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16 November 2016
at 7.00 pm (Lots 1B-49B)

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CHRISTIE'S

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IMPRESSIONIST & MODERN ART
EVENING SALE

PROPERTY FROM THE NELSON A. ROCKEFELLER COLLECTION

1B

PABLO PICASSO (1881-1973)

Le hibou (rouge et blanc)

signed and dated 'Picasso 22.2.53.' (on the front of the base); signed and dated again 'Picasso 22.2.53.' (on the underside)
earthenware painted by the artist
Height: 13¼ in. (33.6 cm.)
Length: 13½ in. (34.3 cm.)
Executed on 22 February 1953

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

PROVENANCE:

Galerie Louise Leiris, Paris.
Curt Valentin Gallery, New York.
Nelson A. Rockefeller, New York (acquired from the above, 24 December 1953).
Mary R. Morgan, New York (by descent from the above).
Mary Rockefeller Morgan Charitable Trust (gift from the above).

EXHIBITED:

New York, The Museum of Modern Art and The Art Institute of Chicago, *Picasso: 75*th *Anniversary Exhibition*, May-December 1957, p. 100 (illustrated).
New York, Cooper Union Museum for the Arts of Decoration, *Ceramics by Picasso*, March-May 1958, no. 52.
New York, The Museum of Modern Art, *Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection*, May-September 1969, p. 33 (illustrated).

The underside of the present lot

LITERATURE:

A. Verdet, "La griffe de Picasso" in *XXe siècle*, March 1958, p. 14 (another example illustrated *in situ*).
R. Penrose, *The Sculpture of Picasso*, New York, 1967, pp. 140-141 (another example illustrated).
D.-H. Kahnweiler, *Picasso-Keramik*, Hanover, 1970, pls. 32-33, 35-37 and 56 (other examples illustrated).
G. Mili, *Picasso's Third Dimension*, New York, 1970, p. 180, no. 133 (another example illustrated in color). W. Spies, *Picasso Sculpture with a Complete Catalogue*, London, 1972, p. 308, no. 403 (bronze version illustrated, p. 201).
H. Greenfeld, *Pablo Picasso: An Introduction*, Chicago, 1971, p. 173 (illustrated; with incorrect medium).
G. Ramié, *Picasso's Ceramics*, Paris, 1974, p. 283, no. 153 (illustrated, p. 68).
F. Ponge, P. Descargues and E. Quinn, *Picasso*, Paris, 1974, p. 275 (another example illustrated, p. 153).
P. Anbinder, ed., *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art*, New York, 1981, p. 105 (illustrated in color).
D. Bozo and M.-L. Besnard-Bernadac et al., *The Picasso Museum: Paintings, Papiers collés, Picture Reliefs, Sculptures, and Ceramics*, Paris, 1985 (another example illustrated, p. 216).
P. Daix, *Picasso avec Picasso*, Paris, 1987, p. 196 (another example illustrated).
B. Ruiz-Picasso, ed., *Ceramics by Picasso*, Paris, 1999, vol. I, pp. 524-529 (other examples illustrated in color).
W. Spies, *Picasso: The Sculptures*, Stuggart, 2000, p. 411, no. 403.III (another example illustrated in color, p. 254; other examples illustrated, p. 373).

Picasso
22.2.53.

Picasso with his owl at Antibes, 1946. Photo by Michel Sima, courtesy of Bridgeman Images. Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

In autumn 1946, while Picasso was working in the Musée Grimaldi at Antibes, a small owl with an injured claw was discovered in a corner of the museum, where it had fallen from the rafters. Picasso agreed to take in the bird, whom he named Ubu, a play on the French word for owl (*hibou*) and the obnoxious anti-hero of Alfred Jarry's play *Ubu Roi*. Picasso bandaged Ubu's claw, and it gradually healed. When the artist returned to Paris in November, he brought along the owl to join his menagerie of caged birds.

"We were very nice to him but he only glared at us," recounted Françoise Gilot, Picasso's companion at the time. "He smelled awful and ate nothing but mice. Every time the owl snorted at Pablo he would shout, '*Cochon, merde*,' and a few other obscenities, just to show the owl that he was even worse mannered than *he* was" (*Life with Picasso*, New York, 1964, pp. 144-145).

