

CHRISTIE'S

IMPRESSIONIST & MODERN ART  
WORKS ON PAPER AND DAY SALE

1915





10 Avril 1940  
Paris



# IMPRESSIONIST & MODERN ART WORKS ON PAPER AND DAY SALE

FRIDAY 13 MAY 2016

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Friday 13 May 2016  
at 10.00 am (Lots 1001-1111) and 1.30 pm (Lots 1201-1388)

20 Rockefeller Plaza  
New York, NY 10020

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Saturday	30 April	10.00 am - 5.00 pm
Sunday	1 May	1.00 pm - 5.00 pm
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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

## AUCTIONEERS

David Kleiweg de Zwaan (#1365999)

Adrien Meyer (#1365994)

Andreas Rumbler (#1177064)

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# CHRISTIE'S



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London



# SPECIALISTS FOR THIS AUCTION



**Brooke Lampley**  
International Director  
Head of Department  
blampley@christies.com



**Cyanne Chutkow**  
Deputy Chairman  
cchutkow@christies.com



**Conor Jordan**  
Deputy Chairman  
cjordan@christies.com



**Sharon Kim**  
International Director  
skim@christies.com



**Adrien Meyer**  
International Director  
ameyer@christies.com



**Jessica Fertig**  
Head of Evening Sale  
jfertig@christies.com



**David Kleiweg de Zwaan**  
Specialist  
dkleiweg@christies.com



**Vanessa Fusco**  
Head of Works on Paper  
and Day Sale  
vfusco@christies.com



**Morgan Schoonhoven**  
Specialist, West Coast  
mschoonhoven@christies.com



**Sarah El-Tamer**  
Head of Picasso Ceramics  
Online Sale  
sel-tamer@christies.com



**Allegra Bettini**  
Specialist  
abettini@christies.com



**Jennie Sirignano**  
Specialist  
jsirignano@christies.com



**Alexis Cronin**  
Specialist  
acronin@christies.com



**Vanessa Prill**  
Expertise Coordinator  
vprill@christies.com



**Talia Hughes**  
Works on Paper and  
Day Sale Administrator  
thughes@christies.com



**Nora McGovern**  
Evening Sale Administrator  
nmcgovern@christies.com

## AUCTION ADMINISTRATORS

Talia Hughes  
Works on Paper and  
Day Sale Administrator  
thughes@christies.com

Tel: +1 212 636 2067  
Fax: +1 212 636 2035

Nora McGovern  
Evening Sale Administrator  
nmcgovern@christies.com

Tel: +1 212 636 2516  
Fax: +1 212 636 2035

## GLOBAL MANAGING DIRECTOR

Caroline Sayan  
csayan@christies.com

Tel: +1 212 636 2289  
Fax: +1 212 636 2035

## MANAGING DIRECTOR

Julie Kim  
jkim@christies.com

Tel: +1 212 636 2317  
Fax: +1 212 636 2035

## BUSINESS DIRECTOR

Eileen Brankovic  
ebrankovic@christies.com

Tel: +1 212 636 2198  
Fax: +1 212 636 2035

## SENIOR RESEARCHER AND WRITER

John Steinert

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## PRIVATE SALES

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1001

## PAUL SIGNAC (1863-1935)

### *Port-Louis, thoniers à l'ancre*

signed and inscribed 'P. Signac Port Louis' (lower right)  
watercolor and black Conté crayon on paper laid down on board  
17¾ x 11¼ in. (44.2 x 28.7 cm.)  
Executed circa 1922

\$20,000-30,000

#### PROVENANCE:

Galerie Jean Tiroche, Inc., New York.  
Oscar Kimelman, Walkill, New York; Estate sale,  
Christie's, New York, 16 February 1989, lot 44.  
Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1002**

JOAN MIRO (1893-1983)

*Salle de concert*

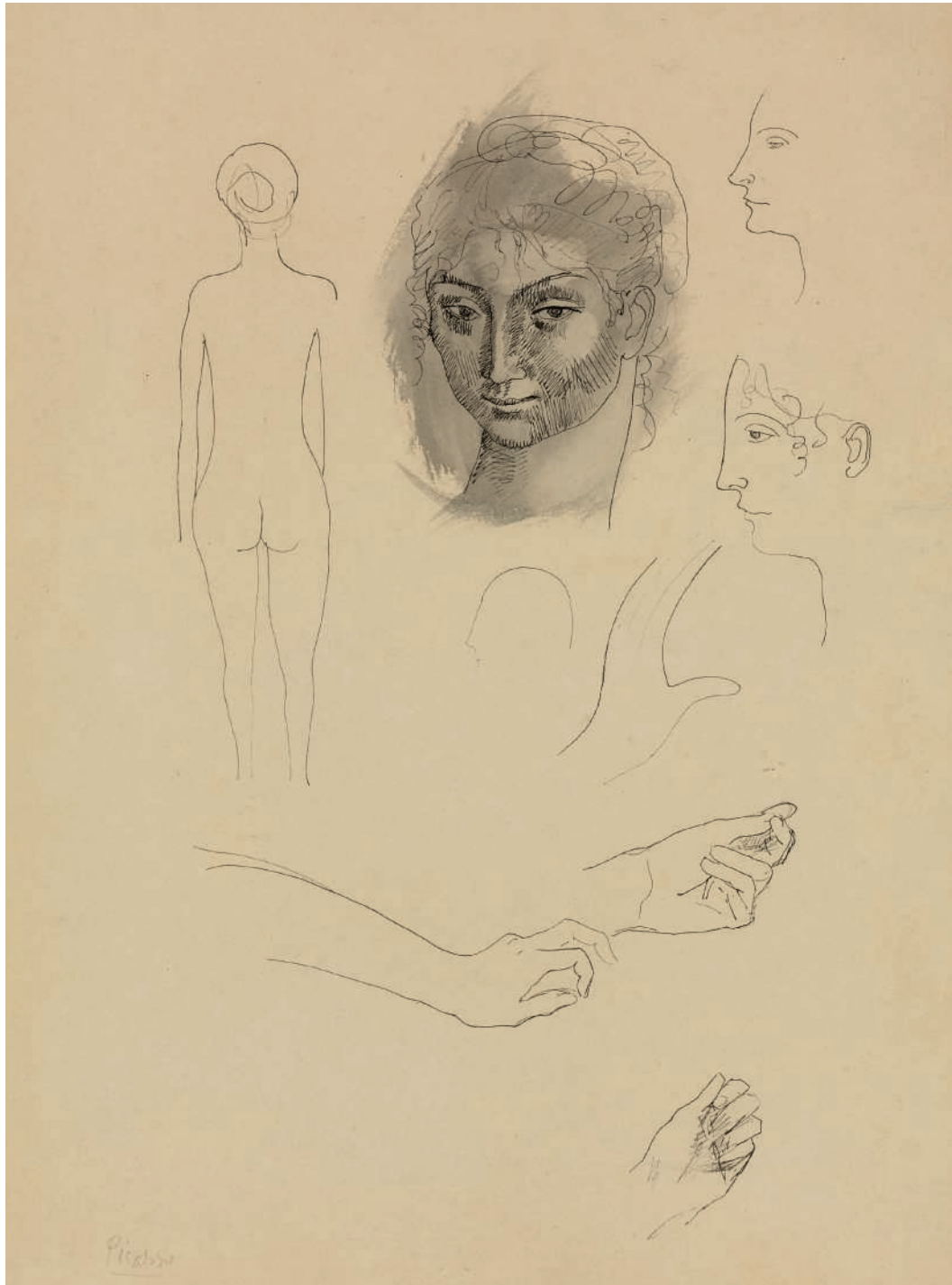
signed and dated 'Miró 1918.' (lower left)  
pen and black and brown inks and colored wax crayons on paper  
9<sup>7</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub> in. (25 x 16.1 cm.)  
Drawn in 1918

\$40,000-60,000

**PROVENANCE:**

Acquired from the artist by the family of the present owner, circa 1955.

ADOM (Association pour la défense de l'oeuvre de Joan Miró) has confirmed the authenticity of this work.



1003

## PABLO PICASSO (1881-1973)

### *Page d'album*

signed 'Picasso' (lower left)  
pen and black ink and brush and gray wash on paper  
14½ x 10½ in. (36.8 x 26.5 cm.)  
Executed in 1904

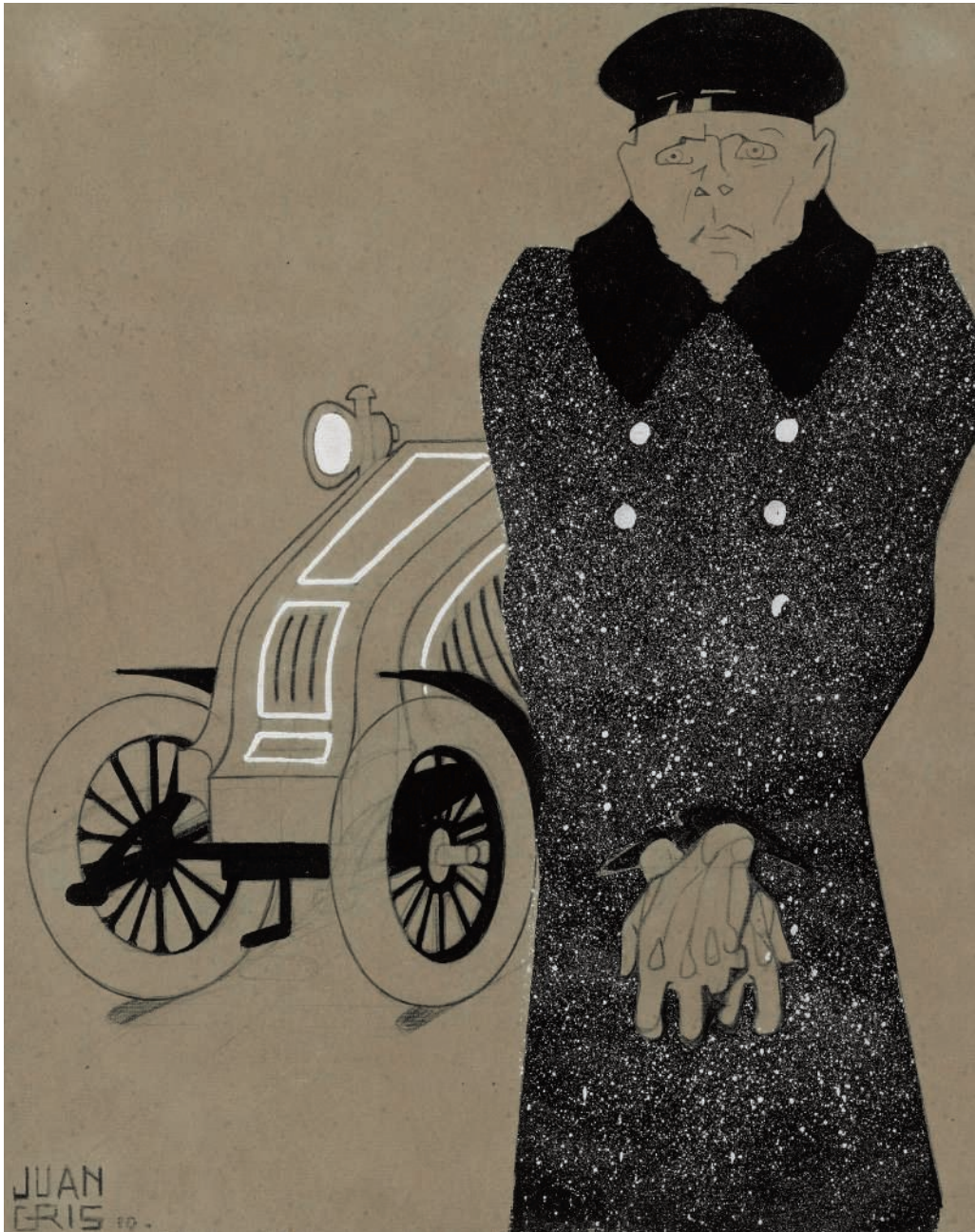
\$20,000-30,000

#### PROVENANCE:

A. Level, Paris (by 1932).  
Charles and Ruth Lachman, New York (circa 1950).  
Acquired from the family of the above by the present owner.

#### LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1932, vol. 1, no. 236 (illustrated, pl. 106).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Blue Period, 1902-1904, Barcelona and Paris*, San Francisco, 2011, p. 201, no. 1904-037 (illustrated).



1004

## JUAN GRIS (1887-1927)

### *Chauffeur Avansat*

signed 'JUAN GRIS' (lower left)  
 gouache, brush and India ink, charcoal and pencil on toned paper  
 15¼ x 12¼ in. (38.7 x 31 cm.)  
 Executed *circa* 1906-1907

\$25,000-35,000

#### PROVENANCE:

Peter H. Deitsch Gallery, New York (by 1958).  
 Acquired by the family of the present owner, *circa* 1965.

#### EXHIBITED:

New York, The Museum of Modern Art; Minneapolis Institute of Arts;  
 San Francisco Museum of Art and Los Angeles County Museum, *Juan  
 Gris*, April-October 1958, p. 13 (illustrated; titled *The Automobilist*).

#### LITERATURE:

*L'Esquella de la Torratxa*, no. 1733, 15 March 1912, p. 185 (illustrated).  
 R. Bachollet, *Juan Gris, dessinateur de presse de Madrid à Montmartre,  
 catalogue raisonné, 1904-1912*, Paris, 2003, p. 481, no. ES 5 (illustrated).

Gris arrived in Paris in 1906, and took up residence at the Bateau Lavoir, where he met Pablo Picasso, and through him Georges Braque, Guillaume Apollinaire, Max Jacob, Maurice Raynal, Pierre Reverdy and other artists, poets and critics at the forefront of a new generation of Paris' avant-garde. The present drawing was executed *circa* 1906-1907, shortly after Gris moved to France. It was published several years later in the Catalan, pro-republican weekly satirical magazine, *L'Esquella de la Torratxa*, with the following caption: "In modern countries, like the United States, the cars have the right to go at 80 per hour. Here they always think we go too quickly, and we only go at 20. Look how we have to run to get to the Yankees' level!" (*op. cit.*, 1912, p. 185).

1005

## PABLO PICASSO (1881-1973)

### *Femme assise et tête d'homme*

signed 'Picasso' (upper right)  
charcoal on paper laid down on card  
15¼ x 11⅝ in. (38.7 x 29.5 cm.)  
Drawn circa 1900

\$150,000-250,000

#### PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 20 March 1990, lot 6.  
Acquired at the above sale by the present owner.

The Comité Picasso confirmed the authenticity of this work in 1988.

Picasso enrolled in the San Fernando Academy in Madrid in October 1897. He quickly discovered that the traditional teaching structure was hidebound and held little interest for him. Disenchanted with the traditional approach to art, he left the academy in June of the following year and moved to Barcelona where he began to mingle with the modernist ferment around him. Although the identity of the man in the hat in the present work is unknown, it was drawn around the time that Picasso was executing a number of portraits of his avant-garde colleagues in the arts, *habitués* of Els Quatre Gats in Barcelona, and other acquaintances.

The founders of Els Quatre Gats were the artists Ramón Casas i Carbó, Santiago Rusiñol i Prats, Miquel Utrillo and the main proprietor, Pere Romeu. These four men were bastions of the *Modernista* style and initially held a huge sway over younger artists like Picasso and his friends the Soto brothers and Carlos Casagemas. However, in 1900, Picasso became competitive with these artists and with Casas in particular. Picasso was determined to outdo the elder artist who had achieved great success in 1899 after a triumphant exhibition of portraits at the fashionable Barcelona gallery, Sala Parés.

With the enthusiastic support of his friends, Picasso decided to mount his own exhibition at Els Quatre Gats and devoted the next several months to portraying his friends and acquaintances in a series of portraits. John Richardson has written, "This gallery of bohemians, hovering on the verge of a humdrum future, is a unique accomplishment. The friends to whom Picasso introduces us—macho lady-killer, good doctor, doomed poet, nice dullard, smug hack, oily sponger, café anarchist—are types who we are accustomed to meeting in turn-of-the-century fiction...but never en masse in art" (*A Life of Picasso*, New York, 1991, vol. I, p. 145). Picasso's friends helped with the amateur installation, doing their best to fit all of the unmounted, unframed portraits in the small space provided. Although the exhibition received mixed reviews at the time, it brought a new breath of artistic air to the art scene in Barcelona and provided a watershed in the young artist's career.



(fig. 1) Pablo Picasso, *Autoportrait*, 1899. Private collection.

Henri





**1006**

MANE-KATZ (1894-1962)

*Untitled (Rabbi)*

signed 'Mané-Katz' (lower left)  
charcoal on paper laid down on board  
22 x 14<sup>7</sup>/<sub>8</sub> in. (55.8 x 37.9 cm.)

\$2,000-3,000

**PROVENANCE:**

Acquired from the artist by the family of the present owner, by 1954.





1007

## PABLO PICASSO (1881-1973)

### *Mère et enfant*

signed 'Picasso' (lower right)  
pen and gold and sepia inks over pencil on paper  
4¼ x 6¼ in. (10.9 x 16.2 cm.)  
Drawn in 1901

\$80,000-120,000

#### PROVENANCE:

Dr. Gottlieb Friedrich Reber, Lausanne.  
Douglas Cooper, London and Argilliers.  
Acquired from the estate of the above by the present owner, July 1993.

#### EXHIBITED:

Lausanne, Galerie Paul Vallotton, *Maîtres suisses et français du XIXe et XXe siècle*, April-May 1981, no. 108 (illustrated).  
Bogotá, Museo Nacional de Colombia, *Picasso en Bogotá*, May-August 2000, pp. 70 and 206, no. 4 (illustrated in color).

#### LITERATURE:

D. Chevalier, *Picasso, époques bleue et rose*, Vaduz, 1991, p. 38 (illustrated; titled *Maternité*).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, Turn of the Century, 1900-1901, Barcelona, Madrid and Paris*, San Francisco, 2010, p. 266, no. 1901-520 (illustrated).

The Comité Picasso confirmed the authenticity of this work in 1987.



(fig. 1) Pablo Picasso, *Mère et enfant*, 1902. Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

PROPERTY OF A DISTINGUISHED GENTLEMAN

1008

## AMEDEO MODIGLIANI (1884-1920)

### *Tête de cariatide*

pencil on paper  
16¼ x 10¾ in. (42.6 x 26.3 cm.)  
Drawn circa 1910-1911

\$400,000-600,000

#### PROVENANCE:

Dr. Paul Alexandre, Paris.  
Hanover Gallery, London (by 1962).  
Private collection, Lugano (by 1975).  
Galerie Alexandre Iolas, Geneva.  
Simon C. Dickinson, Ltd., London.  
Acquired from the above by the present owner, November 2004.

#### EXHIBITED:

London, Hanover Gallery, *Matisse and Modigliani Drawings*, March-April 1962, no. 11 (illustrated; titled *Head* and dated 1909).  
Lugano, Rassegna internazionale delle arti e della cultura, *Dalle collezioni d'arte private ticinesi, Maestri Europei del XX secolo*, 1975, no. 105.  
Verona, Galleria dello Scudo, *Modigliani, dipinti e disegni, incontri italiani, 1900-1920*, November 1984-January 1985, p. 121, no. 6 (illustrated).  
Verona, Galleria d'arte moderna e contemporanea, Palazzo Forti, *Modigliani a Montparnasse, 1909-1920*, July-October 1988, p. 65 (illustrated).  
Paris, Musée de Montmartre and Takasaki, Municipal Museum, *Montmartre et les peintres*, 1994, p. 139, no. 123 (illustrated in color, p. 95).

#### LITERATURE:

A. Ceroni, *Amedeo Modigliani, dessins et sculptures*, Milan, 1965, p. 30, no. 40 (illustrated).  
A. Ceroni and L. Piccioni, *I dipinti di Modigliani*, Milan, 1970, p. 106 (illustrated).  
O. Patani, *Modigliani, disegni*, Milan, 1976, p. 127, no. 10 (illustrated).  
C. Mann, *Modigliani*, London, 1980, pp. 71 and 211, no. 42 (illustrated, p. 72; titled *Head with an Abacus* and dated 1911-1912).  
C. Parisot, *Modigliani, catalogue raisonné, dessins, aquarelles*, Livorno, 1990, vol. I, p. 340, no. 14/10 (illustrated, p. 235).  
O. Patani, *Amedeo Modigliani, catalogo generale, sculture e disegni, 1909-1914*, Milan, 1992, p. 103, no. 80 (illustrated).

In the early stages of Modigliani's career, he aspired to be a sculptor. Though he experimented with stone carving in Carrara at the age of 18, he could not afford to fully commit himself to the medium. Modigliani was a long-time admirer of Constantin Brancusi, and in 1909, Paul Alexandre introduced him to the Romanian artist, who would become a significant influence and mentor to the young Italian. Brancusi's impact can be most clearly witnessed in Modigliani's return to working with stone. From 1910 to 1913, he dedicated himself to sculpture, of which only 25 examples have survived. With the high cost of limestone, the material was precious and thus drawing became integral to his process, with the walls of his studio punctuated with the architectural studies of heads. Modigliani's unreliable income also required him to move frequently from one studio to another and each time the drawings would be rehung. *Tête de cariatide* exhibits several artist's tacks at the edges from this activity and underscores its close relationship to his sculpture of the period.

As a draughtsman, Modigliani focused on a narrow range of themes including idol-like heads, kneeling caryatids and a single standing figure. His intense preoccupation with sculptural form was the dominant force in his work. He became obsessed with the caryatid both as a sensual figure and as a functional architectural element. The figures transform from expressive and emotional to austere and geometric. With *Tête de cariatide*, he unites natural form with sculptural artifice to create a seductive yet hieratic form. Modigliani's streamlined aesthetic dealt away with decoration and setting in his drawings. From his formative years spent in Florence and Venice, Modigliani was familiar with medieval Italian sculpture. His inspiration for sculpture derives from the Etruscans but also from African and Asian art—all of which were fashionable artistic trends in Paris in the early decades of the 20th century. As early as 1909 through the influence of Alexandre, he discovered African Art and Khmer sculpture in the Trocadéro, becoming enchanted by such figures and turning to them for his own artistic innovation.

Alexandre, close friend of the artist and the first owner of *Tête de cariatide*, explained, "In his drawings, there is invention, simplification, and purification of the shape. This is why African primitive art had seduced him. Modigliani recreated in his own way the lines of the human figure by inserting them in the negroid canons. He experimented all attempts of simplification of the lines and was interested in these for his own personal research" (quoted in N. Alexandre, *Modigliani inconnu, témoignages, documents et dessins inédits de l'ancienne collection de Paul Alexandre*, Paris, 1993, pp. 43-44).



1009

## PABLO PICASSO (1881-1973)

### *Femme nue au chien*

signed 'Picasso' (lower left)  
pen and brown ink and colored wax crayons on card  
3¾ x 5¼ in. (9.1 x 13.3 cm.)  
Drawn in Barcelona in 1902

\$150,000-200,000

#### PROVENANCE:

Sebastià Junyer Vidal, Barcelona (gift from the artist).  
Carles Junyer Vidal, Barcelona (by descent from the above).  
Perls Galleries, New York.  
M. Knoedler & Co., Inc., New York (acquired from the above).  
Joan Whitney Payson, New York (acquired from the above, January 1960).  
By descent from the above to the present owner.

#### EXHIBITED:

Kyoto, Municipal Museum and Tokyo, Isetan Museum of Art, *From Goya to Wyeth, The Joan Whitney Payson Collection*, September-December 1980, no. 62 (illustrated in color).  
Portland, Maine, Portland Museum of Art, 1991 (on loan).  
Waterville, Maine, Colby College Museum of Art, *The Joan Whitney Payson Collection*, February-June 1992.  
Portland, Maine, The Joan Whitney Payson Gallery of Art, Westbrook College (on loan).

#### LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1932, vol. 1, no. 124 (illustrated with apocryphal signature, pl. 62).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Blue Period, 1902-1904*, San Francisco, 2011, p. 11, no. 1902-011 (illustrated with apocryphal signature).

*Femme nue au chien* was executed on the reverse of a business card belonging to Picasso's friends Sebastià and Carles Junyer Vidal, who had inherited a prosperous yarn and stocking shop in Barcelona from their uncle. Sebastià, the elder of the two brothers, enjoyed some success as a painter, exhibiting a group of Mallorcan landscapes in the autumn of 1902 at the Sala Parés, Barcelona's most fashionable gallery. Carles Junyer Vidal was an art and drama critic and the founder of the newspaper *El Liberal*, which published one of the earliest favorable appraisals of Picasso's art in March 1904. The two brothers, especially Sebastià, were Picasso's constant companions between 1902 and 1904. The artist spent countless hours in the Junyer Vidals' shop, gossiping with the proprietors and sketching on their trade cards or on large sheets of wrapping paper. Chronically broke at the time, Picasso welcomed the brothers' hospitality and sporadic financial help, and he supplied them with drawings in exchange.

Sebastià Junyer Vidal's image, which is easily recognizable from his curly hair and handlebar moustache, pervades Picasso's work during this period, a testament to the close friendship that the two painters enjoyed. In 1903, Picasso painted a large canvas depicting Junyer Vidal seated at a café table alongside a bony prostitute, identified by the telltale red flower in her hair (Zervos, vol. 1, no. 174). He also portrayed his friend in an oil portrait on paper (Zervos, vol. 1, no. 214; *Museu Picasso*, Barcelona) and in at least twenty drawings, including a parody of Edouard Manet's *Olympia* (fig. 1; Zervos, vol. 6, no. 343). When Picasso left Barcelona for Paris in April 1904, it was Sebastià Junyer Vidal who accompanied him. The two shared a studio at the Bateau Lavoisier for a few weeks, before Junyer Vidal returned to Barcelona and faded from Picasso's life.

The more than thirty drawings that Picasso made on the reverse of the Junyer Vidals' business cards run the gamut from depictions of the huddled, wretched souls that populate his Blue Period canvases to sardonic parodies of contemporary types and scenes of overt sexuality.

*Femme nue au chien* belongs to the sizable group of drawings with sexual themes that Picasso executed. These range from relatively chaste images of reclining female nudes such as the present lot (Zervos, vol. I, nos. 124-125, 128) to more graphic scenes, like one that depicts a naked woman in a contorted pose and an aging dandy whose bald head opens up into a vagina (see J. Richardson, *A Life of Picasso*, London, 1991, vol. I, p. 280). John Richardson, who dates the drawings to 1903, has written, "[This] group provides a microcosm of Picasso's sexual fantasies: some have a graffiti-like directness; others an adolescent prurience; the most revealing manifest a perversity and misogyny that anticipate the artist's surrealist chimeras of the 1930s" (*ibid.*, p. 281). Likewise, Pierre Daix has commented, "There are a great many drawings which breathe physical pleasure and prowess: on the business cards of his friend Junyer Vidal and on every kind of paper, in ink, colored crayon, and watercolor. They constitute a regular theater of the erotic, whose daring is breathtaking for a period still so profoundly Victorian in outlook, and were not, in fact, made public until after the cultural revolution of the 1960s. They provide us with a dimension fundamental to an understanding of the 'blue' Picasso: sex—in all its experimental variety—must be recognized, because it is an important element in life and art" (*Picasso, Life and Art*, New York, 1993, p. 33).



(fig. 1) Pablo Picasso, *Parodie de l'Olympia de Manet représentant Junyer et Picasso*, 1901. Private collection.



1010

## HENRI MATISSE (1869-1954)

### *Nu allongé ornemental*

stamped with initials 'HM.' (lower right)

pen and black ink on paper

11 x 15 in. (28 x 38.1 cm.)

Drawn in Nice in 1927

\$200,000-300,000

#### PROVENANCE:

Estate of the artist.

Emmanuel Javogue Fine Arts, Miami.

Anon. sale, Christie's, New York, 4 November 2004, lot 170.

Private collection, United States (acquired at the above sale);

sale, Sotheby's, New York, 6 May 2009, lot 195.

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

Acquired from the above by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

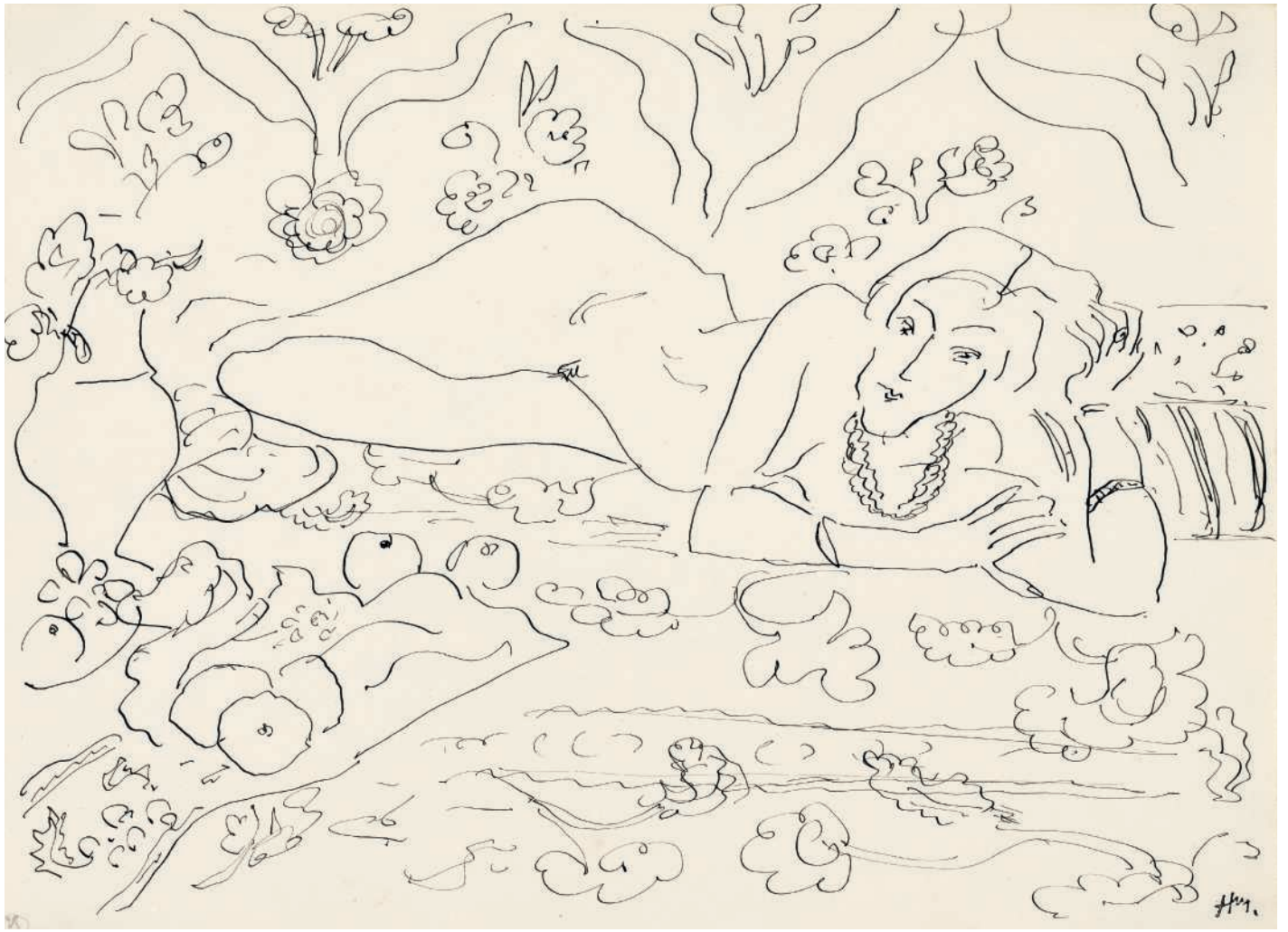
Matisse employed rubbed charcoal or pencil for many of the drawings that he executed in Nice. While working on his odalisque paintings in the early 1920s, he drew less frequently in pen and ink. The charcoal drawings were usually heavily shaded, while the ink drawings were hatched, in order to express a fuller more sculptural sense of volume and modeled form. In the later 1920s, however, Matisse turned increasingly to what would prove to become his signature style of draughtsmanship: making pure line drawings in pen and ink. John Elderfield observed, "In the second half of the 1920s, Matisse's drawings would seem to throw off their wistful moods to become as relaxed and hedonistic as most of his paintings were. This was accompanied and made possible by a shift from tonal charcoal drawing to line. Compared to the ink drawings of the early 1920s, the new ink drawings tend, by and large, to eschew shading. Line alone gives weight to figures and participates in the ornamentation provided by the similarly arabesque treatment of the setting. The sheet is often filled out right to the edges to form a single patterned unit within which the identities of the figures are obscured. In drawings of this kind, the decorative function of the figure subsumes its human identity" (*The Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1984, p. 91).

The present drawing is related to a series of odalisque paintings executed in 1927-1928, such as *Deux odalisques* (fig. 1). "These striking paintings are the fullest realization of Matisse's thesis on pattern, decoration, and the odalisque placed in this 'brewing tension'" (J. Cowart, *Matisse, The Early Years in Nice 1916-1930*, exh. cat., The National Gallery of Art, Washington, D.C., 1987, p. 37). The composition mirrors the paintings of this period in their tripartite layout, with a floral design in the foreground leading the eye into the space, in which the model occupies the center, with various props and patterning constituting the background.

Matisse wrote in his 1939 text, *Notes of a Painter on his Drawing*, "My line drawing is the purest and most direct translation of my emotion" (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-131). These drawings were done at a single, concentrated sitting, in which the artist cast aside caution and deliberation in order to achieve the freshness and spontaneity that best expressed his vision of an immediate perception of sensuality and visual delight. The results could not be reworked or corrected—Matisse compared himself to a "dancer or tightrope walker." Elderfield stated, "When he did succeed, his line is as stubborn and searching as any we know, as well as direct. Like any act of achieved condensation, it simply *seems* so fluently easy. The supposed elegance of Matisse's line, like the supposed hedonism of his work as a whole, is nothing less than the convincing clarity of an art that contains its creative struggle within the vividness, and grace, of its realization" (*op. cit.*, p. 92).



(fig. 1) Henri Matisse, *Odalisque au fauteuil turc*, 1928. Musée d'art moderne de la ville de Paris.





**1011**

**BERNARD BOUTET DE MONVEL (1881-1949)**

*Federal Hall, New York*

signed 'BERNARD B. DE MONVEL' (lower left)

pencil on paper

17¾ x 11¼ in. (45 x 28.5 cm.)

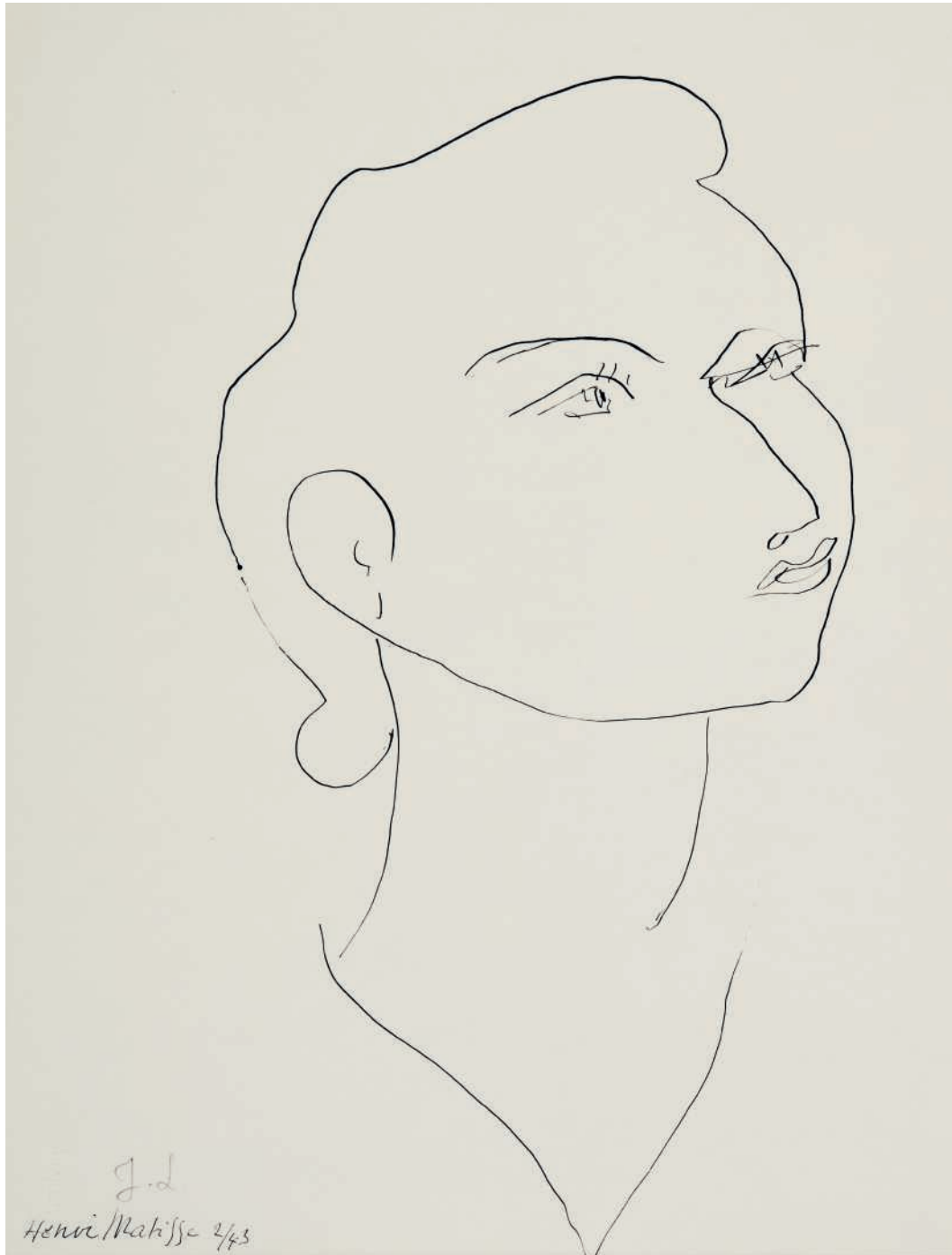
\$7,000-10,000

**PROVENANCE:**

Galerie de la Scala, Paris.

Acquired from the above by the present owner, 2007.





PROPERTY OF A EUROPEAN COLLECTOR

**1012**

**HENRI MATISSE (1869-1954)**

*Portrait de femme*

signed and dated 'Henri Matisse 2/43' (lower left)

pen and India ink on paper

20½ x 15¾ in. (52.8 x 40.4 cm.)

Drawn in February 1943

\$25,000-35,000

**PROVENANCE:**

Estate of the artist.

Emmanuel Clavé Art Conseil, Paris (acquired from the above).

Acquired from the above by the present owner, March 2006.

Wanda de Guébriant has confirmed the authenticity of this work.



Vivian Schulte seated at her desk

# 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

**1013**

## MARC CHAGALL (1887-1985)

### *Vase de fleurs*

signed 'Marc. Chagall' (lower right)

oil, gouache and watercolor on paper laid down on card

24 $\frac{3}{8}$  x 18 $\frac{1}{2}$  in. (62.7 x 47.2 cm.)

Painted in 1926-1927

\$400,000-600,000

#### **PROVENANCE:**

Acquired by the family of the late owner, by May 1974.

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

With its virtual explosion of brightly-hued blossoms emanating from an impossibly small vase, *Vase de fleurs* presents a traditional still-life subject injected with emotion and nostalgia. The theme of flowers in a vase was one to which Chagall returned time and again throughout his career, though his pursuit of the subject became particularly fervent in the mid-1920s. Following a four-year residence in Paris from 1910 to 1914, Chagall spent the troubled years of the First World War in his native Russia and returned to work in France in 1923 with a renewed sense of wonder at the country's natural beauty.

As James Johnson Sweeney has noted, "It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia...He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny

blossoms, offer a variety of delicate color combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more" (*Marc Chagall*, New York, 1946, p. 56).

Throughout his career, Chagall turned to the subject of the still-life and the depiction of flowers in particular as an expression of romance. During his marriage to Bella Rosenfeld from 1915 until her death in 1944, the artist executed countless works in this genre to express his exuberance over the blissful state of their union. In the years following the passing of his beloved muse and throughout his second marriage to Valentina "Vava" Brodsky beginning in 1952, this genre continued to provide the means for the painter to express sentiments of contentment as well as reflect upon the ephemeral nature of life. The canvases and works on paper were nearly always marked by a wild proliferation of vivid blooms springing from an underlying basket or vase. Chagall took pleasure throughout his career in rendering the wide variety of flowers and plants available to him surrounding his home in Provence, where he lived with Vava from the time of their marriage.





1014

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**1014**

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

*Paysage*

signed 'Vlaminck' (lower right)  
gouache, watercolor and brush and India and  
black inks on paper  
Image size: 18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46.1 x 54.9 cm.)  
Sheet size: 19 $\frac{1}{4}$  x 24 $\frac{1}{4}$  in. (48.9 x 61.7 cm.)  
Painted circa 1918-1920

\$20,000-30,000

**PROVENANCE:**

Perls Galleries, New York.  
Acquired from the above by the family of the late  
owner, January 1938.

Maïthé Vallès-Bled and Godeliève de Vlaminck  
will include this work in their forthcoming Maurice  
de Vlaminck *catalogue critique* currently being  
prepared under the sponsorship of the Wildenstein  
Institute.



1015

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**1015**

**MAURICE UTRILLO**  
(1883-1955)

*A la Belle Pomme*

signed 'Maurice, Utrillo, V.' (lower right) and  
inscribed, dated and dedicated 'Paris-Montmartre  
le lundi 24 janvier 1944, À la Belle Pomme, Je vous  
remercie madame l'Hôtesse pour votre amabilité  
extrême et votre service si excellent, et vos plats  
si excellents. Votre serviteur, Maurice, Utrillo, V.'  
(upper center)  
colored wax crayons on canvas  
11 $\frac{1}{2}$  x 13 $\frac{3}{8}$  in. (29.2 x 34 cm.)  
Drawn on 24 January 1944

\$7,000-10,000

**PROVENANCE:**

Galerie Paul Pétridès, Paris.  
Acquired from the above by the late owner,  
by 1966.

**LITERATURE:**

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*,  
Paris, 1966, vol. IV, p. 72, no. D 86 (illustrated,  
p. 73).

Hélène Bruneau and Cédric Paillier have confirmed  
the authenticity of this work.

PROPERTY OF THE BASS MUSEUM OF ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

1016

## GEORGES ROUAULT (1871-1958)

### *Buste de femme à l'aigrette*

watercolor, black Conté crayon and brush and black ink on paper  
12 x 6¾ in. (30.7 x 17.1 cm.)

Executed *circa* 1912

\$8,000-12,000

#### PROVENANCE:

Galerie Serret-Fauveau, Paris.

John Bass, New York (acquired from the above, September 1964).

Bequest from the above to the present owner, 1979.

#### LITERATURE:

B. Dorival and I. Rouault, *Rouault, L'oeuvre peint*, Monte-Carlo, 1988, vol. I,  
p. 207, no. 695 (illustrated).



1016

1017

## GEORGES ROUAULT (1871-1958)

### *Povre Pierrot*

signed and inscribed 'G Rouault ne tenir compte que du modèle ci  
joint marqué par moi n°2 pour le modèle n°1 Grand Pierrot en pied.  
Se reporter pour le dessin la forme et la couleur au grand original  
marqué n°1-' (on the reverse)

oil on paper

7½ x 6½ in. (19.4 x 15.6 cm.)

Painted *circa* 1927

\$10,000-15,000

#### PROVENANCE:

Acquired by the present owner, 2014.

The Fondation Georges Rouault has confirmed the authenticity of  
this work.



1017

**1018**

PABLO PICASSO (1881-1973)

*L'Entrevue*

signed 'Picasso' (upper right)  
charcoal, pastel and watercolor on paper  
9 x 5½ in. (22.9 x 14 cm.)  
Executed in December 1902

\$120,000-180,000

**PROVENANCE:**

Philippe Fenwick, France.  
Anon. sale, Hôtel Drouot, Paris, 1 December 1978, lot K.  
Acquired at the above sale by the present owner.

**LITERATURE:**

D. Chevalier, *Picasso, époques bleue et rose*, Vaduz, 1991, p. 45 (illustrated).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Blue Period, 1902-1904, Barcelona and Paris*, San Francisco, 2011, p. 27, no. 1902-067 (illustrated).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.







1019

JEAN DUFY (1888-1964)

*Le Musée du Louvre*

signed 'Jean Dufy' (lower right)  
gouache and watercolor on paper laid down on board  
18 $\frac{1}{2}$  x 24 $\frac{3}{4}$  in. (47.2 x 63 cm.)

\$20,000-30,000

**PROVENANCE:**

Wally Findlay Galleries, Paris.  
Mr. and Mrs. Harry Blumenthal, New Orleans (acquired from the above,  
June 1983).  
By descent from the above to the present owner.

Jacques Bailly will include this work in the forthcoming third volume of  
his Jean Dufy *catalogue raisonné*.

1020

MARIE LAURENCIN (1883-1956)

*Jeune fille au chapeau blanc et rose*

signed 'Marie Laurencin' (upper right)  
watercolor over pencil on paper  
12 x 10 in. (30.4 x 25.5 cm.)

\$10,000-15,000

**PROVENANCE:**

Baron Fritz von Opel, Saint Moritz.  
Private collection, Louisiana (by 1949).  
By descent from the above to the present owner.

**LITERATURE:**

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, Tokyo, 1999, vol. II, p. 477, no. PP782 (illustrated).



1020

PROPERTY OF A PARK AVENUE COLLECTOR

1021

MARIE LAURENCIN (1883-1956)

*Deux femmes*

signed 'Marie Laurencin' (lower right)  
watercolor and pen and India ink over pencil on paper  
17½ x 14½ in. (45 x 35.7 cm.)

\$15,000-20,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1960.



1021



1022

1022

## PAUL SIGNAC (1863-1935)

### *Audierne, bateaux à quai*

signed 'P. Signac' (lower right) and dated and inscribed '27 Audierne' (lower left)  
gouache, watercolor and black Conté crayon on paper  
laid down on paper  
4 x 6 $\frac{1}{8}$  in. (10.2 x 17.5 cm.)  
Executed in 1927

\$12,000-18,000

#### PROVENANCE:

Moderne Galerie, Munich.  
Private collection, New Jersey (acquired from the above, *circa* 1927);  
sale, Christie's, New York, 4 November 2009, lot 101.

Marina Ferretti has confirmed the authenticity of this work.



(fig. 1) Henri-Edmond Cross, *L'air du soir*, *circa* 1893.  
Musée d'Orsay, Paris.

1023

## HENRI EDMOND CROSS (1856-1910)

### *Bord de mer et voiliers au loin, Etude pour L'air du soir*

signed 'HE Cross' (lower left)  
gouache and watercolor over pencil on paper  
10 $\frac{1}{2}$  x 7 $\frac{1}{4}$  in. (26.9 x 18.3 cm.)  
Painted *circa* 1893

\$100,000-150,000

#### PROVENANCE:

Sammlung Moderne Kunst, Munich.  
Cécile Bertrand, Paris (acquired from the above).  
Private collection, Europe.  
Acquired from the above by the present owner, March 2003.

#### EXHIBITED:

Paris, Musée Marmottan Monet, *Henri-Edmond Cross et le néo-impressionnisme de Seurat à Matisse*, October 2011-February 2012, pp. 135, 192 and 232, no. 77 (illustrated in color, p. 135).  
Washington, D.C., The Phillips Collection, *Neo-Impressionism and the Dream of Realities, Painting, Poetry, Music*, September 2014-January 2015, pp. 125 and 177 (illustrated in color, p. 127, fig. 90).

#### LITERATURE:

Nicolas Beytout, ed., "Henri Edmond Cross et le néo-impressionnisme de Seurat à Matisse," *Connaissance des arts*, no. 510, 2011 (illustrated in color on the inside back cover).

This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.

In April 1893, Cross, who had been living in the South of France for two years, received a letter from his friend Paul Signac: "Since we both know and love this sunny land, why don't we both raise a decorative monument to it?" For Cross, this monument became *L'air du soir* (fig. 1), which he showed at the third exhibition of the Neo-Impressionist group and the Salon des Indépendants in 1894, before gifting it to Signac.





1024

EDOUARD VUILLARD (1868-1940)

*Femme à l'ombrelle*

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

pastel on paper

14 $\frac{1}{8}$  x 8 $\frac{3}{4}$  in. (36.1 x 22.2 cm.)

Drawn circa 1890

\$30,000-40,000

**PROVENANCE:**

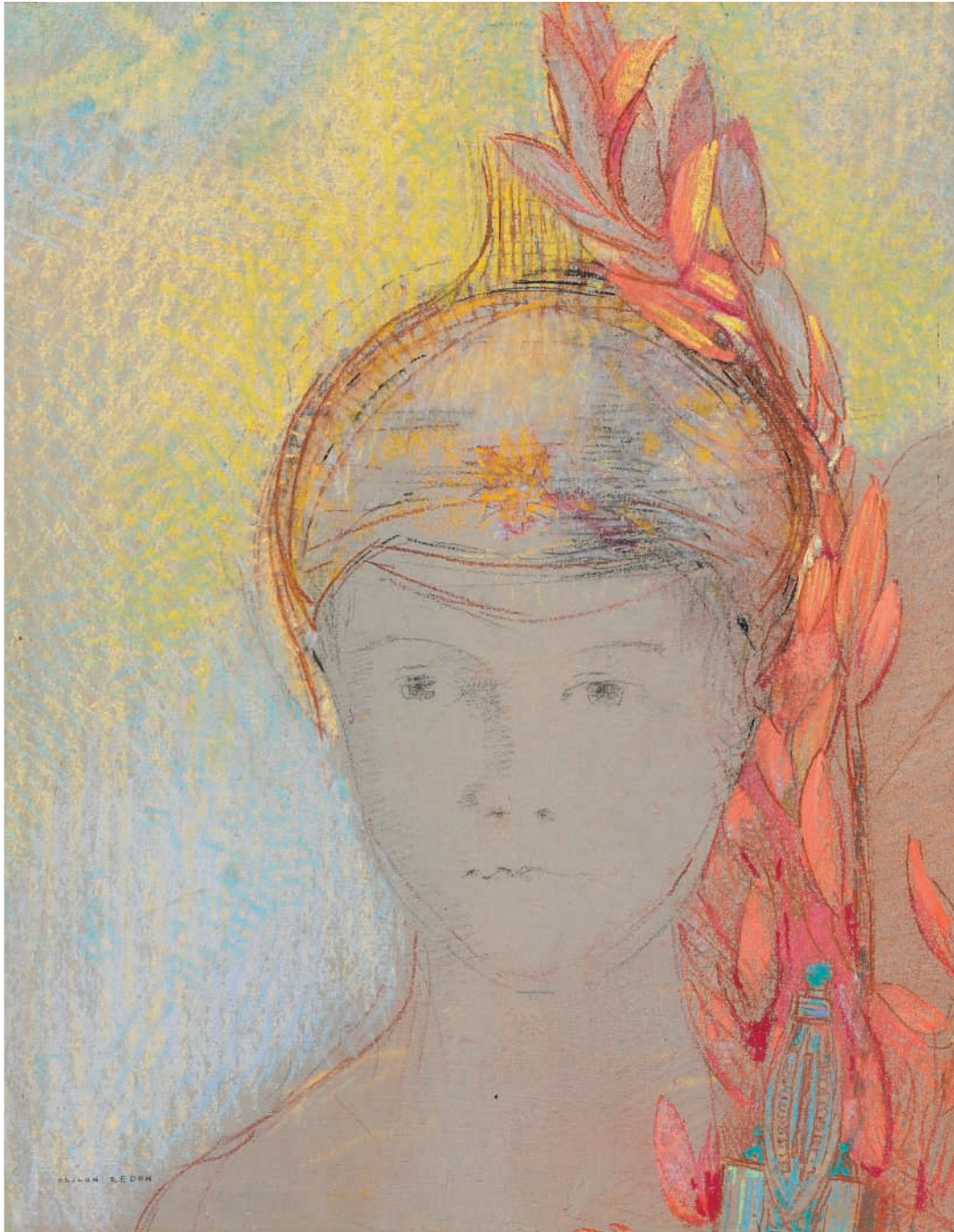
Estate of the artist.

Régine and Guy Dulong, Paris; sale, Hôtel Drouot, Paris, 19 June 2015, lot 3.

Acquired at the above sale by the present owner.

**LITERATURE:**

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 119, no. II-82 (illustrated in color).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**1025**

## ODILON REDON (1840-1916)

### *Tête de Minerve*

signed 'ODILON REDON' (lower left)  
pastel and black Conté crayon on buff paper  
14 $\frac{1}{8}$  x 11 $\frac{1}{4}$  in. (35.7 x 28.4 cm.)  
Drawn *circa* 1905

\$80,000-120,000

**PROVENANCE:**

Gustave Fayet, Château d'Igny.  
Private collection, Bern.  
Galerie Hopkins-Thomas-Custot, Paris.  
Acquired from the above by the present owner, May 2000.

This work will be included in the forthcoming supplement to the *catalogue critique* of Odilon Redon's paintings and drawings being prepared by the Wildenstein Institute.

1026

## PAUL GAUGUIN (1848-1903)

### *Ja Orana Ritou*

titled 'Ja Orana Ritou' (along the upper edge)

watercolor and pencil on paper

12 $\frac{5}{8}$  x 8 $\frac{3}{8}$  in. (32 x 21.4 cm.)

Executed circa 1891-1894

\$300,000-500,000

#### PROVENANCE:

Paco Durrio, Paris (by 1926).

A.M. Walter Geiser, Basel (by 1936).

Anon. sale, Galerie Kornfeld, Bern, 23 June 1989, lot 31.

Anon. sale, Christie's, London, 3 April 1990, lot 118.

Avanti Galleries, New York.

Acquired from the above by the present owner, November 1993.

#### EXHIBITED:

Paris, Association Paris-Amérique Latine, *Hommage au génial artiste Franco-Péruvien, Gauguin*, December 1926, p. 22, no. 73 (titled *Gauguin travaillant devant sa case*).

Kunsthalle Basel, *Paul Gauguin*, July-August 1928, no. 157 (titled *Gauguin in seiner Hütte arbeitend*).

Berlin, Galerie Thannhauser, *Paul Gauguin*, October 1928, p. 13, no. 116 (titled *Gauguin in seiner Hütte arbeitend*).

London, The Leicester Galleries (Ernest, Brown & Phillips, Ltd.), *The Durrio Collection of Works by Paul Gauguin*, May-June 1931, p. 12, no. 79 (titled *Portrait de Gauguin à Tahiti*).

Kunstmuseum Basel, *Paul Gauguin*, November 1949-January 1950, no. 128 (titled *Gauguin in seiner Hütte am Zeichentisch stehend*).

Rome, Complesso del Vittoriano, *Paul Gauguin, Artist of Myth and Dream*, October 2007-February 2008, pp. 22 and 336, no. 101 (illustrated in color, p. 337).

#### LITERATURE:

R. Cogniat, "La vie ardente de Paul Gauguin," *Gazette des Beaux-Arts*, no. 88, December 1936, no. 88.

L. van Dowski, *Die Wahrheit über Gauguin*, Darmstadt, 1973, p. 205 (illustrated).

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

In the present work, Gauguin depicts himself as an indigenous Tahitian, about to begin his day's work. Inscribed by the artist along the upper edge, "Ja Orana Ritou," meaning "Hello Work," this interesting self-portrait shows Gauguin, his back to the viewer, at work in the privacy of his own bedroom, standing at what looks to be a sculptor's easel. Scholarly opinion is divided as to whether the present work was painted during the artist's first stay in Tahiti, or after his return to France in 1893. The architecture of the room depicted does not correspond with any of Gauguin's known residences in Tahiti, and Charles F. Stuckey has suggested that it represents a room in Paris or Brittany, as opposed to the commonly held view that the setting is in the artist's Tahitian hut. As Gauguin broke his leg in a brawl in Corcarceau in July 1894 and thereafter had trouble standing, Stuckey suggests that the watercolor was likely made in the first half of 1894. Gauguin did long to return to Tahiti after returned back to France, and he created many works in this period which resonate with nostalgia for his time in the Pacific.

Gauguin here depicts himself wearing a bright red *pareu*. These patterned skirts were common attire for women in Tahiti, and we see them dressed in this outfit in many of Gauguin's paintings from this first stay there. The artist brought back such items as souvenirs when he returned to France. In addition to the *pareu*, he wears a long-sleeved man's shirt, combining clothing which was meant for both males and females. A photograph from this time taken by the Czech artist Mucha shows Gauguin pretending to play his harmonium (fig. 1). He sits in front of the instrument, looking back at the viewer, however rather than being dressed in trousers, he appears to have a skirt draped around his legs while wearing a proper jacket on his torso. The same *pareu* can be seen on the sitter for *Guitar Player* (fig. 2), where a man sits in Gauguin's studio at 6, rue Vercingétorix, without pants and with a *pareu* wrapped around his bottom half. Like the Mucha photograph, the sitter wears a formal jacket as he plays the guitar. These images attest to the spirit of revelry amongst Gauguin and his friends. *Ja Orana Ritou* first belonged to Gauguin's protégé, the Spanish artist Paco Durrio, who is likely the model for the *Guitar Player*.



(fig. 1) Paul Gauguin playing the harmonium in Mucha's studio, circa 1895.



(fig. 2) Paul Gauguin, *Guitar Player*, circa 1902. Private collection.



Ja Orana

RITOW





1027

## EDGAR DEGAS (1834-1917)

### *Danseuse vue de face*

stamped with signature 'Degas' (Lugt 658; lower left) and inscribed 'trop droit plus penché sur le genou droit' (upper right); with atelier stamp (Lugt 657; on the reverse)  
black Conté crayon and pastel on toned paper  
12¼ x 9½ in. (31.1 x 23.9 cm.)

\$100,000-150,000

#### PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 140-1.  
Acquired by the family of the present owner, by 1965.



1028

## EDGAR DEGAS (1834-1917)

### *Danseuse vue de profil*

stamped with signature 'Degas' (Lugt 658; lower left) and inscribed 'bras gauche trop derrière la tête bras droit coude trop soutenu' (upper left) and inscribed 'pointe plus allongée' (center left)  
black Conté crayon and white pastel on toned paper  
12½ x 9¾ in. (30.9 x 23.8 cm.)

#### PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 140-4.  
Acquired by the family of the present owner, by 1965.

\$100,000-150,000

1029

## ODILON REDON (1840-1916)

### *Fleurs dans un vase*

signed 'ODILON REDON' (lower right)

pastel on toned paper

23 $\frac{3}{4}$  x 17 $\frac{5}{8}$  in. (57.5 x 44.7 cm.)

\$300,000-500,000

#### PROVENANCE:

Jacques Walter, Paris.

Acquired by the present owner, circa 2000.

#### LITERATURE:

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1998, vol. IV, p. 282, no. 2648 (illustrated).

Redon turned sixty in 1900, and to mark the advent of the 20th century, he had already embarked on a new and more ambitious phase in his work. Until this time, he regularly contributed charcoal drawings and prints, though minimally, to group exhibitions. In the spring of 1894, Galerie Durand-Ruel gave him long overdue recognition on a large scale retrospective exhibition including oils, pastels, and his noirs. This was a turning point for the artist who then began to create and show more work in color. "I am working as always with great joy in my pastels," Redon wrote to his friend Andries Bonger, "and they are pleasing, people want them, and they take them from me as soon as they are made" (quoted in D. Druick et al., *Odilon Redon, Prince of Dreams*, exh. cat., The Art Institute of Chicago, 1994, p. 258).

In the artist's varied floral displays, he frequently employed the same large blue vase. In works of this type, Redon was re-orientating his art to concentrate on—as in the poet Mallarmé's Symbolist view—the purity of its means. Responding to the decorative theories of Denis and the Nabis, as well as to Signac and the neo-Impressionist's focus on color theory, Redon utilized color for expressive purposes and was attracted to subject matter for the opportunity for chromatic experimentation. With this in mind, floral arrangements satisfied the artist's new fascination and allowed the him to exploit the iridescence of pastel. Redon and his wife maintained an extensive garden at their country home in Bièvres from which the artist drew inspiration and often handpicked the very flowers he would depict in his compositions.

Success in his exhibitions at the Salon d'Automne in 1904, and at Galerie Durand-Ruel in 1906, stemmed largely from the inclusion of sizable contingents of floral compositions, and brought the artist the highest yearly income he had ever derived from his work. More than half of the lots included in an auction of Redon's work at Hôtel Drouot in 1907 were floral still lifes, most of which were sold. This sale attracted many new admirers and resulted in commissions for large decorative schemes, securing Redon's reputation then and for perpetuity as an artist of rare imagination and exquisite refinement, the famous author of the singular early noirs and a master of color. He wrote again to his friend Bonger in 1909, "I like my art more and more...If the art of an artist is the song of his life, a solemn or sad melody, I must have hit a happy note in color" (*ibid.*, p. 288).



(fig. 1) The artist.



SHIRLEY KERR

PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

1030

## EDGAR DEGAS (1834-1917)

### *Trois danseuses*

stamped with signature 'Degas' (Lugt 658; lower left);  
with atelier stamp (Lugt 657; on the reverse)  
charcoal and brush and gray wash on tracing paper laid down  
on paper

15¾ x 23¾ in. (40.1 x 60.5 cm.)

Executed *circa* 1889

\$200,000-300,000

#### PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris,  
7-9 April 1919, lot 329.

Galerie Dina Vierny, Paris.

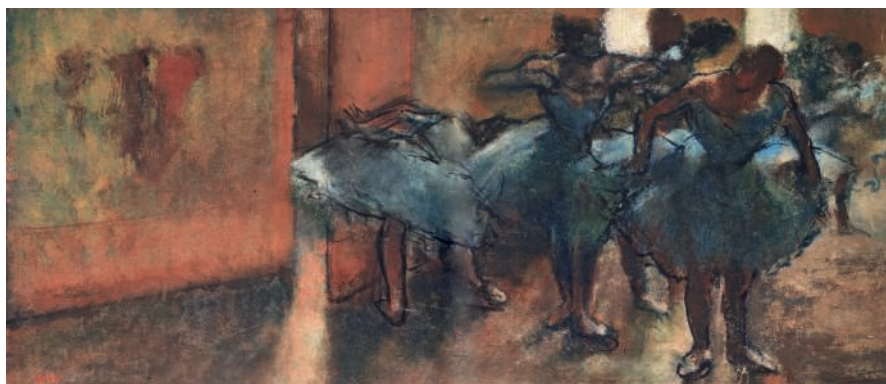
Acquired from the above by the family of the present owner,  
January 1954.

No other artist has so brilliantly brought the world of the ballet to life through his art than Edgar Degas. His life-long fascination with the subject led him to create countless studies and finished works of dancers at rest or in motion, both on and off-stage in a variety of media. The ever-changing character of ballet as a form of physical expression paralleled Degas' own artistic experiments, particularly his obsession of capturing the human body from every conceivable angle and level. As one scholar explained, Degas "used that art [of ballet] for the exploration of his own" (L. Browse, *Degas Dancers*, London, 1949, p. 46). Degas executed few sketches and paintings of actual performances and the more polished movements of dancers *sur la scene*. The major body of his work explores the life of the dancer off-stage, in the practice studio or at rest, and demonstrates how Degas preferred to capture the spontaneity and the chance happenings of the backstage world. As Lillian Browse has observed, "for the painter who desired to peep through the keyhole, who loved the 'accidental,' it was all ideal" (*ibid.*, p. 52).

The present work is one of a handful of charcoal studies and pastel drawings related to the painting in the E.G. Bührle Collection, *Danseuse au foyer* (fig. 1; Lemoisne no. 996). The oil, with its rich colors and expressive brushwork comes from an interesting period in the artist's *oeuvre*, between the late 1870s and the turn of the century, when Degas worked in a distinctive format that is more than twice as wide as it is high, thus creating a panoramic view of the wide rooms in which the dancers would rehearse. *La leçon de danse* (Lemoisne

no. 625) is considered to be the earliest example of this compositional style, wherein Degas strategically placed the dancers across the broad expanse of the space, positioning them in such a way as to create an inherent rhythm on the page: "as our eyes sweep the composition from side to side, then back again, we instinctively follow the procession of forms and intervals that give the picture its understated life" (R. Kendall and J. Devonyar, *Degas and the Ballet, Picturing Movement*, exh. cat., Royal Academy of Arts, London, 2011, p. 95).

Broadly and rapidly executed in charcoal with the immediacy of a snapshot, the present drawing depicts each of the dancers busily adjusting themselves before class begins. The central figure possesses the most expressive development of line, enabling Degas to evoke a sense of her bodily volume. In contrast, the bending figure on the left is outlined with firmly stated contours that draw the eye to the door in the corner, left slightly ajar. These strong attributes of the drawing are echoed in the painting, reflecting Degas' incredibly modern approach to his technique: "Especially instructive here is the richly worked surface of the painting itself, evoking the way in which Degas's brushes have been used not merely to establish areas of color but also to 'draw' hundreds of fine, dark strokes both under and over his swathes of golds, ochres and greens" (*ibid.*, p. 119). This beautifully demonstrates the ease in which Degas could traverse from drawing to painting then back again.



(fig. 1) Edgar Degas, *Exercices de danse*, *circa* 1889. Toledo Museum of Art.





1031

**1031**

CHARLES ANGRAND (1854-1926)

*Maternité*

stamped with initials 'CH. A.' (lower right); stamped again with initials 'CH. A.' (on the reverse)

black Conté crayon on paper

24 x 18 $\frac{3}{8}$  in. (61.4 x 46.8 cm.)

Drawn *circa* 1895-1900

\$15,000-20,000

**PROVENANCE:**

Estate of the artist.

Private collection, Paris.

Anon. sale, Hôtel Rameau, Versailles, 12 June 1985, lot 63.

Anon. sale, Hôtel Drouot, Paris, 24 November 1988, lot 4.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Art Moderne Jaubert, *Charles Angrand*, no. 138.

**LITERATURE:**

C. Duvivier, A. and F. Lespinasse, *Charles Angrand*, exh. cat., Musée Tavet-Delacour, Pontoise, 2006, p. 65 (illustrated).

François Lespinasse has confirmed the authenticity of this work.



1032

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

**1032**

CHARLES ANGRAND (1854-1926)

*Enfant lisant*

black Conté crayon on paper

12 $\frac{3}{8}$  x 9 $\frac{3}{8}$  in. (31.6 x 23.9 cm.)

Drawn *circa* 1896

\$12,000-18,000

François Lespinasse has confirmed the authenticity of this work.





**1033**

## EDGAR DEGAS (1834-1917)

### *Femme à la cigarette*

with atelier stamp (Lugt 657; lower right)

monotype on paper

Plate size: 3½ x 2¾ in. (8 x 7 cm.)

Sheet size: 5 x 4¾ in. (12.8 x 11.7 cm.)

Executed *circa* 1880

\$20,000-30,000

#### PROVENANCE:

Estate of the artist; Vente d'estampes, Galerie Manzi-Joyant, Paris, 22-23 November 1918, lot 287.

Gustave Pellet, Paris (acquired at the above sale).

Maurice Exteens, Paris (acquired from the above).

Paul Brame and César de Hauke, Paris (acquired from the above).

Acquired by the present owner, *circa* 2000.

#### EXHIBITED:

Los Angeles County Museum, *Degas*, March 1958, p. 83, no. 92 (illustrated, p. 82).

#### LITERATURE:

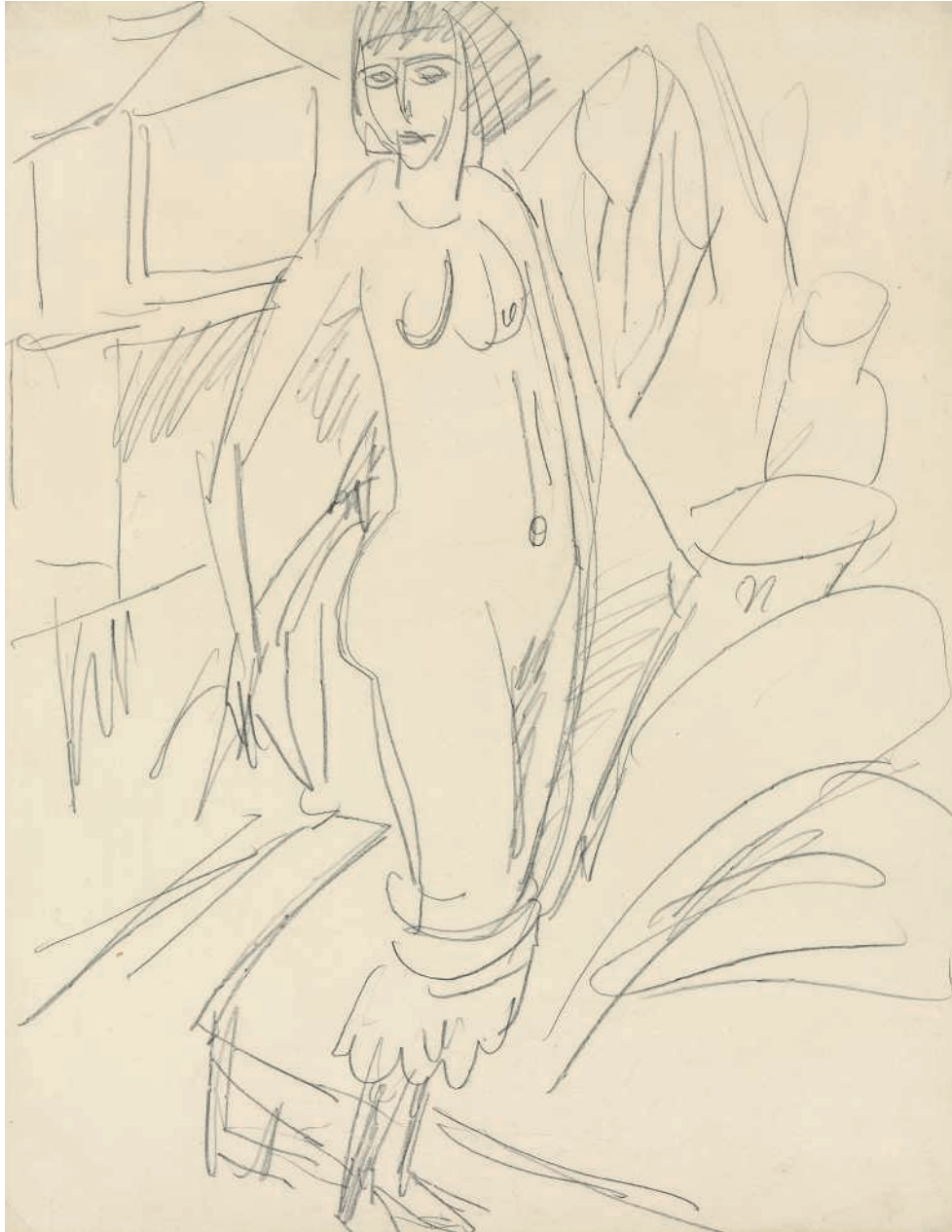
E.P. Janis, *Degas Monotypes*, exh. cat., Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 1968, no. 250 (illustrated).

J. Adhémar and F. Cachin, *Degas, The Complete Etchings, Lithographs and Monotypes*, New York, 1975, p. 272.

S. Friedman, "On Smoke," *Degas, A Strange Beauty*, exh. cat., The Museum of Modern Art, New York, 2016, p. 102 (illustrated in color, fig. 2).



(fig. 1) Edouard Manet, *La Prune*, circa 1877.  
National Gallery of Art, Washington, D.C.



PROPERTY FROM A MIDWESTERN COLLECTION

**1034**

## ERNST LUDWIG KIRCHNER (1880-1938)

### *Stehender, sich entkleidender Mädchenackt im Garten (Akt)*

with Nachlass stamp (Lugt 1570b; on the reverse)

pencil on paper

23¼ x 18¼ in. (58.9 x 45.9 cm.)

Drawn circa 1913

\$30,000-50,000

#### PROVENANCE:

Estate of the artist.

Anon. sale, Stuttgarter Kunstkabinett, Stuttgart, 20-21 May 1958, lot 486.

Galerie Brockstedt, Hamburg.

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

Joan and Lester Avnet, New York (acquired from the above, October 1968).

Brook Street Gallery, Ltd., London.

Acquired from the above by the family of the present owner, November 1973.

This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/Bern.



1035

## LYONEL FEININGER (1871-1956)

### *Untitled (Ghosts and Cats)*

signed and inscribed 'Feininger. Berlin' (lower left)  
gouache, brush and gray wash and pen and India ink on card  
9 $\frac{1}{8}$  x 6 $\frac{1}{8}$  in. (23.8 x 16 cm.)  
Executed circa 1902

\$25,000-35,000

#### PROVENANCE:

Alois J. Schardt, Claremont, California (gift from the artist, circa 1920).  
Private collection, Los Alamos, Texas (by descent from the above, 1956).  
Acquired from the above from the present owner, 1985.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, has confirmed the authenticity of this work. The work is registered in the archives of The Lyonel Feininger Project LLC, New York - Berlin under no. 1372-03-22-16.

