," as Jean Leymarie stated, "the abrupt turning from a static, frontal, solemn order to a fluid and playful freedom" (J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, Greenwich, Conn., 1973, p. 99).

This metamorphosis would utterly transform Léger's painting by the end of the decade. The artist scaled back and eventually eliminated from his still-lifes the hieratic, architectonic structures of classicism he had employed during the mid-twenties, and opted instead to depict more inclusively selected, often organic objects, which he arranged freely in space. The concept of the "object in space" became the foundation for his program. While retaining elements of the "Machine Aesthetic" he had promulgated in essays written in 1924-1925, Léger opened even wider the door on modern reality, in regard to form as well as content, with his new agenda, the practice of the "New Realism."

"In this new phase, compositional freedom becomes unlimited. A total freedom, permitting compositions from the imagination in which creative fantasy can emerge and develop. This object, which was encased in the subject matter, becomes free; pure color that could not be asserted independently is going to emerge. It becomes the leading character in the new pictorial works" (Léger, "The New Realism," in E.F. Fry, ed., *Fernand Léger: The Functions of Painting*, New York, 1973, p. 111).

The individual leaves that began to appear in Leger's paintings of the late 1920s, as well as other natural objects such as flowers, sea shells, and stones, are of casually mundane origin. While spending summers in his native Normandy, on the family farm he inherited on the death of his mother, the artist drew and painted objects he found there "as a naturalist would have," Pierre Courthion wrote, "without realizing that he was following, after three centuries, another Norman, Nicolas Poussin, who used to bring back from his walks around Rome a stock of pebbles and leaves to make his rocks and trees" (quoted in J. Cassou and J. Leymarie, *op. cit.*, 1973, p. 116).

Fernand Léger, *Feuilles et coquillage*, 1927. Tate Modern, London.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *Nature morte, 1er état*, 1929. The Metropolitan Museum of Art, New York.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

"I adore trees," Léger declared. *"I can't rest when there are trees around me. I'm enormously tempted to paint them, but I know that I shall never be able to paint them as I see them. How could I ever give them more expressiveness then they have? I know I am beaten before I start"* (quoted in *ibid.*, p. 115).

The solution to this dilemma came to Léger from the work he had done in the cinema during the early 1920s, most recently his collaboration with Dudley Murphy on *Ballet mécanique* in 1924, a film with music by George Antheil. As the artist described in his essay "The New Realism," he had "set out to prove it was possible to find a new life on screen without a scenario, through making use of simple objects, fragments, of a mechanical element, of rhythmic repetitions copied from certain objects of a commonplace nature and 'artistic' in the least possible degree. Montage is purposeful contrast through slow motion and speed-up." Léger found the technique of the cinematic close-up, which attracted film-goers to "an interest in the isolated object on the screen," to be especially useful; he believed this effect would work in painting as well (in E.F. Fry, ed., *op. cit.*, 1973, p. 110).

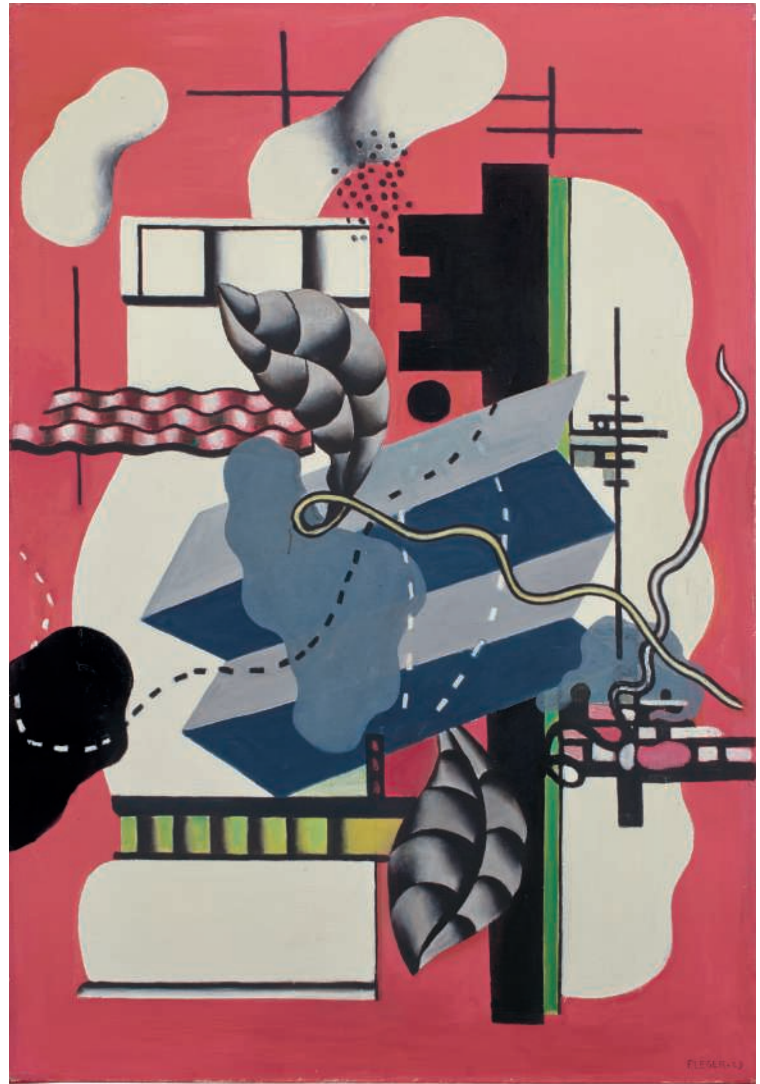
The objects in Léger's paintings are generally rendered in this cinematic manner, divorced from their normal context and isolated in the composition, in conjunction with other objects similarly featured, seen close-up and often greatly enlarged.

"Magnifying an object, or a small part of an object, gives it an identity which it has never had before, and so it becomes the vehicle for an entirely new kind of lyrical power" (Léger, in J. Cassou and J. Leymarie, *op. cit.*, 1973, p. 116).

The artist painted an earlier, smaller version of the present *Composition*, which he titled *Nature morte, 1er état*, 1929 (Bauquier, no. 621). Both versions share the presence of the holly leaf and compass; an out-size fragment of a woman's hand, however, probably appropriated from an advertisement, occupies the place given over to the sea-shell in *Composition au compas et à la croquille*.

The switch from hand to shell is instructive, demonstrating the degree of freedom that Léger's new emphasis on the object in space brought to the possibilities of composition. Such unexpected combinations of imagery in Léger's paintings from this point onward bring to mind the now famous statement that Comte de Lautréamont (the pen-name of Isidore Ducasse, 1846-1870) made in his hallucinatory and visionary book *Les Chants du Maldoror*, in which he described "the random encounter between an umbrella and a sewing-machine upon a dissecting-table" (A. Lykiard, trans., Cambridge, Mass., 1994, p. 193). The surrealists made this their mantra; there is understandably the temptation to view Léger's growing tendency to compose such unexpected and inexplicable juxtapositions of objects as having stemmed, at least in part, from the impact of Surrealism on the Paris art scene during this period.

"Léger's use of certain pictorial devices associated with Surrealism, such as free-floating objects suspended in apparently limitless space, has been commented on by many critics," Peter de Francia acknowledged. "Léger repudiated any surreal intent... Incongruity or illogicality in Léger's work is never intended as a violation of the subconscious" (*Fernand Léger*, New Haven, 1983, p. 114). As Leymarie reminded us, "It is easy but pointless to delve into the Freudian implications of such combinations; Léger's reactions were stimulated only by the physical reality of objects, and he was influenced only by plastic requirements, by the laws of rhythm and contrast in his self-ordained world" (J. Cassou and J. Leymarie, *op. cit.*, 1973, p. 101).



Fernand Léger, *Nature morte à la clé*, 1929. Sold, Christie's, New York, 4 May 2011, lot 27.
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"In this new phase, compositional freedom becomes unlimited," Léger declared. *"A total freedom permits compositions from the imagination in which creative fantasy can emerge and develop. This object, which was encased in subject matter, becomes free; pure color that could not be asserted independently is going to emerge. It becomes the leading character in the new pictorial works"* ("The New Realism," in E.F. Fry, ed., *op. cit.*, 1973, p. 110).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

25C

ALFRED SISLEY (1839-1899)

Garage de bateaux à Saint-Mammès

signed 'Sisley.' (lower right)
oil on canvas
21⅛ x 28½ in. (54 x 73 cm.)
Painted in 1885

$1,000,000-1,500,000

PROVENANCE:

Henri Vever, Paris; sale, Galerie Georges Petit, Paris, 1-2 February 1897, lot 118.
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).
Duval-Fleury collection, Geneva (acquired from the above, 25 March 1918).
Winkel & Magnussen, Copenhagen; sale, American Art Galleries, New York, 6 April 1922, lot 27.
Durand-Ruel Galleries, New York (acquired at the above sale).
P.A. Osler, Esq., Montreal (acquired from the above, 1922); sale, Sotheby & Co., London, 6 July 1960, lot 134.
Private collection, Europe; Estate sale, Sotheby's, London, 31 March 1987, lot 10.
Gallery Kawasumi, Osaka.
Acquired from the above by the present owner, February 1999.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Tableaux par Alfred Sisley*, April-May 1914, no. 41.

LITERATURE:

F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 600 (illustrated).

In January 1880, a time of dire financial straits for many of the Impressionists, Sisley moved from the Paris suburbs to the more remote and affordable region near the confluence of the Seine and the Loing, about seventy-five miles southeast of the capital. He immediately made the area his own, tirelessly exploring the converging rivers, gently undulating terrain, and expansive sky until his death in 1899. "Sisley had found his country," the critic Gustave Geffroy later declared (quoted in *Sisley*, exh. cat., Royal Academy of Arts, London, 1992, p. 183).

For almost the whole of his first decade in the region, Sisley lived at Veneux-Nadon and the adjacent hamlet of Les Sablons, on the fringe of the Fontainebleau forest. His principal subject was the quays and waterways at nearby Saint-Mammès, a bustling river-port that occupies the right angle formed by the banks of the Seine and the Loing. He recorded the sweep of the rivers here from every possible angle, shifting his position or simply adjusting his sight line to create a circular panorama–a veritable visual map–of his home country. "Sisley remained rooted in his subjects, conveying in his views every perceived sensation, no matter how delicate and fugitive," William Johnston has written. "For him, the ephemeral is trapped by his sequential exploration of a given location" (*ibid.*, p. 196).

To paint the present scene, Sisley set up his easel on the left bank of the semi-canalized Loing, near where it empties into the Seine; Saint-Mammès lies on the opposite side of the river, and Sisley's own home was only a short walk away, through flat pasture land. This stretch of the Loing was the artist's very favorite place to paint in 1884-1885, in large part because of the rich visual incident that its thriving economic life offered. Here, his focus is on a jostling cluster of barges, tugs, and other commercial craft, moored tightly together at a boat yard. The mass of boats recedes gently into the distance, following the grassy curve of the riverbank; one of the poles used to moor the vessels breaks the horizon line just right of center, echoing the row of tall, straight poplars in the distance. The economic life of the river, Sisley seems to suggest, exists in harmony with nature, complementing rather than disrupting the natural splendors of the landscape.

Sisley devoted more than half the canvas to the depiction of the sky, pale blue with heavy, diagonal banks of gold-tinged clouds, as though a storm were just starting to blow in or out. The surface of the river is rendered in the same palette, with frothy white accents suggesting a slight choppiness in the water. This unified field of color seems to press toward the picture plane rather than receding into depth, lending a heightened immediacy to the changeable weather. The sweeping arc of the riverbank, with its well-trodden footpath, draws the viewer into the pictorial space, as well as marking out the spot where Sisley himself stood, calling attention to his agency in framing the vista.

The first owner of this carefully composed scene was the preeminent Parisian jeweler Henri Vever, who had taken charge in 1881 of the flourishing family business, Maison Vever. One of the earliest European connoisseurs of Japanese *ukiyo-e* woodblock prints, Vever met Monet through this shared interest and subsequently assembled an important collection of Impressionist paintings. He offered many of these for sale, including the present canvas, at Galerie Georges Petit in 1897, achieving excellent results. Sisley was so pleased that he wrote to Petit and asked the dealer to save a catalogue for him (*ibid.*, p. 279).

Sisley

PROPERTY FROM A EUROPEAN COLLECTION

26C

PAUL CÉZANNE (1839-1906)

Route en sous-bois

watercolor and pencil on paper
19⅛ x 12½ in. (48.4 x 31.7 cm.)
Executed *circa* 1890

$500,000-800,000

PROVENANCE:
Ambroise Vollard, Paris.
Marie Harriman Gallery, New York (by 1939).
Justin K. Thannhauser, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, 20 March 1946).
Anna J. Sweeney, New York (acquired from the above, December 1947).
Walter Feilchenfeldt, Amsterdam.
Acquired from the above by the present owner, 1997.

EXHIBITED:
New York, Marie Harriman Gallery, *Cézanne Centennial Exhibition*, *1839-1939*, November-December 1939, no. 33 (titled *Paysage*).
Columbus Gallery of Fine Arts, *Watercolours by Paul Cézanne*, 1939, no. 16.
Cincinnati Art Museum, *Paintings by Paul Cézanne*, February-March 1947, no. 18 (titled *Landscape*).
Tokyo, Isetan Museum of Art; Kobe, The Hyogo Prefectural Museum of Modern Art and Nagoya, The Aichi Prefectural Art Gallery, *Cézanne*, September-December 1986, p. 94, no. 50 (illustrated in color).
Neuss, Clemens-Sels-Museum and Munich, Museum Villa Stuck, *Rainer Maria Rilke und die bildende Kunst seiner Zeit*, October 1996-April 1997, p. 173, no. 68 (illustrated in color, p. 78).
Sydney, Art Gallery of New South Wales, *Classic Cézanne*, November 1998- February 1999, pp. 151 and 184, no. 80 (illustrated in color).

LITERATURE:
J. Rewald, *Paul Cézanne*: *The Watercolors*, Boston, 1983, p. 166, no. 330 (illustrated).
J. Rewald, *Cézanne: A Biography*, New York, 1986, p. 275 (illustrated in color, p. 261).

This work will be included in the forthcoming online *catalogue raisonné* of Paul Cézanne's watercolors, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

"The watercolours are very beautiful...a series of washes, admirably arranged with a sureness of touch: like the echo of a melody" (Rainer Maria Rilke, 1895, quoted in J. Rewald, *Paul Cézanne*, trans. M. H. Liebman, London, n. d., p. 178).

A translucent mosaic of perceptively applied colour, Paul Cézanne's *Route en sous-bois* is an exquisitely rendered, luminous watercolour that was executed *circa* 1890. Watercolour was a medium that remained central to Cézanne throughout his career, offering him a variety of painterly effects that differed from oil paint in his continuous search to solve the problem of the depiction of reality. In his later years, Cézanne turned increasingly to this medium, establishing a delicate balance between drawing and soft touches of colour. In *Route en sous-bois*, Cézanne has depicted a sun-dappled path lined with trees and an abundance of foliage. Overlapping strokes of translucent colour–verdant greens, deeper tones of blue, flashes of purple, and soft ochre–construct the scene, accompanied, yet not governed by, a loose, just-visible network of pencil line, and gleaming areas of empty paper which are integrated into the construction of the composition itself. With an astounding simplicity of means Cézanne has conjured the quiet, light-filled atmosphere of this deserted corner of the French countryside, creating a work of charming intimacy and bucolic tranquillity.

The exact location of *Route en sous-bois* has not been identified, but at the time that he painted this work, Cézanne was living an increasingly secluded life in the south of France, exploring the countryside around Aix-en-Provence. After his father's death in 1886, Cézanne returned more frequently to his family home, the Jas de Bouffan. Without his father's presence, Cézanne was able to bring Hortense Fiquet, whom he married in April of this year, and their son Paul, spending increased periods of time in his beloved home. Relieved of his financial woes thanks to a substantial inheritance from his father, Cézanne was able to dedicate himself completely to his painting. He became increasingly removed from the Parisian art world and immersed himself in the secluded landscape of Provence, depicting the areas first to the east and subsequently to the west of Aix, around the Mont Sainte-Victoire, travelling around the quiet roads and paths that led from village to village in this rural corner of southern France. Cézanne spent his days in happy solitude, devoting himself wholeheartedly to the pursuit of his artistic ambitions in the land that he had grown up in and adored. As he wrote to a friend, 'Were it not that I am deeply in love with the landscape of my country, I should not be here' (T. Reff, 'Painting and Theory in the Final Decade' in W. Rubin (ed.), Cézanne: the Late Works, New York, 1977, p. 26).

At this time however, Cézanne often journeyed to the north of France, to Paris and to the Île-de-France region as well as the forest of Fontainebleau, where, according to Ambroise Vollard, he rented a studio in September 1892. In contrast to his pictures of the sun-soaked south, his paintings here depict a more verdant and green landscape, where boulders and pine trees are conspicuously absent. The luscious foliage that dominates *Route en sous-bois* and the elegant tree trunks in the foreground could therefore also be seen to portray the verdant landscape of northern France.

Paul Cézanne, *Avenue at Chantilly II*, 1888. National Gallery, London.

Paul Cézanne, *Route tournante* (recto); *La Montagne Sainte-Victoire vue des lauves* (verso), 1902-1906. Sold, Christie's, New York, 6 November 2007, lot 32.

Throughout his career, Cézanne relished the depiction of woods and trees, capturing the varied and ever-changing nuances of colour and light as he sought to convey his perceptions of nature. 'From the Île-de-France landscapes of the 1870s', Françoise Cachin has written, 'to the paintings of the Bibémus quarry and the environs of the Château Noir from the very last years of his life, Cézanne obsessively explored motifs of trees, forests, thickets, screens of foliage, and leafy masses...images of a nature whose vitality is almost suffocating, whose colours are organised in green patches held in place by the rigorously drawn lines of tree trunks' (F. Cachin, *Cézanne*, exh. cat., Paris, London and Philadelphia, 1996, p. 378).

The motif of a path leading through a wood or a tree-lined road turning as it recedes into the distance was one of Cézanne's favourite subjects and he returned again and again to this form of composition, rendering it on multiple occasions in both watercolour and oil paint. Cézanne had first explored this motif in the early 1870s at a pivotal moment in his career when he was painting alongside the Impressionist, Camille Pissarro in the Île-de-France. In *Route en sous-bois*, Cézanne has used this traditional perspectival device in the form of a path that recedes directly into the distance. Two soaring trees frame the composition, creating a marked differentiation between foreground and background, and the darker shades of the undergrowth further this sense of receding space. Yet, the vanishing point–the opening through the archway of trees–is left unpainted save for a glimmer of ochre underlined with grey. The viewer's eye is ushered through the verdant walkway, yet is met with a flat surface. This empty space obscures the perspective of the painting, creating a compelling tension between the illusionistic representation of space, and the flat, unpainted surface of the paper.

The integration of the luminous surface of the white paper into the composition is one of the defining features of Cézanne's late watercolours. For Cézanne, it was the process of painting that was in many cases more important than the final product. He scrutinised nature, methodically applying paint as he sought not to depict an exact likeness of the landscape before him, but to capture its essence, its underlying structure and the sensations that regarding it produced. 'His method was remarkable', the artist Emile Bernard wrote in 1904, describing Cézanne's use of watercolour, 'absolutely different from the usual process, and extremely complicated. He began on the shadow with a single patch, which he then overlapped with a second, then a third, until all those tints, hinging one to another like screens, not only coloured the object but modelled its form' (E. Bernard, quoted in J. Rewald, *Paul Cézanne: The Watercolours, A Catalogue Raisonné by John Rewald*, London, 1983, p. 37). This considered approach, which saw Cézanne applying layers of paint which he left to dry before adding the next layer, allowed him to create, through a series of patches of colour, a sense of volume. He ensured that each colour worked in harmony with its neighbour. It is this sense of balance that characterises *Route en sous-bois* and many of Cézanne's other late watercolours. Colour and line hang in perfect accord, surrounded by and integrating the white paper which, as John Rewald has described, in its 'all-embracing emptiness intensifies the mysterious relationship between a few firm lines and a few subtle colour accents' (J. Rewald, *ibid.*, p. 28).

Route en sous-bois dates from a time when Cézanne was gradually beginning to experience increasing critical acclaim and recognition for his painting. Writers, Gustave Geffroy and Joaquim Gasquet wrote admiringly of his work, and the avant-garde dealer, Ambroise Vollard began to represent the artist in 1895, holding an exhibition of his work in Paris in the same year. Cézanne became increasingly more self-assured, realising his artistic aims more clearly and it was at this time that he painted some of the greatest masterpieces of his career, including the *Card Players* series of the early 1890s.

MONET LE BASSIN AUX NYMPHÉAS

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

27C

CLAUDE MONET (1840-1926)

Le bassin aux nymphéas

signed and dated 'Claude Monet 1919' (lower right)
oil on canvas
39⅝ x 40⅞ in. (99.6 x 103.7 cm.)
Painted in 1919

$25,000,000-35,000,000

PROVENANCE:

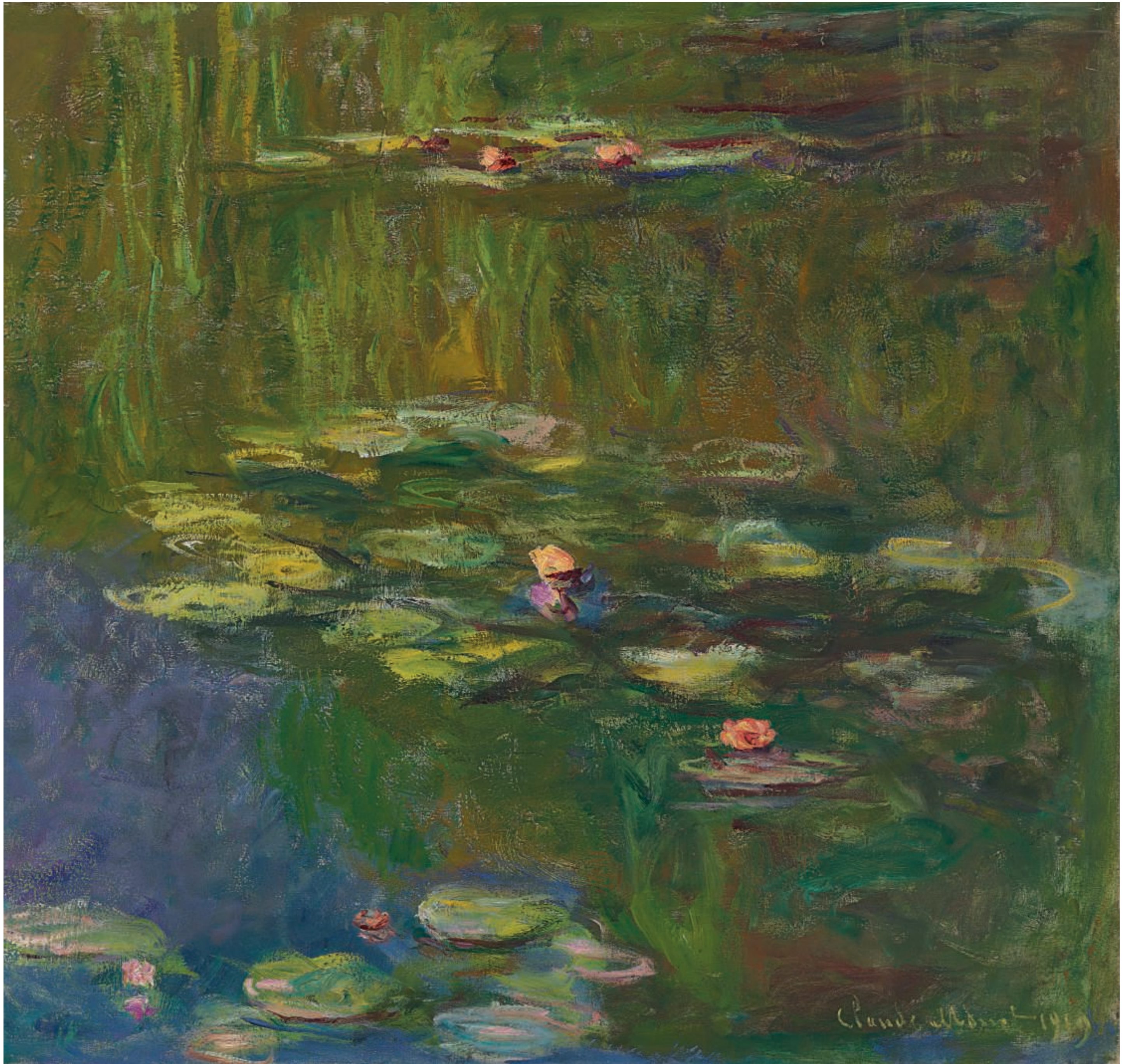
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, November 1919).
Galerie Bernheim-Jeune et Cie. and Galerie Durand-Ruel et Cie., Paris (acquired from the above, 1921).
Henri Canonne, Paris (acquired from the above, *circa* 1928).
Private collection, France (*circa* 1946).
Ross collection.
Galerie Beyeler, Basel.
Galerie Nichido, Tokyo (acquired from the above).
Acquired from the above by the present owner, March 1996.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Tableaux par Claude Monet*, January 1928, no. 84.
Tokyo, National Museum of Western Art and Kyoto, National Museum of Modern Art, *Monet*, December 1982-January 1983, no. 61.
Morioka, Iwate Museum of Art; Sakura, Kawamura Memorial Museum of Art and Nagoya City Art Museum, *Monet, Later Works, Homage to Katia Granoff*, December 2001-June 2002.

LITERATURE:

Thiébaut-Sisson, "Une exposition Claude Monet" in *Le Temps*, 7 January 1928, p. 4.
A. Alexandre, *La collection Canonne: Une histoire en action de l'Impressionnisme et de ses suites*, Paris, 1930, pp. 47-48.
D. Rouart, J.-D. Rey, and R. Maillard, *Monet Nymphéas ou les miroirs du temps*, Paris, 1972, p. 174 (illustrated as part of a larger canvas).
R. Gordon and C.F. Stuckey, "Blossoms and Blunders: Monet and the State" in *Art in America*, 1979, p. 110.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1985, vol. IV, p. 288, no. 1893b and p. 432, letter no. 300 (illustrated, p. 289; illustrated as part of a larger canvas, p. 288; dated 1917-1919).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, p. 900, no. 1893/2 (illustrated, p. 899; illustrated as part of a larger canvas, p. 898).
J.-D. Rey and D. Rouart, *Monet Water Lilies: The Complete Series,* Paris, 2008, p. 140 (illustrated as part of a larger canvas).



Monet by his water-lily pond at Giverny. Photo: Roger-Viollet, Paris / Bridgeman Images.

"*I have painted these water lilies a great deal, modifying my viewpoint each time. The effect varies constantly, not only from one season to the next, but from one minute to the next, since the water-flowers themselves are far from being the whole scene; really, they are just the accompaniment. The essence of the motif is the mirror of water, whose appearance alters at every moment, thanks to the patches of sky that are reflected in it, and give it its light and movement. So many factors, undetectable to the uninitiated eye, transform the coloring and distort the planes of water*" (quoted in P. Tucker, *Monet in the Twentieth Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 11).

So Monet told the journalist François Thiébault-Sisson near the end of his life, more than two decades after the water garden at Giverny had become almost the exclusive subject of his art. Over the course of this great valedictory period, Monet created some two hundred paintings of his lily pond, an extraordinary outpouring of creativity that stands as the culminating achievement of his long and visionary career. While these now-iconic canvases affirmed Monet's long-held belief in the primacy of vision and experience, they did so in a pictorial language that was utterly novel and transformative even by the standards of the new century. Monet was France's most acclaimed living artist by this time, venerated as a founding father of the modern movement; the *Nymphéas* re-established his place at the very forefront of the avant-garde, demonstrating that his art had not lost its vital, revolutionary character.

Monet probably began the present *Bassin aux nymphéas* in mid-1918, when after nearly four years of fighting the outcome of the First World War still hung precariously in the balance; he completed and signed it the next year, after the Allies had achieved victory. Reveling in freedom and experimentation, in nuanced color harmonies and expressive brushwork, in the shifting and incalculable world of nature, the painting seems to eschew the "call to order" that gripped the avant-garde during and after the war. Yet Monet saw his *Nymphéas*, with their compelling mixture of poetry and urgency, as deeply interwoven with the collective efforts of the nation. "I am on the verge of finishing two decorative panels that I want to sign on the day of the Victory and I am going to ask you to offer them to the State," he wrote to Prime Minister Clémenceau in November 1918. "It's not much, but it is the only way I have of taking part in the victory" (quoted in *ibid.*, p. 77).

"Elusive and mysterious, though fully measurable and humane, these paintings assert that Monet's physical remove to Giverny did not mean a relaxation of his intellectual and aesthetic powers," Paul Tucker has explained. "On the contrary, the time he spent observing his flowers, trees, and pond engendered a profound refocusing of those strengths, largely in response to the pressures of the very contemporaneity he appeared to have abandoned. For while they may seem to be about nothing other than the beauty he found in his own backyard, these pictures were actually created in the midst of conflict and turmoil–the death of family members, his own threatened blindness, the perceived erosion of aesthetic principles in French art, the abandonment of nature, and worst of all perhaps, the horrors of the First World War. They encapsulate an entire era as seen and felt by an individual who by 1900 had become one of the world's most celebrated painters" (*ibid.*, p. 14).

The story of Monet's water garden–now the stuff of modern-art legend–begins in 1883, when the artist and his family settled at Giverny, a tiny rural hamlet some forty miles northwest of Paris at the confluence of the Seine and the Epte. Monet found a large house to rent there on two acres of land; when the property came up for sale in 1890, he hastened to buy it at the asking price, "certain of never finding a better situation or more beautiful countryside," as he wrote to Durand-Ruel (quoted in P. Tucker, *Monet: Life and Art*, New Haven, 1995, p. 175).