The presence of the owl–at once the attribute of Athena, the Greek goddess of wisdom and craft, and a legendary harbinger of evil and doom–deeply affected Picasso. Between November 1946 and March 1947, he painted his new avian companion at least a dozen times. No doubt, he identified with the bird–his nocturnal habits, perhaps his predatory nature, and especially his preternatural power of sight, which penetrates the night like the painter's own vision penetrates ordinary experience.

At Vallauris in the early 1950s, although the irascible Ubu seems to have moved on, the owl became a dominant motif in Picasso's work in three dimensions. He created a half-dozen owls from sheet metal or *objets trouvés*, and he produced a pair of plaster models, subsequently cast in both bronze and fired clay, that emphasize opposing aspects of the bird's nature (Spies, nos. 403-404). The present ceramic sculpture is one of the finest and most richly painted of these and shows the creature as cool and composed, surveying his terrain with protruding eyes. In the other, the owl's mouth gapes open as he swoops in for the kill, raw aggression replacing taut control. Picasso hand-painted the ceramic examples at the Madoura pottery workshop, creating lively decorative patterns in red and black slip that contrast with the bird's intense demeanor.

Pablo Picasso, *Nature morte à la chouette et aux trois oursins*, 1946. Musée Picasso, Antibes © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

2B

RENÉ MAGRITTE (1898-1967)

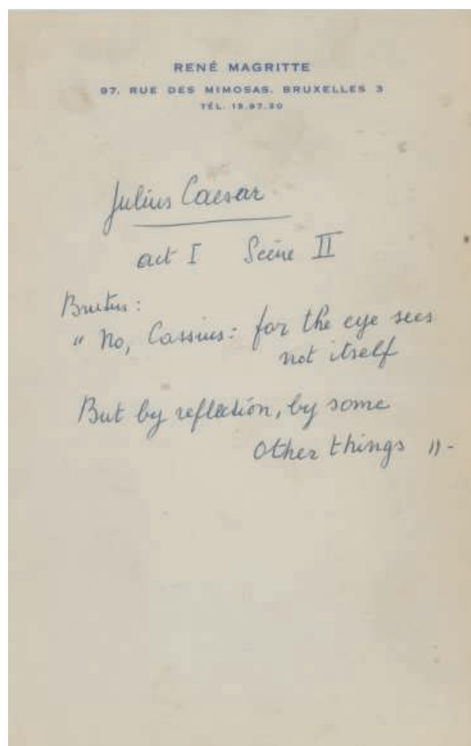
Hommage à Shakespeare

signed 'Magritte' (upper left)
gouache on paper
13⅜ x 10⅝ in. (34 x 27 cm.)
Painted in September 1963

$700,000-1,000,000

PROVENANCE:
Harry Torczyner, New York (acquired from the artist).
Gift from the above to the present owner, *circa* 1968.

LITERATURE:
Letter from R. Magritte to Harry Torczyner, 9 September 1963.
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 57. no. 76 (illustrated).
H. Torczyner, *L'Ami Magritte: Correspondance et souvenirs*, Antwerp, 1992, p. 257, letter no. 295 (illustrated, p. 256; with incorrect medium).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967,* London, 1994, vol. IV, p. 258, no. 1537 (illustrated).



RENÉ MAGRITTE
97, RUE DES MIMOSAS, BRUXELLES 3
TÉL. 15.87.30

Julius Caesar
act I Scène II
Brutus:
" No, Cassius: for the eye sees not itself
But by reflection, by some other things "-