Feininger studied drawing at the *Allgemeine Gewerbeschule* in Hamburg, followed by the *Königliche Akademie* in Berlin. He had his first success in 1890, when he published some of his drawings with the Berlin-based comic magazine *Humoristische Blätter*. By 1905, Feininger was an established and relatively famous local cartoonist and illustrator, publishing his drawings regularly with *Harper's, Ulk* (supplement to the *Berliner Tageblatt*), and *Lustige Blätter*. The present work was published in *Ulk*, no. 14 in 1903.

1036

## KURT SCHWITTERS (1887-1948)

### *Mz 94. Grünfleck*

signed, dated and titled 'Kurt Schwitters 20 Mz 94 grünfleck'  
(on the artist's mount)

printed paper and fabric collage laid down on card

Image size: 6¾ x 5¾ in. (17.1 x 13.7 cm.)

Mount size: 9¾ x 7½ in. (24 x 19.1 cm.)

Executed in 1920

\$120,000-180,000

#### PROVENANCE:

Eduard Neuenschwander, Zurich (circa 1929 and until at least 1967).

Galerie Europe, Paris.

Pedro Vallenilla Echeverría, Caracas (acquired from the above, by 1971).

Acquired from the above by the present owner.

#### EXHIBITED:

Leipzig, Städtisches Museum, *Kunst-Ausstellung Herbst-Messe*, August-September 1921, p. 20, no. 187.

Hamburg, Graphisches Kabinett Georg Maulhardt, *Kurt Schwitters*, December 1922.

Prague, Kunstverein für Böhmen, *Sonderausstellung Kurt Schwitters*, December 1926-January 1927, p. 4, no. 24.

Wiesbaden, Nassauischer Kunstverein im Neuen Museum; Bochum, Städtische Gemäldegalerie; Wuppertal, Ruhmeshalle, *Grosse Merzausstellung*, March-August 1927, no. 124.

Kunsthaus Zürich, *Abstrakte und Surrealistische Malerei und Plastik*, October-November 1929, p. 17, no. 123.

Paris, Galerie Berggruen et Cie., *Kurt Schwitters, Collages*, April-May 1954 (illustrated).

Kunstgewerbemuseum Zürich, *Der Sturm, Dokumente, Graphik, Bilder, Plastiken, Otto Nebel, Bilder, Farbige Blätter, Mosaiken, Zeichnungen*, 1955, p. 24 (titled *Collage*).

Hanover, Kestner-Gesellschaft, *Kurt Schwitters*, February-March 1956, p. 38, no. 83.

Kunsthalle Bern, *Hans Arp, Kurt Schwitters*, April-May 1956, no. 124.

Amsterdam, Stedelijk Museum, *Kurt Schwitters*, June 1956, no. 73.

Alpbach, Europäisches Forum; Linz, Neue Galerie der Stadt Linz, Wolfgang-Gurlitt-Museum and Graz, Neue Galerie am Landesmuseum Joanneum, *Dada, Surreal, Popart, Opert, Funktional, Moral, Neuer Real, Ismus*, August-November 1965 (illustrated).

Kunsthaus Zürich and Paris, Musée national d'art moderne, *DADA Ausstellung, zum 50 jährigen Jubiläum*, October 1966-January 1967, p. 90 no. 254.

Caracas, Museo de Bellas Artes, *Obras cubistas y "collages" II, Colección Pedro Vallenilla Echeverría*, 1970, no. 25 (illustrated in color; titled *Für*).

New York, The Museum of Modern Art, 1971 (on loan).

Austin, University of Texas, 1977 (on loan).

Caracas, Museo de Bellas Artes, *Cubismo y tendencias afines en la colección del Museo de Bellas Artes, donación Pedro Vallenilla Echeverría y otras adquisiciones*, July 1986, p. 35, no. 37 (illustrated, p. 15; titled *Für*).

Fundació Caixa Girona, *El Cubisme i tendències afins*, May-July 2007 (illustrated in color; titled *Für*).

#### LITERATURE:

W. Verkauf, ed., *Dada, Monograph of a Movement*, Zurich, 1957, p. 124 (illustrated).

W. Schmalenbach, *Kurt Schwitters*, New York, 1973, p. 362 (illustrated, pl. 33).

A. Nill, "Rethinking Kurt Schwitters, Part Two, An Interpretation of 'Grünfleck,'" *Arts Magazine*, vol. 55, no. 5, January 1981, pp. 119-125 (illustrated, p. 118, fig. 1).

S. Hunter and J. Jacobus, *Modern Art, Painting, Sculpture, Architecture*, New York, 1985, p. 175 (illustrated in color).

H. Bergius, "Kurt Schwitters, Aspects of Merz and Dada," *German Art in the 20th Century, Painting and Sculpture, 1905-1985*, exh. cat., Royal Academy of Arts, London, 1985, p. 447 (illustrated, p. 448, fig. 8).

A. Nill, *Decoding Merz, An Interpretative Study of Kurt Schwitters' Early Work, 1918-1922*, Ph.D. Diss., The University of Texas at Austin, 1990, pp. XV and 128-155, no. 32 (illustrated).

K. Orchard and I. Schulz, *Kurt Schwitters, Catalogue raisonné*, Bonn, 2000, vol. 1, p. 299, no. 663 (illustrated).

"I felt myself freed and had to shout my jubilation out to the world. Out of parsimony I took whatever I found to do this, because we were now a poor country. One can even shout out through refuse, and this is what I did, nailing and gluing it together. I called it 'Merz,' it was a prayer about the victorious end of the war, victorious as once again peace had won in the end; everything had broken down in any case and new things had to be made out of fragments: and this is Merz. I painted, nailed, glued, composed poems, and experienced the world in Berlin" (Kurt Schwitters, 1930, quoted in W. Schmalenbach, *Kurt Schwitters*, New York, 1967, p. 96).

"Merz," a made-up word which takes its name from a fragment of the words "Kommerz und Privatbank," was an artistic revolution in which art and life were to be merged through the "business" of assembling fragments and detritus of modern life into new glorified forms and expressions of the triumph of the human spirit. As Schwitters' friend and neighbor in Hanover, Kate Steinitz, recalled, during this period Schwitters was frequently to be seen on the streets of Hanover, "a crazy, original genius-character, carelessly dressed, absorbed in his own thoughts, picking up all sorts of curious stuff in the streets... always getting down from his bike to pick up some colourful piece of paper that somebody had thrown away" (K.T. Steinitz, *Kurt Schwitters, A Portrait from Life*, Berkeley, 1968, p. 68). From these fragments, Schwitters constructed poetic and miraculous constellations that expressed a new formal language and seemed to hint at a hidden order among the apparent chaos of the times.

Executed in 1920, *Mz. 94 Grünfleck* is an early *Merz* collage made at a time of hyper-inflation, revolution and counter-revolution in Germany following the end of the First World War. In this era of complete moral, political and financial bankruptcy, when paper currency had lost its value and only food, work or lodging remained commodities of real value (other than gold or foreign currency), Schwitters, alone in Hanover, established his own one-man avant-garde and "cure" for the current age which he declared to be the "Merz" revolution. The individual elements in the present collage refer to trade in luxury goods and commodities. Schwitters also uses the completed artwork as a vehicle to comment on the nature of art as commercial object, cleverly arranging collage scraps to spell out word fragments "geld bezahlt," "für" and "anlage," which together signify "pay money / for / artistic talent." *Mz. 94 Grünfleck* was included in a major traveling and selling exhibition of the artist's *Merz* works in 1927—"the prices listed in the accompanying catalogue ranged from 50 to 300 Marks, with the exception of the 1920 collage *Mz. 94 Grünfleck*, which was listed at 600 Marks. An unusually high price tag on a work of art often means that the work is not for sale because it has particular significance for the artist. While this seems to be true in the case of *Mz. 94*, the inflated price was probably also intended to signal to the viewer something about the nature of the content of the work: i.e., issues of inflation and art as investment" (*op. cit.*, 1990, pp. 128-129).





PROPERTY FROM A MIDWESTERN COLLECTION

**1037**

## GUSTAV KLIMT (1862-1918)

### *Vier kopfstudien, Beinstudien*

with Nachlass stamp (Lugt 1575; lower right)

pencil on toned paper

19 $\frac{5}{8}$  x 13 $\frac{1}{2}$  in. (49.8 x 34.4 cm.)

Drawn in 1902

\$18,000-25,000

#### PROVENANCE:

Estate of the artist.

August Lederer, Vienna.

Erich Lederer, Geneva (by descent from the above).

The Piccadilly Gallery, London (acquired from the above, by 1973).

Acquired from the above by the family of the present owner, February 1974.

#### EXHIBITED:

Vienna, Künstler Wiener Secession, *Klimt Gedächtnis Ausstellung*, June-July 1928.

London, The Piccadilly Gallery, *Gustav Klimt*, October-November 1973, no. 21 (illustrated; dated 1901-1902).

#### LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen, 1878-1903*, Salzburg, 1980, p. 244, no. 837 (illustrated, p. 245).



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

**1038**

GUSTAV KLIMT (1862-1918)

*Schlafendes Mädchen*

with Nachlass stamp (Lugt 1575; lower right)

pencil on paper

14 $\frac{5}{8}$  x 22 $\frac{1}{8}$  in. (37.3 x 56.2 cm.)

Drawn in 1912-1916

\$60,000-80,000

**PROVENANCE:**

Estate of the artist.

Professor Susini, Vienna.

Private collection, Paris.

Katrin Bellinger, Munich.

Acquired from the above by the late owners, May 1998.

Dr. Marian Bisanz-Prakken, Albertina, Vienna, will include this work in the forthcoming supplement volume of the *catalogue raisonné* of drawings by Gustav Klimt.

1039

## ERNST LUDWIG KIRCHNER (1880-1938)

### *Gruppe Nackter Frauen*

signed and dated 'E L Kirchner 05' (lower center);  
with Nachlass stamp (on the reverse)  
colored wax crayons on paper  
32% x 25% in. (82.3 x 65.4 cm.)  
Drawn in 1905

\$120,000-180,000

#### PROVENANCE:

Estate of the artist.  
Curt Valentin Gallery, New York (acquired from the above).  
Anon. sale, Parke-Bernet Galleries, Inc., New York,  
12 November 1970, lot 26.  
Acquired at the above sale by the present owner.

This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/Bern.

*Gruppe Nackter Frauen* is dated 1905, the same year that Kirchner, along with his fellow students Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff, founded the *Brücke* movement in Dresden. United by a passionate desire to break free from bourgeois convention and stale artistic tradition, these artists sought to capture the raw essence and vitality of life with an intuitive and unadulterated directness and subjective spontaneity. Escaping from the bounds of industrialized, rationalized modern society, they sought a simpler, more primitive existence and a harmony between art and life. Painting with a new freedom of expression, they sought to render their subjective experiences, which Kirchner described as "free drawing of free human beings in free naturalness" (quoted in U. Lorenz and N. Wolf, eds., *Brücke*, Cologne, 2008, p. 8).

In the present work, four female figures stand free, unclothed, and unposed, in apparent ease and in harmony within their natural environment. While the *Brücke* artists worked intensely in their shared studios in Dresden, which they had painted and decorated with an array of exotic fabrics and objects, they also ventured, in the spirit of Paul Gauguin and his voyages to the South Sea, into the landscape surrounding the city. It was here that these men found the setting that best embodied their Expressionist pursuits. "The nudes in

sunlight (either inside or outside a room)...show now an intensity of personal experience unheard of in the former generation. The shimmering colours around them form an overpowering frame for the vibrating mass of body. As always in Kirchner's compositions, the figures, although quite near to the spectator, are most naturally integrated in the surrounding space. We remember another of his marginal notes on a somewhat later drawing (not dated) of the sketchbook representing *Bathing Girls on the Beach*: 'Figures and nature must become one in the picture, all forms are subordinated to this law'" (W.R. Valentiner, *E.L. Kirchner, German Expressionist*, Raleigh, 1958, pp. 15-16).

Executed in bold lines of color, the present work suggests a vigorous and immediate response from the artist on both an emotional and aesthetic level to the scene before him. The languid, natural pose of the nudes, relaxed and enjoying their nakedness and surroundings, is something that clearly reinforces this sense of communal idyll. Such natural, unstaged body language was something that Kirchner always sought from his models, observing that it was "only at home" that he felt he "had complete freedom in [his] work" (Kirchner, quoted in L. Grisebach, *Kirchner*, Cologne, 1999, p. 38).







1040

EMIL NOLDE (1867-1956)

*Drei kartenspieler an einem tisch, Cospeda*

signed and dated 'Nolde 08.' (lower right)

watercolor on paper

10 $\frac{3}{8}$  x 11 $\frac{1}{2}$  in. (26.2 x 29.2 cm.)

Painted in 1908

\$40,000-60,000

**PROVENANCE:**

Ernst Flender, New York (circa 1950).

By descent from the above to the present owner.

**LITERATURE:**

*Emil Nolde, Jahre der Kämpfe*, Cologne, 2002, p. 90.

Dr. Manfred Reuther from the Nolde Stiftung, Seebüll, has confirmed the authenticity of this work.



1041

## GEORGE GROSZ (1893-1959)

*Bettler, Berlin*

signed 'GROSZ' (lower left)  
gouache, watercolor and brush and black ink on paper  
23½ x 18½ in. (59.8 x 46.1 cm.)  
Painted in 1928

\$80,000-120,000

**PROVENANCE:**

The artist (until 1957).  
Private collection, Baltimore (1957).  
Acquired from the above by the present owner.

**EXHIBITED:**

New York, Soufer Gallery, *George Grosz, Watercolors of the Twenties and Thirties*, November-December 1995, no. 10 (illustrated).  
Venice, The Peggy Guggenheim Collection; Madrid, Fundación Colección Thyssen-Bornemisza and Barcelona, Centre de Cultura Contemporània, *George Grosz, The Berlin Years*, March 1997-January 1998, p. 150, no. 334 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

1042

## SALVADOR DALÍ (1904-1989)

### *Sans titre (Scène méditerranéenne)*

signed and dated 'Gala Salvador Dalí 1945.' (lower right)  
watercolor and brush and pen and red ink on paper laid down on card  
25¾ x 39¼ in. (65.4 x 99.2 cm.)  
Executed in 1945

\$200,000-300,000

#### PROVENANCE:

Lorraine Cooper, Washington, D.C. (by 1985).  
Lorraine McAndrew, Los Angeles.  
Van de Weghe Fine Art, New York.  
Gift to the present owner.

Nicolas and the late Robert Descharnes have confirmed the authenticity of this work.

*Sans titre (Scène méditerranéenne)* was executed in 1945 during Dalí's wartime exile in America. With German armies on the march during the spring of 1940, there was no question that he and his wife Gala had to leave Europe—she was Jewish, and the artist would have had a difficult time surviving under any totalitarian regime. There were other motivations, as Dalí readily admitted: "I needed, in fact, immediately to get away from the blind and tumultuous collective jostlings of history, otherwise the antique and half-divine embryo of my originality would risk suffering injury and dying before birth in the degrading circumstances of a philosophic miscarriage occurring on the very sidewalks of anecdote. Ritual first and foremost! Already I am concerning myself with its future, with the sheets and pillows of its cradle. I had to return to America to make fresh money for Gala, him and myself..." (*The Secret Life of Salvador Dalí*, New York, 1942, p. 390). Dalí would remain in New York for the next eight years, immersing himself in contemporary American culture. He became known to American audiences as Surrealism's impresario and was increasingly viewed as the very personification and embodiment of Surrealism itself.

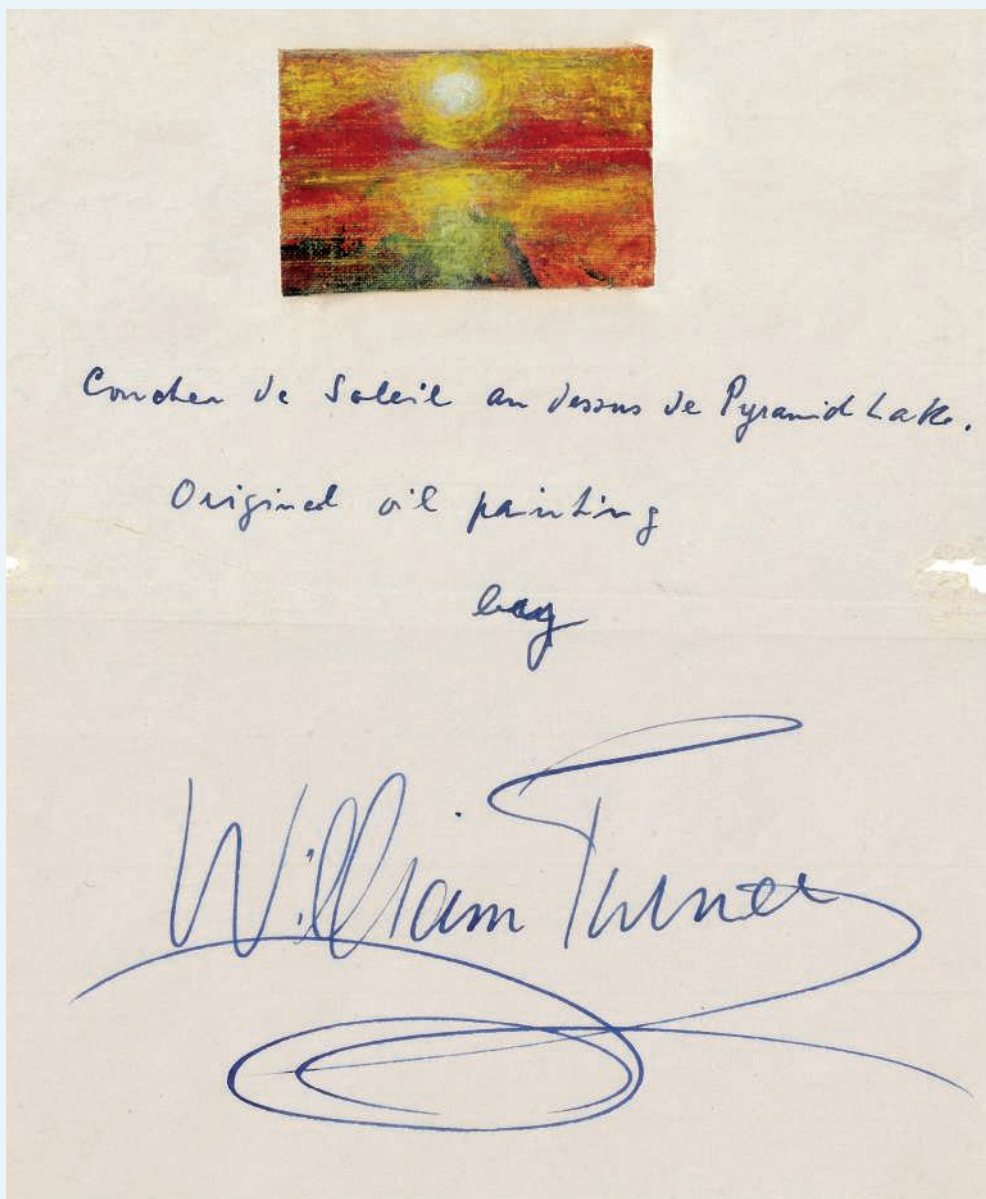
In a typical *Dalíean* enigmatic landscape, the present scene is populated with several motifs familiar from the artist's earlier works. The debt to many of the Dalí's pictures of the 1930s, most notably his iconic 1931 *Persistence de la mémoire*, is evident in the setting of a cliff-bounded beach, reminiscent of the Ampurdán plain of his native Catalonia, and its trademark compositional structure with a very deep sense of perspective. Mysterious and almost-classically rendered figures, some on horseback and others swaying and blowing trumpets, appear spectral-like next to the highly delineated, large-scale architectural elements and cliffs. The whimsy of the strange juxtapositions of objects and the quirkiness of the perspective combine here to create powerful imagery redolent of so much of Dalí's work.



(fig. 1) The artist in 1939.



Lowland 2 1/2 1915



SOLD TO BENEFIT AMERICAN FRIENDS OF LE KORSA AND *THREAD: ARTIST RESIDENCY AND CULTURAL CENTER*

Le Korsa is a non-profit organization that offers grants to deserving institutions and individuals in Senegal, empowering them to increase access to medical care, education, and the arts (afik.org). Thread, its latest venture, is dedicated to using art as a means of developing linkages between rural Senegal and other parts of the globe (thread-senegal.org). We believe that art is the means of development—both economically and culturally, in Senegal and abroad.

1043

MAX ERNST (1891-1976)

*Coucher de soleil*

inscribed 'Coucher de Soleil au dessus de Pyramid Lake. Original oil painting by William Turner' (on the artist's mount); inscribed by Man Ray 'Coucher de Soleil au dessus de Pyramid Lake (Max Ernst)' (on the reverse)  
oil on canvas mounted on paper

Canvas size: 1½ x 2½ in. (3.8 x 5.5 cm.)

Sheet size: 8½ x 6 in. (20.6 x 15.2 cm.)

Executed *circa* 1953

\$10,000-15,000

**PROVENANCE:**

Man Ray, Paris (gift from the artist).  
Juliet Man Ray, Paris (by descent from the above); Estate sale,  
Sotheby's, London, 23 March 1995, lot 538.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Hartford, Wadsworth Atheneum Museum of Art, *Dali, Picasso and the Surrealist Vision*, October-December 2005, no. L.29.

Werner Spies and Jürgen Pech have confirmed the authenticity of this work.



1044

## HANS BELLMER (1902-1975)

### *Sans titre*

signed 'Hans Bellmer' (lower right)  
gouache on black card  
12¾ x 9¾ in. (32.6 x 24.9 cm.)  
Painted circa 1960-1961

\$20,000-30,000

#### PROVENANCE:

Julien Levy, New York; Estate sale, Tajan, Paris, 8 June 2006, lot 211.  
Anon. sale, Sotheby's, London, 6 February 2007, lot 185.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

University Park, Pennsylvania, Palmer Museum of Art; Boston, McMullen Museum of Art; Sacramento, Crocker Art Museum; Knoxville Museum of Art and Portland, Maine, Portland Museum of Art, *Accommodations of Desire, Surrealist Works on Paper Collected by Julien Levy*, September 2004-March 2006, p. 116 (illustrated, p. 56; titled *Crouching Woman* and with incorrect medium).

Rodica Aldoux has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

1045

## 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 $\frac{7}{8}$  x 5 $\frac{7}{8}$  in. (17.5 x 14.9 cm.)

Executed in 1956

\$200,000-300,000

#### PROVENANCE:

Mr. and Mrs. Robert de Vecchi, New York (gift from the artist, 1956).

By descent from the above to the present owner.

The Comité Magritte has confirmed the authenticity of this work.

Magritte first employed imagery of a giraffe in his 1946 gouache, *Le bain de cristal* (Sylvester 1215). This work was based on one of the illustrations the artist had made in 1945-1946 for a new edition of a collection of poems by Paul Eluard. In this work, a giraffe is awkwardly perched in a crystal glass, its legs crammed into the small curve of the vessel. Magritte later revisited this image, in 1949, in a gouache which he sent to his dealer Alexander Iolas for sale in the United States. In this second version (Sylvester 1312a; fig. 1), Magritte retains the form of the giraffe in the glass, but amends the background. In the 1946 version, the giraffe is placed amidst a swirling landscape with trees and grass whereas in the 1949 version, he constructs a balmy, calm desert of pinks and oranges in which to situate the animal. Magritte had a particular fondness for the 1949 work, referring to it as "the *sublime* gouache" in a letter to Iolas the following year (quoted in D. Sylvester, S. Whitfield and M. Raeburn, *René Magritte, catalogue raisonné*, London, 1994, vol. IV, p. 132).

The giraffe itself may be a reference to Magritte's fellow Surrealist, Salvador Dalí, with whom he had an increasingly fraught relationship. Magritte and Dalí were the foremost artists responsible for the reorientation of Surrealist art away from its initial emphasis on automatic techniques and towards a privileging of the imagery. The two had met in the late 1920s and were initially sources of influence on one another. Over time, however, their practices had grown apart, Dalí's extravagant persona and elaborations of unconscious dramas being of no interest to Magritte. Magritte would write to André

Bosmans in 1959, "Dalí is superfluous; his flaming giraffe, for example, is a stupid caricature, and unintelligent bid—because it is facile and useless—to outdo the images I painted showing a piece of paper in flames and a burning key, an image I subsequently refined by showing only one flaming object – a trumpet (the title of it is *L'Invention de feu*)" (quoted in H. Torczyner, *Magritte, Ideas and Images*, New York, 1977, p. 66).

In the present work, Magritte puts the giraffe in an entirely new position, hanging from the gallows amidst the enchanted light of the desert. The background is calm and serene, similar to the 1949 version of *Le bain de cristal*. In the midst of a vast emptiness, a lone gallows is constructed with a giraffe floating below it. A noose is placed around the giraffe's neck; however, it hovers weightlessly in the metaphysical landscape. The animal's body is composed of detailed stippling, the small dabs of the brush contrasting with the flat and smooth application of gouache in the background.

This work was a gift from Magritte to Mrs. Robert de Vecchi. The de Vecchi's bought a small gouache from Iolas in New York, and then arranged to meet Magritte in Brussels in 1953. They subsequently purchased three oil paintings directly from the artist, developing a friendship with him over the course of their transactions. In 1956, when visiting with Magritte in his studio, Mrs. de Vecchi chose the present work as a gift, which Magritte then signed, dated and dedicated to her. It has remained in her family ever since.



(fig. 1) René Magritte, *Le bain de cristal*, 1949. Private collection.

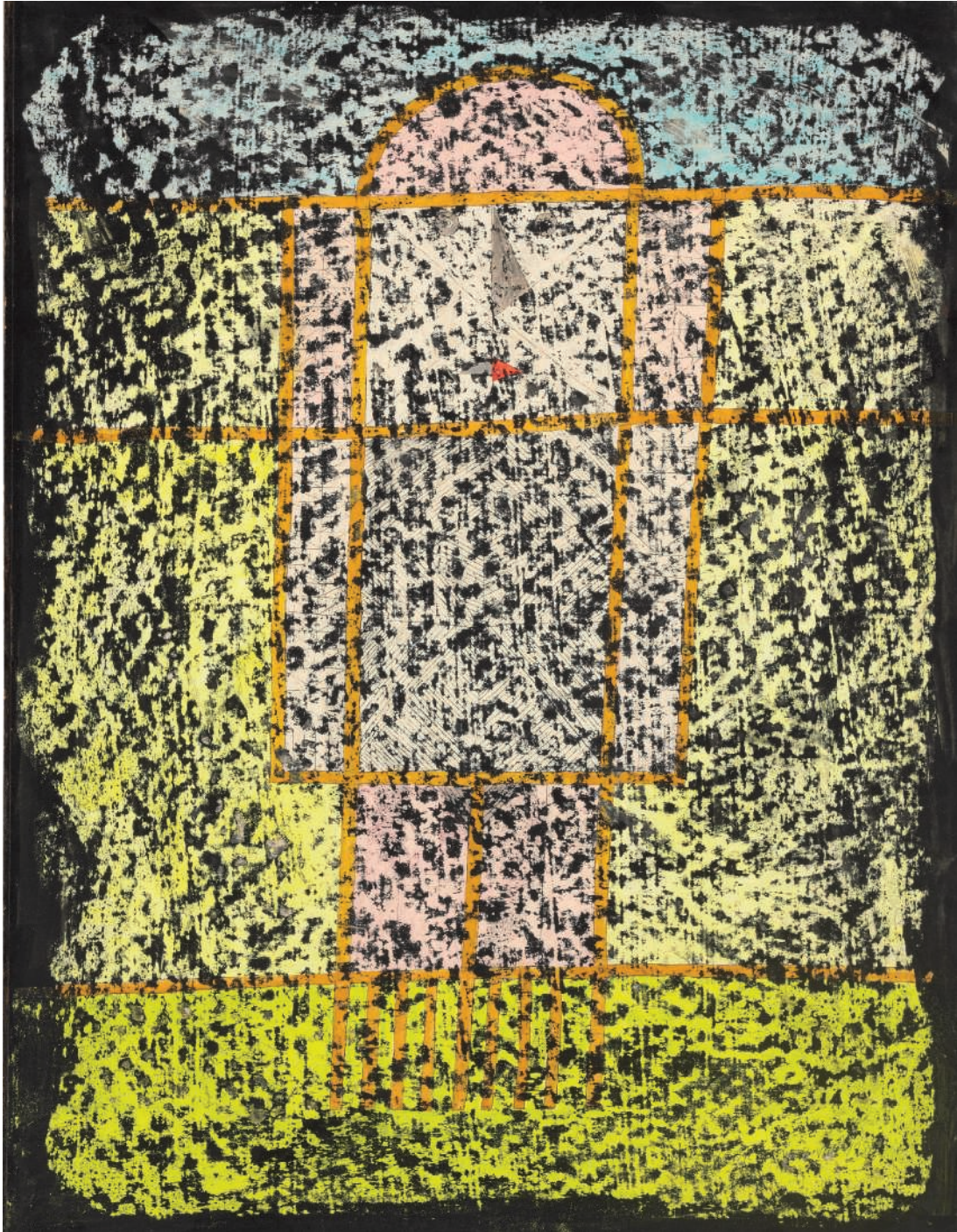


(fig. 2) Salvador Dalí, *Girafes en feu*, circa 1936-1937. Kunstmuseum, Basel.



à Madame de Vecchi  
René Marquet  
1956





1046

VICTOR BRAUNER (1903-1966)

*Sans titre*

signed, dated and numbered 'VICTOR BRAUNER 1957. VIII.' (lower right)

oil, paraffin and pen and black ink on board

25¾ x 19¾ in. (65.3 x 50.2 cm.)

Executed in 1957

\$20,000-30,000

**PROVENANCE:**

Galerie Patrice Trigano, Paris.

Acquired by the present owner, *circa* 2008.

Samy Kinge has confirmed the authenticity of this work.



1047

## SALVADOR DALÍ (1904-1989)

### *Le cavalier zèbre*

signed and dated 'Dalí 1963' (lower right)  
watercolor and brush and pen and India ink over pencil on board  
29¼ x 39½ in. (75.4 x 100.2 cm.)  
Executed in 1963

\$30,000-50,000

#### PROVENANCE:

Philip Ferris, New York (1963).  
Mrs. Edward L. Watson, New York (1966).  
Private collection, Laguna Beach; sale, Christie's, New York,  
15 November 1990, lot 193.  
Acquired at the above sale by the present owner.

Nicolas, Olivier and the late Robert Descharnes have  
confirmed the authenticity of this work.

1048

## JOAN MIRO (1893-1983)

### *Sans titre IV*

signed 'Miró' (lower right); dated and numbered '25/IV/73. IV.' (on the reverse)  
pastel, brush and India ink and gray wash, charcoal and *grattage* on paper  
25½ x 19¾ in. (65 x 50 cm.)  
Executed on 25 April 1973

\$120,000-180,000

#### PROVENANCE:

Estate of the artist.  
Galerie Lelong, Paris.  
Manny Silverman Gallery, New York.  
Acquired from the above by the present owner, April 1995.

#### LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings, 1973-1976*, Paris, 2013, vol. IV, p. 56, no. 2517 (illustrated in color).

The bluntly robust aspect that runs through Miró's painting during the 1960s and 1970s is in marked contrast with the more refined linear character of the artist's middle period during the Second World War and the immediate post-war era. Opportunities taken for international travel contributed significantly to the renewed intensity and innovative freedom that Miró brought to his work during his final decades. The artist made his second trip to the United States in 1959 to attend the opening of his retrospective at The Museum of Modern Art, New York. He renewed contacts with artists that he met on his first stay in America in 1947, and now admired the great flowering and triumphant success of Abstract Expressionism. This encounter came at a crucial juncture in Miró's career. To Jacques Dupin, Miró stated, "It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense, it freed me" (quoted in *Miró*, Paris, 2012, p. 303). "When I saw those paintings, I said to myself, 'You can do it, too; go to it, you see, it is O.K.!' " (interview with M. Rowell, ed., *Joan Miró, Selected Writing and Interviews*, Boston, 1986, p. 279).

The works of the 1960s display increasing gestural boldness and frequent accidentally derived innovations in the handling of his brushes and paints. These compositions reveal an improvisatory, sometimes even vehement spontaneity, and project a confrontational presence, leavened with humor. At the same time, Miró retained the disciplined approach of the more traditionally centered, image-oriented School of Paris sensibility in depicting his subject matter. American painters admired Miró's work as a living link between the fabled surrealism of the inter-war decades and their own postwar developments. Indeed, Miró now saw it as his turn to return the compliment and absorb trans-Atlantic ideas into his own efforts. He returned to America again in 1961 and 1964, continuing his dialogue with American artists and their work.

No less an influential factor on Miró's late work was the style and techniques of Japanese painting and calligraphy. Miró had been long aware of the affinities in his work with Japanese fine and decorative arts, especially while creating his ceramics. The terseness of his poems and picture titles, moreover, owed something to the example of the haiku form in Japanese verse. In the fall of 1966 Miró made his first trip to Japan, on the occasion of a retrospective exhibition that was shown in Tokyo and Kyoto. Miró drew inspiration from this trip to focus his imagery into concentrated and unified gestures of black paint that resemble the expressive characters—his signs having become like the ideograms—in Japanese calligraphy (e.g., Dupin, no. 1337). "I feel deeply in harmony with the Japanese soul" he told Pierre Bourcier in 1968 (quoted in *ibid.*, p. 275).

Commentators likened his meditative method to that of a practitioner of the precepts of Zen archery. Miró declared to Margit Rowell in 1970, "I work more and more in a state of trance, I would say almost always in a trance these days I consider my painting more and more gestural" (*ibid.*, p. 279). In 1973, now into his eighties, Miró neither slowed down nor turned away from the art of his time. His receptive and exploratory sensibility continued to enable him to absorb and adapt the techniques of younger artists and the lessons of other cultures to his own pictorial ends. Miró's method of creation through successive color fields induced him to consolidate and condense the system of signs which his art had created. Mysterious in their asceticism, the sparse signs in the present work crystallize Miró's interiorized vocabulary with renewed emphasis. In its poetic intent, however, it continues the relationship between poetry and painting that was at the core of Miró's art. A friend of poets such as Jacques Prévert and René Char, Miró conceived his paintings as visual poems: "I make no distinction between poetry and painting", he declared (J. Dupin, *op. cit.*, 2012, p. 432).





## 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, recognized today as California's oldest ongoing business. 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 for her love of the visual arts.

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, orchestrated by her great friend, the wildly creative Tony Duquette, are counted amongst the designer's greatest achievements, and served as a 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.

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' unflinching support of the arts extended to other prominent Los Angeles' institutions as well as to the fine art programs at Stanford University and Sarah Lawrence College, where Mrs. Ducommun had been a trustee.

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

1049

## HENRY MOORE (1898-1986)

### *Seated Figures*

signed and dated 'Moore 48' (lower right)  
gouache, brush and gray wash, colored wax crayons and brush  
and pen and India ink on paper laid down on card  
11½ x 9½ in. (29.2 x 24.2 cm.)  
Executed circa 1948

\$70,000-100,000

#### PROVENANCE:

The Leicester Galleries (Ernest, Brown & Phillips, Ltd.), London.  
Private collection, United States; sale, Christie's, London, 21 May 1965, lot 187.  
Felix Landau Gallery, Los Angeles (by 1966).  
Acquired from the above by the family of the present owners.

#### EXHIBITED:

London, The Leicester Galleries (Ernest, Brown & Phillips, Ltd.), *Catalogue of the Exhibitions of Living Irish Art, New Sculpture and Drawings by Henry Moore*, May 1951, no. 24.

#### LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1940-1949*, Aldershot, 2001, vol. 3, p. 270, no. AG 47-49.53 (illustrated, p. 271).



1050

1050

## HENRY MOORE (1898-1986)

### *Artist's Hands Holding Bone* (recto and verso)

signed and dated 'Moore 81' (lower right); signed and dated again 'Moore 81' (on the reverse)  
charcoal and black ballpoint pen on paper (recto);  
black ballpoint pen on paper (verso)  
7 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (20 x 26.3 cm.)  
Drawn in 1981

\$15,000-20,000

#### PROVENANCE:

Acquired from the artist by the present owner,  
March 1982.

#### EXHIBITED:

London, Wildenstein & Co., Ltd., *Henry Moore, Recent Drawings*, November 1981-January 1982, no. 39.  
New York, Payson-Weisberg Fine Art, *Drawings by Sculptors*, October-November 1982, no. 10.

#### LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1977-1981*, Aldershot, 1994, vol. 5, p. 198, no. AG 81.168 (recto and verso illustrated).



1051

1051

## HENRY MOORE (1898-1986)

### *Apple Orchard in Winter*

signed and dated 'Moore 77' (lower right)  
watercolor and charcoal on paper  
8 $\frac{5}{8}$  x 11 $\frac{1}{8}$  in. (21.9 x 28.2 cm.)  
Executed in 1977

\$15,000-20,000

#### PROVENANCE:

Acquired from the artist by the present owner,  
June 1980.

#### EXHIBITED:

New York, Wildenstein & Co., Inc., *Henry Moore, Drawings, 1969-1979*, November 1979-January 1980, p. 19, no. 28.  
Buenos Aires, Wildenstein Arte SA, *Henry Moore, Esculturas, Dibujos, Graficos*, April-May 1980, no. 3.

#### LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1977-1981*, Aldershot, 1994, vol. 5, p. 27, no. AG 77.39 (illustrated, p. 26; catalogued as undated).





**1052**

## HENRY MOORE (1898-1986)

### *Two Seated Figures*

signed and dated 'Moore 80' (lower right)  
watercolor, pastel, colored wax crayons, charcoal and black  
ballpoint pen on paper  
10¼ x 11¼ in. (26.1 x 28.5 cm.)  
Executed in 1980

\$18,000-25,000

#### **PROVENANCE:**

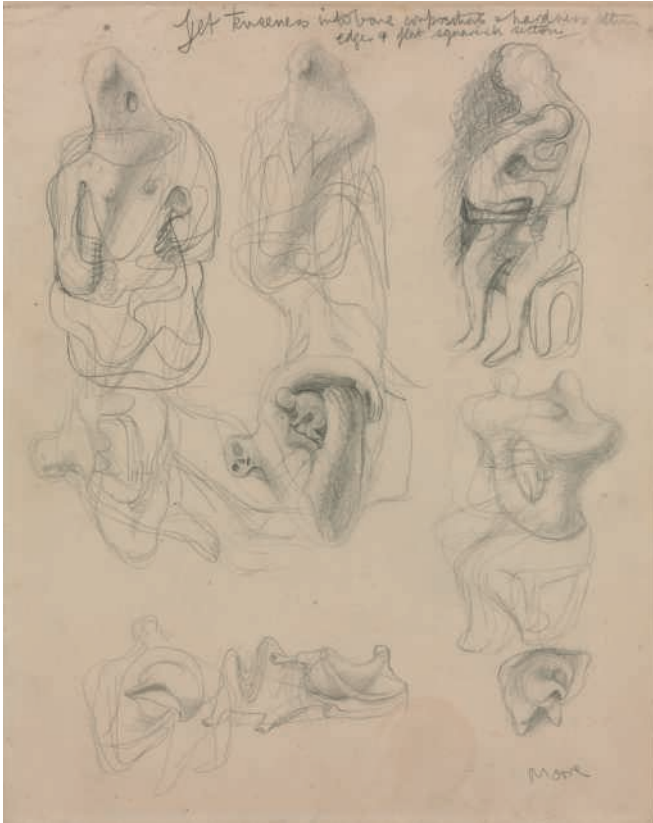
Acquired from the artist by the present owner, March 1982.

#### **EXHIBITED:**

London, Wildenstein & Co., Ltd., *Henry Moore, Recent Drawings*,  
November 1981-January 1982, no. 33.  
Greenwich, Connecticut, The Bruce Museum, *Henry Moore,*  
*Perspectives on Form*, May-July 1982.  
New York, Payson-Weisberg Fine Art, *Drawings by Sculptors*,  
October-November 1982, no. 9.

#### **LITERATURE:**

A. Garrould, ed., *Henry Moore, Complete Drawings, 1977-1981*,  
Aldershot, 1994, vol. 5, p. 144, no. AG 80.291 (illustrated, p. 145).



1053

1053

## HENRY MOORE (1898-1986)

### *Ideas for Sculpture, Transformation Drawing*

signed 'Moore' (lower right) and inscribed 'Get tenseness into bone compositions & hardness thin edges & flat squarish sections' (along the upper edge)

pencil on paper laid down on board

12½ x 10½ in. (31.9 x 25.7 cm.)

Drawn circa 1932

\$20,000-30,000

#### PROVENANCE:

Mrs. George H. Bunting, Jr., Shawnee Mission, Kansas.

Anon. sale, Christie's, New York, 20 May 1982, lot 169.

Helene Turner Fine Art, New York.

Acquired from the above by the present owner, February 1983.

#### LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1930-1939*, Aldershot, 1994, vol. 2, p. 80, no. AG 32.87 (illustrated).



1054

PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

1054

## HENRY MOORE (1898-1986)

### *Two Wrapped Standing Figures*

signed and dated 'Moore 51.' (lower right)

gouache, watercolor, colored wax crayons and pencil on paper

14¾ x 11 in. (37.9 x 27.8 cm.)

Executed in 1951

\$18,000-25,000

#### PROVENANCE:

Anton Schutz, New York.

Jeffrey H. Loria & Co., Inc., New York.

Acquired from the above by the late owner, November 1973.

#### LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1950-1976*, Aldershot, 2003, vol. 4, p. 50, no. AG 51.22 (illustrated).



PROPERTY FROM THE COLLECTION OF EDITH K. BRALOVE

**1055**

**HENRY MOORE (1898-1986)**

*Study for The Family*

signed 'Moore' (lower right)  
watercolor and colored wax crayons over pencil on paper  
11 x 9 $\frac{3}{4}$  in. (27.8 x 24.7 cm.)

\$30,000-50,000

**PROVENANCE:**

Obelisk Gallery, Washington, D.C.  
Saidenberg Gallery, New York.  
Acquired from the above by the late owner.

The Henry Moore Foundation has confirmed that this work is recorded in their database as number HMF2224a.

# 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.

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 Minotaure*, *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

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

1056

## PABLO PICASSO (1881-1973)

### *Jeune flûtiste dans un bosquet*

dated '16 février XXXIII' (upper left sheet edge)  
monotype in black, green, blue, and red with pen and ink on wove paper  
Image size: 7 $\frac{3}{8}$  x 5 $\frac{7}{8}$  in. (19 x 15 cm.)  
Sheet size: 13 $\frac{1}{2}$  x 10 in. (34 x 25 cm.)  
Executed in 1933

\$150,000-250,000

#### PROVENANCE:

Marina Picasso, Paris.  
Acquired from the above by the late owners.

#### EXHIBITED:

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:

B. Baer, *Picasso, Peintre-Graveur*, Bern, 1986, vol. II, p. 349, no. 462.

Ancient myths and deities, fauns and satyrs appear frequently in Picasso's art, starting with his classical period in the late 1910s and 1920s. They tended to surface at times of domestic happiness, and early 1933 was just such a time. His clandestine affair with Marie-Thérèse Walter was at its most intense, providing as it did a welcome distraction to the brooding presence of his wife, Olga. The situation prompted one of those bursts of creativity which punctuate Picasso's career. On this occasion it was the monotype—a mercurial technique involving painting with viscous inks on a shiny surface—which became the focus of his almost maniacal energy. The experiments began slowly in summer 1932 at the recently purchased Château Boisgeloup near Gisors, but gained momentum shortly after the turn of the year in Paris, where the results were photographed in situ by Brassai. Between January and March 1933 he created over 120 works, of which twelve (including the present work) were produced on a single day—16th February.

The monotype process lends itself to the creation of series of related designs, as the artist can work quickly, using traces of the previous image as a guide. Picasso employed the technique in tandem with drypoint and etching, transferring images and ideas from one to the other and back again, every stage an evolution. Clearly these agile jumps between monotype and etching or monotype and drypoint must have inspired him, such was the prodigious output.

Of the corpus he made during the spring of 1933 fully half of them depict a flutist and reclining woman, in varying degrees of abstraction. Whilst clearly related, *Jeune flûtiste dans un bosquet* is one of a small number depicting a single figure, and is one of only nine executed in color during this entire period. It is believed to be the only one of its type in private hands, the rest being held in the Picasso Museum, Paris.

As with other creative storms—such as his infatuation with linocut 25 years later—his passion for the technique soon burned itself out. Despite his obvious facility with the medium, monotypes had virtually disappeared from his repertoire by the summer, rarely to return.



(fig. 1) Brassai, Two corners of the Rue La Boétie studio, 1932.



actual size

1057

## PABLO PICASSO (1881-1973)

### *Salomé, from La Suite de Saltimbanques*

signed 'Picasso' (lower right)

drypoint on Arches paper, one of the few impressions printed in 1905 before steel-facing

Image size: 15 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (40 x 35 cm.)

Sheet size: 25 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (64 x 49 cm.)

Executed in 1905

\$150,000-250,000

#### PROVENANCE:

James H. Clark, Dallas.

Anon. sale, Kornfeld und Klipstein, Bern, 20 June 1970, lot 44.

Anon. sale, Kornfeld und Klipstein, Bern, 14 June 1974, lot 841.

Acquired from the above by the late owners.

#### EXHIBITED:

Chicago, R.S. Johnson International, *Pablo Picasso, Master of Graphic Art*, 1984.

Museu Picasso, *Picasso and Caricature*, January-April 2003.

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. 13, no. 14 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. I, p. 43, no. 17 (another example illustrated).

The present work is part of the remarkable *Suite des Saltimbanques*, a series of fifteen etchings which appeared at a pivotal moment in Picasso's early career; the shift from the melancholic Blue period to the lighter Rose, during 1904-05. The overarching theme, that of the travelling acrobats or saltimbanques, had preoccupied Picasso since he encountered them in the Place des Invalides earlier in 1904. The change in Picasso's mood was due in no small part to his friendship with Guillaume Apollinaire, and the profound influence the poet had on his imagination. As John Richardson says in *A Life of Picasso*, 'He encouraged [Picasso] to picture himself in different roles, the self-dramatizing role of a saltimbanque...the picturesque outcast at odds with conventional society'. The influence was clearly reciprocal, and many of Apollinaire's poems of the period appear almost to be texts for Picasso's illustrations.

The Salomé story was a favorite subject of French art and literature in the latter half of the nineteenth century, although why Picasso included it as part of the *Saltimbanques* series is something of a mystery. Both Picasso and Apollinaire boldly reimagined the biblical tale, interpreting it in their own distinctive ways. Apollinaire's poem, also titled *Salomé*, appeared in *Vers et Prose* (which was edited by their mutual friend André Salmon) in the same year as the etching. This connection has led Richardson to surmise that the *Suite des Saltimbanques* may have been originally intended to illustrate Apollinaire's poem: "The Salomé drypoint echoes the mocking mood of Apollinaire's lines on the same subject: 'Weep not, pretty jester to the king / Take this head instead of cap and bells and dance'" (John Richardson, *A Life of Picasso: The Prodigy, 1881-1906*, New York, 2007, p. 334.)

Regardless of his intention, Picasso's etching reveals an early propensity for sexual subjects in his prints, a proclivity that would become more apparent as he matured. Salomé is shockingly nude (she is traditionally depicted in

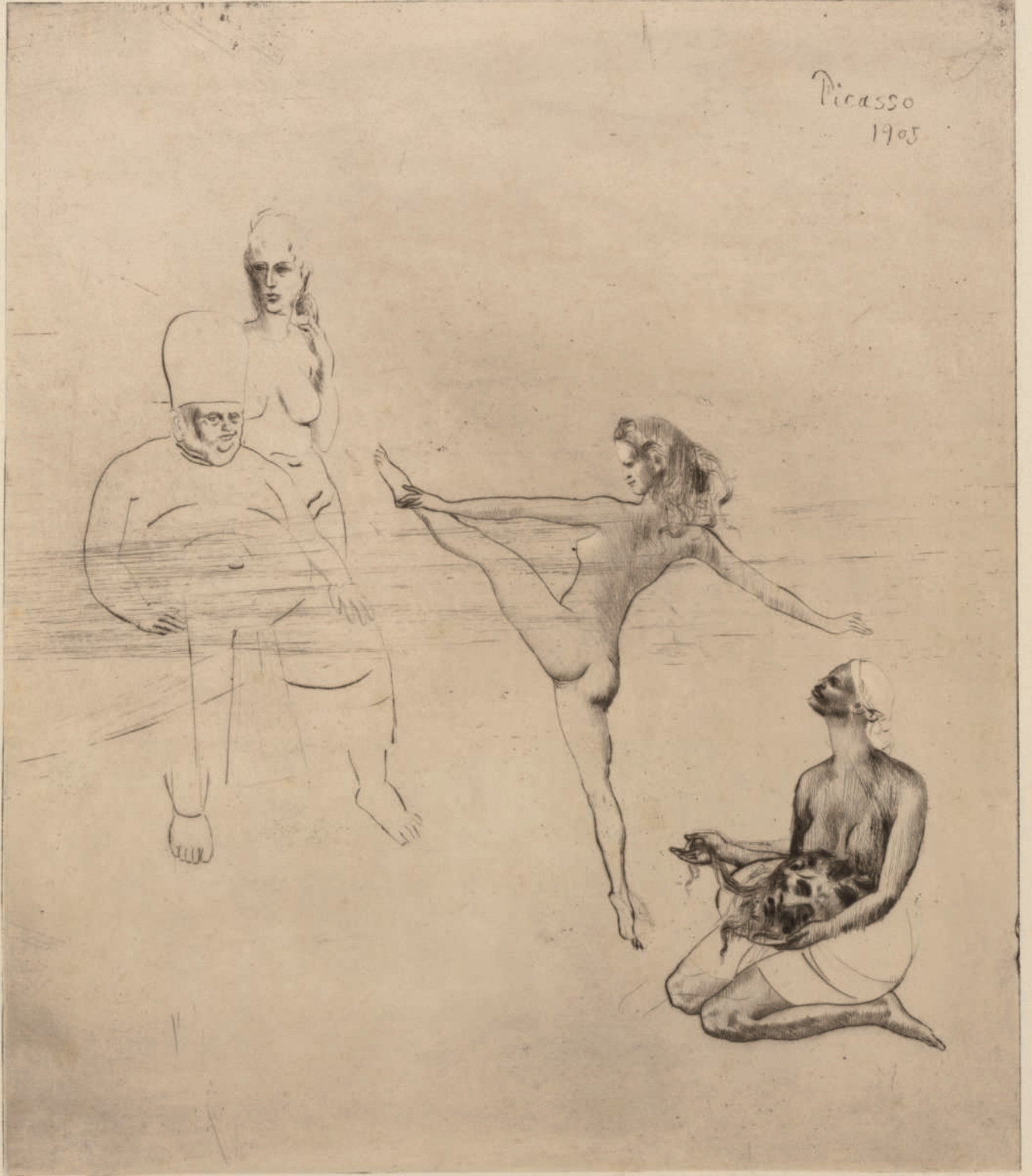
several layers of jewels and veils), kicking her leg into the air and fully exposing herself to her stepfather Herod, who seems to be looking at the viewer with a wry smile on his face. Behind him, Salomé's mother Herodias, who had asked her daughter to dance for her husband in order to trick him into ordering the execution of John the Baptist (whom she loved), averts her eyes. Her position 'over' Herod, but hiding behind him, implies the power imbalance in the exchange, as well as Herod's ignorance of her machinations. Below, in an anachronous vignette, a servant watches the dance while holding the prophet's head on a platter. The plump figure representing Herod appears several times within Picasso's paintings, drawings, watercolors, and prints of the period and was modeled after a saltimbanque Picasso befriended. Whilst *Salomé* is unrelated to the wider theme of the suite it shares the sparse composition and delicately lined figures of other plates in the series. In particular, Salomé's graceful and weightless form shares characteristics with the female acrobats on horseback in *Au Cirque* (Bloch 9). The lines that run across the middle of the composition from the left to the right center are a result of Picasso's use of a previously etched plate, a common practice for him during his early years of poverty. However, they have the added effect of focusing attention on the girl's provocative gesture.

This particular impression is one of a very small number printed by Eugene Delâtre in 1905 before the copper plate was steel-faced. Only these early impressions retain the full richness of the drypoint burr, particularly noticeable in the Saint's head, the figure of the servant, and the outline of Salomé. It is unusual also in being signed by the artist.

*We are grateful for the assistance of Elizabeth Manchester in the preparation of this note.*



Picasso  
1905



Picasso

1058

## EDGAR DEGAS (1834-1917)

### *Femme nue assise*

stamped with signature 'Degas' (Lugt 658; lower right)  
pastel and *estompe* over charcoal on paper  
16 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (42.8 x 42.6 cm.)  
Drawn *circa* 1879

\$200,000-300,000

#### PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 57.  
Marisa Del Re Gallery, New York.  
Acquired from the above by the late owners, by June 1984.

#### EXHIBITED:

The Art Institute of Chicago, *Graphic Modernism, Selections from the Francey and Dr. Martin L. Gecht Collection*, November 2003-January 2004, pp. 8 and 171, no. 6 (illustrated in color).

#### LITERATURE:

P.-A. Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 551, p. 310 (illustrated, p. 311).  
R. Thomson, *Degas, The Nudes*, London, 1988, p. 236, no. 139 (illustrated in color).

In the 1880s and 1890s, Degas' art underwent a transformation—one that was subtle, but also completely revelatory. His nudes became a vehicle for experimentation, in style and method, as well as impact. His earlier, methodical etchings gave way to expressive lithography. Drawing, the cornerstone of his practice, shifted from the careful academic pencil studies to strokes of charcoal or black chalk for forceful images of nude bathers. Anatomical accuracy became less important to the artist than expressing emotions and feelings that were palpable in the work: "Drawing is not what one sees but what one can make others see" (Degas, quoted in R. Kendall, ed., *Degas by Himself, Drawings, Prints, Paintings, Writings*, London, 1987, p. 319).

Degas' late nudes stand opposite to the ballet dancers he celebrated in previous years, yet they equally became protagonist themes in the artist's oeuvre. If his dancers, by essence contrived and posed, were destined to a public audience and setting; the bathers, presented by Degas in the most

intimate environments, were free from the public gaze, unaware of the viewer's presence, absorbed in daily tasks. The change of theme allowed Degas to free himself stylistically. The sharp underlying structures required by his earlier compositions were no longer necessary. Sensuous curves now replaced horizontal and vertical lines, not only in the treatment of the female body, but in its environment as well. Soft drapery, bathtubs, and armchairs create an intimately confined space, imposing on the viewer an unprecedented sense of immediacy. In the present work, Degas has gone a step further and removed any indication of settings or surroundings, and instead allows the woman to encompass the full pictorial space. The rhythmic application of pastel enlivens the figure, as if she has been sketched at speed or captured by a camera that was unable to focus in the available light. Photography itself was something the artist was hugely interested in. Indeed, many photographs exist that relate directly to the poses that he depicted in pastels and oils, demonstrating that Degas was willing to keep one eye turned toward the modern, while the other was turned to the past.





## PISSARRO *DESSINATEUR*

For Pissarro, drawing was an activity which was central and indispensable to his art. As he wrote to his son, Lucien, in 1883, "It is good to draw everything, anything...When you have trained yourself to see a tree truly, you know how to look at the human figure." This statement underscores a radical innovation of the Impressionists: the redistribution of the hierarchical roles and functions of all media, and a redefinition of drawings as autonomous works of art rather than merely ancillary techniques to prepare for the creation of a nobler end. Among the Impressionists, Pissarro, along with Edgar Degas, pushed an interest in diverse techniques, media and processes the furthest.

Christie's is honored to present the following selection of works on paper by Pissarro, which demonstrates the artist's lifelong interest in drawing. He was against picturesque or romantic notions of nature, and his drawings are accordingly populated with peasants, field workers, and ordinary people going about their daily chores. Pissarro strongly believed in the representation of the world in its raw, unadorned form, and his obsession with drawing lied in its lack of artifice, false effects or deception. For Pissarro, the act of drawing held with it pure, straight sincerity.

We would like to thank Joachim Pissarro for his assistance in cataloguing these works.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1059**

## CAMILLE PISSARRO (1830-1903)

*Paysage à Saint Thomas (recto); Etudes (verso)*

stamped with initials 'C.P.' (Lugt 613c; lower right); stamped again with initials 'C.P.' (Lugt 613e; verso)

watercolor over pencil on paper (*recto*); pencil on paper (*verso*)  
7¼ x 12⅞ in. (18.3 x 32.7 cm.)

\$12,000-18,000

**PROVENANCE:**

Estate of the artist.

Acquired by the family of the present owner, *circa* 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

Pissarro's earliest relationship with drawing was formed in the Caribbean and Venezuela, where the light and colors, as well as subject matter, anticipated future developments in his career. The present watercolor depicts a harbor in St. Thomas, identifiable by the landscape and observation tower on the hill at the left side of the work. Pissarro was born in St. Thomas and spent his childhood on the island, before leaving for good in 1855 to study art in Paris. The handling and precision of execution in this work demonstrates Pissarro's innate abilities as a draughtsman.



1060

PROPERTY FROM THE COLLECTION OF BROADWAY  
COMPOSER-LYRICIST RICHARD ADLER

**1060**

CAMILLE PISSARRO (1830-1903)

*Paysanne et vache*

signed 'C. Pissarro.' (lower right)

watercolor on paper

6 $\frac{3}{8}$  x 8 $\frac{1}{8}$  in. (16.6 x 20.6 cm.)

\$10,000-15,000

**PROVENANCE:**

Ohana Gallery, London.

Acquired by the family of the present owner, *circa* 1955.

Dr. Joachim Pissarro will include this work in his forthcoming  
*Catalogue Raisonné of Drawings by Camille Pissarro*.

PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1061**

CAMILLE PISSARRO (1830-1903)

*Gardeuse de vache allongée sur un talus*

stamped with initials 'C.P.' (Lugt 613c; lower left) and stamped

again with initials 'C.P.' (Lugt 613c; lower right)

pastel on paper laid down on board

11 x 14 $\frac{5}{8}$  in. (27.9 x 37.1 cm.)

Drawn *circa* 1880

\$60,000-80,000

**PROVENANCE:**

Estate of the artist.

Veuve Rodo Pissarro, Paris (by descent from the above and until at least 1956).

Acquired by the family of the present owner, *circa* 1950.

**EXHIBITED:**

Williamstown, Sterling and Francine Clark Art Institute and San Francisco,  
Legion of Honor, *Pissarro's People*, June 2011-January 2012.



1061

This work will be included in the forthcoming Camille Pissarro *catalogue critique* of pastels and gouaches, currently being prepared under the sponsorship of the Wildenstein Institute.

Claire Durand-Ruel Snollaerts has confirmed that in her opinion this work is authentic.

For Pissarro, the human form was reflective of the human condition. His political radicalism and commitment to the figure is unique as compared to his Impressionist colleagues, and the present work exemplifies how Pissarro's study of social and economic philosophy influenced his depictions of rural and domestic workers. He began a large series in 1880 of figure paintings devoted to rural females, either at work or at rest during the day. The present work shares a similar composition with the 1882 oil painting *Le Repos, paysanne couchée dans l'herbe, Pontoise*.



(fig. 1) Camille Pissarro, *Le repos, paysanne couchée dans l'herbe, Pontoise*, 1882. Kunsthalle Bremen.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1062**

## CAMILLE PISSARRO (1830-1903)

### *Etude de moissonneurs*

stamped with initials 'C.P.' (Lugt 613c; lower right)

charcoal on paper

9 1/8 x 12 1/4 in. (23.1 x 31 cm.)

Drawn in August 1881

\$5,000-7,000

#### PROVENANCE:

Estate of the artist.

Acquired by the family of the present owner, circa 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

The present work is likely related to Pissarro's important painting, *La Moisson*, 1882 (fig. 1). Pissarro made an unusually large number of preparatory drawings for this painting, which were likely executed during the harvest of August 1881. The rapid strokes and strong, fluid lines imbue the three harvesters with a definite sense of movement.



(fig. 1) Camille Pissarro, *La Moisson*, 1882. The National Museum of Western Art, Tokyo.





PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1063**

CAMILLE PISSARRO (1830-1903)

*Trois mineurs pelletan du charbon*

stamped with initials 'C.P.' (Lugt 613a; lower right)  
gouache, brush and gray wash and charcoal on paper  
8 $\frac{7}{8}$  x 9 $\frac{1}{4}$  in. (22.5 x 23.4 cm.)  
Executed in 1893

\$7,000-10,000

**PROVENANCE:**

Estate of the artist.  
Acquired by the family of the present owner, circa 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**1064**

CAMILLE PISSARRO  
(1830-1903)

*Buste de femme de profil à droite*

stamped with initials 'C.P.' (Lugt 613c;  
lower center)

pastel on gray paper  
16½ x 12 in. (41 x 30.5 cm.)  
Drawn circa 1888

\$18,000-25,000

**PROVENANCE:**

Estate of the artist.  
Jeanne Bonin Pissarro, France  
(by descent from the above).  
A. Bonin, Paris; sale, Hôtel Drouot, Paris,  
26 June 1931, lot 33.  
Villedieu collection, France  
(acquired at the above sale).  
Galerie Hopkins-Thomas-Custot, Paris.  
Acquired from the above by the present owner,  
May 2000.

**LITERATURE:**

L.R. Pissarro and L. Venturi, *Camille Pissarro, Son art—son oeuvre*, Paris, 1939, vol. I, p. 298, no. 1580 (catalogued and illustrated as part of a larger sheet, vol. II, pl. 302).

This work will be included in the forthcoming *Camille Pissarro catalogue critique* of pastels and gouaches, currently being prepared under the sponsorship of the Wildenstein Institute.

Claire Durand-Ruel Snollaerts has confirmed that in her opinion this work is authentic.

This drawing is a study for the standing female figure in *Gelée blanche, jeune paysanne faisant du feu* in the collection of the Musée d'Orsay, Paris.



(fig. 1) Camille Pissarro, *Gelée blanche, jeune paysanne faisant du feu*, 1888. Musée d'Orsay, Paris.



1065

## CAMILLE PISSARRO (1830-1903)

### *Daphnis and Chloë (Vendange)*

signed with initials 'C.P.' (lower left)

brush and pen and black ink and gray wash and sanguine on paper

Image size: 4 $\frac{7}{8}$  x 5 $\frac{1}{2}$  in. (11.8 x 13.5 cm.)

Sheet size: 5 $\frac{7}{8}$  x 8 $\frac{1}{4}$  in. (14.9 x 20.1 cm.)

Executed circa 1895-1896

\$8,000-12,000

#### PROVENANCE:

Estate of the artist.

Mr. and Mrs. Joseph Katz, New York (circa 1965).

By descent from the above to the present owner.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

The present work is one of twelve book illustrations which Pissarro intended to create based on the Greek writer Longus' pastoral romance *Daphnis et Chloë*, written circa 4th century A.D. This project was the suggestion of the artist's son, Lucien, who had previously published a portfolio of woodcuts after his father's drawings, titled *Les travaux des champs*. The idea here was for Lucien to create a series of prints from his father's twelve *Daphnis et Chloë* drawings. Ultimately, Pissarro only executed five of the twelve planned illustrations, however—the present lot is one of the five—and Lucien printed engravings after only three of the five. Two of the engravings were printed in 1899, and the third (of the present work) in 1920. The present work illustrates the Vintage scene where Daphnis and Chloë help the villagers pick grapes for harvesting.

The *Daphnis et Chloë* story would later be adapted into illustrated editions by artists such as Aristide Maillol in 1937 and Marc Chagall in 1977.



1066

PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1066**

## CAMILLE PISSARRO (1830-1903)

### *Dans la rue à Rouen*

stamped with initials 'C.P.' (Lugt 613e; lower right)

black Conté crayon and sanguine on paper

7 x 5 in. (17.7 x 12.8 cm.)

Drawn *circa* 1896

\$4,000-6,000

**PROVENANCE:**

Acquired by the family of the present owner, *circa* 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.



1067

PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1067**

## CAMILLE PISSARRO (1830-1903)

### *Etude d'un homme debout*

stamped with initials 'C.P.' (Lugt 613e; lower right)

black Conté crayon on toned paper

8 $\frac{3}{8}$  x 4 $\frac{1}{4}$  in. (21.1 x 12 cm.)

Drawn *circa* 1885

\$2,000-3,000

**PROVENANCE:**

Estate of the artist.

Acquired by the family of the present owner, *circa* 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1068**

## CAMILLE PISSARRO (1830-1903)

### *Foire de la St. Martin à Pontoise*

signed with initials 'C.P.' (lower right) and titled 'Foire de la St. Martin à Pontoise' (lower left)

black Conté crayon on paper

7¼ x 9 in. (18 x 22.8 cm.)

Drawn *circa* 1872

\$7,000-10,000

#### PROVENANCE:

Acquired by the family of the present owner, *circa* 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

Pissarro held a keen interest in the depiction of market scenes and public gatherings throughout his career. The present work illustrates the St. Martin's Day Fair, the largest and oldest fair in Pontoise. The fair attracted a large crowd, eager to partake in the shows of travelling performers, providing the ideal environment for Pissarro to observe people partaking in leisure activities.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1069**

## CAMILLE PISSARRO (1830-1903)

### *Paysage à Montfoucault*

stamped with initials 'C.P.' (Lugt 613e; lower right)  
charcoal and brush and gray wash on paper  
8 $\frac{3}{4}$  x 6 $\frac{3}{4}$  in. (21.7 x 16.9 cm.)  
Executed *circa* 1865

\$5,000-7,000

**PROVENANCE:**

Estate of the artist.

Acquired by the family of the present owner, *circa* 1950.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

Pissarro frequently depicted the French countryside, and the present drawing is a landscape in Montfoucault, a small village in Mayenne, between Normandy and Brittany. Ludovic Piette, a close friend of the artist, lived in Montfoucault, and Pissarro and his family often stayed at the Piette home between 1864 and 1876.



**1070**

**PAUL SIGNAC (1863-1935)**

*Cherbourg*

signed, dated and inscribed 'P. Signac 15 sept 31 Cherbourg' (lower right)  
watercolor, gouache and pencil on paper laid down on card  
10 $\frac{1}{8}$  x 17 $\frac{3}{8}$  in. (25.9 x 44.1 cm.)

Executed on 15 September 1931

\$18,000-25,000

**PROVENANCE:**

Anon. sale, Sotheby Parke Bernet & Co., London, 28 June 1978, lot 212.  
Acquired at the above sale by the family of the present owner.

Marina Ferretti has confirmed the authenticity of this work.

1071

## PAUL GAUGUIN (1848-1903)

### *Petit berger Breton*

signed ' - P Gauguin' (lower left)  
gouache over pencil on silk  
5% x 18% in. (14.5 x 47.9 cm.) (irregular)  
Painted in 1888

\$300,000-500,000

#### PROVENANCE:

Roger Sauerbach, Paris; sale, Hôtel Drouot, Paris, 11 March 1931, lot 10.  
Olivier Senn, Paris (by 1934).  
Anon. sale, Galerie Charpentier, Paris, 21 June 1960, lot 23.  
Moritz Gutmann, Paris.  
Acquired by the family of the present owner, by 1973.

#### EXHIBITED:

Paris, L'École de Pont-Aven and l'Académie Julian, *Gauguin et ses amis*, February-March 1934, no. 58.  
Paris, Bibliothèque nationale, *Cinquantenaire du Symbolisme*, June-July 1936, p. 252, no. 1245.  
Paris, Gazette des beaux-arts, *La vie ardente de Paul Gauguin*, December 1936, no. 78.  
Southampton, New York, The Parrish Art Museum, *Art from Southampton Collections*, August-September 1973, no. 44.  
Staatsgalerie Stuttgart Graphische Sammlung and Zurich, Museum Bellerive, *Kompositionen im halbrund, fächerblätter aus vier Jahrhunderten*, July-November 1984, p. 152, no. 79 (illustrated in color).  
New York, The Metropolitan Museum of Art, *The Lure of the Exotic, Gauguin in New York Collections*, June-October 2002, p. 219, no. 15 (illustrated in color, p. 33).

#### LITERATURE:

*Réalités*, no. 127, June 1961, p. 20 (illustrated).  
G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, p. 96, no. 257 (illustrated).  
M.S. Gerstein, *Impressionist and Post-Impressionist Fans*, Ph.D. Diss., Harvard University, Cambridge, Massachusetts, May 1978, pp. 320-321, no. 18 (illustrated).  
J.-P. Zingg, *Les éventails de Paul Gauguin*, Paris, 1996, pp. 46 and 90 (illustrated in color, p. 47, pl. XV).

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

The Art Institute of Chicago and the Musée d'Orsay, Paris have requested this work for their forthcoming exhibition *Gauguin, Artist as Alchemist*, in Chicago from 25 June to 10 September 2017 and in Paris from 9 October 2017 to 21 January 2018.

Between 1886 and 1894, Gauguin made four trips to Brittany, staying first in the scenic artist's colony of Pont-Aven and later in the rustic fishing village of Le Pouldu. Pont-Aven had been a popular summer destination since the early 1870s for artists who worked, studied and exhibited in Paris, including many from other European countries and America. Artists were drawn to the area's

rugged landscape and its proximity to maritime views, the temperate climate that encouraged *plein air* painting, and the picturesque, traditional costumes of the local women. On the strength of his developing ideas about painting and his increasingly innovative technique, Gauguin soon became a leading and influential figure among his fellow painters. During each visit, he found artistic inspiration in the daily labors of the Breton peasants, painting them tending their flocks, doing their washing, and harvesting flax. More importantly, it was in Brittany that Gauguin finally broke free of earlier tradition and emerged as an intensely original modern master. *Petit berger Breton* was painted on Gauguin's second trip to Brittany in 1888, a pivotal year in his stylistic development.

The Impressionist movement experienced a schism in 1886, producing two diametrically opposed styles. Traditional optical Impressionism culminated in the development of the Divisionist movement, exemplified by Seurat's masterpiece *Un dimanche d'été à l'Île de la Grande Jatte* (coll. The Art Institute of Chicago). The second group pursued a more imaginative and anti-literal form of expression that would come to be known as Synthetism and would inaugurate the Symbolist movement at the end of the century. Led by Louis Anquetin and Emile Bernard, the Synthetists advocated the theory of "suggestive color," which they applied in conjunction with a cloisonnisme technique to produce works of simple designs, composed of contrasting monochromatic blocks of color each outlined in thin black or blue lines. Judy Le Paul has observed, "The Breton landscape and atmosphere encouraged the development of this new style. The groves of small trees that formed a dark linear border around the colored masses of Breton fields and orchards lent themselves quite naturally to cloisonnisme, while the granite masses of this area suggested a universe situated outside both space and time" (*Gauguin and the Impressionists at Pont-Aven*, New York, 1983, p. 20). However, the rise of the Synthetists would prove short-lived. A wide range of Impressionists from both groups had simultaneously descended on Brittany in 1886, and the two movements coexisted for some time. But Gauguin himself eventually rejected Synthetism, admonishing Claude-Emile Schuffenecker in the process, "Be an Impressionist to the end and don't worry about anything" (quoted in *ibid.*, p. 21).

*Petit berger Breton* depicts a young Breton boy staring off into the distance in a field with two geese. It has been noted that "the children Gauguin portrayed in Brittany probably reminded him of his own three sons and daughter, who were with their mother in Copenhagen" (C. Ives and S.A. Stein, exh. cat., *op. cit.*, 2002, p. 32). The goose represents a recurring motif in Gauguin's work during his time in Brittany. While Gauguin may have selected the goose in part as a simple emblem of rustic farm life in Brittany, scholars have proposed that the motif could have more nuanced connotations as well, evoking the Greek myth of Leda, who copulated with Zeus in the form of a swan.

Finally, it is possible that Gauguin intended works like the present gouache as homage to his Impressionist mentor, Camille Pissarro. During the mid-1880s, Pissarro made several fan-shaped gouaches, such as the present work, which depict peasant women and children tending their geese, one of which Gauguin described in his memoirs: "There's a charming fan... A simple, half-opened gate separating two very green (Pissarro green) meadows, and passing through it a gaggle of geese nervously looking about as they ask themselves, 'Are we heading toward Seurat's or Millet's?' They all end up waddling off to Pissarro's..." (quoted in *ibid.*, p. 33).

The present gouache comes from the collection of Broadway composer and lyricist, Richard Adler, best known for his collaborations with Jerry Ross on Tony Award-winning *The Pajama Game* (1954) and *Damn Yankees* (1955).









## PAUL GAUGUIN (1848-1903)

*Oviri*

stamped with woodcut seal (lower left)  
watercolor monotype heightened with gouache and  
watercolor on Japan paper laid down on board  
11½ x 9⅞ in. (29.1 x 23.2 cm.)  
Executed in 1894

\$150,000-250,000

**PROVENANCE:**

Dr. Stefan von Licht, Vienna; sale, Hugo Helbing, Frankfurt-am-Main, 7 December 1927, lot 32.  
Meder collection, Vienna.  
Kleemann Galleries, Inc., New York (by 1945).  
Hammer Galleries, New York.  
Mr. and Mrs. Alexander Racolin, New York.  
The Racolin Foundation (gift from the above); sale, Christie's, New York, 9 May 2000, lot 320.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Kleemann Galleries, Inc., *Paul Gauguin*, May 1945, no. 16 (titled *Femme cueillant des fruits et Oviri*).  
Philadelphia Museum of Art, *Paul Gauguin, Monotypes*, March-May 1973, p. 70, no. 30 (illustrated and illustrated again in color, pl. 3).  
Washington, D.C., National Gallery of Art and The Art Institute of Chicago, *The Art of Paul Gauguin*, May-December 1988, p. 373, no. 212 (illustrated in color).  
New York, The Metropolitan Museum of Art, *The Lure of the Exotic, Gauguin in New York Collections*, June-October 2002, pp. 223-224, no. 92 (illustrated in color, p. 116).  
Seattle Art Museum, *Gauguin, Polynesia*, February-April 2012, p. 376, no. 231 (illustrated in color, p. 240).  
New York, The Museum of Modern Art, *Gauguin, Metamorphoses*, March-June 2014, pp. 146 and 148 (illustrated in color, p. 149, pl. 100).