A passionate gardener all his life, Monet's first priority upon purchasing the estate was to replace the vegetable plots in front of the house with flower beds. Three years later, he acquired an adjacent piece of land beside the river Ru and applied to the local government for permission "to install a *prise d'eau* to provide enough water to refresh the pond that I am going to dig for the purpose of cultivating aquatic plants" (quoted in *ibid.*, p. 176). By autumn, he had converted nearly a thousand square meters into a lily pond, ringed by an artful arrangement of flowers, bushes, and trees.

Although Monet created the pond in part to fulfill his passion for gardening, he also intended it as a source of artistic inspiration. In his petition to the Department Prefect, Monet specified that the water garden would serve "for the pleasure of the eyes and also for the purpose of having subjects to paint" (quoted in *Claude Monet: Late Work*, exh. cat., Gagosian Gallery, New York, 2010, p. 23). And this it did, ultimately surpassing the more conventional flower garden in Monet's hierarchy of

subjects. "That Monet would have preferred the water garden over the flower garden is understandable," Tucker has written. "It offered him the ultimate in variety: an infinite array of color; constantly changing reflections; continual tensions between surface and depth, near and far, stability and the unknown, with everything bathed in an endlessly shifting but ever-present light" (*op. cit.*, 1998, p. 41).

Monet did not begin work on his water-lily series immediately, however. "It took me some time to understand my water lilies," he recalled. "A landscape takes more than a day to get under your skin. And then all at once, I had the revelation–how wonderful my pond was–and reached for my palette. I've hardly had any other subject since that moment" (quoted in *Claude Monet*, exh. cat., Osterreichische Galerie, Vienna, 1996, p. 146).

This revelation occurred in 1904, following the enormously successful exhibition of Monet's paintings from London and a campaign of renovations to the lily pond. Over the next five years, he worked with almost unbroken intensity, producing more than sixty paintings of the plane of the water, which together comprise a dazzling and radically destabilized vision of shifting surfaces and disintegrating forms. When these canvases were exhibited at Durand-Ruel in May 1909, they met with unprecedented acclaim. Critics marveled at how novel and nearly abstract the pictures appeared, even by comparison with Picasso and Braque's latest Cubist experiments. "His vision increasingly is simplifying itself, limiting itself to the minimum of tangible realities in order to amplify, to magnify the impression of the imponderable," Jean Morgan wrote in the periodical *Le Gaulois* (quoted in *op. cit.*, 2010, p. 29).

Monet could not have hoped for a better response. Yet following the close of the exhibition, there followed nearly five years in which the artist–exhausted from the intense work leading up to the show, and then suffering from a sequence of personal tragedies–barely picked up his brushes. It was not until the spring of 1914 that he returned to his beloved water garden in earnest. "I have thrown myself back into work," he wrote to Durand-Ruel in June, "and when I do that, I do it seriously, so much so that I am getting up at four a.m. and am grinding away all day long" (quoted in *op. cit.*, 1995, p. 204).

When he began work anew, a very specific goal fired his prodigious creativity. Seventeen years earlier, in 1897, he had described to the journalist Maurice Guillemot his vision of an enclosed space lined with mural-sized paintings of the lily pond that would transport the viewer into realms of aesthetic reverie. Now, at long last, he set out to make this encompassing ensemble–the *Grandes décorations*–a reality.

Between 1914 and 1917, Monet completed a series of some sixty *Nymphéas*, in which he tested out pictorial ideas and visual effects for his decorative program on a scale that he had never before attempted. During the summer of 1915, he began

Claude Monet, *Nymphéas*, 1914-1917. Portland Art Museum, Oregon.

Claude Monet, *Nymphéas*, 1914-1917. National Museum of Western Art, Tokyo.

Monet in his studio at Giverny, *circa* 1920. Photo: Henri Manuel / Roger-Viollet, Paris / Bridgeman Images.

Claude Monet, *Le bassin aux nymphéas*, 1918-1919. Musée des Beaux-Arts de Nantes.

Claude Monet, *Le bassin aux nymphéas*, 1918-1919. The Metropolitan Museum of Art, New York.

construction on a huge studio to house the project; he occupied the building in late October and began work on the murals themselves at that time. By November 1917, he considered the panels sufficiently advanced that he permitted Durand-Ruel to photograph them in progress at Giverny. Thiébault-Sisson was justifiably impressed when he saw the paintings at an even more advanced stage in February 1918, and so were the Bernheim-Jeune brothers, who visited Giverny in March.

The present *Bassin aux nymphéas* enters the story at this important juncture. On 30 April 1918–"prompted by conversations with his visitors," Tucker has suggested, "by the result of strides he had made on his project"–Monet ordered a large quantity of pre-stretched canvases measuring 1 meter high by 2 meters wide (*op. cit.*, 1998, p. 74). As soon as they were delivered, he set up his easel at the pond's edge and began work on a new and compositionally unified group of *Nymphéas*, with lily pads clustered towards the lateral edges of the canvas and a stream of sunlight in the center. He would eventually complete fourteen paintings in this format, plus an additional five on a slightly different scale (1.3 x 2 meters; the full group is Wildenstein, nos. 1883-1901). At some point before 1944, one of the canvases was divided down the middle to create two separate paintings, each one meter square; the right-hand composition is the present *Bassin aux nymphéas*, and the left-hand pendant is housed today in the Tel Aviv Museum.

In comparison with the emphatically elongated canvases from this suite, the present painting is much more classically balanced in composition, harking back to the authoritative *Nymphéas* of the Durand-Ruel show. The lilies are grouped in three large clusters, one near the bottom, one near the top, and one almost centered on the square canvas. Conventional spatial recession, indicated by the diminishing scale of the floating blossoms and lily

Monet painting beside the water-lily pond. Photo: Philippe Piguet.

Claude Monet, *Nymphéas*, 1907. Museum of Fine Arts, Houston.

Claude Monet, *Nymphéas*, 1906. The Art Institute of Chicago.

pads, is played against the flat surface of the picture, which Monet has emphasized through vigorous, textural brushwork. The horizontal islands of lilies, seen directly, contrast with the vertical reflections of foliage, seen as if in a mirror; the entangled vegetation has an undulating, striated quality, and its deep green tones, mysterious and impenetrable, form a striking backdrop for the lighter hues of the lily pads on the water's surface. The blossoms themselves are rendered with the most impasto to give them a sculptural presence, affirming their position on the top of the pond.

Sunlight now enters the canvas at the bottom left corner of the canvas, creating a dynamic wedge of reflected blue sky that energizes the relatively stable composition. Monet had explored the effects of stream of light in a group of canvases from 1907, among the most daring and dramatic of the *Nymphéas* that he showed at Durand-Ruel (Wildenstein nos. 1703-1716); here, the looser, more instinctive handling only heightens this effect. "In contrast to the earlier 1907 pictures, the newer canvases have a physical and emotional expansiveness that allow them to breathe in a bolder, fuller fashion," Tucker has written, "even though each of them depicts a greater number of plants and has a more heavily worked surface" (*ibid.*, p. 74).

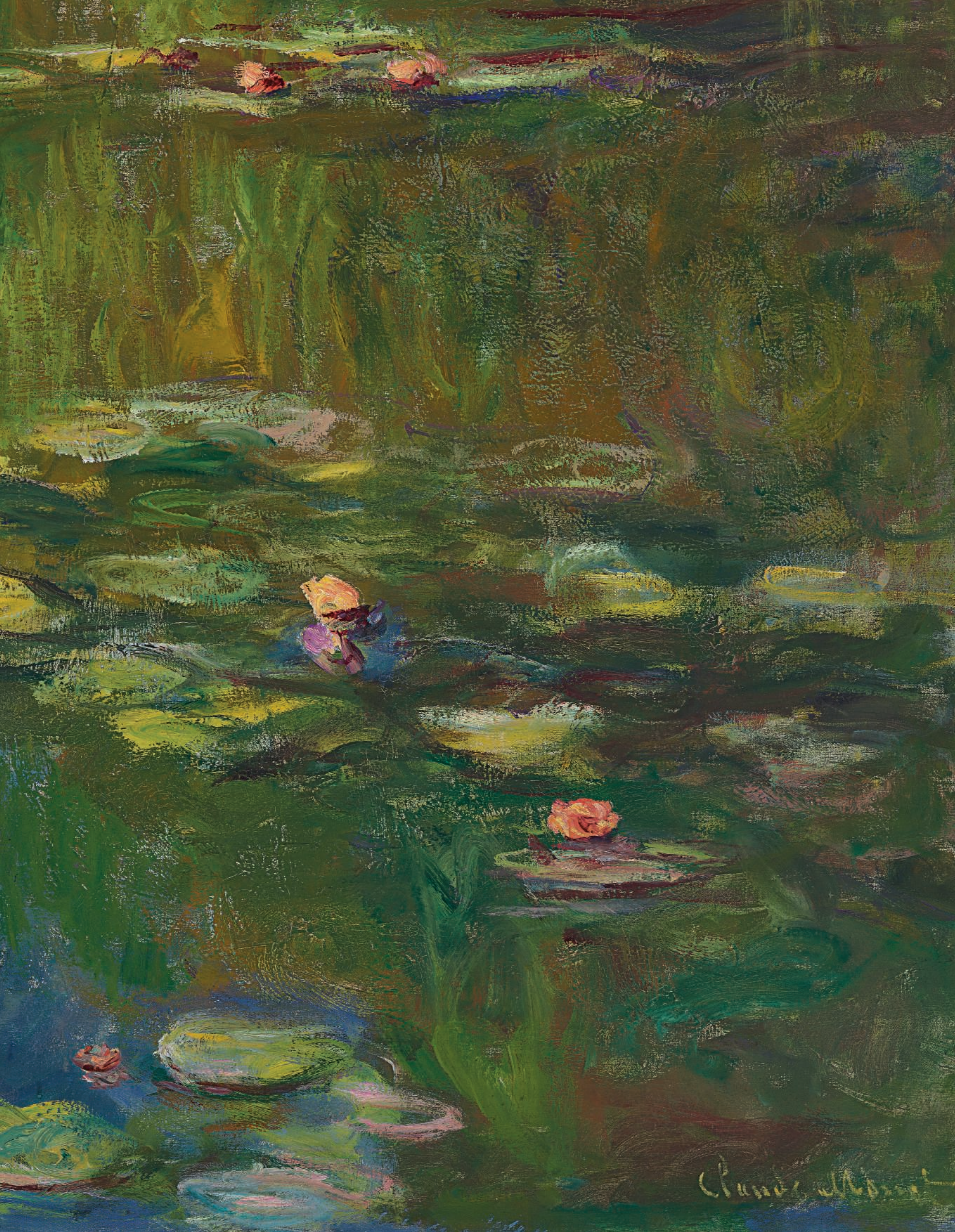
Monet was exceptionally pleased with this new suite of paintings. Unlike the *Nymphéas* from 1914-1917, which he evidently considered as a private exploratory enterprise and neither exhibited nor sold, he conceived of the canvases that he began in 1918 as independent, finished works. In November 1919, he signed and dated four of them–including the present example, in its original format–and released them to Bernheim-Jeune; it was the first time that he had parted with a sizable number of recent works since 1912, when he sold his Venetian views to the same dealer. In 1922, he donated another painting from the sequence to the Société des Amis du Musée des Beaux-Arts de Nantes. "It is possible that Monet saw the finished canvases as forerunners in the public domain of the late Water Lily *Grandes Décorations*," Tucker has proposed (*ibid.*, p. 218).

The artist's strong feelings about these paintings may also reflect the decisive historical moment at which he created them. In the first months of 1918, shortly before Monet inaugurated the series, the Germans had mounted their most intense and frightening offensive against France. They broke through British defenses in the Somme valley in March and pressed on to capture Amiens, only 37 kilometers from Giverny. The lily blossoms in the present painting are fully open, suggesting that Monet started the canvas in summer, by which time the Germans appeared to have assumed complete control of the war. "I do not have long to live, and I must dedicate all my time to painting," Monet wrote to Georges Bernheim-Jeune at that time. "I do not want to believe that I would ever be obliged to leave Giverny; I would rather die here in the middle of what I have done" (quoted in *op. cit.*, 1995, p. 212).

In the fall of 1918, however, the tide of the war suddenly changed. The Allies mounted a counter-offensive in September, and by early November the Germans had been pushed out of France and forced to the peace table. Monet was immensely relieved, and terribly proud as well of what France had endured and accomplished. In a moving patriotic gesture, he wrote to Clemenceau, as cited above, and offered two "*panneaux décoratifs*" to the State. He very likely intended one or both of these to be from the *Bassin aux nymphéas* sequence, which was his primary focus of attention at the time, along with a group of weeping willows. Clemenceau and Gustave Geffroy convinced Monet to expand his offer, however, and the entire cycle of *Grandes décorations* was soon officially earmarked for the State.

Monet completed the twenty-two mural-sized canvases, totaling more than ninety meters in length, just months before his death in December 1926. In May 1927, the Musée de l'Orangerie, newly remodeled to house this extraordinary bequest, opened to great fanfare. The present *Bassin aux nymphéas* belonged jointly to Bernheim-Jeune and Durand-Ruel at this time; the very next year, in 1928, it entered the collection of Henri Canonne, a Parisian pharmaceutical tycoon who acquired a total of seventeen *Nymphéas* over the course of the 1920s–a veritable *Grandes décorations* of his own.

This exquisite painting remained in Canonne's collection until the mid-1940s, by which time Monet's late *Nymphéas* had come to be revered as authoritative and visionary among the young American avant-garde. "In the past decade," the critic Thomas Hess wrote in 1956, "paintings by such artists as Pollock, Rothko, Still, Reinhardt, and Tobey have made us see in Monet's huge late pictures a purity of image and concept of pictorial space that we now can recognize as greatly daring poetry" (quoted in *ibid.*, pp. 100-101).



PROPERTY FROM AN IMPORTANT COLLECTION

28C

PIERRE-AUGUSTE RENOIR (1841-1919)

La marchande de pommes

signed 'Renoir.' (lower right)
oil on canvas
25½ x 21¼ in. (64.8 x 54 cm.)
Painted in 1890

$1,200,000-1,800,000

PROVENANCE:

Ambroise Vollard, Paris.
Paul Cassirer, Berlin.
Private collection, Zürich.
Dr. Tamara Kauffmann, London (by 1955).
William Beadleston, Inc., New York.
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, 1986.

EXHIBITED:

Kunstverein Winterthur, *Europaische Meister, 1790-1910*, June-July 1955, p. 44, no. 165 (titled *Dans la campagne*).

LITERATURE:

F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, *Figures,* Lausanne, 1971, vol. I, no. 584 (illustrated).
A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 62, no. 245 (illustrated; titled *Sur l'herbe*).
A. Vollard, *La vie el l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919, p. 114 (illustrated).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, p. 164, no. 955 (illustrated).
M. Lucy and J. House, *Renoir in The Barnes Foundation*, New Haven, 2012, p. 131, fig. 1 (illustrated in color).

This painting will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Pierre-Auguste Renoir, *La marchande des pommes*, 1890. Cleveland Museum of Art.

In a sun-dappled clearing at the edge of a wood sits a lively party of two rosy-cheeked children, a young woman in a ribbon-trimmed hat, and a small brown dog, together enjoying the pleasures of the countryside. A second woman in peasant garb approaches, bending forward graciously to display a basket full of apples; the seated woman lifts a small purse from her lap, evidently enticed by the wares. This congenial, inviting scene was Renoir's most important project of July-August 1890, which he spent with his long-time companion Aline, whom he had married that spring, and their five-year-old son Pierre at Aline's rural hometown of Essoyes. He worked out the composition in several preparatory drawings, enlisting Aline to model for the seated woman and Pierre most likely for the boy in blue, and then painted three identically sized versions in oil, of which the present canvas is the only one remaining in private hands (Dauberville, nos. 953-954; Cleveland Museum of Art, and Barnes Foundation, Philadelphia).

Since 1888, Renoir had traveled extensively each year in rural France, seeking refuge from the bustle and, in his words, the "stiff collars" of Paris. "I'm becoming more and more of a rustic," he wrote to Morisot from Essoyes (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 253). While his principal subject during these sojourns was the carefree recreations of bourgeois girls, who stroll in the countryside, gather fruit or flowers, and picnic beneath trees, he also produced an important group of pictures that treat the theme of peasant life–washerwomen on the banks of the river, for instance, and grape pickers breaking from the harvest. *La marchande de pommes* is exceptional in Renoir's oeuvre for combining these two themes in a single scene, creating an idyllic vision of village life as harmonious and self-contained.

Although the apple vendor is differentiated in costume and stance from the seated trio, a rare allusion to class disparity in Renoir's work, the loosely pyramidal arrangement that encloses all four figures draws them into a single, cohesive ensemble. The figures relate in a relaxed and natural manner, and the play of gazes among them further unifies the grouping. Both the apples and the children suggest the fruitfulness of rural France, yet there is no reference to the communal work of the apple harvest, which featured prominently in Pissarro's contemporary imagery. "Pissarro's concerns were with the role of labor within an integrated rural society, Renoir's with the country as site for easy relations and healthy occupations," John House has written (*op., cit.*, 2012, pp. 253-254).

This sense of gentle, light-hearted ease is reflected in the exquisitely soft manner of painting that Renoir has employed in the present canvas. The brushwork is free and loose throughout, integrating the figures into the landscape; white highlights suggest the generalized effect of dappled sunlight, while the child's pink dress provides a burst of warmth against the cooling blues and greens that dominate the composition. This approach–"like Fragonard, but not so good," Renoir modestly told Durand-Ruel–represented a sea-change after the controversial, Ingresque manner of *Les grandes baigneuses* (1887) and ushered in a decade of mounting prosperity and long-awaited fame for the artist, who was then nearing fifty. "I'm in demand again on the market and I worked a lot in the spring," he wrote to his friend and patron Paul Bérard in late 1889, just a few months before he painted *La marchande des pommes*. "If nothing happens to disturb my work, it will go like clockwork" (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 189).

29C

PAUL CÉZANNE (1839-1906)

Village derrière des arbres, Île-de-France

oil on canvas
22 x 18¼ in. (55.9 x 46.3 cm.)
Painted *circa* 1879

$3,500,000-4,500,000

PROVENANCE:

Ambroise Vollard, Paris.
Oskar Bondy, Vienna (by 1905 and until 1907).
Ambroise Vollard, Paris.
Paul Cassirer, Berlin (31 March 1913).
Dr. Hermann Eissler, Vienna (by 1913 and until at least 1925).
Private collection, Paris.
Albert Meyer (by 1936).
M. Knoedler & Co., Inc., New York (acquired from the above, January 1936).
Rodman W. Edmiston, Rose Valley, Pennsylvania (acquired from the above, 19 October 1936).
William H. Taylor, Philadelphia.
Private collection, Philadelphia (by descent from the above); sale, Christie's, New York, 15 November 1988, lot 17.
Galerie Jan Krugier, Geneva (acquired at the above sale).
Galerie Odermatt-Cazeau, Paris.
Private collection, Japan.
Private collection, Switzerland (acquired from the above, 2000); sale, Christie's, London, 18 June 2007, lot 35.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Galerie Miethke, *Französische Meister*, January-February 1912, no. 24 (titled *Landschaft*).
Berlin, Secession Ausstellungshaus, *Berliner Secession*, spring 1913, no. 37 (titled *Landschaft*).
Budapest, Ernst Museum, *The Great French Masters of the XIX Century*, 1913, p. 18, no. 73.
Vienna, LXX*XII Austellung der Sezession: Führende Meister der französische Kunst in 19. Jahrhundert*, March-April 1925, p. 37, no. 82 (illustrated; titled *Landschaft*).
Philadelphia Museum of Art, *Cézanne in Philadelphia Collections*, June-August 1983, pp. 12-13, no. 6. (illustrated in color, p. 12; with incorrect dimensions).
Philadelphia Museum of Art (on loan, 1983-1988).
Paris, Galerie Odermatt-Cazeau, *Maîtres des XIXe et XXe siècles*, May-July 1989, no. 5 (illustrated in color; with incorrect dimensions).

LITERATURE:

M. Denis, "Cézanne" in *Kunst und Künstler*, 1914 (illustrated, p. 188).
H. Tietze, "L'Art Francais du XIXe et du XXe siècle dans les collections Viennoises" in *L'Amour de l'Art*, May 1925, p. 177 (illustrated).
K. Pfister, *Cézanne: Gestalt, Werk, Mythos*, Potsdam, 1927 (illustrated, fig. 53; titled *Landschaft*).
L. Venturi, *Cézanne: son art–son oeuvre*, Paris, 1936, vol. I, p. 103, no. 165 (illustrated, vol. II, pl. 44; titled *Paysage du midi*).
F. Novotny, *Painting and Sculpture in Europe 1780 to 1880*, London, 1960 (illustrated, pl. 173).
S. Orienti, *Tout l'oeuvre peint de Cézanne*, Milan, 1970, p. 93, no. 161 (illustrated; titled *Paysage du midi*).
J. Rewald, "Cézanne and Guillaumin" in *Etudes d'art francais offertes à Charles Sterling*, Paris, 1975, p. 349 (illustrated, fig. 224).
J. Rewald, *Studies in Impressionism*, New York, 1985, p. 114 (illustrated, fig. 62; titled *Landscape*).
J. Rewald, *Cézanne: A Biography*, New York, 1986, p. 275 (illustrated in color, p. 132).
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, London, 1996, vol. I, p. 268, no. 403 (illustrated, vol. II, p. 127).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. 136 (illustrated in color; access date 28 March 2016).

"There are two things in painting, vision and mind, and they should work in unison," Cézanne maintained. "As a painter, one must try to develop them harmoniously: vision, by looking at nature; mind, by ruling one's senses logically, thus providing the means of expression" (quoted in F. Elgar, *Cézanne*, London, 1969, p. 85).

In *Village derrière des arbres*, painted probably in the fall of 1879, at an utterly transformative moment for Cézanne's art, these two elements co-exist in a delicately wrought and powerfully modern balance. The cloud-swept sky and the foliage of the framing trees are described with a loose, feathery, Impressionist touch that suggests a fleeting moment before the natural motif. For the village of the painting's title, by contrast–the focal point of this stately landscape, onto which the trees in the foreground open like the curtains of a stage–Cézanne experimented with an increasingly abstract construction. He organized the view into a series of horizontal bands and laid down pigment in regular, square strokes, moving ever closer to his lofty goal to "make of Impressionism something solid and enduring like the art in museums" (quoted in P.M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 169).

Paul Cézanne, *Village encadré par des arbres*, *circa* 1881. Nationalmuseum, Stockholm.

"In the years around 1880, Cézanne developed ways of looking and painting–especially in his landscapes–that he was to spend the rest of his life refining," Joseph Rishel has written. "The key to this breakthrough was a novel approach to facture, the way pigment was applied to canvas...that liberated him from Impressionism. It allowed him to render landscape with remarkable sensuality and specificity, but, unlike the ambitious *plein-air* paintings of his contemporaries, it transformed the transient into something classical, structured, and serene" (*Cézanne*, exh. cat., Philadelphia Museum of Art, 1995, pp. 193 and 217).

Cézanne painted *Village derrière des arbres* somewhere on the outskirts of Paris, working side-by-side with his old friend Armand Guillaumin; the exact location of the motif has never been identified. The two artists stood at practically the same spot, selecting an elevated vantage point that offered valuable privacy (Cézanne could not abide bystanders when he painted) and a panoramic view over the cubic

Cézanne, Pissarro, Guillaumin, and an unidentified painter, *circa* 1873. Musée d'Orsay, Paris. Photo: akg-images.

houses and encompassing greenery of the picturesque village. They both worked on upright canvases of very similar dimensions, the vertical format–unexpected for a landscape–lending the composition remarkable concentration and strength. In Guillaumin's version of the scene, there are more leaves on the trees in the foreground, which appear almost bare in Cézanne's painting; yet each features the bush with the yellow leaves in the lower right corner. "It is likely that this is an autumn scene," John Rewald has explained, "and that Cézanne, working more slowly and concentrating on specific areas, only 'reached' the top of his canvas by the time the wind had swept the leaves away" (*op. cit.*, 1996, p. 268).

Far more striking, though, is the contrast between Guillaumin's purely Impressionist technique and Cézanne's evolving modern approach, in which freely worked passages of painting are juxtaposed with radically condensed ones, one serving as a foil for the other. Cézanne had experimented with these new means of expression during the previous year at L'Estaque, where he had taken refuge after his domineering father intercepted a letter and learned of the artist's mistress Hortense and their young son Paul. Although he still felt himself struggling to impose an enduring and disciplined pictorial logic on the landscape–"Nature presents me with the greatest problems," he lamented–he returned to Paris in early 1879 with a clear path forward (A. Danchev, ed., *The Letters of Paul Cézanne*, Los Angeles, 2013, p. 199). "Building on the discoveries and transformations resulting from his months of intensive work in Provence in 1878-1879," Mary Tompkins Lewis has written, "Cézanne produced some of his most powerfully structured landscapes to date after returning north that spring" (*Cézanne*, London, 2000, p. 198).

In *Village derrière des arbres*, Cézanne has organized the landscape around a clear and cohesive succession of planes that lead the eye into the distance, where the gently sloping hillside closes off the vista. Two stands of tall trees, reaching all the way to the upper edge of the canvas, act as *repoussoirs* that enclose the central prospect, which in turn unfurls in a measured sequence of horizontal bands like a modern *paysage composé*. Cézanne had first explored the scenic device of framing trees at Auvers with Pissarro earlier in the decade (Rewald, nos. 200 and 277; Christie's, New York, 3 November 2004, lot 16) and then reprised it at L'Estaque in 1878 (nos. 395-396; Musée Picasso, Paris, and Christie's, New York, 6 November 2002, lot 16); it would remain a favorite compositional strategy into the mid-1880s, when he used it to structure some of his earliest views of Mont Sainte-Victoire (nos. 598-599; Phillips Collection, Washington, D.C., and Courtauld Gallery, London). In the present scene, the pronounced verticals of the foreground tree trunks are echoed in the repeated upright accents of walls and chimneys that enliven the townscape, as well as in the taut, rectilinear rhythm of Cézanne's novel "constructive stroke."

Paul Cézanne, *Vue d'Auvers-sur-Oise, la barrière*, *circa* 1873. Sold, Christie's, New York, 3 November 2004, Lot 16.

Camille Pissarro, *Vue prise de la côte des Gratte-Coqs, Pontoise*, 1878. The Museum of Modern Art, Ibaraki, Japan.

By the time Cézanne painted this unmistakably avant-garde canvas, his long-standing friendship with the more traditional Guillaumin was starting to cool. The two had met at the Académie Suisse in 1862; soon after, Guillaumin introduced his tempestuous new friend to the sage Pissarro, a decade their senior, who would become Cézanne's foremost mentor among the Impressionists. Cézanne and Guillaumin grew closer in 1875, when they moved into next-door apartments on the quai d'Anjou. Cézanne painted a self-portrait in Guillaumin's studio, in which he is seated in front of a landscape that his friend had recently shown at the First Impressionist Exhibition (Rewald, no. 182; Musée d'Orsay, Paris). A view of the studio by Guillaumin shows the same landscape hanging on the wall alongside a portrait of Hortense that Cézanne had given him a gift (no. 180). Cézanne even copied one of Guillaumin's paintings of laborers along the Seine, re-working the original with a tighter structure and more systematic touch (Rewald, no. 293; Kunsthalle, Hamburg). "One might almost see here an attempt by Cézanne to evaluate the effect and possibilities of the square brushstroke he was then developing when applied to a typical Impressionist work," Rewald has proposed (*op. cit.*, 1996, p. 200).

In the mid- and late 1870s, the two artists took periodic painting expeditions together in the environs of Paris, where Guillaumin was tethered to a government job. Rewald records at least three landscapes by Cézanne, in addition to the present one, that depict almost the identical motif as a contemporaneous work by Guillaumin (nos. 266, 276 and 388), and there could well be more. After 1881, however, there is no evidence of further contact between Cézanne and Guillaumin, and Pissarro in fact was indignant when the two artists' former friendship was broached during Cézanne's revelatory solo show at Vollard in 1895, which he had been instrumental in persuading the dealer to mount. "Would you believe that [the dealer] Heymann has the cheek to advance the absurdity that Cézanne has always been influenced by Guillaumin? Then how do you expect outsiders to understand anything! This monstrosity was expressed at Vollard's. Vollard turned blue" (quoted in J. Rewald, *op. cit.*, 1986, p. 118).

PROPERTY OF A PRIVATE FRENCH COLLECTOR

30C

CAMILLE CLAUDEL (1864-1943)

La petite Châtelaine, version à la natte courbe fine

white marble
Height: 12⅞ in. (32.7 cm.)
Executed in 1895; unique

$800,000-1,200,000

PROVENANCE:

Mme Philippe Escudier, Paris (by 1913).
By descent from the above to the present owner.

EXHIBITED:

Roubaix, La Piscine Musée d'art et d'industrie André-Diligent, *Camille Claudel, Au miroir d'un art nouveau*, November 2014-February 2015, p. 277, no. 66 (illustrated in color, p. 107).

LITERATURE:

L'art décoratif, 1913, p. 9 (illustrated).
A. Rivière, *L'interdite: Camille Claudel, 1864-1943*, Paris, 1983, p. 75, no. 20.
B. Gaudichon, ed., *Catalogue de l'exposition Camille Claudel*, exh. cat., Musée Rodin, Paris, 1984, p. 113, no. 78c (illustrated).
R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress*, New York, 1984, pp. 240 and 178-180 (illustrated).
J. Boly, *Camille Claudel, état des recherches et du rayonnement*, Brussels, 1989, p. 49.
R.-M. Paris and A. de la Chapelle, *L'oeuvre de Camille Claudel: catalogue raisonné nouvelle édition revue et complétée*, Paris, 1990, pp. 141 and 144, no. 32 (illustrated in color, p. 144, no. 2; titled *Marbre à la natte courbe*).
A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel: catalogue raisonné*, Paris, 1996, p. 99, no. 39.7 (illustrated, p. 101; titled *Marbre à la natte courbe*).
R.-M. Paris, *Camille Claudel re-trouvée: catalogue raisonné*, Paris, 2000 (illustrated, p. 316).
A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel: catalogue raisonné*, Paris, 2001, p. 118, no. 35.7 (illustrated, p. 120; titled *Marbre à la natte courbe*).
R.-M. Paris, *Camille Claudel re-trouvée: catalogue raisonné*, Paris, 2004 (illustrated, p. 317, no. 33b; titled *Marbre à la natte courbe*).