Note affixed to the backing of *Hommage à Shakespeare*

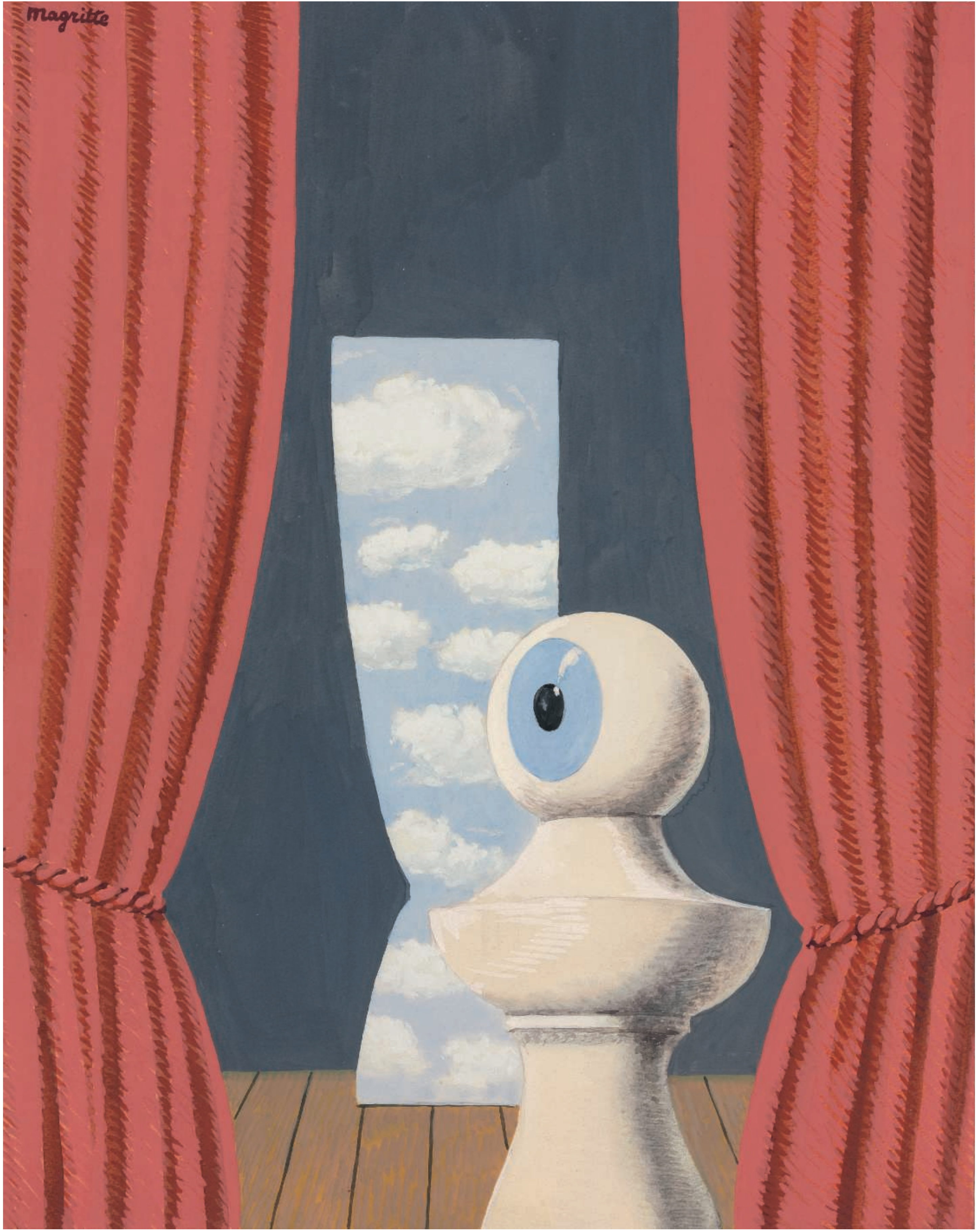
In June 1963, Magritte received an invitation from *Show*, "The Magazine of the Arts", to participate in a special issue, slated for February 1964, celebrating the 400th anniversary of the birth of William Shakespeare. The editors hoped that Magritte would provide an artwork suitable for illustrating one of the articles by authors including Arthur Schlesinger, Jr., Aldous Huxley, James Thurber, Jack Kerouac, James Baldwin, John Gielgud, and J.B. Priestley, among others. In a postcard from Nice dated 18 June, Magritte mentioned to Harry Torczyner, a close friend and his foremost American collector, that he was about to respond to *Show*, stating that "my conception of painting is the opposite of 'illustrating' a given subject" (quoted in Sylvester., *op. cit.*). Magritte was inclined to turn down the offer.

Ultimately persuaded, however, to accede to *Show*'s request–"perhaps by Torczyner, who appears to have taken over negotiations" (*ibid.*)—Magritte painted the gouache offered here, dispatching it to *Show*'s offices in New York on 23 September 1963.

Affixed to the backing of *Hommage à Shakepeare* is a sheet with Magritte's letterhead, bearing in the artist's hand this inscription: "Julius Caesar act I scène II / Brutus: 'No, Cassius: for the eye sees not itself / But by reflection, by some other things'" (*ibid.*).

In Shakespeare's play, an anonymous soothsayer has just warned Caesar, who was walking with Cassius and Brutus, "Beware the Ides of March." After Caesar leaves them, Cassius begins to draw Brutus into his conspiracy to assassinate the ambitious, would-be tyrant. "Tell me good Brutus, can you see your face?" "No, Cassius," Brutus replies... To which Cassius responds, "And it is very much lamented, Brutus, that you have no such mirrors as will turn your hidden worthiness into your eye, that you might see your shadow."