**LITERATURE:**

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin, Catalogue Raisonné of His Prints*, Bern, 1988, p. 154, no. 3.  
B. Thomson, T. Garb and P. Dagen, *Gauguin, Maker of Myth*, exh. cat., Tate Modern, London, 2010, p. 157, no. 111 (illustrated in color, p. 172).



(fig. 1) Paul Gauguin, *E haere oe i hia (Where Are You Going?)*, 1892. Staatsgalerie Stuttgart.



(fig. 2) Paul Gauguin, *Oviri*, 1894. Musée d'Orsay, Paris.

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

The Art Institute of Chicago and the Musée d'Orsay, Paris have requested this work for their forthcoming exhibition *Gauguin: Artist as Alchemist* in Chicago from 25 June to 10 September 2017 and in Paris from 9 October 2017 to 21 January 2018.

The subject of *Oviri* first appears in Gauguin's work in *Noa Noa*, the artist's illustrated journal from his first trip to Tahiti, as the name of a melancholy song which he translated. The word, which means "savage" or "wild," is also the name of the Tahitian deity of death and mourning, *Oviri-moe'aiihere*, meaning "wild one who sleeps in the wilderness." Gauguin would manifest this goddess in painting, ceramic, monotype and woodcut. A prototype for her figure appears in *E haere oe i hia (Where Are You Going?)* (fig. 1), painted during the artist's first stay in Tahiti. In this work, the bare-breasted female figure presses a wolf cub to her side in a gesture which can be interpreted as either protective or predatory. The ambivalence of her action is heightened by the inquisitive looks of the two crouching women in the background.

In late August 1893, Gauguin returned to Paris, amidst personal and professional turmoil. The following year, he created a ceramic version of *Oviri* (fig. 2), which he considered his masterpiece in the medium. Unlike the painted version of the goddess from two years earlier, in the sculpture the artist eschews classical norms of beauty, choosing to portray his powerful female as somewhat androgynous, with a distorted anatomy and a disproportionately large, mask-like face. In the sculpture, any ambivalence about the figure's gesture is removed, as Gauguin portrays a dead wolf lying at her foot in a pool of blood, represented by dark red glaze. She grips the wolf cub to her side in a gesture that overturns all conventions of the female as maternal. It is clear that the hunter (the wolf) has now become the hunted. Indeed, Gauguin would later refer to the sculpture as *La Tueuse*, or the murderess.

Early in May 1894, Gauguin returned to Brittany from Paris, hoping to renew his contact with the area which had been seminal to the development of his early painting and sculpture. During this period he created his first watercolor monotypes on Tahitian themes, including the present work. In this monotype version of *Oviri*, Gauguin depicts the female figure in three-quarter view, and emphasizes her mysterious nature by exploiting the aqueous textures and thin coloring inherent to the medium. He seemed partial to Japan paper for the manner in which it absorbed the diluted pigments, creating a hazy, otherworldly effect. Julien Leclercq, in his review of an 1894 exhibition of Gauguin's monotypes, described the artist's experiments: "By a process of printing with water, he imparts to the watercolor the gravity, sumptuousness and depth which are for him, no matter what subject he chooses, the necessary condition of art" (quoted in R.S. Field, *op. cit.*, exh. cat., Philadelphia Museum of Art, p. 16).

Gauguin's portrayals of his savage goddess symbolize his longing for Tahiti, his profound attraction to the wild and "uncivilized" world in which he found himself in voluntary exile and which he had enthusiastically embraced. Indeed, Gauguin's fascination with the savage state perhaps suggests a desire on his part to reconnect with primitive society and leave behind the "evils" of western civilization as he saw them. In 1903 he wrote to Charles Morice: "You were wrong that day when you said I was wrong to say I was a savage. It's true enough: I am a savage. And civilized people sense the fact. In my work there is nothing that can surprise or disconcert, except the fact that I am a savage in spite of myself. That's also why my work is inimitable" (quoted in *op. cit.*, exh. cat., National Gallery of Art, Washington D.C., p. 371). Gauguin identified so strongly with his *Oviri* that he asked for the sculptured version to be placed on his tomb after his death, a request which was fulfilled in 1973 when a bronze cast of it was placed on his grave in Atuona, Hiva Oa.



1073

## PAUL GAUGUIN (1848-1903)

### *Femmes tahitiennes et anges dans un atelier*

signed in monotype 'P. Gauguin' (lower right)  
oil transfer heightened with gouache on paper  
20% x 19 in. (52.4 x 48.4 cm.)  
Executed in 1901-1902

\$200,000-300,000

#### PROVENANCE:

Ambroise Vollard, Paris.  
M. de la Palme.  
Marcel LeJeune (by 1988).  
Anon. sale, Hôtel Drouot, Paris, 9 April 1989, lot 26.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

(possibly) Paris, Galerie Ambroise Vollard, *Paul Gauguin*, November 1904, no. 17 (titled *Groupe de femmes*).  
(possibly) Paris, Grand Palais des Champs-Élysées, *Oeuvres de Gauguin*, October-November 1906, no. 86 (titled *Nativité*).  
Paris, Gazette des beaux-arts, *La vie ardente de Paul Gauguin*, December 1936, p. 84, no. 120 (titled *Groupe de Tahitiens*).  
Philadelphia Museum of Art, *Paul Gauguin, Monotypes*, March-May 1973, p. 106, no. 81 (illustrated; titled *Nativity*).  
New York, The Museum of Modern Art, *Gauguin, Metamorphoses*, March-June 2014, p. 184 (illustrated in color, p. 186, pl. 150).  
Washington, D.C., National Gallery of Art and The Art Institute of Chicago, *The Art of Paul Gauguin*, May-December 1988, p. 467, no. 260 (illustrated in color).  
Saint-Paul de Vence, Fondation Maeght, *L'oeuvre ultime de Cézanne à Dubuffet*, July-October 1989, p. 40, no. 13 (illustrated in color).

#### LITERATURE:

G. Wildenstein, *Gauguin*, Paris, 1964, pp. 264-265.

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

A process invented by Gauguin in 1899, oil transfer drawings celebrate the infinite transformations of the drawn line as well as the mystery and unpredictability of printmaking. A hybrid between a drawing and a print, this technique allows the *recto* image to possess both the defined lines of the *verso* pencil drawing, along with the unpredictable textures from rubbing and applying pressure to the inked surface. In a letter dated from March 1902, Gauguin described his creative process to his patron, Gustave Fayet: "First you roll out printer's ink on a sheet of paper of any sort; then lay a second sheet on top of it and draw whatever pleases you. The harder and thinner your pencil (as well as your paper), the finer will be the resulting line" (quoted in *op. cit.*, 2014, pp. 30-31).

The present work was executed around the time of Gauguin's arrival in Hiva Oa, an island in the remote Marquesas archipelago. It served as inspiration for the cover illustration for Gauguin's grand opus, *Esprit moderne et le Catholicisme* (*Catholicism and the Modern Mind*) (fig. 1). The mysterious and ambiguous nature of oil transfer drawings made it the ideal technique of Gauguin to express his own doubts on religion in both western culture and its application in the Islands. Completed in 1902 during one of his many feuds with the local clergy, *Esprit moderne et le Catholicisme* was primarily drafted between 1897-1898 during his first residence in Tahiti, and reflects his growing distaste of the Church's authority in this remote corner of the world. Highly influenced by the writings of his English contemporary, Gerald Massy, Gauguin traced the evolution of Christianity from ancient myth to Catholic doctrine, and in the process criticized the role of the Catholic Church in all aspects of society. According to Daniel Guérin, Gauguin attempted "to find a synthesis between Christianity, purged of its dogmatic dross, and modern evolutionary science, as well as democracy. On the other, his fierce indictment of clericalism led him to anarchist, anti-statist conclusions, to vituperations against bourgeois morality" (*Paul Gauguin, The Writings of a Savage*, New York, 1996, p. 162).

When it came to illustrating the front and back cover of his diatribe, Gauguin returned to several of his previous oil transfer drawings, including the current work. While *Femmes tahitiennes dans un atelier* carefully balances the sacred and the profane with a composition that is neither overtly religious nor completely lacking in symbolism, Gauguin chooses to remove ambiguity from the cover illustration by dividing the original picture into two planes and introducing traditional Christian iconography. A haloed Madonna and Child are featured prominently on the back cover, while the figures from the present work were further manipulated in the later version for the cover in order to appear shrouded in shadow.



(fig. 1) Paul Gauguin, *Esprit moderne et le Catholicisme*.  
St. Louis Art Museum.





1074

EDOUARD MANET  
(1832-1883)

*Tête de femme*

stamped with initials 'E.M.' (Lugt 880; lower right)  
sanguine on paper squared for transfer laid down on paper  
10¼ x 8⅞ in. (27.1 x 22.5 cm.)  
Drawn circa 1867

\$15,000-20,000

**PROVENANCE:**

Estate of the artist.  
Suzanne Leenhoff (wife of the artist), Paris (by descent from the above).  
Galerie de Bayser, Paris.  
Acquired from the above by the present owner, May 1969.

**LITERATURE:**

E. Waldmann, *Edouard Manet*, Berlin, 1923, p. 103 (illustrated).  
J. Rewald, *Edouard Manet, Pastels*, Oxford, 1947, p. 6 (illustrated).  
A. de Leiris, *The Drawings of Edouard Manet*, Berkeley, 1969, pp. 107-108, no. 183 (illustrated, fig. 220).  
G. Bazin, *Edouard Manet*, Milan, 1972, p. 65 (illustrated, p. 64, fig. 1; titled *Studio per 'Mme Manet al piano'*).  
D. Rouart and D. Wildenstein, *Edouard Manet, Catalogue raisonné*, Lausanne, 1975, vol. II, p. 144, no. 384 (illustrated, p. 145).

The present drawing is related to the figure of Madame Manet in the 1868 painting *Mme Manet au Piano* in the collection of the Musée d'Orsay, Paris.



(fig. 1) Edouard Manet, *Mme Manet au Piano*, Musée d'Orsay (Galeries du Jeu de Paume), Paris.





1075

## EDGAR DEGAS (1834-1917)

### *Deux jockeys*

stamped with signature 'Degas' (Lugt 658; lower left)  
charcoal on paper

9¼ x 12¾ in. (24.8 x 31.5 cm.)

Drawn *circa* 1887-1889

\$70,000-100,000

#### PROVENANCE:

Estate of the artist; Third Sale, Galerie Georges Petit, Paris,  
7-9 April 1919, lot 352-2.

Galerie Odermatt, Paris.

Acquired from the above by the present owner, April 1984.

#### EXHIBITED:

Berner Kunstmuseum, *Degas*, November 1951-January 1952,  
no. 154.

#### LITERATURE:

G. Adriani, *Edgar Degas, Pastelle, Ölskizzen, Zeichnungen*,  
exh. cat., Kunsthalle Tübingen, 1984, p. 380, no. 147.

*Paintings, Pastels and Drawings by Edgar Degas*, exh. cat.,  
David Bathurst, Ltd., London, 1991, no. 12.



1076

**1076**

HONORE DAUMIER  
(1808-1879)

*Trois personnages en buste*

watercolor, charcoal and brush and black ink on  
paper  
1¾ x 4 in. (4.3 x 10.1 cm.)

\$5,000-7,000

**PROVENANCE:**

Anon. sale, Hôtel Drouot, Paris, 3 December 1958,  
lot 7.

Mme S. Henri Rhein, Paris; sale, Hôtel Drouot,  
Paris, 19 October 1988, lot 19.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming  
supplement of K.E. Maison's *Catalogue raisonné de  
l'oeuvre de Daumier*, currently being prepared by  
the Comité Honoré Daumier.



1077

**1077**

ARISTIDE MAILLOL  
(1861-1944)

*Dina couchée de dos au foulard*

signed with monogram (lower right)  
pastel and charcoal on paper laid down on card  
9¾ x 15 in. (25.1 x 37.9 cm.)  
Drawn circa 1940

\$10,000-15,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 9 October 1996,  
lot 26.

Galerie Berès, Paris (acquired at the above sale).

Acquired from the above by the present owner,  
September 2010.

The late Dina Vierny confirmed the authenticity of  
this work.



PROPERTY FROM THE MUSEUM OF MODERN ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

**1078**

## GEORGES SEURAT (1859-1891)

### *Nu allongé*

signed with initials and dated 'G.P.S. 1875' (lower right)  
pencil and charcoal on paper  
14¾ x 21 in. (37.5 x 53.3 cm.)  
Drawn in 1875

\$30,000-50,000

#### PROVENANCE:

(possibly) Félix Fénéon, Paris.  
(possibly) Bodley Gallery, New York.  
George Harrison, Wayne, New Jersey (possibly acquired from  
the above).  
Gift from the above to the present owner, 1961.

#### LITERATURE:

C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. II,  
pp. IX and 303 (illustrated).  
R. Thomson, *Seurat*, Oxford, 1985, p. 14.

As a young art student, Seurat drew studies from antique sculpture and live models, and copied the works of master artists such as Jean Auguste-Dominique Ingres, Raphaël, and Nicolas Poussin. The present work is an academic study, drawn when the artist was just 16 years old. The skillful rendering of the classical subject of a reclining nude demonstrates the artist's extraordinary talents as a draughtsman, years before he would reach artistic maturity.



1079

## EDOUARD VUILLARD (1868-1940)

### *Madame Louis Viau*

signed 'E. Vuillard' (lower right)  
pastel on paper laid down on board  
19¾ x 25¼ in. (49.3 x 64.2 cm.)  
Drawn circa 1936

\$18,000-25,000

#### PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.  
Louis Viau, Paris.  
Anon. sale, Parke-Bernet Galleries, Inc., New York, 27 March 1963, lot 70.  
Anon. sale, Parke-Bernet Galleries, Inc., New York, 12 December 1968, lot 48.  
Anon. sale, Sotheby's, New York, 14 June 1985, lot 7.  
Anon. sale, Sotheby's, London, 3 December 1986, lot 420.  
JPL Fine Arts, London (acquired at the above sale).  
Neffe-Degandt Fine Art, London (acquired from the above, 2000).  
Private collection, Switzerland.  
Neffe-Degandt Fine Art, London (acquired from the above).  
Jeffrey Archer, London (acquired from the above).  
Acquired from the above by the present owner, circa 2011.

#### LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1523, no. XII-130 (illustrated in color).



1080

## PAUL GAUGUIN (1848-1903)

*Paysage tahitien avec figure (recto);  
Etude de figures (verso)*

watercolor, charcoal and pencil on paper (*recto*);  
charcoal and pencil on paper (*verso*)  
7¼ x 12½ in. (19.8 x 30.9 cm.)  
Executed *circa* 1892

\$20,000-30,000

### PROVENANCE:

Victor Ségalen, Paris.  
Mme Joly-Ségalen, Paris (by descent from the above);  
sale, Hôtel Drouot, Paris, 5 June 1978, lot 31.  
Acquired at the above sale by the present owner.

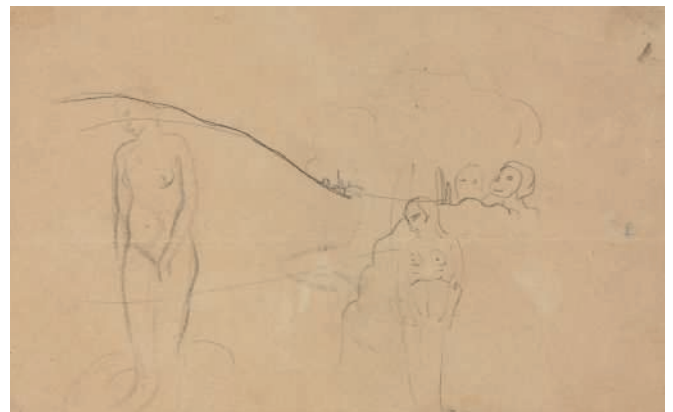
### EXHIBITED:

Paris, Galerie Charpentier, *Cent oeuvres de Gauguin*, 1960, no. 148  
(dated 1896-1898 and with incorrect dimensions).  
Tokyo, Seibu Department Store; Kyoto, National Museum of Modern Art;  
Fukuoka, Prefectural Cultural Center, *Paul Gauguin*, August-December 1969,  
no. 68 (*recto* illustrated; dated 1898 and with incorrect dimensions).  
Paris, Galerie Bellier, *Oeuvres choisies, XIXe-XXe siècles*, summer-fall 1988,  
no. 20 (*recto* and *verso* illustrated; dated 1898-1900).

### LITERATURE:

Mme Joly-Ségalen, ed., *Lettres de Gauguin à Daniel de Monfreid*,  
Paris, 1950, p. 243 (*recto* illustrated, pl. 15).

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.



verso



**1081**

## GEORGES SEURAT (1859-1891)

*Un profil d'homme, deux poings, des doigts*

pencil on paper laid down on card

5 $\frac{7}{8}$  x 4 $\frac{3}{4}$  in. (14.9 x 12 cm.)

Drawn circa 1880

\$6,000-8,000

**PROVENANCE:**

Estate of the artist.

Emile Seurat, Paris (brother of the artist; by descent from the above).

Félix Fénéon, Paris.

Paul Valéry, Paris.

Acquired from the family of the above by the present owner, June 1986.

**EXHIBITED:**

Paris, La Revue Blanche, *Seurat*, March-April 1900.

**LITERATURE:**

C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. II, p. 40, no. 351 (illustrated, p. 41).



1082

## EDGAR DEGAS (1834-1917)

### *Carnet de dessins*

artist's notebook in original cloth binding and housed in a green Morocco slipcasse; pencil and black Conté crayon on paper on 32 pages, including 25 pages of sketches and 7 pages of annotations

Each sheet: 5 $\frac{7}{8}$  x 3 $\frac{3}{8}$  in. (15 x 8.5 cm.)

Drawn in 1879-1882

\$40,000-60,000

#### PROVENANCE:

Marcel Guérin, Paris (circa 1925).

Mme Alfred Indig, Paris (by descent from the above).

Galerie Odermatt, Paris.

Acquired from the above by the present owner, July 1983.

#### LITERATURE:

J.S. Boggs, *Portraits by Degas*, Berkeley, 1962, p. 123.

T. Reff, "The Chronology of Degas's Notebooks," *The Burlington Magazine*, vol. 107, no. 753, December 1965, pp. 606, 609 and 615.

T. Reff, "The Pictures within Degas's Pictures," *Metropolitan Museum Journal*, vol. 1, 1968, pp. 156-157 (notebook page 1 illustrated, fig. 38).

T. Reff, *Degas, The Artist's Mind*, New York, 1976, pp. 132-133 (notebook page 1 illustrated, fig. 96).

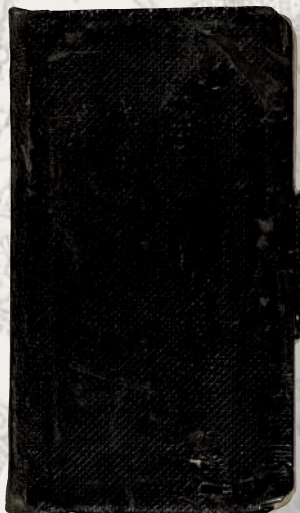
C.W. Millard, "Theodore Reff, *The Notebooks of Edgar Degas*, A Book Review," *The Art Bulletin*, vol. 60, no. 3, September 1978, pp. 567-568.

G. Adriani, *Edgar Degas, Pastelle, Ölskizzen, Zeichnungen*, exh. cat., Kunsthalle Tübingen, 1984, p. 66.

T. Reff, *The Notebooks of Edgar Degas*, New York, 1985, vol. I, pp. 139-140, no. 33 (sixteen pages illustrated, vol. II).

R. Kendall, *Degas and the Little Dancer*, exh. cat., Joslyn Art Museum, Omaha, 1998, pp. 83-86 and 88-90 (eight notebook pages illustrated, figs. 54-56 and 58-59).

In a letter of 7 March 2016, Professor Theodore Reff has stated his opinion that this notebook was used by Edgar Degas in 1879-1882.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

1083

## EDOUARD VUILLARD (1868-1940)

### *Portrait de Jacques Laroche enfant, à sa table de travail*

signed 'E Vuillard' (lower right)

gouache and pastel on paper laid down on canvas

48¾ x 37½ in. (123.7 x 95.2 cm.)

Executed in 1916

\$200,000-300,000

#### PROVENANCE:

Jean Laroche, Paris (acquired from the artist, May 1916).

Jacques Laroche, Paris (by descent from the above).

By descent from the above to the present owners.

#### EXHIBITED:

Paris, L'Hôtel de la Curiosité et des Beaux-Arts, *lère Exposition de collectionneurs*, March-April 1924, no. 150.

Paris, Galerie Seligmann, *Pastels français du 18è siècle à nos jours*, November-December 1933, p. 53, no. 117.

Paris, Petit Palais, *Les maîtres de l'art indépendant, 1895-1937*, June-October 1937, p. 58, no. 10.

Paris, Musée des arts décoratifs, *E. Vuillard*, May-July 1938, p. 28, no. 157.

Paris, Galerie Charpentier, *La vie familiale, scènes et portraits*, February-April 1944, no. 145 (titled *Petit garçon lisant sous la lampe*).

#### LITERATURE:

C. Roger-Marx, *Vuillard, His Life and Work*, London, 1946, pp. 92 and 185.

F. Duret-Robert, "Ventes très prochaines," *Connaissance des Arts*, no. 522, November 1995, pp. 103 and 105 (illustrated in color, p. 104, fig. 3).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1280, no. X-215 (illustrated in color).

The present work is an exquisite example of Vuillard's masterful portraiture and domestic interior scenes, two stylistic categories which defined the artist's later career. Executed in 1916, this subject is demonstrative of Vuillard's artistic shift away from the Nabi circle's abstract Synthetism and towards a more naturalistic style. Vuillard's work in the early 1900s is characterized by his growing interest in interior scenes and commissioned portraits, often in pastel, which Claude Roger Marx describes as illustrating "an increasing virtuosity in the evocation of a person presiding over a number of commonplace objects" (*op. cit.*, 1946, p. 92). The quiet domesticity of Vuillard's interiors led him to be described by art historians as a pioneering *intimiste*, along with fellow painter Pierre Bonnard. During the beginning of the 20th century, Vuillard was drawn to realistic studies of still-lives and domestic interiors with a palpable sense of depth and dimension. The characteristics of the sitters, the details of the furniture, and spaces of the rooms themselves are more clearly defined in these later work than in his earlier Nabi pieces.

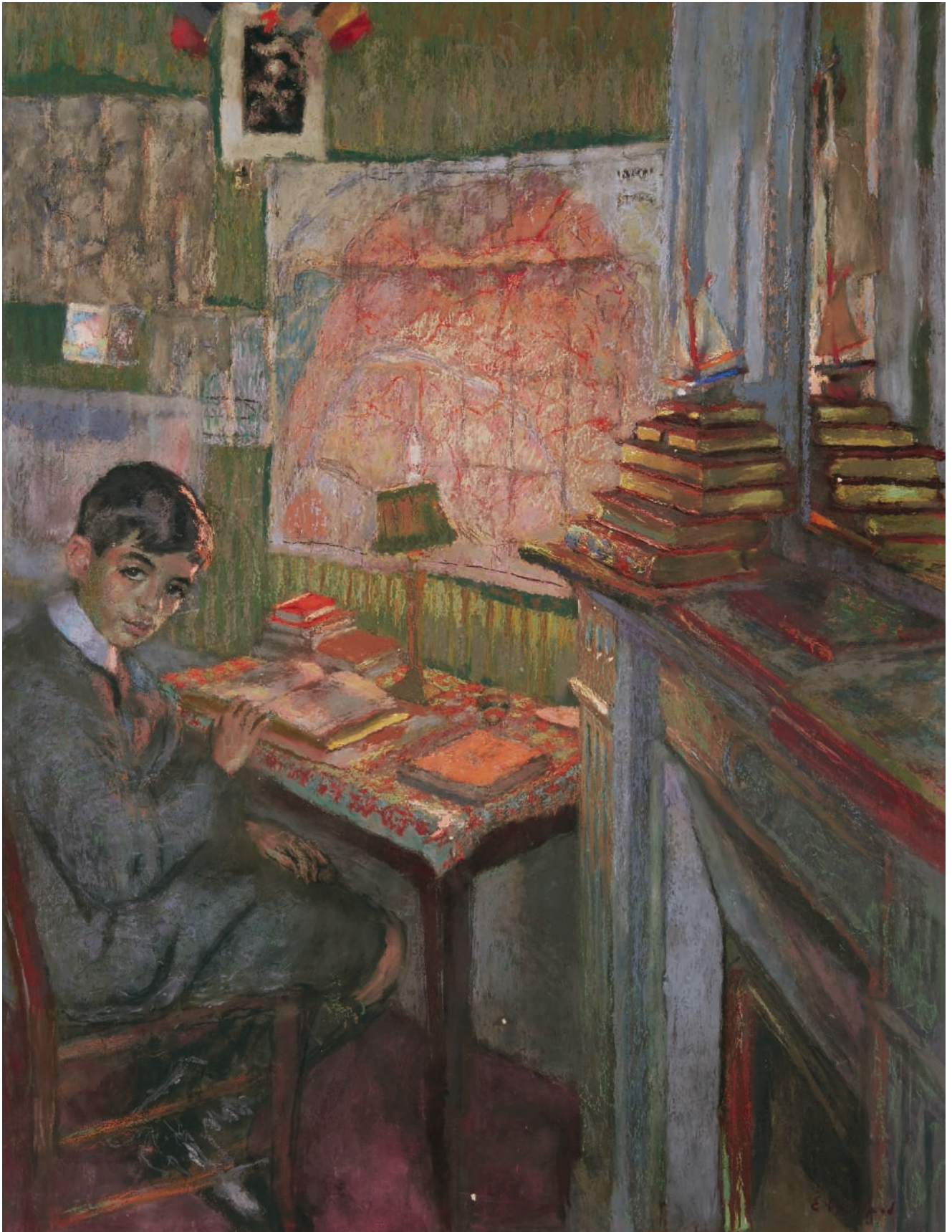
Rather than depicting a generic or ambiguous figure, the present work clearly portrays a specific individual, described by Antoine Salomon and Guy Cogeval as a "melancholic youth surrounded by his favorite objects... [his] face dominated by two large sad eyes is that of a well-behaved child" (*op. cit.*, 2003, p. 1280). The subject is Jacques Laroche, son of Parisian industrialist, and art collector Jean Laroche. Like many of Vuillard's sitters, the members of the Laroche family were upper class figures of fashionable society. Salomon and Cogeval further explain that "During the war years, major figures of the Paris bourgeoisie...continued to appear in Vuillard's order book... [including] Jacques Laroche" (*ibid.*, p. 1644). Jacques was the subject of more than one portrait

by Vuillard before 1920. The Laroche family's vast collection of 19th and 20th century art was bequeathed to Jacques after his father's death. Jacques subsequently donated a large part of his collection to the Louvre, the majority of which is now at the Musée d'Orsay.

In the present work, young Jacques is shown sitting at his desk. Vuillard skillfully depicts scraps of paper pinned to the wall, intricate designs on the wallpaper, and an elaborate fireplace mantle without distracting from the primary subject of the work. He deftly splays electric lighting over a map of the Paris métro behind Jacques' desk, leaving the rest of the room scattered with shadow. This detailed depiction serves in stark contrast to Vuillard's earlier, more abstract portraiture, and it has been suggested that his more traditional use of space in his later works can be attributed to his growing interest in photography. A hobby he picked up on in the 1890s, Vuillard likely appreciated the camera's practicality of instantaneously capturing the memories of his relationships and domestic scenes, as described by Dominique du Font-Réaulx. Photos provided Vuillard's viewers with a window into the world in which he lived, and these images often depicted the same everyday interior subjects as his drawings and paintings. According to Font-Réaulx, Vuillard wanted to use photography to capture the repetition of regular scenes, and this "snapshot" of Jacques Laroche's homework hour is exemplary of how Vuillard executed this idea.

Christie's is pleased to offer two additional works by Vuillard from this French Private Collection in our Impressionist & Modern Art Day Sale. Please see lots 1271 and 1272.







1084

## BERTHE MORISOT (1841-1895)

### *Avant le bain*

pastel on paper  
22 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (58 x 45.3 cm.)  
Drawn circa 1886-1887

\$30,000-50,000

#### PROVENANCE:

Mme Théodore Gobillard, Paris (sister of the artist).  
Jeanne Gobillard (Mme Paul Valéry), Paris (by descent from the above).  
Acquired from the family of the above by the present owner, March 1982.

#### EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Berthe Morisot*, March 1896, p. 3, no. 201.  
Paris, Galerie Bernheim-Jeune et Cie., *Cent oeuvres de Berthe Morisot*,  
November 1919, no. 86 (titled *Nu*).  
Paris, Galerie Dru, *Pastels, aquarelles, dessins, crayons de Berthe Morisot*,  
May-June 1926, p. 11, no. 17 (titled *Baigneuses*).  
Paris, Galerie Bellier, *Oeuvres choisies, XIXe-XXe siècles*, summer-fall 1988,  
no. 44 (illustrated).  
Roslyn Harbor, New York, Nassau County Museum of Art, *Intimates and  
Confidants in Art, Husbands, Wives, Lovers and Friends*, February-May 1993,  
pp. 9 and 79 (illustrated, p. 49).  
Lille, Palais des Beaux-Arts and Martigny, Fondation Pierre Gianadda, *Berthe  
Morisot*, March-November 2002, p. 316, no. 96 (illustrated in color, p. 317;  
dated 1885).

#### LITERATURE:

M.-L. Bataille and G. Wildenstein, *Berthe Morisot, Catalogue des peintures,  
pastels et aquarelles*, Paris, 1961, p. 56, no. 520 (illustrated, fig. 496).

Yves Rouart has confirmed the authenticity of this work.



1085

## BERTHE MORISOT (1841-1895)

### *Tête de Jeannie*

sanguine, pastel and pencil on paper

11 x 9<sup>5</sup>/<sub>8</sub> in. (28 x 24.5 cm.)

Drawn in 1888

\$20,000-30,000

#### PROVENANCE:

Jeanne Gobillard (Mme Paul Valéry), Paris (acquired from the artist).  
Acquired from the family of the above by the present owner, March 1982.

#### EXHIBITED:

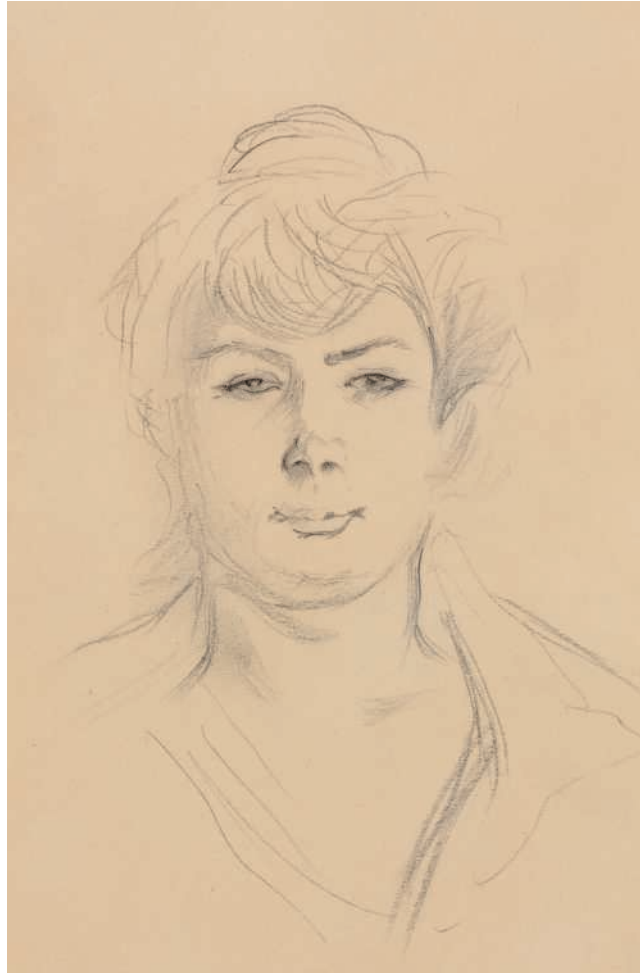
Paris, Galerie Marcel Bernheim, *Réunion d'oeuvres par Berthe Morisot*,  
June-July 1922, no. 31.

Paris, Musée de l'Orangerie, *Berthe Morisot*, summer 1941, p. 44, no. 239.

#### LITERATURE:

M.-L. Bataille and G. Wildenstein, *Berthe Morisot, Catalogue des  
peintures, pastels et aquarelles*, Paris, 1961, p. 57.

Yves Rouart has confirmed the authenticity of this work.



1086

1086

HENRI DE TOULOUSE-LAUTREC  
(1864-1901)

*Tête de femme de face (Portrait de Marcelle)*

pencil on paper  
10 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (25.7 x 16.6 cm.)  
Drawn in 1894

\$20,000-30,000

**PROVENANCE:**

Julius Meier-Graefe, Berlin.  
Marcel Guérin, Paris (by 1931).  
Hector Brame, Paris.  
Paul Mellon, Upperville, Virginia; sale, Christie's, New York,  
16 November 1983, lot 110.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Musée des arts décoratifs, *Henri de Toulouse-Lautrec*,  
April-May 1931, p. 68, no. 210.

**LITERATURE:**

M. Joyant, *Henri de Toulouse-Lautrec, dessins, estampes, affiches*, Paris, 1927, p. 203.  
M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971,  
vol. V, p. 578, no. D.3.479 (illustrated, p. 579).  
G. Nérét, *Toulouse-Lautrec*, Paris, 1991, p. 134 (illustrated, fig. 182).

1087

EDOUARD VUILLARD  
(1868-1940)

*Etude pour Vue des Pavillons vers la mer*

stamped with signature 'E Vuillard' (Lugt 2497a; lower left)  
pastel on toned paper  
54 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (138 x 79.9 cm.)  
Drawn in 1910

\$50,000-70,000

**PROVENANCE:**

Estate of the artist.  
JPL Fine Arts, London (acquired from the above, circa 1990).  
Neffe-Degandt Fine Art, London (acquired from the above, 2000).  
Private collection, Switzerland.  
Neffe-Degandt Fine Art, London (acquired from the above).  
Jeffrey Archer, London (acquired from the above).  
Acquired from the above by the present owner, circa 2011.

**EXHIBITED:**

Salzburg, Galerie Salis and London, JPL Fine Arts, *E. Vuillard, Paintings, Pastels, Drawings*, March-June 1991, no. 36 (illustrated in color; titled *Le chemin vers la mer*).

**LITERATURE:**

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 1004, no. VIII-391 (illustrated in color).





1088

**1088**

**EUGENE BOUDIN**  
(1824-1898)

*Scène de plage*

dated '66: (lower right)  
watercolor and pencil on paper  
5 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (15 x 27.7 cm.)  
Executed in 1866

\$10,000-15,000

**PROVENANCE:**

Anon. sale, Hôtel Drouot, Paris, 14 March 1988, lot 35.  
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Boudin  
*catalogue raisonné* being prepared by Manuel Schmit.



1089

**1089**

**GEORGES SEURAT**  
(1859-1891)

*Quatre personnages, un assis*

pencil on paper laid down on card  
5 $\frac{7}{8}$  x 9 $\frac{1}{4}$  in. (14.8 x 23.6 cm.)  
Drawn circa 1880

\$8,000-12,000

**PROVENANCE:**

Emile Seurat, Paris (brother of the artist).  
Félix Fénéon, Paris.  
Paul Valéry, Paris.

Acquired from the family of the above by the present  
owner, June 1986.

**LITERATURE:**

C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. II,  
p. 38, no. 344 (illustrated, p. 39).



THE EMILY AND PAUL WINGERT COLLECTION

**1090**

**EDGAR DEGAS (1834-1917)**

*Cavalier*

stamped with signature 'Degas' (Lugt 658; lower left)  
pencil on paper laid down on paper  
12½ x 9¾ in. (31.7 x 24.5 cm.)

\$40,000-60,000

**PROVENANCE:**

Estate of the artist; Fourth sale, Galerie Georges Petit, Paris, 2-4 July 1919, lot 260B.

Albert S. Henraux, Paris (by 1953).

Otto Wertheimer, Paris.

Edwin C. Vogel, New York (acquired from the above, *circa* 1960); Estate sale, Sotheby Parke Bernet, Inc., New York, 17 October 1973, lot 7.

Acquired at the above sale by the late owner.

**EXHIBITED:**

New York, The Metropolitan Museum of Art, summer 1961 (on loan).

New York, The Metropolitan Museum of Art, summer 1968 (on loan).

The present work is related to the left figure in Degas' oil painting *Le départ pour la chasse*, *circa* 1863-1865 and 1873 (Lemoisne, no. 119; Private collection).

1091

## PABLO PICASSO (1881-1973)

### *Tête de femme*

signed and dated 'Picasso 30 Octobre 42' (lower right)  
pen and India ink on paper laid down on card  
25¼ x 18 in. (64 x 45.4 cm.)  
Drawn on 30 October 1942

\$200,000-300,000

#### PROVENANCE:

Galerie Berggruen et Cie., Paris.  
B.C. Holland Gallery, Chicago.  
Acquired from the above by late owners, February 1968.

#### EXHIBITED:

Frankfurter Kunstverein and Hamburg, Kunstverein, *Picasso, 150 Handzeichnungen aus sieben Jahrzehnten*, May-September 1965, no. 94 (illustrated).  
Chicago, Museum of Contemporary Art, *Twentieth Century Drawings from Chicago Collections*, September-November 1973.

#### LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1961, vol. 12, no. 150 (illustrated, pl. 76).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, Nazi Occupation, 1940-1944*, San Francisco, 1999, p. 165, no. 42-162 (illustrated).

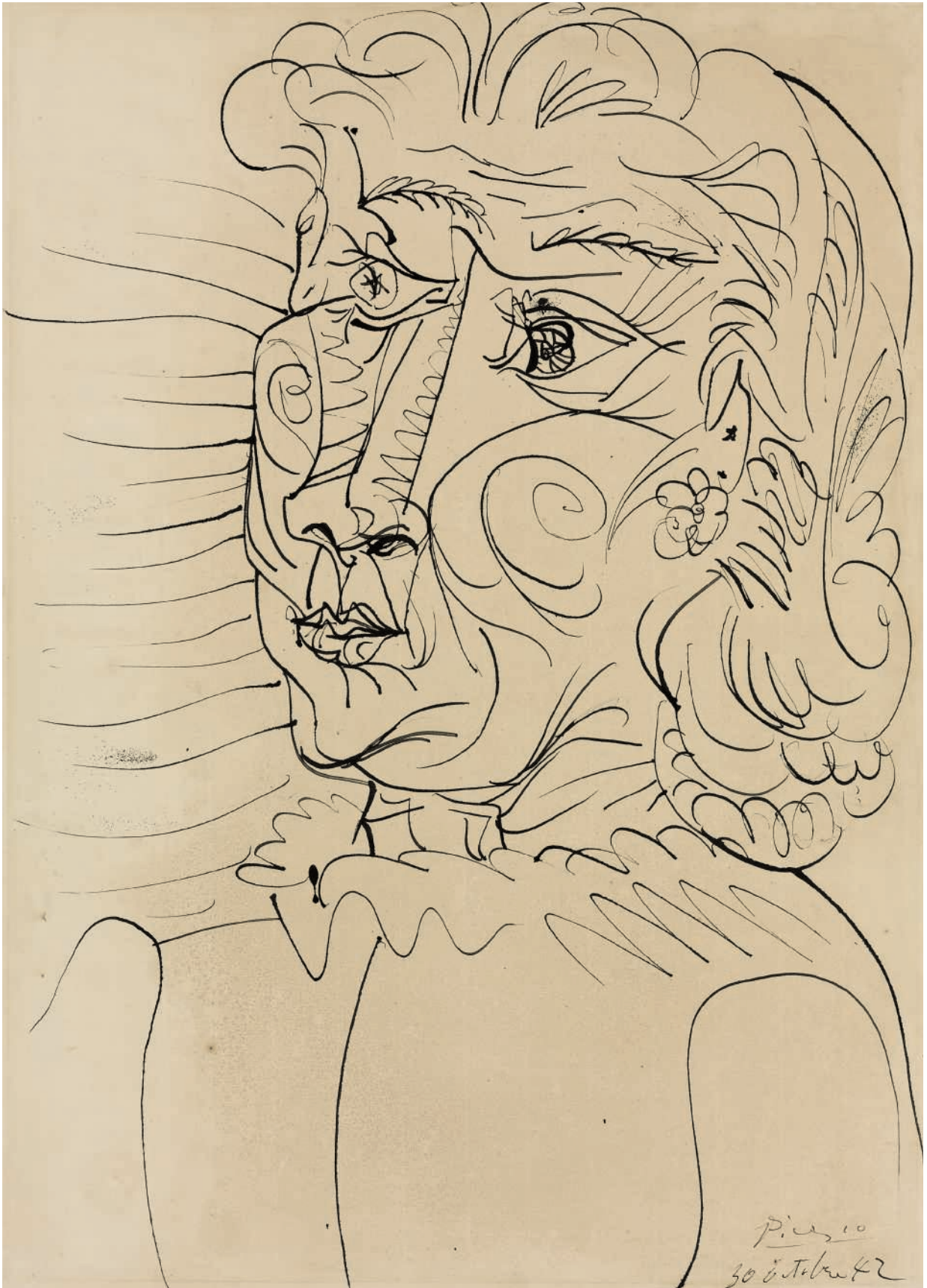
Picasso's *Tete de femme* is a riot of complex lines and swirls executed with a sense of energy that emboldens the woman to practically vibrate off the page with anxiety. Drawn in October of 1942, Picasso by that time was surrounded by war and had explored the manic and anxious woman as a subject through his famous weeping women of 1937. These works evoke a strong feeling of sympathy, a shared sense of apprehension and grief over events that have already taken place and have helped define the violent character of modern European history.

In 1940, Picasso and his lover Dora Maar had abandoned southern France, controlled by the Vichy government, to return to Paris, at the time under Nazi occupation. Picasso moved his studio to the Grands-Augustins, where he continued to work discretely throughout the war. The couple continued to meet up with artists and intellectuals in the cafés of Paris, but many had by then left. André Breton and several Surrealists had sought refuge in New York. In 1942, Paul Eluard, one of Picasso's closest friends, had joined the Resistance, disappearing underground. That same year, the deportation of the Jews of France began. In 1944, Picasso would lose his dear friend, the poet Max Jacob, who was deported to the Drancy concentration camp, where he died of pneumonia. The Surrealist Robert Desnos was also deported, dying at Terezina shortly after the liberation of the camp in 1945.

Despite these tumultuous surroundings, Picasso himself did not see his own war-time pictures as reflections of the war, or direct representations. Yet he was aware that they might be seen as barometers of the world around him and also of his own complex domestic life. "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict," he explained. "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" (quoted in *Picasso and the War Years, 1937-1945*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1998, p. 13). It is hard not to see the reverberations of that horrific war in the frantic eyes and the apprehensive air that surrounds the woman in this work.

The late owners of this work, Maurice and Muriel Fulton, were passionate collectors, generous with their time and philanthropic with organizations they held close to their hearts. They were vital supporters of the Art Institute of Chicago (where a gallery is named in their honor), Boca Raton Museum of Art, Morikami Museum, The Ravinia Music Festival and their beloved alma mater, The University of Chicago, where a lecture series on the History of Law is named in their honor.





Picasso  
30. 6. 1942



PROPERTY FROM A DISTINGUISHED COLLECTOR

**1092**

PABLO PICASSO (1881-1973)

*Pigeon*

signed 'Picasso' (lower right)  
pencil on paper laid down on board  
20 x 26 in. (50.8 x 66.1 cm.)  
Drawn *circa* 1940

\$80,000-120,000

**PROVENANCE:**

Mrs. Albert D. Lasker, New York.  
Adlai Stevenson, Illinois (gift from the above, *circa* 1950).  
Private collection (by descent from the above); sale, Sotheby's,  
New York, 7 November 1991, lot 214.  
Acquired at the above sale by the present owner.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



PROPERTY OF A EUROPEAN COLLECTOR

**1093**

HENRI MATISSE (1869-1954)

*Femme aux mains croisées*

signed and dated 'Henri Matisse 34' (lower right)

pencil on paper

12 $\frac{3}{8}$  x 9 $\frac{3}{8}$  in. (31.5 x 23.7 cm.)

Drawn in 1934

\$40,000-60,000

**PROVENANCE:**

Estate of the artist.

Emmanuel Clavé Art Conseil, Paris (acquired from the above).

Acquired from the above by the present owner, March 2006.

Wanda de Guébriant has confirmed the authenticity of this work.



1094

**1094**

FRANCOISE GILOT (B. 1921)

*Deux amies*

signed and inscribed 'l'amitié de F. Gilot' (lower right); dated 'Avril 54' (on the reverse)  
blue and green wax crayons on paper  
19 $\frac{7}{8}$  x 25 $\frac{5}{8}$  in. (50.3 x 65 cm.)  
Drawn in April 1954

\$7,000-10,000

**PROVENANCE:**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.  
James Byrnes, Los Angeles; sale, Los Angeles Modern  
Auctions, 6 March 2011, lot 42.  
Acquired at the above sale by the present owner.

Françoise Gilot has confirmed the authenticity  
of this work.



1095

**1095**

JEAN-PIERRE  
CASSIGNEUL (B. 1935)

*Koinobori*

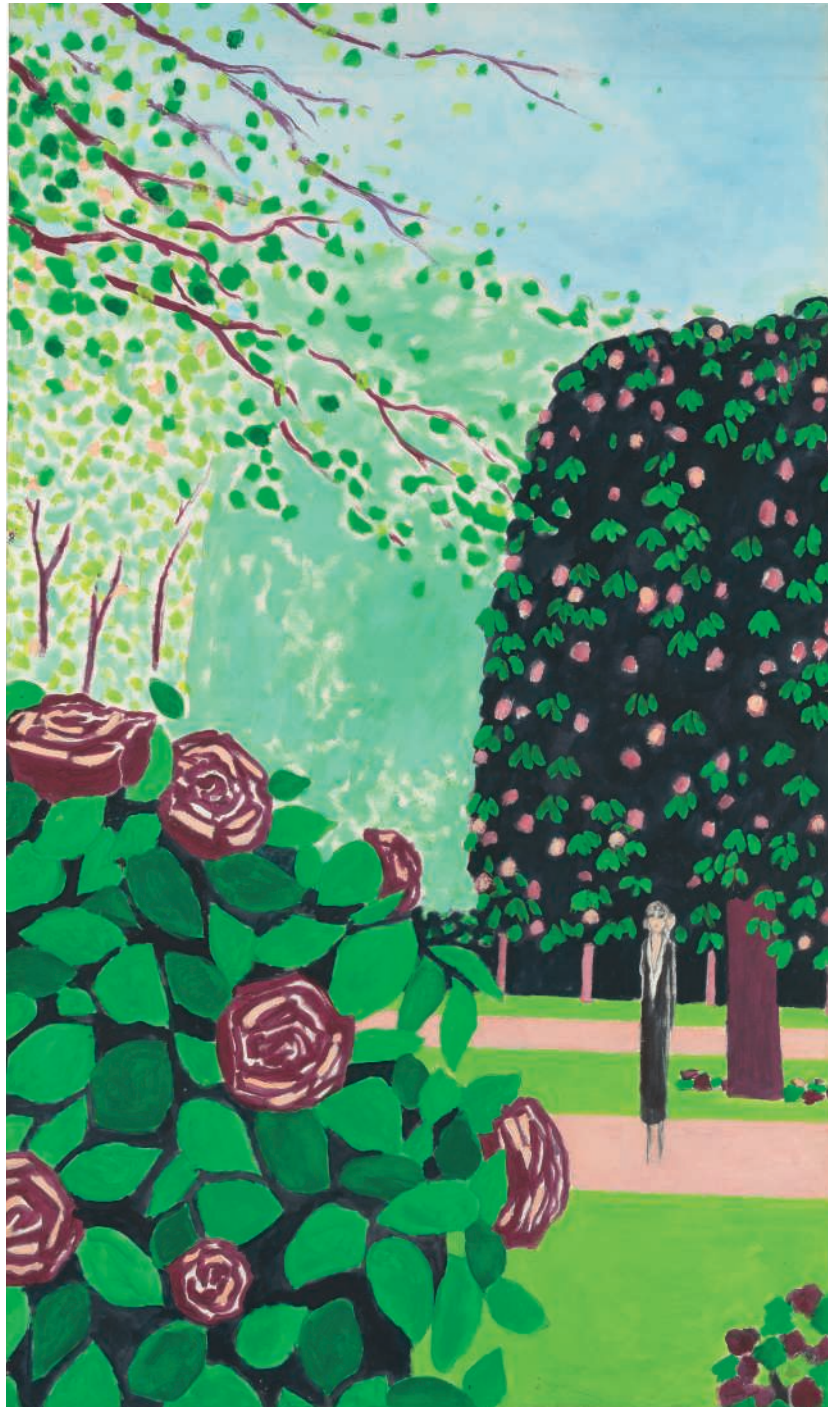
signed and dated 'Cassigneul 1973.' (lower left)  
and titled "Koinobori." (lower right)  
acrylic, gouache and watercolor on paper  
laid down on paper  
12 $\frac{7}{8}$  x 9 $\frac{1}{8}$  in. (32.6 x 23.2 cm.)  
Painted in 1973

\$3,000-5,000

**PROVENANCE:**

Private collection, Japan (1993).  
Acquired from the above by the present owners.

Jean-Pierre Cassigneul has confirmed the  
authenticity of this work.



Δ1096

JEAN-PIERRE CASSIGNEUL (B. 1935)

*Une femme dans le jardin*

oil and gouache over pencil on paper  
46¾ x 27½ in. (118.8 x 69.8 cm.)  
Painted in 1982

\$12,000-18,000

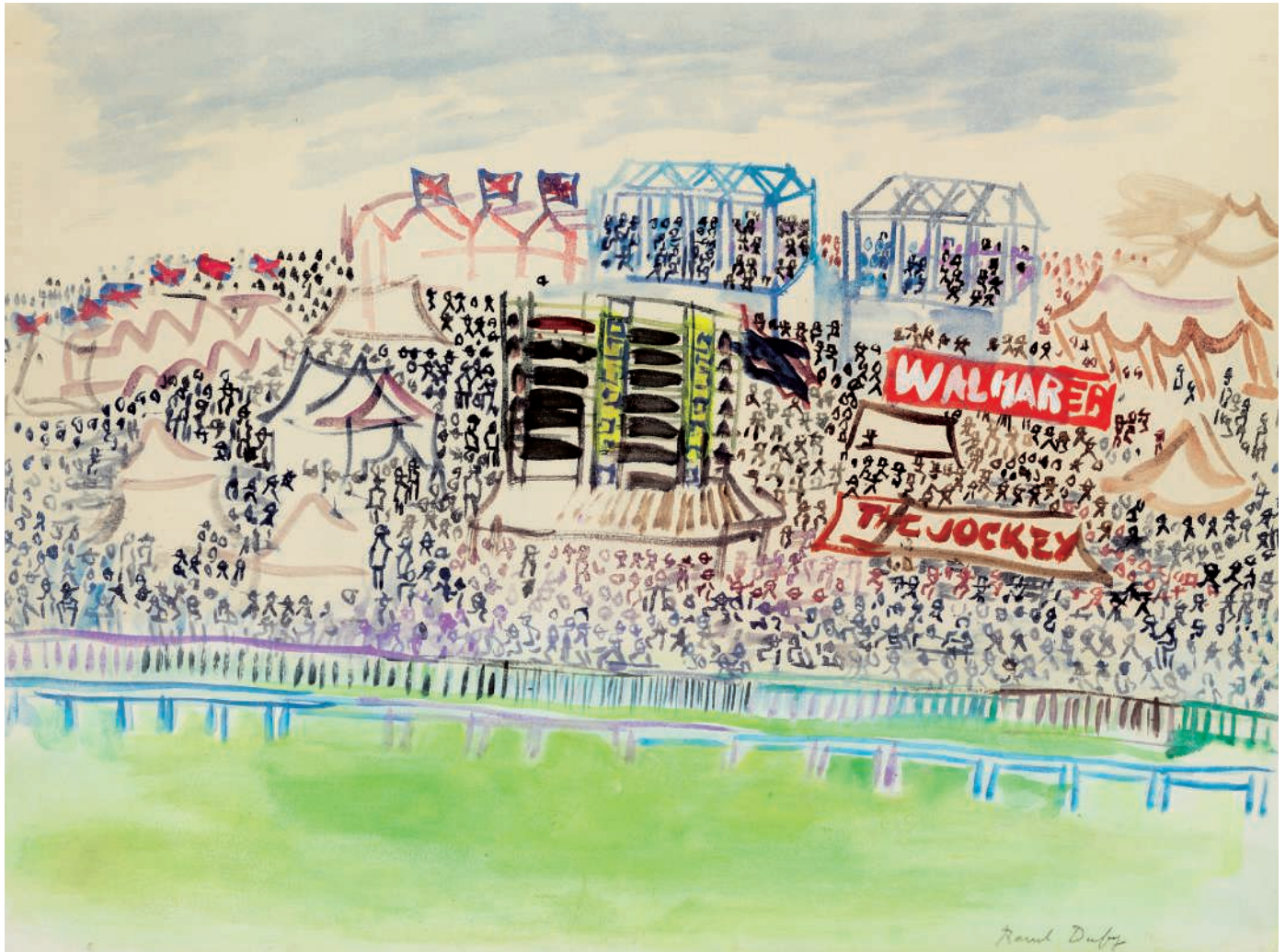
**PROVENANCE:**

Private collection, Japan (1993).  
Acquired from the above by the present owners.

**EXHIBITED:**

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 28 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



1097

RAOUL DUFY (1877-1953)

*Le champ de courses à Epsom*

signed 'Raoul Dufy' (lower right)  
gouache and watercolor on paper  
19¾ x 25¾ in. (50.3 x 65.7 cm.)

\$50,000-70,000

**PROVENANCE:**

Galerie de France, Paris.

Galerie Stiebel, Paris.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 23 February 1984, lot 36.

Acquired at the above sale by the present owner.

**LITERATURE:**

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 378, no. 1040 (illustrated).



1098

## RAOUL DUFY (1877-1953)

### *Nice, le champ de courses*

signed, dated and inscribed 'Raoul Dufy janvier 27 nice' (lower right)  
gouache, watercolor and brush and black and blue inks on paper  
19¾ x 25¾ in. (53 x 62 cm.)

Painted in January 1927

\$50,000-70,000

#### PROVENANCE:

Anon. sale, Hôtel Rameau, Versailles, 18 March 1973, lot 72bis.  
Acquired by the present owner, 1974.

#### EXHIBITED:

London and Johannesburg, Wildenstein & Co., Ltd., *Raoul Dufy*,  
October-November 1975, no. 41 (with incorrect dimensions).  
Tokyo, Wildenstein & Co., *Raoul Dufy*, April-May 1976, no. 18  
(illustrated in color, pl. 18).

#### LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles,  
gouaches et pastels*, Paris, 1981, vol. 1, p. 326, no. 893 (illustrated;  
with incorrect dimensions).

1099

## PABLO PICASSO (1881-1973)

### *Homme nu couché*

signed, dated and numbered 'Picasso 4.2.67.l' (upper right)  
colored wax crayons on paper  
20% x 25¼ in. (51.7 x 64 cm.)  
Drawn on 4 February 1967

\$400,000-600,000

#### PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.  
Marlborough Fine Art, Ltd., London (by 1970).  
Saidenberg Gallery, New York.  
Galerie Taménaga, Paris.

#### EXHIBITED:

London, Marlborough Fine Art, Ltd., *Moore, Picasso, Sutherland, Drawings, Watercolours, Gouaches*, March-April 1970, no. 48 (illustrated, p. 51).

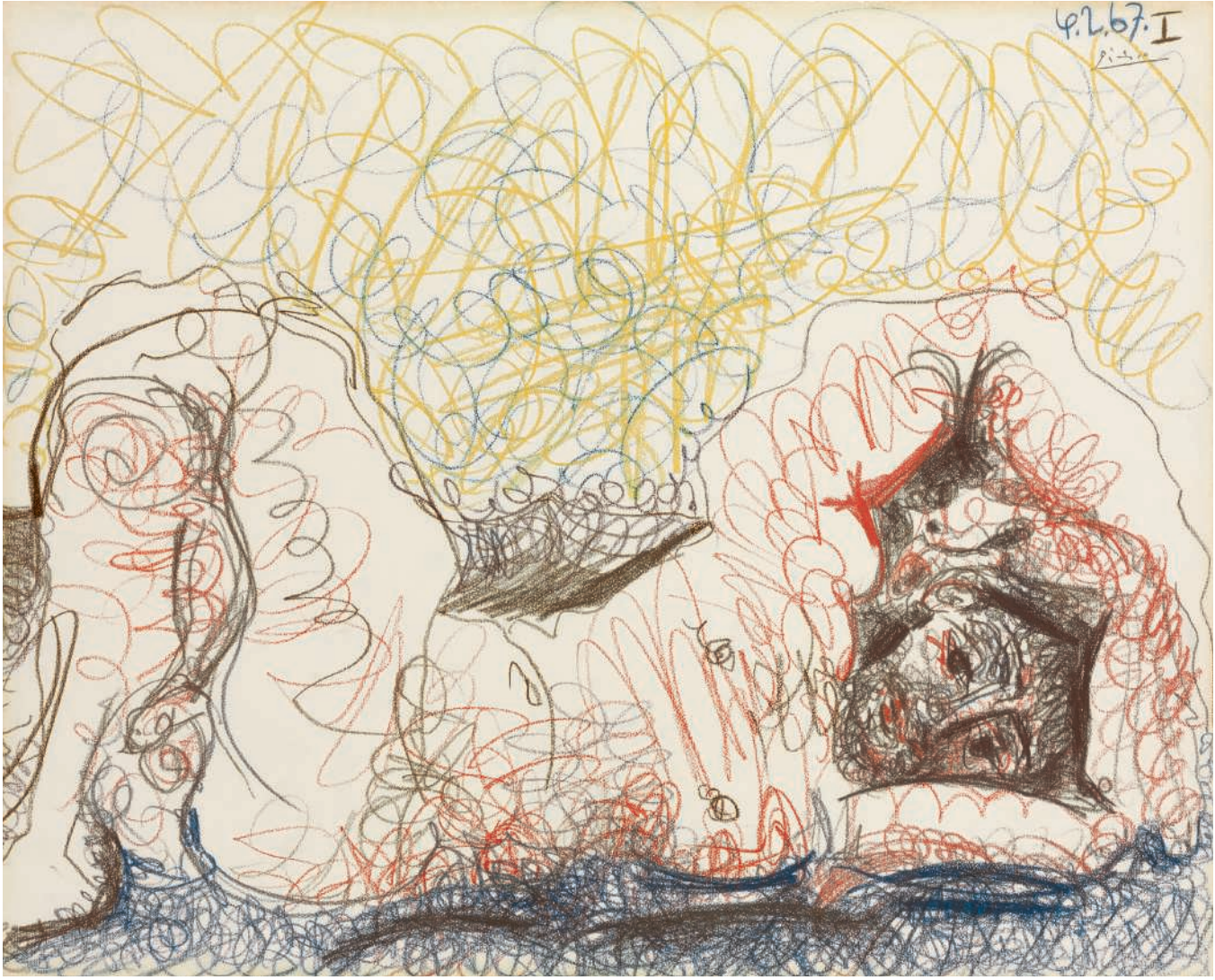
#### LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 27, no. 438 (illustrated, pl. 178).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties II, 1964-1967*, San Francisco, 2002, p. 278, no. 67-044 (illustrated).

Male figures in Picasso's late work are derived from a variety of sources. They are often some representation of the artist, transformed into men who may be far younger than himself, or even older and more wizened, as they play out their roles in his theatre of memory. They might be figures out of old paintings or novels, like the *mousequetaires*, or dead artists brought back to life, such as Rembrandt van Rijn and Diego Velázquez. Prior to 1965, the young men and boys who featured in Picasso's paintings and drawings probably recalled faces or types that Picasso and Jacqueline encountered in day trips away from their home in Mougins. After November 1965, however, following major surgery, Picasso grew increasingly reclusive, relying ever more on memory and imagination to supply the many personages who populate his pictures.

The bearded man in the present drawing represents the embodiment of an ancient Mediterranean stock. He could be a modern fisherman (a favorite subject of the artist, who liked to depict himself, through his stand-ins, wearing a striped fisherman's jersey) or an image out of mythology and literature. His nude form recalls those found on Roman wall paintings, and his visage resembles those seen in the extraordinary Fayum funerary portraits from the second century that have been excavated in Egypt. He appears vigorous, alert, perhaps even wily, as Odysseus was reputed to be, and surely possessed of great physical strength. This vigor is reflected in the frenzied line of the colored wax crayons, swirling and spiraling extensions of the artist's mental, if not physical, acuity. This was Odysseus' chief appeal to Picasso, for he reflects the artist's own once-vaunted machismo, and thus he became one more surrogate for the artist, and assumed an important place in his late paintings and drawings.







PROPERTY OF A EUROPEAN COLLECTOR

**1100**

**HENRI MATISSE (1869-1954)**

*Nu assis*

signed 'H Matisse' (lower right)

pencil on paper

11 x 15 in. (28 x 38 cm.)

\$12,000-18,000

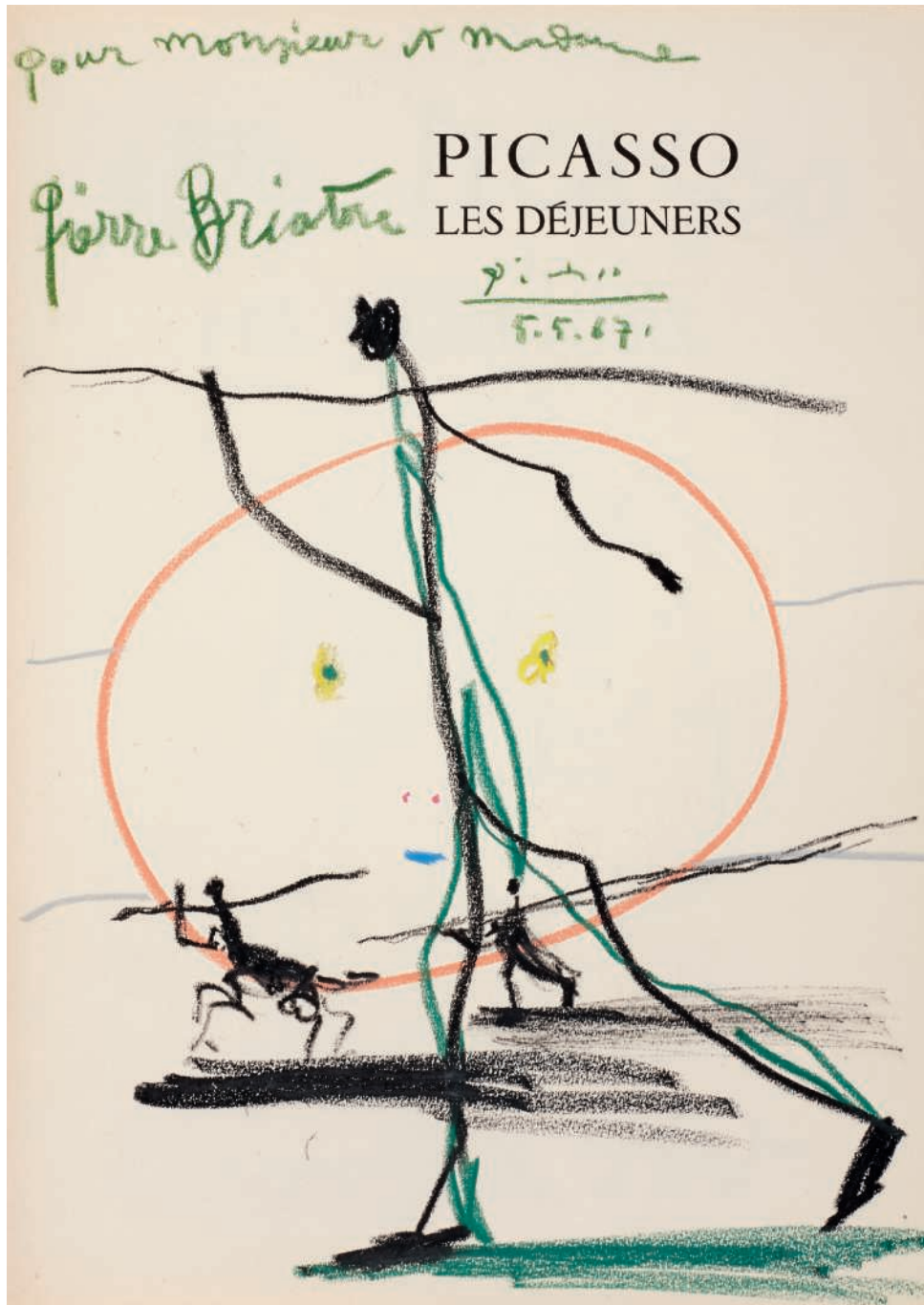
**PROVENANCE:**

Estate of the artist.

Emmanuel Clavé Art Conseil, Paris (acquired from the above).

Acquired from the above by the present owner, March 2006.

Wanda de Guébriant has confirmed the authenticity of this work.



1101

PABLO PICASSO (1881-1973)

*L'homme qui marche*

signed, dated and dedicated 'Picasso 5.5.67. pour monsieur et madame Pierre Briatre' (lower left)

pastel on paper

14½ x 10¾ in. (36.8 x 26.2 cm.)

Drawn on 5 May 1967

\$70,000-90,000

**PROVENANCE:**

M. and Mme Pierre Briatre, France (gift from the artist, May 1967).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

This work has been requested for the exhibition *Picasso-Giacometti* at the Musée Picasso and Fondation Giacometti from October 2016-January 2017.

The present lot is drawn on the frontispiece of the 1962 publication of *Picasso, Le Déjeuners*, by Douglas Cooper.



1102

1102

MAURICE DE VLAMINCK  
(1876-1958)

*Paysage*

signed 'Vlaminck' (lower left)  
oil, gouache, watercolor and brush and India ink  
on paper laid down on masonite  
14 $\frac{5}{8}$  x 21 $\frac{1}{2}$  in. (37 x 54.6 cm.)  
Painted *circa* 1930

\$20,000-30,000

**PROVENANCE:**

Herman C. Goldsmith, New York.  
Acquired from the above by the family of the  
present owner, *circa* 1955.

Maïthé Vallès-Bled and Godeliève de Vlaminck  
will include this work in their forthcoming Maurice  
de Vlaminck *catalogue critique* currently being  
prepared under the sponsorship of the Wildenstein  
Institute.



1103

1103

MANÉ-KATZ (1894-1962)

*Farmhouse*

signed and dated 'Mané-Katz 26' (lower left)  
gouache on paper  
19 x 24 $\frac{3}{4}$  in. (48.4 x 62.7 cm.)  
Painted in 1926

\$3,000-5,000

**PROVENANCE:**

Emil Kaim, Breslau, Germany.  
Hilda Kaim, New York (by descent from the above,  
*circa* 1939).  
By descent from the above to the present owners.

**LITERATURE:**

R.S. Aries, *Mané-Katz, The Complete Works*,  
London, 1972, vol. II, p. 168, no. 472 (illustrated;  
with incorrect dimensions).



1104

JEAN DUFY (1888-1964)

*Cavaliers dans le parc*

signed 'Jean Dufy' (lower right)  
gouache on paper laid down on canvas  
19 3/4 x 25 1/4 in. (49.3 x 64.2 cm.)

\$25,000-35,000

**PROVENANCE:**

Schoneman Galleries, Inc., New York.  
Acquired from the above by the present owner.

Jacques Bailly will include this work in the forthcoming third volume of his  
*Jean Dufy catalogue raisonné*.



1105

1105

LEONARD TSUGUHARU  
FOUJITA (1886-1968)

*Le Baiser*

signed 'Foujita' and signed again in Japanese (lower left)  
brush and gray wash, blue wax crayon and charcoal on  
toned paper laid down on canvas  
39 $\frac{1}{8}$  x 27 $\frac{1}{4}$  in. (99.5 x 69.1 cm.)  
Executed in 1928

\$15,000-20,000

**PROVENANCE:**

Anon. sale, Sotheby Parke Bernet & Co., London,  
3 December 1980, lot 175.  
Galerie Marumo, Paris.  
Acquired from the above by the present owner, *circa* 1990.

**LITERATURE:**

S. Buisson, *Léonard-Tsuguharu Foujita*, Paris, 2001, vol. 2,  
p. 261, no. 28.120 (illustrated).



1106

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

1106

OSSIP ZADKINE (1890-1967)

*Baigneuses*

signed and dated 'Zadkine 1921.' (lower right)  
gouache, watercolor and brush and black ink on board  
Image size: 20 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in. (51.9 x 36.7 cm.)  
Sheet size: 26 $\frac{1}{8}$  x 19 $\frac{1}{8}$  in. (66.4 x 49.8 cm.)  
Painted in 1921

\$10,000-15,000

**PROVENANCE:**

Private collection, London.  
Gimpel & Hanover Galerie, Zurich (*circa* 1955).  
Acquired from the above by the late owner, February 1969.



1107

LEONARD TSUGUHARU FOUJITA  
(1886-1968)

*Fille au chat*

signed 'Foujita' (lower left)  
watercolor and brush and India ink on paper laid down on board  
10 7/8 x 8 in. (27.7 x 20.6 cm.)

\$20,000-30,000

**PROVENANCE:**

Dominion Gallery, Montreal.  
Mrs. D. Lisser, Canada (acquired from the above, October 1959).  
Acquired from the estate of the above by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



1108

JEAN DUFY (1888-1964)

*La Côte d'Azur près de Villefranche-sur-Mer*

signed and dated 'Jean Dufy 1926' (lower right)

gouache and watercolor on paper

22¼ x 18¾ in. (56.5 x 47.6 cm.)

Painted in 1926

\$10,000-15,000

**PROVENANCE:**

Private collection, France (circa 1980).

Acquired from the above by the present owner, circa 2010.

**EXHIBITED:**

St. Petersburg, Florida, Museum of Fine Arts, *Monet to Matisse, On the French Coast*, February–May 2015, pp. 24 and 69, no. 9 (illustrated in color).

Jacques Bailly will include this work in the forthcoming third volume of his Jean Dufy *catalogue raisonné*.





PROPERTY FROM THE LAURANCE H. AND MARGO B. ARMOUR COLLECTION

**1109**

## RAOUL DUFY (1877-1953)

### *Le yacht à Deauville*

signed 'Raoul Dufy' (lower right)  
watercolor on paper  
19¾ x 25½ in. (50 x 64.9 cm.)

\$50,000-70,000

**PROVENANCE:**

Peter Matthews, London.

Acquired by the family of the present owners, circa 1980.

**EXHIBITED:**

Milan, Galleria del Milione, *Raoul Dufy, dipinti, acquarelli, disegni*, March-May 1969, no. 32 (illustrated; dated 1934).

**LITERATURE:**

M. Laffaille and F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 40, no. 1167 (illustrated).



1110

ANDRE LHOTE (1885-1962)

*Portrait de femme*

signed 'A.LHOTE.' (upper right)

gouache on paper

24¾ x 22¾ in. (63 x 57.6 cm.)

Painted in 1925

\$10,000-15,000

**PROVENANCE:**

Rafael A. Crespo, Buenos Aires (by 1936).

Acquired from the family of the above by the present owner.

**EXHIBITED:**

Buenos Aires, Museo Nacional de Bellas Artes, *Pintura moderna, Colección Rafael A. Crespo*, August-September 1936, no. 18 (illustrated).

This work is recorded in the archives of Dominique Bermann Martin, and will be included in her forthcoming *catalogue raisonné*.



1111

RAOUL DUFY (1877-1953)

*Au balcon, fenêtre sur le Panthéon*

signed 'Raoul Dufy' (lower center)  
gouache over pencil on paper laid down on canvas  
28¾ x 16½ in. (72.7 x 41.9 cm.)

\$50,000-70,000

**PROVENANCE:**

Acquired by the family of the present owner, by 1975.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



**DAY SALE**  
**1.30 PM**  
**(LOTS 1201-1388)**





# PICASSO SCULPTEUR

Given the relatively small number of sculptures within Picasso's oeuvre—the artist made approximately 700, compared to roughly 4,500 paintings—the role they play is remarkably rich. Picasso had initially studied classical sculpture only as it translated into two dimensions. But his sculptural oeuvre had a strong visibility and impact throughout the course of his lifetime. The dialogue between the pictorial and the sculptural, and the intermingling of conventions used for one with those used for the other, would prove to be constants in his work. For Picasso, sculpture was always something deeply personal, improvisatory, and encompassing a vast range of styles, materials and techniques. He approached the medium with the freedom of a self-taught artist, ready to break all the rules.