Executed in 1895, this delicate marble portrait by Claudel depicts the smooth slender face of a young Marguerite Boyer, the six-year old granddaughter of the proprietors of the Château de l'Islette in the Touraine region of France. This sixteenth-century castle on the banks of the river Indre had become a refuge for Claudel and her lover Rodin during the final years of their passionate love affair, with the couple staying in the Château during several of their sojourns to the region as Rodin was researching his monument to Balzac. Following the disintegration of their relationship, Claudel continued to frequent the Château de l'Islette alone and it was during one such solo-trip to the castle, in the summer of 1892, that the artist undertook her studies of Marguerite. This summer marked the beginning of a period of intense creativity for Claudel, as she began to experiment with new styles, techniques and subject matter in an effort to move away from Rodin's influence and forge her own distinct identity as a sculptor. Claudel's studies of Marguerite would prove integral to the subsequent development of her art, and the series of unique busts she created of the little girl over the course of the following five years chart the artist's changing approach to sculpture during this time.

A family newsletter from the period reveals that Marguerite sat for 62 separate sessions with Claudel, and was rewarded for her patience with the gift of a new doll from the artist. In each of the resulting portraits subtle variations in her expression and hairstyle are evident, perhaps reflecting a particular moment in the time the artist spent studying the youngster. In the present sculpture, Marguerite's hair is loosely braided in a slender manner that curves along her back, while her mouth remains closed, her lips pursed together in a more solemn expression than other examples from the series. In this choice of expression Claudel eschews the traditional depiction of the child as innocent and joyful, and instead focuses on capturing a sense of the inherent seriousness she observed in the young girl. Alongside this, Marguerite's gaze radiates inquisitiveness, suggesting that she in turn is observing Claudel, carefully following each of the sculptor's movements and gestures as she works to capture her likeness. The intensity of the child's demeanour is accentuated by the large eyes which dominate her petite face, while the motionless, studied pose at the heart of the bust fully conveys the little girl's concentration as she attempts to hold herself completely still for Claudel.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

31C

PIERRE-AUGUSTE RENOIR (1841-1919)

Madame de Galéa à la méridienne

signed and dated 'Renoir.1912.' (lower left)
oil on canvas
45 x 63⅞ in. (114.3 x 162.4 cm.)
Painted in Nice, 1912

$8,000,000-12,000,000

PROVENANCE:

Madeleine de Galéa, Paris (acquired from the artist).
Ambroise Vollard, Paris (acquired from the above, 5 February 1925).
Madeleine de Galéa, Paris (bequeathed from the above, 1939).
Christian de Galéa, Paris (by descent from the above).
Galerie Daniel Malingue, Paris.
Galerie Nichido, Tokyo (acquired from the above).
Acquired from the above by the present owner, March 1984.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Portraits par Renoir*, June 1912, no. 47.
Paris, Galerie Charpentier, *Chefs-d'oeuvre de collections françaises*, summer 1962, no. 73 (illustrated).
Tokyo, Isetan Art Museum and Kyoto, Municipal Museum, *Renoir*, September-December 1979, no. 79.

LITERATURE:

A. Vollard*, Tableaux, pastels et dessins de Pierre-Auguste Renoir,* Paris, 1918, vol. 1,

p. 156, no. 614 (illustrated).
A. Vollard, *La vie & l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919, p. 212, no. 44 (illustrated; titled *Portrait de Mme de Galéa*).
A. Vollard, *Renoir: An Intimate Record*, New York, 1925, p. 246.
T. Duret, *Renoir*, Paris, 1924, p. 108 (illustrated, pl. 40; titled *Portrait de Mme de Galéa*).
J. Meier-Graefe, *Renoir*, Leipzig, 1929, pp. 349 and 447 (illustrated, no. 373).
M. Drucker, *Renoir*, Paris, 1944, pp. 97 and 214 (illustrated, pl. 149; titled *Portrait de Madame de Galéa*).
A. and L. Chamson, *Renoir*, Lausanne, 1949 (illustrated, pl. 52).
C.B. Bailey, *Renoir's Portraits: Impressions of an Age*, exh. cat., National Gallery of Canada, Ottawa, 1997, p. 4 (illustrated, fig. 5).
J. Renoir, *Renoir, My Father*, New York, 2001, pp. 379-380.
R.A. Rabinow, ed., *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde,* exh. cat., The Metropolitan Museum of Art, New York, 2006, pp. 19 and 292 (illustrated, fig. 22).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919,* Paris, 2014, vol. V, p. 254, no. 4062 (illustrated, p. 255).

Pierre-Auguste Renoir, *Odalisque (Une femme d'Alger)*, 1870. National Gallery of Art, Washington, D.C.

Pierre-Auguste Renoir, *Ambroise Vollard en toréador*, 1917. Nippon Television Network Corporation, Tokyo.

The sumptuously clad and bejeweled young woman who reclines on a rococo settee in this exquisite portrait–one of the very largest of Renoir's late career–is Madeleine de Galéa, the long-time paramour of the now-legendary modern pictures dealer Ambroise Vollard. Her blue satin gown slips down slightly to reveal the creamy skin of one shoulder, her gold lace fan rests coquettishly in her lap, and she meets the viewer's gaze with poise and assurance. On her head she wears a beaded diadem crowned with a single white plume, likening her to the showy and exotic crane in the imaginary landscape on the rear wall of the scene. Although the portrait required more than fifty sittings in exceptionally hot weather, Renoir took great visceral joy in it, lavishing attention on the myriad textures and gilded surfaces that catch the light. "I pay dearly for the pleasure I get for this canvas," he proclaimed, "but it is so satisfying to give in entirely to the sheer pleasure of painting" (quoted in A. Vollard, *Renoir: An Intimate Record*, Mineola, New York, 1990, p. 113).

The shrewd and energetic Vollard, who arranged for Madame de Galéa to sit for Renoir, was a key figure in the final decades of the artist's life. When the two met in 1894, the painter was at the pinnacle of his career. Two years earlier, the French State had purchased his *Jeunes filles au piano* for the Musée du Luxembourg, a mark of official respect and recognition that Renoir viewed as one of his crowning achievements. Vollard, in contrast, was just starting out. He arrived in Paris with a passion for art but few contacts or credentials and opened a small shop on the rue Laffitte in 1893. When he first called on Renoir in Montmartre the next year, the maid Gabrielle mistook him for a shabbily dressed rug-peddler and nearly turned him away; Renoir, however, had heard of the upstart dealer from Morisot and invited him in for some grape tart. When Vollard's first public exhibition opened a few weeks later, Renoir bought two Manet watercolors; in 1895, he began to give Vollard works of his own to sell.

During the ensuing decade, as Vollard rose to prominence as a major dealer for the avant-garde, Renoir forged the most lasting bond with him of all the Impressionists. The dealer was one of Renoir's most ardent admirers until the very end, frequently visiting him in the south of France after he moved there in 1908 and acting as an indispensable link with the Paris art world. Renoir in turn held his trusted agent and eventual biographer in great affection, although that did not stop him from poking gentle fun at his quirks. "While Renoir came to admire Vollard's intensity and ardor, in his personal relationship with the young man he allowed himself a license that would have been unthinkable in his more formal dealings with the Durand-Ruels. 'The glutton Vollard' [as Renoir sometimes called him] played banker, nursemaid, and shop-boy to the aging painter," Colin Bailey has written (*op. cit.*, 1997, p. 238).

Madame de Galéa, the subject of the present portrait, was by all accounts the great love of Vollard's unconventional and adventurous life. Both were born and raised on remote, French-speaking islands off eastern Madagascar–he on Réunion, an overseas department of France, and she on nearby Mauritius, a former French colony. Born Madeleine Moreau, this dark-haired beauty married the French businessman Edmond de Galéa and had one son Robert; widowed young, she then developed an enduring, intimate friendship with Vollard, himself a lifelong bachelor. "All his life he was in love with a woman for whom he did everything possible," his friend Marie Dormoy recalled, "saving himself entirely for her, but who never consented to marry him" (*Souvenirs et portraits d'amis*, Paris, 1963; quoted in R. Rabinow, *op. cit.*, 2006, p. 27, note 114). When Vollard died in 1939, he left half of his sizable estate to his brother Lucien and the other half, including scores of paintings, to Madame de Galéa and her son.

Madame de Galéa sat for the present portrait in January-February 1912 during a visit with Vollard to Les Collettes, the sprawling house in the hills outside Cagnes where Renoir lived from 1908 until 1919. "Her beauty and distinction were obvious," the artist's son Jean later recalled, "and Renoir was enormously pleased to paint her." She put the entire family in mind of the Empress Josephine, first wife of Napoleon I, who was also of Créole descent. "Among the gowns provided for his model, Renoir chose a long shimmering one," Jean continued, "which left the shoulders and bosom exposed. An aigrette, a few jewels in the hair and a sparkling collar completed the effect of 'would-be Empire'" (*op. cit.*, 1958, p. 379). A remarkable photograph of Madame de Galéa posing for the portrait reveals the care that Renoir took in rendering this costume, transcribing with an almost documentary precision the velvet trim and decorative beading at the neckline, the diaphanous gold-embroidered overlay, and the long, pooling folds of the skirt.

The setting for the portrait, in contrast, is in large part a fiction, which Renoir has imaginatively devised to heighten the impression of sensuousness and luxury. The photograph shows Madame de Galéa posing on a plain bench, surrounded by a makeshift wooden canopy from which lengths of fabric could be hung–a stage-like space that was both part of reality and set apart from it, of the same sort that Matisse would later construct in Nice. In Renoir's finished canvas, however, the bench has become a sleigh-shaped mahogany sofa with elaborate gold ornament–according to Jean Renoir, an actual prop ("very new and very gilded") that Vollard had delivered to Les Collettes for the occasion direct from the Faubourg Saint-Antoine (*ibid.*). The background is now a crimson-colored wall with molded wainscoting, set off against a billowing gold curtain, and most conspicuously, Renoir has added behind Madame de Galéa a large framed landscape–a painting within a painting, with no counterpart in the artist's actual oeuvre–that describes a lush, meridional paradise, complete with a long-legged crane. "One must embellish," he famously advised Bonnard (*Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 278).

"Working with models upon a stage–with anchors in physical reality firmly fixed before his eyes–Renoir was able to break with reality, to create a world that could exist only in the studio and in his paintings," Claudia Einecke has explained. "Paradoxically, it is precisely the material triggers of Renoir's late costume pictures–the real models, the real furniture, the real costumes–that sent his imagined world to another register, one that is neither pure reality nor pure imagination, but the hybrid he described as his goal. In their dual nature as both representation and construct, these paintings offer a world that is particular unto itself. A world that only belongs to art" (*Renoir in the 20th Century*, exh. cat., Los Angeles County Museum of Art, 2009, p. 67).

Renoir and Madame de Galéa in the studio at Cagnes, 1912. Photo: © RMN-Grand Palais / Art Resource, NY.

Edouard Manet, *La dame aux éventails*, 1873-1874. Musée d'Orsay, Paris.

The semi-reclining pose that Madame de Galéa has adopted for her portrait–one elbow propped on a pillow and the other resting in her lap, her knees demurely bent and feet peeking out beneath her skirt–harks back explicitly to David's painting of Madame Récamier, a famous beauty of the early Napoleonic era (1800; Musée du Louvre). In overall effect, however, Renoir's effusive pageantry of color and texture could not be more different from David's spare, neo-classical aesthetic. Indeed, the flamboyant plumed headdress that Madame de Galéa wears, in addition to creating an Empire-style flair, lends the scene a loosely Orientalist character, which Renoir may have intended to underscore his sitter's exotic island origins. The same note of "otherness" appears as well in two portraits that Renoir painted of Vollard, one depicting him as a youthful vagabond in a headscarf and the other as a Spanish toreador (Dauberville, nos. 3388 and 4265; Petit Palais, Paris, and Nippon Corporation, Tokyo).

Under Renoir's caressing brush, these heterogeneous elements of Madame de Galéa's portrait come together into one masterfully integrated pictorial vision. White highlights play across all the sumptuous surfaces, warm and cool tones are subtly paired, and the handling is soft and fluid throughout. "In pictures like this," John House has concluded, "the rhymes and echoes between the objects create a series of metaphorical associations; no one object is simply equated with another, but all become part of a single chain of connections, and all celebrate a set of interrelated values: the physical splendor of young women; the richness of materials and gilded surfaces; the lavishness of flowers. Painting becomes a vehicle for suggesting the correspondence of the senses, and in this fantasy of an old man the elements all combine to express youth, growth, beauty, and color–the vision of an earthly paradise" (exh. cat., *op. cit.*, 1985, p. 290).

In 1915, Renoir painted a smaller, second portrait of Madame de Galéa, shown half-length in an armchair, wearing in a pink day dress adorned with a rose. He began an elaborate painted frame of flowers, garlands, and putti for this later portrait, but never finished it; it was subsequently cut into numerous separate sections (Dauberville, nos. 4193, 4058-4059).

Pierre-Auguste Renoir, *Tilla Durieux*, 1914. The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

32C

PIERRE BONNARD (1867-1947)

Femme faisant une réussite

signed 'Bonnard' (lower left)
oil on canvas
23⅝ x 19 in. (60 x 49 cm.)
Painted *circa* 1905

$700,000-1,000,000

PROVENANCE:

Galerie Barbazanges, Paris.
Melle Lalo.
Galerie Barreizo, France.
M. Kahn, Paris (1936 and until at least 1950).
Hirschl & Adler Galleries, Inc., New York.
Galerie Nichido, Tokyo (acquired from the above).
Acquired from the above by the present owner, February 1999.

EXHIBITED:

Paris, Maison de la pensée française, *Bonnard*, June 1955, no. 7.
Tokyo, Galerie des Arts de Tokyu, Tokyu Department Store; Sapporo, Tokyu Department Store; Aichi, Prefectural Museum of Art, Hankyu Department Store and Kumamoto, Prefectural Museum of Art, *Monet, Renoir, Bonnard*, August-November 1979, no. 61 (illustrated in color).
Chiba Prefectural Museum of Art, *Masters of European Modern Painting*, June-July 1986, no. 26.

LITERATURE:

C. Roger-Marx, *Bonnard*, Paris, 1950, no. 15 (illustrated in color; titled *La Réussite*).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1888-1905*, Paris, 1992, vol. I, p. 303, no. 337 (illustrated).

In 1905, Bonnard created a long, varied sequence of paintings that depict an attractive young woman, sometimes clothed and sometimes nude, posed in his Paris studio at 65, rue de Douai. Often, she is absorbed in a task such as sewing, reading, sipping tea, or looking into a mirror; in the nude studies, she is shown in the act of undressing, or she clutches a piece of discarded clothing. In *Femme faisant une réussite*, one of the largest paintings from the group, she has paused during a game of solitaire to gaze fixedly at the artist through a diaphanous black veil, her cheek resting on her hand, her expression at once pensive and bold.

This self-possessed coquette is almost certainly a professional model, not Bonnard's lifelong companion and most frequent sitter, Marthe de Méligny. Her dark hair, hidden here by a hat, is usually piled on top of her head in a manner quite unlike Marthe's distinctive bowl-shaped coiffure, and her physique is fuller and more robust than Marthe's delicate, narrow-hipped frame. Bonnard was evidently pleased with the many paintings that this anonymous model inspired; a photograph that Vuillard took in 1905 shows nearly a dozen of them displayed on the wall of the artist's studio (T. Hyman, *Bonnard*, London, 1998, p. 69).

These canvases date to an important juncture in Bonnard's career, marked by a creative tension between his achievements in the Nabi style and his mounting interest in Impressionism. The opening of the Caillebotte bequest at the Musée du Luxembourg in 1897 had meant official state recognition for Impressionism, once disparaged and denounced for the challenge it posed to Salon norms. For Bonnard, however, who had still been a teenager when the eighth and final Impressionist Exhibition took place in 1886, the Luxembourg installation was nothing short of revelatory, as were the ensuing Impressionist shows at Durand-Ruel. "I remember very well that at that time I knew nothing about Impressionism, and we admired Gauguin's work for itself and not in its context. When we discovered Impressionism, it came as a new enthusiasm, a sense of revelation and liberation, because Gauguin is a classic, almost a traditionalist, and Impressionism brought us freedom" (quoted in N. Watkins, *Bonnard*, London, 1994, p. 52).

In *Femme faisant une réussite*, Bonnard has retained the intimate interior space and calculated decorative structure of his Nabi work, most evident in the sinuous arabesque that sets off the black-clad form of the model against the pearly gray background. "When my friends and I decided to pick up the research of the Impressionists and try to take it further...we were stricter in composition," Bonnard later recalled. "Art is not Nature" (quoted in *ibid.*, p. 61). His principal interest, however, is the way that light, entering the scene from the left, illuminates the sitter's costume, producing a series of subtle tonal gradations from silvery highlights to inky shadows. The flat areas of color that distinguish his Nabi oeuvre are nowhere in evidence; instead, he has used light to model the young woman's form in space, lending her a commanding physical presence.

Bonnard may have had in mind a specific Impressionist prototype when he painted this canvas: Manet's haunting portrait of Berthe Morisot clad all in black, which he would just recently have seen at the 1905 Salon d'Automne (Rouart and Wildenstein, no. 179). "The full power of these blacks, the cool simple background, the clear pink-and-white skin, the strange silhouette of the hat..." Paul Valéry wrote about Manet's painting, "...those big eyes, vaguely gazing in profound abstraction, and offering, as it were, a *presence of absence*–all this combines for me into a unique sense of *Poetry*" (quoted in *Manet*, exh. cat., The Metropolitan Museum of Art, New York, 1983, pp. 334-335). This perceptive evocation could apply equally well to *Femme faisant une réussite*.

Bonnard

PROPERTY OF A EUROPEAN COLLECTOR

33C

ALBERTO GIACOMETTI (1901-1966)

Annette X

signed and numbered 'Alberto Giacometti 0/8' (on the back); inscribed with foundry mark 'Susse Fondeur Paris' (on the right side); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside)
bronze with dark brown patina
Height: 17⅜ in. (43.8 cm.)
Conceived in 1965 and cast in 1982

$800,000-1,200,000

PROVENANCE:

Annette Giacometti, Paris.
Thomas Gibson, Fine Art, Ltd., London.
Acquired from the above by the present owner, 1990.

EXHIBITED:

Berlin, Nationalgalerie and Stuttgart, Staatsgalerie, *Alberto Giacometti*, October 1987- March 1988, p. 315, no. 237.

LITERATURE:

Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*, Paris, 1991, p. 512, no. 520 (another cast illustrated).
C. Di Crescenzo, *Alberto Giacometti: sculture, dipinti, disegni*, Florence, 1995, p. 248, no. 86 (another cast illustrated, p. 249).
The Alberto Giacometti Database, no. 2854.

"If the gaze, that is life, is the main thing," Giacometti declared, "then the head becomes the main thing, without a doubt" (quoted in R. Hohl, *Giacometti: A Biography in Pictures*, Ostfidern-Ruit, 1998, p. 146). The gaze in *Annette X*, the ultimate version in a series of ten heads that Giacometti modeled of his wife Annette between 1962 and 1965, is mesmerizing, with the wide-open, otherworldly eyes of the Byzantine icons the artist admired and drew in his sketchbooks. Completed only months before Giacometti's death in early 1966, *Annette X* is the last sculpture that he made of his long-time muse, all the more moving for the insightful sensitivity and sympathetic characterization he brought to her expression, which he varied in this sequence from one head to the next.

These late modeled images of Annette are among the finest that Giacometti created after 1950, following his decision to dedicate himself, in his sculpture and painting, to the representation of a few intimates, Annette and his brother Diego most frequently among them. He had "chosen the existence of individuals, the here and now as the chief object of his new and future study," Yves Bonnefoy explained. "He instinctively realized that his object transcended all artistic signs and representations, since it was no less than life itself" (*op. cit.*, 1991, p. 369).

The famously powerful heads and busts of the 1950s are those of Diego, who best suited Giacometti's need to assert a decisive, heroically masculine presence, into which the artist moreover projected his own unrelenting struggle with self-doubt and the specter of failure, the test he set for himself as the validation of his art. And so it was again during 1963-1964, when he modeled the pairs of Chiavenna and New York busts of Diego, in which the artist appeared to "borrow another face to experience the anguish of what will be his own death" (*ibid.*, p. 519).

While Giacometti painted and drew Annette on an almost daily basis during the 1950s, in grueling sittings that lasted hours at a time, and her features are recognizable in the small heads of standing figures, she had been only once before 1960 the subject of a modeled head. The first of the late Annette busts is subtitled *Venise* (sold, Christie's New York, 12 November 2015, lot 29C). It was shown at the 1962 Biennale di Venezia, in which Giacometti was awarded the state prize for sculpture.

In subsequent versions Giacometti narrowed the width of Annette's shoulders and bust, as he did in the male heads of Diego he was also modeling during this period (see sale, Christie's New York, 12 November 2015, lot 20C). "The neck itself, with sudden stateliness," Bonnefoy observed, "possesses that look of slender grace combined with strength which is so moving in real life" (*ibid.*, p. 510).

Giacometti formed Annette's features in clay with the same clarity and precision that he imparted to her appearance in concurrent paintings and drawings. With her hair pulled back, her fortyish face still youthfully taut and slim, Giacometti appears to have rediscovered in this experience of depicting Annette the young woman he had known nearly twenty years earlier, who in the interim had sacrificed much of herself to live in the presence of a great artist.

In recent years Annette had endured Giacometti's infatuation with the young prostitute Caroline, who modeled regularly for the artist. "Annette was at this time voicing her frustrations, she was the protest that forced him to ask himself questions about his way of living, about the effects of those habits on her, about the way he had undoubtedly behaved badly towards her," Bonnefoy explained. "And his guilty conscience, of course, provoked heated denials from him...he also felt distress, compassion and remorse. Hence the solicitude in these busts, this recognition granted, which above all is primarily a victory over himself" (*ibid.*, p. 514).

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

34C

RENE MAGRITTE (1898-1967)

Stimulation objective

signed 'Magritte' (upper right)
gouache on paper
18⅛ x 14¼ in. (46 x 36.2 cm.)
Painted *circa* 1938-1939

$800,000-1,200,000

PROVENANCE:

Private collection, Brussels (by 1968).
Waddington Custot Galleries, London.
Jack Tilton Gallery, New York (acquired from the above).
Acquired from the above by the present owner, 2000.

EXHIBITED:

Brussels, Palais des beaux-arts, *René Magritte*, May 1939, no. 11.
Charleroi, Palais des beaux-arts, *Rétrospective de Raoul Ubac: hommage à René Magritte et oeuvres des membres*, February 1968, no. 132.

LITERATURE:

P. Waldberg, *René Magritte*, Brussels, 1965, p. 254 (illustrated).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, vol. IV, p. 40, no. 1154 (illustrated).

Magritte painted in 1938 or 1939 three works in gouache on paper (Sylvester, nos. 1153, 1154 [the present picture], and 1155), and in 1939 completed an oil painting on canvas (no. 468), on each of which he bestowed the identical title, *Stimulation objective* ("Objective stimulus")—notwithstanding the fact that only two of the gouaches have a single image in common (nos. 1154 and 1155). They nonetheless comprise a related series, insofar as the artist superimposed on each of the objects in these pictures a miniature version of itself; in the present *Stimulation objective*, he rendered both the ceramic pitcher and green apple in this way.

Magritte exhibited all four works, numbered sequentially in the catalogue, at the Palais des Beaux-Arts, Brussels, during May 1939, in a solo exhibition of recent work consisting of ten paintings and twenty-four gouaches. The latter were displayed in a room of their own. Magritte's friend Paul Nougé wrote in the catalogue preface,

René Magritte, *Stimulation objective*, 1939. Formerly in the Collection of Edward James; sold, Christie's, New York, 15 May 1985, lot 46. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

"I recommend the reader to meditate on the strange series on *Stimulations objectives*; they give one a feeling of those famous 'new horizons' that are talked about so often and so inopportunely" (cat rais. *op. cit.*, vol. II, 1993, p. 273).

Working more quickly in gouache than in oil colors enabled Magritte to explore a wider range of imagery as he prepared for the Palais des Beaux-Arts exhibition. In a letter to Marcel Mariën, probably written a few weeks before the show opened, Magritte explained, "I need to be stimulated by some association of ideas, not necessarily sensational but enough in some indefinable way to elicit a particular quality with which [the painting] is invested—the ability to carry me along..." (quoted in *ibid.*). This is the very idea that informs the present gouache and its companions in the *Stimulation objective* series, works which amount to an artistic "procedural" on how Magritte went about his work prior to the show.

In one of his most famous paintings, that of a pipe on which he inscribed "Ceci n'est pas une pipe" (Sylvester, no. 303; Los Angeles County Museum of Art), Magritte warned us of *la trahison des images,* the inherent "treachery of images"—this painting of a pipe is definitely not a pipe. Such it is with the pitcher and apple in the present gouache, and twice over! Each object wears, like a label, the miniaturized replica of itself, removed and isolated from the reassuring context of the ledge overlooking the infinitude of azure and ocean beyond. Neither of them are the larger objects they represent—nor, for that matter, are the larger objects themselves, which Magritte would have us believe he had arranged before him to paint. The entire deal is a visual fiction—these are simply images—to which the eye and mind are nonetheless irresistibly drawn for contemplation of an austerely pure poetry, as well as the sly humor in the irresolvable visual double-entendres that Magritte devised to animate and mystify this scene.

Hidden somewhere "behind" the twin images of the pitcher and apple is the reality of these objects, or so we would like to believe: the world as it actually exists, not as it forever appears through the glass darkly of the mind that perceives it. The poet John Keats had an epiphany of the acquired sensibility that guides the true artist, which he called "*Negative Capability*, that is"—he wrote in 1817—"when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." Magritte would have concurred: "All these unknown things which are coming to light convince me that our happiness too depends on an enigma inseparable from man and that our only duty is to try to grasp this enigma" ("La ligne de vie," 1938; trans. D. Sylvester, cat. rais., *op. cit.*, vol. V, 1997, p. 72).

magritte

PROPERTY OF A PRIVATE COLLECTOR

35C

PABLO PICASSO (1881-1973)

Femme assise

signed and dated 'Picasso 13.10.39.' (lower left); dated again and inscribed 'vendredi 13.10.39. Royan' (on the reverse)
oil on canvas
25⅝ x 19⅝ in. (65.1 x 49.8 cm.)
Painted in Royan, 13 October 1939

$4,000,000-6,000,000

PROVENANCE:

Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Madeleine Renaud and Jean-Louis Barrault, Paris (by 1946).
Private collection, Europe (*circa* 1990); sale, Sotheby's, Paris, 30 May 2012, lot 17.
Acquired at the above sale by the present owner.

LITERATURE:

R. Desnos, intro., *Picasso: Peintures, 1939-1946*, Paris, 1946 (illustrated in color, pl. I).
C. Zervos, *Pablo Picasso*, Paris, 1959, vol. 10, no. 118 (illustrated, pl. 38).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Europe at War, 1939-1940*, San Francisco, 1998, p. 37, no. 39-263 (illustrated).

13.10.39.

Picasso in his studio at 7, rue des Grands-Augustins, Paris, 1944-1945. Photo: Richard Ham.
Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme assise la main gauche sur la joue,* 1939. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The Second World War was just six weeks old when Picasso painted this haunting, unforgettable image of a woman in an armchair, shrouded in black like a grieving war widow, her hair falling in a straight sheath like a veil of mourning or a Spanish mantilla. Her eyes wide open and her complexion ashen, she stares into the distance with frozen impassivity, watching as the entire world plunges into violence on an unprecedented and hitherto unimaginable scale. Having witnessed the atrocities of the Spanish Civil War, Picasso knew all too well what vast horrors were surely to come. Here, he has transferred this terrible burden of foresight to his model, transforming her into a modern Cassandra whose prognostications are met only with incomprehension and disbelief. Her mouth shut tight, she cannot speak; confined in an armchair, she cannot flee. She is a silent oracular presence, whose funerary garb is her prophecy.

So who, exactly, is this wartime Sybil? Is she Marie-Thérèse, Picasso's nurturing and classically beautiful blonde sun goddess, the more tenured of his two mistresses and the mother of his young daughter Maya? Or is she Dora Maar, his darkly surrealist, enigmatic lunar muse, who had supplanted Marie-Thérèse by this time as his public companion and primary paramour? The answer is complicated and reveals a great deal about Picasso's fraught and changeable state of mind during this opening salvo of the war. "He was a worried, distraught man who did not know what to do," Brassaï recalled of an encounter with the artist on 1 September 1939, two days before the official outbreak of war (*Conversations with Picasso*, Chicago, 1999, pp. 48-49).

Picasso painted this portrait on 13 October 1939, re-working it extensively in the process. In its initial state, the picture surely represented Dora Maar, who bore the brunt of Picasso's pictorial depredations throughout the war. "For years I have painted her in tortured forms," Picasso later explained to Françoise Gilot, who would replace Dora as Picasso's next lover, "not through sadism, and not with pleasure either, just obeying a vision that forced itself on me. It was a deep reality, not a superficial one" (quoted in F. Gilot, *Life with Picasso*, New York, 1964, p. 122). Although Marie-Thérèse had been the female presence in *Guernica*, Picasso preferred thereafter to spare her from any association with violence, making her instead into a personal symbol of quiet domesticity and peace.