Magritte in his tribute to Shakespeare transformed the Bard into one of the artist's signature *bilboquets*, a lathe-turned wooden baluster or kind of chess-piece, which resembles a commemorative bust set atop a plinth. The huge eye attests to the omniscient perspicacity and wisdom of the illustrious playwright. The curtains, floorboards, and infinite sky in the distance proclaim "All the world's a stage" (*As You Like It*, Act II, Scene VII). The editors of *Show* ultimately decided not to use *Hommage à Shakespeare* in their publication. Torczyner acquired the gouache from Magritte, and gifted it to the present owner.


Magritte

PROPERTY OF A GENTLEMAN

3B

PABLO PICASSO (1881-1973)

Portrait de Renart

signed 'P. Ruiz P.' (upper left)
oil on canvas
18¼ x 15 in. (44.5 x 38 cm.)
Painted in Barcelona, 1899

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

PROVENANCE:
Josép Cardona, Barcelona.
Private collection, Spain (until 1951).
O'Hana Gallery, London (by 1966).
Galerie de l'Elysée (Alex Maguy), Paris.
Private collection, Sweden (by 1967).
Anon. sale, Stockholms Auktionsverk, Stockholm, 22 October 2014, lot 749.
Acquired at the above sale by the present owner.

EXHIBITED:
Barcelona, Sala Parés, *Quatre Gats*, May 1954, p. 60, no. 56.
Bordeaux, Museé des Beaux-Arts, *La peinture française en Suède: hommage à Alexandre Roslin et à Adolf-Ulrik Wertmüller,* May-September 1967, p. 78, no. 90 (illustrated, pl. 47; titled *Portrait d'homme* and dated 1897).

LITERATURE:
"Una obra de Picasso pintada en Barcelona en 1897" in *Destino*, 23 November 1957, p. 39 (illustrated; dated 1897).
P. Daix and G. Boudaille, *Picasso, The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, p. 108, no. I.4 (illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1969, vol. 21, no. 84 (illustrated, pl. 37).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Picasso in the Nineteenth Century, Youth in Spain II, 1897-1900*, San Francisco, 2008, p. 182, no. 1899-155 (illustrated).