Picasso lived with his sculptures fully integrated into his homes. The pleasure he derived from surrounding himself with them brought with it a lack of desire to release the works for exhibition or sale. He would send new paintings to exhibitions and dealers, but the sculptures remained an integral part of his environment. It was only in 1966, through the large Paris retrospective *Hommage à Picasso*, that the public became fully aware of this side of his work. The following year, The Museum of Modern Art organized *The Sculpture of Picasso*, which until the museum's blockbuster exhibition *Picasso Sculpture* this year, remained the first and only show in America to display a large number of the artist's sculptures. Christie's is honored to present six sculptures from the 1940s and 1950s, examples of Picasso's varying and playful depictions of the female form.

FROM THE COLLECTION OF NAN ROSENTHAL, NEW YORK, NY. COURTESY OF CHRISTIE'S



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**1201**

PABLO PICASSO (1881-1973)

*Femme debout*

numbered and stamped with foundry mark '10/10 C. VALSUANI CIRE PERDUE'

(on the top of the base)

bronze with dark brown patina

Height: 7 $\frac{7}{8}$  in. (19.8 cm.)

Conceived in 1945

\$60,000-80,000

**PROVENANCE:**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Acquired by the family of the late owners, circa 1965.

**LITERATURE:**

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983, p. 386, no. 328.  
II (another cast illustrated, p. 346).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, Liberation and Post-War Years, 1944-1949*, San Francisco, 2000, p. 50, no. 45-107 (another cast illustrated).

W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000, pp. 407-408,  
no. 328.II (another cast illustrated, p. 366).



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**1202**

PABLO PICASSO (1881-1973)

*Femme debout*

numbered '9/10' (on the back)  
bronze with dark brown patina  
Height: 4 $\frac{7}{8}$  in. (12.5 cm.)  
Conceived in 1945

\$30,000-50,000

**PROVENANCE:**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.  
Saidenberg Gallery, New York (acquired from the  
above).

Acquired from the above by the family of the late  
owners, March 1960.

**LITERATURE:**

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983,  
p. 385, no. 313.II (another cast illustrated, p. 345).

The Picasso Project, ed., *Picasso's Paintings,  
Watercolors, Drawings and Sculpture, Liberation and  
Post-War Years, 1944-1949*, San Francisco, 2000, p. 48,  
no. 45-097 (another cast illustrated).

W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000,  
p. 407, no. 313.II (another cast illustrated, p. 366).



PROPERTY FROM THE COLLECTION OF  
NAN ROSENTHAL AND HENRY B. CORTESI

**1203**

PABLO PICASSO (1881-1973)

*Femme debout*

numbered and stamped with foundry mark '7/10  
C. VALSUANI CIRE PERDUE' (on the top of the base)  
bronze with dark brown patina  
Height: 9¼ in. (23.4 cm.)  
Conceived in 1945

\$80,000-120,000

**PROVENANCE:**

Acquired by the family of the late owners, *circa* 1965.

**LITERATURE:**

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983,  
p. 385, no. 304.II (another cast illustrated, p. 345).  
The Picasso Project, ed., *Picasso's Paintings,  
Watercolors, Drawings and Sculpture, Liberation and  
Post-War Years, 1944-1949*, San Francisco, 2000,  
p. 45, no. 45-087 (another cast illustrated).  
W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000,  
p. 407, no. 304.II (another cast illustrated, p. 366).





PROPERTY FROM THE COLLECTION OF NAN ROSENTHAL AND HENRY B. CORTESI

1204

PABLO PICASSO (1881-1973)

*Femme debout*

numbered '6/10' (on the top of the base); stamped with foundry mark  
'C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with dark brown patina

Height: 7 $\frac{7}{8}$  in. (19.8 cm.)

Conceived in 1945

\$50,000-70,000

**PROVENANCE:**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Perls Galleries, New York.

Acquired from the above by the family of the late owners, April 1960.

**EXHIBITED:**

New York, The Metropolitan Museum of Art, *Picasso, Painter and Sculptor in Clay*, March-June 1999.

**LITERATURE:**

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983, p. 386, no. 323.II (another cast illustrated, p. 346).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, Liberation and Post-War Years, 1944-1949*, San Francisco, 2000, p. 49, no. 45-102 (another cast illustrated).

W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000, p. 407, no. 323.II (another cast illustrated, p. 366).

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

1205

PABLO PICASSO  
(1881-1973)

*Femme debout*

numbered and stamped with foundry mark

'5/10 C. VALSUANI CIRE PERDUE'

(on the top of the base)

bronze with dark brown patina

Height: 10½ in. (26.7 cm.)

Conceived in 1945

\$80,000-120,000

**PROVENANCE:**

Phil Berg, Los Angeles.

Los Angeles County Museum of Art (bequest from the above, 1971); sale, Christie's, New York, 3 November 1993, lot 308.

Marisa Del Re Gallery.

Acquired from the above by the late owners, circa 1985.

**EXHIBITED:**

Los Angeles County Museum of Art, *Man Came This Way, Objects from the Phil Berg Collection*, March-May 1971, p. 200, no. 305 (illustrated, p. 201).

**LITERATURE:**

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983, p. 385, no. 314.II (another cast illustrated, p. 345).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, Liberation and Post-War Years, 1944-1949*, San Francisco, 2000, p. 48, no. 45-098 (illustrated).

Spies, *Picasso, The Sculptures*, Stuttgart, 2000, p. 407, no. 314.II (another cast illustrated, p. 366; original plaster version illustrated, p. 249).



1206

## PABLO PICASSO (1881-1973)

### *Femme assise*

dated '14.10.53' (on the right side); numbered and stamped with foundry mark '2/2 E. GODARD CIRE PERDUE' (on the back)  
bronze with dark brown patina  
Height: 8 $\frac{3}{8}$  in. (22.8 cm.)  
Conceived in 1953

\$200,000-300,000

#### PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.  
Galerie Claude Bernard, Paris.  
Private collection, New Rochelle, New York.  
Anon. sale, Phillips, Son & Neale, London, 3 April 1989, lot 5.  
Private collection, London.  
Acquired by the present owner, 2010.

#### LITERATURE:

W. Spies, *Picasso, Das plastische Werk*, Stuttgart, 1983, p. 393, no. 471.II (another cast illustrated, p. 356).  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Fifties I, 1950-1955*, San Francisco, 2000, p. 137, no. 53-069 (another cast illustrated).  
W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000, p. 414, no. 471.II (another cast illustrated, p. 377).

In the summer of 1945, nearly one year after Paris was liberated, Picasso returned to the Côte d'Azur for the first time since the war had begun. The renewed contact with the sun, sand and light of the Mediterranean ushered in a new phase for the artist. While there, he was introduced to Suzanne and Georges Ramié, artisans who were trying to revive the ancient pottery industry in the town of Vallauris, one of many efforts at the time to restore France's wounded national pride in the aftermath of the war. Through the Ramiés, Picasso had space, supplies and skilled ceramicists at his disposal to push the boundaries of what could be done with the classical shapes of ceramic vessels.

The present sculpture is a handmade figurine, later cast in bronze, which bears the imprint of Picasso's restless fingers. To create the form of a seated female, he rolled, stretched, and pinched pliant clay in the free-spirited way a child might play with putty, creating the limbs through rolling the clay between the palms of his hands, the breasts through rolling two balls, and the rudimentary facial features marked with his penknife. The exaggerated pear shape of the woman recalls the form of an amphora, and indeed we see the current work in its clay state in a photograph of Picasso and Suzanne Ramié alongside several other of the artist's representations of a vessel (fig. 1). As Françoise Gilot detailed, "He would let the amphorae dry overnight. The next morning the clay was still very plastic and could be twisted in every direction without being broken. With it Pablo began doing little statuettes of women as delicate as Tanagra. One didn't have the impression that these were water jars with arms added to make them look like women. He kneaded the amphora completely and molded that hollow form, with its thickness of three millimeters, until it had been reinvented and emerged as one of his sculptures" (F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, pp. 184-187).



(fig. 1). Pablo Picasso and Suzanne Ramié outside Madoura Pottery, Vallauris, 1953.





PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1207**

## GEORGES BRAQUE (1882-1963)

### *Les Cabines*

signed with initials 'G.B.' (lower right)

oil on canvas

4 x 5 $\frac{1}{2}$  in. (10.2 x 14.4 cm.)

Painted in 1930

\$30,000-50,000

#### LITERATURE:

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1928-1935*, Paris, 1962 (illustrated, pl. 57).

#### PROVENANCE:

Ragnar Hoppe, Stockholm.

Acquired by the family of the present owner, *circa* 1960.



1208

## PABLO GARGALLO (1881-1934)

### *Masque de Picasso*

signed with monogram and numbered '7/7' (on the right side)  
terracotta  
Height: 8 $\frac{3}{8}$  in. (21.1 cm.)  
Conceived in 1913; this terracotta version cast during the artist's lifetime  
\$50,000-70,000

#### PROVENANCE:

Galerie Marwan Hoss, Paris.  
Anon. sale, Hôtel Drouot, Paris, 6 April 2001, lot 48.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Artcurial, *Les noces catalanes, Barcelone-Paris, 1870-1970*,  
May-June 1985, p. 105, no. 58 (illustrated, p. 46).

#### LITERATURE:

P. Courthion, *Pablo Gargallo, L'oeuvre complet*, Paris, 1973, p. 131, no. 33  
(another cast and stone version illustrated; another cast illustrated again,  
p. 51).  
P. Gargallo-Anguera, *Pablo Gargallo, Catalogue raisonné*, Paris, 1998, p. 87,  
no. 49 (another cast illustrated).

Pierrette Gargallo-Anguera has confirmed the authenticity of this work.

**1209**

## HENRY MOORE (1898-1986)

### *Stringed Figure*

signed and numbered 'Moore 6/8' (on the back)

bronze with brown patina and red string

Height: 6¾ in. (17.1 cm.)

Length: 8½ in. (21.6 cm.)

Conceived in 1939

\$100,000-150,000

#### **PROVENANCE:**

Findlay Galleries, New York.

Acquired from the above by the late owners, July 1974.

#### **LITERATURE:**

W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 7, no. 78  
(lead and wire version illustrated).

R. Melville, *Henry Moore, Sculpture and Drawing, 1921-1969*,  
London, 1970, p. 346, no. 204 (lead and wire version illustrated).

D. Mitchinson, ed., *Henry Moore, Sculpture*, London, 1981, p. 310,  
no. 128 (another cast illustrated in color, p. 76).

D. Sylvester, ed., *Henry Moore, Complete Sculpture, 1921-1948*,  
London, 1988, vol. I, p. 12, no. 207 (lead and wire version illustrated,  
p. 133).





PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

1210

## GEORGES BRAQUE (1882-1963)

### *Verre et palette*

signed and dated 'G Braque 39' (lower left)

oil on canvas

9½ x 6¼ in. (24.1 x 15.9 cm.)

Painted in 1939

\$200,000-300,000

#### PROVENANCE:

Paul Rosenberg, Paris.

Justin K. Thannhauser, New York.

Acquired from the above by the late owner, November 1962.

#### LITERATURE:

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1936-1941*, Paris, 1961 (illustrated, pl. 68).

Painted in 1939, *Verre et palette* is a joyous still life which Braque executed as the darkness of war descended on Europe. A palette and brushes, fruit and a glass sit on a small table, a compositional device that became an iconic motif in the early pictures of Braque and his Cubist colleague, Pablo Picasso. Similarly, the patterning of the wooden elements on the right side of *Verre et palette* with the deliberately playful wood effects painted on by the artist himself, appears to pay tribute to the continuing legacy of Cubism. Meanwhile, the clear sense of space and spatial relationships in this interior view reveal the importance of Braque's continuing artistic investigations during the 1930s, which brought about a lyrical and highly legible style which would underpin his work for the rest of his career.

Many of Braque's works from the years leading up to and during the Second World War display the anxieties of the age: increasingly, the skull became his subject matter, introducing a morbid *memento mori*-like element that recalled Picasso's images of similar objects from the same period. In a marked contrast to those pictures, *Verre et palette* is dominated by flashes of yellow in the fruit, palette and tabletop and the bright red and green patterns on the wall in the background.

The subject of whether artists were influenced by current affairs was one that Braque himself addressed in 1939: "Contemporary events influence the painter, that goes without saying, but to what extent and in what form they mingle in his work, that cannot be determined," he explained. "In any case, the artist should not be expected to deliver a rounded verdict on the future of civilization. His role is not to prophesy. For all that, he still belongs to his time, even if he refuses to acknowledge certain *à priori* facts concerning either external events or the inner life... Changes of régime necessarily affect the life of the painter since, like everyone else, he endures his age. But his work depends too much on the past for him to accommodate to the changes of the hour with a clear conscience. Who said: 'We have to live out our previous life?' Fulfilment requires physical time; if it takes ten years to conceive and execute a canvas, how is the painter supposed to stay abreast of events? A painting is not a snapshot. Once again, this does not mean that the painter is not influenced, concerned and more by history; he can suffer without being militant. Only let us distinguish, categorically, between art and current affairs" (quoted in A. Danchev, *Georges Braque, A Life*, New York, 2005, pp. 202-203).



(fig. 1) The artist in his atelier, circa 1932.



1211

## HENRY MOORE (1898-1986)

### *Horse*

signed and numbered 'Moore 4/9' (on the top of the base)  
bronze with brown patina  
Height: 22½ in. (57.6 cm.)  
Length: 26⅞ in. (68.7 cm.)  
Conceived in 1984

\$300,000-500,000

#### PROVENANCE:

Acquired from the artist by the present owner, November 1985.

#### LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 32, no. 740A (another cast illustrated; another cast illustrated again, pls. 31-33).

D. Mitchinson, ed., *Celebrating Moore, Works from the Collection of the Henry Moore Foundation*, London, 1998, pp. 44 and 334, no. 264 (another cast illustrated in color, p. 335).

In the present work, Moore has stripped the horse down to its essential shape and structure. He is not preoccupied with the animal's anatomy, paying no attention to its musculature or the details of its movement. Rather, he composes the body through an arrangement of solid, abstracted forms. The reduction of the animal to a series of fundamentally simple and voluminous pieces is much the same as Moore's treatment of the human figure. As the artist explained, "Although my work is fundamentally based on the human figure—and it's the human figure that I have studied, drawn from, modelled as a student, and then taught for many years at college—because the human being is an animal and alive, naturally one is also interested in animal forms which are again organic, alive and can move. I see a lot of connections between animals and human beings and I can get the same kind of feelings from an animal as from the human being. There can be a virility, a dignity or there can be a tenderness, a vulnerability" (quoted in D. Mitchinson, ed., *Henry Moore Sculpture with Comments by the Artist*, London, 1981, p. 148).

Moore's horse contains both dynamism and grace. The composition embodies movement through a forward bend and the torque of the body, even though the horse's legs are in fact truncated. The cropped tail echoes the shortened legs, with rugged incisions on its end that visually contrasts with the smooth surface of the rest of the sculpture. The animal projects a state of alertness, its ears upright and head tilted. Moore provides simple circular incisions on the animal's head to signify the eyes and nostrils. He employs a nearly identical shape for the horse's backside as that which he used for the lower legs and feet of the large *Mother and Child: Block Seat* (Lund Humphries, 838), conceived that same year, demonstrating the manner in which all living things were reduced by the artist to a series of elemental, simple forms.

The horse had appeared in Moore's *oeuvre* as early as 1923, however the present sculpture is one of very few representations of the subject which the artist created. It is the only sculpture of the motif which he enlarged from the maquette (Lund Humphries, 740) to working-model size. The cast numbered 0/9 of the present edition is in the collection of The Henry Moore Foundation, Much Hadham, Herfordshire.



another view



1212

## MARC CHAGALL (1887-1985)

### *L'ange au-dessus du village*

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)

oil on canvas

32 x 39½ in. (81.3 x 100.3 cm.)

Painted in 1969-1972

\$700,000-1,000,000

#### PROVENANCE:

Estate of the artist.

Valentine Chagall, Saint-Paul-de-Vence (by descent from the above).

J.F. Gobbi Galerie d'Art, Neuchâtel.

Acquired from the above by the present owner, circa 2000.

#### EXHIBITED:

Moscow, The Pushkin Museum of Fine Arts, *Chagall Discovered, From Russian and Private Collections*, 1987, p. 306, no. 73 (illustrated in color, p. 126; titled *The Angel over Vitebsk* and dated 1977).

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

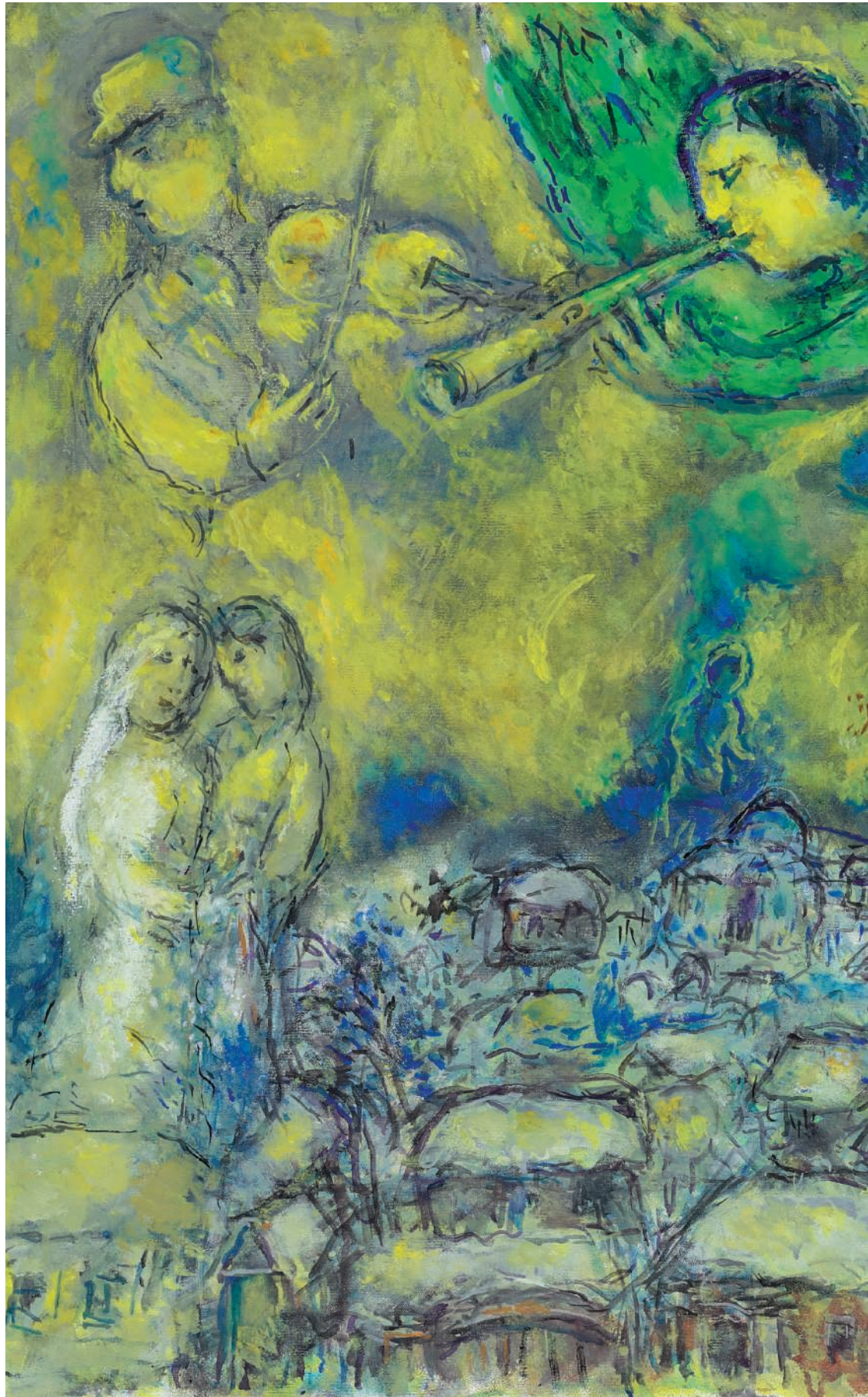
"If I were not a Jew, I wouldn't have been an artist," Chagall once proclaimed, "or I would have been a different artist altogether" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 170). From his earliest work onward, the artist included subjects drawn from Jewish culture and folklore, evoking the atmosphere in which he was raised in the Russian town of Vitebsk. During the 1950s and 1960s—after Vitebsk had been nearly completely destroyed in the Second World War, Chagall returned, even more insistently, to the legacy of his *shtetl* upbringing.

In the present work, the viewer is invited to discover Chagall's birthplace, drawn into the composition by the rooftops of the village, which recede into the distance. Chagall does not ask us to view his home from the street, as he did in his earlier works, but from above, in the realm of fantasy and memory, where he has permeated the sky with vignettes which are evocative of his Jewish heritage. The bust in profile of a red donkey rises majestically over the roofs. The figure of the donkey had appeared from the outset in Chagall's work. Throughout his *oeuvre*, the animal would be used as a signifier of his past, specifically his provincial upbringing in Vitebsk. It is therefore fitting that the donkey is given such prominence in the present composition. Behind the donkey, three candles burn on a candlestick, referencing his 1939 painting *Les trois cierges*, while further in the distance a crowd of villagers is seen walking

away from a Crucifix. The wandering group is led by a woman clutching a baby, her head bent down in a solemn yet protective embrace around her child, and a man clutching the Torah. The Bible had served as artistic inspiration for Chagall throughout his life, particularly during the Second World War when he painted a number of scenes of the crucifixion, the figure of Christ representing the suffering of the Jews and of people across Europe. On the left of the composition, a bride and groom lock eyes and hands in a gentle embrace, a symbol of Chagall's love for his first wife, Bella, who was also a native of Vitebsk. Above them, a local fiddler plays the violin, another visual signifier for Chagall's village upbringing which permeated his oeuvre. Above the figures, a triumphant angel swoops down, sounding a trumpet.

In this fantastical depiction of his beloved hometown, Chagall amalgamates several of his leading themes—love, religion, memory and fantasy—into one canvas. In discussing his work, he stated, "every painter is born somewhere. And even though he may later return to the influences of other atmospheres, a certain essence—a certain 'aroma'—of his birthplace clings to his work...The vital mark these early influences leave is, as it were, on the handwriting of the artist" (quoted in B. Hashaw, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83).











PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1213**

MAX ERNST (1891-1976)

*Mr. Sippi*

signed 'max ernst' (lower left); signed again  
and titled 'max ernst mr sippi' (on the reverse)

oil on canvas

4¾ x 6¾ in. (12.2 x 16 cm.)

Painted *circa* 1959

\$30,000-50,000

**PROVENANCE:**

Acquired by the family of the present owner, *circa* 1960.

This work will be included in the forthcoming volume of the complete work of Max Ernst currently being prepared by Werner Spies, Sigrid Metken and Jürgen Pech.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1214**

MAX ERNST (1891-1976)

*Mrs. Sippi*

signed and titled 'max ernst mrs. sippi' (on the reverse)

oil on canvas

4 1/4 x 6 5/8 in. (12.2 x 16.3 cm.)

Painted circa 1959

\$30,000-50,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1960.

This work will be included in the forthcoming volume of the complete work of Max Ernst currently being prepared by Werner Spies, Sigrid Metken and Jürgen Pech.

1215

## SALVADOR DALI (1904-1989)

*L'oeil fleuri (no. 6), décor pour le ballet Tristan fou*

oil and tempera on joined canvas

58¼ x 58¼ in. (148 x 148 cm.)

Painted *circa* 1944

\$200,000-300,000

### PROVENANCE:

Marqués de Cuevas (acquired from the artist, 1944).

Mrs. Margaret Rockefeller de Cuevas (by descent from the above).

Raymundo Larrain, Santiago (by descent from the above, 1976).

Private collection, Chile (by descent from the above).

Acquired from the above by the present owner, 2009.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

Prominent artists have long been involved in set design; in the 20th century Dalí, Pablo Picasso, Georges Braque, Juan Gris, Georges Rouault, Giorgio de Chirico and others saw the theater as a fitting venue to present large-scale works of art. Sergei Diaghilev engaged Picasso between 1917 and 1924 to design the backdrops and costumes for his Ballets Russes, providing an opportunity for experimental design and close collaboration on ballets that were often choreographed by Léonide Massine.

Dalí was designing for theater productions as early as 1927 and later the extent of his involvement went beyond creating stage décor and costumes to providing the libretto for the ballets *Bacchanale* (1939) and *Labyrinth* (1941). Massine, whom Dalí had met in the mid-1930s, choreographed these performances as well as *Tristan Fou*. Based on the opera *Tristan and Isolde* by Richard Wagner, it was produced by Ballet International and premiered at the International Theater in Manhattan in December 1944 before touring to London where the Grand Ballet de Monte Carlo performed it another five times.

It was described by Dalí as "The First Paranoiac Ballet based on the Eternal Myth of Love in Death." Tristan, in Dalí's conception, has been driven insane

with love, and in this state he sees himself slowly devoured by Isolde's Chimera, a horrible and awesome transformation of his beloved. "Thus," the program for the ballet read, "in the sublimity of the human being, are reincarnated the perverse and tragic nuptial rites of the praying mantis, wherein the female devours the male as the consummation of their union." Dalí explained in a 1944 interview with *Cue* magazine that Wagner's opera is "presented from the angle of love in death and death in love, the great theme of life." In this way, Dalí brings together love and destruction and allows them to evolve into one another.

The present work, painted *circa* 1944, was part of the extravagant décor for the performance: "Dalí's set depicted a fantastic island with three jutting masonried horses' heads rising up from the sea. On the periphery were a car flung out on a rampart, fleurs-de-lis sprouting from human eyes, crumbling balustrades and stairs winding up to nowhere. The ballet's highlight was the fantastic final section, when the large horses' heads on the backcloth parted for the death and transfiguration of Tristan...Overall, Robert Bagar found Dalí's work 'superb, painted with Mr. Dalí's wonted mastery'" (L. Norton, *Léonide Massine and the 20th Century Ballet*, Jefferson, 2004, p. 286).



1216

## JOAN MIRO (1893-1983)

### *Maquette de l'Arc de la Fondation Maeght*

signed and numbered 'Miró 8/8' (on the front of the left leg); stamped with foundry mark 'Susse Fondeur Paris' (on the back of the left leg)

bronze with dark brown and green patina

Height: 16¾ in. (42.4 cm.)

Length: 18½ in. (46.9 cm.)

Conceived in 1962; this bronze version cast in 1979

\$200,000-300,000

#### PROVENANCE:

Galerie Maeght, Paris.

Private collection, New York (acquired from the above, January 1981).

Joseph K. Levine Fine Art, Ltd., New York.

Acquired from the above by the present owner, April 2011.

#### EXHIBITED:

New York, The Pace Gallery, *Miró Sculpture*, April-June 1984, p. 22 (illustrated).

#### LITERATURE:

A. Jouffroy and J. Teixidor, *Miró, Sculptures*, Paris, 1973, p. 195, no. 52 (another cast illustrated).

E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 72, no. 59 (another cast illustrated in color, p. 73).



(fig. 1) Joan Miró, *L'Arc*, 1963. Fondation Maeght, Saint-Paul.





**1217**

JEAN (HANS) ARP (1886-1966)

*Chapeau coquille*

numbered and stamped with foundry mark '0/5 .Georges  
Rudier .Fondeur. Paris.' (on the underside)

polished bronze

Height: 11¼ in. (28.6 cm.)

Conceived in 1965

\$40,000-60,000

**PROVENANCE:**

Georges Rudier, Paris.

Feingarten Galleries, Los Angeles (acquired from the above, September 1970).

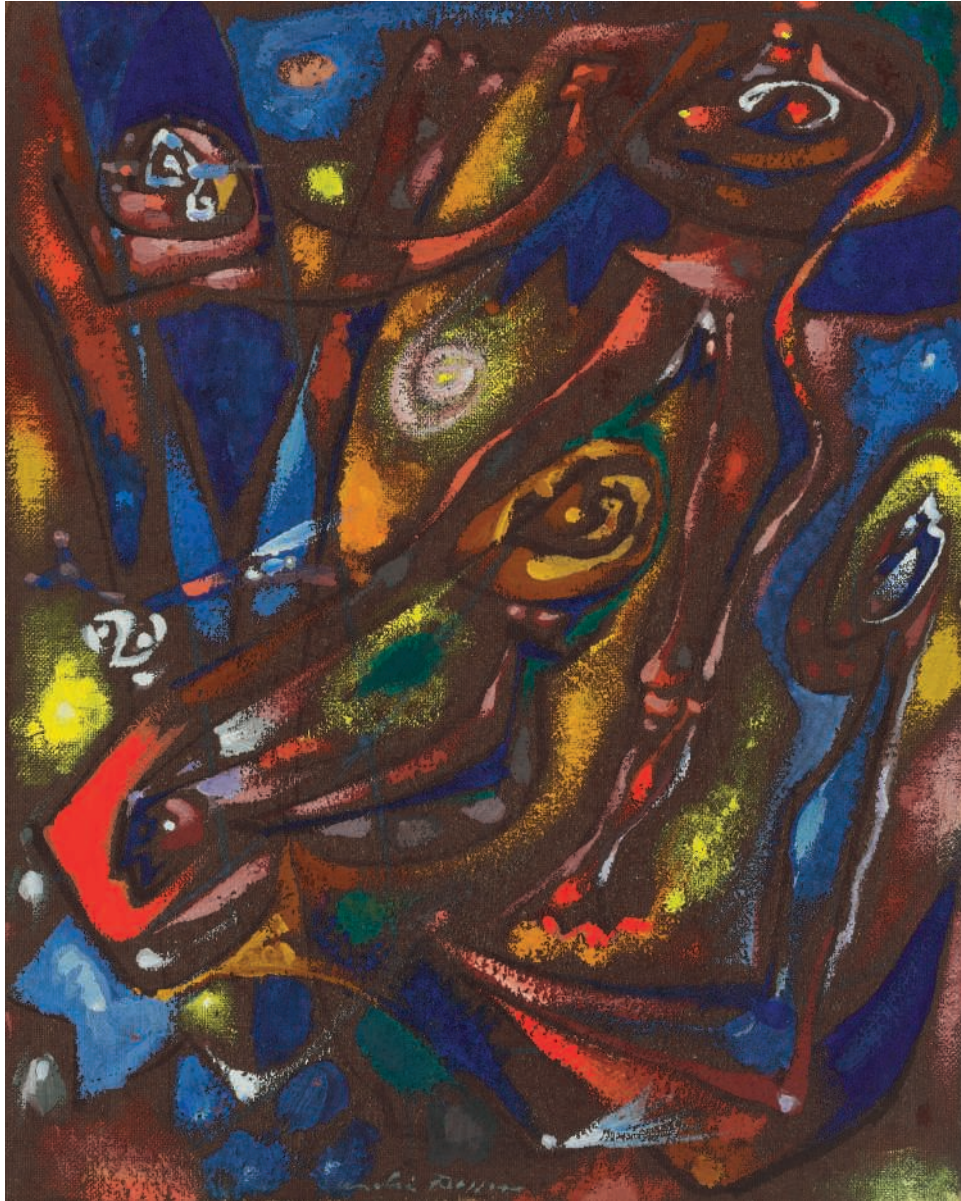
Acquired from the above by the late owners, *circa* 1972.

**LITERATURE:**

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968,  
p. 131, no. 366 (marble version illustrated, p. 130).

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012,  
p. 398, no. 366 (marble version illustrated).





PROPERTY FROM DECORDOVA SCULPTURE PARK AND MUSEUM,  
SOLD TO BENEFIT FUTURE ACQUISITIONS

**1218**

## ANDRÉ MASSON (1896-1987)

### *Les Comètes (Métamorphose astrale)*

signed 'andré Masson' (lower center); titled 'Les comètes' (on the reverse)

tempera and sand on canvasboard

12½ x 10 in. (31.8 x 25.4 cm.)

Painted in 1943

\$70,000-100,000

#### PROVENANCE:

Buchholz Gallery (Curt Valentin), New York.

Lois Orswell, Connecticut (acquired from the above, circa 1946).

Gift from the above to the present owner, 1957.

#### EXHIBITED:

Cambridge, Massachusetts, Fogg Art Museum, Harvard University,  
1953-1955 (on extended loan).

#### LITERATURE:

M.B. Cohn, *Lois Orswell, David Smith and Modern Art*, exh. cat., Fogg Art  
Museum, Harvard University, Cambridge, Massachusetts, 2002, p. 373.

The Comité André Masson has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE COLLECTION

1219

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

### *Entre lys et défense*

stamped with monogram, numbered and stamped with foundry mark '1/3 Susse Fondeur Paris' (on the underside)  
bronze with brown patina  
Height: 35¼ in. (90.8 cm.)  
Conceived in 1958; this bronze version cast in 1974

\$300,000-500,000

#### PROVENANCE:

Edouard Loeb, Paris (by 1979).  
Waddington Galleries, Ltd., London.  
Acquired from the above by the present owner, March 1993.

#### LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 107, no. 164.  
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 309, no. 164 (another cast illustrated).

The mysterious title *Entre lys et défense*, which Arp invented for this sculpture, describes an odd but typically characteristic commingling (for this artist) of two opposing notions, which the sculptor has visually joined in this single form. Here he conjures the sensuous idea of the smooth curves and silken softness of a fragile lily, and, by abrupt contrast, the hard defensive point of an elephant's ivory tusk. Formally, Arp derived this sculpture from a smaller work of 1949 that he named *Buste de lutin* ("Bust of Gnome"; Giedion-Welcker, no. 92). The tusk in the present sculpture, as well as the pointed gnomish hat in *Buste de lutin*, resemble a common motif of Arp's sculpture, a bluntly pointed growth, as may be found on a stalk, which for him represented a bud, a symbol of gestation, an embryonic shoot from which a flower would eventually emerge.

The process of evolution is a key element in Arp's sculpture. He sought to achieve a transformation where human and natural elements converge and then venture forth to assume still further formal identities, mysterious, perhaps even ambiguous, but illuminating in unforeseen ways, that create a vast network of poetical visual metaphors, a universal morphology. "Often some detail in one of my sculptures, a curve or a contrast that moves me, becomes the germ of a new work," he wrote, explaining the process at work in the case of the present sculpture. He traces the development of the bud form to the gnome's hat, and then finally to the lily and the elephant's tusk. "I accentuate the curve or the contrast and this leads to the birth of new forms. Among these, perhaps two of them will grow more quickly and more strongly than the others. I let these continue to grow until the original forms have become secondary and almost irrelevant... Sometimes it will take months, even years to work out a new sculpture..." (quoted in H. Read, *Arp*, London, 1968, p. 87).



1220

## JOAN MIRO (1893-1983)

### *Femme échevelée*

signed and numbered 'Miró N°2' (on the left leg); stamped with foundry mark 'CLEMENTI FONDEUR' (on the right leg)  
bronze with brown and green patina

Height: 26½ in. (67.4 cm.)

Length: 27¼ in. (70.5 cm.)

Conceived in 1969; this bronze version cast in 1970-1973

\$250,000-350,000

#### PROVENANCE:

Galerie Maeght, Paris.

Waddington Galleries, Ltd., London.

Acquired from the above by the present owner, July 1981.

#### LITERATURE:

R. Penrose, *Creación en el espacio de Joan Miró*, New York, 1966, pp. III and XXXVII (another version illustrated).

A. Joffroy and J. Teixidor, *Miró, Sculptures*, Paris, 1973, p. 99, no. 132 (another cast illustrated, p. 98).

L. Coyle and W. Jeffett, *The Shape of Color, Joan Miró's Painted Sculpture*, exh. cat., Corcoran Gallery of Art, Washington, D.C., p. 25 (another version illustrated).

E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 155, no. 147 (another cast and painted version illustrated in color; another version illustrated, p. 20).

*"It is in my sculpture that I will create  
a truly phantasmagoric world of living  
monsters. What I do in painting is more  
conventional."*

—Joan Miró



(fig. 1) The artist with an earlier version of the present work at Fundació Gimeno, Barcelona, circa 1946.



(fig. 2) Joan Miró, *Femme*, 1969. Fundació Joan Miró, Barcelona.



1221

## SALVADOR DALI (1904-1989)

### *Le mausolée d'Halicarnasse*

signed and dated 'Dali 1955' (lower left)  
oil on canvas  
17 3/8 x 15 1/4 in. (44.2 x 38.9 cm.)  
Painted in 1955

\$700,000-1,000,000

#### PROVENANCE:

Carstairs Gallery, New York  
Edwin Jay Gould, New York (acquired from the above, 1960)  
By descent from the above to the present owner, 1992.

Nicolas and the late Robert Descharnes have confirmed the authenticity of this work.

"The intelligent painters are those who will be able to integrate into classicism even the wildest experiments, the most disordered and chaotic of our time...My ambition is to incorporate, to sublimate, my experiments into the great classical tradition." –Dali (quoted in, E.H. King *Salvador Dali, The Late Work*, exh. cat., High Art Museum, Atlanta, 2011, p. 13).

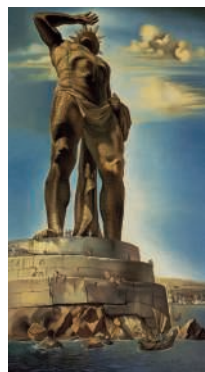
Dali's *Le mausolée d'Halicarnasse*, painted in 1955, is a fantastical and atmospheric rendering of the ancient titular monument. The Mausoleum of Halicarnassus, located in modern-day Bodrum, Turkey, was an enormous funerary monument dedicated to Mausolus, Greek satrap of Carai, erected circa 367-353 BC (fig. 1). It is considered one of the Seven Wonders of the ancient world and is the site after which we get the modern-day term for a stately tomb. Based upon the description of Roman author Pliny the Elder (23–79 CE) in his famous literary work *Natural History*, the structure was comprised of a large square base that supported a grand Ionic colonnade topped by a magnificent stepped pyramid. Crowning the pyramid, stood a statue of Mausolus driving his quadriga, or four-horse chariot, an ancient emblem of triumph. Dali's composition in the present work follows this description closely. Especially striking is the silhouette of the charioteer and his horses set against the starry sky. In classical mythology, the quadriga is the chariot of the gods; Apollo was typically described as steering his steed across the heavens, alternating between bestowing daylight and cloaking the mortal world with darkness. The transitional phase that Dali illustrates in this painting suggests such an allusion to the god of the sun; we are presented with a seemingly fleeting moment at dusk or twilight as the sun either rises or sets over the line of Cyprus trees along the right side of the composition.

Although the viewer is provided with an aerial perspective, the mysterious shrouded figure who stands tall in the center of the foreground, with an elongated and exaggerated shadow cast by no identifiable light source within the composition, offers us point of entry into the painting. We are enticed to follow this being into the mythic scene, further beckoned by the grand gesturing of the classical equestrian statue positioned midway down the path, and eventually ascend the grand staircase towards the majestic edifice. The space the figure in the foreground inhabits is hardly terra firma; the atmospheric quality Dali renders through his blending of the pink hues that comprise the path seamlessly into the grove of trees lining the way. The rose color seems to spread like mist emanating from of the enigmatic cloaked figure's steps. This seemingly actively dissolving state of the foreground reflects Dali's interest in atomic physics, and the continually changing states of matter. In his 1958 "Anti Matter Manifesto," Dali states: "If the physicists are producing anti-matter, let it be allowed to the painters, already specialists in angels, to paint it" ("Anti Matter Manifesto," 1958, reproduced in H. Finkelstein, ed., *The Collected Writings of Salvador Dali*, Cambridge, 1998, p. 366). On 22 April 1941, Dali opened an exhibition of his new works at the Julien Levy Gallery in New York. The invitation to the exhibit read: "Salvador Dali requests the pleasure of your company at his last scandal, the beginning of his classical painting" (quoted in E.H. King, *Salvador Dali, The Late Work*, exh. cat., High Art Museum, Atlanta, 2011, p. 13). Dali's self-promotional antics during his previous stays in United States made him widely known in America where he had become the singular face of Surrealism, much to the consternation of Breton and his circle. Although many critics noted that the works in the show were still true to the artist's surrealist stylistic roots, the subject matter of his artistic output had started to shift, and by the 1950s, his artistic output displays his increasing preoccupation with the abstract realm of mysticism, theology and the physical sciences, as is evident in *Le mausolée d'Halicarnasse*.

Dali painted *Le mausolée d'Halicarnasse* the year after he created similarly themed works as designs for Cinerama's film *The Seven Wonders of the World*, which was released in 1956, including *Le colosse de Rhodes* (fig. 2), *Les murs de Babylone*, *Les pyramides et le sphinx de Guizeh*, *Symphonie en rouge*, *Statue de Zeus olympien*, and two paintings titled *Le phare d'Alexandrie*. Tragically, The Temple of Halicarnassus was destroyed during an earthquake between the 11th and 15th centuries leaving Dali's majestic scene as a means for us to experience this lost element of human achievement.



(fig. 1) Wood engraving recreation of The Mausoleum at Halicarnassus, first published in 1882.



(fig. 2) Salvador Dali, *Le colosse de Rhodes*, 1954. Kunstmuseum Bern.





1222

1222

## SAMUEL BAK (B. 1933)

### *Game I*

signed 'BAK' (lower left)  
oil on canvas  
32 x 25 $\frac{5}{8}$  in. (81 x 65 cm.)  
Painted *circa* 1975

\$15,000-20,000

#### PROVENANCE:

Galerie Rolf Kallenbach, Munich.  
Rainer R. Czermak, Lake Constance (acquired from the above,  
*circa* 1985).  
By descent from the above to the present owner.

Samuel Bak has confirmed the authenticity of this work.



1223

1223

## SAMUEL BAK (B. 1933)

### *Teatime Memory*

signed 'BAK' (lower right)  
oil on canvas  
25 $\frac{1}{2}$  x 32 in. (65 x 81 cm.)  
Painted *circa* 1975

\$15,000-20,000

#### PROVENANCE:

Galerie Rolf Kallenbach, Munich.  
Rainer R. Czermak, Lake Constance (acquired from the above,  
*circa* 1985).  
By descent from the above to the present owner.

Samuel Bak has confirmed the authenticity of this work.





PROPERTY FROM THE COLLECTION OF NAN ROSENTHAL AND HENRY B. CORTESI

**1224**

MAN RAY (1890-1976)

*Objet indestructible*

metronome readymade with photograph and paperclip

Height: 8¾ in. (22.3 cm.)

Conceived in 1923 and executed *circa* 1965; unique

\$30,000-50,000

**PROVENANCE:**

Multiples, Inc., New York.

Acquired from the above by the late owners, July 1965.

1225

## MARCEL DUCHAMP (1887-1968)

### Pipe

signed and dated 'M DUCHAMP 44' (on the side)  
 carved briar wood pipe bowl  
 Height: 1 7/8 in. (4.7 cm.)  
 Length: 3 in. (7.5 cm.)  
 Executed in 1944

\$120,000-180,000

#### PROVENANCE:

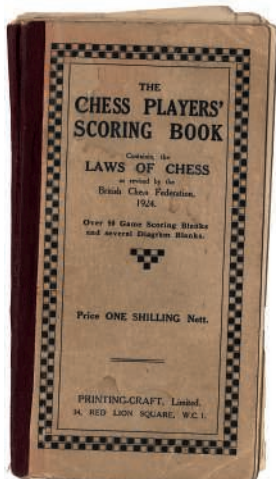
George Koltanowski, San Francisco (gift from the artist, March 1944).  
 Gift from the above to the present owner, 1988.

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

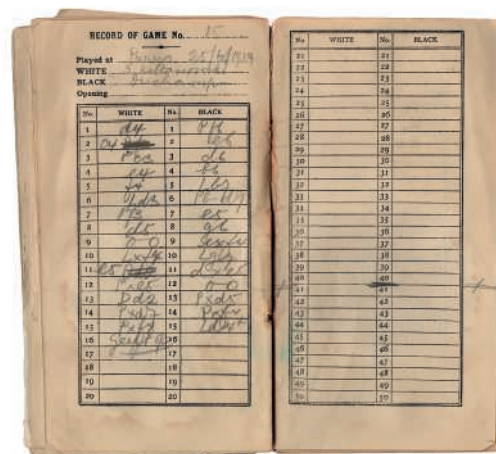
The pipe is one of the most iconic images of the surrealist movement, rooted in Magritte's famous 1929 painting *La trahison des images*, which depicts a pipe accompanied by the caption "Ceci n'est pas une pipe" (This is not a pipe) (Sylvester no. 303; Los Angeles County Museum of Art). The present pipe was presented as a gift from Duchamp to the world renowned chess master, George Koltanowski, who had won a friendly game of chess against the artist on 10 March 1944, during which time Duchamp inscribed the side of the pipe with his own name and date. As Celia Rabinovitch has related in her exhaustive study on the present pipe, Duchamp and Koltanowski first met in 1923 at the Belgian Chess tournament and later again in Duchamp's famous defeat of the chess master at the Chess Olympiad in Paris in 1929. They would come together in New York in 1942 (both had left Europe due to the outbreak of the Second World War) and founded the Greenwich Village Chess Club (see C. Rabinovitch, *Duchamp a Smoking Pipe, From Marcel Duchamp to George Koltanowski*, March 2015).

In 1944-1945, Duchamp organized *The Imagery of Chess*—an exhibition including the Pocket Chess Sets which he had designed. The exhibition, held at the Julien Levy Gallery and the Marshall Chess Club, most importantly featured Koltanowski playing chess blindfolded against seven surrealist artists. Dorothea Tanning recalled: "One evening (January 6th, 1945), in the Julien Levy Gallery a small invited public watched seven Chessboards manned by seven intrepid players: Julien himself; Frederick Kiesler, avant-garde architect and dreamer; Alfred H. Barr, the director of the Museum of Modern Art; Xanti Schawinsky, chess whiz; Vittorio Rieti, composer dear to Balanchine; Max Ernst and me, Dorothea, all of us braced to take on blindfolded chess-master George Koltanowski. Marcel Duchamp called out the moves. (For the record: everyone lost except Kiesler who managed a draw)" (quoted in *ibid.*, p. 10).

Chess was a lifelong passion for Duchamp, who would become a competitive, award-winning player late in his life. He was introduced to the game by his older brother Jacques Villon who taught him how to play at age eleven. Growing up he engaged in competitive play with Jacques and their other brother Raymond Duchamp-Villon. Duchamp became so serious about the game that shortly after he ceased working on his ambitious *La mariée mise à nu par ses célibataires, même*, he decided to stop working as an artist altogether and contemplated becoming a professional chess player. It was, however, hard for him to reconcile that the two pursuits could not be one in the same: "'Why isn't my chess playing an art activity,' Duchamp asked Truman Capote. 'A chess game is very plastic. You construct it. It's mechanical sculpture and with chess one creates beautiful problems and that beauty is made with the head and hands'" (quoted in A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, p. 68).



(fig. 1) The original scorecard from the chess match between Duchamp and George Koltanowski.



(fig. 2) Another view of the scorecard.



(fig. 3) Marcel Duchamp playing chess.



PROPERTY FROM A PRIVATE COLLECTION

1226

## MAX ERNST (1891-1976)

### *La plus belle*

signed, numbered, dated and inscribed 'Max Ernst 7/7 MA CAST 99'  
(on the right side of the base)

bronze with black patina

Height: 72 in. (183 cm.)

Conceived in 1967; this bronze version cast in 1999

\$500,000-700,000

#### PROVENANCE:

Alan Koppel Gallery, Chicago.

Acquired from the above by the present owner, May 2000.

#### LITERATURE:

J. Pech, *Max Ernst, Plastische Werke*, Cologne, 2005, p. 192 (detail of another cast illustrated; another cast illustrated again, p. 193).

W. Spies, ed., *Max Ernst, Life and Work*, Cologne, 2005, p. 301 (plaster version illustrated).

W. Spies, S. and G. Metken and J. Pech, *Max Ernst, Werke, 1964-1969*, Cologne, 2007, p. 380, no. 4594, III (another cast and plaster version illustrated).

"When I come to a dead end in my paintings, which repeatedly happens, sculpture provides me with a way out. Because sculpture is even more like playing a game than painting is. In sculpture, both hands play a role, just as they do in love. It's as though I were taking a vacation, to return to painting afterwards, refreshed" (quoted in *Max Ernst, Retrospective*, exh. cat., Albertina, Vienna, 2013, p. 295).

After having fled Europe for America at the outbreak of World War II, Ernst returned to France in 1953 with his fourth wife and fellow artist, Dorothea Tanning. He was welcomed upon his return with international acclaim as a master of modern art. In 1966, the year before he conceived *La plus belle* in stone, Ernst received the celebrated Grand Prize for Painting at the Venice Biennale. By 1967, the couple had settled in Huismes, in the serene countryside of the Loire Valley so that Ernst could pursue his artistic practice in relative privacy. It was in that pastoral location that, as Uwe Schneede states, the artist created works "filled with a fairytale atmosphere, witty, ironic and hinting at deeper implications" (*The Essential Max Ernst*, London, 1972, p. 195).

*La plus belle* is part of a group of nine monumental freestanding sculptures that Ernst conceived while in Huismes. It retains the whimsy and fantastical nature of his earlier Surrealist and Dadaist works. Although the echoes of his integral involvement in the development of both Dadaism and Surrealism resonate within these late works, the characteristic highly imaginative imagery and playful sensibility representative of the artist's mature personal aesthetic transcends simple categorization. French writer Georges Bataille aptly describes Ernst as "the philosopher who plays," as is evident in the friendly smile, off-set eyes, and twisted torso of *La plus belle* (quoted in *op. cit.*, 2013, p. 295). Recalling the exhibition of the plaster version of this sculpture at Galerie Alexandre Iolas in Paris in 1968 (fig. 1), Mimi Johnson, Tanning's niece, recollected the good-humored nature of her uncle which was visibly manifested in his sculptures: "I remember when 'La Plus Belle' was finished and delivered to the Iolas Gallery in Paris, and her neck was broken in transit... And Max just laughed" (quoted in H. Moss, "Max Ernst's Surprisingly Constant Medium, Stone," *T Magazine*, 21 October, 2015).

The distinctly feminine shape and graceful curvature of *La plus belle*, albeit abstracted and pared down, hints at it being an homage to Tanning. Fittingly, in 1961, Ernst described his relationship with sculpture in romantic terms: "[S]culpture originates in an embrace, two-handed, like love itself. It's the most simple, the most primeval art" (quoted in A. Bosquet, "Sculptures de Max Ernst," *Max Ernst, Oeuvre sculpté, 1913-1961*, exh. cat., Le Point Cardinal, Paris, 1961). The totemic quality of this anthropomorphic form, mask-like face, and overall resemblance to early Cycladic sculpture, illustrates the personal lexicon of imagery that Ernst had developed with a notable emphasis on the influences of primitive and tribal art. Regarding this influence, John Russell emphasizes: "Ernst was a pioneer collector of what was once called 'primitive art'" (quoted in *op. cit.*, 2013, pp. 206-207).

According to Jürgen Pech, other casts of *La plus belle* are included in the collection of the Max Ernst Museum in Brühl (this version is installed as a permanent loan at the Kreissparkasse Cologne), the Botero Museum in Bogotá and the Museum Scharf-Gerstenberg in Berlin, as well as in the collection of Ursula and Heiner Pietzsch in Berlin.



(fig. 1) The plaster version of *La plus belle* at Galerie Alexandre Iolas in Paris, January 1968.



(fig. 2) The artist in his garden in Huismes, 1963.





**1227**

MAX ERNST (1891-1976)

*Visage aux yeux ronds*

bears signature

plaster

Height: 10¼ in. (26 cm.)

Executed in 1961

\$15,000-20,000

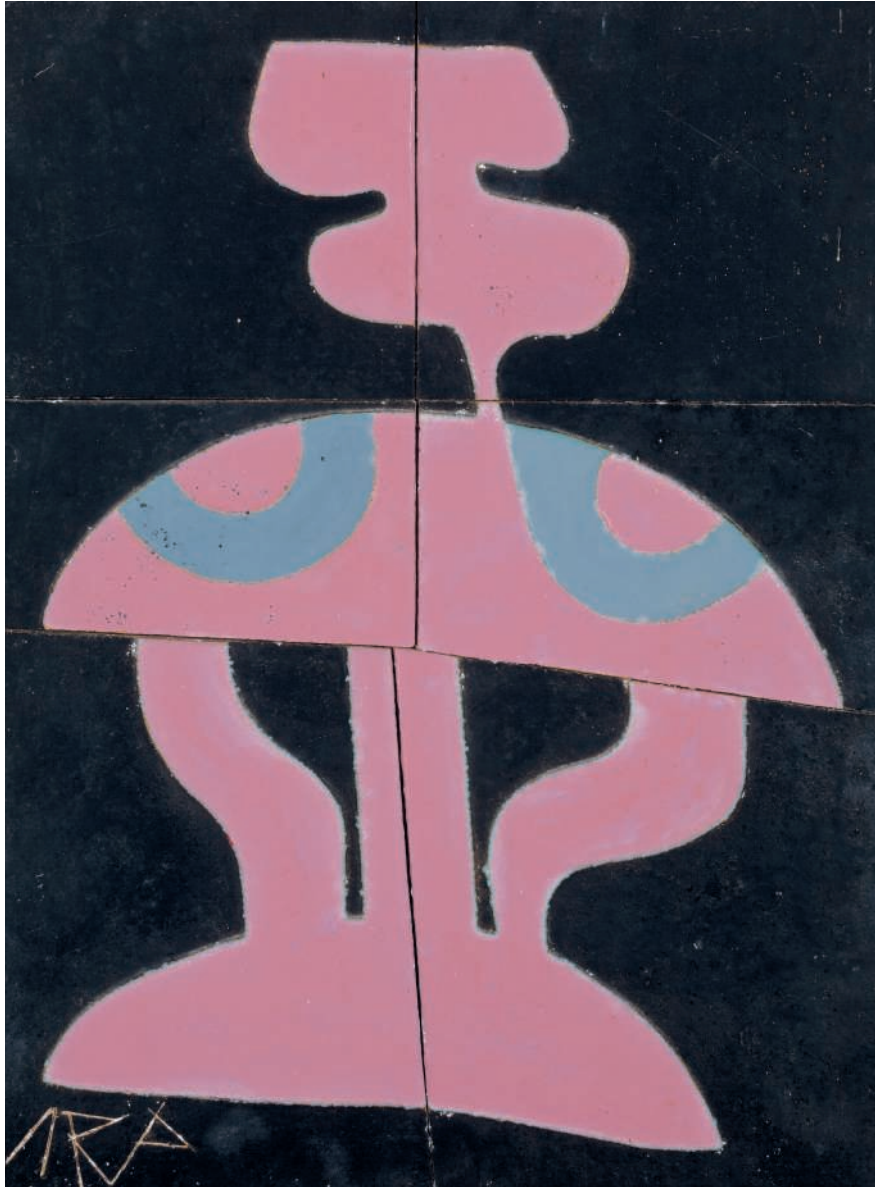
**PROVENANCE:**

Dorothea Tanning, Seillans (wife of the artist).

Juliette Verronneau, Huismes (gift from the above).

Private collection (by descent from the above).

Dr. Jürgen Pech has confirmed the authenticity of this work.



PROPERTY SOLD BY THE JANCO-DADA MUSEUM EIN HOD,  
SOLD TO BENEFIT THE EXHIBITIONS PROGRAM

**1228**

JEAN (HANS) ARP (1886-1966)

*Le Prophète*

signed 'ARP' (lower left)

painted and partially glazed terracotta relief

22 $\frac{5}{8}$  x 17 in. (57.4 x 43 cm.)

Conceived in Ein Hod, Israel in spring 1960; this version cast in 1960

\$30,000-50,000

**PROVENANCE:**

Acquired by the present owner, before 1988.

**LITERATURE:**

C. Giedion-Welcker, "Die Welt der Formen und Phantome bei Hans Arp," *Quadrum*, vol. 11, 1965, p. 26 (another cast illustrated).

I. Jianou, *Jean Arp*, Paris, 1973, p. 64 (another cast illustrated, pl. 85).

B. Rau and M. Seuphor, *Hans Arp, Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 318, no. 663 (another cast illustrated).



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.

1229

## JOAN MIRO (1893-1983)

### *Bas-relief*

signed 'Miró' (lower right)  
bronze with green and gray patina  
Height: 23¼ in. (58.8 cm.)  
Length: 32¾ in. (83.4 cm.)  
Conceived in 1971; unique

\$120,000-160,000

#### PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist).  
Anon. (acquired from the above); sale, Christie's, New York,  
10 May 2007, lot 370.  
Acquired at the above sale by the late owners.

#### EXHIBITED:

Madrid, Museo Nacional Centro de Arte Reina Sofía; Barcelona,  
Fundació Joan Miró and Cologne, Museum Ludwig, *Miró, Escultor*,  
October 1986-June 1987, p. 71, no. 26 (illustrated).

#### LITERATURE:

A. Joffroy and J. Teixidor, *Miró, Sculptures*, Paris, 1973, p. 205,  
no. 201 (illustrated, p. 166).  
E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue Raisonné*,  
1928-1982, Paris, 2006, p. 249, no. 262 (illustrated in color).

Miró linked his own growing delight in working in three dimensions to his earliest training as an artist. As a young man, his tutor Francesc Galí encouraged him to draw objects from touch rather than sight. In 1970, talking to Dean Swanson, the artist described this process: "Galí was a remarkable teacher, and he gave me an exercise so that I would learn to 'see' form: he blindfolded me, and placed objects in my hands, then he asked me to draw the objects without having seen them" (quoted in D. Swanson, "The Artist's Comments," *Miró's Sculptures*, exh. cat., Walker Art Center, Minneapolis, 1971, n.p.). This formative experience offered Miró entirely new ways of seeing, feeling, and inventing form and ultimately fuelled his attraction to sculpture in his later years: "the effect of this touch-drawing returns

in my interest in sculpture: the need to mould with my hands—to pick up a ball of wet clay like a child and squeeze it. From this I get a physical sensation that I cannot get from drawing or painting" (quoted in J.J. Sweeney, "Joan Miró, Comment and Interview," *Partisan Review*, February 1948, p. 67).

Miró's sculptures were the crowning achievement of his late career. Although he had created surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona during the Second World War, that he considered making large free-standing forms. He wrote in his *Working Notes, 1941-1942*, jotted down in Montroig: "...it is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional" (quoted in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, Boston, 1986, p. 175).

The present *Bas-relief* is a unique bronze which Miró conceived in 1971 and is one of several unique bronze reliefs created that year. The *bas-reliefs* occupy a vital place within the artist's *oeuvre* as they provided the perfect opportunity for Miró to explore a three-dimensional medium within a two-dimensional plane. The finished biomorphic creation oscillates between two- and three-dimensions, assuming characteristics from both painting and sculpture. Miró's close friend and biographer Jacques Dupin has written: "The sculptures from the last two decades of Miró's productive life took on a broad place and force. For Miró, sculpture became an intrinsic adventure, an important means of expression that competed with the canvas and sheet of paper—the domains and artistic spaces proper to Miró—without ever simply being a mere derivative or deviation from painting" (*Miró*, Barcelona, 2004, pp. 361 and 367).



(fig. 1) Joan Miró working in his studio.



another view



1230

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

### *Torse de muse*

signed with monogram, numbered and inscribed with foundry mark  
'2/3 Susse Fondeur Paris' (on the underside)

bronze with brown patina

Height: 36 $\frac{7}{8}$  in. (93.7 cm.)

Conceived in 1959; this bronze version cast *circa* 1960

\$200,000-300,000

#### PROVENANCE:

Dominion Gallery, Montreal (by 1968).

Umberto Erculiani, Lucerne (acquired from the above, March 1978).

Acquired by the present owner, 2014.

#### LITERATURE:

G. Marchiori, *Arp*, Milan, 1964, p. 148, no. 133 (another cast illustrated in color).

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 109, no. 186 (another cast illustrated, p. 108).

S. Poley, *Hans Arp, Die Formensprache im plastischen Werk*, Stuttgart, 1978, pp. 35 and 217, no. 47 (another cast illustrated, p. 34).

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 140, no. 186 (another cast illustrated).

After devoting himself almost exclusively to relief sculpture throughout his Dada and Surrealist years, Arp found himself by 1930 increasingly drawn to the expanded volumes of sculpture in the round. He later recalled, "Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me. In 1930 I went back to the activity the Germans so eloquently call hewing" (quoted in *Arp*, exh. cat., The Museum of Modern Art, New York, 1958, p. 14). Transforming the flat, biomorphic shapes of his earlier reliefs into full-fledged sculptural creations, Arp arrived at a language of rounded, organic forms—at once human and vegetal—that would serve as the wellspring of his art for the remaining three decades of his career. In an act of continuous metamorphosis that echoes the generative processes of nature itself, Arp recast these elemental motifs over and over into integral new forms. Eduard Trier has written, "Each of Arp's sculptures contains the seed of its growth from birth. What one of them has attained in completeness or greater perfection it passes on to the next...All these transmutations, transitions, pupations are not definitives. The forms remain fluid. They move on the road of one meaning to another...This is his syntax and it has imprinted itself on our minds by its modified repetition and underlying permanence. At an early stage Arp tapped a source that continually reaffirms its inexhaustibility" (*op. cit.*, pp. xii-xiv).

Conceived in 1959, *Torse de muse* represents a culmination of this transformative process. The rhythmically undulating form, entirely smooth and unmarred by descriptive detail, appears to dance and sway to a distant melody only she can hear. The sensuous curves are anchored against a flat background, the contours of which act like a halo or cocoon surrounding and protecting the figure. It was Arp's practice to title his sculptures only after they were complete: "Sometimes it will take months, even years to work out a new sculpture. I do not give up until enough of my life has flowed into its body," he explained. "Each of these bodies has a definite significance, but it is only when I feel there is nothing more to change that I decide what it is, and it is only then that I give it a name" (quoted in H. Read, *Arp*, London, 1968, p. 87). Arp married his longtime companion, Marguerite Hagenbach, the same year *Torse de muse* was conceived, suggesting it was perhaps this life event that was the source of the artist's inspiration and Marguerite his muse.



another view



PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

1231

## FERNAND LEGER (1881-1955)

### *Nature morte au tapis bleu*

signed and dated 'F. LEGER 50' (lower right); signed and dated again and titled 'F. LEGER 50 NATURE-MORTE au tapis bleu' (on the reverse)

oil on canvas

21¾ x 25¾ in. (54 x 65 cm.)

Painted in 1950

\$500,000-700,000

#### PROVENANCE:

Galerie Louis Carré, Paris (acquired from the artist, by 1952).

David M. Solinger, New York (acquired from the above, July 1953).

Acquired from the above by the late owner, January 1968.

#### EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.),

*The School of Paris*, July 1951, no. 19.

Kunsthalle Bern, *Fernand Léger*, April-May 1952, no. 92.

#### LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1949-1951*, Paris, 2003, vol. VIII, p. 112, no. 1383 (illustrated).

After five years of wartime exile, Léger returned to France in December 1945. He was glad to be home. In "Art and the People," a 1946 article published in the journal *Arts de France*, Léger declared, "I want to tell what I felt in returning to France, the joy I have had in rediscovering my country... I assure you that the people have made a great advance in France. I assure you that a magnificent evolution has come about... I have faith in France" (quoted in E.F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, pp. 147-148). Léger began working toward a crowning series of large murals, culminating in *La grande parade*, 1954 (The Solomon R. Guggenheim Museum, New York). Engaging in an increasingly diverse range of projects, within a few years he commanded a small army of studio assistants, artisans and craftsmen, to help him create ceramics, large sculptures, mosaics and stained-glass windows. He directed his own school, the Atelier Fernand Léger on the boulevard Clichy, where he had as many as a hundred students at a time. The reputation he had established in New York during the war encouraged many young American artists, including Sam Francis, Richard Stankiewicz, Kenneth Noland, and Jules Olitski, to seek him out and enroll in his classes under the G.I. Bill.

Remarkably, Léger found time to paint numerous easel-sized paintings as well, some of which are directly related to his larger compositions. There are also independent figures, abstract pictures that were intended as ideas for murals and still life paintings in the time-honored French tradition of Jean-Baptiste-Siméon Chardin. The present spirited, colorful and pulsing *Nature morte au tapis bleu* of 1950 carries forward, in Léger's more freely composed and organic post-war style, the precedents of the great *nature morte* compositions he had done during the 1920s. Still life objects dominate the eight magnificent

paintings of Georges Braque's *Atelier* series done between 1949 and 1955, suggesting that for both men the *nature morte* was the essential vehicle for contemplating the painter's craft at this late stage in each of their careers.

In *Nature morte au tapis bleu*, the vibrant jostle of forms, with contrasts between the carefully modeled yellow teapot, plants with leaves jutting in different directions, and over-size pitcher and glass, testifies to Léger's concern with line and form, but especially with color. "Color is a human need like water and fire," he explained in 1946. "It is a raw material indispensable to life. In every period of his existence and history, man has associated it with his joys, his acts, and pleasures" (quoted in *ibid.*, p. 149).

Compositional elements are bound together in this complex canvas on a single, flattened but spatially ambiguous plane. Objects and the ground merge into a single, unified space. It is color that lends this work its sense of depth, despite the sparse conventional modeling. Bright primary colors separated by thick black outlines create the semblance of space within the composition. More than a decade before painting the present work Léger asserted, "Color can enter into play with a surprising and active force without any need to incorporate instructive or sentimental elements. A wall can be destroyed by the application of pure colors...A wall can be made to advance or recede, to become visually mobile. All this with color" (quoted in *ibid.*, p. 123). Léger's late "mural" style represents the ultimate evolution of the basic principles of painting that he set forth in his celebrated *Contrastes de formes* series of 1913-1914, "the simultaneous ordering of three plastic components: Lines, Forms and Colors" (quoted in *ibid.*, p. 4).

Christie's is honored to present the Estate of Vivian S. Schulte. Please refer to the introduction that precedes Lot 1013 in the Works on Paper Sale.









50  
FLEGER



PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**1232**

BERNARD BUFFET (1928-1999)

*Pavots rouges*

signed and dated 'Bernard Buffet 64' (lower center)

oil on canvas

28 $\frac{3}{4}$  x 23 $\frac{7}{8}$  in. (73.2 x 60.6 cm.)

Painted in 1964

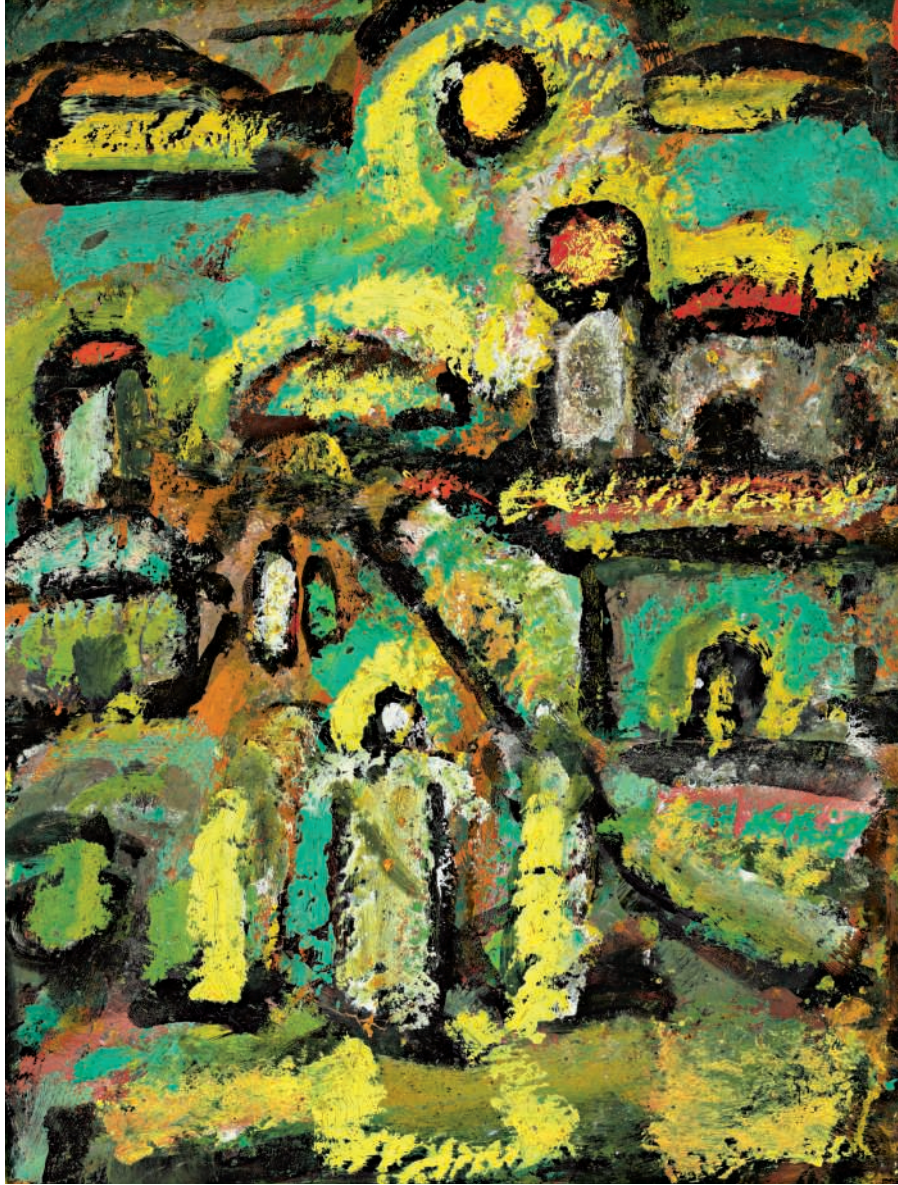
\$50,000-70,000

**PROVENANCE:**

Galerie Paul Pétridès, Paris.

Acquired from the above by the late owner, October 1964.

This work is recorded in the Maurice Garnier Archives.



1233

GEORGES ROUAULT (1871-1958)

*Paysage biblique*

with three atelier stamps (on the reverse)

oil on paper laid down on canvas

15¼ x 11¾ in. (40 x 29.9 cm.)

\$60,000-80,000

**PROVENANCE:**

Estate of the artist.

Private collection, Japan.

Acquired from the above by the present owner.

The late Isabelle Rouault confirmed the authenticity of this work.

**1234**

## BERNARD BUFFET (1928-1999)

### *Le port de Beaulieu*

signed and dated 'Bernard Buffet 57' (lower left)

oil on canvas

35 x 51¼ in. (88.9 x 130.1 cm.)

Painted in 1957

\$150,000-250,000

#### PROVENANCE:

Acquired by the family of the present owner, *circa* 1965.

This work is recorded in the Maurice Garnier Archives.



(fig. 1) The artist at Château l'Arc, 1960.





PROPERTY FROM AN IMPORTANT COLLECTION

**1235**

MAURICE DE VLAMINCK (1876-1958)

*Le Pont*

signed 'Vlaminck' (lower right)

oil on canvas

21 $\frac{5}{8}$  x 14 $\frac{1}{2}$  in. (55.1 x 38 cm.)

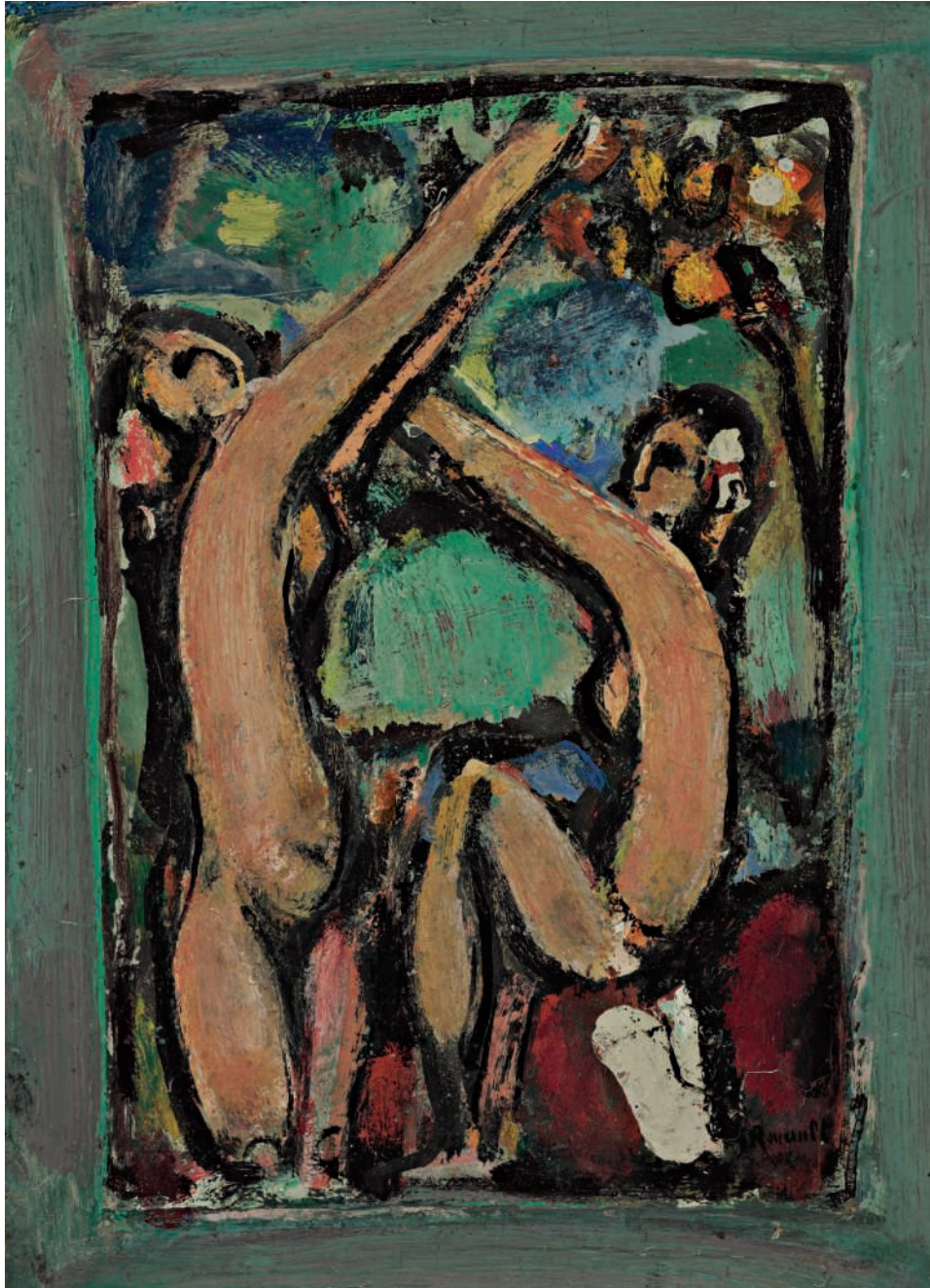
\$50,000-70,000

**PROVENANCE:**

Galerie Nichido, Tokyo.