Pablo Picasso, *Le chandail jaune (Dora Maar)*, 1939. Museum Berggruen, Berlin. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme blonde au fauteuil d'osier*, 1939. Private collection. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso's original idea for this canvas seems to have been unremittingly grim. The background was steely gray at first, and in Dora's lap, to judge by the evidence of contemporaneous paintings and drawings, she held a flayed sheep's head, purchased from the butcher to feed the couple's Afghan hound Kasbec (Zervos, vol. 9, no. 352; vol. 10, nos. 54, 69-70). Suddenly, however, Picasso's spirits lifted. He expunged the mutton carcass, leaving traces of red beneath the figure's left wrist and forearm, and he painted out Dora's signature hat. He scraped away some of the pigment on the face and chair to lighten the overall tonality of the canvas, and–most conspicuously–he re-painted the entire background, as well as part of the face and a streak of the hair, in a warm butter-yellow hue. In one fell swoop, he had transformed his grieving prophetess from Dora into Marie-Thérèse.

This was an extraordinary way for Picasso to depict Marie-Thérèse, arguably without peer in his wartime oeuvre. Her voluminous mourning garb stands out dramatically against the newly lightened ground, and she swings her right foot jauntily beneath the heavy folds of the skirt, a startlingly naturalistic touch that heightens the expressive force of the scene. Picasso has added a patch of yellow to her face to emphasize the strength of her premonitory gaze, piercing beneath a linear black brow. Yet, in its final state, the painting suggests that Picasso still clung, however tenuously, to hope. Dark pentimenti may roil like a threatening cloud beneath the sunny yellow background, but the storm–for now, at least–has been averted.

Picasso painted this exceptional canvas in Royan, the seaside town on the Atlantic coast where he took refuge for the first year of the war. On 1 September 1939, Germany invaded Poland; two days later, Great Britain and France, as Poland's allies, declared war on Germany. "Don't you know that there is the danger German planes will fly over Paris tonight," Picasso warned his secretary Jaime Sabartés that afternoon. "I'm going right home to pack my baggage. Pack yours and stop fooling, I'll come for you tonight" (quoted in *Picasso and the War Years*, exh. cat., Fine Arts Museums of San Francisco, 1998, p. 61). Around midnight, Picasso, Dora, Kasbec, Sabartés, and his wife sped off in the artist's car, with his chauffeur Marcel at the wheel. They drove through the night and arrived at Royan the next morning.

Picasso and Dora took rooms at the Hôtel du Tigre, and the artist provisionally set up his studio in the villa Gerbier des Joncs, where he had installed Marie-Thérèse and Maya over the summer, as war clouds darkened. The close proximity of the artist's mistresses quickly became a source of anxiety for all, and in later September Picasso made several paintings of two women side-by-side that suggest a wishful conciliation (Zervos, vol. 9, nos. 335-337, 339-341). Beginning on 30 September, he filled a notebook with naturalistic studies of Marie-Thérèse and more distorted ones of Dora, along with numerous sketches of sheep's skulls. From one page to the next, the two women seem to morph into one another, setting the stage for the remarkable act of shape-shifting that would occur in the present canvas.

By the time Picasso painted *Femme assise*, a German invasion of France loomed large on the horizon. The Polish armed forces had capitulated to Germany on 28 September, and Hitler had begun to make preparations for his next campaigns. On 6 October, Hitler made a peace offer to France and Britain, hoping that they would acquiesce in the conquest of Poland. Three days later, before they even had time to respond, he issued the *Führer*-Directive Number 6, ordering an attack on Belgium and the Netherlands at the soonest possible date and an occupation of the border areas in northern France. Britain declined the offer of peace on 10 October, and France followed suit on the 12th, the very day that Picasso began to paint his black-clad oracle.

Picasso remained in Royan, making periodic trips to Paris, for nearly a year. Hitler's forces finally attacked Belgium and the Netherlands on 10 May 1940, and two days later crossed the frontier into France; on 25 June, badly beaten, France surrendered to Germany. Although the United States extended an offer of asylum to Picasso, he determined that it would be impossible to transplant his valuable art and many complicated personal relationships into foreign exile with him. Instead, he would have to stay put. On 24 August, the artist returned by car with Sabartés to Paris, this time for good; Dora followed by train, and towards the end of the year Marie-Thérèse and Maya arrived back in the capital as well. Picasso and company hunkered down for the German Occupation, which lasted for more than three and a half years.

The first owners of *Femme assise* were the actors Jean-Louis Barrault and Madeleine Renaud, close friends of Picasso during the war years, who acquired the painting from him by 1946. During the mid-1930s, Dora and Barrault were both part of the intellectual and political circle that orbited around Georges Bataille. The capacious studio at 7, rue des Grands-Augustins where Picasso worked from 1937 to 1945 had previously been Barrault's rehearsal space, known colloquially as the *Grenier de Barrault* ("Barrault's Attic"). Barrault was present at Michel Leiris's apartment in March 1944 when Picasso presented the first reading of his play *Le désir attrapé par la queue*, testament to the continued strength of artistic and literary pursuits in Paris despite the restrictions and privations of the Occupation.

PROPERTY FROM A PRIVATE SWISS COLLECTION

36C

JULIO GONZALEZ (1876-1942)

Monsieur cactus (Homme cactus I)

inscribed and numbered '© by R. GONZALEZ 1/3' (on the lower left side); stamped with foundry mark 'C VALSUANI CIRE PERDUE' (on the lower right leg)
bronze with dark brown patina
Height: 27 in. (68.5 cm.)
Conceived on 23-24 August 1939 and cast by the estate of the artist

$2,000,000-3,000,000

PROVENANCE:

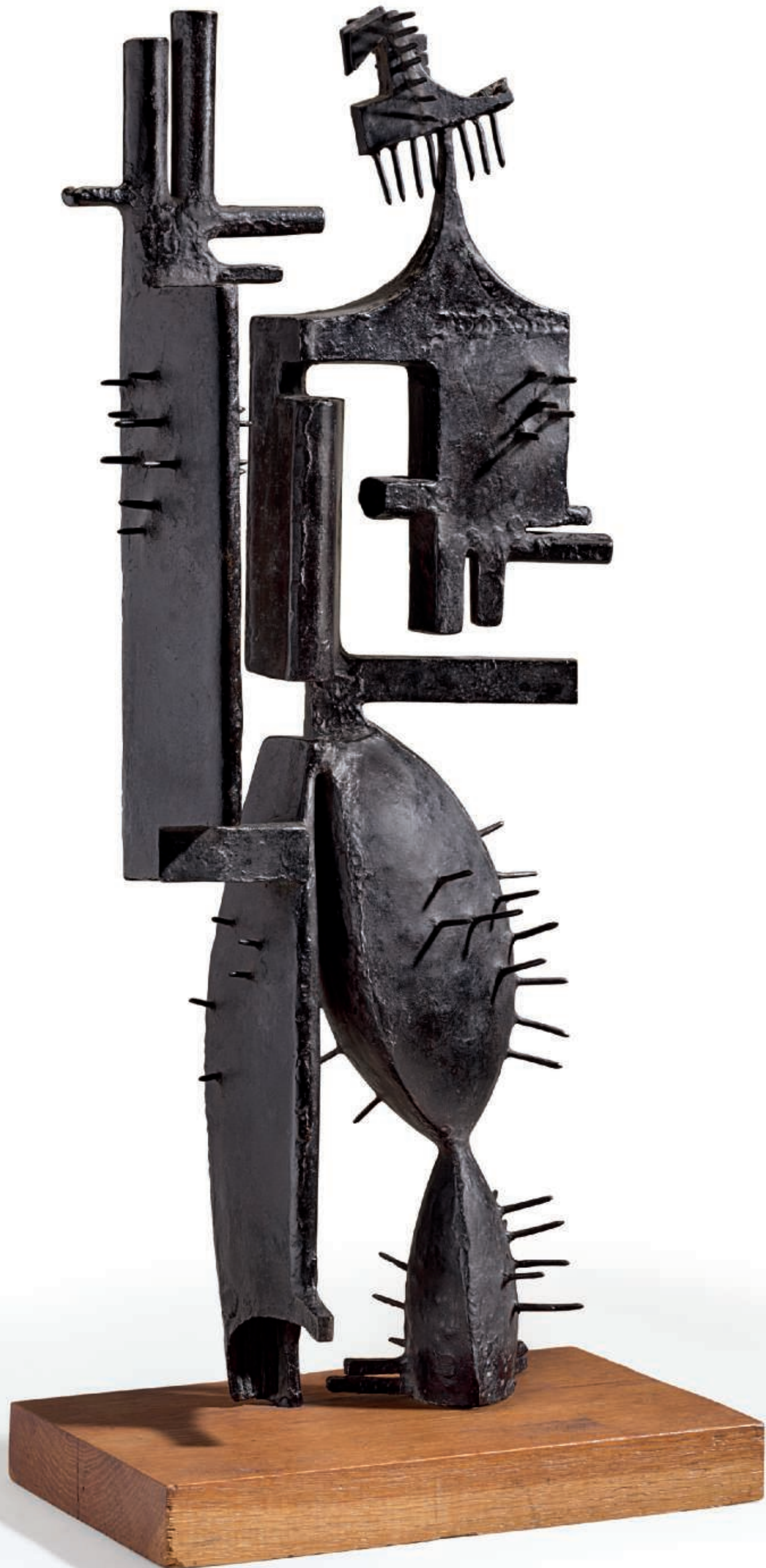
Hans Hartung and Roberta Gonzalez Hartung, Paris.
Fondation Hans Hartung, Antibes; sale, Christie's, London, 30 June 1999, lot 307.
Galerie Jan Krugier, Geneva (acquired at the above sale).
Acquired from the above by the present owner, 2000.

EXHIBITED:

Paris, Musée national d'art moderne de la ville de Paris, *Julio González: Sculptures,* February-March 1952, p. 23, no. 110 (illustrated).
New York, Galerie Chalette, *Julio González*, October-November 1961, p. 78, no. 53 (illustrated).
Turin, Galeria Civica d'Arte Moderna, *Julio González*, April-May 1967, p. 29, no. 112 (illustrated, p. 117, no. 92-93).
Cajarc, La Maison des Arts Georges Pompidou and Valencia, IVAM Centre, *Hans Hartung dialogue avec Julio González*, June 1991-January 1992 (illustrated).

LITERATURE:

J. Cassou, "Julio Gonzalez" in *Cashier's d'Art*, 1947, pp. 135-141 (another cast illustrated).
L. Degand, *Gonzalez: Universe Sculpture Series*, Amsterdam, 1959, no. 29 (another cast illustrated).
M. Seuphor, *La sculpture de ce siècle; Dictionnaire de la sculpture moderne*, Neuchâtel, 1959, p. 80 (another cast illustrated, p. 79).
M.N. Pradel de Gandry, *Julio Gonzalez*, Milan, 1966, no. XIV (another cast illustrated).
F.A. Danieli, "Julio Gonzalez: A Representation Showing at the Landau Gallery" in *Artforum*, vol. IV, no. 4,1965, p. 29 (another cast illustrated).
D. Sylvester, ed., *Modern Art: From Fauvism to Abstract Expressionism*, New York, 1965, p. 61 (another cast illustrated).
R. Cohen, "Man of Iron" in *Artnews*, vol. 82, no. 6, summer 1983, p. 109 (iron version illustrated)
H.H. Arnason, *History of Modern Art: Painting, Sculpture, Architecture, Photography*, New York, 1986, p. 305, no. 435 (illustrated).
J. Merkert, *Julio González*, *Catalogue raisonné des sculptures*, Milan, 1987, pp. 271-274, no. 236 (another cast illustrated).



Salvador Dalí, *Soft Construction with Boiled Beans: Premonition of Civil War*, 1936. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art. © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

"Everything happening in Spain is terrifying in a way you could never imagine... We are living through a hideous drama that will leave deep marks in our mind." Joan Miró writing to Pierre Matisse, 12 January 1937 (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 146).

Julio González accomplished his mature, pioneering production in metal sculpture during a period that lasted barely a dozen years, from the time he employed his skills at forging and welding to assist Picasso in creating a series of sculptures in 1928, until the German Occupation of France in 1940, when the scrap metal he needed for his work was being commandeered for wartime use. There is among the prodigious number of sculptures González completed during this period a remarkable variety of figural inventions to admire and enjoy, in which the architecture of his welded iron structures is surprisingly light, open, and lyrical, revealing his always astonishing sense of inspired improvisation and fantasy. None, however, is as grippingly intense, as caustically fraught with the inner vision of this man, and so humane in his response to the tragic events of the day, as *Monsieur cactus*, one of his final works.

General Franco's fascist rebellion to overthrow the recently elected Popular Front government of the Spanish Republic commenced in July 1936. Dalí was among the first artists to deal in his work with the horror of the Civil War, conjuring gruesomely surreal images of cannibalism and torturous dismemberment to protest the self-annihilating, internecine strife in his land. González, Miró and Picasso—all of whom were working in Paris—were loyalists, fervent believers in progressive Republican principles. In early 1937 the Spanish government invited them to each contribute a work for exhibition in its pavilion at the Paris International Exposition, which would open that summer. González created the life-size iron sculpture *La Monserrat* (Merkert, no. 218), a young peasant holding her child in one arm, and a sickle—the instrument of her labor—in the other, as a tribute to the Spanish nation. "This barbaric land, as beautiful as it is wretched," the sculptor wrote. "This country, which since its beginning, was always subjected to new conquerors... this martyred people, oppressed, without their own liberty, without the hope of ever obtaining it" ("Picasso sculpteur et les cathédrales," essay, 1932, in J. Withers, *op. cit.*, 1987, pp. 133-134).

Visitors to the Spanish Pavilion encountered *La Monserrat* as they entered the building, before moving on to view Picasso's *Guernica* and Miró's huge, multi-panel *Le Faucheur* ("The Reaper"; Dupin, no. 556), subsequently lost. The propagandistic intent of these powerful, public art works was to enlist moral and material support for the Republican government. Franco's Nationalist armies had the advantage of openly receiving assistance in military equipment and personnel from Hitler and Mussolini. The European democracies, and America, too, failed to aid the loyalist cause. Only the Soviet Union stepped in to help, to further Stalin's own ends, thus grimly pitting one merciless totalitarian system against the other, with the ordinary Spanish citizen caught helplessly between them, setting the stage for catastrophe on an inconceivable scale in the all-consuming global conflagration that soon after ensued.

By early 1939, the Republican situation was virtually hopeless. Barcelona—once home to González, Picasso and Miró, where family members still resided—was abandoned to the Nationalist insurgents in February 1939. Madrid fell the following month; the Republican government soon collapsed and capitulated to Franco's demand for unconditional surrender. Hitler, in the meantime, emboldened by the terms of the Munich Pact, entered Prague, extinguishing yet another liberal democracy founded in the aftermath of the First World War. As these events unfolded, González commenced work on *Monsieur cactus* (also known as *Homme cactus I*). The first drawing for this idea is dated 3 December 1938; more followed during March 1939. The sculptor also conceived a female companion figure, *Madame cactus* (*Homme cactus II*) (Merkert, no. 237).

"The prickly biomorphism of González's cactus figures is one of his most original inventions, Josephine Withers wrote, "his outraged response to the war" (*ibid.*, p. 87). Various species of cactus imported from Spain's former colonies in the New World were cultivated in the Mediterranean climate. The gardens on Montjuïc in Barcelona, created for the 1929 World Exposition, contained numerous varieties, thereafter maintained for botanical studies as well as sightseeing. González may have pondered a visual analogy between the upraised points of cactus arms and the multiple spires of La Sagrada Familia, Gaudí's unfinished cathedral in Barcelona, the edifice which was in González's view the supreme expression of human aspiration in architecture.

The sculptor's conception of Modern Man—and Woman, too—in *Monsieur* and *Madame cactus* suggests a new Adam and Eve, whom we witness already exiled from Paradise, as were the long columns of Republican refugees who fled Catalonia across the Pyrenées into France during the spring and summer of 1939, to escape persecution from the victorious Nationalists. The most salient feature of the cactus man and woman is their spines, a means of self-preservation—as in the cactus itself—a defense that evolved to deter any species with a fondness for the cactus flower and the succulent flesh of the plant. The effect is akin to the intent seen in tribal art—a Kongo power figure, for example—but reversed. The nails, instead of having been hammered *into* the fetish object to invoke a spiritual power, point outward; these spines are the assertion of inviolability and resolve.

Monsieur cactus is ruggedly angular in a masculine way, with appurtenances as bellicose as they are exaggeratedly phallic in appearance. Withers saw in the cactus figures a "sinister and demonic transformation" (*ibid.*). But more to the point, perhaps, is that this thorny citizen has been, and seeks to remain, not just survivor, but a free man as well. *Madame cactus* lifts one arm to the sky, a hopeful gesture which Margit Rowell suggests González may have taken from the nude female figure raising a lamp in Jules Lefebvre's painting *La Vérité*, 1870, then on view in the Musée de Luxembourg, Paris.

"Within this century, then, Julio González stands almost alone, the rare blend of an artist who is both modern and a humanist," Leo Steinberg declared. "Modern because his forms are vital, open processes in space. He is human, firstly, because man is his lasting theme, and his works, when they seem least anthropomorphic, remain anthropo-kinetic. And secondly, because the kind of kinesis he imputes to man tends to be proud, free, energetic, eliciting not pity or recoil but admiration... The kingdom of González is within you, and his types are the internal aspirations of your body and mine" (*Other Criteria*, London, 1972, pp. 242 and 244)

The present bronze cast of *Monsieur cactus* first belonged to the artist Hans Hartung. In 1935 the German-born painter settled in Paris, where a friend introduced him to González. Hartung exhibited in 1939 at the Galerie Henriette Gomes in a joint show with the sculptor's daughter Roberta. They married several months later. Hartung acquired a notable collection of González's work, which he retained following the end of his marriage to Roberta in 1952. Following Hartung's death in 1989 the collection, with his ex-wife's agreement, was administered under the auspices of the Fondation Hartung (sale, Christie's London, 30 June 1999, including the present sculpture).

Joan Miró, *Le faucheur (El segador; Catalan Peasant in Revolt).* Exhibited at the Spanish Pavilion, International Exposition, Paris, 1937; presumed lost.
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.

Julio González, *Madame cactus (Homme cactus II)*, 1939. Staatliche Kunsthalle, Karlsruhe. Photo: courtesy of Philippe Grimminger.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

37C

RENÉ MAGRITTE (1898-1967)

Les profondeurs du plaisir

signed 'Magritte' (lower right); signed again, dated, titled and numbered
'"LES PROFONDEURS DU PLAISIR" (II) MAGRITTE 1947' (on the reverse)
oil on canvas
31½ x 39⅜ in. (80 x 100 cm.)
Painted in 1947

$4,500,000-6,500,000

PROVENANCE:

Jean Bourjou, Brussels (1954 and until *circa* 1970).
Private collection, Brussels; sale, Christie's, London, 25 March 1980, lot 50A.
Private collection, Bologna (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Galerie Dietrich, *Exposition Magritte*, January-February 1948.
Brussels, La Sirène, *Oeuvres récentes de René Magritte*, October 1953, no. 23.
La Louvière, Maison des Loisirs, *René Magritte exposé*, March-April 1954, no. 10.
Brussels, Palais des Beaux-Arts, *René Magritte*, May-June 1954, no. 72.
Charleroi, Salle de la Bourse, *XXXe Salon du Cercle Royal Artistique et Littéraire de Charleroi, Rétrospective René Magritte*, March 1956, no. 88.
Brussels, Musée d'Ixelles, *Magritte*, April-May 1959, no. 68.
Liège, Musée des Beaux-Arts, *Exposition Magritte*, October-November 1960, no. 40.
Charleroi, *Trent ans de peinture belge, 1920-1950*, 1961.
Brussels, Galerie Isy Brachot, *Magritte: Cent-cinquante oeuvres; première vue mondiale de ses sculptures*, January-February 1968, no. 84.
Ferrara, Gallerie Civiche d'Arte Moderna Palazzo dei Diamanti, *René Magritte*, June-October 1986, p. 183, no. 19 (illustrated in color).

LITERATURE:

L. Piérard, "Magritte, le surréaliste" in *Le Peuple*, Brussels, 30 January 1948, p. 2.
Letter from Robert Giron to E.L.T. Messens, 25 March 1954.
R. Barilli, *I Surrealismi*, Bologna, 1983, p. 42 (illustrated in color; illustrated in color again on the cover).
D. Sylvester, ed., *René Magritte, Catalogue raisonné*, *Oil Paintings and Objects, 1931-1948*, London, 1993, vol. II, , p. 390, no. 632 (illustrated).

Magritte

Magritte

The present *Le profondeurs du plaisir* ("The depths of pleasure") "is a work that Magritte particularly valued," David Sylvester wrote. "When it was not included by Mesens in his initial selection for the Brussels Palais des Beaux-Arts in 1954, the first major retrospective, [Magritte] was quick to point out the omission to Robert Giron, who gave Mesens the message in a letter of 25 March 1954 that 'Magritte considers it as one of his masterpieces'" (cat. rais., *op. cit.*, vol. II, 1993, p. 390).

The glowing self-assessment that Magritte accorded this sublime epiphany of a painting does indeed take full measure of its intrinsic qualities; it is one that stands out from the larger body of his oeuvre as well. Here the artist set aside the typical approach he employed when creating the imagery in his compositions, in which he would "show objects in situations in which we never encounter them"—as he stated—"given my intention to make the most everyday objects shriek aloud" ("La ligne de vie," 1938, in cat. rais., *op. cit.*, vol. V, 1997, p. 19). The viewer here neither confronts any startling juxtapositions, nor is left to ponder an irresolvable, mind-bending conundrum.

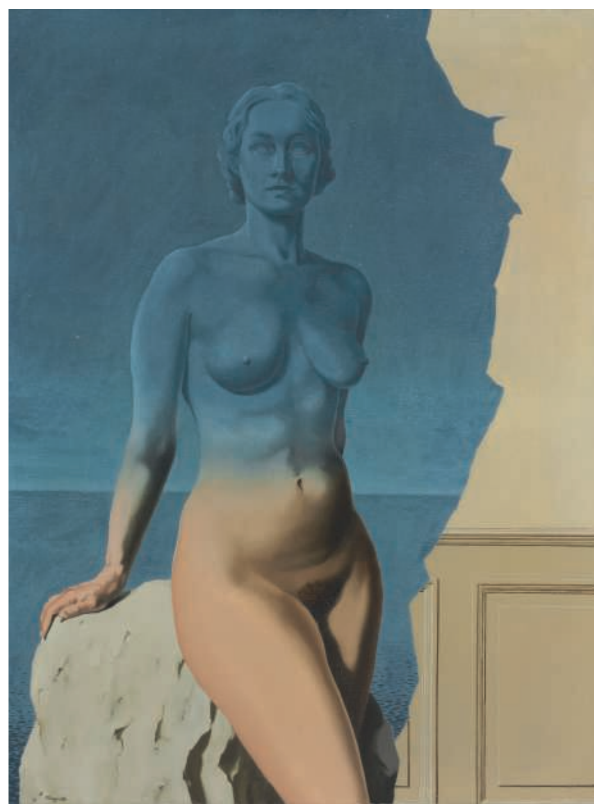
One may take pleasure, instead, in contemplating Magritte's intuition of a profound harmony that connects the human presence with the larger elements of the world around it, in which the many diverse and contrasting aspects of perceived reality have been subsumed into more all-encompassing vision of our existence. "This is how we see the world, we see it outside ourselves, and yet the only representation we have of it is inside us" (*ibid.*, p. 21). The depths of pleasure, Magritte may be telling us, are furthermore the pleasures of the profound—an appreciation of those natural truths we bear within us, which we may draw in from the world as casually as one drinks a glass of water.

The idea for the essential image in this painting came to Magritte, as his wife Georgette explained to Sylvester and Sarah Whitfield, when she and the artist were visiting Willy van Hove, their friend and a collector, on a summer evening. Georgette stood up and looked out the window. Magritte later described this simple moment of inspiration in his record book *Titres*, 1948: "In the—apparently banal—circumstances in which this woman finds herself, it would seem that the depths of pleasure can be achieved" (cat. rais., *op. cit.*, vol. II, 1993, p. 380). Magritte made a preliminary sketch in a letter to Pierre Andrieu dated 19 August 1947. The surrealist writer Paul Nougé had already suggested to Magritte the title—*Les profondeurs du plaisir*.

Magritte painted the first version of this subject later that summer and sold it directly to a Belgian collector in November 1947 (Sylvester, no. 620). A second version—the present painting, likewise titled, moreover numbered on the reverse "(II)"—"was painted in the last weeks of 1947," Sylvester surmised (*ibid.*, p. 390). The first version having already been sold, Magritte painted the second larger canvas, this time in a wide landscape format, in order to include the image in the *Exposition Magritte* that opened at Galerie Dietrich, Brussels, in January 1948.

There is in the ordinary act of drinking water, as Magritte infers in this painting, a natural but miraculous process of transubstantiation: this liquid sustenance becomes the body. That which is most profoundly essential for life is also the most ordinary of pleasures. The simple truth of this revelation, the consequence of such a commonplace occurrence as his wife standing up to step before a window, did in no way involve a problem to be solved, in the manner which Magritte would customarily undertake a picture he might have in mind. Here was as serendipitous an opportunity for a powerful idea as Magritte could want, like that of picking up a found object and instantly realizing the work of art that one might create from it. The beautiful simplicity in this process of the imagination, he likely considered, was no less a masterpiece than the resultant art work itself.

The contrasts upon which Magritte created the composition in *Les profondeurs* are of the most fundamental, elemental kind. The setting is a familiar one in Magritte's figure and still-life subjects. The architecture of a wide stone balcony, as if taken from Roman antiquity, separates the interior realm and the human presence within it from the vast sea and sky beyond; it is a "window," but without glass, posing no barrier between these spaces. The presence of the slim crescent moon, aglow in its



René Magritte, Le miroir universel, 1938-1939. Sold, Christie's, New York, 12 November 2015, lot 22C. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

René Magritte, Le monde des images, 1950. Sold, Christie's London, 20 June 2012, lot 57. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

René Magritte, Le plagiat, 1940. Sold, Christie's, London, 6 February, 2013, lot 110. © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

halo, betokens the infinite expanse of the greater cosmos. Notice how the distant horizon line mysteriously drops slightly to the right side of the woman as she drinks, as if she were emptying the unfathomable sea into herself. A luminous, hazy light, like an all-enveloping atmosphere of omnipresent consciousness, suffuses all of these spatial realms and melds them as one.

In many paintings of the pre-war period, as in *Le miroir universel*, 1938-1939 (Sylvester, no. 465), Magritte had conjured "*la magie noire...* an act of black magic to turn a woman's flesh into sky," as he explained in a letter to Breton dated 22 June 1934 (quoted in *ibid.*, p. 187). The fluorescence of pale light in *Les profondeurs*, on the other hand, may be likened to a kind of "white" magic, stemming from powers that are beneficent and of natural origin.

The lessening of strident pictorial tensions and the noticeable absence of any combative confrontation between objects or elements suggests in *Les profondeurs* the resurgence of a serenely classical aspect in Magritte's art. The Second World War had ended two-and-a-half years earlier, and the artist could now put behind him the most pressing anxieties of the previous decade. This classical tendency moreover reveals itself as a reaction to the stylistic pastiches through which Magritte expressed pictorial ideas during his impressionist or so-called "Renoir" period while the war was in progress. He then painted, for himself and his friends, pictures that might offer the mind an escape from a world fraught with menace. No longer threatened, he could again plumb, undistracted, the depths of more profoundly edifying matters, and contemplate the truths he discovered therein.

A revival of classical discipline is further evident here in the De Stijl-like framing grid that emerges from Magritte's use of vertical and horizontal compositional axes. He moreover exercised discretion and restraint in his use of color to create a muted nocturnal ambiance. Most importantly, however, Magritte imbued the figure of the partly nude woman with a warmly humanistic classicism; he treated her maturity with tender respect, bathing her in the soft glow of moonlight. Magrittte here transformed his wife Georgette into a latter-day Venus, the sea-born goddess, daughter of the moon, her body forever subject to the ebb and flow of ocean tides.

In the preface to the catalogue for the 1948 Galerie Dietrich exhibition, in which *Les profondeurs du plaisir (II)* was first shown, the poet Nougé wrote: "Moving from the most fluid, the most luminous or the most murky profundity to the organization of that profundity... this is what throws the spectator into a world of new feeling" (quoted *ibid.*, p. 152).

38C

PABLO PICASSO (1881-1973)

Le peintre et son modèle

signed 'Picasso' (lower right); dated and numbered '3.4.3.63.II" (on the reverse)
oil on canvas
19¼ x 42¼ in. (49.3 x 107.3 cm.)
Painted in Mougins, 3-4 March 1963

$2,500,000-3,500,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Mary Katzin-Simon, New York (by 1989).
Private collection, London.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris, *Picasso, peintures 1962-1963*, January-February 1964, p. 26, no. 22 (illustrated).

LITERATURE:

H. Parmelin, *Picasso: The Artist and His Model*, New York, 1965, p. 23 (illustrated in color).
C. Zervos, *Pablo Picasso*, Paris, 1971, vol. 23, no. 160 (illustrated, pl. 79).
C.P. Warncke, *Pablo Picasso 1881-1973*, Cologne, 1994, vol. II, p. 582 (illustrated in color).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings, and Sculpture: The Sixties I 1960-1963*, San Francisco, 2002, p. 334, no. 63-049 (illustrated).