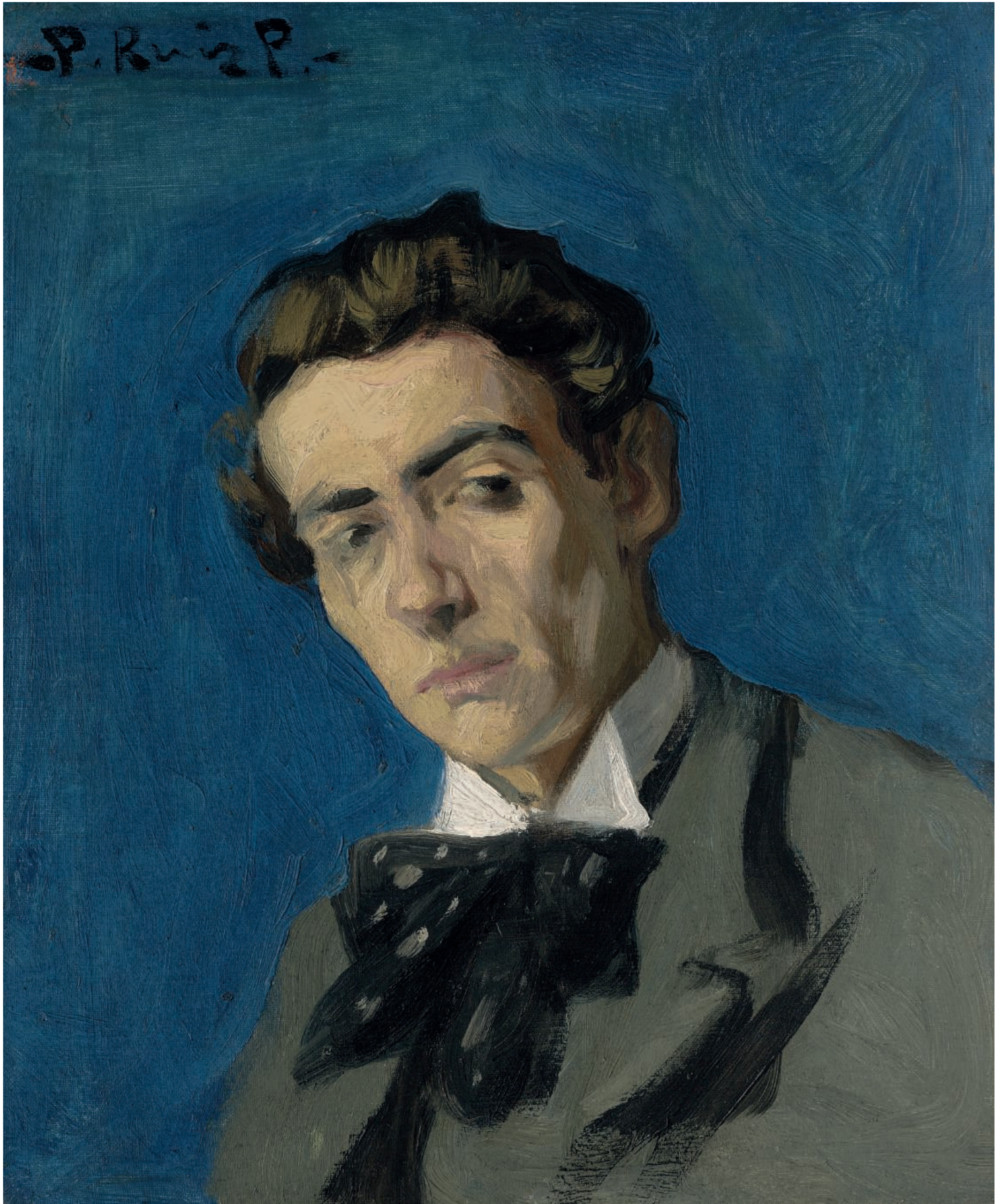
Picasso, 1904, Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso was just seventeen years old, but increasingly forceful and independent, when he painted this elegant portrait of his fellow artist Dionís Renart as a brooding dandy. He had returned home to Barcelona in February 1899 after a stint at the prestigious but stiflingly traditional Real Academia de Bellas Artes de San Fernando in Madrid, where several of his father's cronies had kept close tabs on him, and he was now determined to forge his own way. He refused to re-enroll at La Llotja, where his father taught, and instead joined the avant-garde circle of Catalan *modernistes* who gathered at the cabaret Els Quatre Gats. "The work done over the next few months reveals an astonishingly rapid advance not just in acuity of observation and technique but in drama and style," John Richardson has written. "Everything has more of an edge to it" (*A Life of Picasso*, vol. I, London, 1991, p. 109).

Within weeks of returning to Barcelona, Picasso had procured a tiny studio in an apartment belonging to the painter Santiago Cardona, a friend from La Llotja, and his brother Josep, a sculptor. In lieu of rent, Picasso gave his generous hosts a large canvas that depicts a dapper Josep Cardona seated at a writing desk (Zervos, vol. 1, no. 6). Elsewhere in the building was a corset workshop, as Picasso's life-long friend Jaime Sabartès later recalled, run by the Cardonas' mother. "Sometimes, in spare moments, Picasso took pleasure in operating the machine for punching eyelets. Then he would go to his room to draw and paint, paint and draw incessantly" (quoted in P. Daix and G. Boudaille, *op. cit.*, 1967, p. 106).

Picasso produced the present portrait in the bustling Cardona studio during these heady months of youthful discovery in the earlier part of 1899, before the artist decamped for his friend Ramon Pichot's more spacious quarters. The rakish-looking subject, Dionís Renart, was a sculptor three years Picasso's senior, who had studied at La Llotja as well. Picasso painted him in a stiff-collared shirt and a floppy bow tie, endowing the striving young artist with a cosmopolitan allure. The sitter is lit theatrically from the left, creating strong shadows that accentuate his chiseled cheekbones, heavy brow, and deep-set eyes. The painting melds the bravura manner of a fashionable portraitist with the moody symbolist effects then in vogue among the Catalan avant-garde.

This expressive characterization of Renart inaugurated a running series of portraits that chronicle the various painters, poets, and hangers-on who made up Picasso's *tertulia* at the time. The majority of these are in charcoal, with oil reserved for only a few intimates such as Àngel de Soto and Carles Casagemas. In February 1900, Picasso showed a large group of the paper portraits–a veritable gallery of Barcelona's bohemians–in the Sala Gran of Els Quatre Gats, the first solo exhibition of his career. For the young *modernista*, it was an exceptionally propitious start to the new century, which he more than any artist would come to personify.