Acquired from the above by the present owners, 1987.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1236**

GEORGES ROUAULT (1871-1958)

*Automne*

signed 'Rouault' (lower right)  
oil on board laid down on canvas  
14¾ x 11 in. (37.5 x 27.9 cm.)  
Painted in 1937

\$50,000-70,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1960.

**LITERATURE:**

B. Dorival and I. Rouault, *Rouault, L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 158, no. 1916 (illustrated).

1237

## ANDRE LHOTE (1885-1962)

### *La fête à Neuilly*

signed and dated 'A.LHOTE.32.' (lower left)

oil on canvas

45¾ x 35 in. (116.2 x 88.9 cm.)

Painted in 1932

\$100,000-150,000

#### PROVENANCE:

Leon and Ruth Juster, New York (1959).

Constance Juster, New York (by descent from the above).

Acquired from the above by the present owner, 2007.

#### EXHIBITED:

Paris, Grand Palais, *Salon d'Automne*, November-December 1932, p. 198, no. 1035 (titled *La foire à Neuilly*).

Bordeaux, Galerie des beaux-arts, *Salon des artistes indépendants bordelais*, October-November 1933, p. 17, no. 421 (titled *La foire à Neuilly*).

Kunsthalle Bern, *Hermann Haller, Maria Blanchard, André Lhote, Alcide le Beau*, February-March 1938, p. 7, no. 115.

Stockholm, Gummesons Kunsthall, 1938, no. 3.

Paris, Galerie Galanis, *André Lhote, Oeuvres de 1920 à 1940*, March-April 1957, no. 8 (titled *La foire à Neuilly*).

New York, Weintraub Gallery, *André Lhote, Cubism and Later Periods*, December 1979-January 1980, p. 10, no. 13 (illustrated).

#### LITERATURE:

R. Escholier, *La dépêche de Toulouse*, 1 November 1932.

J.V. Baysse, *Le monde illustré*, 12 November 1932.

P. Fierens, "Au Salon d'Automne, la peinture," *Art et décoration*, December 1932, p. 375.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

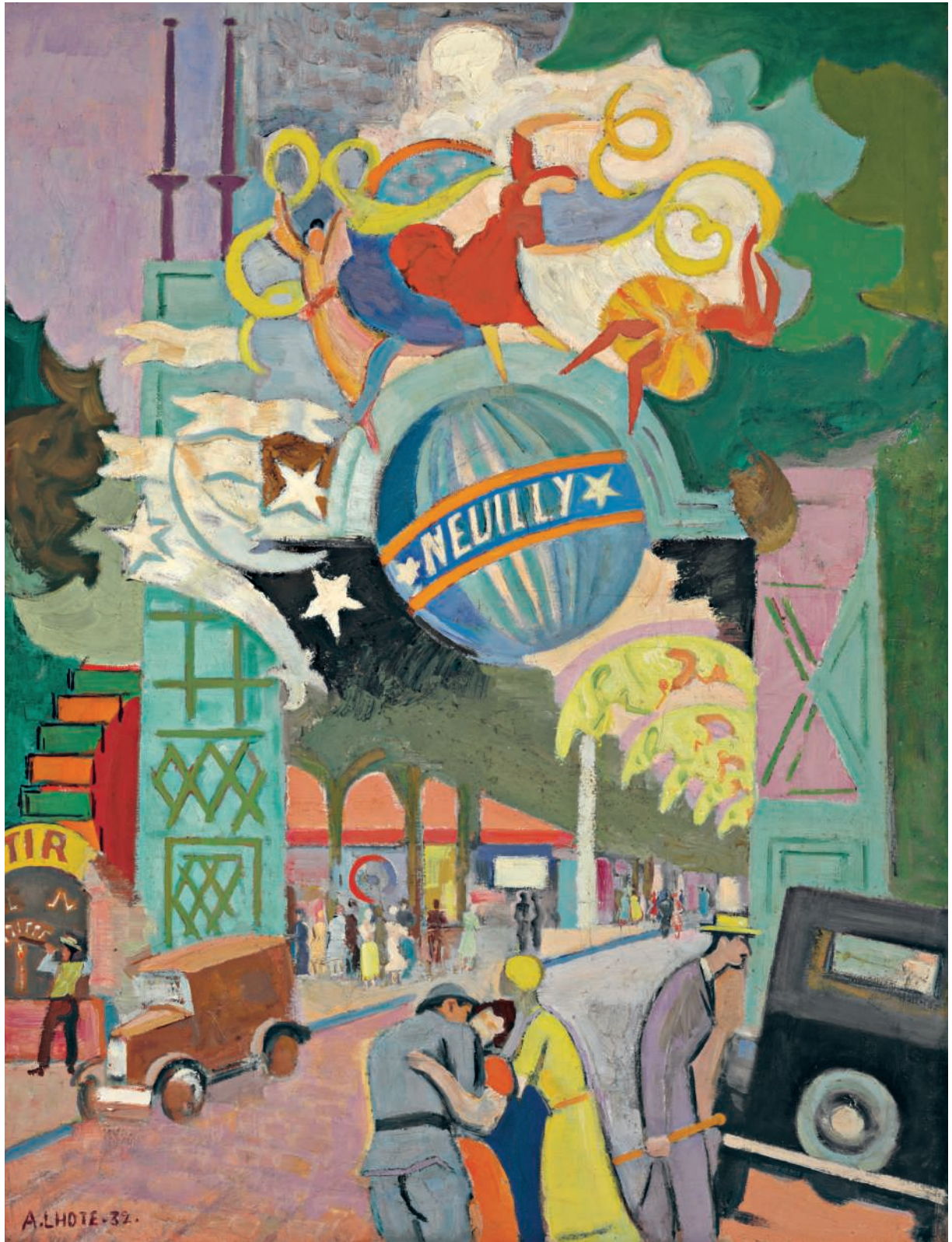
In 1912, André Lhote joined the *Section d'Or*, a collective of painters, sculptors, poets and critics associated with Cubism and Orphism. Although the group would not survive for long, Lhote continued to pursue the ideas conceived at this time in his study of cubist themes into the 1920s. It was then, after the First World War, that the artist was recognized among the important cubists of the era by the influential dealer Léonce Rosenberg, and this led to an extremely productive time for Lhote, both as artist and writer.

The present work, a significant canvas painted in 1932, displays a modern celebratory street scene. *La fête à Neuilly*, also called *La fête à Neu-Neu*, was an annual summer festival held in this a western suburb of Paris since 1815 under Napoleon I. The present work is a brightly-colored and large-scale composition which depicts this festival. The painting is a celebration of modern life and reflects Lhote's goal to connect modern art with the great traditions of French painting. Lhote created a very similar work on paper of the same subject, likely a study for this oil painting (fig. 1).



(fig. 1) André Lhote, *Neuilly, la fête à Neuneu*, oil on paper. Sold, Christie's, London, 5 February 2008, lot 293 (Price realized: \$171,600/£86,900).





1238

## RAOUL DUFY (1877-1953)

### *14 Juillet au Havre*

signed 'Raoul Dufy' (lower right)

oil on canvas

18½ x 15 in. (46 x 38 cm.)

Painted in 1950

\$350,000-550,000

#### PROVENANCE:

Emilienne Dufy (wife of the artist), Nice.

Alphonse Bellier, Paris (by 1963).

Anon. sale, Hôtel Drouot, Paris, 18 November 1989, lot 112.

Anon. sale, Christie's, Paris, 3 December 2013, lot 17.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Nice, Galerie des Ponchettes, *Hommage à Raoul Dufy*, March-May 1954, p. 14, no. 7 (titled *Rue pavoisée* and dated 1906).

Honfleur, Société des artistes honfleurais, *Hommage à Raoul Dufy*, July-August 1954, no. 13 (titled *La rue pavoisée*).

Nice, Galerie des Ponchettes, *Hommage à Raoul Dufy*, July-September 1963, p. 10, no. 6 (titled *La rue pavoisée* and dated 1906).

#### LITERATURE:

M. Laffaille and F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Paris, 1985, *Supplément*, p. 157, no. 2028 (illustrated).

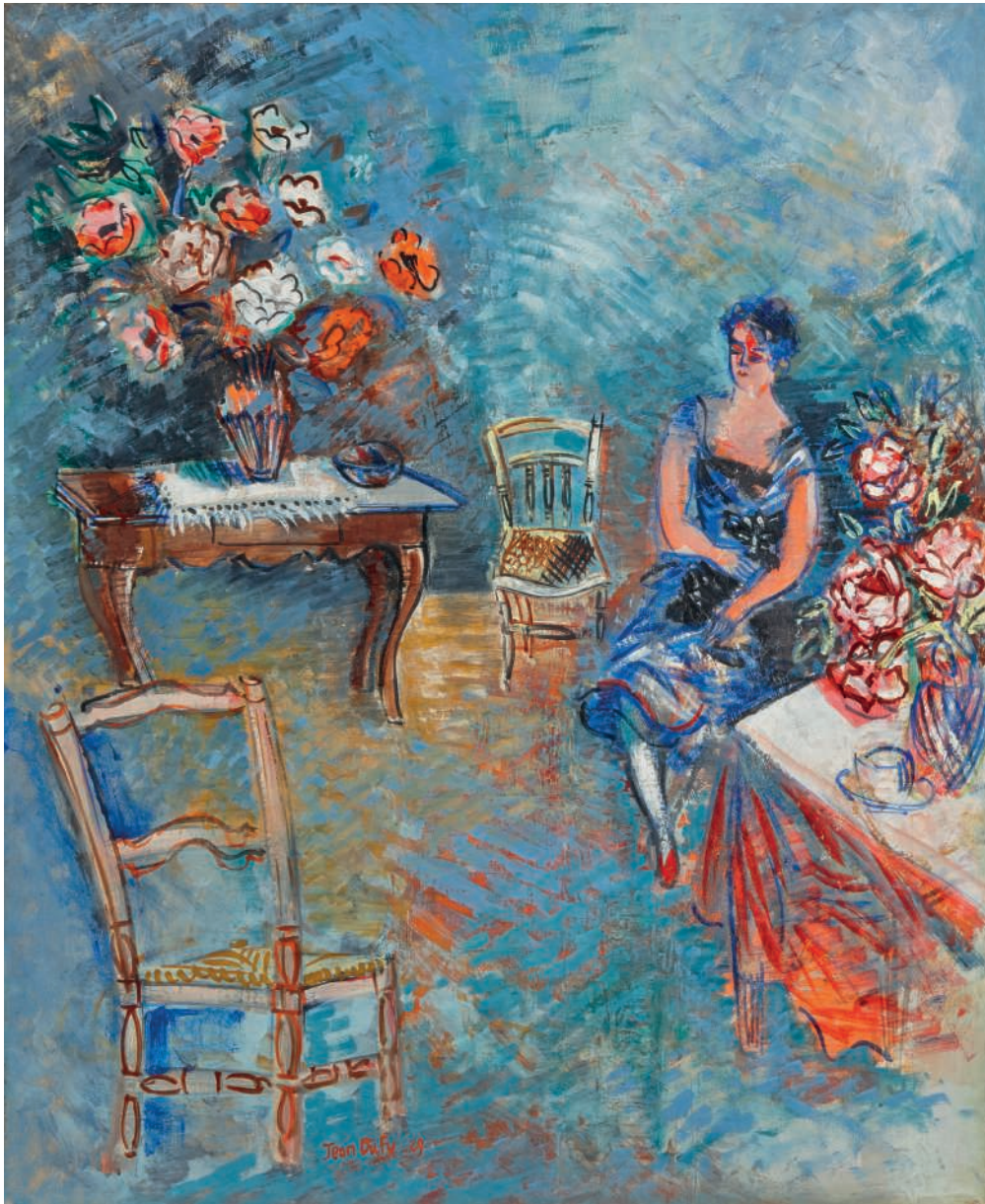
Towards the end of his life, Raoul Dufy revisited some of the major themes and images he painted in his youth. Dufy declared to Pierre Courthion, "My youth was cradled by music and the sea" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 12). Dufy grew up and created many of his earliest pictures by the sea, in his native city of Le Havre and its environs. The sights of this bustling port city, as well as the promenade at nearby Saint-Adresse, were instrumental in the development of his Fauve paintings in 1906. These pictures marked his first full-fledged achievement as a modernist, and his debut as a colorist of exceptional daring and skill.

The Fauve sensibility also attracted two other Le Havre natives, Georges Braque and Émile Othon Friesz; the latter remained a lifelong friend of Dufy. In the spring of 1906, Braque, Friesz, Dufy and other local progressive painters founded the Cercle de l'Art Moderne in order to bring this new style of painting from Paris to Le Havre. In mid-July 1906, Albert Marquet joined Dufy in Le Havre, where they stayed at the Hôtel du Ruban Bleu on the Place d'Armes. There they celebrated Le 14 Juillet, Bastille Day, and Dufy commenced a series of thirteen paintings, which define the very essence of Fauve painting. These works were, in fact, painted at the very height of the artist's affiliation with this radical movement. Dora Perez-Tibi has written, "[Dufy] kept creating new variations on the subject like a composer constantly repeating his melodic phrase. This procedure reveals his full control of his means: he gives free rein to his lyricism in order to transpose reality to the advantage of his poetic and visual imagination. From this point onwards, Dufy's work exhibits a tendency in common with the Fauves: rather than painting a favorite theme from life, he will be able to paint it in his studio, allowing his imagination to recreate it" (*ibid.*, pp. 29-30).

Dufy traveled to Le Havre in April 1950 to attend a memorial service for Friesz, who had died the year before. He embarked on a voyage to America the following day, in order to try a cure for his chronic rheumatism. After treatment in Boston, Dufy traveled to New York where the bright lights and frenzied activity of the city and its busy port encouraged him to work. In addition to views of New York, he began to paint, from memory, themes that he treated many years before. The present painting is his re-creation of one of the paintings he had done on in Le Havre on 14 Juillet 1906 (Laffaille no. 212)—his recent stay in Le Havre for Friesz's service may have suggested the idea.

There was, moreover, a technical reason of special interest that encouraged Dufy to take another look at his earlier Fauve picture. While in New York, Dufy visited Jacques Maroger, a painter and conservator with whom he had worked in Paris. Maroger had spent a lifetime developing new oil paints, derived from his study of Old Master techniques, which allowed the color pigments to dry with extraordinary brilliance and translucency, and to maintain their luster over time. Dufy had used Maroger's paints for his mural *La fée Électricité* (Laffaille nos. 1736-1742; Musée d'Art Moderne de la ville de Paris), which was shown at the 1937 Exposition Internationale in Paris. Dufy preferred to use Maroger's colors thereafter, and in New York he was eager to learn about and use his friend's newest formula. Like a memory that becomes more vivid than the experience of the original event, the artist's new version of *14 Juillet au Havre* does indeed project a bright, light-filled aspect that surpasses the color in the original, which had been painted more than four decades earlier.





1239

JEAN DUFY (1888-1964)

*Madame Jean Dufy*

signed and dated 'Jean Dufy 29' (lower center)

oil on canvas

28 $\frac{3}{8}$  x 23 $\frac{3}{4}$  in. (73 x 60 cm.)

Painted in 1929

\$30,000-40,000

**PROVENANCE:**

Private collection, France (circa 1980).

Acquired from the above by the present owner, circa 2010.

**EXHIBITED:**

Paris, Musée Marmottan Monet, *Raoul et Jean Dufy, complicité et rupture*, April-June 2011, p. 70, no. 38 (illustrated in color).

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.



PROPERTY OF A EUROPEAN COLLECTOR

**1240**

GEORGES ROUAULT (1871-1958)

*Bouquet au vase jaune*

with two atelier stamps (on the reverse)

oil on canvas

20¼ x 12¾ in. (51.6 x 32.7 cm.)

Painted in 1945-1950

\$40,000-60,000

**PROVENANCE:**

Estate of the artist.

Acquired from the above by the present owner, 2002.

The Fondation Georges Rouault has confirmed the authenticity of this work.

1241

## MARC CHAGALL (1887-1985)

### *La mariée et l'artiste*

signed and dated 'Chagall 1949' (lower left); signed and dated again and dedicated 'Marc Chagall 30/7 1952 Pour Curt Valentin en Souvenir' (on the reverse)

oil, tempera, brush and India ink and charcoal on canvas

11 $\frac{7}{8}$  x 8 $\frac{1}{4}$  in. (30 x 21 cm.)

Executed in 1949

\$150,000-250,000

#### PROVENANCE:

Curt Valentin, New York (gift from the artist, July 1952).

Acquired from the estate of the above by the late owners, January 1955.

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

Painted in 1949, *La mariée et l'artiste* is a pictorial representation of Chagall's belief in the idea of love, which for him was both motivation and motif. As he explained in 1958: "In it lies the true Art: from it comes my technique, my religion... All other things are a sheer waste of energy, waste of means, waste of life, of time... Art, without Love—whether we are ashamed or not to use that well-known word—such a plastic art would open the wrong door" (quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 179).

Here, the artist seated by an easel, brush in hand, has fixed his model in his gaze to the exclusion of all else. In this way, Chagall managed to investigate the nature of artistic creation itself, showing the genesis of a painting, while also paying homage to his wife, Bella, the inspiration for so many of his greatest works. She appears as a dream-like vision, wearing a bright crimson dress and bridal veil, holding a bouquet of flowers.

It came as a devastating blow to Chagall when Bella died from a viral infection in 1944, five years before the present work was painted. Chagall's adoration for Bella grew even greater following her passing, and he continued to celebrate her impact on his life in many paintings, drawings and prints. He had an

extended liaison during the late 1940s and early 1950s with Virginia Haggard McNeil and fathered a son by her, and he married again in 1952, this time to Valentine "Vava" Brodsky, after a courtship that lasted only a few months. The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, or diminish those feelings now permanently fixed within the artist's mind, which had become the central vault in the great storehouse of his boundless imagination.

As Sidney Alexander has written: "Chagall and Bella remained lovers, though married; monogamous but not monotonous; lovers to the end, in a story so felicitous as to offer little drama to the biographer or novelist. Out of this domestic Eden, lived and remembered, poured an endless series of painted epithalamia: Bella as goddess, Bella as Venus, Bella as Bathsheba; Bella as the Shulamite of the Song of Songs; Bella as bride in her sperm-spurting gown, a sex comet; Bella as a white whish of rocket soaring toward the moon. Even after her death (when he was living with Virginia) whenever he painted a bride it was Bella; whenever he painted a bridal veil it referred to Bella" (*Marc Chagall, A Biography*, New York, 1978, p. 82).



PROPERTY OF A LADY

1242

## MAURICE DE VLAMINCK (1876-1958)

### *Fleurs*

signed 'Vlaminck' (lower left)

oil on canvas

18¼ x 15 in. (46.4 x 38.1 cm.)

Painted *circa* 1907-1908

\$250,000-350,000

#### PROVENANCE:

Viktor Heinrich Simon, Frankfurt (*circa* 1930).

By descent from the above to the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

Vlaminck's excursions into still life painting began during his fauve period, when the subject had an appeal not so much as a well-trodden domestic subject but, more importantly, as a vehicle to detonate explosions of color, as Vincent van Gogh and Paul Gauguin had done at the close of the previous century. Whether in a landscape or arranged in a vase, flowers provided an expedient way to skirt with abstraction, before the term was yet in circulation. By a cunning deployment of complex, overlapping forms, fauve painters further blurred the relationship between fore and middle ground, flattening the picture plane and forcing the eye to shift constantly.

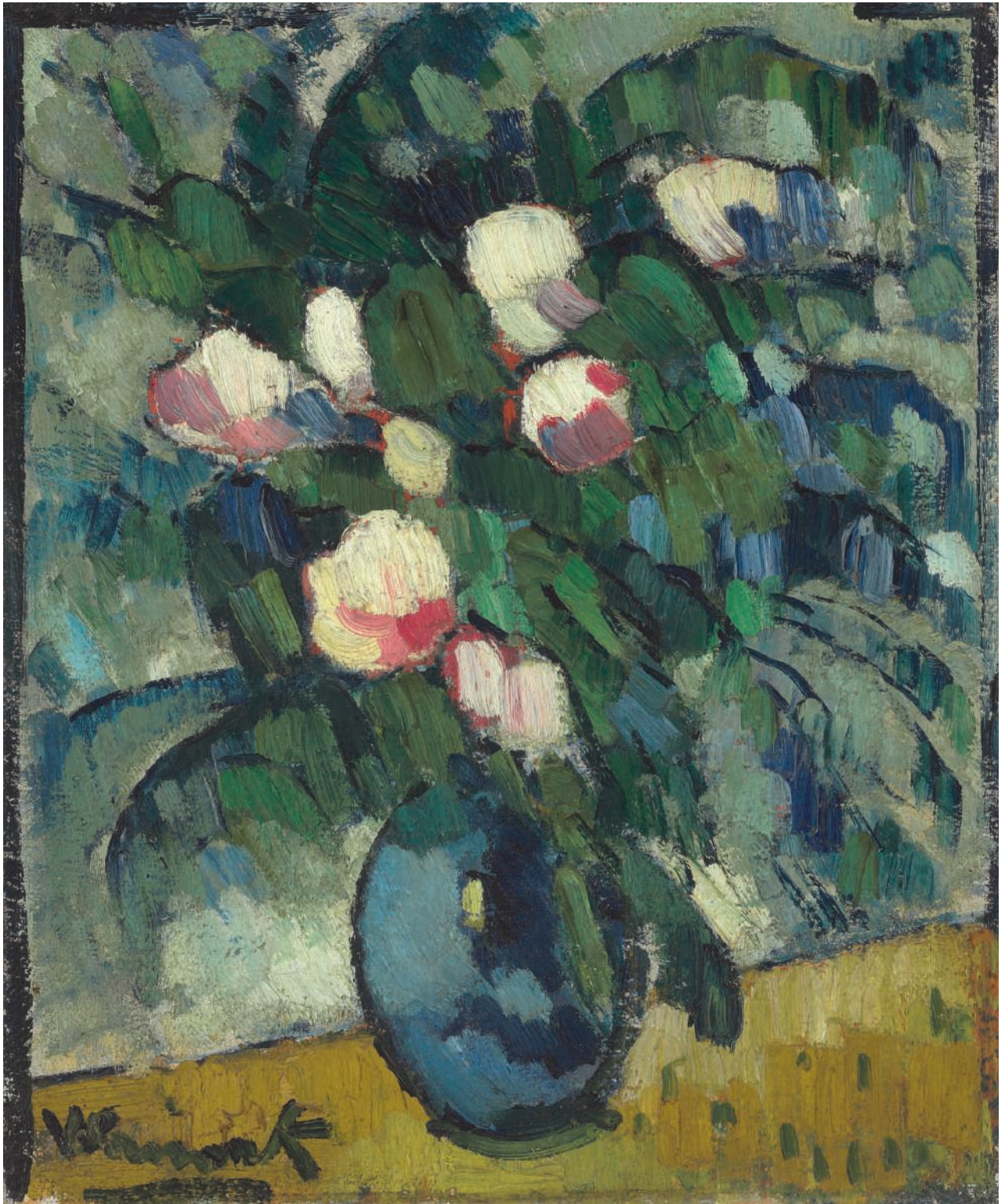
In the present, more restrained painting, Vlaminck has moved on to the next stage of his artistic trajectory. From 1907, the artist ardently embraced Paul Cézanne's approach to color and form. Even before the major Cézanne retrospective in September of that year at the Salon d'Automne, where Vlaminck himself had been a recent exhibitor, his fellow fauves Henri Matisse and André Derain had turned to Cézanne, as of course had Pablo Picasso and Georges Braque, but in a mode against which Vlaminck later reacted strongly. Maurice Denis captured this regard for the deceased master in his review of the retrospective: "It is understood that Cézanne is a kind of classic and that the younger generation considers him a representative of classicism" (J.D. Herbert, *Fauve Painting, The Making of Cultural Politics*, 1992, p. 152). For the next six years, Vlaminck explored Cézanne's fusion of post-Renaissance convention, perspectival subversion and liberating brushwork. During that transitional period, he placed himself among those who intended to convey longstanding and hard-won pictorial structures into the emerging forms of modernity. This moment in Vlaminck's work is a fascinating one, when he travels alongside a master of order while retaining the spontaneous painterly freedom he'd acquired as a fauve. Indeed, the still life pictures of *circa* 1910-1912 are among his most accomplished works.

*Fleurs* has a decidedly Cézannesque palette, with its rhythmic pattern of thin arcing stalks and flickering range of broad green and blue leaves punctuated by pale peony buds that are accented below by deeper red and violet shadows. One distinctive feature of the present work is the broad, Prussian blue stroke that occupies the left, right and (part of the) upper edge of the canvas—an audacious framing and balancing device that Vlaminck briefly adopts around 1910. Such a strategy may have derived from bold outlining strokes on the enameled ceramic dishes he had been producing for several years. We may be seeing a dialogue here with Georges Rouault, who enclosed his contemporary paintings with a broad line, and likewise created painted ceramics.



(fig. 1) Paul Cézanne, *Fleurs dans un pot de gingembre et fruits*, *circa* 1890. Nationalgalerie, Berlin.





PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

1243

## PIET MONDRIAN (1872-1944)

### *Oostzijdse Mill*

signed 'Piet Mondriaan.' (lower left)

oil on canvas

28 x 19¼ in. (71.1 x 48.9 cm.)

Painted *circa* 1906-1907

\$300,000-500,000

#### PROVENANCE:

Anon. sale, Sotheby Parke Bernet & Co., London, 30 June 1983, lot 335.  
Acquired at the above sale by the present owners.

#### LITERATURE:

R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works*, New York, 1998, vol. I, pp. 320-321, no. A414 (illustrated).

In 1892 Mondrian moved to Amsterdam to study at the Academy of Fine Arts. Aside from a few sojourns, he remained in the city for twenty years. During this time, Amsterdam underwent rapid expansion and its character became increasingly urban. Working concurrently with the Barbizon School artists in France, The Hague School artists in Holland began to respond to the urbanization of their environs with pictures that celebrated the virtues of unspoiled nature. Mondrian's uncle Fritz Mondriaan was a leading figure in The Hague School group and Piet Mondrian's portrayal of the waterways, farmhouses, mills, and bridges along the Amstel and Gein rivers shows a strong affiliation with his work.

Painted *en plein air* in 1906-1907, the present painting depicts the Oostzijdse Mill near Amsterdam—an icon of the Dutch polder landscape—seen from across the river Gein. Robert Welsh has written, "Built in 1874 as a replacement for its predecessor destroyed by fire, this mill nonetheless reflects the same form and function as the Broekerzijder Mill dating from the seventeenth century. It was positioned close to an earth mound formerly part of a fort complex near Abcoude, of which Mondrian may or may not have been aware. He certainly would have been aware from the inscription '1874' on its 'beard' (a wooden extension below the cap at the front) that this was not an 'ancient' monument from the time of Rembrandt. His treatments of it nevertheless have something Rembrandtesque about them, perhaps reflecting both his residence on the Rembrandtplein in 1905-6 and the celebrations of that master during the first of these years but also his old master inclinations at the time (*op. cit.*, p. 314).

Market-oriented and traditional, some paintings from this era could be mistaken for works from half a century earlier by Charles-François Daubigny or Théodore Rousseau, profoundly influenced by the paintings of the Old Masters. Other works, however, seem to provide a glimpse of the color explosion that would come in 1908, and the formal simplification (elimination of detail, organization of canvas around masses) that would accompany it. Nonetheless, it is impossible to say with certainty that the second category followed on from the first, since Mondrian oscillated between the two approaches for almost ten years. More than anything else, it was an intimate knowledge of the topography, botany and vernacular architecture of the Dutch countryside that enabled Robert Welsh to establish some order in the works from this period.

The Oostzijdse Mill was a subject Mondrian returned to on numerous occasions, painting a total of nineteen compositions (including several watercolors) in which the building forms the primary motif. Here, the relatively broad brushwork and deliberate omission of detail signal the radical change of direction Mondrian's work was about to take the following year.



(fig. 1) The artist in his Amsterdam atelier, *circa* 1905.



# PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL



Guy and Marie-Hélène Weill on the lake of Geneva, 1950. Photographer unknown, courtesy of the family.

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired deeply shared journey in fine art. Early patrons of Modernism and Abstract Expressionism, the couple expanded their connoisseurship in the latter decades of the twentieth century to encompass a diversity of categories. Their private collection stood as a tangible expression of the curiosity and zeal with which they lived. The visual and intellectual richness of the Weills' assemblage of fine art was only further illuminated by the couple's unassuming reverence toward it: "Our collection is not a large one," Guy and Marie-Hélène Weill stated, "but it reflects our taste and judgment about what is worth living with day after day."

Born and raised in Switzerland, Guy Weill was an eager collector of drawings and prints by artists such as Pablo Picasso and Ernst Ludwig Kirchner—a harbinger of the impressive collection he would later assemble with his wife. In the late 1930s, both Guy and Marie-Hélène's families immigrated to the United States separately. At the onset of the Second World War, Mr. Weill enlisted in the U.S. Army, where he served in Military Intelligence under General Dwight D. Eisenhower. A respected translator who was never without his sketchbook,

the collector went on to aid in the investigations preceding the Nuremberg trials, and was awarded a Bronze Star for his military service. During this same period, Marie-Hélène Weill earned a degree from Radcliffe College, where she developed a passion for art historical scholarship that would guide her years in collecting.

## **"COLLABORATION OF LIKE MINDS"**

From their marriage in 1942, Guy and Marie-Hélène Weill were true partners in art and intellect. The collectors' life together was, in their telling, a "collaboration of like minds." In the years following WWII, Guy Weill opened British American House, a menswear emporium on Manhattan's Madison Avenue that was the first to feature labels such as Burberry and Aquascutum.

The dynamic artistic scene of post-war New York provided the Weills with a wealth of opportunity in collecting and scholarship, and the couple were quick to embrace the new work of Abstract Expressionist and Neo-Expressionist artists such as Robert Motherwell, Helen Frankenthaler, Sam Francis, and Phillip Guston.



Guy and Marie-Hélène Weill at an art opening at The Museum of Modern Art, early 1960s. Photographer unknown, courtesy of the family.

For the collectors, acquiring fine art was a dialogue with artists and ideas. Motherwell, Frankenthaler, Rivers, Nevelson and Appel visited the Weill family on holiday in Cape Cod; Guy Weill was known to exchange a raincoat from his shop for a sketch from an artist he admired. The Weills were enthusiastic patrons of the Whitney Museum of American Art during its formative years, lending works by figures such as Lyonel Feininger and Larry Rivers in addition to serving on the institution's acquisitions and exhibition committees.

## SHARING APPRECIATION

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. While visiting one of their daughters in California, the collectors happened upon the Asian Art Museum of San Francisco. Having so fervently embraced Abstract Expressionism's sense of boldness and spontaneity, the Weills were overwhelmed by the simple forms and graceful lines of Chinese painting, porcelain, and bronzes. When they returned to Manhattan, the collectors began what they later described as a "lifelong process of self-education," honing their united connoisseurial eye through art historical scholarship and involvement with the Asia Society and the China Institute, where Marie-Hélène Weill volunteered as a docent.

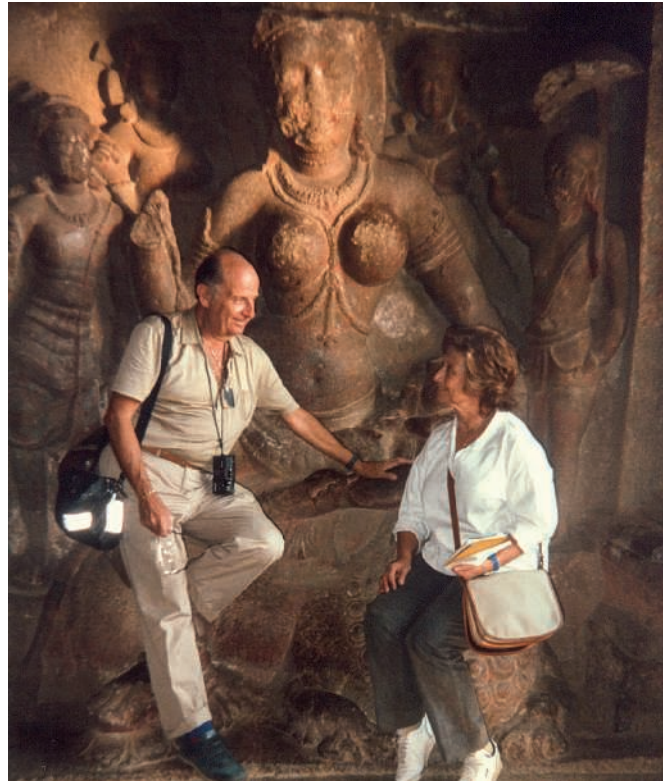
From the 1970s onward, Guy and Marie-Hélène Weill carefully built one of New York's premier assemblages of Asian art. Inspired by their annual pilgrimages across China and the wider Asian continent—where Guy Weill fostered his own artistry as a photographer—the collectors discovered new possibilities. At the Weills' Manhattan residence, treasured Modern and Post-War canvases came to stand alongside Southeast Asian statuary, fine Chinese paintings, and other works of Asian art. The collectors' devotion to Chinese painting was notable: "The Weills have collected at a level of excellence and with a passionate enthusiasm," wrote former Metropolitan Museum of Art Director Philippe de Montebello, "that rival that of distinguished Chinese connoisseurs." After being

outbid by the Weills at an auction of Chinese art, Met Museum curator Wen Fong approached the couple to become involved with the institution. Over the years, Guy and Marie-Hélène Weill were volunteers, benefactors, and friends to the museum's Department of Asian Art, where Mrs. Weill lectured on works of Chinese and Southeast Asian origin.

In addition to the China Institute, the Asia Society, and The Met Museum, the Weills were keen benefactors of the Metropolitan Opera, the Brooklyn Museum, Carnegie Hall, the Arthur M. Sackler Gallery at the Smithsonian Institution, and the Arthur M. Sackler Museum at Harvard University, among others. The couple donated many works to museums, including their superb collection of Chinese painting to the Metropolitan Museum. Commemorated by the 2002 exhibition "Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Hélène and Guy Weill", the bequest was, according to the Weills, a message "to those who love art as much as life: to enjoy art, you must share it."

## ART AS LIFE

Guy and Marie-Hélène Weill's lifelong affinity for fine art transcended history and geography: from trailblazing works of Modernism, Abstract Expressionism and to the spiritual beauty of Chinese painting and Southeast Asian sculpture. The Weills saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."



Guy and Marie-Hélène Weill at Elephanta, India, 1987. Photographer unknown, courtesy of the family.

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

1244

## MARC CHAGALL (1887-1985)

### *La Bastille, étude*

signed and dated 'Marc Chagall 954' (lower left)  
oil and gouache on paper laid down on panel  
20 $\frac{1}{8}$  x 25 $\frac{3}{4}$  in. (51.1 x 65.7 cm.)  
Painted in 1954

\$500,000-700,000

#### PROVENANCE:

Acquired by the family of the late owners, by 1955.

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

Chagall painted *La Bastille* as part of his "Paris Series," a group of more than thirty works that he conceived in February 1952, and executed over the course of the next two years. A selection of twenty-nine of these pictures was exhibited at Galerie Maeght in June 1954. He based many of these views on drawings he made as he walked the boulevards and streets of a city he had known since he was a young man; he also returned to sketches he made in colored chalks and pastels while on a three-month sojourn in Paris during the spring of 1946, the first of several visits he made to France as he considered relocating from America, where he had spent his wartime exile. Following his permanent return in 1948 Chagall eventually settled in Vence, a town in the Midi. He continued to use his daughter Ida's home in Paris as a base and was a frequent visitor to the capital for exhibitions and other activities.

The views in the "Paris Series," as Franz Meyer has written, "blend under a magic veil of color with the dance of lovers and fabulous creatures" (*Marc Chagall, Life and Work*, New York, 1964, p. 530). The artist evoked well-known sites in the capital including Notre Dame, the Eiffel Tower, Bastille, Opéra, Panthéon, Place de la Concorde, St-Germain-des-Prés and the bridges and quays along the Seine. Chagall wrote in the Maeght exhibition catalogue: "Paris, my heart's reflection: I would like to blend with it, not to be alone with myself." As Jackie Wullschlager has noted, this was "his first exhibition since his marriage to Vava [in 1952], and it demonstrated a new ambition, scale and consistency of vision that had been absent from his work in the decade following Bella's death" (*Chagall, A Biography*, New York, 2008, p. 483).

The present painting is Chagall's poetic evocation of Paris representing the Colonne de Juillet on the Place de la Bastille, a monumental column commemorating the Revolution of 1830. The composition is dominated by the mysterious red goat, vibrant against the more subdued blue and violet palette of the rest of the composition. It is a mystical creature, as is only suited to this mystical scene. The picture is peopled with various characters, all engaged in some narrative that the viewer can but guess at, possibly recalling memories from the artist's own past or imagined, chance fragments, reflecting other stories. This is a glimpse into a pantheon that is Chagall's own, and yet its magical quality and its open, honest charm are enchanting, inviting us to share in his whimsical dream.



(fig. 1) The artist on the Quai d'Anjou, Paris, circa 1957.









1245

## EDGAR DEGAS (1834-1917)

### *Femme assise dans un fauteuil s'essuyant l'aisselle gauche*

stamped with signature 'Degas' (Lugt 658; on the front of the base);  
numbered and stamped with foundry mark '43/E A.A. HEBRARD CIRE  
PERDUE' (on the side of the base)  
bronze with dark brown patina

Height: 12 $\frac{3}{8}$  in. (31.5 cm.)

Original wax model executed circa 1896-1911; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$200,000-300,000

#### PROVENANCE:

Mme Georges Bigar, Lausanne (1967).

By descent from the above to the late owners.

#### LITERATURE:

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 28, no. LXXII (another cast illustrated, pp. 140 and 142).

P. Borel, *Les sculptures inédites de Degas*, Geneva, 1949 (another cast illustrated).

J. Rewald and L. von Matt, *Degas, Sculpture*, New York, 1956, p. 157, no. LXXII (another cast illustrated, pl. 84).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 144, no. S 60 (another cast illustrated).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1979, no. 134 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 182, no. LXXII (another cast illustrated; original wax model illustrated, p. 183).

A. Pingeot and F. Horvat, *Degas, Sculptures*, Paris, 1991, p. 181, no. 60 (another cast illustrated).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 31-32, no. 43 (another cast illustrated).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 205, no. 43 (original wax model illustrated; another cast illustrated in color, p. 204).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 428, 455-457 and 534, no. 92 (another cast illustrated in color, p. 454; original wax model illustrated in color, p. 456).

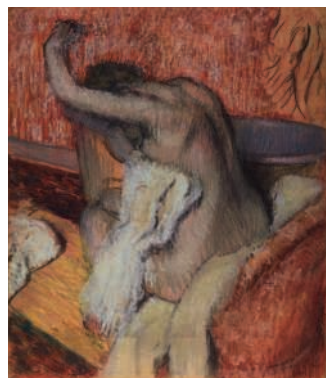
S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, p. 290, no. 50 (original wax model illustrated in color, p. 291).

"As far as I can remember, whenever I called on Degas, I was almost as sure to find him modeling in clay as painting," the dealer Durand-Ruel once remarked (quoted in *Degas at the Races*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 180). In the 1880s, sculpture became central to Degas' examination of the female form. The present bronze, *Femme assise dans un fauteuil s'essuyant l'aisselle gauche*, which depicts a seated bather engaged in an intimate act of personal toilette, marks a radical departure from traditional conceptions of feminine beauty. Here, Degas leverages the body's expressive potential through a natural yet unconventional pose that shows the nude afresh—the figure twists her torso as she leans forward to dry her left underarm, the movement of which is offset by the competing mass of the armchair on which she sits. Delicately draped over the back of the chair, the bather's robe visually balances her forward cant while further highlighting her sensual nudity. Such domestic appurtenances also contribute to Degas' original conception of the theme, for the sight of a contemporary woman in a state of undress would have certainly affronted nineteenth-century bourgeois sensibilities. A far cry from classical nudes à la Venus, this sculpture employs a complex visual language that elevates the iconographic novelty of this bathing *bourgeoise*.

Degas' mature aesthetic is evident in the confident handling of *Femme assise*. Unlike his other sculptures, Degas covered the surface of the mold for this bronze with paper overlaid with brown beeswax in order to achieve the textured surface of the bather's form (*Edgar Degas, Sculpture*, National Gallery of Art, Washington, D.C., 2010, p. 290). The naturalistic expanse of the sitter's back contrasts with the kneaded surface of the sculpture's base. The tactile markings and pinched creases visible on the plinth and armchair uniquely exhibit the deliberate hand of the artist in the creation of this piece.

Drawn in 1890, the pastel *After the Bath, Woman Drying Her Chest* (fig.1) provides a compositional counterpoint to this later sculpture. In the pastel, a seated bather is portrayed in a warmly lit domestic anterior similarly lifting her left arm to dry her side. The tentative lines used to describe the bather's arms in this flat work highlight the structural challenges that Degas later tackled in the realization of this bold sculpture. Unlike the imposed perspective of Degas' two-dimensional bathers' series, the medium of the present lot allows the viewer to behold the figure from a multiplicity of angles.

At the time of Degas' death in September 1917, over 150 sculptures were discovered scattered around his Paris studio. While the artist used wax as a working tool to inform his drawings, he also sought to modernize sculpture in its own right. The present bronze *Femme assise* is a superb example of how Degas boldly overturned thematic and formal conventions of the medium in order to evoke the realism of modern life in three dimensions.



(fig. 1) Edgar Degas, *Après le bain, Femme s'essuyant la poitrine*, circa 1890. The Courtauld Gallery, London.



PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

**1246**

## EUGENE BOUDIN (1824-1898)

### *Trouville, Scène de plage*

signed 'E. Boudin' (lower center) and titled and dated

'Trouville 1880' (lower right)

oil on panel

6¼ x 10¾ in. (15.9 x 27.1 cm.)

Painted in 1880

\$180,000-250,000

#### PROVENANCE:

Gustave Cahen, Paris.

Galerie Schmit, Paris.

French Art Gallery, New York.

Raymond Bigar, New York.

By descent from the above to the late owners.

#### EXHIBITED:

Paris, Ecole des Beaux-Arts, *Oeuvres d'Eugène Boudin*, January 1899, p. 21, no. 264 (titled *Sur la plage*).

#### LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 22, no. 1295 (illustrated).

Boudin's reverence for the coastal towns of Honfleur and Trouville, as well as his interest in depicting scenes of modernity and outdoor activity, manifested in his myriad paintings of beach scenes. These iconic portrayals came to define Boudin's *oeuvre*, as he admitted in a letter to his brother in November 1865: "I shall do other things, but I will always be the painter of beaches" (quoted in G. Jean-Aubry, *Eugène Boudin, d'après des documents inédits*, Paris, 1922, p. 62).

From the early 1860s onward, Boudin unswervingly and prolifically painted the beach at Trouville, depicting the leisure activities of fashionably-dressed bourgeoisie. These lighthearted and buoyant scenes created a counterbalance to the pictures of peasants he so frequently painted during trips to his wife's native Brittany. Following Charles Baudelaire's appeal for a painter of modern life, the beaches at Trouville provided the perfect environment for such a task. In 1863, a railway station opened in the beach town, providing the city dwellers rapid transport to holidays of frolicking and socializing. Boudin delighted in

depicting these social interactions and the minute details of his subjects: the hoop-like crinoline skirts, water-soaked dogs running down the beach, children crouching by the shore and elegant parasols shading the patrons.

Years before the present work was painted, Baudelaire described Boudin in glowing terms in his Salon review: "On the margin of each of [his] studies, so rapidly and so faithfully sketched from the waves and the clouds (which are of all things the most inconstant and difficult to grasp, both in form and in color), he has inscribed the date, the time and the wind. If you have ever had the time to become acquainted with these meteorological beauties, you will be able to verify by memory the accuracy of M. Boudin's observations. Cover the inscription with your hand, and you could guess the season, the time and the wind. I am not exaggerating. I have seen it" ("The Salon of 1859," *Art in Paris, 1845-1862*, 1965, pp. 199-200).





1247

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

*Buste de Madame Renoir*

signed, numbered and stamped with foundry mark 'Renoir 7/20

C. VALSUANI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 23¼ in. (59.2 cm.)

Length: 19⅞ in. (51.3 cm.)

Conceived *circa* 1916; this bronze version cast *circa* 1960

\$20,000-30,000

**PROVENANCE:**

Galerie de l'Elysée (Alex Maguy), Paris.

O. Roy Chalk, Washington, D.C. (acquired from the above, *circa* 1963).

By descent from the above to the present owner.

**LITERATURE:**

P. Haesaerts, *Renoir, Sculptor*, New York, 1947, pp. 30 and 42, no. 18  
(detail of plaster version illustrated, pl. XXXV).

Corinne Guino has confirmed the authenticity of this work.



PROPERTY FROM THE FORBES COLLECTION

**1248**

HIPPOLYTE PETITJEAN (1854-1929)

*Portrait de femme*

signed and dated 'hipp.Petitjean.1892' (upper right)

oil on canvas

18¼ x 15 in. (46.2 x 39.1 cm.)

Painted in 1892

\$30,000-50,000

**PROVENANCE:**

Private collection, Switzerland.

Anon. sale, Sotheby's, London, 28 June 2000, lot 118.

Acquired at the above sale by the present owner.

This work will be included in the Petitjean *catalogue raisonné* being prepared by Stéphane Kempa.

PROPERTY FROM THE FORBES COLLECTION

1249

## HENRI LE SIDANER (1862-1939)

### *La maison des pêcheurs*

signed 'LE SIDANER' (lower right)

oil on canvas

32¼ x 26 in. (82 x 65.7 cm.)

Painted in Villefranche-sur-Mer in 1924-1925

\$250,000-350,000

#### PROVENANCE:

Galerie Georges Petit, Paris.

M. Knoedler et Cie., Paris (acquired from the above, February 1925).

Jean-Claude Anaf, Lyons.

Private collection (acquired from the above, June 1989);

sale, Christie's, London, 25 June 2003, lot 137.

MacConnal-Mason & Son, Ltd., London (acquired at the above sale).

Acquired from the above by the present owner, 2004.

#### EXHIBITED:

Paris, Galerie Georges Petit, *Le Sidaner, La maison, les heures et les saisons*, February 1925, no. 37.

#### LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 214, no. 568 (illustrated).

An ode to symbolist ideology and a model of neo-impressionist execution, Henri Le Sidaner's *La maison des pêcheurs*, exemplifies the artist's ability to construct "symbolically charged, atmospheric images with veiled views of the town in the dreamy stillness of twilight" (I. Mössinger and K. Sagner, *Henri Le Sidaner*, Chemnitz, 2009, p. 39).

Anchored fishing boats beckon to a single beacon of light originating from a façade along the canal. Denoted by planar, fragmented brushwork, the colored light seamlessly hops across the rippled waters under the hazy dusk of day's end. The light source suggests the possibility of a human presence in a scene devoid of figural representation. The stillness and dreamy silence of what Camille Maclair coined as "Le Sidaner's time" elicits a sense of dream-like nostalgia and sentimental realism over the dissolving forms.

Often compared to Claude Monet for his portrayal of light through the manipulation of color, Le Sidaner differed from the older generation of Impressionists in that he rarely painted outdoors. Le Sidaner would quickly sketch the scenes he observed as he walked through the maritime town, later crafting the compositions from his imagination. Painted from memory, *La maison des pêcheurs*, is an intimate manifestation of the artist's imaginative psyche. Le Sidaner breached a new realm of symbolist rhetoric through his "musical quality of colour" (*ibid.*, p. 66) and "taste for tender, soft and silent atmospheres" (Y. Farinaux-Le Sidaner, *op. cit.*, p. 31).

At roughly the same time as this painting's creation in 1924-1925, the art critic Pierre Troyon remarked on Le Sidaner's adherence to idealistic impartiality, stating, "there is scarcely another oeuvre that is so liberated of literary, anecdotal elements and traditional ideas [and] far from any polemics or world view" (I. Mössinger and K. Sagner, *op. cit.*, p. 178). In the present work, Le Sidaner chose to re-create memories of a small seaside harbor unspoiled by the sprawl of modern industrialization which had swept across Europe. In this idyllic seascape, the only disturbance amidst the quiet port is the combat for authority between light and water.



(fig. 1) The artist in Villefranche-sur-mer, 1933.







**1250**

## PIERRE-AUGUSTE RENOIR (1841-1919)

### *Etude pour Oedipe*

signed 'Renoir' (upper left)  
oil on canvas  
7½ x 5¼ in. (19.3 x 13.5 cm.)  
Painted circa 1895

\$30,000-50,000

**PROVENANCE:**

(possibly) Ambroise Vollard, Paris.  
Wally Findlay Galleries, Inc., New York.  
Acquired from the above by the present owner, 1978.

**LITERATURE:**

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 43 (illustrated).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 250, no. 2150 (illustrated; titled *Personnage mythologique*).

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.



PROPERTY FROM AN IMPORTANT COLLECTION

**1251**

ARISTIDE MAILLOL (1861-1944)

*Nympe assise*

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '6/6 Alexis.Rudier. Fondateur Paris.' (on the side of the base) bronze with green and brown patina

Height: 9½ in. (24.2 cm.)

Length: 9¾ in. (23.1 cm.)

Conceived in 1902; this bronze version cast before 1952

\$70,000-100,000

**PROVENANCE:**

Gallery Suzuki, Tokyo.

Acquired from the above by the present owner, 1988.

Olivier Lorquin has confirmed the authenticity of this work.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

1252

## PIERRE BONNARD (1867-1947)

### *En Barque*

signed 'Bonnard' (lower right)  
oil on canvas  
20¼ x 21⅞ in. (51.4 x 55.6 cm.)  
Painted in 1905

\$300,000-500,000

#### PROVENANCE:

Estate of the artist.  
Kapferer collection, Paris.  
Wildenstein et Cie., Paris.  
Acquired from the above by the present owner.

#### LITERATURE:

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1965, vol. I, p. 313, no. 357 (illustrated).

Bonnard, together with his friend Edouard Vuillard, had been the most secular-minded of the Nabi painters, many of whom pursued religious and spiritual aims in their art. Bonnard and Vuillard took their *intimiste* subjects from everyday urban and domestic life, content which kept their work lively, freshly observed and current beyond the late 1890s, when the heyday of the Nabi movement had passed. By 1900 the paintings of Bonnard and Vuillard had more in common with the Impressionists, especially Renoir and Degas. "When we discovered Impressionism a little later," Bonnard stated, "it came as a new enthusiasm, a sense of revelation and liberation. Impressionism brought us freedom." *En barque* and other paintings of the first decade of the new century mark the initial phase of Bonnard's efforts to "pick up the research of the Impressionists, and to attempt to take it further" (quoted in T. Hyman, *Bonnard*, London, 1998, p. 65).

The present painting is part of a series of works that Bonnard made in 1905 which depict an attractive young woman, sometimes clothed and sometimes nude, posed in his Paris studio at 65, rue de Douai, or as in *En Barque*, seated in a small boat. In some examples, she is occupied by a task such as sewing, reading, or looking into a mirror; in the nude studies, she is most often shown in the act of undressing. She is almost certainly a professional model, not Bonnard's lifelong companion (and most frequent sitter) Marthe de Méligny; her physique is fuller and more robust than Marthe's delicate, narrow-hipped frame.

The series dates to a critical juncture in Bonnard's career, marked by a mounting tension between his achievements in the Nabi style and his growing interest in Impressionism. They retain the close-up, *intimiste* space and restricted palette of his Nabi period, but replace the linear outlines and flat planes of color with a loose, fragmented touch and more subtle tonal gradations. Looking back on this period some three decades later, Bonnard recalled, "When my friends and I decided to pick up the research of the Impressionists and try to take it further, we wanted to outshine them in their naturalistic impressions of color. Art is not Nature. We were stricter in composition. There was a lot more to be got out of color as a means of expression" (quoted in N. Watkins, *Bonnard*, London, 1992, p. 61).



(fig. 1) The artist in his studio on rue de Douai, circa 1905.





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

**1253**

## ARMAND GUILLAUMIN (1841-1927)

### *Une rue en Ile-de-France*

signed and dated 'A Guillaumin 70' (lower left)

oil on canvas

28 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in. (73.2 x 59.1 cm.)

Painted in 1870

\$70,000-100,000

#### PROVENANCE:

Dr. Metadier, France.

Wildenstein et Cie., Paris.

Acquired from the above by the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.



**1254**

## KEES VAN DONGEN (1877-1968)

### *Venise*

signed 'van Dongen' (lower right)

oil on canvas

21¾ x 13 in. (55 x 33.1 cm.)

Painted *circa* 1920

\$80,000-120,000

**PROVENANCE:**

Rafael A. Crespo, Buenos Aires (by 1936).

Acquired from the family of the above by the present owner.

**EXHIBITED:**

Buenos Aires, Museo Nacional de Bellas Artes, *Pintura moderna, Colección Rafael A. Crespo*, August-September 1936, no. 34.

Jacques Chalom des Cordes will include this work in his forthcoming *Van Dongen catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

1255

## EDGAR DEGAS (1834-1917)

### *Cheval en marche*

stamped with signature, numbered and stamped with foundry mark 'Degas 10/F AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with red and brown patina

Height: 8¾ in. (21.3 cm.)

Length: 10½ in. (26.4 cm.)

Original wax model executed in 1865-1881; this bronze version cast by 1921 in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$200,000-300,000

#### PROVENANCE:

Walther Halvorsen, London (1921).

Anon. sale, Sotheby & Co., London, 29 April 1964, lot 81.

Ferber & Maison, London (acquired at the above sale).

Paul Rosenberg & Co., New York.

Frances and John L. Loeb, New York.

Private collection (by descent from the above);

sale, Christie's, New York, 5 May 2011, lot 301.

Acquired at the above sale by the present owner.

#### LITERATURE:

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 20, no. X (another cast illustrated, p. 43).

P. Borel, *Les sculptures inédites de Degas*, Geneva, 1949 (another cast illustrated).

J. Rewald and L. von Matt, *Degas, Sculpture*, New York, 1956, pp. 9, 20-22 and 142, no. X (another cast illustrated, pls. 9 and 20-22).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 144, no. S 52 (another cast illustrated, p. 143).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1979, pp. 59 and 97 (original wax model illustrated, fig. 7).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 62, no. X (another cast illustrated, p. 63; original wax model illustrated, p. 62).

A. Pingeot and F. Horvat, *Degas, Sculptures*, Paris, 1991, p. 177, no. 52 (another cast illustrated).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 15-16, no. 10 (another cast illustrated, fig. 10).

J.S. Czestochowski and A. Pingeot, *Degas, Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 141, no. 10 (another cast illustrated in color, p. 140; original wax model illustrated, p. 141).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 232-234 and 509-510, no. 34 (wax version and another cast illustrated in color, pp. 232-233).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas, Sculpture*, Washington, D.C., 2010, pp. 68-71, no. 2 (another cast illustrated in color, p. 360; original wax model illustrated in color, pp. 69 and 360).

Degas once remarked to the critic François Thiébaud-Sisson that in his "desire to achieve exactitude so perfect in the representation of animals that a feeling of life is conveyed, one had to go into three dimensions" (quoted in R. Kendall, *Degas, Beyond Impressionism*, exh. cat., National Gallery, London, 1996, p. 255). A long-time *habitué* of the racetrack at Longchamps, Degas had begun to model horses out of wax in the 1860s. These early experiments produced at least six sculptures of thoroughbreds in stable, traditional standing and walking poses. Unlike contemporary *animalier* sculptors such as Emmanuel Frémiet, however, who favored the laborious reproduction of tiny anatomical details, Degas pioneered a looser and more "painterly" handling, reflecting his growing assurance in his craft and his passionate enthusiasm for his equine subject matter. *Cheval en marche* dates from this period, and with its lively gait and slender limbs manages to combine Degas's search for naturalism while at the same time achieving a classical balance.

Like all Degas' work in three dimensions, *Cheval en marche* was originally modeled in wax and cast by Hébrard in a limited bronze edition only after the artist's death, at the request of his heirs (the artist's brother René and four children of his sister Marguerite). Upon finding an estimated one hundred and fifty works of sculpture and fragments in the artist's studio at the time of his death, Durand-Ruel wrote, "we put apart all those that we thought might be seen, which was about one hundred and we made an inventory of them. Out of these thirty are about valueless; thirty badly broken up and very sketchy; the remaining thirty are quite fine. They can be cast in bronze" (quoted in *Degas at the Races*, exh. cat., National Gallery of Art, Washington, 1998, p. 200). Albino Palazzolo (fig. 1) was the master founder at Hébrard chosen to cast the wax originals into bronze, an achievement that won him the Légion d'Honneur. Shelley Sturman has quite rightly observed of this feat: "None of the horse's energy is lost in translation from wax to bronze" (*op. cit.*, 2009, p. 265).



(fig. 1) Albino Palazzolo overseeing casting of bronzes at the Hébrard Foundry, Paris, 1919-1921.







PROPERTY OF A EUROPEAN COLLECTOR

**1256**

BLANCHE HOSCHEDE MONET

(1865-1947)

*Bords de Seine, près de Vernon*

signed 'Blanche Hoschede' (lower right)

oil on canvas

19¾ x 28¾ in. (50.1 x 72.9 cm.)

Painted *circa* 1894

\$40,000-60,000

**PROVENANCE:**

Private collection, Rouen.

Acquired by the present owner, 2014.

Philippe Piguet has confirmed the authenticity of this work.



PROPERTY FROM THE FORBES COLLECTION

**1257**

## HENRI LE SIDANER (1862-1939)

### *Portrait de Madame Hemon*

signed and inscribed 'LE SIDANER DOUAI' (lower right)

oil on canvas

14 x 18 $\frac{1}{8}$  in. (35.5 x 46 cm.)

Painted in Douai in 1896

\$70,000-90,000

#### PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 16 April 1988, lot 94.

Anon. sale, Christie's, London, 4 April 1989, lot 116.

Anon. sale, Tajan, Paris, 24 March 1998, lot 10.

Anon. sale, Sotheby's, New York, 10 November 2000, lot 177.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Dunkirk, Musée de la Ville, *Henri Le Sidaner*, October-November 1974, p. 14, no. 17 (illustrated, p. 36; titled *Femme à l'ombrelle*).

#### LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 62, no. 53 (illustrated).

1258

## PIERRE BONNARD (1867-1947)

### *Fleurs des champs, ombelles et coquelicots*

signed 'Bonnard' (upper right)

oil on canvas

30 $\frac{7}{8}$  x 24 $\frac{1}{2}$  in. (78.5 x 62 cm.)

Painted *circa* 1912

\$500,000-700,000

#### PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner, *circa* 1965.

#### EXHIBITED:

New York, Wildenstein & Co., Inc., *Masterpieces in Bloom*, April-May 1973, no. 3 (dated 1914).

New York, Wildenstein & Co., Inc., *The Object As Subject, Still Life Paintings from the Seventeenth to the Twentieth Century*, April-May 1975, no. 6 (illustrated; dated 1914).

Tokyo, Nihonbashi Takashimaya Art Galleries; Kobe, Hyogo Prefectural Museum of Modern Art; Nagoya, Aichi Cultural Center and Fukuoka Municipal Art Museum, *Pierre Bonnard*, October 1980-February 1981, no. 32 (illustrated in color, pl. 32).

Geneva, Musée Rath, *Pierre Bonnard*, April-June 1981, no. 34 (illustrated in color).

New York, Wildenstein & Co., Inc., *The Inquiring Eye of Pierre Bonnard*, November-December 1981, p. 22, no. 21 (illustrated in color, p. 58, pl. X).

Madrid, Fundación Juan March and Barcelona, Sala de la Caixa, *Bonnard*, October-November 1983, no. 21 (illustrated in color).

Lausanne, Fondation de l'Hermitage, *Pierre Bonnard*, June-October 1991, p. 154, no. 37 (illustrated in color).

Dallas Museum of Art; Richmond, Virginia Museum of Fine Arts and Denver Art Museum, *Working Among Flowers, Floral Still-Life Painting in Nineteenth-Century France*, October 2014-October 2015, pp. 54 and 160-161, no. 63 (illustrated in color, p. 167).

#### LITERATURE:

R. Cogniat, *Bonnard*, New York, 1968, p. 52 (illustrated in color; titled *Wild Flowers* and dated *circa* 1916).

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1968, vol. II, p. 264, no. 699 (illustrated).

M.S. Young, "Letter from the U.S.A., Bonnard's Inquiring Eye," *Apollo*, vol. 114, no. 237, November 1981, p. 340 (illustrated, p. 341, fig. 5).

G. Bazin, *Les fleurs, vues par les peintres*, Lausanne, 1984, p. 33 (illustrated in color).

N. Watkins, *Bonnard*, London, 1994, p. 167 (illustrated in color, pl. 128).

J.-L. Prat, *Bonnard*, exh. cat., Fondation Pierre Gianadda, Martigny, 1999, p. 144.

P. Grate and P. Hedström, *French Paintings III, Nineteenth Century*, Stockholm, 2006, p. 56, no. 351, note 1.

E. Wilson, "Reviews, New York, 'Paul Gauguin, Odilon Redon and The Nabis,'" *ArtNews*, vol. 109, no. 3, March 2010, p. 107.

Bonnard once stated, "untruth is cutting out a piece of nature and copying it...I take notes. Then I go home. And before I start painting I reflect, I dream" (quoted in S. Whitfield, *Bonnard, Fragments of an Identical World*, New York, 1998, p. 9). Painted *circa* 1912, when the artist moved to the small northern French village of Vernonnet, the present *nature morte* is an example of Bonnard's shift to a more peaceful lifestyle away from the bustling streets of Paris. Bonnard's move to the countryside narrowed his subject matter to a more intimate milieu, and his work from this later part of his life depicts the quotidian objects found within his home. He once confessed to Pierre Courthion, "When you are young, it is the object, the outside world that inspires you: you are totally absorbed. Later, it is the internal, the need to express an emotion that drives the painter" (quoted in *op. cit.*, 1994, p. 168). Bonnard found solace and comfort in the simplicity of the indoors, as seen in the emotive nature of the darkened interior in *Fleurs des champs, ombelles et coquelicots*.

A "slave to his sensibility," Bonnard fell victim to the familiar beauty of his interior paradise (*ibid*, p. 164). However, his familiarity with the subject matter did not make for a lack of variety in his work. Imagination was at the core of Bonnard's work ethic. He worked and lived amidst the white walls of his studio, splashed with un-stretched canvases, all in different stages of artistic evolution. He would re-visit the canvases, adding a stroke of color or definitive line as his imagination dictated so. The reworking of this canvas is evident in the shadows of pentimenti encircling the spindly branches of Queen Anne's lace within the bouquet. The branches seem to sway and fall in different directions as if the bouquet had just been placed down seconds before Bonnard captured it. The stark dichotomy of domesticity and wild vitality is further emphasized by the sensuous tones of the red poppies reflected in the mahogany table, brightened by the impasto of white and yellow. The squat vase allows for the flowers to fall outwards, naturally displayed as if they were still standing out in the meadow. Elizabeth Wilson described Bonnard's wandering from strict compositional formality when she compared the blossoms to "flares in a nighttime sky" (E. Wilson, *op. cit.*, p. 107).



1259

## GUSTAVE CAILLEBOTTE (1848-1894)

### *Prairie au Pont d'Argenteuil*

stamped with signature 'G. Caillebotte.' (lower left)  
oil on canvas  
21¾ x 25¼ in. (54.3 x 65.4 cm.)  
Painted *circa* 1882-1886

\$250,000-350,000

#### PROVENANCE:

Arthur M. Sackler, New York; sale, Sotheby's, London, 5 November 2009, lot 119.  
Private collection, United States (acquired at the above sale);  
sale, Sotheby's, London, 23 June 2011, lot 281.  
Acquired at the above sale by the present owner.

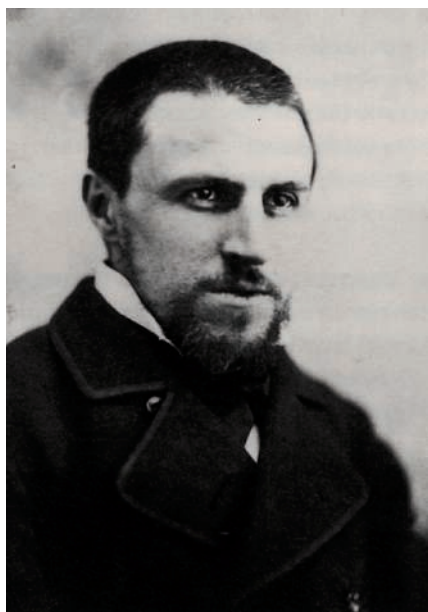
The Comité Caillebotte has confirmed the authenticity of this work.

Caillebotte was born to a wealthy family in 1848 and spent his childhood among the Parisian elite, enjoying the financial benefits of the textile business which his father had inherited. Though he attended the Lycée Louis Le Grand and obtained a law degree at his father's urging in 1870, Caillebotte shifted his focus almost immediately thereafter to embark on a serious study of the visual arts. Joining the studio of the Academic painter Léon Bonnat (who later trained such noted painters as Georges Braque and Henri de Toulouse-Lautrec), Caillebotte experienced lifelong financial security which allowed him the freedom to paint without the necessity of selling his work, as well as to serve as an important patron for his contemporaries in the Impressionist group. Caillebotte enrolled in the Ecole des Beaux-Arts in 1873, however records indicate that his attendance there was rather sporadic as his interest in a more avant-garde manner of painting developed. Like many of his contemporaries, Caillebotte was classically trained but ultimately rejected Academic conventions, preferring instead to create more daring compositions with fresher, brighter palettes and unconventional perspectival modes.

In 1881, Gustave Caillebotte and his brother Martial bought property in the small village of Petit Gennevilliers across the river from Argenteuil in Normandy. Caillebotte was an avid yachtsman and the presence of the nearby sailing club, Cercle de la Voile de Paris, was an important factor in making his choice. The timing of his purchase was also a response to his growing disillusionment with Parisian life. The infighting among his fellow Impressionists culminated with his resignation as organizer of the group's seventh exhibition in 1882, which was then assembled by Durand-Ruel, the Impressionists' dealer. He settled permanently in Petit Gennevilliers in 1887.

Caillebotte's home and gardens, as well as its surrounding environs provided the artist with a rich source of subjects for his painting. Argenteuil's scenery itself was beautiful, but of particular interest to Caillebotte was its mixture of landscape and technology, of pastoral idyll and modernity. The bridges and boats provided some remarkable feats of modern engineering, and so Argenteuil provided a perfect setting for the still shocking portrayal of the modern world within the context of the traditional genre of the landscape and rivers. His appreciation of the beauty of the area is made clear by the substantial number of landscape subjects he painted after 1881. Painting directly from nature, he began to eschew the crisp contours and finished accents of his Paris paintings in favor of a more Impressionist idiom characterized by free and animated handling.

In *Prairie au Pont d'Argenteuil*, the bridge forms an unexpected diagonal in a composition that otherwise consists of well delineated transitions between foreground, middle distance and background. Richard Thomson has concluded "Whether painting villas at Trouville, canoes on the Yverres or the plain of Gennevilliers, Caillebotte consistently savored man's intrusion in or impact on nature" (*Gustave Caillebotte*, exh. cat., Kunsthalle Bremen, 2008, p. 32).



(fig. 1) The artist, 1878.





**1260**

PIERRE BONNARD (1867-1947)

*Bord de mer ou Pleine mer*

stamped with signature 'Bonnard' (Lugt 3886; lower left)

oil on canvas

8¼ x 15 in. (21 x 38 cm.)

Painted *circa* 1920

\$70,000-100,000

**PROVENANCE:**

Estate of the artist.

Acquired from the above by the present owner, *circa* 1965.

**EXHIBITED:**

Tokyo, Fujikawa Gallery, *Bonnard*, summer 1968, no. 4 (illustrated in color).

**LITERATURE:**

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1973, vol. III, p. 40, no. 1005 (illustrated; with incorrect dimensions).





1261

## ALBERT MARQUET (1875-1947)

### *Samois, la barque rouge*

stamped with signature 'marquet' (lower left)

oil on canvas

23½ x 28¾ in. (60 x 73 cm.)

Painted in 1917

\$80,000-120,000

#### PROVENANCE:

Estate of the artist.

Private collection, France (by descent from the above).

Acquired from the above by the present owner, 1987.

#### EXHIBITED:

Nancy, Musée des Beaux-Arts and Musée de Metz, *Albert Marquet*, June-September 1959, pp. 25 and 60, no. 32 (illustrated, p. 61).

Belgrade, Narodni Muzej, *Albert Marquet*, June 1960, no. 10.

Kunstverein in Hamburg, *Albert Marquet, Gemälde, Pastelle, Aquarelle, Zeichnungen*, November 1964-January 1965, no. 60 (illustrated, pl. 65).

Musée de Saint-Denis, *Les peintres et la nature en France depuis l'impressionnisme*, November 1965, no. 27.

New York, Wildenstein & Co., Inc., *Albert Marquet*, October-December 1971, no. 21 (illustrated; dated 1913).

London, Wildenstein & Co., Ltd., *Albert Marquet*, January-February 1972, no. 14 (illustrated; dated 1913).

Paris, Galerie Bernheim-Jeune et Cie., *Marquet*, April-July 1972, no. 16.

Tokyo, Seibu Museum of Art; Kyoto, The National Museum of Modern Art and Fukuoka Art Museum, *Marquet*, 1973-1974, no. 22.

New York, Wildenstein & Co., Inc. and London, Wildenstein & Co., Ltd., *Albert Marquet*, April-July 1985, p. 95 (illustrated, p. 42).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February-May 1988, p. 188, no. 46 (illustrated; illustrated again in color).

Tokyo, Isetan Museum of Fine Arts; Nagoya, Matsuzakaya Museum; Nara, Sogo Museum of Art; Ibaraki Museum of Modern Art, *Albert Marquet*, September 1991-February 1992, p. 131, no. 30 (illustrated in color, p. 55).

Musée de Lodève, *Marquet*, June-November 1998, pp. 126 and 279, no. 33 (illustrated in color, p. 127).

#### LITERATURE:

M. Marquet, *Marquet, Voyages*, Lausanne, 1968, p. 14 (illustrated in color, pl. 9).

F. Daulte, "Les voyages de Marquet," *L'Oeil*, nos. 390-391, January-February 1988, pp. 43-44, no. 2 (illustrated in color).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

1262

## PIERRE-AUGUSTE RENOIR (1841-1919)

### *Vue de Seyne*

signed 'Renoir.' (lower right)  
oil on canvas  
18 $\frac{3}{8}$  x 22 $\frac{1}{4}$  in. (46.8 x 56.3 cm.)  
Painted *circa* 1890

\$500,000-700,000

#### PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.  
Galerie Bernheim-Jeune et Cie., Paris.  
Sam Salz, Inc., New York.  
Aaron W. Davis, New York.  
Anon. sale, Christie's, New York, 14 May 1986, lot 13.  
Acquired at the above sale by the present owner.

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, Volland and Wildenstein.

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Dauberville, published by Bernheim-Jeune.



(fig. 1) The artist, 1890.