Pablo Picasso, *L'Atelier,* 1927-1928. The Museum of Modern Art, New York. Gift of Walter P. Chrysler, Jr. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Between December 1954, when he painted the first of his variations on Delacroix's *Les femmes d'Alger*, and February 1963, when he completed a series of canvases based on Poussin's *L'Enlèvement des Sabines*, Picasso's work was dominated by the art of the past. For nearly a decade, he tested the power of his painting by ceaselessly analyzing, decomposing, and recomposing earlier masterpieces, digesting them to make them his own. And then, declaring himself spent from the Sabines, he turned away from the Old Masters–from the "painting of painting"–and took up a theme even more basic and immediate to the work of a painter: the relationship between the artist and his model. "He returned to his point of departure: the scene of enactment, as it were, the fundamental battleground, the face-to-face confrontation between the painter and the model," Marie-Laure Bernadac has written. "This was the decisive turning point of the period" (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 73).

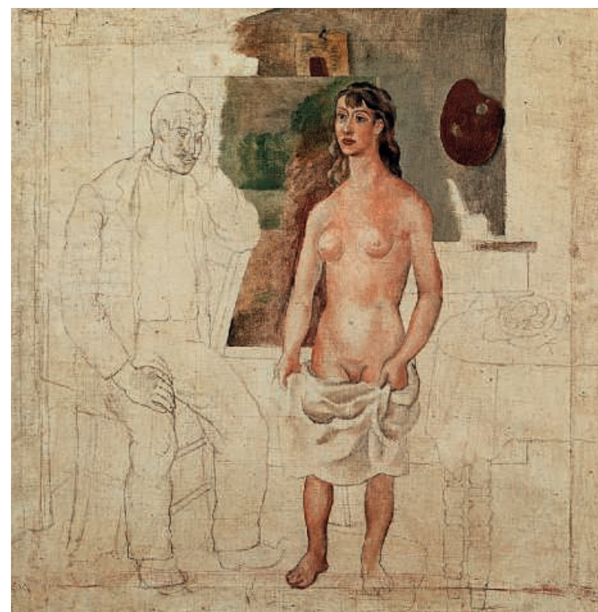
Picasso himself recognized the magnitude of this shift. Hélène Parmelin, a close friend and a frequent visitor to the artist's studio during this period, recalled, "And now he says he is turning his back on everything. He says he is embarking upon an incredible adventure. He says that everything is changed; it is over and done with; painting is completely different from what one had thought–perhaps it is even the opposite. It is at this time that he declares himself ready to kill modern 'art'–and hence art itself–in order to rediscover painting. One must, says Picasso, look for something that develops all by itself, something natural and not manufactured. 'Let it unfold in the form of the natural and not in the form of art. The grass as grass, the tree as tree, the nude as nude.' In the month of February 1963, Picasso lets loose. He paints the Artist and his Model. And from this moment on he paints like a madman, perhaps never before with such frenzy" (*op. cit.*, 1965, pp. 9-10).

Picasso painted *Le peintre et son modèle* at his home, Notre-Dame-de-Vie in Mougins, near Cannes in the South of France. The artist had married his young muse and lover, Jacqueline Roque, two years earlier in 1961 and the couple were living together in blissful contentment and happiness. Throughout this period, termed by John Richardson as "L'Époque Jacqueline", Jacqueline served as a constant and fertile inspiration for the artist and her image permeated every aspect of his art; she appears as every nude, every portrait, head or artist's model of this time. The artist did not need to draw her from life, but with her constant presence beside him, her image was indelibly imprinted on his mind. In this context, the protagonists of *Le peintre et son modèle* become Picasso, pictured in the act of painting, and his wife and last, great muse, Jacqueline.

The subject of the artist in his studio, or of art in practice, was not, in fact, a new one for Picasso. During the late 1920s and early 1930s, he painted a number of important statements on the theme, rendering the artist and his model with radically reduced pictorial means or fantastic surrealist deformations, with great sensual abundance or simply as a morass of twisting lines. It is a central motif of the Vollard Suite of 1933 and the *Verve* drawings from two decades later, and it provided the starting point for the massive UNESCO panel in 1957-1958 as well. During the last decade of Picasso's career, however, the theme of the artist and model swamped all others. In 1963 and 1964, he painted almost nothing else, producing such a rich and inexhaustible stream of variants that, as Michel Leiris has remarked, it almost became a genre in itself, like landscape or still-life. "This late effluence was the most intense and sustained of Picasso's life-long engagement with the subject and his attempts to plumb the many issues it evoked, as it flowed through the full diversity of his work," Michael FitzGerald has explained (*Picasso: The Artist's Studio*, exh. cat., Wadsworth Atheneum Museum of Art, Hartford, 2001, p. 15).

Before picking up his paints, Picasso explored the theme of the artist and model in a series of twenty-nine pencil drawings dated between 10 and 21 February 1963, which fill the pages of a small carnet (Zervos, vol. 23, nos. 122-150). These drawings establish the basic compositional paradigm for the entire series to come. The painter, armed with his palette and brushes, is seated on the left; the canvas is positioned on an easel in the center, most often viewed from the side; the nude model sits or reclines on a chaise at the right, surrounded by the props of an artist's studio (a sculptural bust, a high window, sometimes an overhead lamp). The two figures are never rendered in the same artistic idiom (if the model is given a fully rounded corporeality, for instance, then the painter is reduced to a mere stick figure), and we are rarely allowed a glimpse of the nascent painting. Gert Schiff has written, "This is as it ought to be, for the process of transformation has been transposed into the figures of the painter, who enacts it, and the model, who undergoes it. Evidently, Picasso was probing the nature of his artistic practice" (exh. cat., *op. cit.*, New York, 1984, p. 18).

This is announced even more clearly in the first two oil paintings in the series (Zervos, vol. 23, no. 151), both produced the day after the carnet was complete. Picasso removes the nude model from the scene and focuses on the figure of the painter, as if to declare, by way of prologue, that he was preparing for the grand enterprise at hand. The artist is shown painting a sculptural bust that rests on a chest of drawers, an image that recalls the classical curriculum of traditional art academies (Picasso himself had drawn from plaster casts as a student in Corunna nearly seven decades earlier). In the first of the two canvases from 22 February 1963, *Le Peintre*, there is a perfect equation between the painter's face, the bust, and its image on the canvas, all of which are depicted in a simplified, linear style reminiscent of children's drawings. Picasso originally positioned the bust so that it locked eyes with the artist, as in *Le Peintre*; when he re-worked the canvas in September, however, he turned the sculpture outward to face the viewer, introducing one more layer of reality into the scene.



Pablo Picasso, *L`artiste et son modele*, 1914. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

After painting these two inaugural canvases, Picasso waited a week, letting the theme of the artist at work percolate in his mind. On March 2nd, he took up his brushes again and began to paint at breakneck speed, producing some two dozen canvases by the end of the month. On March 27th, he acknowledged that he was in the grip of a new and compelling obsession, scrawling on the back flyleaf of a sketchbook, "Painting is stronger than I am. It makes me do what it wants" (quoted in P. Daix, *Picasso: Life and Art*, New York, 1993, p. 349). The series would continue to preoccupy Picasso until the fall of 1963 and intermittently over the course of next two years, at which point it led (via the personage of the baroque *peintre-cavalier*) to the emergence of the musketeer, the last in the lengthy line of artist-surrogates to populate Picasso's work.

Throughout the artist-and-model series, Picasso continued to probe the nature of his craft. In some versions, the painter is depicted alone with the tools of his trade; in others, the nude body of the model fills the entire canvas. In a few examples, Picasso has humorously turned the tables on himself and placed the model at the easel, brush in hand. The images are not a record of Picasso's own work (he always painted without a palette or an easel, directly onto a canvas laid flat), but rather an epitome of the processes of looking and creating. They also represent an affirmation of Picasso's attachment to the external world and the presence of the "subject" in his painting, at a time when many artists were talking of doing away with both. Bernadac has concluded, "Through all these manifold scenes Picasso is asking himself the question, 'What is a painter? A man who works with brushes, a dauber, and unrecognized genius, or a demiurge, a creator who mistakes himself for God?' Through the constant recapitulation of this scenario he is also trying to capture the impossible, the secret alchemy that takes place between the real model, the artist's vision and feeling, and the reality of paint. Which of these three elements will prevail, and how is each to maintain its true character?" (exh. cat., *op. cit.*, London, 1988, p. 76).

Pablo Picasso, *Le peintre et son modèle IIIb*, 5 March - 11 September, 1963. Bridgestone Museum, Tokyo. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Vivian Schulte seated at her desk. Photo: Photo courtesy of Christian Steiner.

Property from **The Estate of Vivian S. Schulte**

Vivian and Arthur Schulte held a lifelong love of art and music that they shared together from the date of their marriage in 1955. They traveled frequently to Europe in the 1950s-1970s, often by ship, and would make the acquisition of new works of art the centerpiece of their trips, with an eye to filling their New York apartment and Palm Beach and Connecticut homes with art they loved and with which they wanted to live. Vivian and Arthur treasured these acquisitions–including works by Leger, Matisse, de Staël, Utrillo–as the "most valuable" of objects in their lives–regardless of whether they were from known or unknown artists.

Vivian and Arthur continued the fine art collecting begun by Arthur's mother, Harriet Harris Jonas, a renowned collector of painting, sculpture and decorative arts primarily from Byzantine, Renaissance and Impressionist periods. Mrs. Jonas's art acquisitions began during the early 20th century at the time of her marriage to industrialist and business owner, David A. Schulte, and continued during her subsequent marriage to Parisian art dealer and member of the French Parliament, Édouard Jonas, in the 1930s and 1940s. Mrs. Jonas's art collection was so extensive that the Metropolitan Museum often arranged for patrons to visit her apartment across the street from the museum at 998 Fifth Avenue. Many of these paintings comprise the artwork owned by Vivian and Arthur Schulte and which adorned the walls of their residences.

Vivian accomplished much in her life–all the while creating a wonderful home for her extended family. She obtained a PhD in Nutrition from New York University, and in 1941 she became Food Consultant and Lecturer for L. Bamberger and Co. in Newark and conducted a radio program on nutrition for WOR during World War II to help homemakers make the most of available foods. She conducted classes in nutrition and food preservation in Newark under the auspices of the American Red Cross. She also served as Food and Home Editor for Fawcett, Hearst and Curtis Publications. Vivian won the American Dairy Association Award for distinguished food journalism and was a member of Les Dames d'Escoffier. In her later years, Vivian was most proud of her poetry, for which she won numerous awards and was recognized in various publications.

When Vivian was not spending time in tennis whites pursuing her competitive passion on the court, she was extending her involvement and generosity as an avid patron of the arts. She could be found at music festivals both in the United States or Europe, a regular patron at the Metropolitan Opera–and Tanglewood, picnicking at the Glyndebourne Festival Opera outside London, and traveling to the Salzburg Music Festival or the Vienna Opera House. She supported the careers of numerous opera sopranos and concert pianists and often held recitals in her Fifth Avenue apartment amidst her treasured artworks.

Many of these works of art are now being shown outside of private ownership by a single family for the first time in nearly 100 years.

Peter M. Schulte

Christie's is honored to be offering the following works in our Impressionist and Modern Art Evening sale on May 12th and Impressionist and Modern Works on Paper and Day sales on May 13th.

Harriet Jonas and Vivian Schulte

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

39C

CHAIM SOUTINE (1893-1943)

La Polonaise

signed 'Soutine' (lower right)
oil on canvas
19⅝ x 17½ in. (49.9 x 44.5 cm.)
Painted *circa* 1935

$700,000-1,000,000

PROVENANCE:

Jos. Hessel, Paris.
Sam Salz, Inc., New York.
Harriet Harris Jonas, New York (acquired from the above, by 1950).
By descent from the above to the late owner.

EXHIBITED:

New York, The Museum of Modern Art and Cleveland Museum of Art, *Soutine*, October 1950-March 1951, pp. 92 and 113 (illustrated, p. 96).
Los Angeles County Museum of Art, *Chaim Soutine*, summer 1968, pp. 54 and 148, no. 78 (illustrated, p. 131; titled *Portrait of a Young Woman*).
New York, Marlborough Gallery, Inc., *Chaim Soutine*, October-November 1973, p. 15, no. 72 (illustrated, p. 88; titled *Portrait of a Young Woman*).

LITERATURE:

P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 261, no. D (illustrated).

This painting will be included in the forthcoming third volume of the Chaïm Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.

Against a midnight blue ground, a russet-haired young woman–her identity unknown to us today, but her individuality here powerfully expressed–rests one cheek on her palm in a posture of weariness or resignation. She is engrossed in her own thoughts, her eyes downcast and averted; her ruddy skin and large hands betray a lifetime of hard work, and her narrow, sloping shoulders seem to dissolve into the encompassing depths. Yet her face bears evidence of hopes and passions that her meager life circumstances–she was most likely a maid in a bourgeois home–have not managed to quash. Her lips are full and sensuous, and her right eyebrow arches in a subtle show of self-assurance or even bravado; her plain white blouse dips to reveal a graceful collarbone. "These 'subdued' figures all have an inner life, an internal rumble: a certain feverish pulse and anxious stirring under the surface," Esti Dunow has written. "The quiet of the faces does not create harmony, but reveals some undercurrent of tension" (*An Expressionist in Paris: The Paintings of Chaim Soutine*, exh. cat., The Jewish Museum, New York, 1998, p. 142).

Soutine painted this understated yet powerfully affecting portrait *circa* 1935, very likely during one of several consecutive summers that he spent near Chartres at the home of his patrons Madeleine and Marcellin Castaing. Fervent admirers of the artist, the Castaings devoted themselves single-mindedly during these sojourns to supporting his work. They searched high and low for old canvases for him to use, helped to convince the local inhabitants to pose, and on occasion restrained him from destroying paintings that suddenly provoked his wrathful disapproval. "Soutine was not an easy guest, moody, solitary, demanding, subject to fits of anger, plagued by weeks of being unable to paint, then total absorption in his work," Billy Klüver and Julie Martin have written. "But their commitment to the painter was total" (*ibid.*, p. 108).

During the latter half of the 1920s, Soutine's main models had been the valets, bell-hops, and waiters who served the fashionable echelons of Parisian society as they reveled in the nightlife of this prosperous era. Now, with the Depression well underway worldwide, he painted domestic servants instead–maids, cleaning girls, cooks, and laundresses, clad in simple household garb rather than the fancy-dress uniforms of figures on public display. Although the tempo of Soutine's painting slowed down during these years, becoming quieter and more meditative, the intensity of his engagement with his anonymous sitters never flagged. In the present *La Polonaise*, the figure is seen close-up, pressed against the picture plane, all sense of physical distance obliterated; on the surface of the canvas, we can follow the movement of Soutine's heavily loaded brush, as he constructs the angle of her cheek and jaw, the shadow beside her nose, or the swoop of her hair.

"His canvases rivet the viewer with their convincing physical presence and their kinetically charged substance, which embody the fervid inner need that compelled the artist to paint them," Dunow and Maurice Tuchman have concluded. "Soutine's intense observation of the visual world, and his impassioned identification with it, all set in motion by peculiar intensity and obsessiveness, enabled him to attain a state of expressionistic exaltation that was exceptional and unprecedented in his day" (*Chaim Soutine*, exh. cat., Galerie Thomas, Munich, 2009, p. 9).

Soutine

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

40C

PIERRE BONNARD (1867-1947)

Fruits

signed 'Bonnard' (lower right)
oil on canvas
22¼ x 14¾ in. (56.5 x 37.5 cm.)
Painted in 1946

$800,000-1,200,000

PROVENANCE:

Galerie Maeght, Paris.
Sam Salz, Inc., New York.
Harriet Harris Jonas, New York (acquired from the above, by 1949).
By descent from the above to the late owner.

EXHIBITED:

Musée de Nice, *Bonnard*, 1946.
Paris, Musée de l'Orangerie, *Bonnard*, October-November 1947.
New York, The New School Associates, *19th and 20th Century French Paintings From the Collection of Mrs. H. Harris Jonas*, February-March 1949, no. 2 (titled *Landscape*).
New York, Paul Rosenberg & Co., *Loan Exhibition of Paintings by Pierre Bonnard*, March-April 1956, p. 5, no. 23 (illustrated, p. 19).

LITERATURE:

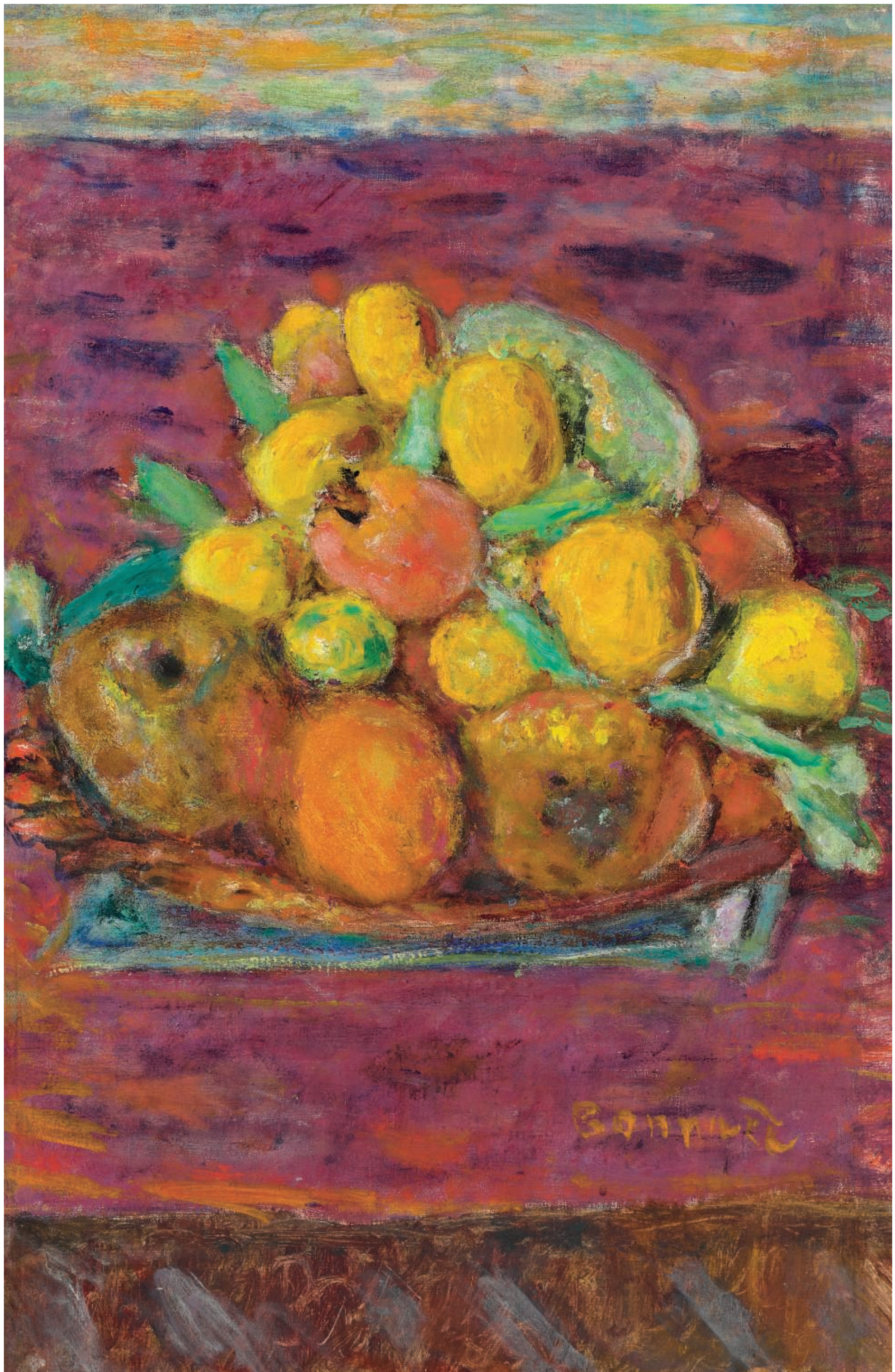
J. Leymarie, "Présence de Bonnard" in *L'Amour de l'Art*, 26e année, 1946, no. IX (illustrated in color).
M. Raynal, *Peinture moderne*, Geneva, 1953, p. 273 (illustrated in color).
A. Terrasse, *Bonnard*, Geneva, 1964, p. 91 (illustrated in color).
R. Cogniat, *Bonnard*, New York, 1968, p. 84 (illustrated in color).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, Paris, 1974, vol. IV, p. 97, no. 1680 (illustrated).
M. Terrasse, *Bonnard at Le Cannet*, London, 1988, p. 125.

"On the dining room table covered in red felt stood baskets with tall handles of plaited osier or raffia–somewhere to put the peonies and mimosa, the oranges, lemons and persimmons gathered, with the figs, from the garden," recalled Bonnard's grand-nephew Michel Terrasse, who frequently visited the aging artist at Le Bosquet, his long-time home in the south of France and his most profound and enduring source of inspiration (*op. cit.*, 1988, p. 14). In the present canvas, Bonnard has painted this favorite felt tablecloth as a flat plane of richly variegated vermilion that fills nearly the entire ground, as though Matisse's *Harmonie rouge* had met nascent color-field painting, then beginning to develop across the Atlantic. The vertical format of the painting, bold and unexpected in a still-life, heightens the sense of modernist spatial compression. Scintillating, multi-colored light plays across the pale yellow wall of the dining room in a narrow band at the top of the composition, above the horizon line of the tablecloth; an echoing band at the bottom yields a glimpse of the room's red patterned carpet and terracotta floor tiles.

Centered against and contrasted with this abstract, rectilinear framework is a sensuous bounty of ripe Mediterranean fruits, the spherical forms piled high on an oval platter and awash with intense white light. Bonnard painted this canvas in 1946, very possibly following a trip to Paris in June-July for a major retrospective of his work at Galerie Bernheim-Jeune. He had spent the whole of the Second World War in self-imposed isolation at Le Bosquet and was eager, among other peacetime pursuits, to re-visit the Louvre. The exceptionally balanced and classic treatment of this still-life motif, with its stable pyramidal arrangement and velvety chiaroscuro, may reflect his renewed study of Chardin and other old masters.

Most distinctively Bonnard, however, is the rich, hot palette that he employed in this painting, which unifies still-life and ground into a cohesive tapestry of pulsing, transformative color–fiery reds and oranges, heightened by complementary touches of jewel-like turquoise and teal green. "The finest of his late pictures throb with intensity," Denys Sutton has written. "He secured a magical transformation of the real world so that the interior of his studio or his garden at Le Cannet assume an infectious radiance. His rich orchestration of color records a world which was on the verge of disappearing at the end of his life" (*Pierre Bonnard*, exh. cat., Royal Academy of Arts, London, 1966, p. 24).

In August 1946, the curator and critic Jean Leymarie–a rising star on the Parisian art scene, who had met Bonnard at the Louvre the previous month–traveled to Le Bosquet to visit the painter while on summer sojourn at Cannes. After a luncheon in the lush, overgrown garden, Bonnard invited Leymarie into his studio, where the present canvas caught the young man's discerning eye. He illustrated it that very fall in an article for *L'Amour de l'Art* entitled "Présence de Bonnard." "He knew how to preserve the freshness of that first vision," Leymarie later recalled, "to offer to the moving eye a texture that is both shimmering and unified. 'A picture is a sequence of marks which join together and end up forming the object,' [Bonnard explained,] 'the fragment over which the eye wanders without a hitch'" (in M. Terrasse, *op. cit.*, 1988, p. 9).


Bonnard

PROPERTY FROM A US COLLECTION

41C

AUGUSTE RODIN (1840-1917)

Les bourgeois de Calais

Pierre de Wissant, vêtu, réduction
signed 'A. Rodin' (on the top of the base); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown and green patina
Height: 17⅞ in. (45.6 cm.)
Conceived between 1887-1895; this model reduced in 1895 and cast in 1935-1945

PROVENANCE:
Musée Rodin, Paris.
Eugéne Rudier, Le Vésinet.
Maurice Dupuy, Paris (acquired from the above, *circa* 1940-1950).
Galerie Albert Benamou, Paris.
Anon. sale, Hôtel Drouot, Paris, 12 February 1996, lot 45.
Nevill Keating Pictures, London.
Lane Fine Art, London (acquired from the above).
The Sladmore Gallery, Ltd., London.
Acquired from the above by the present owner.

Jean d'Aire, vêtu, réduction
signed and bears inscription 'A. Rodin A. monsieur F.M.' (on the right side of the base); inscribed with foundry mark 'ALEXIS. RUDIER FONDEUR. PARIS' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown and green patina
Height: 18½ in. (46.9 cm.)
Conceived between 1887-1895; this model reduced in 1895 and cast in 1915-1917

PROVENANCE:
Charles Pacquement, Paris; sale, Galerie Georges Petit, Paris, 12 December 1932, lot 72e.
Galerie Eugène Blot, Paris (acquired at the above sale).
Roger Waller, Paris (acquired from the above, 19 December 1932).
Nevill Keating Pictures, London.
Lane Fine Art, London (acquired from the above, July 2004).
The Sladmore Gallery, Ltd., London.
Acquired from the above by the present owner.

Andrieu d'Andres, vêtu, réduction
signed 'A. Rodin' (on the top of the base); inscribed with foundry mark 'Alexis Rudier Fondeur Paris' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with brown and green patina
Height: 17 in. (43.2 cm.)
Conceived between 1887-1895; this model reduced in 1900 and cast in 1945

PROVENANCE:
Musée Rodin, Paris.
Galerie Vömel, Düsseldorf (acquired from the above, July 1958).
Private collection, Germany.
Galerie Margret Heuser, Düsseldorf.
Anon. sale, Ketterer Kunst, Munich, 12 June 2010, lot 12.
The Sladmore Gallery, Ltd., London.
Acquired from the above by the present owner.

Jean de Fiennes, vêtu, réduction
signed 'A. Rodin' (on the top of the base); inscribed with foundry mark 'ALEXIS RUDIER FONDEUR PARIS' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with brown patina
Height: 18 in. (45.8 cm.)
Conceived between 1887-1895; this model reduced in 1899 and cast in 1920-1925

PROVENANCE:
Musée Rodin, Paris.
Romanet collection, Paris.
Anon. sale, Priollaud-Lavoissière, La Rochelle, 23 October 1999.
Nevill Keating Pictures, London.
Lane Fine Art, London (acquired from the above, December 1999).
The Sladmore Gallery, Ltd., London.
Acquired from the above by the present owner.

Eustache de Saint-Pierre, vêtu, réduction
signed 'A. Rodin' (on the top of the base); inscribed with foundry mark 'ALEXIS. RUDIER FONDEUR. PARIS' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown and green patina
Height: 17¾ in. (47.5 cm.)
Conceived between 1887-1895; this model reduced in 1902-1903 and cast in 1930-1950

PROVENANCE:
Musée Rodin, Paris.
Galerie Paul Rosenberg, Paris.
Private collection, France (by descent from the above).
The Sladmore Gallery, Ltd., London.
Acquired from the above by the present owner. (5)

$2,000,000-3,000,000

EXHIBITED:
London, The Sladmore Gallery, Ltd., *Rodin's Burghers of Calais-Under the Spotlight*, October-November 2015.

LITERATURE:
A.E. Elsen, *Rodin*, New York, 1963, pp. 70-85 (original larger plaster versions of three sculptures illustrated, p. 76).
B. Champigneulle, *Rodin*, London, 1967, p. 280, no. 26 (original larger plaster versions of four sculptures illustrated, pp. 78 and 79).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, pp. 97-99 (original larger plaster versions of four sculptures illustrated, pls. 40, 42-43 and 45).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 111 (original larger plaster versions of five sculptures illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 376-402 (original larger plaster versions of five sculptures illustrated, pp. 387 and 389; p. 390, no. 67-69-13 (other casts illustrated).
Auguste Rodin: Le monument des Bourgeois de Calais (1884-1895), exh. cat., Musée des Beaux-Arts de Calais, 1977, pp. 223-225, nos. 86-90 (other casts illustrated).
G. Marotta, ed., *Auguste Rodin*, New York, 1981, p. 49 (another cast of one sculpture listed).
I. Ross and A. Snow, eds., *Rodin: A Magnificent Obsession*, 2001, New York (other casts of two sculptures illustrated in color, pp. 50 and 53).
A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, p. 72 (other casts illustrated, figs. 60 and 61).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 39, 51, 81 and 212-216 (larger casts illustrated); p, 220, nos. S.422 and S.757 (another cast illustrated); p. 223, no. S.421 (another cast illustrated); p. 227, no. S.419 (another cast illustrated); p. 230, no. S.420 (another cast illustrated); p. 237, no. S.418 (another cast illustrated).

These works will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive numbers 2015-6412B, 2002-197B, 2010-3351B, 2000-385B, and 2007-1286B.

"I do not know, in any art, of an evocation of souls so splendidly compelling," the critic Octave Mirbeau declared when Rodin first exhibited *Les bourgeois de Calais*, his earliest commission for a free-standing, public monument and one of the defining projects of his career (quoted in J. Tancock, *op. cit.*, 1976, p. 388). The group commemorates the heroism of six citizens of Calais who in 1347, during the Hundred Years' War, volunteered to surrender themselves to King Edward III of England in exchange for the liberation of their city, which had been besieged for nearly a year. In a radical departure from traditional heroic monuments, Rodin eschewed all allegorical trappings, instead depicting the moment that the burghers, clad in sackcloth and nooses as Edward demanded, began their painful leave-taking, their emotions conflicted and their suffering agonizingly real.

"I did not group them together in a triumphant apotheosis, for such a glorification of their heroism would not in any way have corresponded to reality," Rodin explained. "On the contrary, I strung them out one behind the other, because, with the uncertain outcome of the final inner struggle being waged between their devotion to their city and their fear of dying, it is as if each of them has to face their conscience alone. They are still wondering if they will have the strength to make the supreme sacrifice. Their hearts urge them forward and their feet refuse to walk. They drag themselves along with difficulty, due as much to the weakness to which famine has reduced them as to their dread of their execution. And indeed, if I have succeeded in showing how the body, even when exhausted by the cruelest suffering, still clings to life, how it still holds sway over the soul enamored of bravery, I can only congratulate myself for being equal to the noble theme that I had to treat" (quoted in A. Le Normand-Romain, *op. cit.*, 2007, p. 213).