P. Ruiz P.

o ◆ 4B

MARINO MARINI (1901-1980)

Cavaliere

with raised initials and stamped with foundry mark 'M.M FONDERIA ARTISTICA BATTAGLIA' (on the top of the base)
hand chiseled bronze with brown and gray patina
Height: 48¼ in. (122.5 cm.)
Width: 37½ in. (95.3 cm.)
Conceived in 1951

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

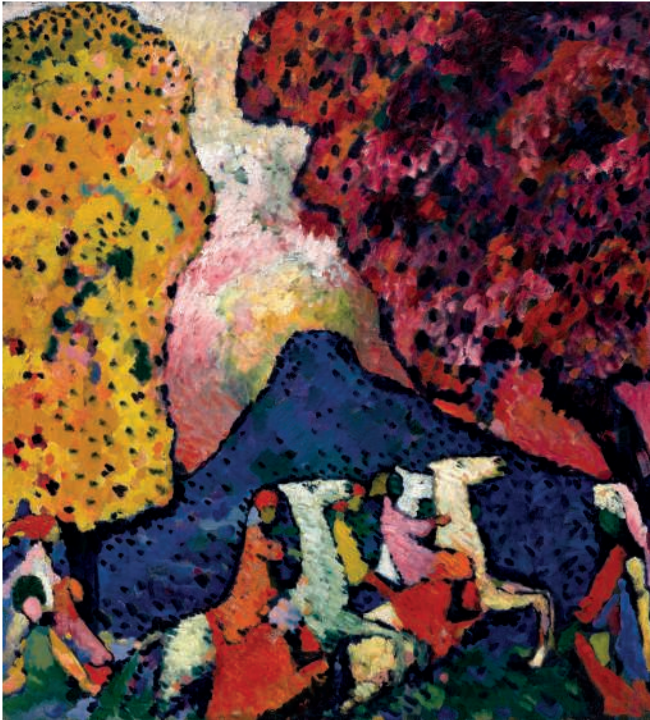
PROVENANCE:
Curt Valentin Gallery, New York.
Lilian Florsheim, Chicago.
Private collection, New York.

LITERATURE:
U. Apollonio, *Marino Marini, Sculptor*, Milan, 1953 (another cast illustrated, pls. 99 and 101).
E. Langui, *Marino Marini*, Amsterdam, 1954, no. 24 (another cast illustrated).
J. Setlik, *Marino Marini*, Prague, 1966, p. 39.
P. Waldberg, H. Read and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, p. 366, no. 287 (another cast illustrated, pp. 206-207).
A.M. Hammacher, *Marino Marini: Sculpture, Painting, Drawing*, London, 1970, p. 321, no. 170 (another cast illustrated).
C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 293 (another cast illustrated).
G. di San Lazzaro, *Omaggio a Marino Marini*, Milan, 1974, pp. 28 and 62 (another cast illustrated).
M. Meneguzzo, *Marino Marini: Cavalli e cavalieri*, Milan, 1997, pp. 122-123, 125-127 and 129, no. 67 (another cast illustrated).
G. Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 249, no. 352 (another cast illustrated).

The Marino Marini Foundation has confirmed the authenticity of this sculpture.

Marino Marini on one of his horses, Milan 1952. Photo: Herbert List.

Marino Marini, *The Town's Guardian Angel*, 1949-1950. Menard Art Museum, Aichi, Komaki-City.



Wassily Kandinsky, *Blue Mountain*, 1908 - 1909. Solomon R. Guggenheim Museum, New York.

Marini's *Cavaliere* of 1951 is a sculpture of and for its time, moreover one that had been in the making for nearly three millennia. "I like going to the source of things," Marini declared. "I am interested in a civilization at its beginning. I have always looked for the part that was the kernel of a civilization, for example, the Etruscans." Horse breeding and training flourished in ancient Etruria, the neighboring rival state of early Rome. The town of Pistoia in Tuscany, Marini's birthplace, lay in the heart of this region. "There is the whole story of humanity and nature in the figure of the horseman and his horse" (quoted in S. Hunter and D. Finn, *Marino Marini : the Sculpture*, New York, 1993, pp. 15 and 22).