During the early 1890s Renoir preferred to spend the coldest months of the year working in milder climates, while maintaining an apartment and studio in Paris. The painter's annual trips to the south of France were motivated in part by his deteriorating health, but they also provided fresh material for new canvases. Renoir wrote to his dealer Paul Durand-Ruel from the Mediterranean coast, commenting on his artistic progress and the beautiful weather. "I am cramming myself with sunshine," he remarked (quoted in B.E. White, *Renoir, His Life, Art, and Letters*, New York, 1984, p. 191). He also reported that, "This landscape painter's craft is very difficult for me, but these three months will have taken me further than a year in the studio. Afterward I'll come back and be able to take advantage at home of my experiments" (quoted in *ibid.*).

Renoir's initial inspiration for the present scene likely came during his extensive peregrinations throughout France in the late 1880s and early 1890s. He spent several lengthy periods in Aline's rural hometown of Essoyes, on the border of Champagne and Bourgogne; he frequently visited Gustave Caillebotte and Berthe Morisot in the Seine valley (at Petit Gennevilliers and Mézy respectively) and Paul Cézanne in Provence; he vacationed with his family on the Normandy coast, in the Breton countryside, and on the Côte d'Azur. During these travels, he focused almost exclusively on painting landscapes, which he then worked up back in his Paris studio.

Renoir looked to Camille Corot as a model for his own outdoor scenes, praising the elder painter for his truthful vision and insistence on working indoors. Renoir remarked to the critic Ambroise Vollard, "I had the good fortune to meet Corot personally; I told him how hard it is for me to work outdoors. 'Yes,' he answered, 'because you never know exactly what you've done when you're outdoors. You must always reexamine things in the studio.' Yet Corot painted nature more realistically than any 'Impressionist' ever managed to do! So let us stop talking about the 'discoveries' of the Impressionists; the old masters were surely aware of these things as well, and if they put them to one side, then it was because all of the great artists have managed without effect. By simplifying nature, they made it all the greater" (quoted in G. Adriani, *Renoir*, Cologne, 1999, p. 45).

In *Vue de Seyne*, Renoir has blended everyday life and the classical idyll, cultivating a timeless quality that the painter attributed to the southern landscape. He has absorbed the various elements of the mountainous landscape into a constantly shifting alternation between warm and cool colors, lighter and darker tones. "In this remarkable countryside" remarked Renoir, "it seems as if misfortune cannot befall one; one is cosseted by the atmosphere" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 268).





1263

ARMAND GUILLAUMIN (1841-1927)

*Chemin à Palaiseau*

signed and dated 'Guillaumin 82' (lower left)

oil on canvas

21½ x 25¾ in. (54.5 x 65.3 cm.)

Painted in 1882

\$30,000-40,000

**PROVENANCE:**

Private collection, France (circa 1930).

Acquired from the family of the above by the present owner.

**LITERATURE:**

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 99 (illustrated).



1264

PIERRE-AUGUSTE RENOIR (1841-1919)

*Tête de jeune fille*

signed with initial 'R' (upper right)

oil on canvas

6½ x 4¾ in. (15.5 x 11.7 cm.)

Painted *circa* 1900

\$40,000-60,000

**PROVENANCE:**

Ambroise Vollard, Paris.

Anon. sale, Galerie Charpentier, Paris, 3 December 1957, lot 119.

Wally Findlay Galleries, New York.

Acquired from the above by the present owner, *circa* 1978.

**LITERATURE:**

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 75 (illustrated).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 295, no. 2218 (illustrated).

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.

**1265**

EUGENE BOUDIN (1824-1898)

*Bordeaux, Le Port*

signed, dated and inscribed 'E. Boudin. 74. Bordeaux' (lower left)

oil on canvas

21 $\frac{1}{8}$  x 35 $\frac{3}{8}$  in. (54.7 x 89.5 cm.)

Painted in 1874

\$150,000-250,000

**PROVENANCE:**

Wildenstein & Co., Inc., New York.

Anon. sale, Sotheby & Co., London, 2 July 1969, lot 8.

Arthur Lawrence Williams, London.

By descent from the above to the present owner.

**LITERATURE:**

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 354, no. 997 (illustrated).





1266

ARMAND GUILLAUMIN (1841-1927)

*Paysage de printemps*

signed 'Guillaumin' (lower right)

oil on canvas

26 x 32½ in. (66 x 81.7 cm.)

Painted *circa* 1900

\$25,000-35,000

**PROVENANCE:**

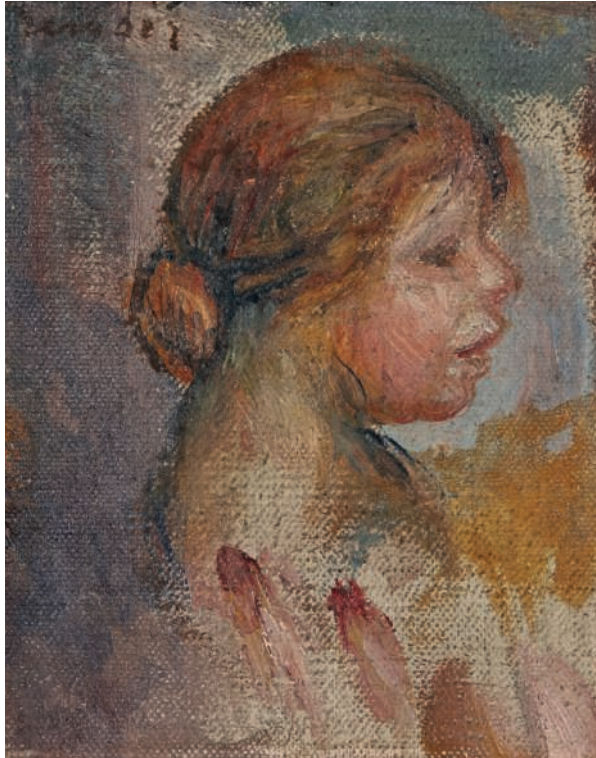
Private collection, France (*circa* 1930).

Acquired from the family of the above by the present owner.

**LITERATURE:**

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 538 (illustrated).





PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1267**

## PIERRE-AUGUSTE RENOIR (1841-1919)

### *Tête de jeune fille de profil*

signed 'Renoir.' (upper left)

oil on canvas

4¼ x 3½ in. (10.5 x 8.5 cm.)

Painted *circa* 1890

\$50,000-70,000

**PROVENANCE:**

Ambroise Vollard, Paris.

Acquired by the present owner, *circa* 1960.

**LITERATURE:**

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 23 (illustrated).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 301, no. 1162 (illustrated).

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.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1268**

## ALBERT ANDRE (1869-1954)

### *Bouquet de roses et digitales*

stamped with signature 'Albert Andre' (lower right)

oil on canvas

25 $\frac{1}{2}$  x 20 $\frac{1}{4}$  in. (65 x 51.5 cm.)

Painted in 1924

\$15,000-20,000

#### PROVENANCE:

Galerie Durand-Ruel et Cie., Paris and Galerie Georges Petit, Paris

(acquired jointly from the artist, February 1925).

Mme de la Chapelle, Paris (acquired from the above, December 1942).

Anon. sale, Hôtel Drouot, Paris, 3 March 2004, lot 53.

Stoppenbach and Delestre, Ltd., London.

Acquired from the above by the present owners.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

1269

## ARISTIDE MAILLOL (1861-1944)

### *Femme assise au socle ajouré*

signed with monogram and numbered '6/6' (on the top of base);

inscribed with foundry mark '.Alexis Rudier. .Fondeur.Paris.'

(on the back of the base)

bronze with green and brown patina

Height: 12 in. (30.5 cm.)

Conceived in 1920-1921; this bronze version cast by 1952

\$60,000-80,000

#### PROVENANCE:

Dina Vierny, Paris.

Perls Galleries, New York.

Sanjougon Gallery, Tokyo.

Umeda Gallery, Osaka.

Private collection, Japan.

Acquired from the above by the present owner.

#### LITERATURE:

W. George, *Aristide Maillol*, London, 1965, p. 176

(another cast illustrated, p. 179).

W. George, *Aristide Maillol et l'âme de la sculpture*,

Neuchâtel, 1977, p. 170 (another cast illustrated, p. 179).

Olivier Lorquin has confirmed the authenticity of this work.



another view

1270

## AUGUSTE RODIN (1840-1917)

### *Eternel printemps, premier état, taille originale-variante type C*

signed 'A. Rodin' (on the right side); inscribed and dated '© by Musée Rodin 1955' (on the right side of the base); inscribed with foundry mark 'Georges Rudier...Fondeur. Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 24 $\frac{1}{2}$  in. (63.2 cm.)

Length: 29 in. (73.5 cm.)

Conceived circa 1884; this bronze version cast in 1955

\$400,000-600,000

#### PROVENANCE:

Musée Rodin, Paris.

M. Planes, Paris (acquired from the above, December 1955).

World House Galleries (Herbert Mayer), New York (acquired from the above, December 1955).

Claude Marumo, Paris.

Anon. sale, Christie's, New York, 10 November 1987, lot 7.

Gallery Umeda, Osaka (acquired at the above sale).

Private collection, Japan.

Acquired from the above by the present owner.

#### EXHIBITED:

New York, World House Galleries (Herbert Mayer), *Four Masters Exhibition*, March-April 1957, no. 2.

#### LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 42, no. 69 (another cast illustrated).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 135 (another cast illustrated, p. 134).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 241 and 244-245, no. 32a (plaster version illustrated, p. 242).

A.E. Elsen, *In Rodin's Studio, A Photographic Record of Sculpture in the Making*, New York, 1980, pp. 14, 28-29 and 171 (clay version illustrated, pl. 48).

D. Finn and M. Busco, *Rodin and His Contemporaries, The Iris & B. Gerald Cantor Collection*, New York, 1991, p. 238 (another cast illustrated, p. 227).

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, pp. 494-496 (another cast illustrated, fig. 414).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 331-332 and 335-337, (other versions illustrated).

This work 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 Lorenceanu under the direction of Jérôme Le Blay under the archive number 2015-4786B.

*L'éternel printemps* is one of Rodin's most popular compositions and one of the sculptor's greatest commercial successes. Also titled *Zéphyr et la Terre* and *Cupidon et Psyché* (there are small Cupid's wings on the back of the male figure), it was exhibited at the Salon of 1897. It was originally intended as a figural grouping for *La porte de l'enfer*, but as the tone of the commission evolved into a more tragic representation, the amorous couple was not included in the final version. As with many of his great figural groupings, Rodin developed the characters from earlier works. The female figure is based on *Torse d'Adèle*, which appears on the top left corner of the tympanum of *La porte de l'enfer*.

Although excluded from *La porte de l'enfer*, *L'éternel printemps* took on a vibrant life as an independent sculpture. The present bronze was cast by the Georges Rudier foundry and represents the first state of this composition. Though the couple retains the same pose in the second state, the work also features a rocky support under the male figure's extended left arm and a larger base; this greater sense of context lends the work a vaguely mythical or allegorical character. John Tancock has compared the two separate states: "In what must be the first version of this work, the outstretched arm and the overhanging leg of the male figure and the apparent instability of the encounter of the two figures recall Rodin's contemporary experiments with the *Gates of Hell*... In purely sculptural terms the first version is superior to the second since the freely floating arm and leg give to it an *élan* that the second bronze version does not have" (quoted in *The Bronzes of Rodin*, exh. cat., Musée Rodin, Paris, 2007, p. 246).

The present work may reflect the emotional impact of Rodin's personal life, as he sculpted the blissful embrace while involved in an affair with the beautiful sculptor, Camille Claudel, who had entered his studio as a pupil the previous year. This new wellspring of romantic passion may have further induced Rodin to abandon the *politesse* of allegorical convention and instead depict romantic love in deeply intimate, individual terms. Rodin also claimed that the idea for the present bronze came to him while listening to Beethoven's sublime Second Symphony. He confided much later to Jeanne Russell, the daughter of the Australian painter John Russell: "God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modeled it since" (*ibid.*, p. 336).

Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the couple seems ready to take flight. The dynamic arrangement of the bodies is characteristic of Rodin's innovative treatment of figures at this time. The female figure is leaning against the tree-like formation behind her and Rodin deliberately preserves the enigma of whether or not she has indeed emerged from it. It is unsurprising that collectors have always been attracted to the potent combination of physical lyricism and romanticism that defines this work.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

**1271**

## EDOUARD VUILLARD (1868-1940)

### *Carton d'études*

oil on board laid down on cradled panel

31 $\frac{1}{2}$  x 50 in. (80.3 x 125.2 cm.)

Painted in 1934

\$60,000-80,000

#### PROVENANCE:

Jean Laroche, Paris (gift from the artist, 1934).  
Jacques Laroche, Paris (by descent from the above).  
By descent from the above to the present owners.

#### LITERATURE:

F. Duret-Robert, "Ventes très prochaines," *Connaissance des arts*, no. 522, November 1995, p. 105 (illustrated in color).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1489, no. XII-71 (illustrated in color).



PROPERTY FROM A FRENCH PRIVATE COLLECTION

1272

## EDOUARD VUILLARD (1868-1940)

### *Le petit-déjeuner à Pont-l'Évêque*

oil on board laid down on cradled panel

29¼ x 39⅞ in. (75.5 x 101.2 cm.)

Painted in 1930

\$100,000-150,000

#### PROVENANCE:

Jean Laroche, Paris (acquired from the artist).

Jacques Laroche, Paris (by descent from the above).

By descent from the above to the present owners.

#### EXHIBITED:

Paris, Galerie Charpentier, *Cent chefs d'oeuvres de l'art français, 1750-1950*, May-October 1957, no. 111 (illustrated; titled *Le déjeuner en Normandie*).

#### LITERATURE:

J. Salomon, *Vuillard*, Paris, 1945, p. 104 (illustrated; titled *Chez Jean Laroche, avec Mme Hessel et Romain Coolus*).

J. Salomon, *Vuillard admiré*, Paris, 1961, p. 172 (with incorrect support).

J. Salomon, *Vuillard*, Paris, 1968, p. 176 (illustrated).

R. Nacenta, *School of Paris, The Painters and the Artistic Climate of Paris since 1910*, New York, 1981, p. 68 (illustrated, pl. 2; titled *Le déjeuner en Normandie* and dated 1929).

F. Duret-Robert, "Ventes très prochaines," *Connaissance des arts*, no. 522, November 1995, p. 103 (illustrated in color, fig. 2; with incorrect support).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, pp. 1488-1489, no. XII-69 (illustrated in color).

The present work depicts a lively breakfast conversation in the home of Jean Laroche. Laroche made his fortune in the manufacture of textiles used in the rubber industry. After World War I his business interests allowed him to move to Paris where he devoted himself to his lifelong passion for art and rare books. His home in Normandy became a gathering spot for artists and collectors alike. Among his frequent visitors was Vuillard, who had illustrated a gourmet cookbook that Laroche had co-authored with Romain Coolus. Seated at the table with Laroche at center is Coolus on his right and Vuillard's close friend Lucy Hessel, the wife of Jos Hessel, on his left. Painted just five years before Laroche's death, it presents an intimate view of the daily life of one of Vuillard's most important patrons.



1273

## JEAN PUY (1876-1960)

### *Jeunes femmes cousant sur la terrasse*

signed and dated 'J Puy 1911' (lower left)

oil on canvas

32 x 39 $\frac{5}{8}$  in. (81.3 x 100.5 cm.)

Painted in 1911

\$40,000-60,000

#### PROVENANCE:

Ambroise Vollard, Paris.

Galerie Durand-Ruel et Cie., Paris.

Anon. sale, Sotheby's, London, 24 March 1998, lot 95.

Acquired at the above sale by the present owner.

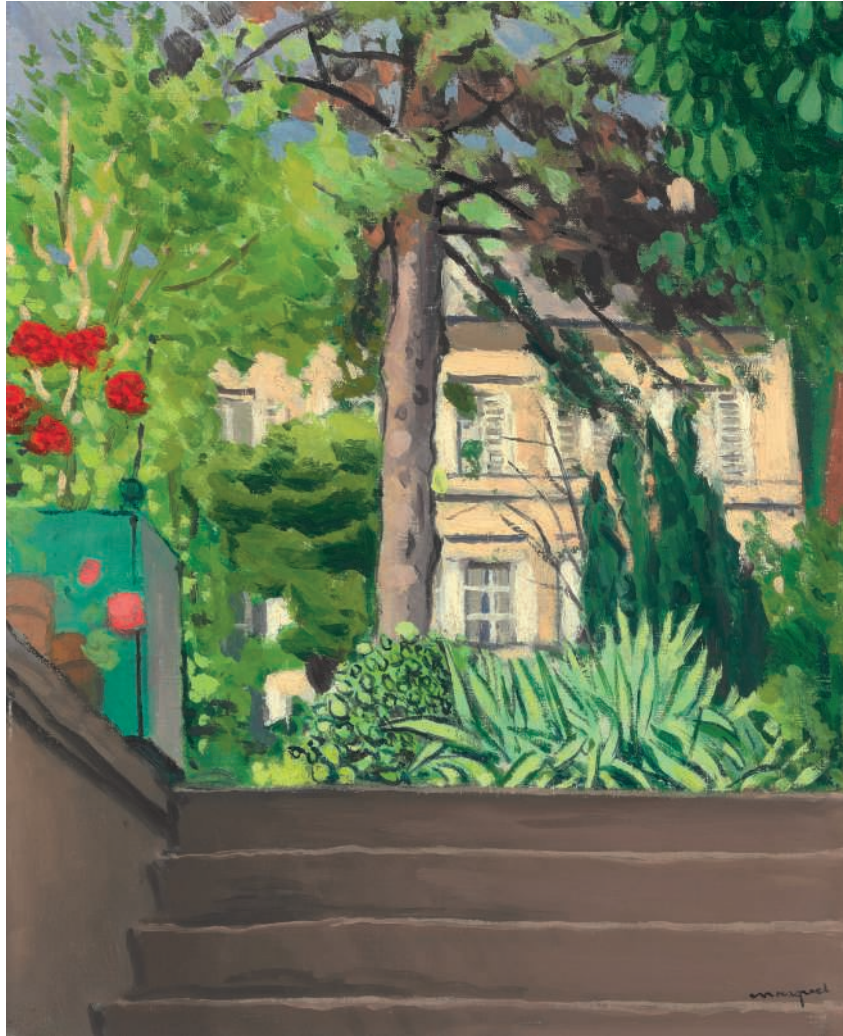
#### EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Jean Puy*, January 1965, no. 10 (titled *Repos dans la pinède*).

#### LITERATURE:

S. Limouzi and L. Fressonnet-Puy, *Jean Puy, Catalogue raisonné*, Roanne, 2000, vol. I, p. 295, no. T. 183 (illustrated in color, p. 273).





1274

## ALBERT MARQUET (1875-1947)

### *Maison à Triel*

signed 'marquet' (lower right)

oil on canvasboard

16 x 13 in. (40.8 x 33 cm.)

Painted in 1931

\$60,000-80,000

#### PROVENANCE:

Marcelle Marquet, Paris.

Martinet collection, Paris (by descent from the above).

Acquired from the above by the present owner, 1987.

#### EXHIBITED:

Tokyo, Fujikawa Gallery; Osaka, Fujikawa Gallery and Fukuoka, Fujikawa Gallery, *Marquet*, February-April 1970, no. 2 (illustrated in color).

Tokyo, Seibu Museum; Kyoto, The National Museum of Modern Art and Fukuoka Art Museum, *Albert Marquet*, September 1973-1974, no. 34 (illustrated in color).

Geneva, Galerie des Granges, *Albert Marquet*, June-August 1974, no. 18 (illustrated).

New York, Wildenstein & Co., Inc. and London, Wildenstein & Co., Ltd., *Albert Marquet*, April-July 1985, p. 97 (illustrated, p. 60).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February-May 1988, p. 194, no. 74 (illustrated and illustrated again in color).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

1275

## PIERRE BONNARD (1867-1947)

### *Jardin au Cannet*

stamped with signature 'Bonnard' (Lugt 3886; lower left)  
oil on canvas  
26¾ x 22 in. (68 x 56 cm.)  
Painted *circa* 1943

\$300,000-400,000

#### PROVENANCE:

Estate of the artist.  
Acquired from the above by the present owner, *circa* 1965.

#### EXHIBITED:

London, Royal Academy of Arts, *Pierre Bonnard*, winter 1966, p. 65, no. 250 (titled *Jardin du Midi*).  
Basel, Galerie Beyeler, *Bonnard*, September-November 1966, no. 41 (illustrated in color; titled *Jardin du Midi*).  
Melbourne, National Gallery of Victoria; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Perth, Western Australian Art Gallery and Johannesburg Art Gallery, *Pierre Bonnard*, May 1971-January 1972, no. 39 (illustrated; titled *Jardin du Midi*).  
Museu de Arte de São Paulo and Museu de Arte Moderna do Rio de Janeiro, *Pierre Bonnard*, March-May 1972, no. 38 (illustrated; titled *Jardin du Midi*).  
Albi, Musée Toulouse-Lautrec, *Bonnard*, June-September 1972, p. 28, no. 40 (titled *Jardin du Midi*).

#### LITERATURE:

A. Vaillant, *Bonnard ou le bonheur de voir*, Neuchâtel, 1965, p. 226, no. 145 (illustrated in color; titled *Jardin du Midi*).  
R. Cogniat, *Bonnard*, New York, 1968, p. 49 (illustrated in color).  
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1974, vol. IV, p. 57, no. 1624 (illustrated).  
M. Terrasse, *Bonnard et Le Cannet*, Paris, 1987, p. 123 (titled *Le Jardin*).

The present work depicts the lush vegetation near Bonnard's house, Le Bosquet at Le Cannet, the villa he had bought in 1926 which would provide him with a ceaseless source of inspiration for the remainder of his life. The artist had been captivated by the intense light and saturated colors of the Côte d'Azur since the summer of 1909, which he spent in Saint-Tropez. As Nicholas Watkins has described, "For a realist from the north like Bonnard, southern light was a prerequisite for his emerging art of color" (*Bonnard*, London, 1994, p. 124).

Bonnard depicted the landscape around Le Cannet in more than two hundred canvases in the latter decades of his career. During his daily walks in the countryside, he made sketches of the terrain, often annotated with notes of weather conditions and lighting effects, which served as the point of departure for his paintings. In 1940, he reported to Edouard Vuillard, "I am very much interested in landscape, and my strolls are full of considerations in this regard. I am about to understand this land and no longer try to find what isn't there, since it conceals tremendous beauties. To establish the different conceptions to which nature gives birth from this perspective, that is what really interests me" (quoted in *Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 2003, p. 62).

Bonnard spent the duration of the Second World War at Le Bosquet. Like other artists, he was affected by major changes in the art market at this time, most notably the 1940 aryazation of Galerie Bernheim-Jeune, with whom he had had a multi-decade business relationship. The present work was painted *circa* 1943, while Paris was still occupied. The rich tapestry of brushwork, brilliant colors and freedom of handling demonstrate the manner in which the house and its surroundings provided the ideal retreat and work environment for the artist to perfect "the wedding [of] his sensations of color from nature to those from paint itself" (J. Elliott, *Bonnard and His Environment*, New York, 1964, p. 25).



(fig. 1) The artist at Villa du Bosquet, Le Cannet, 1941.



PROPERTY FROM THE FORBES COLLECTION

1276

## HENRI LE SIDANER (1862-1939)

### *Le soir sur la maison*

signed 'LE SIDANER' (lower left)

oil on canvas

32½ x 39⅝ in. (81.5 x 100.7 cm.)

Painted in Gerberoy in 1925

\$200,000-300,000

#### PROVENANCE:

Galerie Georges Petit, Paris.

Dr. F. Ramond, Paris (by 1927).

Jacques Hellenberg, Paris.

M. Newman, Ltd., London.

Anon. sale, Hôtel Drouot, Paris, 17 December 1971, lot 128.

Jacques Spreiregen, Monaco; sale, Sotheby Parke Bernet & Co.,

London, 31 March 1977, lot 269.

Anon. sale, Christie's, London, 3 February 2004, lot 151.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Georges Petit, *Le Sidaner, Oeuvres récentes*, November 1927, p. 14, no. 27 (titled *La Maison au crépuscule*).

#### LITERATURE:

M. Feuillet, "Henri Le Sidaner, peintre du silence," *Le Gaulois artistique*, no. 13, 13 November 1927, p. 21 (illustrated; titled *La maison au crépuscule*).

C. Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 179 (illustrated).

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 208, no. 546 (illustrated).

Henri Le Sidaner first visited Gerberoy in March 1901 and was immediately taken with the tranquility of his surroundings, renting a small cottage which he eventually acquired in 1904. Like Claude Monet, who found limitless inspiration from his carefully constructed garden at Giverny, Le Sidaner devoted ceaseless attention to his home and its environs, enlarging the buildings and designing all aspects of the improvements himself. These enhancements, particularly those centered around the flower garden in the courtyard in which he attempted to create harmony between the plants and the buildings, provided Le Sidaner with a wealth of inspiration and a crucial source of new subject matter and, like Monet at Giverny, Le Sidaner's art became inextricably linked with his house and gardens at Gerberoy.

The setting of the present painting possesses an air of stillness, and it is obvious that great care has been taken in the framing of the composition, the precise arrangement of which engenders a subtle play on formal correspondences. The lavender highlights in the cobblestone courtyard echo the cascades of freesia covering the walls of the château. A bouquet of plump,

blushing roses on the windowsill complement the glowing pink and amber light coming from the upper windows. And finally, a series of squares and rectangles—the multiple window panes, shutters and patterns found in the cobblestones—dictates the composition's rhythm.

Writings on Le Sidaner tend to focus on the silence and subtle play of anticipation exemplified in his work, and his contemporary Paul Signac characterized Le Sidaner's entire career as a progression towards the elimination of human figures: "His *oeuvre* displays a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate all human presence from his pictures, as if he feared that the slightest human form might disturb their muffled silence" (quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 31). The sense of understated mystery and gentle poetry achieved in the present painting was Le Sidaner's artistic inheritance from his Symbolist-inspired early years, while subtly worked contrasts and painterly application of pigment owe a clear debt to Impressionism.





1277

PROPERTY FROM THE FORBES COLLECTION

**1277**

## HENRI LE SIDANER (1862-1939)

### *Ciel de lune*

signed 'LE SIDANER' (lower left)

oil on panel

7¾ x 9½ in. (20 x 25.2 cm.)

Painted in Gerberoy circa 1910

\$10,000-15,000

**PROVENANCE:**

Anon. sale, Hôtel Drouot, Paris, 20 March 2001, lot 179.

Galerie Marie Bruyer, Paris.

Acquired from the above by the present owner, 2006.

**EXHIBITED:**

Paris, Musée Galliera, *Henri Le Sidaner, Rétrospective*,

April 1948, no. 83.

**LITERATURE:**

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*,  
Milan, 1989, p. 332, no. 1001 (illustrated).



1278

**1278**

## ARMAND GUILLAUMIN (1841-1927)

### *Le Barrage de Genetin, Crozant*

signed 'Guillaumin' (lower right)

oil on canvas

9½ x 13 in. (24.1 x 33 cm.)

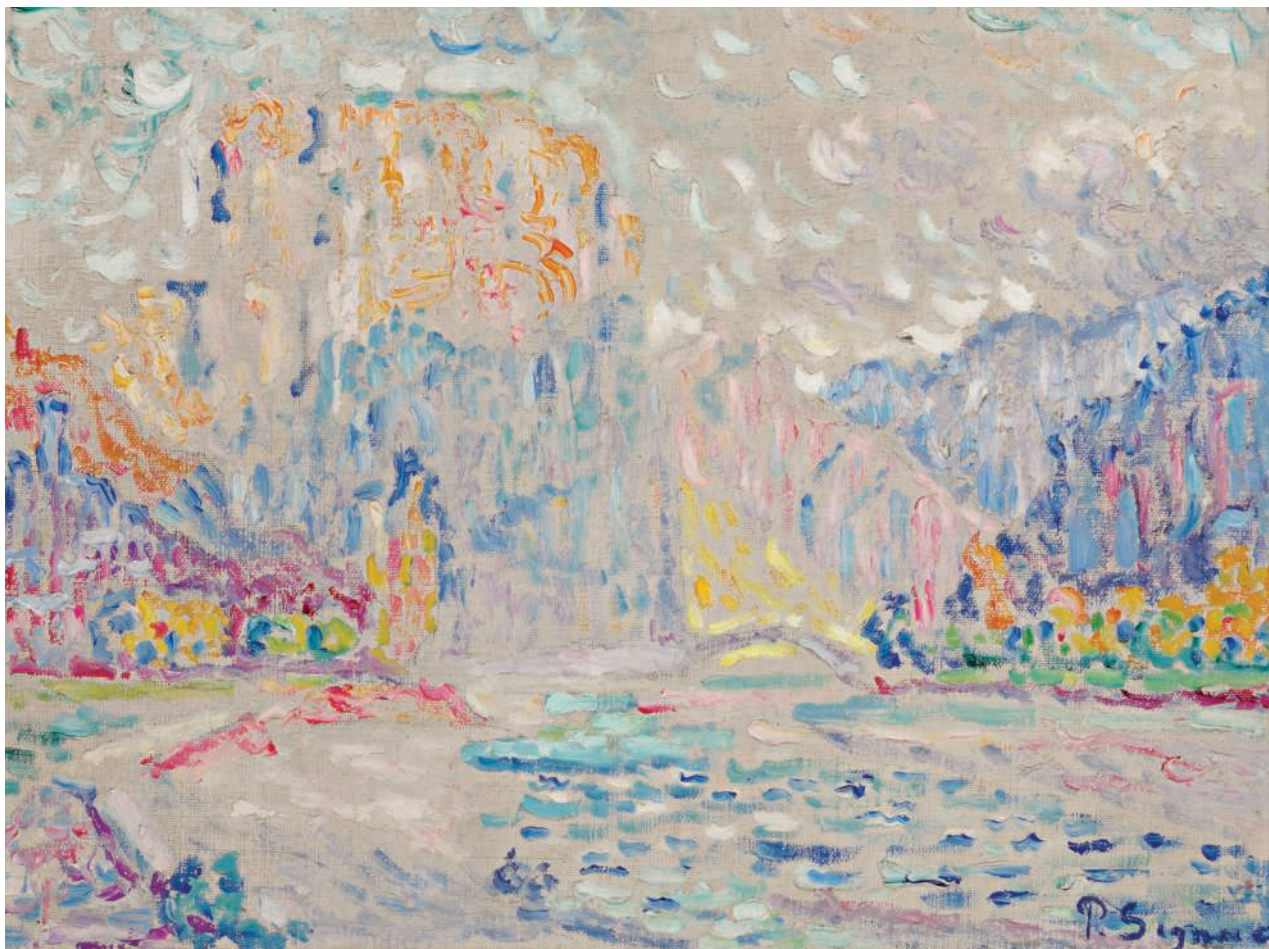
\$10,000-15,000

**PROVENANCE:**

Dr. Fuchs, Berlin.

By descent from the above to the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-  
Botteri, Jacques de la Béraudière) will include this work in their  
forthcoming second volume of the Guillaumin *catalogue raisonné*.



1279

PAUL SIGNAC (1863-1935)

*Etude pour Castellane*

signed 'P. Signac' (lower right)

oil on canvasboard

10½ x 14 in. (26.7 x 35.5 cm.)

Painted in 1902

\$100,000-150,000

**PROVENANCE:**

Ernest Arnold, Dresden.

François Schoeni, Zurich (1965).

Dr. Fuchs, Berlin.

By descent from the above to the present owner, 1971.

**LITERATURE:**

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 256, no. 378 (illustrated).



SOLD ON BEHALF OF THE U.S. GOVERNMENT

★1280

## SUZANNE VALADON (1865-1938)

### *Nature morte aux fleurs et aux fruits*

signed and dated twice 'Suzanne Valadon 1910' (lower left and lower right)

oil on canvas

20 x 24¼ in. (50.6 x 61.5 cm.)

Painted in 1910

\$30,000-50,000

#### PROVENANCE:

Hirschl & Adler Galleries, New York.

Private collection, San Antonio (acquired from the above, July 1955).

Acquired by the previous owner, 2011.

Hélène Bruneau and Cédric Paillier have confirmed the authenticity of this work.





PROPERTY FROM A PRIVATE TEXAN COLLECTION

**1281**

## GEORGES BRAQUE (1882-1963)

### *Les Pavots (Vase à anse)*

signed 'G Braque' (lower left)

oil on canvas

21¾ x 15 in. (55.2 x 38.4 cm.)

Painted in 1946

\$100,000-150,000

**PROVENANCE:**

Galerie Spiess, Paris.

Galerie de l'Elysée (Alex Maguy), Paris.

Private collection, New York (acquired from the above, 1968);  
sale, Christie's, New York, 12 November 1997, lot 394.

Acquired at the above sale by the present owner.

**LITERATURE:**

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1942-1947*, Paris, 1960 (illustrated, pl. 112).



1282

## AFTER PAUL GAUGUIN (1832-1906)

### *Idole à la coquille*

signed with initials 'PGO' (on the top); numbered and stamped with foundry mark 'J.H. C. VALSUANI CIRE PERDUE' (on the front)  
bronze with brown patina  
Height: 11 in. (27.8 cm.)  
Conceived *circa* 1890; this bronze version cast by 1961

\$12,000-18,000

#### PROVENANCE:

Acquired by the present owner, by 1995.

#### LITERATURE:

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 59 (original wood version illustrated).  
A. Alexandre, *Paul Gauguin, Sa vie et le sens de son oeuvre*, Paris, 1930, p. 273 (original wood version illustrated, p. 210).  
R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 40 (original wood version illustrated).  
C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 226, no. 99 (original wood version illustrated; original wood version illustrated again in color, p. 99, pl. XIV).

1282



1283

## AFTER PAUL GAUGUIN (1832-1906)

### *Hina et Te Fatou*

signed with initials 'PGO' (on the top); numbered and stamped with foundry mark 'J.H. C. VALSUANI CIRE PERDUE' (on the back)  
bronze with brown patina  
Height: 12¾ in. (32.2 cm.)  
Conceived *circa* 1890; this bronze version cast by 1961

\$18,000-25,000

#### PROVENANCE:

Acquired by the present owner, by 1995.

#### LITERATURE:

*La Toison d'Or*, no. 1, 1909, p. 12 (plaster version illustrated).  
C. Morice, *Paul Gauguin*, Paris, 1919, p. 156 (plaster version illustrated).  
R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (original wood version illustrated).  
A. Alexandre, *Paul Gauguin, Sa vie et le sens de son oeuvre*, Paris, 1930, p. 273 (original wood version illustrated, p. 211).  
R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 38 (original wood version illustrated; titled *Stèle aux quatre personnages, quand le conteur parle...*).  
C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 60-61 and 222, no. 96 (original wood version illustrated; original wood version illustrated again in color, p. 99, pl. XV).  
G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, no. 11 (original wood version illustrated; dated *circa* 1900).

1283



1284

PAUL GAUGUIN (1848-1903)

*Cuillère*

carved wood

Length: 9 $\frac{7}{8}$  in. (25 cm.)

\$35,000-45,000

**PROVENANCE:**

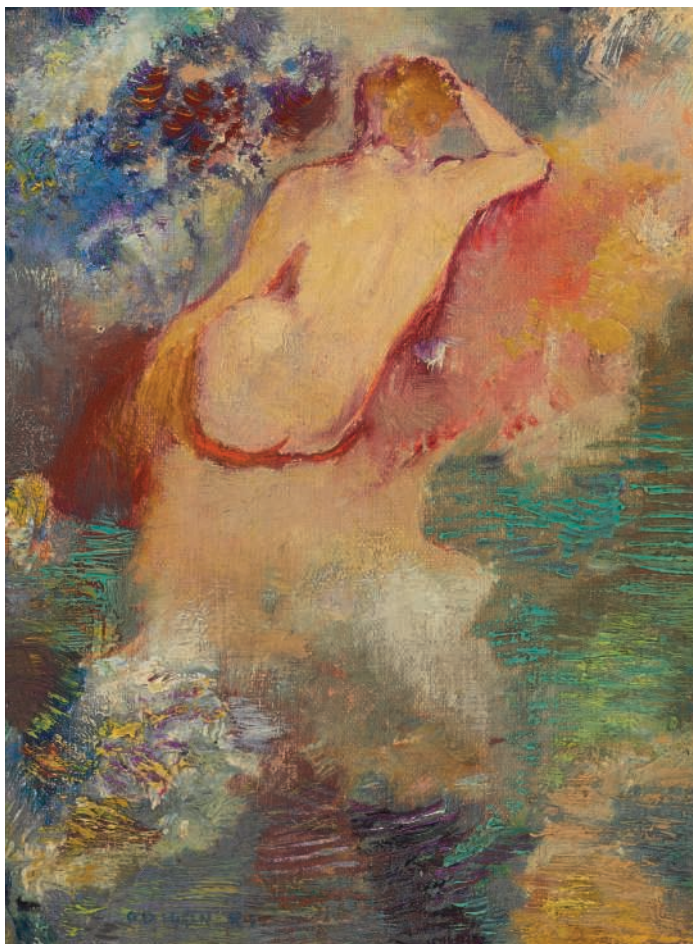
Acquired by the present owner, 2005.

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

The form of a recumbent fox, holding its prey between its paws, is carved onto the handle of the present spoon. The fox is an image that Gauguin introduced into his repertoire of animal forms in 1889, the year he began experimenting with symbolism. "Gauguin tells us that the fox is the 'Indian symbol of perversity.' He uses this symbol in *Loss of [Virginity]* (1890-1891) in a way that allows the fox to be identified as a symbol of Gauguin himself... Gauguin has apparently used the fox both as a symbol of perversity and as a symbol of his own perverse nature... After Gauguin's return from his first trip to the South seas he had already begun to regard himself as a savage" (C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 80).



another view



1285

## ODILON REDON (1840-1916)

### *Naissance de Vénus*

signed 'ODILON RE' (lower left)

oil on canvas

8 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (21.8 x 16.2 cm.)

Painted *circa* 1910

\$40,000-60,000

#### PROVENANCE:

C.M. de Hauke & Co., Inc., New York.

B.D. Saklatwalla, Crafton, Pennsylvania (acquired from the above, by 1928);  
sale, Parke-Bernet Galleries, Inc., New York, 1 May 1946, lot 7.

M. Knoedler & Co., Inc., New York (acquired at the above sale).

Carman Messmore, New York (acquired from the above, June 1946).

Acquired from the family of the above by the present owner, March 1989.

#### EXHIBITED:

New York, C.M. de Hauke & Co., Inc., *Odilon Redon*, November 1928, no. 20.

The Art Institute of Chicago, *Paintings, Pastels and Drawings by Odilon Redon*,  
December 1928-January 1929, no. 17.

New York, The Museum of Modern Art, *Lautrec, Redon*, February-March 1931,  
p. 25, no. 70 (illustrated).

Pittsburgh, Carnegie Institute, *Paintings from the Collection of B.D.  
Saklatwalla*, April-May 1934, no. 14.

#### LITERATURE:

K.G. Sterne, "Odilon Redon Viewed Again," *Parnassus*, vol. 3, no. 3,  
March 1931, p. 9.

K. Berger, *Odilon Redon, Phantasie und Farbe*, Cologne, 1964, p. 194, no. 178.

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*,  
Paris, 1994, vol. II, pp. 5 and 9, no. 739 (illustrated).

M. Gibson, *Odilon Redon, Le prince des rêves*, Cologne, 1995, p. 7  
(illustrated in color, p. 16).

M. Restellini, *Odilon Redon, Entre rêves et mystère*, exh. cat., Musée d'art  
moderne, Gunma, 2001, pp. 145-146 and 150, no. 59 (illustrated in color, p. 84).



1286

## ODILON REDON (1840-1916)

*Tête de vieillard ou Le temps*

signed 'ODILON REDON' (lower left)

oil on canvas

18 $\frac{1}{8}$  x 15 $\frac{3}{8}$  in. (47.5 x 39 cm.)

\$80,000-120,000

**PROVENANCE:**

Mme J. Danthon, Paris; sale, Hôtel Drouot, Paris, 24 May 1933, lot 41.  
Private collection, France.

Anon. sale, Hôtel des ventes, Pontoise, 4 June 1972.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Greenvale, Hillwood Art Gallery, Long Island University, *Painting from the Mind's Eye*, February-March 1983, p. 31, no. 35.

**LITERATURE:**

H. Harrison, "Something Beyond Seeing," *The New York Times*, 6 March 1983, p. 20.

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1992, vol. I, p. 158, no. 390 (illustrated).

M. Restellini, *Odilon Redon, Entre rêve et mystère*, exh. cat., Museum of Modern Art, Gunma, 2001, pp. 141 and 149, no. 31 (illustrated in color, p. 54).

1287

## MARC CHAGALL (1887-1985)

### *Le couple aux deux bouquets*

signed 'Marc Chagall' (lower right); signed again and dated 'Marc Chagall 1982' (on the reverse)

oil on canvas

39½ x 28¾ in. (100.3 x 73 cm.)

Painted in 1982

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

#### PROVENANCE:

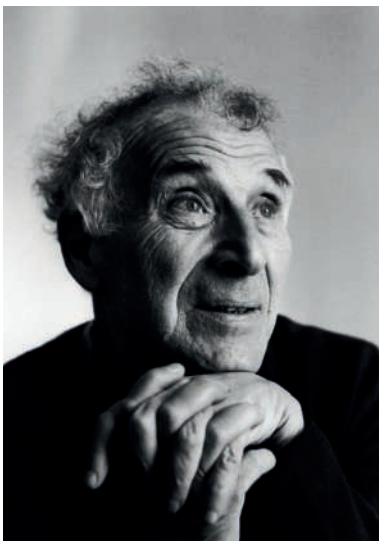
J.F. Gobbi Galerie d'Art, Neuchâtel.

Acquired from the above by the present owner, circa 2000.

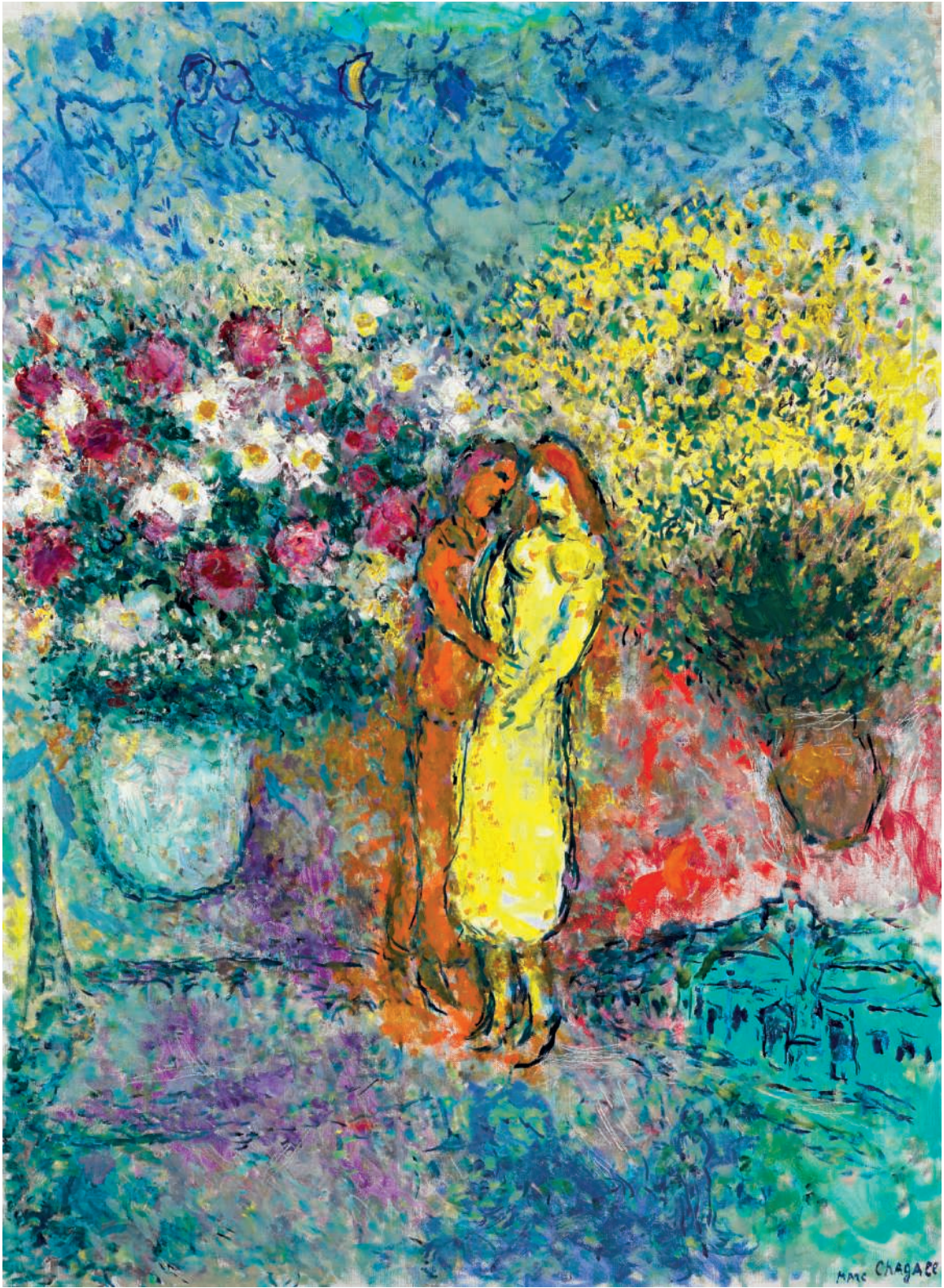
The Comité Marc Chagall has confirmed the authenticity of this work.

When Chagall painted the present work, he was one of the greatest living masters of the modern movement. Faithful to the inspiration which had fueled his art from the very beginning, Chagall painted with vigor and intensity throughout his life. The theme of embracing lovers surrounded by colorful bouquets of flowers is one which the artist had consistently explored since the 1920s. The present work is a glorious example of this recurrent motif. A couple floats in the center of the composition, flanked by two vibrant, exploding bouquets of flowers. On the right, a large vase overflowing with mimosas hovers over the roofs of a Russian village, the brilliant yellow buds echoed in the dress of the female figure. On the left, a pot of roses and chrysanthemums looms above the Seine and the Eiffel Tower. These two bouquets of flowers, symbols of love and beauty, and the lovers who personify them, are rendered with vivid yellow, pink, and orange, the colors made all the more dramatic through their contrast with the rich blue of the background. Through the thick, textural application of paint, Chagall explores the scene of seduction which plays out across the night sky as a pale yellow moon, a goat and a couple, schematically rendered, watch over the scene.

Painted towards the end of his life, *Le couple aux deux bouquets* is ripe with nostalgia—for his city of birth, Vitebsk, and for his deceased, eternal bride, Bella and their time together in France. However, while the present work may be steeped in a deeply private personal mythology with its own specific iconography, it portrays an entrancing vision of a world of ecstatic dream, of sublimation and of romance. As Susan Compton has written, "When he was younger, Chagall disliked being told that his art was literary or even poetic, he wanted to suppress narration in favour of expression...through his paintings Chagall introduces human beings, who may be arranged in an illogical manner, but who are constant reminders that art is above all a celebration of humanity" (*Chagall*, exh. cat., Royal Academy of Art, London, 1985, p. 242).



(fig. 1) The artist.





1288

## BERNARD BUFFET (1928-1999)

### *Irises bleues*

signed and dated 'Bernard Buffet 55' (upper left)

oil on canvas

45¾ x 29 in. (116.2 x 73.7 cm.)

Painted in 1955

\$60,000-80,000

#### PROVENANCE:

Galerie Drouant-David, Paris.

Julian and Jean Aberbach, Los Angeles.

Roberta and Avy Lewis Miller, Encino, California (circa 1960).

By descent from the above to the present owners.

#### EXHIBITED:

Los Angeles County Museum of Art, 1957 (on loan).

This work is recorded in the Maurice Garnier Archives.





1289

MARIE LAURENCIN (1883-1956)

*Femme aux seins nus*

signed 'Marie Laurencin' (upper right)

oil on canvas

24¼ x 19¾ in. (61.5 x 50.4 cm.)

Painted circa 1926

\$100,000-150,000

**PROVENANCE:**

Galerie Bourdon, Paris.

Anon. sale, Hôtel Drouot, Paris, 21 November 1995, lot 22.

Acquired at the above sale by the present owner.

**LITERATURE:**

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, Tokyo, 1986, vol. I, p. 189, no. 392 (illustrated).

PROPERTY FROM THE FAMILY OF HELEN ADAMS BOBBS

1290

## ALEXANDER ARCHIPENKO (1887-1964)

### *Deux amis*

signed 'ARCHIPENKO' (on the back)

mexican onyx

Height: 21 in. (53.3 cm.)

Conceived and carved *circa* 1933

\$100,000-150,000

#### PROVENANCE:

Private collection, Connecticut.

Helen Adams Bobbs, Indiana.

By descent from the above to the present owner.

#### LITERATURE:

A. Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960 (illustrated, pls. 155-156).

Frances Archipenko Gray has confirmed the authenticity of this work.

Archipenko had been lauded as the leading and most influential sculptor of the pre-war Paris avant-garde, creating a new unique modernist language which would leave a lasting legacy on twentieth-century sculpture. Christa Lichtenstern has written, "The esteem in which Archipenko was held as sculptor, first in Germany and later in the United States, reinforces his position as a unique modernist phenomenon in the history of sculpture" (*Canto d'Amore*, exh. cat., Kunstmuseum Basel, 1996, p. 152).

Closely allied with Paris's artistic vanguard, Archipenko was among the earliest sculptors to attempt a truly three-dimensional equivalent of Cubism and among the first to produce sculpture by means of assemblage. Influenced by the Cubist notion of integrating the figure with surrounding space, Archipenko embraced negative space as an active element of sculptural articulation, imbuing it with equal value. By introducing the void as a positive element in sculpture, he helped change the traditional concept of sculptural form in the early twentieth century. Drawing a new equivalent between the dialectics of plane and shadow and the play of presence and absence implied by concave and convex shapes, Archipenko incorporated light into his sculpture, which is

used to great effect in *Deux amis*. This was important in perceiving the human form as it added an element of dynamism to his work, which emphasized the effects of movement and life.

The sensuously curving base of the present sculpture extends upward allowing the two forms to split off and become independent figures. The softness of the curving torsos gives way to the carefully shaped and angled heads of the figures, who move away from one another but yet remain rooted in each other's bodies.

Donald Karshan, the foremost scholar of Archipenko's work, has remarked, "When reviewing Archipenko's *oeuvre* before World War I...we are able to arrive at the following conclusion: ...the Ukrainian émigré, virtually on his own, established an entire new vocabulary for twentieth-century sculpture" (*Archipenko International Visionary*, Washington, D.C., 1969, pp. 28-29). Archipenko is regarded by critics not only as an artist but also as an inventor of sculptural forms, one who exercised a powerful influence on the art of our century.





1291

## ANDRÉ LHOTE (1885-1962)

### *Les Châtaigniers*

signed 'A. LHOTE.' (lower right)

oil on canvas

25 $\frac{3}{8}$  x 32 in. (65 x 81.4 cm.)

Painted in 1911

\$80,000-120,000

#### PROVENANCE:

Estate of the artist.

Private collection, France (by descent from the above);  
sale, Christie's, New York, 7 May 2008, lot 366.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Art Vivant, *André Lhote*, May 1953, no. 9 (dated 1912).

New York, Leonard Hutton Galleries, *Albert Gleizes and the Section  
d'Or*, October-December 1964, p. 16, no. 35.

Vaucluse, *Salon de l'Enclave*, 1969, no. 3.

Dominique Bermann Martin and the late Jean-François Aittouarès  
have confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1292**

## OSSIP ZADKINE (1890-1967)

### *Pollux*

signed and numbered 'ZADKINE ¾' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)  
bronze with gold and brown patina  
Height: 39¾ in. (100 cm.)  
Conceived in 1953-1955

\$100,000-150,000

#### **PROVENANCE:**

Valentine Prax, France (wife of the artist).  
Anon. sale, Tajan, Paris, 21 December 2000, lot 67.  
Anon. sale, Sotheby's, London, 6 February 2002, lot 158.  
Acquired at the above sale by the present owner.

#### **LITERATURE:**

I. Jianou, *Zadkine*, Paris, 1979, p. 82, no. 330 (dated 1944).  
"Zadkine jugé par ses pairs," *Connaissance des arts*, no. 328, June 1979, p. 84 (another cast illustrated).  
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 509, no. 449 (another cast illustrated).



1293

## TAMARA DE LEMPICKA (1898-1980)

### *Portrait de Madame G.*

signed 'DE LEMPICKA' (lower right)

oil on canvas

16¼ x 13 in. (41.3 x 33 cm.)

Painted *circa* 1930

\$200,000-300,000

#### PROVENANCE:

Ira Perrot, Paris (acquired from the artist, 1934).

Anon. sale, Hôtel Drouot, Paris, 29 November 1985, lot 68.

Anon. sale, Hôtel Drouot, Paris, 25 March 2005, lot 128.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Shinjuku, Isetan Museum of Art; Hiroshima, Museum of Arts; Nagoya, Matsuzakaya Museum of Art and Osaka, Daimaru Museum of Art, *Tamara de Lempicka*, July-November 1997, p. 88, no. 41 (illustrated in color).

Milan, Palazzo Reale, *Tamara de Lempicka*, October 2006-February 2007, no. 32.

Rome, Complesso del Vittoriano, *Tamara de Lempicka, The Queen of Modern*, March-July 2011, p. 236, no. 43 (illustrated in color, p. 237).

#### LITERATURE:

A. Blondel, *Tamara de Lempicka, Catalogue raisonné*, Lausanne, 1999, p. 225, no. B. 138 (illustrated in color).

During the early 1930s, Lempicka was at the height of her fame as a painter, and, at the same time, she was widely celebrated as a glamorous hostess and party-goer. The professional and social aspects of her life were inextricably intertwined; one was indispensable to the success of the other, and together enabled her to attain her own independent life-style, which was still a relatively rare achievement for a woman at that time. All of these qualities enhanced her reputation as being the leading female artist of her day. Lempicka had, in fact, become one of the most sought-after portraitists among wealthy Europeans and Americans. She could accept or refuse commissions as she saw fit. The international range of her clientele may have been even more extensive than that of Kees van Dongen, who, working in a very different style, was perhaps her chief rival for European commissions, but he had fewer American connections.

Painted *circa* 1930, *Portrait de Madame G.* explores the theme of "eyes gazing heavenward," a motif Lempicka returned to on several occasions between 1924 and 1937. In this highly finished painting, Madame G.—whose identity remains unknown—is depicted with upturned eyes, her face illuminated by incandescent light. Referring to the present work, Gioia Mori states that, "Her primary sources of inspiration were undoubtedly sacred paintings, and indeed the works in which she first adopted this motif have a religious theme. But later on she probably found the world of cinema offered her new models to draw on, starting with Carl Theodor Dreyer's *The Passion of Joan of Arc* (1928), in which an intense Maria Falconetti makes strong use of this pose, or Alexandre Volkoffs *Casanova* (1927), in which it is employed by Diana Karenne. It was a shot that was commonly used in cinema of the age, first as a physical means to express emotions that were otherwise mute, later as a form of empathic communication with the viewer, to create a poignant and engaging message" (*Tamara de Lempicka, The Queen of Modernism*, exh. cat., Complesso del Vittoriano, Rome, 2011, p. 23).

The pose would often be struck outside the cinema, with numerous movie stars employing it in their press photographs, including Carole Lombard and Jeanne Harlow. Lempicka was herself portrayed with upturned eyes and surrounded by lilies in a photograph by Camuzzi taken in 1932 (fig. 1).



(fig. 1) *Tamara with Lilies*, 1932. Photograph by Camuzzi.





1294

## JEAN DUPAS (1882-1964)

### *Etude pour Femme à l'ara*

signed 'JEAN-DUPAS' (lower right)

oil on panel

Image size: 9 x 8 $\frac{1}{4}$  in. (22.8 x 22.2 cm.) (irregular)

Panel size: 10 $\frac{5}{8}$  x 10 $\frac{1}{8}$  in. (27 x 25.6 cm.)

Painted circa 1920

\$15,000-20,000

#### PROVENANCE:

Henry Baronnet-Frugès, Bordeaux.

Félix Marilhac, Paris (by 1971).

Anon. sale, Christie's, New York, 30 May 1981, lot 248.

Steven A. Greenberg, New York.

#### EXHIBITED:

Paris, Salon des artistes décorateurs, 1923.

The Minneapolis Institute of Arts, *The World of Art Deco*, July-September 1971, p. 146 (titled *Woman with a Parrot and Pigeons*).



PROPERTY FROM A WASHINGTON D.C. COLLECTION

1295

ALEXANDER  
ARCHIPENKO (1887-1964)

*Glorification of Beauty*

signed 'Archipen[ko]' (on the back)

gold plated bronze

Height: 19½ in. (49.6 cm.)

Conceived in 1925; this bronze version cast  
by December 1933

\$100,000-150,000

**PROVENANCE:**

Charles H. Meyer, New York (acquired from the  
artist, December 1933).

By descent from the above to the present owner,  
1962.

**LITERATURE:**

A. Archipenko, *Archipenko, Fifty Creative Years,  
1908-1958*, New York, 1960 (detail of another cast  
illustrated, pl. 226).

D.H. Karshan, ed., *Archipenko, International  
Visionary*, Washington, D.C., 1969, p. 114, no.  
45 (another cast illustrated, p. 72, pl. 103; titled  
*Standing Concave*).

D.H. Karshan, *Archipenko, The Sculpture and  
Graphic Art, Including a Print Catalogue Raisonné*,  
Tübingen, 1974, p. 40 (titled *Standing Concave*).

D.H. Karshan, *Archipenko, Sculpture, Drawings and  
Prints, 1908-1963*, Danville, Kentucky, 1985, p. 128,  
no. 68 (another cast illustrated, p. 129).

A. Barth, *Alexander Archipenkos plastisches  
Oeuvre*, Frankfurt, 1997, vol. 2, p. 298, no. 159  
(plaster version illustrated, p. 299; titled *Standing  
Concave*).

Frances Archipenko Gray has confirmed the  
authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1296

## LEONARD TSUGUHARU FOUJITA (1886-1968)

### *La Sirène*

signed, signed again in Japanese, dated and inscribed  
'Foujita 1er avril 1940 Paris' (lower right)

oil on canvas

23¾ x 39¾ in. (66.6 x 100.2 cm.)

Painted in Paris on 1 April 1940

\$700,000-1,000,000

#### PROVENANCE:

Gallery Rembrandt, Inc., Tokyo.

Acquired from the above by the present owner, December 2010.

#### EXHIBITED:

Tokyo, Central Museum of Art, and Kyoto Municipal Museum of Art,  
*Hommage à Léonard Foujita*, September–November 1968, p. 165,  
no. 69 (illustrated, p. 97).

#### LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. 2, p. 366,  
no. 40.19 (illustrated; with incorrect dimensions).

"Foujita fell in love with a beautiful woman from Belgium. She had just discovered Montparnasse, first through Guillaume Apollinaire's *La femme assise* and then by becoming part of the international Bohemian world. She was eighteen in 1921 when she first met Foujita. With her fair hair and hazel eyes, she was the image of health and happiness, brimming over with gaiety and good nature. She was called Lucy, but Foujita christened her Youki (snow), and it was not long before he marked her with her special sign—a little mermaid tattooed on her thigh" (J. Selz, *Foujita*, New York, 1981, p. 61; fig. 1).

*La Sirène* is an important large-scale painting in which Foujita returns to the mermaid motif which first appears in his work in 1918 (fig. 2), and would occupy him intermittently for the next three decades. Unrivalled in beauty, seductive, charming and ferociously independent, Foujita's siren is the essence of feminine power. Here, the artist boldly returns to the reclining nude motif which he first explored, to immediate acclaim, in the early 1920s: "For a long time he remained particularly fond of painting nudes lying down, as can be

seen, for example, in *Reclining Nude with a Cat* or *Reclining Nude with Toile de Jouy*. It is their simplicity, serenity, and purity of line that makes his nudes at once so lifelike and so chaste. The way the forms are modeled, with scarcely any shading and very little color, recalls the stump technique the artist used so often in his drawings. Thiébaud Sisson wrote of Foujita, 'It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines'" (*ibid.*, 1981, pp. 32 and 61).

*La Sirène* stands out as a truly exceptional work, not only in scale but also in terms of the monumentality of the allegorical figure. The stark juxtaposition between the siren's pale skin and the ink-black background vividly recall the artist's nudes of the 1920s. Foujita's seductress has the long flowing locks customarily associated with the subject and is surrounded by majestic *namazu* (cat fish), thought to hold special abilities like predicting earthquakes and thus are a mysterious and powerful image in traditional Japanese culture.

The present work was painted during a turbulent period in Foujita's life. Although he had achieved critical and commercial acclaim and enjoyed the patronage of numerous collectors—including the prominent collector Masakichi Hirano—the rising tension between Japan and China restricted his movements. By 1939 the Chinese–Japanese war was at its height and Foujita and his wife Kimiyo left Japan for Paris in April, taking a house on the rue Ordener. *La Sirène* was completed a year later in April 1940, just prior to the German invasion of France and Foujita's departure from Paris.



(fig. 1) Youki showing her tattoo depicting a mermaid by Foujita, circa 1950. Photograph by Robert Doisneau.



(fig. 2) Léonard Tsuguharu Foujita, *Ange et sirènes*, 1918. Private collection.





1297

TAMARA DE LEMPICKA (1898-1980)

*Composition abstraite*

oil on canvas  
20 x 16½ in. (50.8 x 41 cm.)  
Painted circa 1953

\$20,000-30,000

**PROVENANCE:**

Estate of the artist.  
Henri Cachin, Paris; Estate sale, Hôtel Drouot, Paris, 22 June 2001, lot 62.  
Acquired at the above sale by the present owner.

**LITERATURE:**

*Le Peintre*, Paris, June 1961.  
*Carrefour*, Paris, June 1961.  
G. Bazin and H. Itsuki, *Tamara de Lempicka*, Tokyo, 1980, no. 102  
(illustrated; dated 1958).  
A. Blondel, *Tamara de Lempicka, Catalogue raisonné*, Lausanne, 1999,  
p. 368, no. B. 326 (illustrated in color).

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

**1298**

JACQUES LIPCHITZ  
(1891-1973)

*Etude pour Figure: Maquette no. 2*

signed, numbered and marked with artist's thumbprint  
'JLipchitz 6/7' (on the back of the base)  
bronze with brown patina  
Height: 9 $\frac{7}{8}$  in. (25.3 cm.)  
Conceived in 1926

\$40,000-60,000

**PROVENANCE:**

Estate of the artist.  
Marlborough Gallery, Inc., New York.  
Acquired by the present owner, March 1980.

**LITERATURE:**

B. Van Bork, *Jacques Lipchitz, The Artist at Work*,  
New York, 1966, p. 157 (terracotta version illustrated).  
H.H. Arnason, *Jacques Lipchitz, Sketches in Bronze*,  
London, 1969, p. 14 (another cast illustrated, pl. 25).  
J. Lipchitz and H.H. Arnason, *My Life in Sculpture*,  
New York, 1972, no. 74 (another cast illustrated).  
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz,  
A Catalogue Raisonné, The Paris Years, 1910-1940*,  
New York, 1996, vol. 1, p. 77, no. 204 (another cast  
illustrated).

Pierre Levai has confirmed the authenticity of this work.



1300

## GEORGES BRAQUE (1882-1963)

Nature morte (*recto*); Femme à table (*verso*)

signed 'G Braque' (lower right)

oil on canvas

*recto*: 18 ¼ x 21 ¼ in. (46.3 x 55.4 cm.)

*verso*: 19 ¾ x 24 in. (50.4 x 60.9 cm.)

\$300,000-500,000

### PROVENANCE:

Private collection, Rome (by 1983).

Anon. sale, Christie's, New York, 8 May 2002, lot 279.

Private collection, Switzerland.

Acquired from the above by the present owner, 2008.

### EXHIBITED:

Bari, Castello Svevo, *Georges Braque, Opere, 1900-1963*, January-March 1983, p. 80 (illustrated in color; titled *Huitres et citron* and dated 1958).

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.

Rarely does a solitary canvas present the dichotomy of an artist's creative capabilities as well as Braque's *Nature Morte*. The artist famously stated: "You see, I have made a great discovery: I no longer believe in anything. Objects don't exist for me except in so far as a *rapport* exists between them, and between them and myself. When one attains this harmony, 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" (quoted in D. Cooper, *Braque, The Great Years*, Chicago, 1972, p. 101).

This unique recto-verso composition of dual still-life paintings requires the viewer to move around the work, thereby augmenting the three-dimensionality of the piece. Braque renders the recto with a thick application of color and utilizes broad brushstrokes to compose his bowl of fruit. The harmonizing passages of yellow hues throughout this paintings both frame the tabletop arrangement and also balance the overall composition. An avid admirer of his artistic predecessor, Jean-Baptiste-Siméon Chardin, Braque imbues his rendering with a distinct sense of naturalism through his careful shading and deliberate presentation of spatial reasoning.

The muted palette of the recto composition is countered by the very colorful verso. Here we see Braque experimenting with subject matter, color, and spatial structure. With his more highly abstracted painting on the reverse, Braque invites the viewer to take on a participatory role in deciphering the distinct elements. In this more cubist rendering, the artist flattens the pictorial space by removing the foreground and background and tilting the entire composition up against the picture plane. Although highly abstracted, Braque maintains the faint outline of a bottle, the semblance of fruit bowl, and the edge of a daily newspaper, which are enclosed by blocks of bold color and provide reminders of everyday life.



recto



verso



**1301**

HENRY MOORE (1898-1986)

*Upright Connected Forms*

signed and numbered 'Moore 2/7' (on the back of the base)

bronze with golden brown patina

Height: 8 in. (20.3 cm.)

Conceived in 1979

\$40,000-60,000

**PROVENANCE:**

Private collection, New York (acquired from the artist, 1979); sale, Christie's, New York, 8 May 2003, lot 228. Acquired at the above sale by the present owner.

**LITERATURE:**

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 50, no. 782 (another cast illustrated; another cast illustrated again, pl. 184).





PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1302**

## ANDRÉ MASSON (1896-1987)

### *Les Cartes*

signed 'andré Masson' (upper right)

oil on canvas

15 x 24 in. (38 x 61 cm.)

Painted in 1923

\$70,000-90,000

**PROVENANCE:**

Galerie Simon (Daniel-Henry Kahnweiler), Paris (by 1924).

Acquired from the above by the family of the present owner, circa 1960.

**EXHIBITED:**

Paris, Galerie Simon (Daniel-Henry Kahnweiler), *André Masson*, February-March 1924, no. 22.

Kunsthalle Basel, *André Masson, Alberto Giacometti*, May-June 1950, p. 8, no. 6.

**LITERATURE:**

W. Rubin, *André Masson*, New York, 1976, p. 97 (illustrated, p. 96).

F.F.L. Beatty, *André Masson and the Imagery of Surrealism*, Ph.D. Diss., Columbia University, New York, 1981, p. 506 (illustrated, pl. 118).

G. and M. Masson and C. Loewer, *André Masson, Catalogue raisonné de l'oeuvre peint, 1919-1941*, Paris, 2010, vol. I, p. 146, no. 1923\*34 (illustrated).

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

1303

## OSSIP ZADKINE (1890-1967)

*Le porteur de présents ou Le Messager ou Le Navigateur*

signed, dated and numbered 'O. ZADKINE 1937 7/8' (on the right side of the base)

bronze with brown and green patina

Height: 130½ in. (331.5 cm.)

Conceived in 1937

\$300,000-500,000

### PROVENANCE:

Galerie H. Oudermatt-Ph. Cazeau, Paris.

Acquired from the above by the present owner, May 1991.

### LITERATURE:

S. Lecombré, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 331, no. 296b (carved wooden version illustrated).

The present monumental sculpture was originally commissioned by Charles & Fils, Le Havre, importers of exotic woods, to decorate their pavilion of Exotic Colonial Woods at the 1937 World's Fair in Paris. The pavilion (fig. 1) was located on the Quai d'Orsay, near the Pont des Invalides. In the official guide to this exhibition, the carved wooden version was described as "The French genius sending ships in search of rare essences in overseas countries."

In 1985, Charles & Fils granted the city of Paris the right to cast eight examples of the work in bronze. The first cast is in the collection of the Zadkine Museum in Paris and was installed in February 1993 on the place de Finlande in the VII<sup>e</sup> arrondissement, at the outlet of the Pont des Invalides, close to its original location.



(fig. 1) Photograph of the carved wooden version of *Le Messager* installed at the pavilion of the Exotic Colonial Woods at the *L'Exposition Internationale* in 1937.



(fig. 2) The artist in his studio, circa 1931-1932.



PROPERTY FROM THE COLLECTION OF RYDA AND ROBERT H. LEVI

1304

## HENRY MOORE (1898-1986)

### *Stringed Figure: Bowl*

signed and numbered 'Moore 7/9' (on the back of the base)

partially polished bronze and string

Height: 21 in. (53.4 cm.)

Conceived in 1938

\$200,000-300,000

#### PROVENANCE:

Thomas Gibson Fine Art, Ltd., London (acquired from the artist).

Acquired from the above by the present owners, September 1973.

#### EXHIBITED:

Otterlo, Rijksmuseum Kröller-Müller and Rotterdam, Museum Boymans-van Beuningen, *Henry Moore*, May-November 1968, no. 46 (illustrated).

#### LITERATURE:

H.J. Seldis, *Henry Moore in America*, 1973, p. 264, no. 9 (another cast illustrated, p. 44).

F. Russoli and D. Mitchinson, eds., *Henry Moore, Sculpture, with comments from the artist*, London, 1981, p. 79, no. 136 (another cast illustrated in color).

D. Mitchinson, ed., *Celebrating Moore, Works from the Collection of The Henry Moore Foundation*, London, 1998, pp. 168-169, no. 101 (another cast illustrated in color).

A. Bowness, ed., "Addenda to Volume 1, 1921-1948," *Henry Moore, Complete Sculpture, 1980-1986*, London, 1999, vol. 6, p. 28, no. 186c (another cast illustrated, p. 29 and pl. 21).

"Undoubtedly the source of my stringed figures was the Science Museum. Whilst a student at the R.C.A. I became involved in machine art, which in those days had its place in modern art. Although I was interested in the work of Léger, and the Futurists, who exploited mechanical forms, I was never directly influenced by machinery as such. Its interest for me lies in its capacity for movement, which, after all, is its function" (Moore quoted in J. Hedgecoe, ed., *Henry Spencer Moore*, New York, 1968, p. 105).

Moore first executed a sculpture incorporating string in 1937, titled *Stringed Relief* (Lund Humphries 182), and would continue to utilize the material in his sculptures for the next two years. While it has been suggested that the work of Naum Gabo, who had arrived in Hampstead in 1935, was a major influence to the artist at the time, Moore's statement to Hedgecoe leaves no doubt as to the impetus of his inspiration. He goes on to explain: "I was fascinated by the mathematical models I saw there, which had been made to illustrate the difference of the form that is half-way between a square and a circle. One model had a square stone end with twenty holes along each side making eighty holes in all. Through these holes strings were threaded and led to a circle with the same number of holes at the other end. A plane interposed through the middle shows the form that is halfway between a square and a circle. One end could also be twisted to produce forms that would be terribly difficult to draw on a flat surface. It wasn't the scientific study of these models but the ability to look through the strings as with a bird cage and to see one form within another which excited me" (*ibid.*). It was these mathematical configurations that prompted the artist to experiment with how string can show lines in space, acting as a barrier while nevertheless allowing the eye to see one form through another.

The present work is a gracefully composed example of these bird cage-like forms within forms that Moore spoke of. Consisting of an organically shaped vertical oval, mounted on a box-shaped base, the vertical oval has a hollowed out, richly patinated interior that contrasts with the highly polished smooth exterior. Two groups of string crisscross each other through the hollow—yellow strings vertically and white horizontally. The subtle twist of the horizontal strings creates additional visual plays, evoking a basket weave-like structure within the hollow. It is in works like these that Julie Summers has noted a foreshadowing of the internal/external forms Moore would come to in the 1950s: "The external figure here is the hard, solid, defensive surface of the bronze, the interior is the frail stringed figure vulnerable and pale in comparison to the dark, strong bronze of the outer form" (*op. cit.*, 1998, p. 169).



another view



PROPERTY OF A PRIVATE COLLECTOR

**1305**

## FERNAND LEGER (1881-1955)

### *Composition sur fond jaune*

signed and dated 'F. LEGER 47' (lower right); signed again, dated and titled 'F LEGER 47 composition sur fond jaune' (on the reverse)

oil on canvas

10¾ x 18½ in. (27 x 46 cm.)

Painted in 1947

\$180,000-250,000

#### PROVENANCE:

Herbert J. Benevy, New York.

William Ward, New York (acquired from the above, 1949).

Greer Gallery, New York (acquired from the above).

Acquired from the above by the present owner, 1970.

#### LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné, 1944-1948*, Paris, 2000, vol. 7, p. 182, no. 1270 (illustrated).



(fig. 1) The artist in his New York studio, circa 1944-1945.





1306

## TAMARA DE LEMPICKA (1898-1980)

### *L'Automne*

signed 'LEMPICKA.' (lower right)

oil on canvas

34 x 42¼ in. (86.5 x 107.2 cm.)

Painted *circa* 1953

\$40,000-60,000

#### PROVENANCE:

Private collection, California; sale, Christie's, New York, 25 February 1992, lot 64.