The genesis of this powerfully expressive project dates to September 1884, when the mayor of Calais proposed erecting a public monument as a tribute to the burghers. Rodin submitted a preliminary plaster maquette, depicting the six figures not yet individualized on a single tall pedestal, and was granted the official commission. Over the next eight months, he created a fully finished model of each of the individual burghers, in varying states of resignation and despair; these stood 27 inches high, one-third the scale of the final, life-sized group. The figures slotted together to form a second and definitive maquette, which Rodin delivered to the mayor in July 1885. Although Calais was in dire financial straits by that time and the future of the commission was in doubt, Rodin persevered independently with life-sized enlargements; by 1895, Calais had recovered, and the finished monument was installed to great fanfare in the town square.

The story of these moving and affective sculptures, however, does not end there. Immediately after the group was inaugurated at Calais, Rodin began work on 18-inch reductions from the life-sized statues. He completed four figures from this new series by 1900, in time to include them in his major retrospective at the Place d'Alma testament to the high esteem in which he held them. A fifth, Eustache de Saint-Pierre, was finished in 1903, and Rodin chose not to reduce the sixth, Jacques de Wiessant. The present lot consists of one example of each of the five figures, cast between 1915 and 1945, which proved extremely popular with collectors. "The monument swiftly moved beyond the context of local history to take its place alongside the great works of sculpture," Antoinette Le Normand-Romain has explained. "By rejecting the descriptive style of conventional public monuments in order to portray what real people felt...Rodin had created one of the masterpieces of a period that focused on man and his inner world" (*ibid.*, p. 214).

Les bourgeois de Calais (in plaster) at the Pavillon d'Alma in 1900. Photo: Eugène Druet © RMN-Grand Palais / Art Resource, NY.

Installation view of, *Figuratively Speaking: A Survey of the Human Form*, May 1, 2010 – March 27, 2011, Bellagio Gallery of Fine Art, © Cashman Photo, 2016. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Property from the MGM Resorts International Collection

The MGM Resorts International (MGMRI) Fine Art Collection comes from a long history and is comprised of artworks from both the 20th and 21st century. Including works by world renowned artists such as Auguste Renoir, Pablo Picasso, Robert Rauschenberg, and James Turrell, the collection is noted as one of the largest publically displayed collections in the United States.

MGMRI properties are cultural destinations of worldwide significance; the Fine Art Collection creates a benchmark for enlightened corporate involvement with the arts on a global level. The company is committed to outfitting the properties with artworks from important international and local artists alike. MGMRI is the leader in entertainment and hospitality–a diverse collection of extraordinary people, distinctive brands and best in class destinations. The mission is to create unique experiences that engage, entertain and inspire.

Community investment is central to its social responsibility philosophy. Programming and education are integral components to the successful interaction with the comprehensive Fine Art Program. As community leaders, MGMRI engages with the residents and tourists of a city by instituting interactive experiences. Educational programs provide visibility and accessibility of the Fine Art Collections and exhibitions to the communities in which they exist.

The company's commitment to the fine arts can be seen through the collections as well as through support of major exhibitions, specifically at Bellagio. Since opening its doors, Bellagio has been dedicated to providing an extensive Fine Art program. Throughout the property one can see the commitment Bellagio has to truly integrating art into the guest experience. Displayed in the Picasso Restaurant are paintings, drawings and ceramics by the Spanish artist himself. This unparalleled viewing opportunity provides a unique fine art experience to its guests and is just one of the many aspects of Bellagio Fine Art program.

Bellagio's enthusiasm for the arts is peppered throughout the property beginning upon entry into the hotel lobby. The lobby ceiling has a large glass installation *Fiore di Como*, by artist Dale Chihuly. Along Via Bellagio one encounters Nick Cave's, *Soundsuit*, a sculpture comprised of found objects such as buttons and a strainer.

Bellagio Gallery of Fine Art is a special exhibition space which brings collections of art on loan from notable museums and private collections from around the world. For an average 8 month period, the exhibitions provide an opportunity for guests and the local community to view artwork that may not otherwise be seen. Exhibitions of artists such as Claude Monet, Pablo Picasso and Andy Warhol have been featured with acclaim. The Renoir paintings were included in the Bellagio Gallery of Fine Art exhibition, *Figuratively Speaking: A Survey of the Human Form*, May 2010–March 2011.

Christie's is pleased to offer Renoir's *Femme en bleu* and *La Balayeuse* in our Impressionist and Modern Evening Sale.

PROPERTY FROM THE MGM RESORTS INTERNATIONAL COLLECTION

42C

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme en bleu

signed 'Renoir.' (lower left)
oil on canvas
16¾ x 14 in. (42.5 x 35.6 cm.)
Painted in Paris, 1909

$1,000,000-1,500,000

PROVENANCE:

Maurice Gangnat, Paris; sale, Hôtel Drouot, Paris, 24-25 June 1925, lot 125.
R.D. Brown, Paris (acquired at the above sale).
Lillian Leff, New York.
Bellagio Gallery of Fine Art, Las Vegas (May 1999).
Acquired from the above by the present owner.

EXHIBITED:

Las Vegas, Bellagio Gallery of Fine Art, *Figuratively Speaking: A Survey of the Human Form*, May–March 2011.

LITERATURE:

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, p. 318, no. 3228 (illustrated).

This painting will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Femme en bleu depicts a young woman, ginger-haired and rosy-cheeked, wearing an extravagant hat adorned with a billowing cascade of white plumes. Her dress is a lustrous, pale blue silk with a high neck, gold trim, and voluminous sleeves; opalescent touches of white play across the fabric as it catches the light, echoing the feathery ornament of the hat and the strand of pearls at her neck. Since his earliest career, one of Renoir's favorite themes had been the visual pageantry of the everyday world, made manifest in young women clad in "beautiful fabrics, shimmering silks, sparkling diamonds–though the thought of adorning myself with them is horrifying!" (quoted in *Renoir*, exh. cat., Kunsthalle, Tübingen, 1996, p. 204). Here, the model's opulent costume, set off prominently against the dark ground, becomes the veritable protagonist of the painting. "The hats seem to be as much the focus of attention as the women who wear them," John House has written. "It seems that the extravagant, cursive forms of these hats and the elaborate decorations on them acted as some sort of fetishistic substitute for the bodies of the women who were wearing them" (*Renoir in the Barnes Foundation*, New Haven, 2012, p. 245).

The model for this alluring scene was Georgette Pigeot, a vivacious dressmaker who posed frequently for Renoir in 1909-1910 at Les Collettes, his home in Cagnes (see also Dauberville, no. 3241; sold, Christie's, New York, 8 November 2006, lot 13). She is best remembered as the model for the mural-sized *Danseuse au tambourin*, one of two panels depicting young women in Orientalized dress that the artist painted on commission for the dining room of Maurice Gangnat, the single most important collector of his late work and the first owner of the present canvas as well (Dauberville, no. 3251; National Gallery, London). "She was a lovely blonde, with fair skin and a very Parisian look about her," the artist's son Jean recalled of Georgette. "To my father's great delight, she sang all the time, and kept him up-to-date on all the latest songs in the café concerts" (*Renoir: My Father*, New York, 1958, p. 349).

Unlike many of Renoir's paintings of hired models from this period, which depict their attractive young sitters in classicizing or vaguely exotic garb, Georgette is shown here in fashionable contemporary dress, perhaps reflecting the artist's renewed interest in formal society portraiture between 1908 and 1914. The red velvet settee evokes a sumptuous bourgeois interior of the sort that his well-heeled portrait clients inhabited, while the high-necked, blue gown is similar to one that the famously elegant Suzanne Bernheim would wear the next year when Renoir painted a double portrait of her and her husband Gaston (Dauberville, no. 3143; Musée d'Orsay, Paris).

Femme en bleu caught the eye of Maurice Gangnat during one of his frequent visits to Cagnes, probably soon after Renoir painted it. An engineer and steel tycoon, newly retired, Gangnat had met Renoir through Paul Gallimard in 1904, and the artist's recent work quickly became his abiding passion. Over the course of the next two decades, he amassed an extraordinary collection of more than 150 paintings by the artist, all dated after 1905. Renoir, although generally reserved, welcomed Gangnat's enthusiasm, and the two became trusted friends. "Our most faithful visitors were Albert André and Maurice Gangnat," Jean Renoir recalled. "That great bourgeois gentleman was carrying on the tradition of old Chocquet. His feeling for painting was astounding. Whenever he entered the studio, his gaze always fell immediately on the canvas Renoir considered his best. 'He has an eye for it!' my father declared" (*ibid.*, p. 424).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

43C

CAMILLE CLAUDEL (1864-1943)

La Valse ou *Les valseurs, grand modèle*

signed, numbered and stamped with foundry mark 'C. Claudel 11
EUG.BLOT PARIS' (on the left side of the base)
bronze with dark brown patina
Height: 18¼ in. (46.5 cm.)
Conceived in 1895 and cast *circa* 1905

$700,000-1,000,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 12 May 1987, lot 273.
Acquired at the above sale by the present owner.

LITERATURE:

R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress*, New York, 1984, pp. 122-125 (another cast illustrated).
R.-M. Paris and A. de la Chapelle, *L'oeuvre de Camille Claudel, catalogue raisonné, nouvelle édition revue et complétée*, Paris, 1990, pp. 132-133 (other casts illustrated in color).
R.-M. Paris, *Camille Claudel: catalogue raisonné, nouvelle édition revue et complétée*, Paris, 2000, pp. 279-298 (other casts and versions illustrated in color, pp. 281-284 and 288-298).
A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel: catalogue raisonné, nouvelle édition revue et augmentée*, Paris, 2000, p. 112, no. 33.7 (other casts and versions illustrated in color, pp. 109-111 and 115).
R.-M. Paris and P. Cressent, *Camille Claudel, Complete Work*, Paris, 2014, p. 647 (another cast illustrated in color, p. 646).

Depicting two lovers joined in an exhilarating whirlwind of dance, *La Valse* is the undisputed masterpiece of Camille Claudel's career, sculpted at the height of her all-consuming, tumultuous affair with Rodin. Caught up in the euphoria of the moment, the embracing man and woman surrender themselves to the passionate music; their interlocking, precariously balanced forms convey the sensual abandon of their union, which is echoed in the swirling motion of the woman's long, flowing train. "*The Waltz* earned Camille her place among her top-ranking contemporaries," Antoinette Le Normand-Romaine has declared (*Camille Claudel and Rodin: Fateful Encounter*, exh. cat., Musée National des Beaux-Arts du Québec, 2005, p. 117).

Claudel began work on *La Valse* in 1889, as she began to assert her artistic independence from Rodin after six years as his apprentice and collaborator. She completed this ambitious sculpture in early 1892 and petitioned the Ministry of Fine Arts to fund a marble version. The critic Armand Dayot, sent to inspect the sculpture on the Ministry's behalf, enthusiastically praised the execution of the dancers, nude in this first version. "All the details of this group are of a perfect virtuosity," Dayot wrote. "Rodin himself would not have rendered with more art and conscience the quivering life in the muscles and even the trembling of the skin" (quoted in *ibid.*, p. 110). The unabashed eroticism of the couple, however, shocked him, especially coming from a female sculptor. He advised Claudel to add drapery, suggesting it would moreover enhance the vertiginous sensation of the dancers' movement.

Claudel completed a new version of the sculpture by the last weeks of 1892. This time, the inspector supported her request for a state commission whole-heartedly. "A graceful intertwining of forms superbly combining in a harmonious rhythm amidst the twirling encirclement of drapery," Dayot described the sculpture. "Mlle Claudel wanted to sacrifice the least nudity possible, and she was right. The light scarf which clings to the woman's sides, leaving the torso naked, an admirable torso gracefully leaning back as if fleeing a kiss, ends in a sort of shivering train. It is like a torn sheath out of which a winged creature seems to be suddenly emerging. This already so beautiful group, of such striking originality and so powerfully executed, would greatly benefit from being transposed into marble" (quoted in *ibid.*, p. 113).

Despite Dayot's passionate defense, the Minister of Fine Arts Henry Roujon remained unconvinced that propriety had prevailed, and he scuttled Claudel's hopes for state support. This official objection, though, did not prevent *La Valse* from earning a chorus of critical acclaim when Claudel showed it at the 1893 Salon. On Dayot's advice, the founder Siot-Decauville acquired the plaster from the Salon and soon after produced a single bronze cast, which was exhibited at the Salon de la Libre Esthétique in Brussels in 1894.

The next year, Claudel conceived a third version of the sculpture, removing the drapery that enveloped the figures' heads and thus calling greater attention to the tender kiss that the man places upon the woman's neck. Pleased with the results, Claudel produced some twelve plaster examples of this new version between 1895 and 1898, which she presented to close friends such as Claude Debussy, Robert Godet, and Frits Thaulow. In 1900, Siot-Decauville sold the reproduction rights to the sculpture to the founder Eugène Blot, who, with Claudel's blessing, produced an edition of twenty-five bronze casts of the unveiled group. The present bronze, numbered '11,' is a relatively early example in the series, likely cast *circa* 1905.

44C

PABLO PICASSO (1881-1973)

Buste d'homme

signed 'Picasso' (upper left); dated and numbered '14.4.65. II' (on the reverse)
oil on canvas
31⅞ x 25⅝ in. (81 x 65 cm.)
Painted on 14 April 1965

$1,800,000-2,500,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Private collection, Europe (acquired from the above).
Acquired by the present owner, 2006.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1972, vol. 25, no. 111 (illustrated, pl. 63).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties II, 1964-1967*, San Francisco, 2002, p. 189, no. 65-111 (illustrated).

Pablo Picasso, *Tête*, Mougins, 14 December 1969. Sold, Christie's, London, 23 June 2015, lot 20. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Le peintre et son modèle*, Mougins, 4 November 1964. Sold, Christie's, New York, 1 May 2010, lot 43. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso painted numerous portraits of male friends and colleagues during his early career. He is, of course, far more famous for later having obsessively depicted the notable women in his life–Fernande Olivier, his first wife Olga Khokhlova, Marie-Thérèse Walter, Dora Maar, Françoise Gilot and finally Jacqueline Roque, his lover since 1954, whom he married in 1961. While he occasionally drew portraits of male literary friends and a few other men after the mid-1920s, he never painted them, and only rarely depicted anonymous male subjects. The heads, busts and figures of men and boys suddenly abound, however, among his late works in all media. Who, then, is the unnamed fellow in this *Buste d'homme*, which Picasso painted in 1965, and what may his presence signify in the artist's oeuvre?

With the emergence in 1963 of his artist and model series, Picasso had forged the highly charged sexual dynamic that would galvanize the full compass of his late work. The painter, as a surrogate for Picasso himself, typically gazes intently upon his female subject; the model, for her part, always embodies some aspect of the artist's wife Jacqueline. She became his ever-attendant muse*, l'éternel féminin* whom he daily experienced in her ever vital, flesh-and-blood presence, revealing her in his paintings always nude, in pictorial scenarios that suggest sophisticated games of desire and seduction, coyness and consent, in which an appealing air of often humorous eroticism betoken a civil and good-natured contest of the sexes. As the perennial object of his desire, Jacqueline was a constant in his life, the very essence of beauty and love as perpetual ideals to which he did homage in his art. Picasso, on the other hand, assumed a more mercurial role in his pursuit of the creative life, taking on a diversely protean nature as the character types into which he projected his male presence.

Picasso had been painting his artist and model series for less than a year when he transformed his chosen painted persona from the artist absorbed in his studio work into other noticeably different male types, usually workingmen who labored outdoors, in the full glare and open air of the outside world. These may be men young, old or somewhere in between. There are fellows who smoke, a habit Picasso had recently been compelled to give up. Back in August 1938, Picasso painted some brawny mariners sucking like children on ice cream cones, oblivious to the fact that Europe was edging toward war. The curly haired young man Picasso has depicted in this *Buste d'homme* is one of the capably active, virile men who began to appear in droves among Picasso's paintings and drawings beginning in the spring of 1964. During certain periods they outnumbered his female subjects.

This fellow is of an indeterminate age—he is neither a beardless youth, nor quite yet a much older, seasoned and all-too-wise man of the world. He appears, in any case, ready and eager for the task at hand. He is one such type that Picasso and Jaqueline might have encountered in Cannes and its environs during the mid-1960s, someone who likely made his livelihood from the Mediterranean, as an able-bodied sailor, a dock worker, a fisherman or fishmonger. Or, as John Richardson has noted, in early 1965 Picasso employed Maurice Bresnu as his driver—"Henceforth Bresnu-like men with curly beards and blobs of dark hair would appear ever more frequently in the artist's imagery."

Indeed, this unshaven fellow is in the classic Mediterranean mold, of a type as old as antiquity. His forbears in earlier millennia might have joined the Argive expedition to the shores of Troy, accompanied Theseus on his quest for the Golden Fleece, or in real history been traders between southern Europe and the Levant. He might have helped turn the tide of battle aboard the galleys at Salamis, Actium or Lepanto. Picasso could easily relate to this kind of man—the sea was in his blood, too. He been born by the Mediterranean, in Málaga, Spain. He grew up in La Coruña, on the Atlantic coast; his family subsequently moved to Barcelona, again on the Mediterranean. When as a family man during the 1920s and 1930s he needed a vacation away from Paris, he normally chose destinations on the Atlantic or Mediterranean coasts.

If there is a single emblematic archetype for this hardy, ancient man of the sea, one might choose clever Odysseus, or in a more youthful guise, his faithful son Telemachus. The mythical element is always present when Picasso evokes the sea and its lore. His summer seaside holidays during the late 1920s and 1930s stimulated the surrealist tendencies in his work during the inter-war period. He had been spending more time in the Midi since the end of the Second World War, and in 1948 purchased a house in Vallauris. When he moved a final time in 1961, to the villa Notre-Dame-de-Vie in Mougins, overlooking Cannes and the Mediterranean, he had ended up but a short distance from the Hôtel Vaste Horizon, where he had summered for three consecutive years during the late 1930s.

Pablo Picasso, *Homme au cornet de glace*, Mougins, 30 August 1938. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

This *Buste d'homme* shows off the *mirada fuerte*, the strong gaze, for which Picasso was famous, an indication that the artist has in some way projected himself into this character, as a surrogate or an alter ego; elsewhere the artist attired these men in the striped fisherman's jersey he liked to wear at home. These powerful eyes are one of the most striking and beguiling features seen in the ancient portraiture to which Picasso here has likely alluded, the mummy portraits painted two millennia ago in the Fayum region of Graeco-Roman Egypt, which he and other modern painters had studied in the Louvre.

For these male heads and busts Picasso devised a particular set of facial traits, a physiognomy comprised of swerving, overlaid and intersecting strokes of a loaded brush, to suggest the shape of the nose, the shadow on a cheek, the wide open eyes and raised brow. A dual array of small circles represents the man's curly hair; crisscrossing strands of paint describe his thickly woven pullover. "A few lines," Picasso declared, "that's enough isn't it? What more need I do?... What has to happen, when you finally look at it, is that drawing and colour are the same thing" (quoted in *Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 85). These descriptive, gestural lineaments of color merged with more varied and summary means of applying paint to canvas that would comprise Picasso's very late style at the end of the 1960s.

The brawny, unshaven workingmen of the mid-1960s soon gave way in early 1967 to the elegantly pointed moustaches and goatees of Picasso's newly favored personae, characters in the heraldic costume of cavaliers and *mousquetaires* that he lifted from the Spanish Siglo de Oro and the northern Baroque of Rembrandt, Rubens, and Hals. In this guise of mock-historical role-playing Picasso presented himself to the world during the final years of his life.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

45C

FERNAND LÉGER (1881-1955)

Nature morte

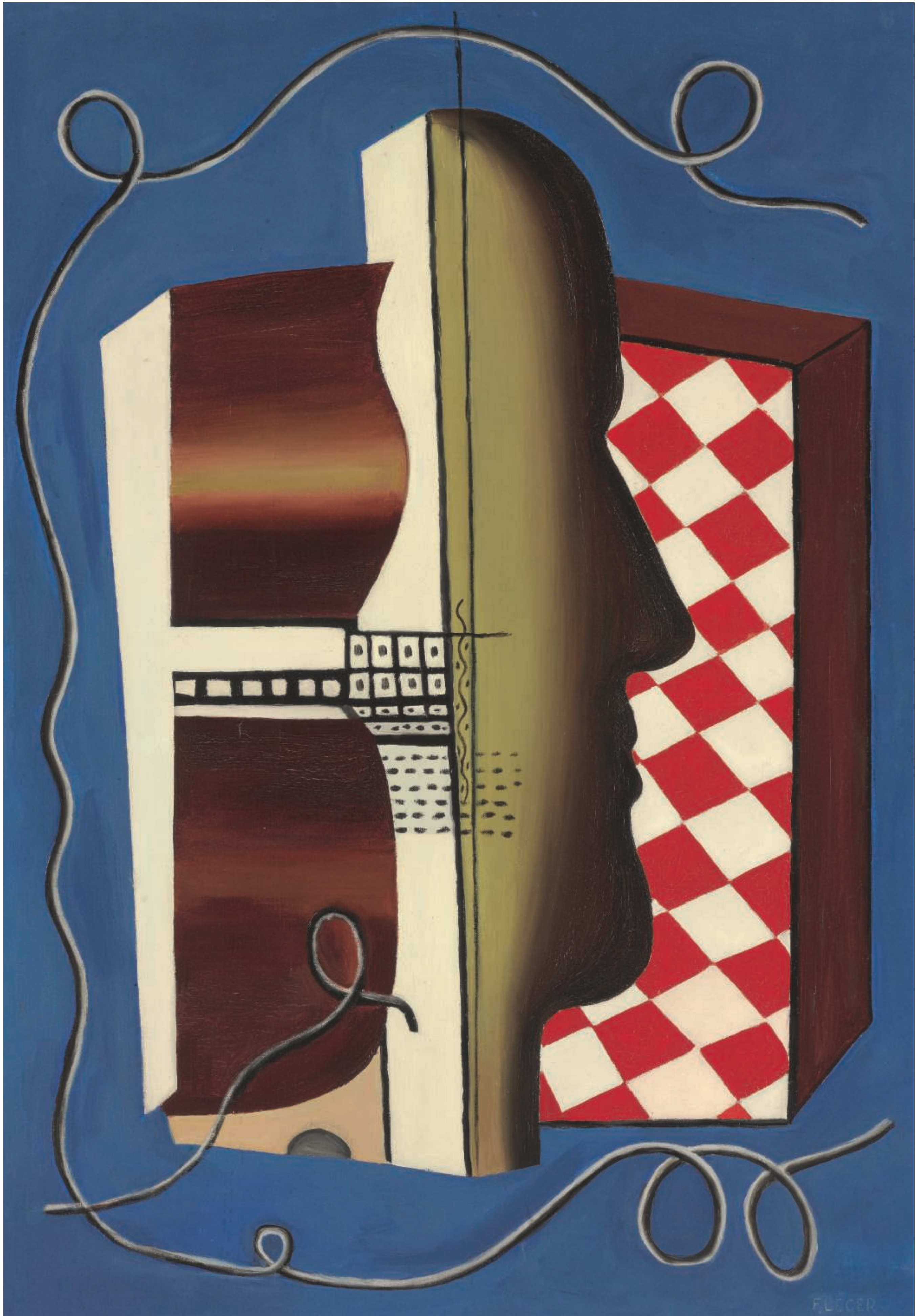
signed 'F. LÉGER' (lower right); signed again, dated and titled
'F. LEGER. 28 NATURE-MORTE' (on the reverse)
oil on canvas
36¼ x 25½ in. (92 x 64.7 cm.)
Painted in 1928

$2,000,000-4,000,000

PROVENANCE:
Galerie l'Effort Moderne (Léonce Rosenberg), Paris.
Galerie D. Benador, Geneva.
Saidenberg Gallery, New York (by 1953).
Mr. and Mrs. Edgar B. Miller, Chicago (by 1966).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 17 May 1978, lot 66.
Anon. sale, Sotheby's, New York, 11 November 1987, lot 65.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Saidenberg Gallery, *Exhibition of Paintings*, 1953, no. 9.
Chicago, International Galleries, *Contemporary French Masters*, 1959, no. 27.
Chicago, International Galleries, *Fernand Léger: Retrospective Exhibition*,
November-December 1966, p. 59, no. 23 (illustrated, p. 28; titled *Profile*).

LITERATURE:
G. Bauquier, *Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1925-1928*, Paris,
1993, vol. III, p. 308, no. 578 (illustrated).


F.LÉGER

Fernand Léger, *Nature morte au profil*, 1928. Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *Composition avec profil (Couteau et figure)*, 1926. Von der Heydt Museum, Wuppertal. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Léger introduced an idealized half-profile of a male head as a central element in various still-life paintings during 1926-1928. This shape may be absolutely flat and of uniform color, like a paper cut-out, or—as seen in the present *Nature morte*—rendered in shadow to imply volume and spatial depth. Léger had employed the representation, modelled in a sculptural manner, of an antique Greco-Roman head in *Nature morte*, 1924 (formerly in the collection of Douglas Cooper; sold, Christie's New York, 12 November 2015, lot 59C), to assert the neo-classical program of his art during the mid-1920s. He subsequently featured profile images to underscore the humanist aspect he sought to project in these paintings, in response to the *rappel à l'ordre*, the "call to order" promulgated in the arts following the First World War, which advocated a return to traditionally French classical values in peacetime society. The emblematic heads interacted, by way of contrast, with the schematic shapes in which Léger typically described other objects, as well as the planar and grid-like architecture he used to structure his mid-1920s compositions.

The profile Léger painted in the present *Nature morte* appears to suggest another, more complex dimension that the artist sought to explore in 1928. He normally represented various objects, chosen not for any particular symbolic or narrative purpose, but simply for the contrasts of form that they generated within the composition. There is, nevertheless, an underlying affinity among the various interlocking forms floating here in empty space, notwithstanding the outwardly abstract manner in which Léger treated them. The top edge of a clothbound book that runs along the left edge counter-balances on the right side a box shape with a game-board-like cover. The profile of the head, Léger's thinker, rhymes loosely with the curving contours of the vertically split vase shape on the left. Superimposed on the central axis of this configuration, the visage unites both sides of this composition as twin constructs of the mind—the depth of learning and knowledge on the left, and the delight of play on the right. The looping string may be likened to the strand of thought that connects these conceptual phenomena within the mind.

Léger composed this statement of ideas solely by means of objects, removed from any ordinary context, which he sectioned and rejoined. He made it his aim in painting during the mid- and late 1920s to draw attention to the object, to foster what he called "The New Realism."

"In painting the strongest restraint had been that of subject matter upon composition, imposed by the Italian Renaissance. This effort toward freedom began with the Impressionists and has continued to express itself until our day... The feeling for the object is already in primitive pictures—in works of the high periods of Egyptian, Assyrian, Greek, Roman and Gothic art. The moderns are going to develop it, isolate it, and extract every possible result from it" (Léger, in E.F. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, p. 109).

"The subject in painting has already been destroyed, just as avant-garde film destroyed the story line. I thought that the object, which had been neglected, was the thing to replace the subject" (Léger quoted in J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, New York, 1973, p. 87).

Léger's still-life paintings of the mid-1920s achieved the exaltation of the individual object—in and of itself, as well as in relation to other objects in the composition—on a truly monumental scale, set within the larger context of the culminating stage of his engagement with classicism, in which he emphasized the values of balance and order in his pictures. Towards the end of the 1920s, however, Léger felt that the discipline of classicism had become more of a stricture than a strength, and that the imposition of order—insofar as he had made it a virtue for its own sake—had begun to encumber him in his efforts to maximize the expression of contrasts in both object and form in his paintings, which had always been and should remain, he believed, the primary impetus in his art. During 1928 he began to divest his work of the classical structure that had underpinned the grand still-life compositions he painted in recent years. He discarded the rigid geometric grid that had enforced the "call to order" in his paintings, and then cut loose the object from its accustomed formal moorings and allowed it to float freely across the canvas. His latest compositions displayed a sense of randomness and spontaneity that was entirely new in his work.

"I felt that I could not place an object on a table with diminishing its value... I selected an object, chucked the table away. I put the object in space, minus perspective. Minus anything to hold it there. I then had to liberate color to an even greater extent" (Léger quoted in P. de Francia, *Fernand Léger*, New Haven, 1983, p. 111).

"Léger's objects have escaped from the domination of the subject," Jean Leymarie has observed, "as they have from the pull of gravity; they invert or reject perspective, loom up and recede in the air, with the power and mystery of pictures in slow motion. This decisive change, the abrupt turning from a static, frontal, solemn order to a fluid and playful freedom, corresponds to the painter's internal dialectic" (J. Cassou and J. Leymarie, *op. cit.*, 1973, p. 99)

The pre-eminence of the pensive head and the undulating forms of the vase in the present painting suggest the significant sea-change in Léger's work during the late 1920s, as he combined objects that display natural and organic form with the mechanical and architectural elements he had previously emphasized. The serpentine, tendril-like arabesques of the string that circumscribe the disparate elements in the composition are all that remains of the heavy framing devices that Léger had formerly employed in the classical still-lifes of the mid-1920s.

"One understands that everything is of equal interest, that the human face or the human body is of no weightier plastic interest than a tree, a plant, or a pile of rope. It is enough to compose a picture with these objects, being careful to choose those that may best create a composition... Is it an abstract picture? No, it is a representational picture. What we call an abstract picture does not exist. There is neither an abstract picture nor a concrete one. There is a beautiful picture and a bad picture. There is the picture that moves you and the one that leaves you indifferent" (Léger, in E.F. Fry, ed., *op. cit.*, 1973, p. 111).

Léger in his studio, *circa* 1928. Photo: Photographer unknown. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

46C

PABLO PICASSO (1881-1973)

La Femme qui pleure

signed 'Picasso' in pencil (lower right) and numbered '3/15' (lower left)
etching, scraper and aquatint on Montval paper, Baer's third state of seven
Image size: 27⅛ x 19½ in. (69 x 50 cm.)
Sheet size: 29⅜ x 21⅝ in. (75 x 55 cm.)
Executed in 1937

$1,800,000-2,500,000

PROVENANCE:
Walter Bareiss, New York.
Yale University, New Haven.
Acquired from the above by the late owners, 1979.