The horse and rider became Marini's chief theme, a singular achievement for which he will forever be best known and admired. This dual subject in its various configurations, ranging from the naturalistic to the abstract, from roundly antique to sharply modern, proved capable of generating a compelling allegorical narrative for the post-war years, a myth come alive that is as timeless in its history as it is a commentary on our own era.

The posture of man and beast in the present *Cavaliere* signifies the dramatic climax of this story. The shudder felt from a sudden upward thrust of the horse's neck and head, as if the creature were angrily bellowing when faced with some assailant, has stunned the rider, who loses his balance and is about to tumble backwards, his startled eyes for a split second raised to the heavens above. What has angered or frightened the horse—has it or the rider been wounded? This catastrophic, fateful moment is so convincing that we anticipate in our mind's eye the rider thrown and fallen to the ground; we witness the cause, the action, and the effect, all three acts of this tragedy in motion, declaimed in a single sculpture. Marini's practice of stressing the surface of each cast, aggressively chiseling and chasing the bronze, while subjecting it to a varied means of patination, heightens this dramatic effect.

"I had been fortunate in renting a studio, when I was a beginner, in Monza near Milan, where my neighbors owned a big livery stable," Marini recalled to Edouard Roditi, who interviewed the artist in the late 1970s. "I made the most of the opportunities offered me and drew and modeled horses almost every day" (quoted in E. Roditi, *Dialogues on Art*, Santa Barbara, 1980, p. 36). Marini's first equine subjects, sculpted during the mid-1930s, reflect the balance, steadiness, and stillness of such objects in classical antiquity. "Until the end of the Fascist era and the war, I continued to hark back to the sober realism of the Etruscan funerary figures, of the sculptors of some Roman portraits, especially the earlier ones" (*ibid.*, pp. 36-37).

Marini was also drawn to later equestrian figures such as Campione's 14th century monument to Bernabò di Visconti in Milan. "Equestrian statues have always served, through the centuries, a kind of epic purpose," Marini said. "They set out to exalt a triumphant hero, a conqueror like Marcus Aurelius in the monument one still sees in the Capitol in Rome and that served as a model for most of the equestrian statues of the Italian Renaissance" (*ibid.*, p. 35). The ethos of the Fascist era applauded the revival of the myth of the exemplary hero.

"In the past fifty years, the ancient relationship between man and beast of burden has been entirely transformed," Marini continued. "The horse has been replaced, in its economic and its military functions, by the machine, the tractor, the automobile or the tank. It has become a symbol of sport or luxury, and in the minds of most of our contemporaries, is rapidly becoming a kind of myth... Romantic painters were already addicted to a cult of the horse as an aristocratic

Carlo Carrà, *The Red Rider*, 1913. Pinacoteca di Brera, Milan.

beast. They saw in it a symbol of adventure rather than as a means of transport… In Odilon Redon's visionary renderings of horses and later in those of Picasso and Chirico, we then see the horse become part of the fauna of a world of dreams and myths… My own work has followed a general trend in this evolution, from representing a horse as part of the fauna of the objective world to suggesting it as a visionary monster arisen from a subjective bestiary" (*ibid.*, pp. 35-36).

The catastrophic events of the Second World War, the blunt-force reality of the horror and misery suffered by man and beast alike, destroyed this evocative world of myth and dreams. The retreating German army in Italy ran on requisitioned horse power; the hapless animals suffered horribly from the shells, bombs, and bullets of the advancing Allied liberators, or else starved for lack of sustenance. From a train Marini caught sight of a stricken horse rearing up in terror, as Picasso had painted in *Guernica*. The cruel slaughter of these innocent and defenseless creatures, once champions of the ancient battlefield, impressed upon Marini's conception of the horse and rider a new urgency, a desperate awareness of the myth imperiled.

The monumental version of an earlier *Cavaliere*, created in 1948 (Carandente, no. 313), seemed to represent a welcome end to this calamitous period in Italian history. This variation on the horse and rider theme, by this time for Marini the most engrossing line in his work, "bears traces of the artist's classicizing mood," Sam Hunter wrote. "The rider, head thrown back and arms enfolding his torso, appears restful, consumed in a self-absorbed dream state. This jarring configuration hints at the phallic significance of the conjoined horse/rider image, and that underlying meaning becomes more explicit in Marini's later, more agonized oeuvre" (*op. cit.*, 1993, p. 25).