Augier collection, France (1992).

#### EXHIBITED:

Paris, Galerie du Luxembourg, *Tamara de Lempicka de 1925 à 1935*, June-July 1972.

Shinjuku, Isetan Museum of Art; Hiroshima, Museum of Arts; Nagoya, Matsuzakaya Museum of Art and Osaka, Daimaru Museum of Art, *Tamara de Lempicka*, July-November 1997, p. 114, no. 66 (illustrated in color).

#### LITERATURE:

*Houston Post*, March 1957.

M. Vaux, *Fonds Lempicka*, Paris, 1972.

G. Bazin and H. Itsuki, *Tamara de Lempicka*, Tokyo, 1980, no. 103 (illustrated; dated 1957).

A. Blondel, *Tamara de Lempicka, Catalogue raisonné*, Lausanne, 1999, p. 367, no. B. 324 (illustrated in color).



1307

## OSSIP ZADKINE (1890-1967)

### *Le retour du fils prodigue*

signed and numbered 'O. ZADKINE 0/5' (on the top of the base); inscribed with foundry mark 'Susse Fondeur, Paris' (on the back of the base)  
bronze with black patina  
Height: 46½ in. (118.1 cm.)  
Conceived in 1952; this bronze version cast by 1964

\$80,000-120,000

#### PROVENANCE:

Acquired by the family of the present owner, by 1964.

#### LITERATURE:

ARK, no. 6, 1961.

J. Cassou, *Ossip Zadkine*, Amriswil, 1962  
(another cast illustrated, pl. 18).

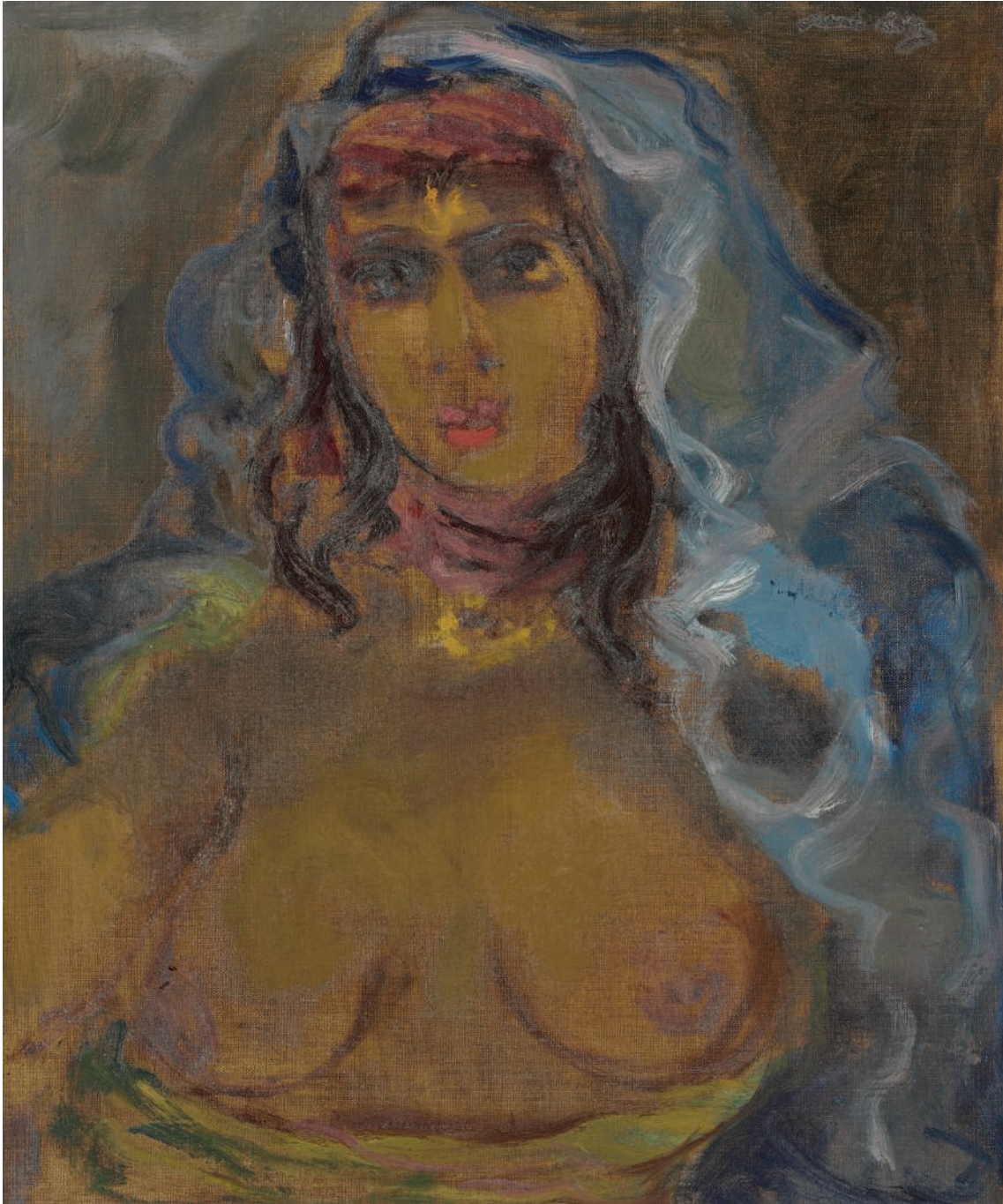
I. Jianou, *Zadkine*, Paris, 1964, p. 105 (another cast illustrated, pl. 74; dated 1953).

U. Gertz, *Ossip Zadkine*, Duisburg, 1965,  
pp. 32 and 63 (another cast illustrated, pls. 36-37;  
titled *Retour de l'enfant prodigue*).

Musée Zadkine, ed., *Sculptures*, Paris, 1989, p. 156,  
no. 153 (another cast illustrated).

S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris,  
1994, p. 500, no. 440b (another cast illustrated).





1308

MANE-KATZ (1894-1962)

*Portrait of a Woman*

signed 'Mane-Katz' (upper right); signed again, dated and indistinctly inscribed 'Mane Katz 1947 Paris' (on the reverse)

oil on canvas

25 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (65 x 54 cm.)

Painted in 1947

\$6,000-8,000

**PROVENANCE:**

Acquired from the artist by the family of the present owner, by 1954.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1309**

**JULES PASCIN (1885-1930)**

*Jeune fille au chapeau à la rose*

oil over pencil on canvas  
21¾ x 18¼ in. (55.2 x 46.4 cm.)  
Painted in 1914

\$30,000-50,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1960.

**LITERATURE:**

Y. Hemin, G. Krohg, K. Perls and A. Rambert, *Pascin, Catalogue raisonné, peintures, aquarelles, pastels, dessins*, Paris, 1987, vol. II, p. 107, no. 339 (illustrated, p. 91).



PROPERTY FROM THE COLLECTION OF HARRIET AND JEROME ZIMMERMAN

**1310**

KATHE KOLLWITZ (1867-1945)

*Turm der Mütter*

signed and stamped with foundry mark 'Kollwitz H. NOACK BERLIN'  
(on the back of the base)

bronze with brown patina

Height: 11 in. (28 cm.)

Conceived in 1937-1938; this bronze version cast by 1970

\$50,000-70,000

**PROVENANCE:**

Anon. sale, Sotheby Parke Bernet, Inc., New York, 10 December 1982, lot 54.  
Acquired at the above sale by the present owners.

Ms. Annette Seeler, Berlin, author of the recently published *catalogue raisonné* of Kollwitz' sculptures, has confirmed from photographs and other significant material that this bronze is an authorized posthumous cast.



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

**1311**

## EGON SCHIELE (1890-1918)

### *Segelschiff mit Ruderboot (Triest)*

oil and pencil on card laid down on board

7 $\frac{1}{8}$  x 4 $\frac{7}{8}$  in. (18.1 x 12.4 cm.)

Executed in 1908

\$100,000-150,000

#### PROVENANCE:

Hans Adam, Klosterneuburg.

Acquired by the late owners, by 1984.

#### EXHIBITED:

Klosterneuburg, Kaisersaal des Stiftes. *Kunstaussstellung*, May-June 1908, no. 39.

Rome, Pinacoteca Capitolina and Venice, Museo d'Arte Moderna Ca' Pesaro, *Egon Schiele*, June-November 1984, p. 85, no. 5 (illustrated in color).

New York, Serge Sabarsky Gallery, *Egon Schiele, An Exhibition of 17 Paintings*, summer 1985, p. 12, no. 5 (illustrated in color, p. 13).

Charleroi, Palais des Beaux-Arts, *Egon Schiele*, September-December 1987, p. 180, no. 9 (illustrated in color, p. 59).

Roslyn, New York, Nassau County Museum of Art, *Egon Schiele, A Centennial Retrospective*, January-April 1990.

Linz, Oberösterreichisches Landesmuseum, *Egon Schiele, 100 Zeichnungen und Aquarelle*, September-December 1990.

Milan, Palazzo della permanente, *Egon Schiele, Acquarelli e dipinti*, May-June 1991, p. 150, no. 70 (illustrated in color).

Salzburg, Rupertinum and Österreichische Galerie Wien, *Egon Schiele, Gemälde aus amerikanischen Sammlungen*, July 1991-March 1992.

Passau, Museum moderner Kunst; Vienna, BAWAK Fondation and Schloss Mainau, *Egon Schiele, 100 Zeichnungen und Aquarelle*, no. 4.

Martigny, Fondation Pierre Gianadda, *Schiele*, February-May 1995, p. 78, no. 14 (illustrated in color; titled *Poupe de bateau et chaloupe*).

#### LITERATURE:

O. (Nierenstein) Kallir, *Egon Schiele, Persönlichkeit und Werk*, Vienna, 1930, p. 52, no. 32 (illustrated, pl. 12; titled *Schiff*).

O. Kallir, *Egon Schiele, Oeuvre Catalogue of the Paintings*, New York, 1966, p. 168, no. 73 (illustrated, p. 169; titled *Schiff*).

R. Leopold, *Egon Schiele, Paintings, Watercolours, Drawings*, London, 1973, p. 534, no. 92 (illustrated).

G. Malafarina, *L'Opera di Schiele*, Milan, 1982, p. 85, no. 95 (illustrated).

S. Sabarsky, *Egon Schiele*, New York, 1985, p. 218, no. 6 (illustrated in color).

J. Kallir, *Egon Schiele, The Complete Works, Including a Biography and a Catalogue Raisonné*, New York, 1998, p. 282, no. P 114 (illustrated).

1312

## WASSILY KANDINSKY (1866-1944)

### *Spitzingsee*

signed in Cyrillic (lower left); titled 'Spitzingsee' (on the reverse)

oil on board

9½ x 12¾ in. (24 x 32 cm.)

Painted in 1901

\$300,000-500,000

#### PROVENANCE:

Private collection, Sweden (by 1982).

Kerstan collection, Germany.

Varena Bolinder (1997).

By descent from the above to the present owner.

#### EXHIBITED:

Berlin, Brücke-Museum and Kunsthalle Tübingen, *Der frühe Kandinsky, 1900-1910*, September 1994-February 1995, no. 2 (illustrated in color).

Museum am Ostwall, *Von der Brücke zum Blauen Reiter, Farbe, Form und Ausdruck in der deutschen Kunst von 1905 bis 1914*, September-December 1996.

#### LITERATURE:

H.K. Roethel and J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, London, 1982, vol. I, p. 56, no. 10 (illustrated).

*Spitzingsee* is a rare, early work by Kandinsky that epitomizes his innovations in the Neo-Impressionist style and anticipates his exploration with luminous color as a future member of the Blaue Reiter. In 1901, Kandinsky produced a small number of oil paintings depicting Munich and its environs including this picturesque lake in the foothills of the Alps. Working primarily in oil and in small format, Kandinsky worked to capture the atmosphere and ambience of the lake and surrounding landscape. The paintings Kandinsky created in the south of Germany show the artist in early maturity. Heavily influenced by the Neo-Impressionist techniques with which he had been experimenting, the thick impasto of his paintings has grown so intense that they become almost over-laden with color.

Kandinsky joined the Munich Academy in 1900 to take classes taught by Franz von Stuck. He soon, however, left his academic studies to become a founding member of the Phalanx group in Schwabing at the end of May 1901. Phalanx operated as both a school and a gallery aiming to move away from the traditional conservatism of the academy by teaching and exhibiting a more avant-garde approach to art (fig. 1). Kandinsky became president of the society later that year and planned most of the exhibitions, including one of the first exhibitions of Monet's work in Munich.

Kandinsky's works of 1901 mainly consist of small oil studies completed *en plein air*. The artist wrote in his *Rückblicke*: "If the weather was at all decent, I would paint every day for an hour or two" (quoted in V.E. Barnett, *Vasily Kandinsky, A Colorful Life*, New York, 1996, p. 45). These *plein-air* studies, executed with paint taken directly from the tube, show the growing influence of Monet's sense of light and Signac's stylistic technique on the artist. In the present work, his use of the palette knife to apply the paint in thickly worked and textured strokes infuses it with an expressive weight of color that, in its immediacy and simplicity, seems to be on the point of breaking down his rigorously constructed composition, anticipating the artist's move towards abstraction.



(fig. 1) Wassily Kandinsky with his Phalanx pupils in Kochel, 1902. Gabriele Münter is to his left.



1313

## LYONEL FEININGER (1871-1956)

### *Figures on the Seashore (On the Beach)*

signed 'Feininger' (lower left); signed and dated 'Lyonel Feininger 1933' (on the reverse); signed and dated again and titled 'Lyonel Feininger 1933 "Figures on the Seashore"' (on a label affixed to the stretcher)  
oil over black Conté crayon on canvas  
15¾ x 20½ in. (40 x 52.3 cm.)  
Painted in 1933

\$300,000-500,000

#### PROVENANCE:

Estate of the artist.  
Julia Feininger, New York (by descent from the above).  
Pamela Colin (Lady Harlech), London (gift from the above, 1967);  
sale, Christie's, New York, 10 May 1995, lot 59.  
Michelle Rosenfeld Gallery, New York.  
Anon. (acquired from the above); sale, Sotheby's, London,  
8 February 2005, lot 27.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Los Angeles Museum, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, October 1933, no. 11.  
Oakland, California, Mills College Art Gallery; San Francisco Museum of Art; Seattle, Henry Art Gallery, University of Washington and New York, Nierendorf Gallery, *Lyonel Feininger*, June 1936-May 1937, no. 17.  
Santa Barbara, Faulkner Memorial Art Gallery, *Lyonel Feininger*, 1937, no. 19 (titled *On the Sea Shore*).  
New York, Buchholz Gallery (Curt Valentin); New York, Willard Gallery; Detroit Institute of Fine Arts and Grosse Point, Michigan, The Russell A. Alger House, *Lyonel Feininger*, March-August 1941, no. 22.  
New York, Buchholz Gallery (Curt Valentin), *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, October-November 1944, no. 4.  
New York, Willard Gallery, *Figures by Feininger*, January-February 1946, no. 6.  
Berlin, Amerika Haus, *Lyonel Feininger, Werke aus dem Nachlass*, September-October 1964, no. 14 (titled *Am Strand*).  
Dallas Museum for Contemporary Art, *Lyonel Feininger, A Retrospective*, April-May 1963, no. 31.  
Munich, Haus der Kunst and Kunsthaus Zürich, *Lyonel Feininger*, March-July 1973, p. 88, no. 138.

#### LITERATURE:

H. Hess, *Lyonel Feininger*, New York, 1961, p. 282, no. 357 (illustrated).  
E. Scheyer, *Lyonel Feininger, Caricature and Fantasy*, Detroit, 1964, p. 147.  
H. Schulz-Vanselow, *Lyonel Feininger und Pommern*, Kiel, 1999, p. 234 (titled *Am Strand*).



(fig. 1) Caspar David Friedrich, *Monk by the Sea*, 1808-1810. Alte Nationalgalerie, Berlin.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, has confirmed the authenticity of this work. The work is registered in the archives of The Lyonel Feininger Project LLC, New York - Berlin with the no. 1372-03-22-16.

Additional information has been provided by The Lyonel Feininger Project LLC, New York - Berlin overseen by Achim Moeller.

Painted in 1933, *Figures on the Seashore (On the Beach)* was created during increasingly difficult times for Feininger. After a long period under threat, in 1932, the Bauhaus in Dessau, where Feininger taught, was closed on the orders of the newly elected Nazi district council. The Feingers, like so many of their friends and colleagues at the Bauhaus, were subsequently obliged to move and seek what would become an ever more difficult way of making a living elsewhere. Feininger would live with his wife, Julia, between the coastal resort of Deep, on the Baltic coast, and Berlin. He worked little during this period and felt an increasing sense of isolation and alienation as the political repression of the Nazi regime took hold throughout the country.

During this time, images of the sea populated his work. Amidst the increasing turmoil of the world around him, working by the sea provided the artist with a welcome escape: "The most beautiful landscape cannot hold my fascinated attention as does nature by the sea, and all that is connected with the water... the moon hanging low over the horizon, shining behind a fantastically shaped cloud in the sky" (Feininger quoted in *Lyonel Feininger, City and Sea, 1905-1955*, exh. cat., Marlborough Fine Art, Ltd., London, 1998, p. 2).

The present work depicts a group of figures on the beach huddled together. A small ship sails along the sea to the right of the figures. The horizon line between sea and sky is barely distinguished, the blue of the water and sky merging into one vast expanse in front of the people. The sky is fractured and angular, with blue paint of varying richness. These observers on the shore, alone with the power and vastness of the natural world can be likened to the poignant human presence in the work of the German Romantic artist Caspar David Friedrich. However, there is an additional layer of meaning for Feininger, as a joyous, if also romanticized, image of individualist freedom and escape.

Feininger's growing sense of isolation from the land he had adopted as his home led to him gradually abandoning the German language at this time in much of his correspondence, resorting in favor to his English mother-tongue. After he was forced by a local landlord in Deep, in the summer of 1935, not to share accommodation with his Jewish wife Julia, the Feingers sought to leave Germany for good. In the Spring of 1936 he returned with his family to America.







**1314**

**HENRY MOORE (1898-1986)**

*Mother and Child: Wheels*

signed and numbered 'Moore 3/9' (on the base)

bronze with red and brown patina

Height: 10½ in. (26.8 cm.)

Conceived in 1962

\$12,000-18,000

**PROVENANCE:**

Zoe Dusanne Gallery, Seattle.

Sophie Marks Krauss, Seattle.

Memphis College of Art, Tennessee (bequest).

Acquired from the above by the present owner, 2015.

**LITERATURE:**

A. Bowness, ed., *Henry Moore, Sculpture and Drawings, 1955-1964*, London, 1986, vol. 3, p. 58, no. 510 (another cast illustrated, p. 59).

1315

## GEORG KOLBE (1877-1947)

### *Kniende*

signed with monogram and numbered '1' (on the bottom of the right foot); stamped with foundry mark 'H.NOACK BERLIN FRIEDENAU MADE IN GERMANY' (on the ball of the right foot)

bronze with brown patina

Height: 21 $\frac{3}{4}$  in. (54.2 cm.)

Conceived in 1926

\$40,000-60,000

#### PROVENANCE:

Albert Rothbart, New York (circa 1926).

By descent from the above to the present owner.

#### LITERATURE:

R.G. Binding, *Georg Kolbe*, Berlin, 1933, p. 12 (another cast illustrated).

U. Berger, *Georg Kolbe, Leben und Werk*, Berlin, 1990, pp. 290-291, no. 87 (another cast illustrated, p. 289).

Dr. Ursel Berger has confirmed the authenticity of this work.

Albert Rothbart (Roothbert), a German financier and partner at Hallgarten & Company, moved to New York from Frankfurt at the turn of the 20th century. After growing up in a family of art collectors, Rothbart amassed a notable collection of his own featuring Egyptian antiquities and tribal art, in addition to a myriad of Modern European and American masters including Stuart Davis, John Marin, Marsden Hartley, Amedeo Modigliani, Pablo Picasso and Henri Matisse, among many others. At around the time of his retirement in the mid-1920s, Rothbart commissioned a portrait bust by Kolbe and purchased other works by the artist including the present lot. In the early 1930s, Albert met and married Antonie "Tony" von Horn, a photographer for *Harpers* and *Vanity Fair*. The two were involved in the New York art scene, with close relationships with Hilla von Rebay, Frank Crowninshield and Arnold Genthe, and European artist emigrés including George Grosz and Alexander Archipenko. Albert Rothbart described his chief pleasure of collecting as a means to "create an atmosphere which would add rhythm and color to the humdrum of daily life."



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1316

## GIACOMO MANZU (1908-1991)

### *Cardinale*

stamped with signature and foundry mark 'MANZÙ NFMM' (on the back)  
bronze with brown patina  
Height: 39¾ in. (101 cm.)  
Conceived circa 1964; unique

\$150,000-250,000

#### PROVENANCE:

Private collection (acquired from the artist, 1983);  
sale, Sotheby's, London, 6 February 2001, lot 162.  
Acquired at the above sale by the present owner.

This work is registered in the Manzù Archives, Ardea.

The series of cardinals that Giacomo Manzù executed from 1938 until his death in 1991 are the most distinctive and renowned sculptures in his *oeuvre*. The artist grew up in the town of Bergamo during the time when Father Angelo Roncalli, the future Pope John XXIII, was serving as secretary to the bishop there. The ceremonial processions of church prelates were a frequent event and made a lasting impression on Manzù. During a visit to Rome in 1934, the young man witnessed the striking sight of Pope Pius XI flanked by two cardinals in St. Peter's Basilica, a memory that subsequently inspired the cardinal motif that became pre-eminent in his work. Manzù always maintained that it was not his faith that motivated him to focus on this theme. Rather, it was the impressive silhouettes and the grandeur of their attire that attracted him to the cardinals as a subject. They represented for him, as he claimed, "not the majesty of the church, but the majesty for form." John Rewald observed that the cardinals "represented for him more the character of still-life" (*Giacomo Manzù*, London, 1967, pp. 59 and 60).

Manzù's *oeuvre* contains nearly three hundred sculptures of cardinals in bronze, alabaster and marble. The most familiar of these, as seen here, depict them clad in a highly stylized version of their traditional garments. Manzù has emphasized the simplicity of the liturgical robes, generously draping their

massive folds while omitting the embroidered decoration on the material. This pared-down approach to form is also apparent in the depersonalized features of the cardinal's face, which Manzù usually presented in a generalized manner, for he rarely based these figures on specific cardinals. The anonymous face and hieratically stylized body lend this sculpture a distinctly monumental and universalized aspect.

The sense of volume in these figures is heightened by Manzù's subtle indication that a solid and powerful body lies hidden beneath the pyramid of draping robes. Rewald has written, "The large planes are never lifeless, the folds are never rigid; by means of extremely sensitive modeling the surface is made to vibrate. Following the contours of the body, the folds swing sometimes as if sharply etched, sometimes softly rounded, their shadows always regulating the parts exposed to the light. This subtle animation of uniform planes and the amazing freedom of conception earned the artist the respect of many sculptors whose own paths had led them toward abstractions. More than they valued the sensitivity of execution they admired the boldness of invention which, within the framework of fidelity to nature, rids the form of all that is inessential" (*ibid.*, p. 60).

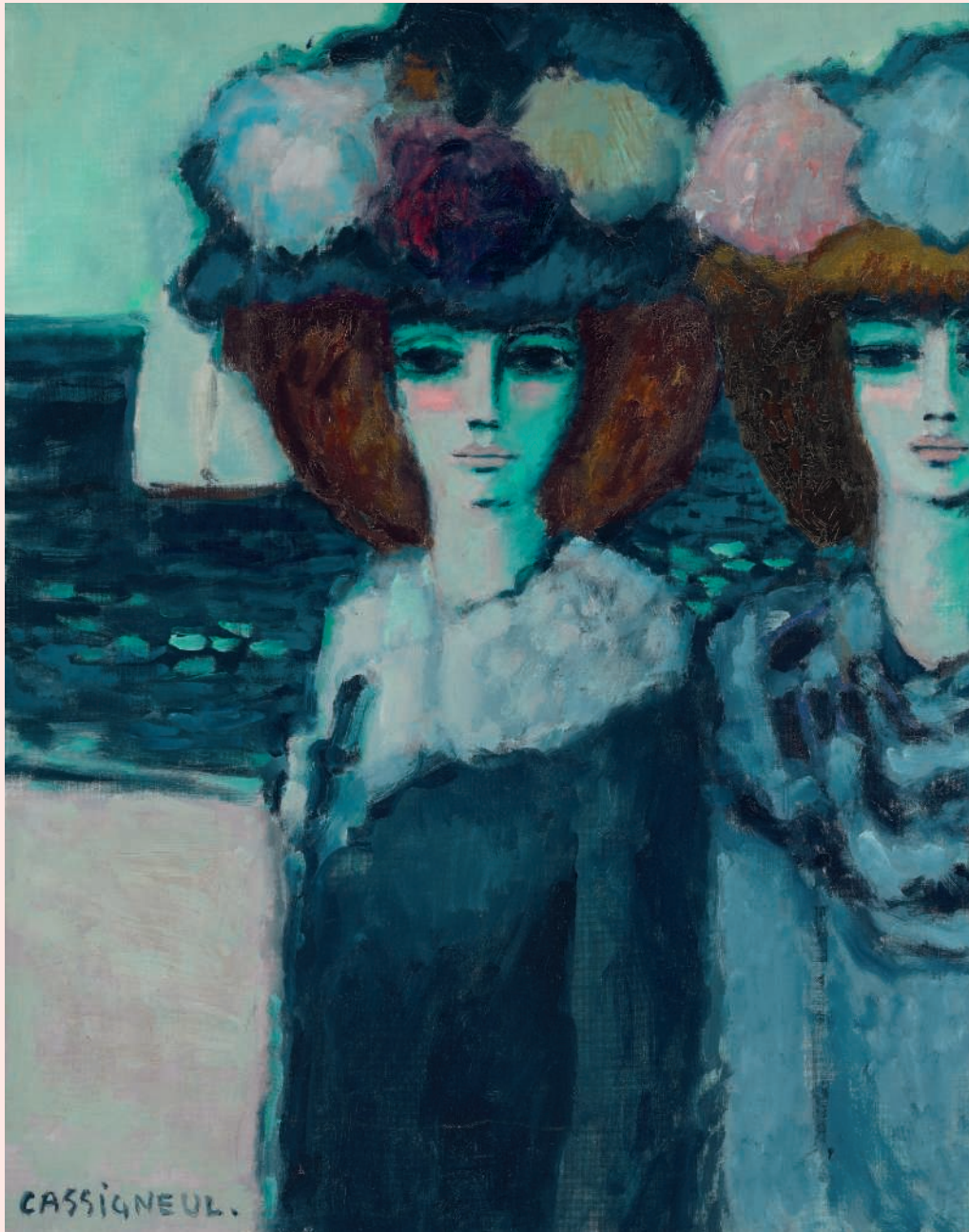


## CASSIGNEUL, PEINTRE DE FEMMES

Jean-Pierre Cassigneul creates beautiful and haunting compositions of fashionably attired women enjoying the pleasures of leisure life by the seaside, seated or strolling through blooming flower gardens. The majesty of his art lies in its ability to transport the viewer to an idyllic world, evoking a sense of nostalgia.

Born in Paris in 1935, Cassigneul studied at the Ecole des Beaux Arts and held his first solo exhibition at Lucy Krogh Gallery at the age of 17. Since then, his work has been exhibited extensively throughout Europe, Japan and the United States. In addition to his paintings, Cassigneul has created lithographs, murals, tapestry and stained glass window designs. He has been commissioned for works by hotels and theaters and in 1993 the Bolshoi in Moscow commissioned sets and costumes for their ballet "The badly guarded Daughter."

Cassigneul follows the tradition of the Nabi artists, Pierre Bonnard and Edouard Vuillard, through his use of flat colors and compressed spaces to portray quotidian subjects. The Fauve artist Kees van Dongen was also a great source of inspiration for Cassigneul, most readily observed in the elongated and contoured female forms imbued with vibrant, expressive colors. In Cassigneul's enigmatic imagery, the figures are frozen in time. His subjects remain lost in contemplation, inviting the viewer into the serenity of their world.



Δ1317

JEAN-PIERRE CASSIGNEUL (B. 1935)

*Deux silhouettes sur la plage*

signed 'CASSIGNEUL.' (lower left)

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

Painted in 1963

\$70,000-100,000

**PROVENANCE:**

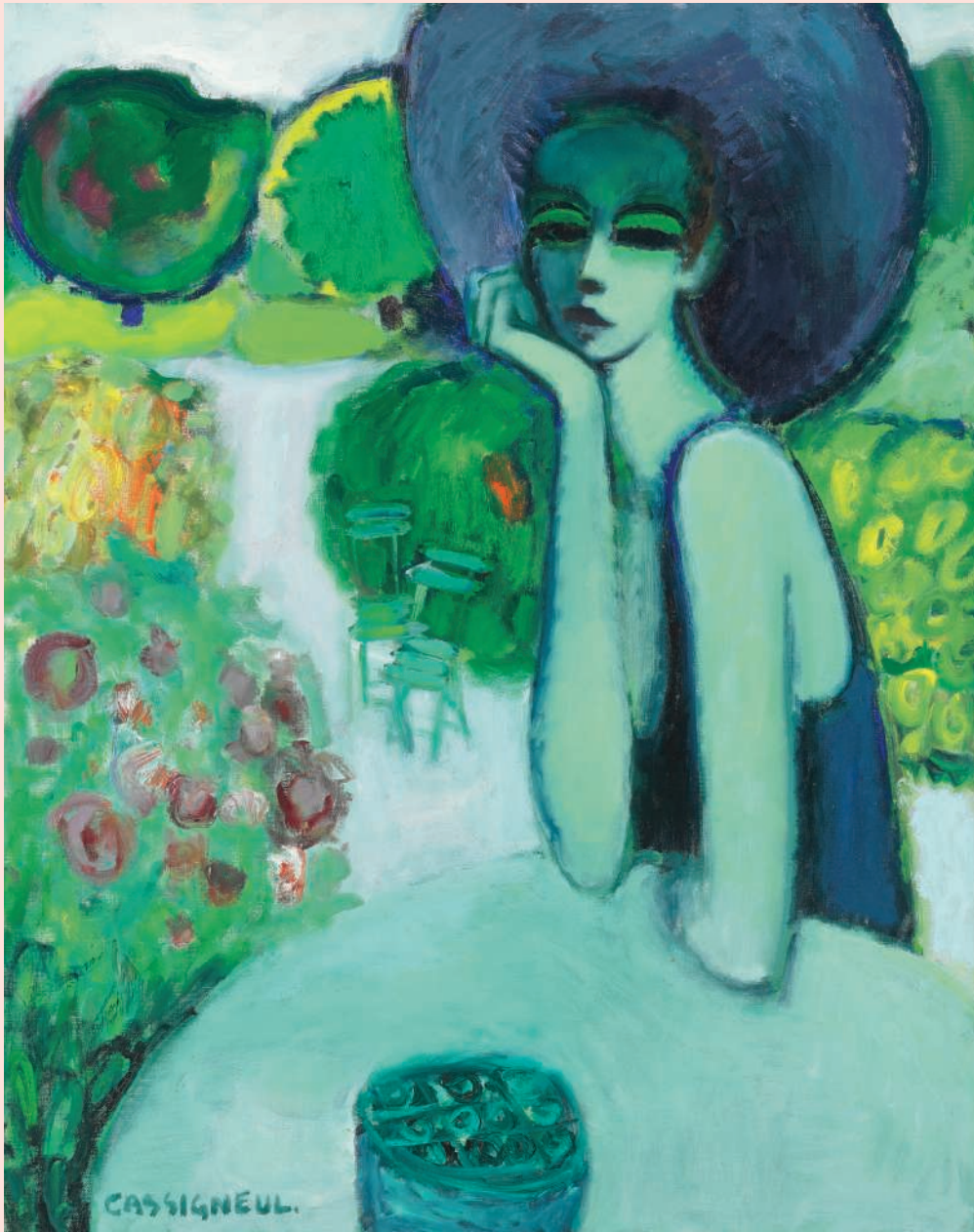
Private collection, Japan (1993).

Acquired from the above by the present owners.

**EXHIBITED:**

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 18 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



**1318**

JEAN-PIERRE CASSIGNEUL (B. 1935)

*Dans le parc*

signed 'CASSIGNEUL.' (lower left)

oil on canvas

36¼ x 28¾ in. (92 x 73.1 cm.)

Painted in 1966

\$50,000-70,000

Jean-Pierre Cassigneul has confirmed the authenticity of this work.





Δ1319

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *La croix catalane*

signed 'CASSIGNEUL' (lower left)

oil on canvas

51¼ x 38¼ in. (127.6 x 97.2 cm.)

Painted in 1981

\$60,000-80,000

#### PROVENANCE:

Wally Findlay Galleries, Paris.

Private collection, Japan (1993).

Acquired from the above by the present owners.

#### EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 10 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

Δ1320

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Au Salon*

signed 'CASSIGNEUL.' (lower center); signed again, dated and titled "Cassigneul 73 "Au Salon"" (on the reverse)

oil on canvas

64 x 51 in. (162.6 x 129.5 cm.)

Painted in 1973

\$100,000-150,000

#### PROVENANCE:

Galerie Taménaga, Tokyo.

Private collection, Japan (acquired from the above, 1993).

Acquired from the above by the present owners.

#### EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 15 (illustrated in color; titled *Soirée*).

#### LITERATURE:

R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Monaco, 1991, p. 226 (illustrated in color; titled *Soirée* and dated 1972).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.





Δ1321

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Les Lilas*

signed and dated 'CASSIGNEUL 58' (lower right)

oil on canvas

46 x 31¼ in. (116.7 x 80.8 cm.)

Painted in 1958

\$40,000-60,000

#### PROVENANCE:

Private collection, Japan (1993).

Acquired from the above by the present owners.

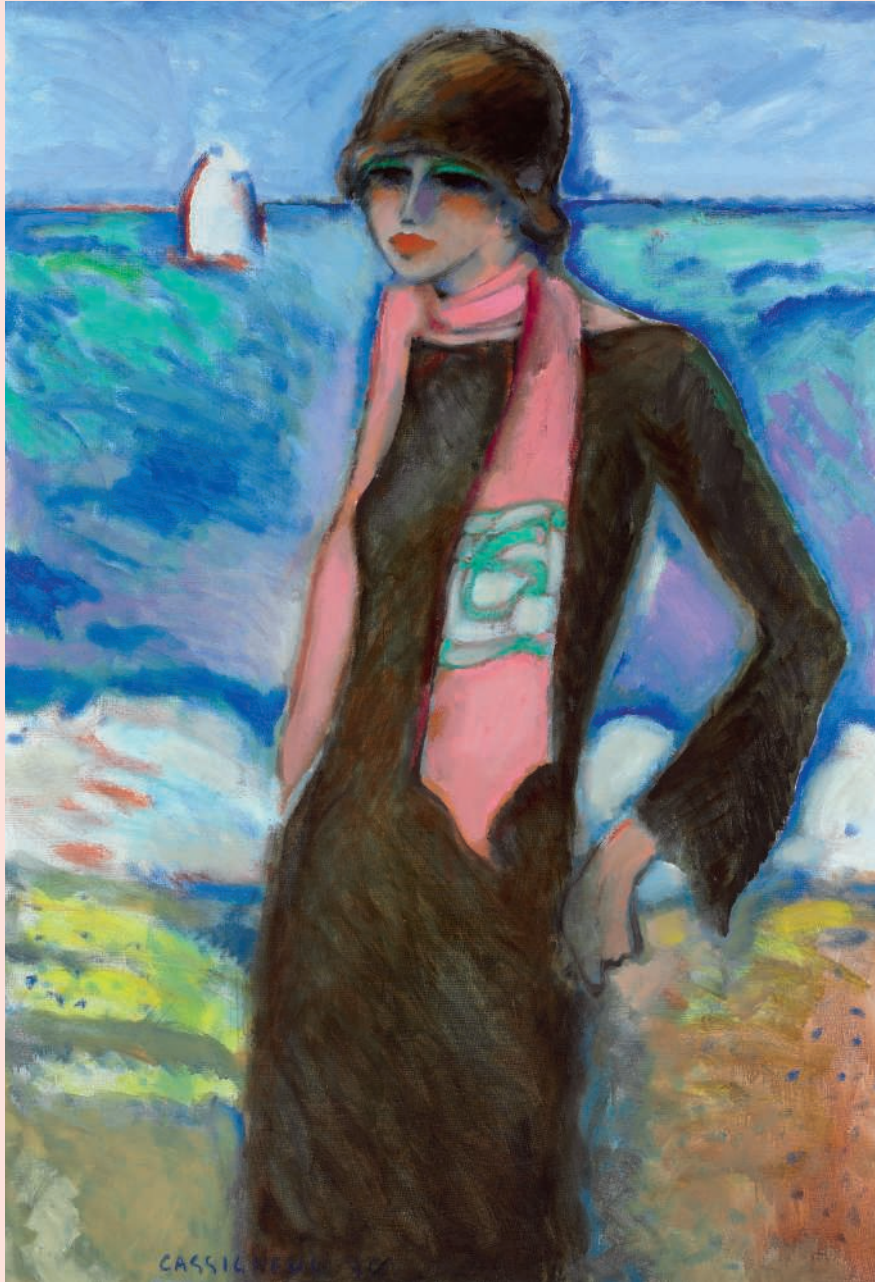
#### EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 11 (illustrated in color).

#### LITERATURE:

R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Monaco, 1991, p. 98 (illustrated in color, fig. 4).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



Δ1322

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Femme au foulard rose*

signed and dated 'CASSIGNEUL 70' (lower left)

oil on canvas

51 x 35 in. (129.5 x 88.8 cm.)

Painted in 1970

\$70,000-90,000

**PROVENANCE:**

Wally Findlay Galleries, Paris.

Private collection, Japan (1992).

Acquired from the above by the present owners.

**EXHIBITED:**

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 21 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



Δ1323

JEAN-PIERRE CASSIGNEUL (B. 1935)

*La cape noire*

signed and dated 'CASSIGNEUL 70' (lower left); signed and dated again and titled 'Cassigneul 1970 "La Cape Noire"' (on the reverse)

oil on canvas

36¼ x 28¾ in. (92.1 x 73 cm.)

Painted in 1970

\$70,000-90,000

**PROVENANCE:**

Galerie Taménaga, Paris.

Private collection, Japan (1992).

Acquired from the above by the present owners.

**EXHIBITED:**

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 20 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



**1324**

ANDRÉ BRASILIER (B. 1929)

*Femme à la rose*

signed 'André Brasilier.' (lower center); signed with initials  
and titled 'A.B. Femme à la Rose' (on the reverse)

oil and pencil on canvas  
36¼ x 28¾ in. (92.1 x 73 cm.)

\$40,000-60,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1987.

Alexis Brasilier has confirmed the authenticity of this work

We thank Xavier d'Aleyrac de Coulanges for his help in cataloguing this work.

1325

## HENRI LEBASQUE (1865-1937)

### *Nu debout au collier*

signed 'H Lebasque' (lower right)

oil on canvas

45¾ x 31⅞ in. (116.1 x 80.9 cm.)

Painted *circa* 1923

\$180,000-250,000

#### PROVENANCE:

Galerie Houg, Lyons.

Richard Green Gallery, London.

Private collection, London (acquired from the above, April 2006).

Private collection (by descent from the above); sale, Christie's, London, 22 June 2011, lot 454.

Acquired at the above sale by the present owner.

#### LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 272, no. 1091 (illustrated).

Maria de la Ville Fromoit and Christine Lenoir have confirmed the authenticity of this work.

When Lebasque moved to Paris in 1885, he often visited the atelier of Léon Bonnat; a painter, collector, and professor at the Ecole des Beaux-Arts. Influenced by Bonnat as well as his fellow students Pierre Bonnard and Edouard Vuillard, Lebasque adopted the *intimiste* style, of which the present large-scale work is an important example. Lebasque first visited the French Riviera in 1906 at the suggestion of his friend Henri Manguin. In 1924, Lebasque relocated to the region to permanently take advantage of its unparalleled light. Returning often in the intervening years, the artist would earn the sobriquet "Painter of Joy and Light."

Settling in Le Cannet, a town just to the north of Cannes, Lebasque continued painting landscapes and domestic scenes, but increasingly focused on the depictions of female nudes. Influenced by his friend and neighbour Henri Matisse, with whom Lebasque had founded the *Salon d'Automne* in Paris in 1903, he developed a penchant for the depiction of lavish patterning in interior

spaces. Painted *circa* 1923, *Nu debout au collier* is among Lebasque's iconic portrayals of the female nude, highlighting the artist's fascination with and delight in arranging his models among luxuriant fabrics, texture and color. The present work is suffused with warm, natural light, and through the patterned fabrics which surround the nude figure, it recalls Matisse's depiction of voluptuous *odalisques* in exotic settings throughout the 1920s.

Lisa A. Banner has written that Lebasque's 1920s nudes were "the culmination of [his] intimist manner of painting—the celebration of the female form as fertile, warm, and inspiring... Matisse's nudes of the same period, painted in his neighbouring villa on the Riviera, share his rich decorative sense, but approach the nude in a more intellectual style, as opposed to Lebasque's sensuous style. Lebasque painted his young models in poses of penetrating intimacy and subtle clarity" (*Lebasque*, exh. cat., Montgomery Gallery, San Francisco, 1986, pp. 70 and 72).







1326

CHARLES CAMOIN (1879-1965)

*Le Favouillou aux trois pins*

signed 'Ch Camoin' (lower right)

oil on canvas

21½ x 28¾ in. (52 x 73 cm.)

Painted in St. Tropez in 1941

\$30,000-50,000

**PROVENANCE:**

André Napier, Paris.

Anon. sale, Hôtel Drouot, Paris, 12 December 1996, lot 41.

Anon. sale, Sotheby's, New York, 14 May 1997, lot 158.

Acquired at the above sale by the present owner.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.



1327

GEORGES D'ESPAGNAT (1870-1950)

*Nature morte*

signed with initials 'GdE' (lower left)

oil on canvas

32 x 26 in. (81.2 x 65.8 cm.)

\$40,000-60,000

**PROVENANCE:**

Galerie Durand-Ruel et Cie., Paris.

Galerie J. Le Chapelin, Paris.

O. Roy Chalk, Washington, D.C. (by 1986).

By descent from the above to the present owner.

This work is recorded in the archives of Jean-Dominique Jacquemond.

1328

## CAMILLE PISSARRO (1830-1903)

### *Dans le bois de l'Hermitage*

signed and dated 'C. Pissarro. 77' (lower left)

oil on canvas

21¾ x 18¼ in. (55.2 x 46.4 cm.)

Painted in 1877

\$300,000-500,000

#### PROVENANCE:

Estate of the artist.

Paul-Emile Pissarro, Paris (by descent from the above).

Galerie Nathan, Zurich (circa 1949).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, December 1958).

Henrik Nordmark, Stockholm (acquired from the above, March 1959).

Acquired by the family of the present owner, 1978.

#### EXHIBITED:

Paris, Galerie Manzi-Joyant, *Exposition rétrospective d'oeuvres de Camille Pissarro*, January-February 1914, no. 73.

Paris, Galerie Marcel Bernheim, *Pissarro et ses fils*, November-December 1934, no. 7.

Paris, Galerie Marcel Bernheim, *Les premières époques de Camille Pissarro, de 1858 à 1884*, May-June 1936, no. 28.

Amsterdam, Kunsthandel Huinck & Scherjon, *Nederlandsche en Fransche Kunst*, May-June 1937, no. 22.

#### LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro, Son art—son oeuvre*, Paris, 1939, vol. I, p. 140, no. 420 (illustrated, vol. II, pl. 85).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. II, p. 364, no. 521 (illustrated).

In *Dans le bois de l'Hermitage*, painted in 1877, Pissarro deftly renders the lush flora around Pontoise, a hilltop town indelibly associated with the artist. Pontoise, as the name implies, lies in a commanding position on the banks of the Oise, at the edge of the Vexin plateau nineteen miles northwest of Paris. Pissarro had lived in Pontoise between October 1866 and January 1869, and he returned in April 1872. The ensuing decade that the artist spent there was one of the most prolific periods in his career, during which he fully developed his Impressionist technique. His sustained focus on Pontoise and its environs resulted in over three hundred paintings and represents the most enduring portrait of a particular locale by any French painter during the Impressionist period. *Dans le bois de l'Hermitage* depicts a clear day in the forest of L'Hermitage, a rural neighborhood on the outskirts of town. The canvas was painted at the apex of Pissarro's career as an Impressionist landscape painter. Christopher Lloyd and Anne Distel have described Pissarro's work from this period as "the most purely Impressionist in [his] entire oeuvre" (*Pissarro*, exh. cat., Hayward Gallery, London, 1980, p. 79).

Pissarro's work from Pontoise also had a profound influence upon a whole generation of painters, notably Paul Cézanne and Paul Gauguin, who came to the Oise valley to work alongside the older artist (fig. 1). Cézanne later referred to Pissarro as "the first Impressionist," and proclaimed, "We may all descend from Pissarro" (quoted in B.E. White, *Impressionists Side by Side*, New York, 1996, p. 109). The two artists had worked together in a relationship of intense collaboration between 1872 and 1877 (fig. 1). As a result, Pissarro's painting became more assertive and his handling more forceful. The broader brushstroke is convincingly realized in the present work, and Pissarro has paid particular attention to enriching the painted surface with a stippling effect in the trees and verdant border. In composition and technique, the present canvas exemplifies the very best of Pissarro's work from this celebrated epoch.



(fig. 1) Camille Pissarro and Paul Cézanne in the garden at Pontoise, circa 1877.





PROPERTY FROM AN IMPORTANT COLLECTION

**1329**

## ARISTIDE MAILLOL (1861-1944)

### *Princesse Bibesco*

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '2/6 E.GODARD Fondateur Paris' (on the back of the base)  
bronze with dark brown patina

Height: 5¾ in. (14.8 cm.)

Conceived in 1895-1896; this bronze version cast *circa* 1985

\$30,000-40,000

#### PROVENANCE:

Galerie Nichido, Tokyo.

Acquired from the above by the present owner, 1988.

#### LITERATURE:

B. Lorquin, *Aristide Maillol*, London, 1995, p. 162 (another cast illustrated).

L.L. Kramer, *Aristide Maillol, Pioneer of Modern Sculpture*, Ph.D. Diss., New York University, September 2000 (another cast illustrated, pl. 72).

Olivier Lorquin has confirmed the authenticity of this work.



PROPERTY FROM THE FORBES COLLECTION

**1330**

HENRI LE SIDANER (1862-1939)

*Roses*

signed 'Le Sidaner' (lower left)  
oil on board  
18 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (46.1 x 38.4 cm.)  
Painted *circa* 1930

\$30,000-50,000

**PROVENANCE:**

Anon. sale, Sotheby & Co., London, 8 December 1966, lot 47.  
Piccadilly Gallery, London (acquired at the above sale).  
Galleries Maurice Sternberg, Chicago.  
Anon. sale, Sotheby & Co., London, 2 July 1969, lot 154.  
Private collection; sale, Sotheby's, New York, 23 February 2000, lot 26.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Chicago, Galleries Maurice Sternberg, *Le Sidaner*, 1968, no. 9 (illustrated).

**LITERATURE:**

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989,  
p. 380, no. 1223 (illustrated).

1331

## ALBERT MARQUET (1875-1947)

### *Bateaux à Triel*

stamped with signature 'marquet' (lower right)

oil on canvas

25 $\frac{5}{8}$  x 31 $\frac{1}{8}$  in. (65 x 81 cm.)

Painted in July-August 1931

\$150,000-250,000

#### PROVENANCE:

Estate of the artist.

Private collection, Paris (by descent from the above).

Acquired from the above by the present owner, 1986.

#### EXHIBITED:

Belgrade, Narodni Muzej, *Albert Marquet*, June 1960, no. 18 (illustrated).  
New York, M. Knoedler & Co., Inc., *Marquet*, May 1964, no. 38 (illustrated in color; dated 1932).

Kunstverein in Hamburg, *Albert Marquet, Gemälde, Pastelle, Aquarelle, Zeichnungen*, November 1964-January 1965, no. 70 (illustrated, pl. 76).

Honfleur, Salles d'Exposition du Grenier à Sel, *A. Marquet, de Paris à la mer*, July-August 1966, no. 9 (titled *Triel, Colline*).

New York, Wildenstein & Co., Inc., *Albert Marquet*, April-May 1985, p. 97 (illustrated, p. 60).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February-May 1988, p. 193, no. 68 (illustrated in color).

Tokyo, Isetan Museum of Fine Arts; Nagoya, Matsuzakaya Museum; Nara, Sogo Museum of Art and Ibaraka, Museum of Modern Art, *Albert Marquet*, September 1991-February 1992, p. 76, no. 51 (illustrated in color).

Musée de Lodève, *Marquet*, June-November 1998, p. 168, no. 54 (illustrated in color, p. 169).

Paris, Musée Carnavalet, *Marquet, Vues de Paris et de L'Île-de-France*, October 2004-January 2005, p. 70, no. 55 (illustrated in color).

#### LITERATURE:

*Albert Marquet, Les bords de Seine de Paris à la côte normande*, exh. cat., Musée Tavet-Delacour, Pontoise, 2013, p. 81 (illustrated in color).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

Marquet rented a house with his wife, Marcelle, in the picturesque village of Triel, Seine-et-Oise during the summer of 1931. Located on the banks of the Seine, 35 kilometers outside of Paris, Triel offered the artist an opportunity to spend his days observing the boats which populated the river. In the present work, the artist looks downstream from the side of the river, depicting sailboats large and small which contain both boaters of leisure and fisherman at work. All of the boats exist in harmony together on the sun-drenched passage of the river. Here Marquet expertly captures the play of light on the water with contrasting shades of grey and white interspersed with short strokes of blues. Long lines of green capture the effect of the lush vegetation surrounding the river reflecting off the calm water.

The series of landscapes painted that summer at Triel—one of which, *La Seine à Triel*, 1931 is in the collection of The Art Institute of Chicago—create an invitation to voyage and drift along the leisurely flow of the river. These views are characterized by their vast skies, their soft, calm horizon lines, and Impressionistic handling. As his friend and contemporary, Marcel Sembat, has remarked, "No artist has the same relationship with light as Marquet. It is as if he owned it. He possesses the secret of a pure and intense light which fills all the sky with its uniform and colorless glow. Above the mud, the stagnant waters, the glistening stones, the smoke of railroad stations, an immense sky stretches with no blue, no azure, but how luminous! Luminous as daylight itself and so transparent that a painting by Marquet gives the impression of a large window being opened onto the outside..." (quoted in *Marquet*, exh. cat., Le Plessis, 1985, p. 6).



(fig. 1) The artist working in his garden.





PROPERTY OF A EUROPEAN COLLECTOR

1332

## EDOUARD VUILLARD (1868-1940)

### *Madame Vuillard en peignoir rouge*

stamped with signature 'E. Vuillard' (Lugt 2497a; lower left)  
oil on canvas  
18¼ x 21½ in. (46 x 55 cm.)  
Painted circa 1900

\$200,000-300,000

#### PROVENANCE:

Estate of the artist.  
Wildenstein & Co., Inc., New York.  
Louis Ritter, Scarsdale (by 1959); sale, Sotheby Parke Bernet,  
New York, 25 October 1972, lot 34.  
Stanley Rosensweig, New York.  
Acquired by the present owner, April 2006.

#### EXHIBITED:

Paris, Hector Brame, *Vuillard, Hommage à Madame Vuillard*,  
January-February 1953, no. 19 (titled *Assise devant sa table*).  
London, Wildenstein & Co., Ltd., *Paris in the Nineties*, May-June  
1954, no. 112.  
Vevey, Musée Jenisch, *Paris 1900*, July-September 1954, no. 193.  
New York, Fine Arts Associates (Otto M. Gerson), *Paintings from the  
Ritter Foundation*, October 1959, no. 16 (illustrated).  
New York, Wildenstein & Co., Inc., *Vuillard*, October-November 1964,  
no. 18 (illustrated).  
New York, The Metropolitan Museum of Art, *Summer Loan Exhibition,  
Paintings, Drawings and Sculpture from Private Collections*, summer  
1966, p. 19, no. 204.  
The Brooklyn Museum, 1971-1972 (on extended loan).

#### LITERATURE:

A. Chastel, "Vuillard," *ARTNews ANNUAL*, no. XXIII, 1954, p. 46  
(illustrated).  
*Pictures on Exhibit*, no. 2, November 1964, p. 3 (illustrated on the cover).  
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue  
critique des peintures et pastels*, Paris, 2003, vol. II, p. 568, no. VII-52  
(illustrated in color).



(fig. 1) Edouard Vuillard, *Mère et soeur de l'artiste*, 1893.  
The Museum of Modern Art, New York.

*Madame Vuillard en peignoir rouge* is one of over five hundred paintings that Vuillard painted of his mother during the course of his life. Images of his family constitute the largest body of work in his artistic production, and many of his early canvases include his mother, grandmother, brother Alexandre, and sister Marie. Madame Vuillard initially appears in the painter's *œuvre* as a monumental, ink-black mass that fills claustrophobic and tense paintings such as *Mère et soeur de l'artiste*, 1893 (fig. 1; Salomon and Cogeval no. IV-112). After 1893, when Vuillard and his mother moved to a new apartment following Marie's marriage to the painter Ker-Xavier Roussel, Madame Vuillard is a lighter and more reassuring presence that blends into the background of their apartment. Vuillard's mother "was at the heart of his existence," writes Richard Shone, "providing for his well-being, discussing day-to-day concerns, and supporting his work and career. The comfort of her presence is delightfully encapsulated in a brief entry in Vuillard's diary: 'Dine with mother conscious of growing calmer, of taking peaceful pleasure in her kindly face'" (*A Very Private Collection, Janice H. Levin's Impressionist Pictures*, exh. cat., The Metropolitan Museum of Art, New York, 2002, p. 95).

In the present painting, Madame Vuillard is seen sitting at the dining table wearing a red housecoat. Mealtimes were a common theme for the Nabis painters, as they provided opportunity to portray psychologically charged interactions within the seemingly banal setting of family life, in often confined settings full of patterned décor. The Belgian poet and playwright Maurice Maeterlinck praised Vuillard for his ability to draw powerful emotive effects from everyday scenes, and wrote that "a good painter will no longer paint Marius defeating the Cimbrians or the assassination of the Duc de Guise, because the psychology of victory or murder is exceptional, and the useless uproar of violence in art stifles the deeper, hesitant, discreet voice of beings and things. [Vuillard] draws uncomplicated images that add to our awareness of life" (quoted in C. Frèches-Thory and A. Terrasse, *The Nabis, Bonnard, Vuillard, and their Circle*, New York, 1991, p. 230).

Although *Madame Vuillard en peignoir rouge* depicts a solitary moment, its emotive impact stems from the intense focus on commonplace domestic tasks and the complex interaction between figure and background. Like the other Nabis, Vuillard applied simplified drawing, flat areas of color, and two-dimensional patterns to distort conventional space according to the demands of his subjective, *intimiste* vision. Jeanine Warnod has written, "Like many other great artists of the late 19th century, Vuillard's delicately allusive expression of intense emotions made his art universal. [His] work is reminiscent of Proust's novels where eye and memory create an inner time. The viewer is also reminded of the obsessive representation of domestic life in the plays of Ibsen and Strindberg as ghostly chiaroscuros and exacerbated sensitivity shroud the obsessive details in the flowery wallpaper and the trinkets accumulated on the mantelpiece" (*ibid.*, p. 23).





1333

## ALBERT MARQUET (1875-1947)

### *Nu sur fond bleu*

signed and dated 'marquet 1913' (lower left)

oil on canvas

25 $\frac{5}{8}$  x 36 $\frac{1}{4}$  in. (65 x 92 cm.)

Painted in 1913

\$50,000-80,000

#### PROVENANCE:

Galerie Druet, Paris (acquired from the artist, October 1913).  
René Dreyfus, Paris (acquired from the above, November 1913).  
Mme de Dampierre, Paris (by descent from the above).  
Marcelle Marquet, Paris (acquired from the above, 1952).  
Martinet collection, Paris (by descent from the above).  
Acquired from the above by the present owner, March 1987.

#### EXHIBITED:

Geneva, *Exposition internationale d'art moderne*, December 1920-January 1921, p. 11, no. 282 (titled *Nu, étoffe bleue*).  
Tokyo, Mitsukoshi; Osaka, Art Dealer's Exhibition Hall and Tokyo Art Association, *Exposition d'art français contemporain*, February-June 1924, no. 288.  
Paris, Musée d'art moderne, *Albert Marquet*, October-December 1948, p. 21, no. 30 (titled *Nu à ramages*; dated 1912 and with inverted dimensions).  
London, Wildenstein & Co., Ltd., *Paintings by Albert Marquet*, October-November 1952, p. 7, no. 17.  
New York, Wildenstein & Co., Inc., *Marquet*, January-February 1953, p. 23, no. 33 (titled *Nu à ramage*).  
Paris, Galerie Bernheim-Jeune et Cie., *Le nu à travers les ages*, May 1954, no. 36 (titled *Nu à la tenture bleue* and with incorrect dimensions).  
Paris, Grand Palais, *50ème Salon d'Automne*, November-December 1958, no. 24.

Tokyo, Bridgestone Museum of Art, *Marquet*, September-October 1960, no. 19 (illustrated).

Paris, Galerie Jean-Claude & Jacques Bellier, *Marquet, aspects insolites*, May-June 1962, p. 9, no. 17.

Kunstverein in Hamburg, *Albert Marquet, Gemälde, Pastelle, Aquarelle, Zeichnungen*, November 1964-January 1965.

New York, Wildenstein & Co., Inc., *Albert Marquet*, October-December 1971, no. 20 (illustrated; titled *Nu couché sur fond noir* and with incorrect dimensions).

London, Wildenstein & Co., Ltd., *Albert Marquet*, January-February 1972, no. 13 (illustrated; titled *Nu couché sur fond noir*).

Tokyo, Seibu Museum of Art; Kyoto National Museum of Art and Fukuoka Art Museum, *Albert Marquet*, September 1973-1974, no. 16 (illustrated).

Bordeaux, Galerie des Beaux-Arts and Paris, Orangerie des Tuileries, *Albert Marquet*, May 1975-January 1976, p. 102, no. 57 (illustrated and illustrated again in color, p. 55; titled *Nu couché sur fond bleu*).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February-May 1988, p. 184, no. 35 (illustrated and illustrated again in color).

Tokyo, Isetan Museum of Fine Arts; Nagoya, Matsuzakaya; Nara, Sogo Museum of Art and Ibaraki, Museum of Modern Art, *Albert Marquet*, September 1991-February 1992, p. 46, no. 21 (illustrated in color).

#### LITERATURE:

F. Fosca, "A. Marquet," *Les peintres français nouveaux*, no. 12, 1922, p. 55 (illustrated).

F. Jourdain, *Marquet*, Paris, 1959, p. 185 (illustrated; titled *Nu à l'étoffe bleue*).

R. Bouillot, "Le Bloc Notes, Albert Marquet," *La lettre aux collectionneurs*, no. 4, April-May 1988, p. 29.

A. González, "Retrato del artista con un ojo cerrado," *Albert Marquet, Colección del Museo de Bellas Artes de Burdeos*, exh. cat., Museo de Bellas Artes, Bilbao, 2001, p. 31 (illustrated in color).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

PROPERTY FROM AN IMPORTANT COLLECTION

**1334**

ARISTIDE MAILLOL  
(1861-1944)

*Femme debout se coiffant*

signed with monogram (on the top of the base);  
numbered and stamped with foundry mark  
'6/6 C.VALSUANI CIRE PERDUE'

(on the back of the base)

bronze with brown patina

Height: 15½ in. (38.4 cm.)

Conceived in 1907; this bronze version cast  
circa 1975

\$40,000-60,000

**PROVENANCE:**

Gallery Suzuki, Tokyo.

Acquired from the above by the present owner,  
1988.

**LITERATURE:**

W. George, *Maillol*, Paris, 1971, p. 94 (another cast  
illustrated; titled *Femme debout*).

L.L. Kramer, *Aristide Maillol, Pioneer of Modern  
Sculpture*, Ph.D. Diss., New York University,  
September 2000 (another cast illustrated,  
pl. 260).

Olivier Lorquin has confirmed the authenticity  
of this work.



1335

## EDGAR DEGAS (1834-1917)

### *Danseuse au repos, les mains sur les hanches, la jambe gauche en avant*

stamped with signature, numbered and stamped with foundry mark 'Degas 8/HER.D AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with dark brown and red patina

Height: 15 in. (38 cm.)

Original wax model executed *circa* 1882-1895; this bronze version cast at a later date in an edition numbered A to T plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$150,000-200,000

#### PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.

Antonio Duntamarina, Argentina (acquired from the above).

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

Mr. and Mrs. Harry Blumenthal, New Orleans (acquired from the above, August 1976).

By descent from the above to the present owner.

#### LITERATURE:

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 22, no. XXI (another cast illustrated, pl. 70).

P. Borel, *Les sculptures inédites de Degas*, Geneva, 1949 (another cast illustrated).

J. Rewald and L. von Matt, *Degas, Sculpture*, New York, 1956, p. 145, no. XXI (another cast illustrated, pls. 53-54).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 141, no. S 21 (another cast illustrated).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1979, no. 21 (original wax model illustrated).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 80, no. XXI (another cast illustrated, p. 80; original wax model illustrated, p. 81).

A. Pingeot and F. Horvat, *Degas, Sculptures*, Paris, 1991, p. 162, no. 21 (another cast illustrated).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, p. 15, no. 8 (another cast illustrated).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 137, no. 8 (another cast illustrated in color, pp. 136-137).

S. Campbell, R. Kendall, D.S. and S.G. Barbour, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 290-292 and 508, no. 49 (original wax model illustrated in color, p. 290; another cast illustrated in color, p. 291).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas, Sculpture*, Washington, D.C., 2010, pp. 152-155, no. 19 (original wax model illustrated in color, p. 153).

Among the wax sculptures which were discovered in Degas' studio after his death and which survived the transformation into bronze, the theme of the dancer at rest was one that recurred several times, demonstrating its importance to the artist. Conceived *circa* 1882-1895, *Danseuse au repos, les mains sur les hanches, la jambe gauche en avant* shows a dancer, seemingly devoid of clothing, appearing to stretch and relax in a moment of calm either before or after her vigorous exertions on the stage or in rehearsal. Her arms are bent behind her back, hands on her hips, as she arches her back slightly while pushing her torso forward. This resting pose is one which Degas would explore in his paintings and drawings as well—he was drawn to its ability to conjure an impression of informality while providing the viewer with a behind-the-scenes glimpse into the private life of a ballerina.



another view



1336

## PIERRE-AUGUSTE RENOIR (1841-1919)

### *Jeune femme au chapeau à fleurs*

signed 'Renoir' (upper left)  
oil on canvas  
19¾ x 16½ in. (50.2 x 41.8 cm.)  
Painted in 1910  
\$500,000-700,000

#### PROVENANCE:

Wally Findlay Galleries, Paris.  
Anon. sale, Sotheby Parke Bernet, Inc., New York, 20 October 1976, lot 21.  
Acquired by the family of the present owner, 1978.

#### LITERATURE:

A. Volland, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 80, no. 319 (illustrated; titled *Buste de femme*).  
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, p. 322, no. 3249 (illustrated).

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, Volland and Wildenstein.

Renoir's prevailing theme throughout his career was the physical beauty of women, which he frequently equated with the luxuriant forms of flowers. Around 1900, the artist began to paint models with a rose tucked behind one ear, the fullness of the flower's form echoing the plumper and more mature vision of female beauty that he adopted in his late years. Renoir's portraits were more than just a reproduction of his sitter's aesthetic appearance—they were a reflection of the subject's inner personality and beauty. His portraits of young women were especially captivating, as he so perfectly captured the delicate nature of the female form. He loved and adored the women he painted, and this adoration translated effortlessly into his pictures. "Renoir was permanently in love with women and transferred their luminous radiance he found in them onto the canvas" (G. Néret, *Renoir, Painter of Happiness, 1841-1918*, Los Angeles, 2009, p. 188).

The young woman in this portrait offers a superb example of how Renoir could bring to life the beauty and grace of his female sitter. Her hair is pulled back beneath her rose-adorned hat as she gazes out of the painting and past the viewer, her cheeks flush in shyness, and her ruby red lips reflecting a subtle, feminine touch. She is alluring yet delicate and graceful. We are mere onlookers able to partake in his adoration.

Renoir's interest in women's fashion, especially millinery, is well-documented. Suzanne Valadon, who posed for the painter intermittently in the mid-1880s, recalled in her memoirs that he had a particular weakness for women's hats and had them made to order for his sitters. In a letter dated 1880 to an unidentified model, Renoir wrote, "Come to Chatou tomorrow with a pretty summer hat. Do you still have that big hat that you look so nice in? If so, I'd like that, the gray one, the one you wore in Argenteuil" (quoted in G. Adriani, *Renoir*, exh. cat., Kunsthalle Tübingen, 1996, p. 204). Renoir's penchant for elaborate hats persisted into the latter years of the century. In 1895, Julie Manet recorded in her diary that the artist had shown her "a portrait of a model with a ravishing hat made of white muslin with a rose on it, which he himself had made" (quoted in M. Lucy and J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 245). Jeanne Baudot, Renoir's informal pupil at the time, recalled that Durand-Ruel tried to persuade Renoir in the late 1890s to begin depicting his sitters bare-headed, since the fashion for hats was waning, but the painter rejected the dealer's advice, citing his taste for "beautiful fabrics, shimmering silks, sparkling diamonds—though the thought of adorning myself with them is horrifying! So I am grateful to others when they do so—provided I am permitted to paint them" (quoted in G. Adriani, *op. cit.*, p. 204).







1337

**1337**

## EUGENE BOUDIN (1824-1898)

### *Cour de ferme en Normandie*

signed 'E. Boudin.' (lower right)  
oil on panel  
11 $\frac{3}{4}$  x 14 $\frac{3}{4}$  in. (29 x 37.6 cm.)  
Painted *circa* 1856-1860

\$20,000-30,000

#### PROVENANCE:

Anon. sale, Le Havre, 10 January 1861, lot 10.  
M. Wanner, Paris (acquired at the above sale); sale,  
Hôtel Drouot, Paris, 30 March 1874, lot 15.  
Anon. sale, Hôtel Drouot, Paris, 12 May 1923, lot 54.  
Anon. sale, Hôtel Drouot, Paris, 21 December 1936, lot 56.  
Anon. sale, Hôtel Drouot, Paris, 7 November 1946, lot 52.  
Private collection, Paris.  
Anon. sale, Sotheby's, New York, 6 May 2004, lot 213.  
Acquired by the present owner, September 2006.

#### LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 56,  
no. 176 (illustrated).



1338

**1338**

## ARMAND GUILLAUMIN (1841-1927)

### *Paysage d'Ile-de-France, la Marne*

signed 'Guillaumin' (lower right)  
oil on canvas  
18 x 21 $\frac{1}{4}$  in. (40.5 x 55.2 cm.)  
Painted *circa* 1876

\$20,000-30,000

#### PROVENANCE:

Alfonso de Borbón y Dampierre, Madrid.  
William B. Griffin, New York (acquired from the above).  
By descent from the above to the present owner, *circa* 1965.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.



1339

## HENRY MORET (1856-1913)

### *Neige à Doëlan (Finistère)*

signed and dated 'Henry Moret -98-' (lower left)

oil on canvas

28¾ x 36½ in. (73 x 92.8 cm.)

Painted in 1898

\$60,000-80,000

#### PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.

Musée du Petit Palais (Oscar Ghez), Geneva.

Anon. sale, Hôtel George V, Paris, 22 June 1988, lot 67.

Private collection, Japan.

Acquired from the above by the present owner.

#### EXHIBITED:

Turin, Galleria civica d'arte moderna, *80 Pittori da Renoir a Kissing*,

February-April 1964, p. 20, no. 27 (illustrated in color).

Geneva, Musée Rath, *Peintres de Montmartre et Montparnasse, de Renoir à Valtat*, summer 1965, p. 18, no. 15 (illustrated in color).

Paris, Musée Galliera, *60 maîtres de Renoir à Chagall*, 1966, p. 20, no. 17 (illustrated in color).

Geneva, Musée du Petit Palais, *Post-Impressionnisme, 1880-1910*, July-September 1980.

Tokyo, Isetan Museum of Art; Niigata, City Art Museum; Osaka, Daimaru Museum; Shizuoka, Prefectural Museum of Art; Himeji, City Museum of Art and Yamanashi, Prefectural Museum of Art, *Terres d'inspiration des peintres de Pont-Aven, nabis et symbolistes*, April-September 1987, p. 124, no. 92 (illustrated in color, p. 93).

#### LITERATURE:

"Henri Moret," *Vision sur les arts*, no. 94, May 1975, p. 39 (illustrated).

C.-G. and J. Le Paul, *L'Impressionnisme dans l'école de Pont-Aven, Monet, Renoir, Gauguin et leurs disciples*, Lausanne, 1983, p. 205 (illustrated in color).

Jean-Yves Rolland will include this work in his forthcoming Moret *catalogue raisonné*.

1340

## CAMILLE PISSARRO (1830-1903)

### *Vieux vigneron, Moret*

signed 'C. Pissarro. 1902' (lower right)

oil on canvas

25% x 21½ in. (65.2 x 54.7 cm.)

Painted in 1902

\$500,000-700,000

#### PROVENANCE:

Estate of the artist.

Julie Pissarro, Paris (by descent from the above).

Paul-Emile Pissarro, Paris (gift from the above, 1921 and until at least 1949).

Galerie Bernheim-Jeune et Cie., Paris.

M. and Mme Raymond Wallier, Paris (acquired from the above).

Private collection, Paris (by descent from the above and until at least 2006).

Private collection, Germany.

Private collection, London.

Private collection, Europe (acquired from the above).

#### EXHIBITED:

Berlin, Paul Cassirer, *Siebente Kunstausstellung der Berliner Secession*, April 1903, p. 30, no. 153 (titled *Alter Bauer*).

Paris, Galerie de l'Élysée, (Alex Maguy), *C. Pissarro, des peintures et des pastels de 1880 à 1900 environ*, April-May 1948.

Kunsthalle Basel, *Impressionisten, Monet, Pissarro, Sisley, Vorläufer und Zeitgenossen*, September-November 1949, p. 32, no. 160.

Paris, Galerie André Weil, *Pissarro*, June 1950, no. 41.

London, JPL Fine Arts and Paris, Privarte, *Camille Pissarro*, May-October 1993, no. 6.

Jerusalem, The Israel Museum and New York, The Jewish Museum, *Camille Pissarro, Impressionist Innovator*, October 1994-July 1995, no. 90 (illustrated in color).

Tokyo, Isetan Museum of Art; Osaka, Daimaru Museum; Fukuoka, Mitsukoshi Gallery; Mie Prefectural Art Museum and Yamaguchi Prefectural Museum of Art, *Camille Pissarro and the Pissarro Family*, March-August 1998, p. 162, no. 65 (illustrated in color, p. 95).

#### LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro, Son art—son oeuvre*, Paris, 1939, vol. I, p. 252, no. 1231 (illustrated, vol. II, pl. 241).

J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, Paris, 1991, vol. 5, pp. 239-240, 323-324 and 373-374, letter nos. 1903-1904, 2006, and 2054.

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, pp. 871-872, no. 1427 (illustrated in color).

*Vieux vigneron, Moret* dates from the artist's second sojourn in Moret-sur-Loing, located to the southeast of Fontainebleau. Pissarro's son, Georges, took up residence there at 28 rue de la Pêcherie in 1899 and strongly encouraged his father to visit, lauding the views of the river Loing from his garden. This medieval village had most notably been immortalized in paintings by Pissarro's fellow Impressionist, Alfred Sisley. While recognizing its charms, Pissarro also sought inspiration in the surrounding countryside. This provided a contrast with his city paintings of Dieppe in 1901 and of the Place Dauphine, Paris series of 1901-1902. These changes in locale enabled him to vary his motifs, mixing new series of urban scenes with his more familiar rural landscapes and domestic subjects. His initial visit to Moret in 1901 was followed by a second from May to June 1902, when the present work was painted.

*Vieux vigneron, Moret* is a richly painted and deeply emotional work, completed during a stretch of rain in Moret which caused Pissarro to turn his attentions from the lush landscapes that surrounded him to the intimate scenes taking place indoors. As the artist explained in a letter to his wife on 17 May 1902: "It's been windy, cold, and rainy ever since I arrived...but in spite of this setback, I have some reason to be pleased with my work. I found some peasants—two women and an old man who were willing to pose for me at their place, I thus have two finished size-fifteen canvases [Pissarro and Durand-Ruel Snollaerts, nos. 1427 (the present work) and 1428] and a third one in progress [no. 1429], and as soon as it's possible, one of the women will come and pose for me in the fields or under the trees [no. 1430] right next to our house" (quoted in cat rais, *op. cit.*, vol. III, p. 871).