EXHIBITED:
The Art Institute of Chicago, *Master Drawings by Picasso*, April-June 1981.
The Art Institute of Chicago, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at The Art Institute of Chicago*, November 2003-January 2004.

LITERATURE:
G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 288, no. 1333 (another example illustrated).
B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. III, p. 120, no. 623 (another example illustrated).

Rogi André (called), Klein, Rozsa, Dora Maar. Gelatin silver print, *circa* 1937. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Georges Meguerditchian / Art Resource, NY.

Jacqueline Roque, Walter Bareiss (then acting director of the Museum of Modern Art) with Pablo Picasso, Ernst Beyeler, and William Rubin, on the occasion of Picasso's gift of his "Guitar" construction to the MoMA, Spring 1969, Yale Univeristy Art Gallery, Gift of Molly and Walter Bareiss, B.S. 1940s. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso created not one, but two famously iconic images during May-July 1937, as he reacted to news of the murderous Civil War in Spain. The first is the painting *Guernica*, unveiled at the Spanish Pavilion of the 1937 World Exposition in Paris. Picasso, a life-long pacifist, wanted to use this very public forum to express his shock and outrage at the destruction the German and Italian air forces—acting for General Franco's fascists — had rained down on the ancient, defenseless Basque town of Guernica, and to affirm his support for the legitimate Republican (Loyalist) government in Madrid. The second image, conceived on a more intimate scale, is *La femme qui pleure, I*, offered here, which no less significantly reveals a dimension of profound private feeling in Picasso's work, where he grippingly portrayed a woman caught up in paroxysms of deepest sorrow.

Both these masterpieces feature aspects of one or other of Picasso's two mistresses of the period, whose contending, complementary qualities inspired and galvanized his creative efforts. Marie-Thérèse Walter, whom Picasso met in 1927 and in 1935 became the mother of their daughter Maya, appears in multiple guises in *Guernica*. "Picasso had no hesitation in using Marie-Thérèse's image as the incarnation of peace and innocence at the mercy of the forces of evil in this supreme indictment of war as well as of totalitarianism," John Richardson has written. Dora Maar had since the summer of 1936 become Marie-Thérèse's rival for the artist's love and attention; Picasso managed the affections of both women to his advantage. "Dora largely inspired the Weeping Woman paintings," Richardson has stated, and while Picasso worked on both ideas concurrently and inter-relatedly, the author has cautioned us to view the Weeping Women as "a separate series that should not be identified too closely with *Guernica*" (*L'Amour Fou: Picasso and Marie-Thérèse*, exh. cat., Gagosian Gallery, New York, 2011, pp. 45-46).

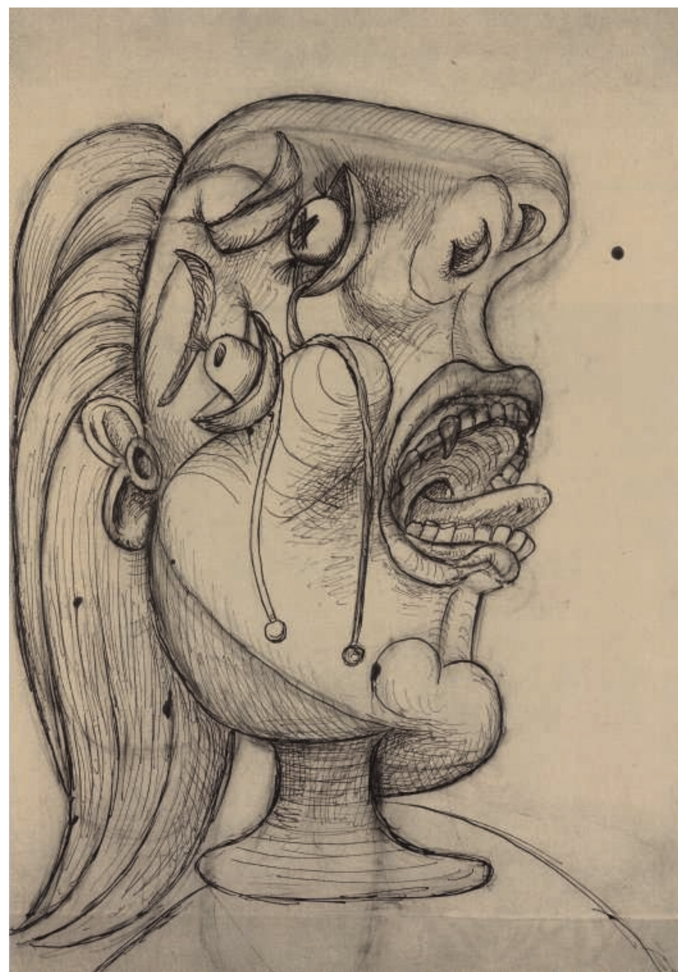
In early 1937 Picasso considered the idea of an artist and model theme for his Spanish Pavilion mural, but the bombing of Guernica on Sunday 26th April, killing more than 1,600 of the town's 7,000 inhabitants, immediately convinced him of the subject he must paint. Within days he created his first studies, showing the horse and bull. On 10th May he drew a woman with her head raised to the sky, her mouth agape, looking away in horror from the lifeless infant in her arms. The first studies of a weeping woman, with tears dangling on threadlike tracks from darkened eyes, emerged on 24 May (Zervos, vol. 9, nos. 31 and 33); Picasso was alluding to the precedent of the *mater dolorosa*—Mary weeping for her crucified son, and by inference, for all humankind—a potent theme in Baroque Spanish religious art. The most intense of all the Guernica studies are those weeping women Picasso drew between 28 May and 3 June (Zervos, vol. 9, nos. 35, 39, 40, 41 and 44; all the preceding, like *Guernica*, in the Museo Nacional Centro de Arte Reina Sofía, Madrid).

The Weeping Woman, however, did not ultimately appear in *Guernica*. The closest Picasso came to inserting some aspect of her is visible in Dora's photographs which document the mural in progress during late May; the "Marie-Thérèse" profile of the leaning woman at lower right shows two tears on her cheek, which the artist subsequently removed. Drawing on newspaper photographs, press reports and newsreels, Picasso wanted to describe in his mural the sudden, unprecedented shock of total war to which the civilian population of Guernica had fallen victim. The riveting presence of the Weeping Woman, Picasso decided, would upstage the ensemble effect to which the four women in the painting contribute their fearful and agonized expressions, and distract attention from the primal, mythic symbolism of the horse and bull. Picasso intended *Guernica* to depict the stunned victims' immediate response to the actual moments of destruction—tears of grief and lamentation would come later, together with the handkerchief to dry one's eyes. The weeping Dora is both victim and witness, like the chorus which responds to the horrors that take place on stage in a Greek tragedy. She is moreover a universal figure not attached to any single event nor even to her cataclysmic century as a whole—she is the timeless manifestation of unfathomable and inconsolable human sorrow, the bearer of an elemental emotion that is as miraculously and beautifully human to contemplate as it is disturbing to behold.

Picasso etched the seven states of *La femme qui pleure, I* on 1 July, three days before completing his mural. The image first appears in all its stark clarity in the present third state, which, together with the final seventh state, were the only two Picasso decided to sign and number in a published edition of fifteen impressions each. Picasso, however, was not done with the Weeping Woman. "The one motif he could not relinquish," Judi Freeman has stated, "was that of the weeping woman. Her visage haunted him. He drew her frequently, almost obsessively, for the next several months. She was the metaphor for his private agonies" (exh. cat., *op. cit.*, 1994, p. 61). Picasso executed the next series of nearly a dozen drawings of the Weeping Woman, with four oil paintings, between 8 June and 6 July (Zervos, vol. 9, no. 54; fig. 3), before taking his summer holiday in Mougins with Dora and their friends. He resumed the weeping women in October, culminating in the well-known oil version *Femme en pleurs*, dated 26 October 1937 (Zervos, vol. 9, no. 73; fig. 4) which Roland Penrose purchased from Picasso in November. Among Picasso's final paintings of 1937 is *La Suppliante*, dated 18 December (Musée Picasso, Paris); tearless but imploring, her eyes and arms raised to the sky, she is a final echo of the horrified mother in *Guernica*.

Dora would remain Picasso's emblematic victim through the ordeal of the German Occupation during the Second World War. "For me she's the weeping woman," Picasso told Françoise Gilot. "For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me" (F. Gilot, *Life with Picasso*, New York, 1964, p. 122). As Picasso's biographer, Richardson has taken a more objectively insightful view of their relationship: "The source of Dora's tears was not Franco, but the artist's traumatic manipulation of her. Picasso's obsession with her had intensified [at that time], but to judge by the artist's portrayals of her, it precluded tenderness. Marie-Thérèse was submissive out of love; Dora out of a Sadean propensity" (exh. cat., *op. cit.*, 2011, p. 46).

The present impression was formerly in the collection of Walter Bareiss (1920-2007), one-time director of MoMA and connoisseur who, together with his wife Molly, built important collections of Japanese pottery, Chinese and classical Greek ceramics and a pioneering survey of African art. His interest in western prints and drawings was lifelong, beginning in 1933 at the age of 13 when he purchased an impression of Picasso's *Salomé* (see lot 1057 in our Works on Paper sale for another example of this print).



Pablo Picasso, *La femme qui pleure,* Paris, 12 October 1937. Museo Nacional de Arte Reina Sofía, Madrid. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *La femme qui pleure*, Paris, 26 October 1937. Formerly in the collection of Sir Roland Penrose; Tate, London. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROPERTY FROM A PRIVATE COLLECTION

47C

HERMANN MAX PECHSTEIN (1881-1955)

*Stilleben mit Akt, Kachel und Früchten (*recto*); Kurische Waldlandschaft (*verso*)*

signed with monogram and dated 'HMP 1913' (upper right)
oil on canvas
38⅞ x 39 in. (98.5 x 99 cm.)
Painted in 1913 (*recto*); Painted in 1912 (*verso*)

$900,000-1,200,000

PROVENANCE:

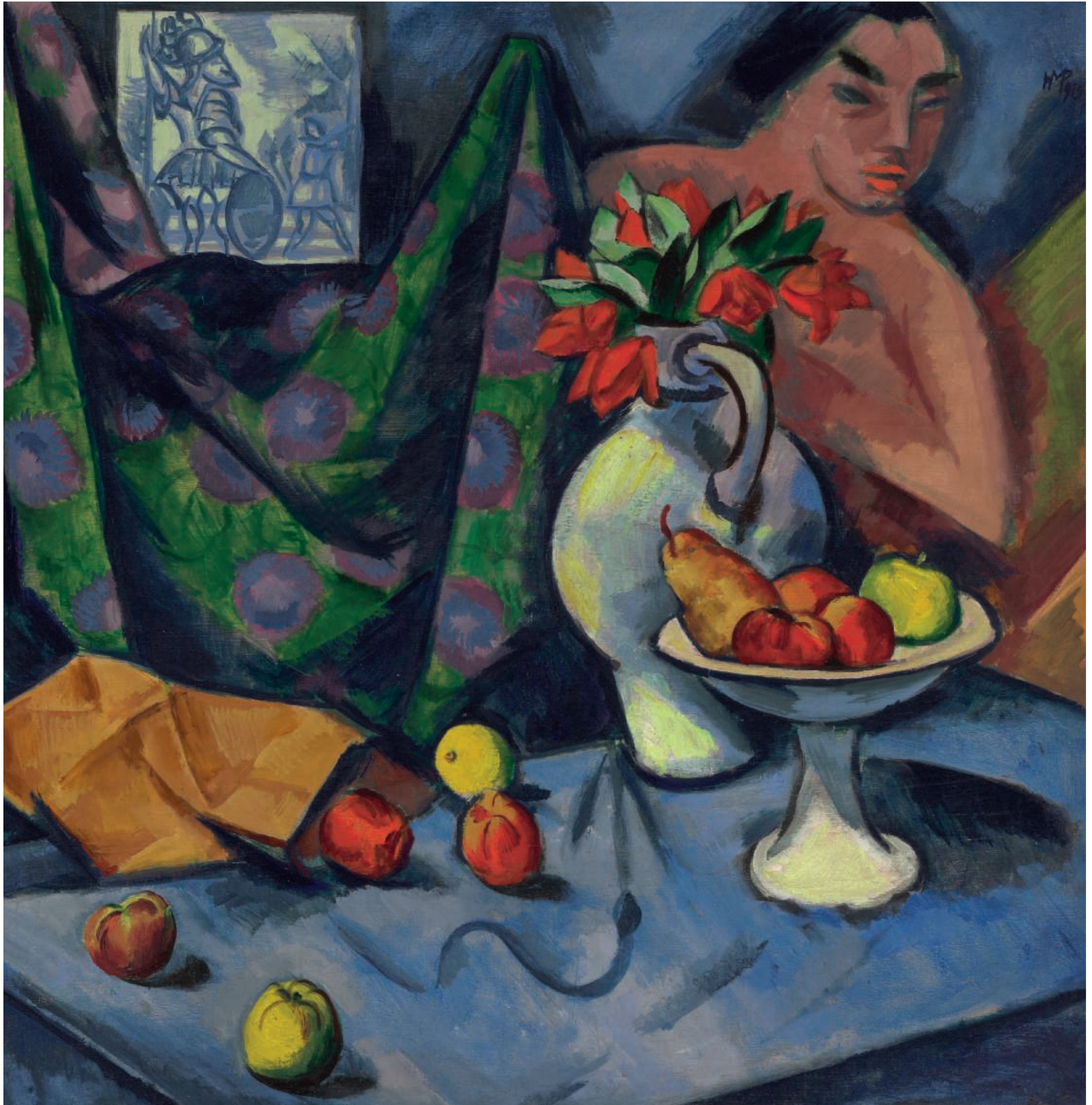
Private collection, Stuttgart (by 1914 and until 1916).
Dr. Karl Lilienfeld, Leipzig (by 1917).
Dalzell Hatfield Galleries, Los Angeles (acquired from the above, *circa* 1965).
Van Diemen-Lilienfeld Galleries, New York.
Jack Rozmaryn, New York (acquired from the above, *circa* 1969 and until *circa* 1983).
Regis Corporation, Minneapolis (*circa* 1983).
Lafayette Parke Gallery, New York (1987-1989).
Anon. sale, Villa Grisebach, Berlin, 27 May 1994, lot 16.
Galerie Thomas, Munich.
Acquired from the above by the present owner, March 2003.

EXHIBITED:

Kunsthalle Mannheim, *Ausstellung des deutschen Künstlerbundes*, May-September 1913, p. 23, no. 267 (illustrated).
(possibly) Leipzig Kunstverein, *Max Pechstein*, March 1917, no. 18.
Leipzig Kunstverein, Museum am Augustusplatz, *Austellung Moderner Kunst aus Privatbesitz*, April-May 1922, no. 149.
Chemnitz, 1922.
Kunsthalle Bern, *H.M. Pechstein*, June-July 1923, no. 16.
New York, Lilienfeld Galleries, *Max Pechstein*, October-November 1938, no. 1.
Los Angeles, Dalzell Hatfield Galleries and New York, Van Diemen-Lilienfeld Galleries, *Max Pechstein*, March-June 1959 (*recto* illustrated in color on the cover).
Los Angeles, Dalzell Hatfield Galleries, *Creators and Masters of German Expressionist Art*, August-September 1968 (illustrated in color on the back cover).
Minneapolis Institute of Art (on loan, 1984).
New York, Lafayette Parke Gallery, *Color and Expression, Paintings & Watercolors*, May-July 1987, no. 2 (illustrated in color).
Kunsthaus Zürich; Los Angeles County Museum of Art and the Montreal Museum of Fine Arts, *Expressionism in Germany and France: From Van Gogh to Kandinsky*, February 2014-January 2015, p. 283, no. 176 (illustrated in color, p. 207, pl. 125).

LITERATURE:

W.F. Storck, "Die Ausstellung des deutschen Künstlerbundes in Mannheim, 1913" in *Die Kunst für Alle*, 1 August 1913, vol. 28, no. 21, p. 487 (*recto* illustrated).
P. Fechter, "Zu neuen Arbeiten Max Pechsteins" in *Deutsche Kunst und Dekoration*, April-September 1914, vol. 34, no. 7, p. 3 (*recto* illustrated).
W. Heymann, *Max Pechstein*, Munich, 1916, p. 23 (*recto* illustrated).
Max Pechstein: Sein malerisches Werk, exh. cat., Brücke-Museum, Berlin, 1996, p. 316, no. 78 (*recto* illustrated in color).
K. Holz, "Hermann Max Pechstein" in *New Worlds: German and Austrian Art, 1890-1940*, exh. cat., Neue Galerie, New York, 2001, p. 200 (illustrated).
A. Soika, *Max Pechstein: Das Werkverzeichnis der Ölgemälde, 1905-1918*, Munich, 2011, vol. 1, pp. 385 and 420, nos. 1912/18 and 1913/4 (*verso* and *recto* illustrated in color, respectively; *recto* illustrated in color again, p. 385; *verso* illustrated in color again, p. 420).



Max Pechstein, *Stilleben mit Vase, maurischer Kanne und Holzfigur* (recto, 1913). Staatliche Kunsthalle, Karlsruhe. © 2016 Artists Rights Society (ARS), New York / Pechstein Hamburg / Toekendorf / VG Bild-Kunst, Bonn.

Max Pechstein, *Sitzende Frau* (verso, 1910). Staatliche Kunsthalle, Karlsruhe. © 2016 Artists Rights Society (ARS), New York / Pechstein Hamburg / Toekendorf / VG Bild-Kunst, Bonn.

Comprising an interior with a still-life and female figure on the front, and a spacious landscape on the reverse, both of which Pechstein commenced during 1912-1913, this dual-sided painting offers as complete an overview of his scope as an artist that one might hope to acquire on a single canvas, moreover representing this important juncture in his career, the period on the eve of the First World War. Each picture complements the other, in terms of subject matter and by way of color as well; the golden tonality of the sun-drenched landscape—lingering green foliage amid autumnal reds and yellows—contrasts with the cooler, deep blue and green tones that fill the recesses in the interior, enlivened with the warmer hues of fruits, flowers, and the flesh tints of the the artist's wife Lotte, all set against the stark white of the vase and compotier.

Proceeding chronologically, Pechstein began first the landscape *verso* at Nidden (then in East Prussia, today Nida, Lithuania), a remote fishing settlement on the Curonian Spit that separates a vast lagoon from the Baltic Sea, during September-October 1912. This was the artist's third and final stay there before the beginning of the war, following which he returned several more times. The scores of canvases that Pechstein painted in this locale exult in that primal, elemental connection with nature the artist sought far from life in the cities. These paintings, especially the bather compositions among them (see Christie's, New York, sale, 12 November 2015, lot 56C), fueled Pechstein's pre-war ascendancy in the critical and public eye, marking him as the leading figure in the new German painting.

While standing in front of a Pechstein painting at the Berliner Sezession, probably in 1910, the dealer Paul Cassirer first applied the name *Expressionisten* to the young generation of painters who were pushing beyond 19th century Impressionism toward an unprecedented degree of liberated emotivity in their art, in a primitive, vital approach as equally attuned to subjective states of feeling as to the outward aspect of their chosen subjects. Taking Gauguin, Van Gogh and Munch as their precedents, these artists included Kirchner, Heckel and Schmidt-Rottluff, Pechstein's colleagues since 1906 in the Dresden group Die Brücke, which subsequently relocated to Berlin.

Having ceased work on the *verso* landscape, Pechstein reversed the near-square canvas on its stretchers to utilize the unpainted side for a new still-life and figure composition, the present *Stilleben mit Akt, Kachel und Früchten*, which he completed in early 1913. He showed this painting, duly signed and dated, together with three others in the Deutscher Künstlerbund exhibition at the Kunsthalle Mannheim, which ran from May through September.

While the landscape displays the arabesque forms and flattened decorative space that characterize the late Fauvism of Matisse, the newer still-life clearly demonstrates that Pechstein had been studying the pictorial constructivism of Cézanne. Also apparent is the suggestion of early Cubism, then taking hold in Paris. Most significantly for the evolving expressionist ethos is Pechstein's use of the primitivist approach to figure and form that German and Russian artists admired in the work of Gauguin, together with the latter's taste for deeply resonant, saturated tonal harmonies. Pechstein had numbered Gauguin as one his favorite painters since 1907, when he first read the latter's Tahitian narrative *Noa Noa*, in translated and illustrated excerpts published in the art journal *Kunst und Künstler*.

Reviewing the Berlin debut exhibition of Die Brücke at Wolfgang Gurlitt's gallery in April 1912, the critic Curt Glaser singled out Pechstein as "without question the most mature and most eminent" in the group. Max Deri wrote in *Pan*, 30 June 1912, that he regarded Pechstein as the "strongest messenger" among them (quoted in B. Fulda and A. Soika, *Max Pechstein*, Boston, 2012, pp. 119 and 124). A large exhibition dedicated to Pechstein's work alone, at the same venue in February 1913, attracted reviews not only in the art journals but from the major Berlin newspapers as well. It proved to be commercial success; Gurlitt gave the artist a contract, providing monthly advances in exchange for the exclusive right to his production.

During a working sojourn in Italy that summer and early fall, Pechstein was already considering plans for travel half-way around the world, to the South Seas island of Palau, a German colony, a journey Gurlitt subsequently promised to finance with an advance of 10,000 marks. Only weeks before the departure of the artist and Lotte from Genoa, bound for Manila and Palau, Paul Fechter's book *Der Expressionismus* was published, the very first on this subject, in which he cited Pechstein as "the purest type and strongest representative of extensive Expressionism... He not only maintains a relation to the world, but intensifies it to the highest possible degree... He thus expresses his own life as this felt existence of things, at the same time revealing their profoundest essence" (in R.-C. Washton Long, ed., *German Expressionism*, Berkeley, 1995, p. 83).

(verso present lot)

THE PROPERTY OF A GENTLEMAN

48C

PAUL KLEE (1879-1940)

Die Schlange auf der Leiter

signed 'Klee' (lower right)
oil and watercolor on paper laid down on panel in the artist's frame
11⅝ x 18⅞ in. (30 x 48 cm.)
Painted in 1929

$400,000-600,000

PROVENANCE:

With Alfred Flechtheim, Berlin and Dusseldorf (on consignment from the artist, 1930).
With the Mayor Gallery, London (until February 1935).
Peter Watson, London and Paris (acquired from the artist in Switzerland, May 1939).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg and transferred to the Jeu de Paume (ERR no. Watson 3) (1 January 1941).
Intended for transfer to Nikolsburg, Moravia (1 August 1944).
Recovered by the French Resistance, and restituted by the Commission de Récupération Artistique to Peter Watson, London and Paris, (29 December 1945 and until at least 1954).
Philip Granville Modern Paintings, London (until 1955).
Berggruen et Cie., Paris (1955 and until 1956).
Galerie Beyeler, Basel.
Harold Diamond, New York (until 1971).
Berggruen et Cie., Paris (acquired from the above, 1971).
Private collection, Paris (acquired from the above, 1971).
Private collection, London (acquired from the above).

EXHIBITED:

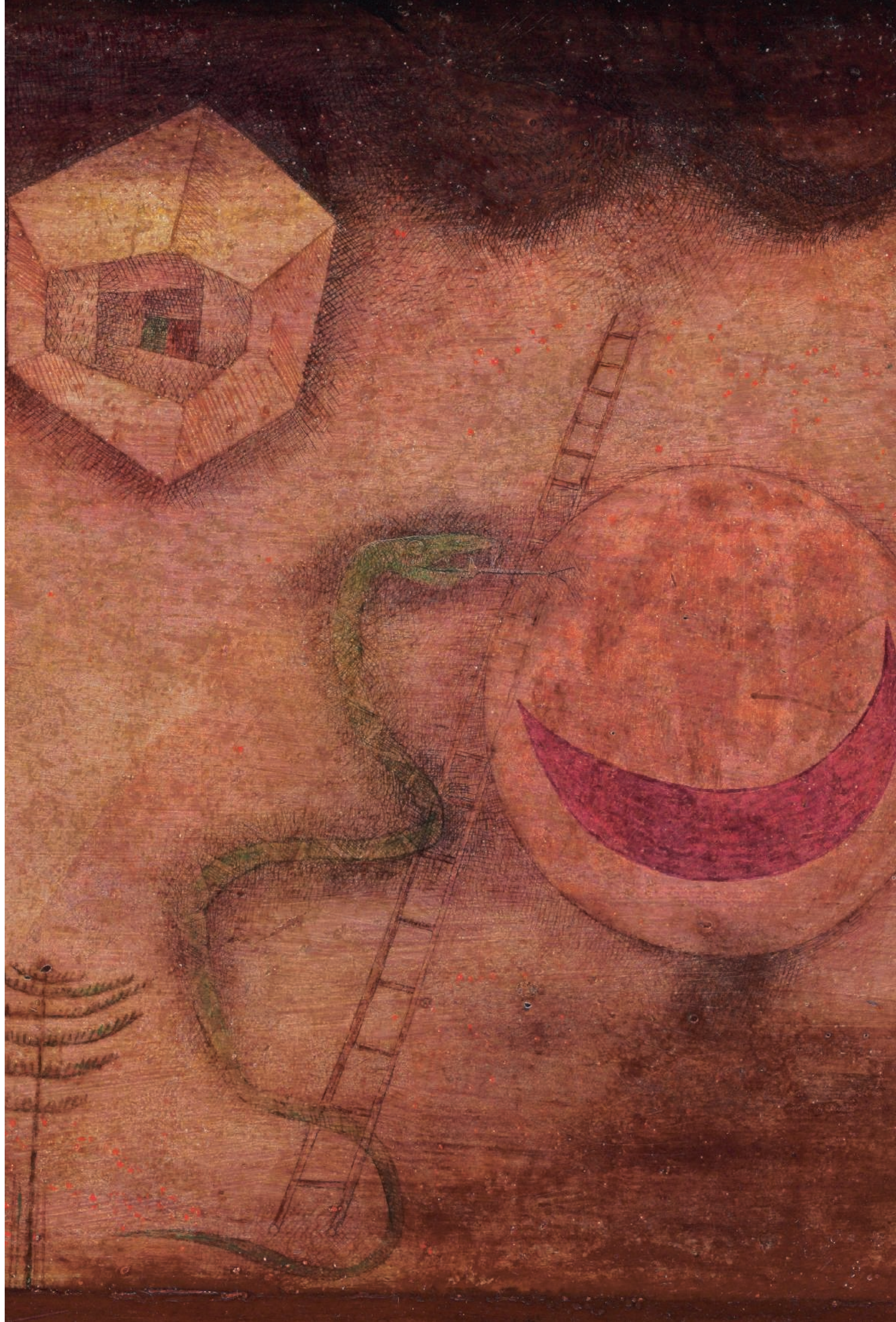
Düsseldorf, Kunstverein für die Rheinlande und Westfalen, *Paul Klee*, June-July 1931, p. 11, no. 75.
Berlin, Galerie Alfred Flechtheim, *Paul Klee: Neue bilder und aquarelle*, November-December 1931, no. 1.
Oslo, Kunstnernes hus, *Nyere tysk kunst: maleri og skulptur*, January 1932, no. 86.
Copenhagen, Den frie udstilling, *Nyere tysk kunst*, May 1932, no. 99.
Berlin, Preussische Akademie der Künste, *Herbstausstellung*, October-November 1932, no. 94.
Berlin, Berliner Secession, *Frühjahrs-Ausstellung*, May-July 1933, no. 35.
London, The Mayor Gallery, *A Survey of Contemporary Art*, October 1933, no. 18 (incorrectly dated 1932).
Kunsthalle Bern, *Paul Klee*, February-March 1935, p. 5, no. 45.
Kunsthalle Basel, *Paul Klee*, October-November 1935, no. 36.
Kunstmuseum Lucerne, *Paul Klee: Fritz huf*, April-June 1936, p. 4, no. 32.

LITERATURE:

R. Vitrac, "A propos des oeuvres récentes Paul Klee" in *Cahiers d'Art*, Paris, 1930, no. 6, p. 301 (illustrated).
C. Zervos, *Histoire de l'art contemporain*, Paris, 1938, p. 404 (illustrated).
W. Grohmann, *Paul Klee*, New York, 1954, p. 416, no. 289 (illustrated, p. 238).
C. Kröll, *Die Bildtitel Paul Klees : eine Studie zur Beziehung von Bild und Sprache in der Kunst des zwanzigsten Jahrhundert*s, Bonn, 1968, p. 70.
M. Huggler, *Paul Klee: Die malerei als blick in den kosmos*, Frauenfeld, 1969, pp. 109, 221 and 254, no. 13 (illustrated).
C. Müller, *Das Zeichen in Bild und Teorie bei Paul Klee: Dissertation*, Technische Universität Munich, 1979, p. 127 (illustrated).
A. Janda, "Paul Klee und Nationalgalerie 1919-1937" in *Akten*, Dresden, 1986, p. 49.
O. Okuda, *Paul Klee*, exh. cat., Kunsthalle Bern, 2000, p. 226 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné,* Bern, 2001, vol. V, p. 405, no. 5096 (illustrated).

Painted in 1929, *Die Schlange auf der Leiter (The Snake on the Ladder)* showcases the integral role played by the natural world in Paul Klee's artistic vision, as he sought to explore the intricate, mysterious relationship that exists between nature, the cosmos, and creative inspiration in his art. Klee believed that by reaching down into nature the artist was able to absorb impressions of the world, which could then be channelled into a subjective artistic vision that expressed the inherent truths of the universe. Comparing the source of an artist's creative impulse to the growth of a tree, Klee explained: "From the root the sap flows to the artist, flows through him, flows to his eye. Thus he stands as the trunk of the tree. Battered and stirred by the strength of the flow, he moulds his vision into his work" (Klee, quoted in E.-G. Güse, ed., *Paul Klee: Dialogue with Nature*, Munich, 1991, p. 26). However, as with the tree, the resulting image could not be an exact reflection of its source material. Rather, the "crown" of the tree must diverge from the pattern of its roots and develop its own identity, allowing a space for the artist's creativity to blossom in a new, subjective manner. In this way, Klee believed that the impressions absorbed by the artist could lead to a new vision of the world, one which offered access to different realities and revealed more than just the visible, surface impressions of nature.