Joachim Pissarro and Caroline Durand-Ruel Snollaerts explain in their comprehensive *catalogue raisonné* that the vineyards surrounding Moret were decimated by disease in the late nineteenth century and the local wine-growers were sent into poverty as a result (*ibid*, p. 872). The present painting thus stands as a moving depiction of an aging wine-grower seated at his modest table with a half full bottle of wine. Painted with great detail and a thickly built up surface, it is clear that Pissarro delighted in the artistic possibilities that painting these quiet moments of solitude indoors afforded him. Here, the array of colors that the artist uses to capture the gray light streaming in through the window puts on full display his signature style of painting during this period and creates an intimate view into a private moment.



1341

## PIERRE-AUGUSTE RENOIR (1841-1919)

### *Le vieux Nice, vu d'une fenêtre*

stamped with signature 'Renoir.' (Lugt 2137a; lower right)

oil on canvas

10¾ x 10½ in. (27.3 x 26.8 cm.)

Painted in 1918

\$150,000-200,000

#### PROVENANCE:

Estate of the artist.

Sacha Guitry, Paris (1938).

Jacqueline Delubac, Paris (gift from the above).

Galerie Isy Brachot, Paris.

Acquired from the above by the present owner, July 1979.

#### LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, Paris, 1931, vol. II, p. 243, no. 589 (illustrated, pl. 185).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2014, vol. V, p. 207, no. 3988 (illustrated).

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, Volland and Wildenstein.

Painted in 1918, the present lot depicts the place Saint-François and its landmark clock tower in the *vieille ville* of Nice. In his final years Renoir suffered from rheumatoid arthritis and was confined to a wheelchair; he could no longer comfortably move about and work on site before motifs away from Les Collettes, his home in Cagnes-sur-Mer, a commune on the outskirts of Nice.

Amid the silvery gleam of huge, ancient olive trees, Renoir worked on the grounds of Les Collettes in a specially designed studio with large windows that could be opened wide to catch passing breezes. "The landscape was a microcosm of all the riches of the world," as Jean described this setting.

"It's intoxicating,' [Renoir] kept repeating" (*Renoir, My Father*, New York, 1958, pp. 428-429). The old quarter of Nice was actually some distance away and not viewable as seen in the present work. It appears that Renoir, working from earlier studies and memory, dropped in the motif of the Tour Saint-François and the surrounding buildings.

"Renoir's life was a display of fireworks to the end," Jean Renoir wrote. "Although his palette became more and more austere, the most dazzling colors, the most daring contrasts issued from it. It was as if all Renoir's love of the beauty of this life, which he could no longer enjoy physically, had gushed out of his whole tortured being. He was radiant...by which I mean we felt there were rays emanating from his brush, as it caressed the canvas... So he strode with giant steps toward that summit where mind and matter become one, knowing full well that no man can attain these heights. Each stroke of his brush...declared to the men of this century, already deep in their task of destruction, the stability of the eternal balance of nature" (*ibid.*, p. 421).

Unlike Monet and Degas in their old age, Renoir's eyesight was a keen as ever and he painted every day except Sunday. Matisse, a visitor to Les Collettes during late 1917 and early 1918, was astonished to see him creating "all his best work!" as he later declared. "The soul in him seemed to grow continually stronger and express itself with radiant ease" (quoted in F. Harris, *Contemporary Portraits, Fourth Series*, New York, 1923, p. 125).

Advised by the Bernheim brothers, *Le vieux Nice, vu d'une fenêtre* was acquired by the famed French stage actor Sacha Guitry in 1938. His third wife, Jacqueline Delubac, adored the work so much that Guitry later gifted it to her.



(fig. 1) Pierre-Auguste Renoir's house Les Collettes, Cagnes-sur-Mer.



1342

## ALFRED SISLEY (1839-1899)

### *Péniches sur la Seine, effet d'automne*

signed 'Sisley.' (lower right)  
oil on canvas  
10¾ x 16¼ in. (27.3 x 41.3 cm.)  
Painted in 1879  
\$250,000-350,000

#### PROVENANCE:

A. Dachery, Paris; sale, Hôtel Drouot, Paris, 30 May 1899, lot 56.  
Galerie Camentron, Paris (acquired at the above sale).  
Galerie Bernheim-Jeune et Cie., Paris.  
Anon. sale, Hôtel Drouot, Paris, 20 November 1996, lot 14.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Georges Petit, *Alfred Sisley*, May-June 1917, p. 7,  
no. 31 (titled *Bords de rivière, péniches*).

#### LITERATURE:

F. Daulte, *Alfred Sisley, Catalogue raisonné de l'oeuvre peint*,  
Lausanne, 1959, no. 331 (illustrated).

In the present work, Sisley depicts the town of Saint Cloud far in the distance from the banks of the river Seine. Saint Cloud was particularly known for its 980 acre park, a source of inspiration for artists such as Jean-Honoré Fragonard and Jean-Baptiste-Camille Corot, and its proximity to Sèvres, a Parisian suburb where Sisley settled in February 1877. The Sèvres years were financially fraught for Sisley and his family. In 1879, he chose not to exhibit with the Impressionists but rather turned to the Salon in the hope of achieving some financial success, but was once more rejected. Nonetheless these years were marked by significant stylistic development in the painter's work. He achieved great creative diversification in style and subject matter through the replacement of the short, regular brushwork and clearly modulated tones typical of his early 1870s landscapes with a more varied range of brushstrokes and a greater sophistication in the application of color.

As Christopher Lloyd has written: "The second half of the 1870s saw a considerable change in Sisley's style. The compositions after 1876 tended to become more complex, with less emphasis on recession and balance.

Instead, the overlaying of the various parts of a composition and the creation of an interlocking pattern began to absorb his attention. At the same time, a greater variety enters Sisley's technique. The short soft-edged square brushstrokes of earlier years were replaced by heavily worked, more intricate textures comprising a large range of brushstrokes. The priming on the canvas continued to play a significant role, but towards the end of the decade Sisley was more concerned with building up the layers of paint on the surface. Concomitant with these richly textured surfaces was a greater sophistication in the application of colour. The tonal qualities of the paintings of the early 1870s accorded well with Sisley's compositional principles of those years, but now the greater intensity and wider range of colour, as in the work of Monet and Renoir, matched the more agitated character of the brushwork. It is fair to describe the years 1875-1879 as transitional...as Sisley was adjusting his style and reflecting on the subject matter of his painting in a highly creative way. The results of this adjustment were to be given full expression during the 1880s and 1890s. In a very real sense, Sisley was at a turning point during the years at Marly and Sèvres" (*Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, pp. 150-151).







**1343**

**EUGENE BOUDIN (1824-1898)**

*Rade de Brest, baie de Camfrout, quai des Kerhors*

signed 'Boudin' (lower right)

oil on canvas

12 $\frac{1}{8}$  x 18 $\frac{5}{8}$  in. (30 x 47 cm.)

Painted in 1871

\$30,000-50,000

**PROVENANCE:**

M. Strauss.

M. Muller.

Anon. sale, Hôtel Drouot, Paris, 7 April 2004, lot 38.

Anon. sale, Sotheby's, New York, 5 November 2004, lot 121A.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Ecole des Beaux-Arts, *Oeuvres d'Eugène Boudin*, January 1899,  
p. 18, no. 211 (dated 1872).

This work will be included in the forthcoming Boudin *catalogue raisonné*  
being prepared by Manuel Schmit.



**1344**

ARISTIDE MAILLOL (1861-1944)

*La Pensive*

signed with monogram, numbered and inscribed with foundry mark  
'exemplaire de l'artiste A. BINGEN et COSTENOBLE Fondateur Paris.'  
(on the base)

bronze with brown and green patina

Length: 7 $\frac{3}{8}$  in. (20 cm.)

Conceived *circa* 1900

\$60,000-80,000

**PROVENANCE:**

Dina Vierny, Paris.

Acquired from the above by the present owner, January 2004.

**LITERATURE:**

J. Rewald, *Maillol*, Paris, 1939, pp. 138-139 (terracotta version illustrated;  
titled *Girl Reclining*).

Olivier Lorquin has confirmed the authenticity of this work.



1345

ANDRE HAMBOURG (1908-1999)

*Marée haute, L'école de voile à Deauville*

signed 'a. hambourg' (lower right); signed with initials and titled  
'a.h. "marée haute, l'école de Voile, à Deauville"' (on the reverse)  
oil on canvas

15 x 21¾ in. (38 x 55.2 cm.)

Painted in 1979

\$15,000-20,000

**PROVENANCE:**

Wally Findlay Galleries, New York.

Acquired from the above by the family of the present owner, circa 1984.

Nicole Hambourg has confirmed the authenticity of this work.



**1346**

BALTASAR LOBO (1910-1993)

*Moment de bonheur*

signed and numbered 'Lobo 6/8' (on the top of the base);  
inscribed with foundry mark and stamped 'Susse Frères  
Paris RESYGRAM' (on the back of the base)

bronze with green and dark brown patina

Height: 26 in. (68 cm.)

Length: 27½ in. (70 cm.)

Conceived in 1990; this bronze version cast in 1992

\$90,000-120,000

**PROVENANCE:**

Galería Freites, Caracas.

Acquired from the above by the present owners, September 1993.

Galería Freites will include this work in their forthcoming Baltasar Lobo  
*catalogue raisonné* under the archive number 9002.



1347

ANDRÉ BRASILIER (B. 1929)

*Soir maritime*

signed 'André Brasilier.' (lower right); signed again, dated and titled 'André Brasilier. 2015 Soir maritime' (on the stretcher bar)

oil on canvas

28¾ x 39½ in. (73 x 100.3 cm.)

Painted in 2015

\$30,000-50,000

**PROVENANCE:**

Family of the artist.

Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



**1348**

MARIE LAURENCIN (1883-1956)

*La Confidence*

signed 'Marie Laurencin' (upper right)

oil on canvas

33¾ x 25¾ in. (85.7 x 65.4 cm.)

Painted *circa* 1921-1922

\$40,000-60,000

**PROVENANCE:**

Mme Buhayar, Paris (*circa* 1935).

By descent from the above to the present owner.

**LITERATURE:**

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, Tokyo, 1999, vol. II, p. 100, no. 1373 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION

**1349**

MAURICE DE VLAMINCK (1876-1958)

*Le village ensoleillé*

signed 'Vlaminck' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 65.2 cm.)

Painted circa 1925-1926

\$50,000-70,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 9 November 1994, lot 381.

Anon. sale, Sotheby's, London, 9 December 1997, lot 499.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.





PROPERTY OF A EUROPEAN COLLECTOR

**1350**

GEORGES ROUAULT (1871-1958)

*L'enfant pâle*

with two atelier stamps (on the reverse)

oil on canvas

22¾ x 16⅞ in. (57.8 x 42.9 cm.)

Painted *circa* 1940

\$70,000-100,000

**PROVENANCE:**

Estate of the artist.

Acquired from the above by the present owner, 2002.

The Fondation Georges Rouault has confirmed the authenticity of this work.

**1351**

RAOUL DUFY (1877-1953)

*Au Concert*

signed 'Raoul Dufy' (lower right)

oil on canvas

15 x 18 in. (38.1 x 45.9 cm.)

Painted in 1948

\$150,000-200,000

**PROVENANCE:**

Galerie Louis Carré et Cie., Paris.

Private collection (acquired from the above, 1952).

Private collection (by descent from the above); sale, Christie's,  
New York, 7 November 2001, lot 269.

Acquired at the above sale by the present owner.

**LITERATURE:**

M. Laffaille and F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Paris, 1985, *supplément*, p. 147, no. 2016 (illustrated).





1352

MOISE KISLING (1891-1953)

*Bouquet de fleurs*

signed 'Kisling' (upper right)

oil on canvas

16 x 10½ in. (40.6 x 26.7 cm.)

\$40,000-60,000

**PROVENANCE:**

Acquired from the artist by the family of the present owner.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



1353

LEONARD TSUGUHARU FOUJITA  
(1886-1968)

*Jeune fille aux raisins*

signed 'Foujita' (lower left); signed again and dated

'Foujita VII 59' (on the reverse)

oil on canvas

10¾ x 8¾ in. (27.3 x 22.2 cm.)

Painted in July 1959

\$80,000-120,000

**PROVENANCE:**

Walter Klinkhoff Gallery, Montreal (acquired from the artist).

Acquired from the above by the present owner, 1960.

Sylvie Buisson has confirmed the authenticity of this work.



1354

## ANDRÉ LHOTE (1885-1962)

### *Ombre portée sur la terrasse*

signed and dated 'A.LHOTE.55.' (lower right)

oil on canvas

25¾ x 21¾ in. (65.1 x 54.5 cm.)

Painted in 1955

\$30,000-50,000

#### PROVENANCE:

Ellen Dreyer, New York (by 1962).

Ruth and Leon Juster, New York.

Constance Juster, New York (by descent from the above).

Acquired from the above by the present owner, 2007.

#### EXHIBITED:

New York, Juster Gallery, *André Lhote, Paintings and Watercolors, 1906 to 1959*, 1959, no. 3 (dated 1956).

Albi, Musée Toulouse-Lautrec, *André Lhote, peintures, aquarelles, gouaches, dessins, lithographies*, June-September 1962, p. 26, no. 53.

New York, Leonard Hutton Galleries, *André Lhote, Cubism*, October-December 1976, p. 32, no. 38.

New York, Weintraub Gallery, *André Lhote, Cubism and Later Periods*, December 1979-January 1980, no. 17.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



PROPERTY FROM AN IMPORTANT PALM BEACH COLLECTION

**1355**

## RAOUL DUFY (1877-1953)

*L'atelier de la Place Arago*

signed 'Raoul Dufy' (lower center)

oil on canvas

18½ x 22 in. (47 x 55.9 cm.)

Painted in 1949

\$100,000-150,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1960.

**LITERATURE:**

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1976, vol. III, p. 236, no. 1214 (illustrated).



**1356**

## MAURICE UTRILLO (1883-1955)

### *Paysage à Lucenay*

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

oil on canvas

18 $\frac{1}{2}$  x 22 in. (46.7 x 55.7 cm.)

Painted *circa* 1922

\$40,000-60,000

#### PROVENANCE:

Niveau Gallery, New York.

Private collection, New York (by 1962).

Acquired by the family of the present owner, *circa* 1970.

#### LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 374, no. 982 (illustrated, p. 375; with incorrect dimensions).

Cédric Paillier and the late Jean Fabris have confirmed the authenticity of this work.





1357

## MAURICE DE VLAMINCK (1876-1958)

### *Paysage*

signed 'Vlaminck' (lower right)  
oil on canvas  
24 $\frac{1}{4}$  x 28 $\frac{7}{8}$  in. (60.3 x 73.5 cm.)

\$70,000-100,000

#### PROVENANCE:

Ambroise Vollard, Paris.  
Galerie de l'Art Moderne, Paris.  
Mr. and Mrs. Charles Gilman, New York (acquired from the above, 1951);  
Estate sale, Christie's, New York, 9 May 2000, lot 169.  
Hilde Gerst, New York (acquired at the above sale).  
Christie's; sale, Christie's, New York, 7 May 2008, lot 352.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

The Tel Aviv Museum, *Masters of Modern Art*, May-September 1982,  
no. 165.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work  
in their forthcoming Maurice de Vlaminck *catalogue critique* currently  
being prepared under the sponsorship of the Wildenstein Institute.



## JACQUES LIPCHITZ:

### PAINTINGS AND SCULPTURES IN THE KAYDEN COLLECTION

The celebrated Collection of Dr. Herbert Kayden and Dr. Gabrielle Reem includes prime examples of works by one of the great masters of twentieth-century sculpture, Jacques Lipchitz. The prolific artist, who worked across a wide range of media, primarily favored bronze. In 1909 at the age of 18, Lipchitz left his native city of Druskininkai, in present-day Lithuania, and moved to Paris to study at the Ecole des Beaux-Arts and the Académie Julian. There Lipchitz befriended Pablo Picasso, Juan Gris, Diego Rivera, and many of the other leading avant-garde artists living in Paris at that time. In 1914, inspired by the radical new artistic style he witnessed, he shifted away from classically inspired anatomical representation and began to integrate Cubist aesthetic principles into his work, quickly becoming one of the most prominent sculptors working in that style. He was able to brilliantly translate the abstract vision of objects deconstructed into a series of angular geometric planes into the three-dimensional realm. Even when working primarily with the Cubist vernacular, he always sought to imbue his constructions and sculptures with a human element by carefully balancing figuration with abstraction. By the early 1920s, Lipchitz was world-renowned. In 1922, the artist was commissioned by the preeminent American collector Dr. Albert C. Barnes to complete a series of seven limestone reliefs for his museum. Shortly after this major commission, Lipchitz began to favor increasingly more fluid forms in his work. The carefully curated Kayden Collection spans five decades of the artist's work (1910-1970), and consists of works from the most important periods of Lipchitz's prodigious oeuvre. As one of the finest private assemblies of Lipchitz's works, the Kayden Collection amply displays the collectors' passion, discerning eye for quality, cohesive sense of taste, and their personal relationship with the artist.



1358

JACQUES LIPCHITZ (1891-1973)

*Hagar II*

signed, numbered and marked with artist's thumbprint

'JLipchitz 4/7' (on the top of the base)

bronze with dark brown patina

Height: 13 $\frac{3}{8}$  in. (33.4 cm.)

Length: 14 $\frac{3}{8}$  in. (36.4 cm.)

Conceived in 1949

\$30,000-50,000

**PROVENANCE:**

Acquired from the artist by the late owners, January 1966.

**LITERATURE:**

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 49, no. 439 (another cast illustrated).

Pierre Levai has confirmed the authenticity of this work.



1359

**1359**

JACQUES LIPCHITZ (1891-1973)

*Biblical Scene II*

signed, numbered and marked with artist's thumbprint  
'JLipchitz 3/7' (on the top of the base)

bronze with dark brown patina

Height: 20 in. (50.8 cm.)

Conceived in 1950

\$20,000-30,000

**PROVENANCE:**

Acquired from the artist by the late owners, December 1957.

**LITERATURE:**

J. Lipchitz and H.H. Arnason, *My Life in Sculpture*, New York, 1972, p.184  
(another cast illustrated, p. 185, fig. 167).

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné,  
The American Years, 1941-1973*, New York, 2000, vol. 2, p. 51, no. 448  
(another cast illustrated; another cast illustrated again, p. 156).

Pierre Levai has confirmed the authenticity of this work.



1360

**1360**

JACQUES LIPCHITZ (1891-1973)

*Dancer with Train*

signed, numbered and marked with artist's thumbprint  
'JLipchitz 3/7' (on the top of the base)

bronze with brown patina

Height: 9½ in. (24.6 cm.)

Conceived in 1947

\$10,000-15,000

**PROVENANCE:**

Acquired from the artist by the late owners, May 1958.

**LITERATURE:**

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné,  
The American Years, 1941-1973*, New York, 2000, vol. 2, p. 41, no. 409  
(another cast illustrated).

Pierre Levai has confirmed the authenticity of this work.



1361

JACQUES LIPCHITZ (1891-1973)

*Taureau*

signed, numbered and marked with artist's thumbprint

'JLipchitz 1/7' (on the top of the base)

bronze with dark brown and green patina

Height: 8 $\frac{1}{8}$  in. (20.7 cm.)

Length: 10 in. (25.4 cm.)

Conceived in 1962

\$15,000-20,000

**PROVENANCE:**

Acquired from the artist by the late owners, April 1965.

**LITERATURE:**

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 80, no. 585 (another cast illustrated).

Pierre Levai has confirmed the authenticity of this work.



**1362**

BERNARD BUFFET (1928-1999)

*Hibou*

signed and dated 'Bernard Buffet 58' (upper left)

oil on canvas

25% x 22% in. (64.5 x 54.5 cm.)

Painted in 1958

\$40,000-60,000

**PROVENANCE:**

Wally Findlay Galleries, Chicago.

Kennedy Galleries, New York.

Acquired from the above by the family of the present owner, circa 1985.

This work is recorded in the Maurice Garnier Archives.



1363

ANDRÉ BRASILIER (B. 1929)

*Feux d'artifice à Juan les Pins*

signed 'André Brasilier.' (lower right); signed again, dated twice and titled 'André Brasilier. 2015 Feux d'artifice à Juan les Pins' (on the stretcher bar)  
oil and charcoal on canvas  
35 x 51¼ in. (89 x 130 cm.)  
Executed in 2015

\$30,000-50,000

**PROVENANCE:**

Family of the artist.  
Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



1364

## MARIE LAURENCIN (1883-1956)

### *Trois jeunes filles devant un pont*

signed 'Marie Laurencin' (lower right)

oil on canvas

19¾ x 24 in. (50 x 61 cm.)

\$40,000-60,000

#### PROVENANCE:

Galerie Romanet-Felix, Palm Beach.

Private collection, Palm Beach (by 1990).

Anon. sale, Christie's, New York, 9 May 2000, lot 234.

Private collection (acquired at the above sale); sale, Christie's,  
New York, 7 May 2008, lot 351.

Acquired at the above sale by the present owner.

#### LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, Tokyo,  
1986, vol. I, p. 522, no. 1299 (illustrated).





1365

ANDRÉ BRASILIER (B. 1929)

*Chapiteau aux chevaux noirs*

signed 'André Brasilier.' (lower right); signed again, dated and titled 'André Brasilier. 2014 Chapiteau aux chevaux noirs' (on the stretcher)

oil on canvas

51¼ x 38¼ in. (130 x 97 cm.)

Painted in 2014

\$40,000-60,000

**PROVENANCE:**

Family of the artist.

Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



**1366**

**BERNARD BUFFET (1928-1999)**

*Pot de bégonias*

signed 'Bernard Buffet' (upper left) and dated '1974' (lower left)

oil on canvas

23¾ x 21½ in. (65.5 x 54.3 cm.)

Painted in 1974

\$30,000-50,000

**PROVENANCE:**

Galerie Maurice Garnier, Paris.

Acquired from the above by the family of the present owner, December 1979.

This work is recorded in the Maurice Garnier Archives.



1367

BERNARD BUFFET (1928-1999)

*Nature morte au pain*

signed and dated 'Bernard Buffet 52' (upper left)

oil on canvas

23¾ x 28¾ in. (60.3 x 73 cm.)

Painted in 1952

\$40,000-60,000

**PROVENANCE:**

Galerie Drouant-David, Paris.

Galerie des Etats-Unis, Cannes.

Anon. sale, Christie's, New York, 11 May 1995, lot 393.

Gallery Umeda, Osaka (acquired at the above sale).

Private collection, Japan.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



1368

LEONARD TSUGUHARU FOUJITA  
(1886-1968)

*Intérieur*

signed and dated 'Foujita 47' (lower left)

oil on canvas

15 x 17 $\frac{7}{8}$  in. (38 x 45.7 cm.)

Painted in 1947

\$50,000-70,000

**PROVENANCE:**

Margaret Mason Peabody, Florida (circa 1950).

By descent from the above to the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



1369

BERNARD BUFFET (1928-1999)

*La Baume, la salle à manger*

signed and dated 'Bernard Buffet 1987' (upper left)

oil on canvas

51% x 35 in. (130.5 x 88.9 cm.)

Painted in 1987

\$80,000-120,000

**PROVENANCE:**

Private collection, Japan.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



1370

FRANCOISE GILOT (B. 1921)

*La Réponse*

signed 'F.Gilot.' (lower left); dated and titled  
'1965-1966 LA REPONSE' (on the stretcher)

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

Painted in 1965-1966

\$50,000-70,000

**PROVENANCE:**

Vincent Mann Gallery, Inc., New Orleans.

Acquired from the above by the family of the present owner, 1978.

Françoise Gilot has confirmed the authenticity of this work.  
It is recorded in her archives under the number 641.



1371

PABLO PICASSO (1881-1973)

*Visage souriant*

dated and stamped '29.1.58. MADOURA PLEIN FEU' (on the underside)  
white earthenware ceramic bowl, partially engraved, with colored engobe  
and glaze

Diameter: 17¼ in. (43.8 cm.)

Executed on 29 January 1958; unique

\$60,000-80,000

**PROVENANCE:**

Estate of the artist.

Jacqueline Picasso, Paris (by descent from the above).

Catherine Hutin, Paris (by descent from the above).

Galerie Beyeler, Basel (by 1990).

Jane Kahan Gallery, New York.

Acquired from the above by the family of the present owner, 2005.

**EXHIBITED:**

Basel, Galerie Beyeler, *Picasso, Céramiques*, March-May 1990,  
no. 79 (illustrated in color).



another view

1372

## HENRY MOORE (1898-1986)

### *Large Slow Form*

signed and numbered 'Moore 3/9' (on the back)  
bronze with green and brown patina  
Length: 30¼ in. (77 cm.)  
Conceived in 1962; this bronze version enlarged in 1968  
\$200,000-300,000

#### PROVENANCE:

Dominion Gallery, Montreal (acquired from the artist, May 1969).  
Lotus International Trust, Hong Kong (acquired from the above,  
March 1980).  
Acquired from the above by the family of the present owners,  
August 1985.

#### LITERATURE:

D. Mitchinson, ed., *Henry Moore, Sculpture*, London, 1981,  
p. 313, no. 349 (another cast illustrated in color, p. 163).  
W.J. Strachan, *Henry Moore, Animals*, London, 1983, p. 173  
(illustrated in color, pl. II).  
A. Bowness, ed., *Henry Moore, Complete Sculpture, 1955-1964*,  
London, 1986, vol. 3, p. 54, no. 502a (another cast illustrated,  
pp. 55 and 140-141).  
J.D. Weintraub, intro., *Master Sculptors of the XX Century*,  
New York, 1987, no. 62 (another cast illustrated in color).  
D. Mitchinson ed., *Celebrating Moore, Works from the Collection  
of the Henry Moore Foundation*, London, 1998, pp. 272-273, no. 199  
(illustrated in color).

*Large Slow Form* is an enlarged version of Moore's *Slow Form: Tortoise*, conceived in 1962, which he described as "the so-called 'Tortoise Form.' It is one right-angled form, repeated five times, and arranged together to make an organic composition. This repeated slow right-angle reminded me of the action of a tortoise" (quoted in J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, p. 365).

Here, Moore uses interlocking pieces which are irregular in shape, containing both round and hard edges, to bring to life the form of a tortoise. This sculpture exemplifies Moore's desire to create sculpture which appears to be evolving. In Moore's view, "Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately" (quoted in *op.cit.*, 1981, p. 52). In fact, upon first inspection, the sculpture is not immediately recognizable as a tortoise—it evokes the shape of an animal, however it is only with Moore's description that we can identify the type of animal. John Russell has written, "Over and over again in the 1950s and 1960s Moore has invented animal-forms which

belong to no known bestiary and yet are quintessentially plausible. We can't give a name to them, but we accept the fact of their existence" (*Henry Moore*, Harmondsworth, 1973, p. 184). Animals were of significant importance to Moore—between 1921 and 1982, Moore conceived fifty-eight sculptures and countless drawings in various animal forms.

Sculptor Anthony Caro, who worked as Moore's studio assistant from 1951 to 1953, has written about *Large Slow Form*: "When I saw this piece in the Tate for the first time, some time in the late 1970s, I got a surprise: it didn't look like a Henry Moore. I thought it was a marvellous piece. It's untypical... it's because he seems to have gone away from using flints, stones or bones as a starting point, but has invented his own forms. And it has such unity, it feels like a carving: it has that strength and weight...when Henry makes a work like *Large Slow Form* it gives you a jolt; it knocks your expectations awry. This work confirms how good a sculptor he could be. You can't box him into a corner. A piece like the *Large Slow Form* defeats your expectations" (quoted in *op. cit.*, 1998, p. 273).







1373

## GEORGES BRAQUE (1882-1963)

### *Poisson*

bronze with brown patina

Length: 14 in. (35.6 cm.)

Conceived in 1942; this bronze version cast by 1949

\$40,000-60,000

#### PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Buchholz Gallery (Curt Valentin), New York (by 1949).

William W. Crocker, San Francisco.

Gertrude Bernoudy, St. Louis.

Private collection, Los Angeles (1994).

Acquired from the above by the present owner.

#### EXHIBITED:

New York, Buchholz Gallery (Curt Valentin), *Sculpture*, September-October 1949, no. 7 (illustrated).

New York, Curt Valentin Gallery, *Sculpture by Painters*, November-December 1951, no. 9.

#### LITERATURE:

S. Fumet, *Sculptures de Braque*, Paris, 1951, no. 32 (another cast illustrated).

M. Gieure, *G. Braque*, Paris, 1956, p. 73 (another cast illustrated).

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.



1374

PABLO PICASSO (1881-1973)

*Visage en relief*

dated, numbered, stamped and inscribed '23.10.47. V  
MADOURA PLEIN FEU 1.96' (on the underside)

white earthenware ceramic plate, partially engraved,  
with colored engobe and glaze

Length: 15 $\frac{1}{8}$  in. (38.3 cm.)

Executed on 23 October 1947; unique

\$80,000-120,000

**PROVENANCE:**

Estate of the artist.

Jacqueline Picasso, Paris (by descent from the above).

Catherine Hutin, Paris (by descent from the above).

Private collection, Japan.

Galerie Beyeler, Basel.

Jane Kahan Gallery, New York.

Acquired from the above by the family of the present owner, 1999.



reverse



PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

**1375**

## RAOUL DUFY (1877-1953)

### *Vence*

signed 'Raoul Dufy' (lower right)  
oil on canvas  
15 x 18¼ in. (38.2 x 46.3 cm.)  
Painted in 1923

\$70,000-100,000

#### PROVENANCE:

Marcelle Berr de Turique, Paris (by 1930).  
The New Gallery, New York.  
Mr. and Mrs. Maurice J. Speiser, Philadelphia (by 1934); sale,  
Parke-Bernet Galleries, Inc., New York, 26 January 1944, lot 19.  
Acquired at the above sale by family of the late owner.

#### EXHIBITED:

Philadelphia Museum of Art, *Contemporary Painting from the Collection of Mr. and Mrs. Maurice J. Speiser*, January-February 1934, no. 14 (titled *Landscape, Venice*).

#### LITERATURE:

M. Berr de Turique, *Raoul Dufy*, Paris, 1930, p. 281 (illustrated, p. 105).  
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 114, no. 545 (illustrated; with incorrect dimensions).



1376

## MAURICE UTRILLO (1883-1955)

### *Place du Tertre à Montmartre*

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

oil on board laid down on cradled panel

13 $\frac{1}{8}$  x 16 $\frac{1}{8}$  in. (33.4 x 41 cm.)

Painted circa 1923

\$80,000-120,000

#### PROVENANCE:

O. Fischer.

M. Mignon-Massart, Nantes (by 1962).

Anon. sale, Christie's, London, 30 June 1999, lot 241.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Tokyo, Seji Togo Memorial Sompō Japan Museum of Art; The Niigata Prefectural Museum of Modern Art; Kyoto, Museum Eki and Aichi, Toyohashi City Museum of Art and History, *Maurice Utrillo, La collection d'un amateur d'art*, April-December 2010, p. 70, no. 34.

#### LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 392, no. 1011 (illustrated, p. 393).

Hélène Bruneau, Cédric Paillier, and the late Jean Fabris have confirmed the authenticity of this work.



1377

## HONORE DAUMIER (1808-1879)

### *Devant l'âtre: Deux hommes en conversation*

signed with initials 'h.D.' (lower right)

oil on panel

12 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in. (32 x 40 cm.)

Painted in 1856-1860

\$30,000-50,000

#### PROVENANCE:

Nicolas-Auguste Hazard, Oise; sale,  
Galerie Georges Petit, Paris, 2 December 1919, lot 98.  
Eugène Blot, Paris (by 1923).  
Georges Viau, Paris.  
André Schoeller, Paris.  
Alfred Strölin, Paris.  
Anon. sale, Hôtel Drouot, Paris, 14 June 1985, lot 37.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Milwaukee, Haggerty Museum of Art, Marquette University,  
*Honoré Daumier, Political Caricaturist of the Nineteenth Century*,  
February-May 2003 (illustrated).

#### LITERATURE:

E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 94, no. 95  
(titled *Deux personnages dans une loge de théâtre*).  
E. Fuchs, *Der Maler Daumier*, Munich, 1927, pp. 38 and 51,  
no. 135a (illustrated, p. 135; titled *Im Theater*).  
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings,  
Watercolours, and Drawings*, New York, 1968, vol. I, p. 106, no. I-103  
(illustrated, pl. 124).  
L. Barzini and G. Mandel, *L'opera pittorica completa di Daumier*, Milan,  
1971, pp. 98-99, no. 133 (illustrated; titled *Due uomini in profilo*).  
D. Lobstein and C.L. Blais, "Collectors, Dealers and Admirers," *Daumier*,  
exh. cat., National Gallery of Canada, Ottawa, 1999, p. 567.



1378

## EDOUARD VUILLARD (1868-1940)

*Les Amies ou Deux femmes sur un banc, le soir, dans un jardin public*

signed and dated 'E Vuillard 95' (lower right)

oil on board

12 x 15¼ in. (30.5 x 39.5 cm.)

Painted in 1895

\$30,000-50,000

### PROVENANCE:

A. Level, Paris (acquired from the artist, 1896);  
sale, Hôtel Drouot, Paris, 3 March 1927, lot 127.  
Galerie Bernheim-Jeune et Cie., Paris.  
Galerie Georges Petit, Paris (January 1929).  
Sir Valentine Abdy, Paris.  
Georges Schick, Paris.  
Anon. sale, Galerie Motte, Geneva, 12 May 1962, lot 186.  
Schoneman Galleries, Inc., New York.  
Private collection, Switzerland.  
Matignon Fine Art, Paris.  
Acquired from the above by the present owner, July 2001.

### LITERATURE:

*Gazette des Beaux-Arts*, vol. 11, no. 854, March 1934, p. 175  
(illustrated, fig. 10; titled *Au jardin*).  
G.L. Mauner, *The Nabis, Their History and Their Art, 1888-1896*,  
New York, 1978, pp. 245 and xi (illustrated, fig. 112).  
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue  
critique des peintures et pastels*, Paris, 2003, vol. I, p. 404, no. V-51 (illustrated).



1379

1379

PIERRE EUGENE MONTEZIN  
(1874-1946)

*Eglise de Cherisy*

signed 'Montezin' (lower right)  
oil on burlap  
25¾ x 21½ in. (65.4 x 54.6 cm.)

\$20,000-30,000

**PROVENANCE:**

Anon. sale, Eric Pillon, Versailles, 14 March 1993, lot 142.  
Kurt E. Schon Fine Art, Ltd., New Orleans.  
Acquired from the above by the family of the present owner, September 1996.

Cyril Klein-Montézin has confirmed the authenticity of this work.



1380

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

1380

ARMAND GUILLAUMIN (1841-1927)

*Epinay-Le-Breuil*

signed 'Guillaumin' (lower left)  
oil on canvas  
18½ x 14¾ in. (46 x 37.5 cm.)  
Painted circa 1890

\$25,000-35,000

**PROVENANCE:**

Alain Thomas, Paris.  
Private collection, Paris (by 1971).  
Bernard Chappard, Paris; sale, Hôtel Drouot, Paris,  
13 March 2000, lot 45.  
Galerie Hopkins-Thomas-Custot, Paris.  
Acquired from the above by the present owner, May 2000.

**EXHIBITED:**

Paris, Galerie Raphaël Gérard, *Centenaire de A. Guillaumin*, May-June  
1941, p. 12, no. 77 (titled *Epinay-sur-Orge*).  
Paris, Galerie Jean de Ruaz, *Guillaumin*, May 1951, no. 30  
(titled *Epinay-sur-Orge*).

**LITERATURE:**

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 200 (illustrated).





1381

## PIET MONDRIAN (1872-1944)

### *Boerderij waarvoor een waterpomp*

signed 'Piet Mondriaan.' (lower left)

oil on card laid down on board

12½ x 14¼ in. (32 x 36.3 cm.)

Painted in 1904

\$30,000-50,000

#### PROVENANCE:

J. Appels, Driebergen.

Anon. sale, Mak van Waay, Amsterdam, 19 December 1967, lot 116.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 21 May 1969, lot 99.

Richard and Lois Steinberg, New Jersey.

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Jersey

(gift from the above, 1980); sale, Christie's, 9 November 2006, lot 377.

Acquired at the above sale by the present owner.

#### EXHIBITED:

New Brunswick, New Jersey, Rutgers University, Jane Voorhees Zimmerli Art Museum, *Recent Acquisitions*, 1981 (dated circa 1898-1900).

#### LITERATURE:

R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works*, New York, 1998, vol. I, p. 295, no. A361 (illustrated).



**1382**

GUSTAVE LOISEAU (1865-1935)

*La route de Brantôme à Pérignaux*

signed 'G. Loiseau' (lower left)

oil on canvas

24 x 28<sup>7</sup>/<sub>8</sub> in. (61 x 73.3 cm.)

Painted in 1920

\$30,000-50,000

**PROVENANCE:**

Galerie Durand-Ruel et Cie., Paris (August 1920).

Acquired by the family of the present owner, January 1960.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



**1383**

ARMAND GUILLAUMIN (1841-1927)

*Paysage avec village à l'arrière-plan*

signed 'Guillaumin' (lower left)

oil on canvas

29 x 39½ in. (74 x 100 cm.)

Painted circa 1888

\$60,000-80,000

**PROVENANCE:**

Hirschl & Adler Galleries, New York (1953).

Hammer Galleries, New York (acquired from the above, 1955).

Galerie George Moos, Geneva.

Anon. sale, Christie's, London, 30 June 1987, lot 155.

Anon. sale, Hôtel des ventes, Bourg-en-Bresse, 19 March 1989, lot 75.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Boston, Museum of Fine Arts, May-December 1920 (on loan).

The Detroit Institute of Arts, *The Two Sides of the Medal, French Painting from Gérôme to Gauguin*, October 1954, p. 34, no. 83 (illustrated, p. 49).

**LITERATURE:**

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 162 (illustrated).



1384

ARMAND GUILLAUMIN (1841-1927)

*Rochers au Trayas*

signed 'Guillaumin' (lower left)

oil on canvas

18 $\frac{1}{8}$  x 21 $\frac{3}{4}$  in. (46.2 x 55 cm.)

Painted circa 1905

\$30,000-50,000

**PROVENANCE:**

Galerie Bernheim-Jeune et Cie., Paris.

Galerie Cardo, Paris.

Anon. sale, Sotheby's, New York, 26 February 1990, lot 44.

Acquired by the late owner, circa 2010.

**EXHIBITED:**

Paris, Galerie Delpierre, *Guillaumin*, October 1944.

**LITERATURE:**

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 659 (illustrated; with incorrect dimensions).

1385

## AUGUSTE RODIN (1840-1917)

### *Nu féminin agenouillé en torsion*

signed and numbered 'A. Rodin No 3/8' (on the top of the base); dated and inscribed '1984 © by MUSEE Rodin' (on the right side of the base); inscribed with foundry mark 'E. GODARD Fondr' (on the back of the base)

bronze with dark brown patina

Height: 23½ in. (59.7 cm.)

Conceived *circa* 1882-1885; this bronze version cast in 1984

\$60,000-80,000

#### PROVENANCE:

Musée Rodin, Paris.

Bruton Gallery, Somerset (acquired from the above, September 1985).

Acquired from the above by the present owner, *circa* 1985.

#### LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, Paris, 2007*, vol. II, pp. 554-555 (another cast illustrated).

This work 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 number 2015-4743B.



1386

## ALBERT MARQUET (1875-1947)

### *Quai de Bourbon, Paris*

stamped with signature 'marquet' (lower right)

oil on canvas

25% x 31% in. (64.6 x 81.3 cm.)

Painted in winter 1906-1907

\$120,000-180,000

#### PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 16 February 1951, lot 39.

Marcelle Marquet, Paris (by 1953).

Martinet collection, Paris (by descent from the above).

Acquired from the above by the present owner, June 1988.

#### EXHIBITED:

Geneva, Musée de l'Athénée, *Albert Marquet*, January 1937, no. 22.

Paris, Galerie Max Kaganovitch, *Oeuvres choisies du XXe siècle*, May-July 1951.

Jerusalem, Association des Musées d'Israël, *Un demi-siècle de peinture française*, September-December 1953, p. 13, no. 13 (titled *Bords de Seine*).

Albi, Musée Toulouse-Lautrec, *Albert Marquet*, July-September 1957, p. 30, no. 10 (dated 1908).

Belgrade, Narodni Muzej, *Albert Marquet*, June 1960, p. 11, no. 4.

Chartres, Chambre de Commerce, *Marquet et ses amis*, July-September 1961, p. 11, no. 8 (dated 1908; with inverted dimensions).

Amsterdam, Rijksakademie van Beeldende Kunsten, *Albert Marquet*, June-July 1962, no. 18.

New York, M. Knoedler & Co., Inc., *Marquet*, May 1964, no. 14 (with inverted dimensions).

Kunstverein in Hamburg, *Albert Marquet, Gemälde, Pastelle, Aquarelle, Zeichnungen*, November 1964-January 1965, no. 29 (illustrated, pl. 31; dated 1908).

Honfleur, Salles d'Exposition du Grenier à Sel, *A. Marquet, de Paris à la mer*, July-August 1966, no. 5 (dated 1908; with inverted dimensions).

New York, Wildenstein & Co., Inc., *Albert Marquet*, October-December 1971, no. 15 (illustrated; dated 1908).

London, Wildenstein & Co., Ltd., *Albert Marquet*, January-February 1972, no. 11 (illustrated; dated 1908).

Osaka, Galleries Seibu Takatsuki, *Les Fauves*, November-December 1974, no. 40 (illustrated in color; dated 1908).

New York, Wildenstein & Co., Inc., and London, Wildenstein & Co., Ltd., *Albert Marquet*, April-July 1985, pp. 91-92 (illustrated in color, pp. 26-27).

Lausanne, Fondation de l'Hermitage, *Albert Marquet*, February-May 1988, p. 182, no. 28 (illustrated and illustrated again in color; dated 1908).

Tokyo, Isetan Museum of Fine Arts; Nagoya, Matsuzakaya Museum; Nara, Sogo Museum of Art; Ibaraki, Museum of Modern Art, *Albert Marquet*, September 1991-February 1992, p. 129, no. 16 (illustrated in color, p. 41; dated 1908).

Paris, Musée Carnavalet, *Marquet, Vues de Paris et de L'Île-de-France*, October 2004-January 2005, p. 59, no. 44 (illustrated in color).

#### LITERATURE:

M. Marquet, *Marquet, voyages*, Lausanne, 1968 (illustrated in color, pl. 3; dated 1908).

F. Daulte, "Albert Marquet, Peintre de Paris," *Connaissance des Arts*, no. 433, March 1988, p. 74 (illustrated in color; dated 1908).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.





**1387**

MOISE KISLING (1891-1953)

*Mimosas*

signed 'Kisling' (upper right)

oil on canvas

18 x 14 $\frac{1}{8}$  in. (45.7 x 36 cm.)

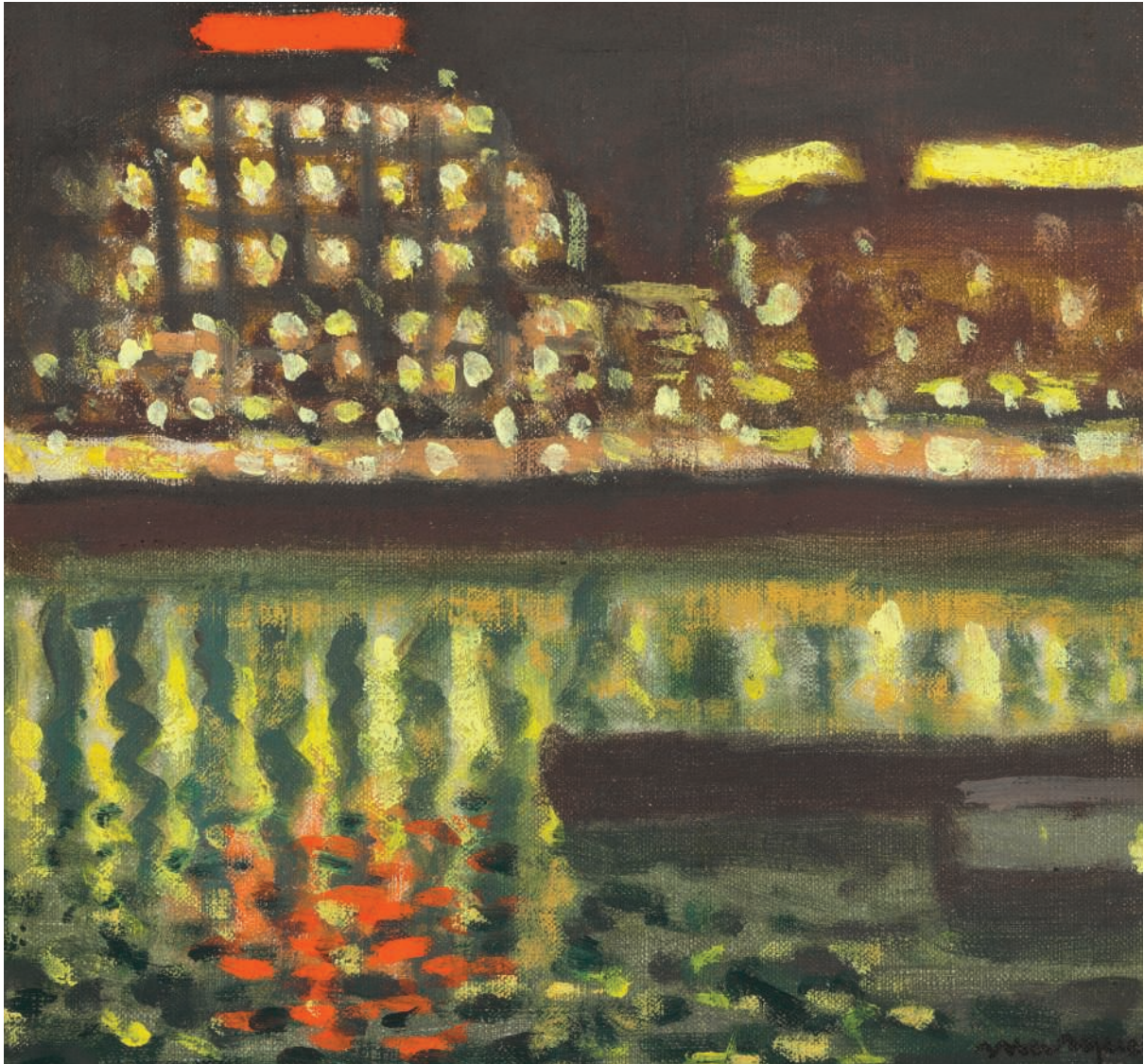
\$40,000-60,000

**PROVENANCE:**

Artur Rodziński, New York (acquired from the artist).

By descent from the above to the present owner.





1388

ALBERT MARQUET (1875-1947)

*Nuit, Paris (La Samaritaine)*

signed 'marquet' (lower right)

oil on canvas

8 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in. (21.8 x 23.3 cm.)

Painted in 1937-1938

\$20,000-30,000

**PROVENANCE:**

Marcelle Marquet, Paris.

Martinet collection, Paris (by descent from the above).

Acquired from the above by the present owner, 1987.

**EXHIBITED:**

Besançon, Musée des Beaux-Arts, *Albert Marquet, Peintures, aquarelles, dessins*, July-September 1955, p. 11, no. 28 (titled *Nuit*).

Amsterdam, Rijksakademie van Beeldende Kunsten, *Marquet*, June-July 1962, no. 41 (titled *Pont-Neuf la nuit* and dated 1944).

New York, M. Knoedler & Co., Inc., *Marquet*, May 1964, no. 44 (titled *Night*).

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

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Tel: +1 212 636 2071

Mariolina Bassetti  
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Tel: +39 06 686 33 30

Giovanna Bertazzoni  
(Impressionist & Modern Art)  
Tel: +44 (0)20 7389 2542

Olivier Camu  
(Impressionist & Modern Art)  
Tel: +44 (0)20 7389 2450

Cyanne Chutkow  
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Tel: +1 212 636 2089

Brett Gorvy  
(Post-War and Contemporary Art)  
Tel: +1 212 636 2342

Loic Gouzer  
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Tel: +1 212 636 2248

Anika Guntrum  
(Impressionist & Modern Art)  
Tel: +33 (1) 40 76 83 89

Marianne Hoet  
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Tel: +32 2 289 13 39

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Tel: +1 212 636 2074

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Tel: +1 212 636 2101

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Tel: +1 212 636 2091

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Tel: +1 212 636 2104

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Tel: +1 212 636 2056

Liberté Nuti  
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Tel: +44 (0)20 7389 2441

Francis Outred  
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Tel: +44 (0)20 7389 2270

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Tel: +1 212 636 2134

Jussi Pylkkänen  
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Tel: +44 (0)20 7389 2452

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### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

**Lots** denoted with ★ are consigned by a US Government selling entity that requires that employees of Christie's or its affiliates and their family members may not bid on any lots in this sale.

#### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address

together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

#### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

#### 6 BIDDING SERVICES

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](http://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](http://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](http://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 Δ 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 Christie's 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 US\$2,000,000, 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:

- 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
- 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:

- 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**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - 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
  - 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.

- 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.
- 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:

- This **additional warranty** does not apply to:
  - 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;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- 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.

- 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 E2(h)(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

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - 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**").
- 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.
- 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:
  - 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.
  - 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.

- 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
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.
- 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:

- When you collect the **lot**; or
- 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

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly 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;

- 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - 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
  - we can take any other action we see necessary or appropriate.
- 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.

## 6 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.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- 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.
- 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**.
- 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

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or
  - 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](http://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 lot. 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 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](http://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 (a) to (d) or E2(f) 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 we 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](http://www.christies.com). In addition, certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

## 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](http://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](http://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 being made 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](http://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.

## 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'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. 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** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

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

#### △: 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 △ next to its lot number.

#### ◦ 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 ◦ next to the lot number.

#### ◦ ◆ 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 ◦ ◆.

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.

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA BUENOS AIRES

+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA SYDNEY

+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA VIENNA

+43 (0)1 533 881214  
Angela Baillou

## BELGIUM BRUSSELS

+32 (0)2 512 88 30  
Roland de Lathuy

## BERMUDA BERMUDA

+1 401 849 9222  
Betsy Ray

## BRAZIL RIO DE JANEIRO

+5521 2225 6553  
Candida Sodre

## SÃO PAULO

+5511 3061 2576  
Nathalie Lenci

## CANADA TORONTO

+1 416 960 2063  
Brett Sherlock

## CHILE SANTIAGO

+56 2 2 2631642  
Denise Ratimoff  
de Lira

## COLOMBIA BOGOTA

+571 635 54 00  
Juanita Madrinan

## DENMARK COPENHAGEN

+45 3962 2377  
Birgitta Hillingsø  
(Consultant)

+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES HELSINKI

+358 40 5837945  
Barbro Schauman (Consultant)

## FRANCE BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY DÜSSELDORF

+49 (0)21 14 59 352  
Arno Verkade

## FRANKFURT

+49 (0)173 317 3975  
Anja Schaller (Consultant)

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTT GART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA •MUMBAI

+91 (22) 2280 7905  
Sonal Singh

## DELHI

+91 (011) 6609 1170  
Sanjay Sharma

## INDONESIA JAKARTA

+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL TEL AVIV

+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY •MILAN

+39 02 303 2831

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi  
(Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca ArrivabeneValenti Gonzaga  
(Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta PossatiVittori Venenti  
(Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi (Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria (Consultant)

## JAPAN TOKYO

+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA KUALA LUMPUR

+60 3 6207 9230  
Lim Meng Hong

## MEXICO MEXICO CITY

+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS •AMSTERDAM

+31 (0)20 57 55 255

## NORWAY OSLO

+47 975 800 78  
Katinka Traaeth  
(Consultant)

## PEOPLES REPUBLIC OF CHINA BEIJING

+86 (0)21 8572 7900  
Jinqing Cai

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766  
Gwenn Delamaire

## PORTUGAL LISBON

+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA MOSCOW

+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

## SINGAPORE SINGAPORE

+65 6735 1766  
Wen Li Tang

## SOUTH AFRICA CAPE TOWN

+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngnam  
(Independent Consultant)

## SOUTH KOREA SEOUL

+82 2 720 5266  
Hye-Kyung Bae

## SPAIN BARCELONA

+34 (0)93 487 8259  
Carmen Schjaer

## MADRID

+34 (0)91 532 6626  
Juan Yarez  
Dalia Padilla

## SWEDEN STOCKHOLM

+46 (0)73 645 2891  
Claire Ahman (Consultant)

+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND •GENEVA

+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Dr. Bertold Mueller

## TAIWAN TAIPEI

+886 2 2736 3356  
Ada Ong

## THAILAND BANGKOK

+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

## TURKEY ISTANBUL

+90 (532) 558 7514  
Eda Kehale Arçün  
(Consultant)

## UNITED ARAB EMIRATES •DUBAI

+971 (0)4 425 5647

## UNITED KINGDOM •LONDON, KING STREET

+44 (0)20 7839 9060

## •LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES BOSTON

+1 617 536 6000  
Elizabeth M. Chapin

## CHICAGO

+1 312 787 2765  
Lisa Cavanaugh

## DALLAS

+1 214 599 0735  
Capera Ryan

## HOUSTON

+1 713 802 0191  
Jessica Pfifer

## LOS ANGELES

+1 310 385 2600

## MIAMI

+1 305 445 1487  
Jessica Katz

## NEWPORT

+1 401 849 9222  
Betsy D. Ray

## •NEW YORK

+1 212 636 2000

## PALM BEACH

+1 561 833 6952  
Maura Smith

## PHILADELPHIA

+1 610 520 1590  
Christie Lebano

## SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485  
Fax: +1 212 636 4930  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2901  
Fax: +1 212 636 4929  
Email: celskies@christies.com

## ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhting@christies.com

## PRIVATE SALES

US: +1 212 636 2557  
Fax: +1 212 636 2035  
Email: vpfeiffer@christies.com

## OTHER SERVICES CHRISTIE'S EDUCATION

New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: christieseducation@christies.edu

## Hong Kong

Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

## London

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: education@christies.com

## Paris

Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: ChristiesEducationParis@christies.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

## Dallas

London  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

## Hong Kong

Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: info@christiesrealestate.com

## CHRISTIE'S FINE ART STORAGE SERVICES

New York  
Tel: +1 212 974 4579  
newyork@cfass.com

## Singapore

Tel: +65 6543 5252  
Email: singapore@cfass.com

## CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

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ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16



# 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

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**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](mailto:sfriedlander@christies.com)

+1 212 641 7554

ROBERT GOBER (B. 1954)

*Urinal*

plaster, wire lath, wood, semi-gloss enamel paint

28 x 18½ x 11½ in. (71.1 x 46.9 x 29.2 cm.)

Executed in 1985.

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

© Robert Gober, courtesy Matthew Marks Gallery.

CHRISTIE'S



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## PICASSO CERAMICS

ONLINE SALE

*New York, 6-17 May 2016*

### CONTACT

Sarah El-Tamer

sel-tamer@christies.com

+1 212 636 2146

Property from a Private Collection

PABLO PICASSO (1881-1973)

*Visage dans étoile* (original example created for A.R. 30)

dated, numbered, stamped and marked '31.10.47.1/Madoura Plein Feu/1-28' (underneath)

white earthenware ceramic plate, partially engraved, with colored engobe and glaze

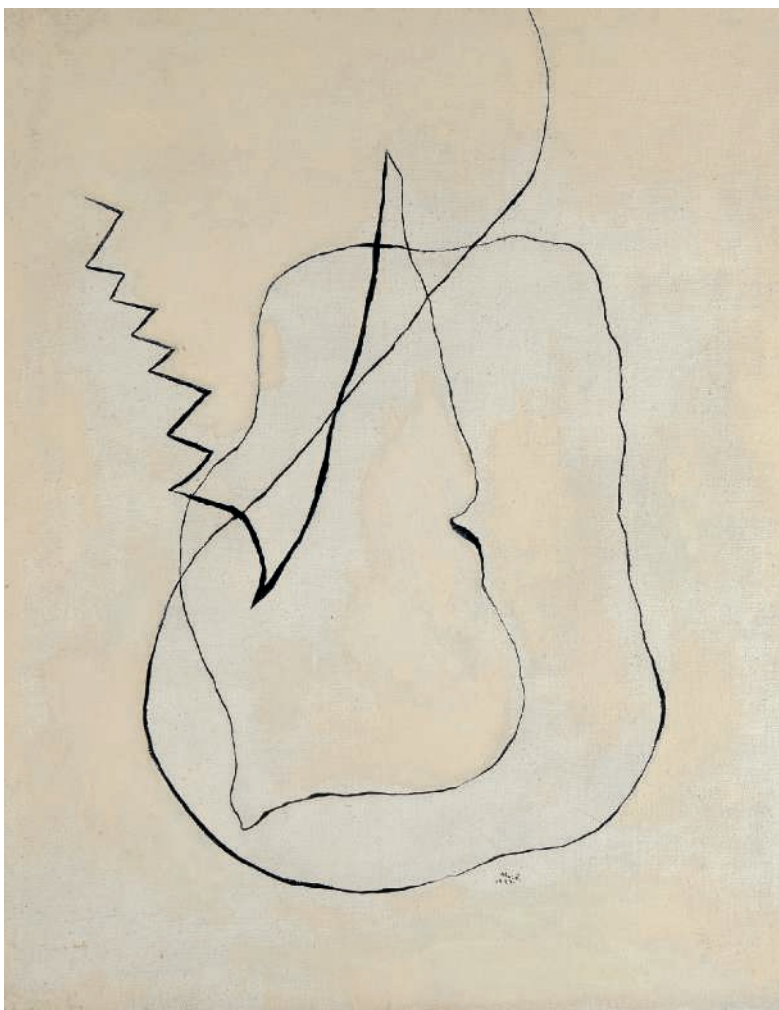
Length: 15¼ in. (38.8 cm.)

Executed on 31 October 1947; this work is unique

\$25,000-35,000

[Christies.com/picassoceramics](http://Christies.com/picassoceramics)

# CHRISTIE'S



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 · 39 ½ 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

Tudor Davies  
tdavies@christies.com  
+33 1 40 76 86 18

Fanny Saulay  
fsaulay@christies.com  
+33 1 40 76 83 65

CHRISTIE'S



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Property from an Important British Collection  
RENÉ MAGRITTE (1898-1967)

*Femme-bouteille*

oil on glass bottle

Height: 11  $\frac{3}{4}$  in. (29.8 cm.)

Painted circa 1941; unique

\$500,000-800,000

## IMPRESSIONIST & MODERN ART

EVENING SALE

*New York, 12 May 2016*

### VIEWING

30 April - 12 May 2016

20 Rockefeller Plaza

New York, NY 10020

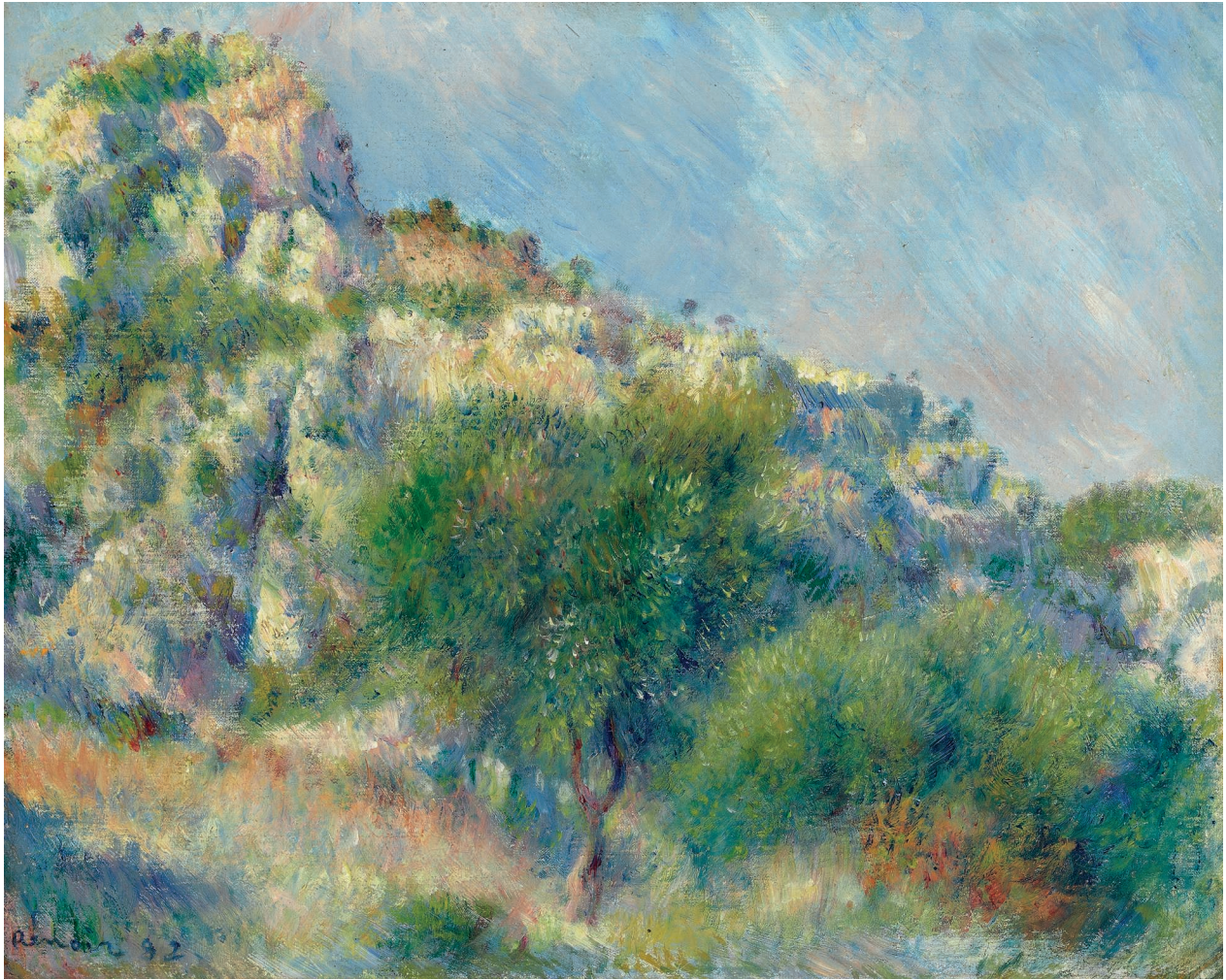
### CONTACT

Jessica Fertig

[jfertig@christies.com](mailto:jfertig@christies.com)

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CHRISTIE'S



PIERRE-AUGUSTE RENOIR (1841-1919)

*Rochers de l'Estaque*

oil on canvas

12¼ x 15⅞ in. (32,3 x 40,3 cm.)

Painted in 1882

£300,000-500,000

## **IMPRESSIONIST & MODERN DAY SALE**

*London, King Street, 23 June 2016*

### **VIEWING**

17-22 June 2016

8 King Street

London SW1Y 6QT

### **CONTACT**

Michelle McMullan

[mmcmullan@christies.com](mailto:mmcmullan@christies.com)

+44 (0)20 7389 2137

**CHRISTIE'S**



SALVADOR DALÍ (1904-1989)  
*Flordali II*  
gouache, collage and watercolour on paper  
34% x 24% in. (87.7 x 62.4 cm.)  
Executed in Port Lligat on 21 August 1981  
£150,000-200,000

**IMPRESSIONIST & MODERN WORKS ON PAPER SALE**

*London, King Street, 23 June 2016*

**VIEWING**

17-22 June 2016  
8 King Street  
London SW1Y 6QT

**CONTACT**

Keith Gill  
kgill@christies.com  
+44 (0)20 7389 2175

**CHRISTIE'S**



**MAGNIFICENT JEWELS**

*Geneva, 18 May 2016*

**VIEWING**

13-18 May 2016  
Four Seasons Hotel des Bergues  
1204 Geneva

**CONTACT**

Rahul Kadakia  
rkadakia@christies.com  
genevajewels@christies.com  
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**CHRISTIE'S**





**AMERICAN ART**

*New York, 19 May 2016*

**VIEWING**

14-18 May 2016  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Elizabeth Beaman  
ebeaman@christies.com  
+1 212 636 2140

The Gail and John Liebes Collection  
JOHN SINGER SARGENT (1856-1925)  
*François Flameng and Paul Helleu*  
oil on canvas  
21 x 17 in. (53.3 x 43.2 cm)  
Painted circa 1880.  
\$1,200,000-1,800,000

CHRISTIE'S



Property from the Collection of Guy and Marie-Hélène Weill

SAM FRANCIS (1923-1994)

*Red No. 1*

oil on canvas

63  $\frac{3}{4}$  x 45  $\frac{1}{8}$  in. (161.9 x 114.6 cm.)

Painted in 1953.

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

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## 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

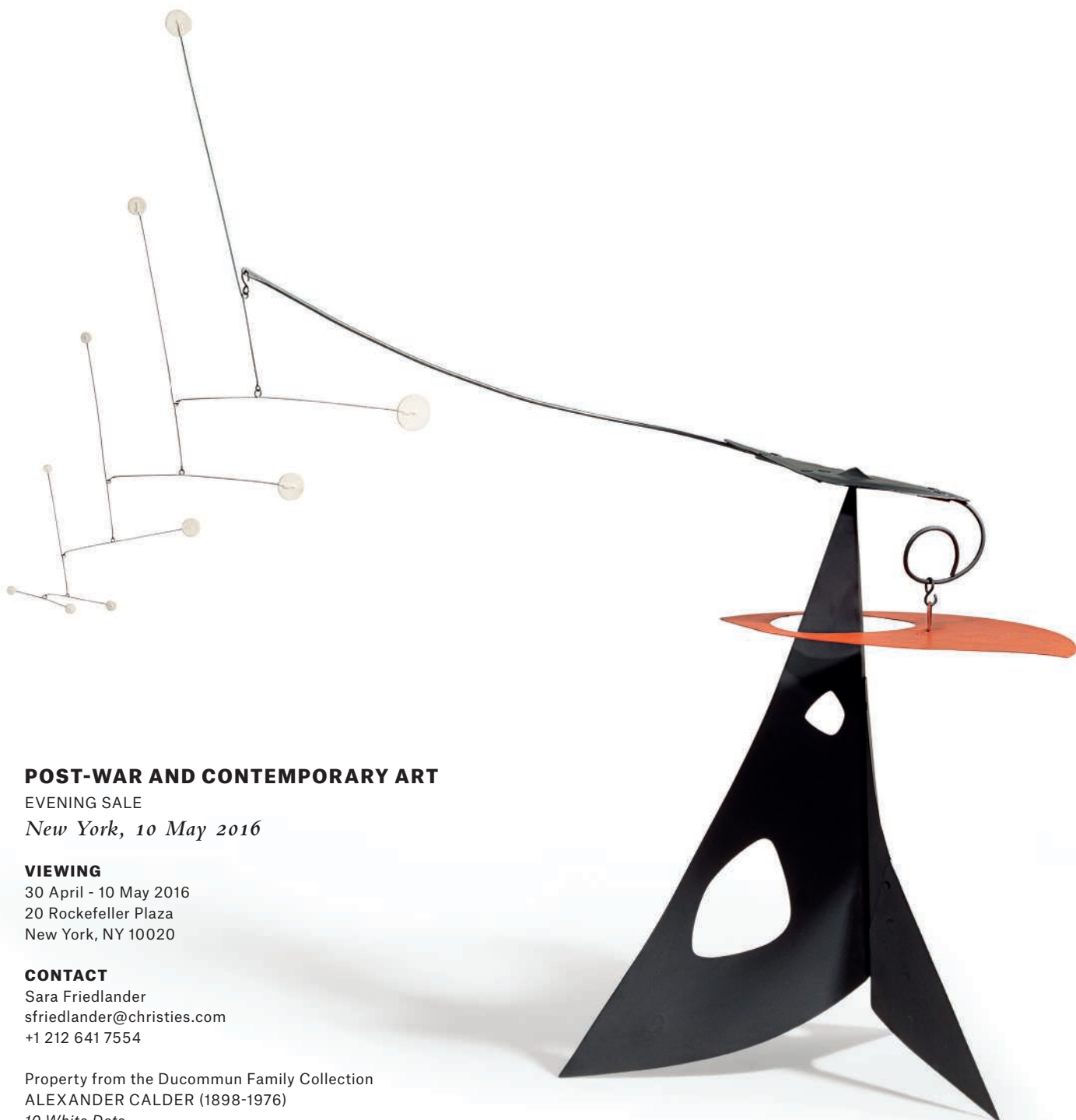
### CONTACT

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[sfriedlander@christies.com](mailto:sfriedlander@christies.com)

+1 212 641 7554

CHRISTIE'S



## POST-WAR AND CONTEMPORARY ART

EVENING SALE

*New York, 10 May 2016*

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30 April - 10 May 2016

20 Rockefeller Plaza

New York, NY 10020

### CONTACT

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[sfriedlander@christies.com](mailto:sfriedlander@christies.com)

+1 212 641 7554

Property from the Ducommun Family Collection

ALEXANDER CALDER (1898-1976)

*10 White Dots*

signed with the artist's monogram 'CA' (on the base)

standing mobile—sheet metal, brass wire and paint

38 x 40 x 11 in. (96.5 x 101.6 x 27.9 cm.)

Executed in 1959.

This work is registered in the archives of the Calder Foundation,

New York, under application number A08097.

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

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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 ½ in. (75.5 x 56.2 cm.)

**CONTACT**

Liberté Nuti (Europe)  
lnuti@christies.com  
+44 (0) 20 7389 2441

8 King Street  
London SW1Y 6QT

Adrien Meyer (Americas)  
ameyer@christies.com  
+1 212 636 2056

20 Rockefeller Plaza  
New York, NY 10020

**CHRISTIE'S**  
PRIVATE SALES





© Georg Baselitz 2016.

GEORG BASELITZ (B. 1938)  
*Ohne Titel (Waldarbeiter/Woodman)*  
Oil on canvas mounted on canvas  
29  $\frac{3}{8}$  x 19  $\frac{7}{8}$  in. (74.6 x 50.5 cm)  
Painted in 1987.  
\$400,000-\$600,000

## POST-WAR AND CONTEMPORARY ART

MORNING SESSION

*New York, 11 May 2016*

### VIEWING

29 April - 10 May 2016

20 Rockefeller Plaza

New York, NY 10020

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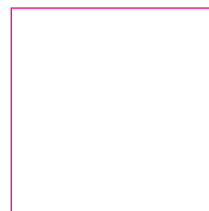
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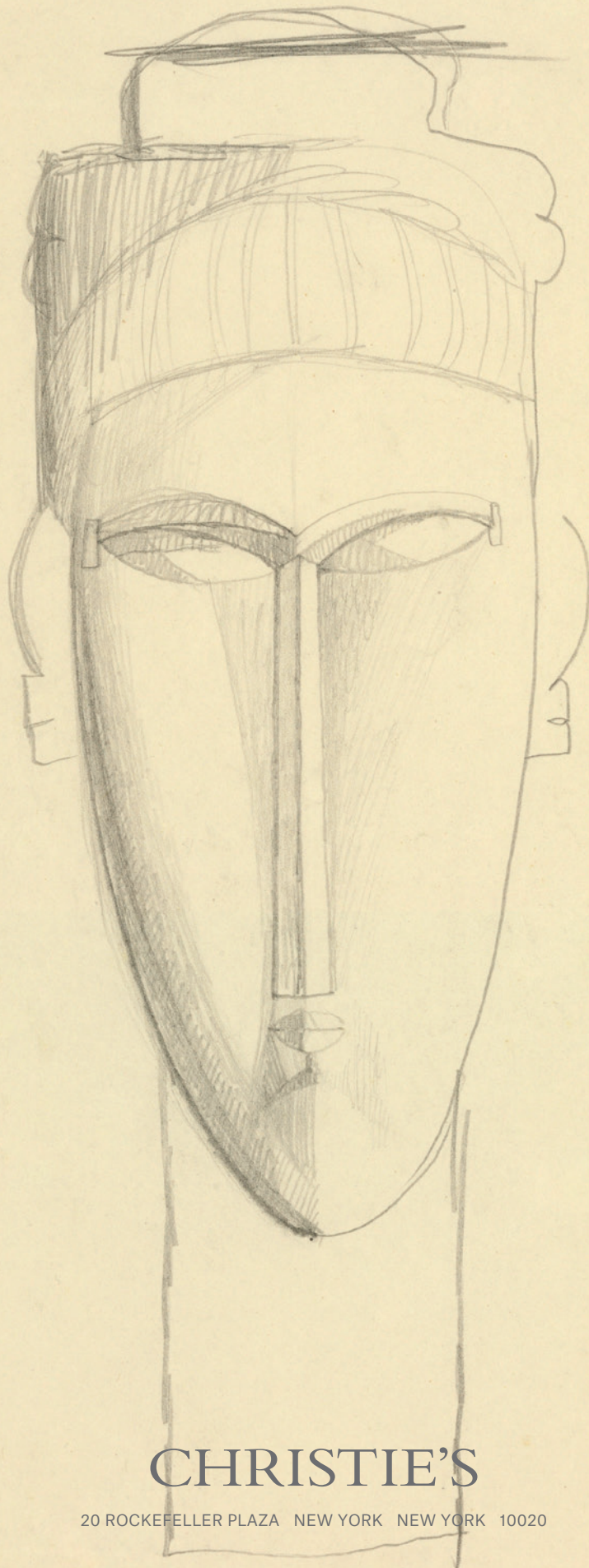
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