Klee explores this idea in *Die Schlange auf der Leiter*, creating a fantastical, dreamlike image filled with sources drawn from his careful observation of the natural world. The serpent of the title ascends a steep ladder to rise above an ethereal, fictitious planet, watched by a row of archetypal plant forms, while a series of curious objects–including a crystal, an egg and two undefined geometric shapes–appear to float in the space surrounding them. The unexpected juxtapositions that occur between these objects imbue the scene with an otherworldly quality, while the ambiguity of their connections heightens the sense of mystery within the composition. Klee drew inspiration for this painting from the varying landscapes and terrains he encountered on his travels abroad, particularly those from his journey to Egypt at the end of 1928. Indeed, his friend and biographer, William Grohmann, has described the Klee's time in Egypt as "the greatest single source of inspiration in his later years" (W. Grohmann, *op. cit.,* 1954, p.76). Although his artistic output was limited during the trip itself, he spent his time storing up impressions of this enchanting environment, which he then recalled from memory for use in his drawings and paintings. The impact of Egypt can be clearly detected in *Die Schlange auf der Leiter*, most notably in the rich tones of its colour palette, and the prominence of the serpent in the composition. Snakes held an important place in Egyptian mythology and culture, occupying a liminal space between benevolent protector and dangerous monster, and after his journey the reptile came to feature in several of Klee's compositions. By entwining the creature in the rungs of the ladder, the artist adds a sense of whimsy and playfulness to this enigmatic painting, evoking the childhood board game of snakes and ladders.



49C

PABLO PICASSO (1881-1973)

Portrait de jeune femme

signed and dated "Picasso 1 Janvier 44' (lower left)
pencil on paper laid down on card
19⅝ x 16 in. (50 x 40.8 cm.)
Drawn on 1 January 1944

$1,000,000-1,500,000

PROVENANCE:

Galerie Taménaga, Paris.
Private collection, Tokyo (acquired from the above, *circa* 1995).
Acquired from the above by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1962, vol. 13, no. 208 (illustrated, pl. 103).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Nazi Occupation 1940-1944*, San Francisco, 1999, p. 310, no. 44-001 (illustrated).

The woman whom Picasso painted and drew most frequently during the early months of the Second World War and the subsequent German Occupation was his lover Dora Maar. The artist made her his tragic, sacrificial muse, famously subjecting her visage to unrelenting depredations on canvas and paper that mirror the violence and terror of that era. Recognizable in other portraits are Marie-Thérèse Walter, the mother of Picasso's daughter Maya, and occasionally Nusch Éluard, the wife of Picasso's close friend and favorite poet.

Among other faces, including some unknown to us today, there is an unsung heroine, an exemplary woman who remained by Picasso's side for three-and-a-half decades while his lovers came and went. Displaying her signature flourish of a large flower pinned in her hair, she is the subject of this exquisitely stylish drawing, which Picasso propitiously signed and dated on New Year's Day, 1944. Her name is Inès Sassier, *née* Odorisi. She served Picasso as his housekeeper, and became a trusted friend and confidante.

In his recollection of a meeting with Picasso on 9 April 1944, in the artist's rue des Grands-Augustins studio, the photographer Brassaï wrote, "Suddenly, the door opens. Inès enters, holding springtime in her arms: an armful of lavender and white lilies. Picasso: 'Isn't Inès beautiful? Have you seen the color of her eyes? You should photograph her one day.' The graceful young woman is decorating the room with flowers. For about ten years, she has often opened the door for me. With her matte complexion, her long black hair, her always-beaming smile, and her flowered dresses, she could be taken for a Polynesian vahine" (*Conversations with Picasso*, Chicago, 1999, p. 156).

Dora had noticed Inès while vacationing with Picasso at the Hôtel Vaste Horizon in Mougins during the summer of 1938. Inés, then sixteen, "'was working there with her elder sister,' Picasso told Brassaï. 'Inés as chambermaid and her sister as cook. She was beautiful. She was kind. So we took her and brought her back to Paris'" (*ibid.*). He also returned with a painting he had executed of her (Zervos, vol. 9, no. 209). At the beginning of the war, while Picasso and his entourage were staying in Royan, Inès moved back to Mougins, where she married Gustave Sassier. She returned with her husband to Paris in 1942, and moved into a small apartment below Picasso's rooms and studio on the rue des Grands-Augustins. Their son Gérard, today an artist, was born in 1946.

Inès' joyous spirit and selflessly caring attention were a great comfort to Picasso and Dora during the war. She applied her considerable culinary skills to making the most of meager, rationed fare. She was also a blessing to Marie-Thérèse and Maya, who lived on the boulevard Henri IV. "My father had unlimited trust in Inès, like he had in his friend Sabartés," Maya later recalled. "She is for me a wonderful memory from my youth. She was a true ray of light for us, always happy, always gracious" (in correspondence with Christie's London, 30 March 2002; sale, 27 June 2002, lots 392-393).

Inès witnessed the stormy end of Picasso's affair with Dora, and was present for Picasso's rediscovery of family life with children after the war, during his relationship with Françoise Gilot, but this also ended badly. Stability returned, beginning in the mid-1950s, during *l'époque* Jacqueline. Inès' quarters became a shrine to Picasso's art, crammed with etchings, gouaches, and the portraits of her that he presented as birthday gifts, testimonies to the durability of one of the few genuinely lasting relationships in the artist's life.

PROPERTY FROM THE MGM RESORTS INTERNATIONAL COLLECTION

50C

PIERRE-AUGUSTE RENOIR (1841-1919)

La Balayeuse

signed and indistinctly dated 'Renoir 89' (lower right)
oil on canvas
25⅝ x 18⅜ in. (65.1 x 46.7 cm.)
Painted in 1889

$1,000,000-1,500,000

PROVENANCE:

Estate of Alfred Sisley, Paris (gift from the artist); Estate sale, Galerie Georges Petit, Paris, 1 May 1899, lot 70.
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).
Prince de Wagram, Paris.
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 24 November 1905).
Galerie Durand-Ruel et Cie., Paris.
Mme de La Chapelle, Paris (acquired from the above, 9 July 1937).
Didier Imbert Fine Art, Paris.
Private collection (acquired from the above, 1987); sale, Sotheby's, New York, 11 May 1999, lot 127.
Bellagio Gallery of Fine Art, Las Vegas (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Renoir*, January-February 1900, no. 56 (titled *La Petite balayeuse*).
Paris, Galerie Braun & Cie., *Renoir*, November-December 1932, p. 13, no. 11 (illustrated; titled *La Servante* and dated 1898).
Las Vegas, *Bellagio Gallery of Fine Art, Figuratively Speaking: A Survey of Human Form*, May-March 2011.

LITERATURE:

Bernheim-Jeune, ed., *Bulletin de la vie artistique*, 15 April 1925 (illustrated).
M. Florisoone, *Renoir*, Paris, 1937 (illustrated, pl. 99; titled *The Servant*).
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, *Figures*, Lausanne, 1971, vol. 1, no. 563 (illustrated; with incorrect provenance).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, pp. 266-267, no. 1109 (illustrated, p. 267).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

In 1889, when Renoir painted this hushed, intimate scene of a pretty country girl absorbed in her sweeping, he was in the midst of an important period of artistic reassessment and renewal. Two years earlier, he had exhibited *Les grandes baigneuses*, a veritable manifesto of the hard-edged, Ingresque manner that he had assiduously cultivated since 1884 (Dauberville, no. 1292; Philadelphia Museum of Art). Confident that he had brought this linear style to its pinnacle–and simultaneously disheartened that this monumental painting, in which he had invested so much, had met with a largely hostile response–Renoir embarked on a new path almost as soon as the exhibition closed. "I have taken up again, never to abandon it, my old style, soft and light of touch," he explained to his dealer Durand-Ruel (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 254).

After toiling away in Paris throughout the mid-1880s, Renoir now began to travel extensively in the French countryside, applying his exquisitely soft new manner to the depiction of a gentle, almost idyllic vision of rural life. "It's only if my means won't allow it that I will shut myself up in the stuffy studio," he wrote to Eugène Manet (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 188). In addition to a long series of modern-day *fêtes champêtres*, which show young bourgeois women enjoying the pleasures of the countryside, he painted peasants at work and at rest–washerwomen on the banks of the river, grape pickers breaking from the harvest, girls carrying baskets of oranges and fish to market, a young farm worker holding a scythe by her side. Unique in this genre for its interior setting, *La Balayeuse* represents Renoir's definitive statement on the theme of domestic labor, presented here as healthy, clean, and comfortable work.

Renoir most likely painted this tranquil scene in the summer of 1889, which he spent near Aix-en-Provence in a house that he rented from Cézanne's brother-in-law. The model is his longtime companion Aline Charigot, the mother of his young son Pierre, whom he has depicted as a wholesome country girl with a hearty, robust physique and tendrils of dark hair escaping from a simple chignon. The rustic interior appears quiet and well-ordered, with whitewashed walls, earthen-colored flooring, and a single ceramic jug awaiting use in the corner. The palette is warm and muted, with Aline's pink apron providing a focal point; light enters from the left, falling onto her porcelain skin and white blouse. Turned in profile, her head slightly bowed, she appears intent on her light housework and unaware of the viewer's presence, lending the image a sense of self-contained intimacy.

Although the theme of a woman sweeping has precedent in Millet, who had been given a major retrospective in Paris in 1887, Renoir's *Balayeuse* suggests none of the back-breaking labor that characterizes the Barbizon master's peasant imagery. In its sense of harmony and ease, the painting is closer to Pissarro's rural subjects–in particular, *La petite bonne de campagne*, 1882–but it lacks their subtly anarchist implications (Pissarro and Durand-Ruel Snollaerts, no. 681; Tate, London). The best comparison, perhaps, is not an explicitly rural scene at all, but instead Vermeer's exquisite *Lacemaker*, which similarly creates a poetry of silence; Renoir is said to have considered this canvas, along with Watteau's *Embarkation for Cythera*, one of the two most beautiful paintings in the world (1669-1670; Musée du Louvre, Paris).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

51C

ARISTIDE MAILLOL (1861-1944)

Baigneuse allongée (Premier état pour le monument à Port-Vendres)

signed and numbered 'A. MAILLOL' (on the left front of the base); numbered and inscribed with foundry mark 'E. GODARD Fondeur PARIS 2/6' (on the right side of the base)
bronze with dark green patina
Length: 96½ in. (245.2 cm.)
Conceived in 1922 and cast after 1944

$1,200,000-1,600,000

PROVENANCE:

Dina Vierny, Paris.
Private collection (acquired from the above); sale, Sotheby's, New York, 3 May 2006, lot 36.
Acquired at the above sale by the present owner.

LITERATURE:

B. Lorquin, *Aristide Maillol*, Geneva, 1994, p. 198 (another cast illustrated, p. 81).

Following the death of Rodin in 1917, Maillol became one the foremost French sculptors of the day. Despite his growing fame, however, the artist had yet to attract a state commission. He was therefore gratified when after the end of the First World War the towns of Céret, Elne and Port-Vendres, all near his native Banyuls, contracted him to create war memorials for the fallen, in the hope that the success of these projects, carved in marble, would finally lead to a major commission of this kind from the French state.

Maillol planned a seated figure for Céret, a standing pose for Elne, and a reclining configuration for Port-Vendres, as seen in the present *Premier état pour le monument*. The latter, stemming from the sculptor's continuing work on his *Monument à Cézanne*, is the most lyrically conceived of the three. He envisioned the content for the Port-Vendres sculpture as a clear and meaningful contrast between the purpose of this sculpture—to commemorate those soldiers from the town who had sacrificed their lives for France during the First World War—and the allegorical recumbent female figure who tenderly extends to their departed spirits a handful of olive leaves, to grace their eternal rest. A vital, youthful woman—a virginal maiden, one may presume—she may have been a girlfriend, a sister, even a daughter to one of the men whose deaths she enshrines.

The Céret memorial was unveiled in 1922 and the Elne sculpture was installed in 1925. Although Maillol wanted to show these subjects nude, he acceded to local requirements that they be clothed. For Céret he adorned the seated female figure in local Catalan dress; with head mournfully in hand, she is titled *La Douleur*. For the Elne monument Maillol carved in marble a clothed variant of the standing nude *Pomone* that he had shown to acclaim at the 1910 Salon d'Automne, and the Russian collector Morosov purchased.

Maillol's plan for the Port-Vendres memorial met with a complication. As in *Le monument à Cézanne,* his young model must be nude, Maillol believed, to embody the metaphorical effect of a flowing river, suggesting unceasing regeneration and timelessness. The mayor's wife, however, vigorously protested when shown the maquette, and prevailed upon her husband to reject it. Angrily upset, Maillol had no choice but to prepare a new model, in which the figure was fully draped. The Port-Vendres monument was installed in 1924. Maillol had intended that the sculpture be viewed from a vantage point that made the figure appear to rest on the distant sea. It was sited, however, overlooking the harbor in such a way that spoiled this effect, which the added drapery further obscured.

Under the circumstances, the present *Premier état* would likely have made a stronger impression. The lithe, comely lines of the nude intended for Port-Vendres are unusual in Maillol's oeuvre; the sculptor normally favored as his models women with fuller, more mature figures, to emphasize female fertility and sensual warmth. The classical purity of this figure's girlish proportions, revealed in the nude, was nevertheless too risqué for the occasion. Thereafter divested of any topical purpose and inherent allegorical meaning, having become *Baigneuse allongée,* this young model is actually all the more appealing for the viewer today.

Much to Maillol's disappointment, a commission from the French government for a war memorial did not materialize. He received instead a request to carve a marble version of *La Méditerranée*, the sculpture that established his reputation at the 1905 Salon d'Automne. When the City of Aix refused to accept his *Monument à Cézanne*, the City of Paris stepped in to acquire it. The stone version of Maillol's c*hef d'oeuvre* was finally installed in 1929, in the Tuileries gardens.

52C

MARC CHAGALL (1887-1985)

L'idylle en bleu

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)
oil and tempera on canvas
32 x 25½ in. (81.3 x 64.9 cm.)
Painted in 1979

$1,000,000-1,500,000

PROVENANCE:

Seibu collection, Tokyo.
Acquired from the above by the family of the present owner, *circa* 1985.

EXHIBITED:

Tokyo, Bunkamura Museum of Art; Ibaraki, Kasama Nichido Museum of Art and Nagoya City Art Museum, *Chagall*, October 1989-March 1990, p. 159, no. 113 (illustrated in color).

The Comité Marc Chagall has confirmed the authenticity of this painting.

This poetic vision of boundless joy and enchantment–aptly titled *L'idylle en bleu*–is a veritable compendium of Chagall's most beloved and enduring themes, painted with inexhaustibly youthful vigor during the last years of his long life. In the lower left, two young lovers chastely embrace. The arcs of their bodies unite to form a single, indivisible orb–a heavenly body, like the setting sun or rising moon that glows red in the dark sky above them. Anchored within the diminutive townscape at the base of the canvas, the couple is simultaneously part of this world and beyond it, their love an ideal union of the sensual and the spiritual, of human yearning and divine mystery. Their joy is embodied in the music of the fiddler, the miraculous soaring flight of the white hen (in reality, a most earth-bound bird) and partially visible angel, and above all, the great bouquet of flowers that bursts forth against the blue ground like a pyrotechnic display.

Flowers were an integral part Chagall's life-affirming vision of the world, in which these colorful splendors of nature actually seem larger, more brilliant, and even more vital than they do in real life. Particularly in his late years, Chagall painted flowers with utter abandon, as if they were earthly matter transformed into pure energy, emitting their own light. He had first created an extended series of floral still-lifes in the late 1920s, during his travels around central and southern France, in the Midi, the Auvergne, and Savoy. It was in this way, by studying and painting the resident flora of the local countryside, that the artist most intimately acquainted himself with the beauties and charm of *la belle France*. Following tours of Greece in 1952 and 1954, Chagall was again drawn to flowers. "Never has his world been so bright, so radiant with joy," Franz Meyer wrote about the work of the ensuing years (*Marc Chagall: Life and Work*, New York, 1964, p. 552). Yet there was much more to come–another quarter century in which Chagall continued to travel and paint, ceaselessly renewing and re-inventing his favorite themes.

In the dream-like *Idylle en bleu*, the bouquet of pink and white blossoms–most likely peonies, which announce spring at its very height–seems to rest lightly on the roofs of the little village, whimsically subverting the artistic tradition of the tabletop still-life. Rendered with a delicate touch and myriad hues, the flowers have a bright, effervescent immediacy that contrasts with the all-pervasive blue tonality of the background, from which forms only gradually emerge. The blossoms explode upward and outward from a golden vase, the rounded shape of which echoes the enfolded contours of the affianced pair. "The conjunction is one that particularly appealed to Chagall, a bouquet of cut flowers being the archetypal gift for a lover to bring," Susan Compton has written. "Yet cut flowers are ephemeral: through man's artifice their beauty is arranged momentarily. So in these themes the artist reminds us of the impermanence as well as the ecstasy of human love" (*Chagall*, exh. cat., Royal Academy of Arts, London, 1985, p. 212).

Marc Chagall

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The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$100,000, 20% on that part of the **hammer price** over US$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Cashiers' Department,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(d) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

E2(k) 07/08/15
G1(b) 02/12/15

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

º Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/15

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per **lot**, due on Day 36) Storage (per **lot**/day, beginning Day 36)	$150.00 $12.00
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM – 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM – 5:00 PM
Monday-Friday except Public Holidays

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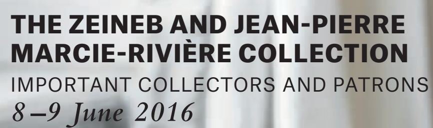
07/03/16

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com



THE ZEINEB AND JEAN-PIERRE MARCIE-RIVIÈRE COLLECTION

IMPORTANT COLLECTORS AND PATRONS

8–9 June 2016

EXHIBITION

3–8 June
9, avenue Matignon
75008 Paris

CONTACT

Lionel Gosset
lgosset@christies.com
+33 (0)1 40 76 85 98

JULIO GONZÁLEZ (1876-1942)
Forme rigide
Welded and soldered iron on a stone base
Height including base : 73,7 cm (29 in.)
Circa 1937; this work is unique
€1,000,000–1,500,000

CHRISTIE'S

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Property from a Private East Coast Collection
RENE MAGRITTE (1898-1967)
Sans titre
signed, dated and dedicated 'René Magritte 1956 à Madame De Vecchi' (upper right)
gouache, watercolor and pencil on paper
6 ⅞ x 5 ⅞ in. (17.5 x 14.9 cm.)
Executed in 1956
$200,000-300,000

IMPRESSIONIST & MODERN ART

WORKS ON PAPER SALE

New York, 13 May 2016

VIEWING

30 April - 12 May 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S

Property From a Distinguished European Estate
DAME BARBARA HEPWORTH (1903-1975)
Two Forms in Echelon
slate, unique
18 in. (45.8 cm.) high, excluding wooden base
Carved in 1963.
£500,000-800,000

MODERN BRITISH AND IRISH ART

EVENING SALE

London, King Street, 20 June 2016

VIEWING

8 King Street
London SW1Y 6QT

CONTACT

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azlattinger@christies.com
+44 (0)20 7389 2074

CHRISTIE'S

Flags I © Jasper Johns/Licensed by VAGA, New York, NY
Co-published by the artist and Simca studio

Property from a New York State Private Collection
JASPER JOHNS (B. 1930)
Flags I
screenprint in colors, on J.B. Green paper, 1973
signed, titled and dated in pencil, numbered 59/65
Sheet: 27 ⅜ x 35 ¼ in. (695 x 895 mm.)
$800,000-1,200,000

PRINTS & MULTIPLES
New York, 26-27 April 2016

VIEWING
22-25 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Richard Lloyd
rlloyd@christies.com
+1 212 636 2290

CHRISTIE'S

AMEDEO MODIGLIANI (1884-1920)
Madame Hanka Zborowska
signed 'Modigliani' (upper right)
oil on canvas
21⅝ x 15⅛ in. (55 x 38.3 cm.)
Painted in 1917
£5,000,000-7,000,000

IMPRESSIONIST & MODERN ART
EVENING SALE
London, King Street, 22 June 2016

VIEWING
16–22 June 2016
8 King Street
London SW1Y 6QT

CONTACT
Jay Vincze
jvincze@christies.com
+44 (0)20 7389 2536

CHRISTIE'S

Property from a Private American Collection
JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)
Allée d'arbres aux Champs-Elysées
oil on canvas
27 ⅛ x 35 ⅞ in. (69 x 91 cm.)
$250,000 - 350,000

19TH CENTURY EUROPEAN ART
New York, 25 April 2016

VIEWING
22-25 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120

CHRISTIE'S

Property of H.F. 'Gerry' Lenfest
MAX WEBER (1881-1961)
New York
oil on canvas
40 x 32 in. (101.6 x 81.3 cm.)
Painted in 1913.
$1,500,000–2,500,000

AMERICAN ART
New York, 19 May 2016

VIEWING
14-18 May 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S

SUPERB JEWELS FROM
THE COLLECTION OF
H.S.H. GABRIELA
PRINCESS ZU LEININGEN
Geneva, 18 May 2016
VIEWING
13–18 May 2016
Four Seasons
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CHRISTIE'S

© Tamayo Heirs/Mexico/Licensed by VAGA, New York, NY

RUFINO TAMAYO (1899-1991)
Maestros cantores
Signed and dated 'Tamayo, O-49' (upper right)
Oil on canvas
33 ½ x 27 ⅝ in. (85.1 x 70.2 cm)
Painted in 1949
$2,000,000-3,000,000

LATIN AMERICAN ART
New York, 25-26 May 2016

VIEWING
21-25 May 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S

ROY LICHTENSTEIN (1923-1997)
Sailboats
signed and dated 'rf Lichtenstein '73' (on the reverse)
oil and Magna on canvas
60 x 74 in. (152.4 x 188 cm.)
Painted in 1973
$7,000,000-10,000,000
© Estate of Roy Lichtenstein

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 10 May 2016

VIEWING
30 April - 10 May 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Sara Friedlander
sfriedlander@christies.com
+1 212 641 7554

CHRISTIE'S

MARK ROTHKO (1903-1970)
No. 17
oil on canvas
91 ½ x 69 ½ in. (232.5 x 176.5 cm.)
Painted in 1957
$30,000,000-40,000,000
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EVENING SALE

New York, 10 May 2016

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CHRISTIE'S

Property of a Private New York Collection
JEAN DUBUFFET (1901-1985)
Rue de l'Entourloupe
signed and dated 'J. Dubuffet 63' (lower left);
signed again, titled and dated again '24/2/63 Rue de l'Entourloupe J. Dubuffet' (on the reverse)
oil on canvas
35 x 45 ¾ in. (89 x 116 cm.)
Painted in 1963.
$4,000,000- 6,000,000

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EVENING SALE
New York, 10 May 2016

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20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

Property from the Collection of Guy and Marie-Hélène Weill
SAM FRANCIS (1923-1994)
Red No. 1
oil on canvas
63 ¾ x 45 ⅛ in. (161.9 x 114.6 cm.)
Painted in 1953.
$2,000,000-3,000,000
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New York, 10 May 2016

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CALDER'S
VOYAGE TO INDIA
WORKS FROM AN IMPORTANT PRIVATE COLLECTION

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 10 May 2016

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Property from the Collection of
KENNETH AND SUSAN KAISERMAN

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Impresssionist & Modern Art
10–13 May

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CHRISTIE'S

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ZAO WOU-KI (ZHAO WUJI, FRENCH/CHINESE, 1920-2013)
Vert Émeraude
oil on canvas
127 x 127.5 cm. (50 x 50¼ in.)
Painted in 1950
Estimate on Request

ASIAN 20TH CENTURY & CONTEMPORARY ART

EVENING SALE

Hong Kong, 28 May 2016

VIEWING

26–28 May 2016
Hong Kong Convention & Exhibition Centre
No 1 Harbour Road, Wanchai, Hong Kong

CONTACT

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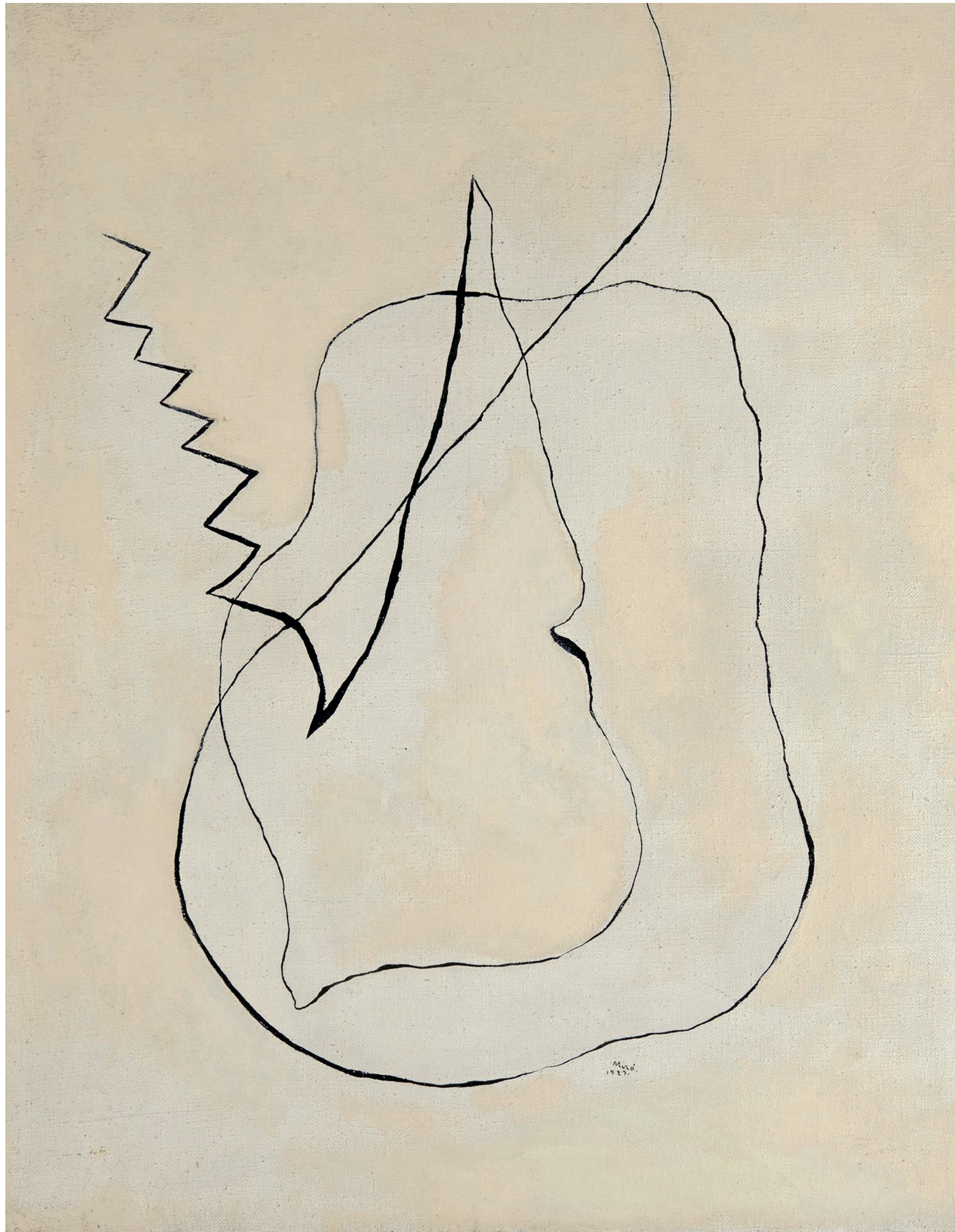

JOAN MIRÓ (1893-1983)
Le cheval de cirque
signed and dated 'Miró.1927.' (lower centre); signed and dated again 'Joan Miró.1927.' (on the reverse)
oil on canvas · 39½ x 32 in. · Painted in 1927
Price realised: € 1,833,500

MODERN ART

Invitation to consign

AUCTION
Thursday October 20th &
Friday October 21st 2016
9, avenue Matignon
75008 Paris

CONTACT
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Fanny Saulay
fsaulay@christies.com
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CHRISTIE'S

Sold privately by Christie's to the Musée d'Orsay, Paris, 2015

EDOUARD VUILLARD (1868-1940)
Tristan Bernard conférencier
signed 'E Vuillard'
oil on board
29 ¾ x 22 ⅛ in. (75.5 x 56.2 cm.)

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IMPRESSIONIST AND MODERN ART
EVENING SALE

THURSDAY 12 MAY 2016
AT 7.00 PM

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CODE NAME: NORA
SALE NUMBER: 12069

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$50 to US$1,000 by US$50s
US$1,000 to US$2,000 by US$100s
US$2,000 to US$3,000 by US$200s
US$3,000 to US$5,000 by US$200, 500, 800

(e.g. US$4,200, 4,500, 4,800)
US$5,000 to US$10,000 by US$500s
US$10,000 to US$20,000 by US$1,000s
US$20,000 to US$30,000 by US$2,000s
US$30,000 to US$50,000 by US$2,000, 5,000, 8,000

(e.g. US$32,000, 35,000, 38,000)
US$50,000 to US$100,000 by US$5,000s
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Above US$200,000 at auctioneer's discretion

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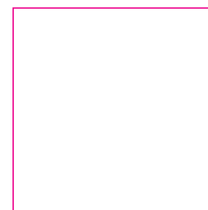

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