The horse has been indeed invested with sexual symbolism, and is often plainly depicted as such, since humankind first painted these magnificent creatures on the walls of caves. "From the most ancient times men have associated the horse with the sun and waters," Patrick Waldberg wrote. "Whenever a horse figures in ritual ceremonies, its function is to assure the fertility of the entire population. It is everywhere a symbol of creation, of inspiration, of movement… The animal's outstretched head continuing the neck, sometimes level with its back, the whole tracing one stiff line modified by barely a perceptible camber—that was there for anyone to notice and to reproduce… From one subject to another, we see Marini, breaking that horizontal, lift that neck and head—and it becomes suddenly clear; the upstraining head and neck of the horse seem to turn into a phallus, a phallus belonging to the rider, himself wonderstruck by the miracle" (*op. cit.*, 1970, pp. 182-183).

The response to the end of the war Marini that scripted into the 1948 *Cavaliere*, however, was only a momentary aside, a short-lived respite in the course of events. "Developments in the post-war world soon began to disappoint me," Marini explained to Roditi, "and I no longer felt any such faith in the future. On the contrary, I then tried to express, in each one of my subsequent equestrian figures, a greater anxiety and a more devastating despair… As soon as it seeks to express anxiety, sculpture also wanders away from the ideals of classicism" (*op. cit.*, 1980, pp. 39 and 40).

"It is a feeling, deep within me," Marini shared with Roditi, "that must be related to what the Romans felt, in the last days of the Empire, when they saw everything around them, a whole order that had existed for centuries, swept away by the pressure of barbarian invasions. My equestrian figures are symbols of the anguish that I feel when I survey contemporary events. Little by little, my horses become more restless, their riders less and less able to control them. Man and beast are both overcome by a catastrophe similar to those that struck Sodom and Pompeii.

"So I am trying to illustrate the last stages of the disintegration of a myth of the individual victorious hero, the *uomo di virtù* of the Humanists. I feel that it will soon no longer be possible to glorify an individual as so many poets and artists have done since the Renaissance. Far from being heroic, my works of the past twelve years [since the end of World War II] seek to be tragic… The horseman and horse, in my latest works, have become strange fossils, symbols of a vanished world, or rather a world which, I feel, is destined to vanish forever" (*ibid.*, p. 38).

PROPERTY FROM AN IMPORTANT COLLECTION

5B

PABLO PICASSO (1881-1973)

Figure

signed and dated 'Picasso 29' (upper left); dated again
'19 juin XXIX' (on the stretcher)
oil on canvas
13 x 16⅛ in. (33 x 41 cm.)
Painted on 19 June 1929

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

PROVENANCE:
Valentine Gallery, New York.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1957).
Perls Galleries, New York.
Galerie Nichido, Tokyo (acquired from the above, 1 December 1986).
Acquired from the above by the present owner, 1987.

LITERATURE:
C. Zervos, "Picasso" in *Cahiers d'Art*, 1929, no. 6 (illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 264 (illustrated, pl. 107).

Marie-Thérèse Walter, circa 1930. Photo © Maya Widmaier Picasso
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

In June 1929, two years into his passionate affair with Marie-Thérèse Walter, Picasso painted this radical re-imagining of the female body, transforming the recumbent form of his lover into a biomorphic phantasm of emphatically sexual potency. The painting has its inception in a sequence of erotically charged oils that Picasso made the previous August at Dinard, which depict Marie-Thérèse sprawled on the beach, playing ball, or unlocking a cabana. The artist had installed his young paramour in a *pension de jeunes filles* across town from the villa that he rented for himself, his troubled wife Olga, and their son Paulo. "A breathtaking series," Pierre Daix has called the paintings to which this clandestine arrangement gave rise. "The touch of Freudianism, and the renewal of sexual exuberance in the boldness of reconstructions and dissociations of form, are illuminated by the presence of Marie-Thérèse" (*Picasso: Life and Art*, New York, 1993, pp. 208-209).

On September 5th, the Picassos rushed back to Paris when Olga required emergency surgery. She remained hospitalized for months, suffering physically and mentally, while the artist immersed himself in sculpture-making and in his newly unfettered access to Marie-Thérèse. By February, Olga was home again; Picasso exorcised his resentment in a series of jagged, fissured heads with dagger-like tongues. Finally, in April, he returned to the image of his sensuous, pliant mistress. He worked from memory on another group of bather pictures, and from life on a new series of Marie-Thérèse reclining odalisque-style in an elegantly appointed "love nest" that he had recently rented on the Left Bank.

The present *Figure* is the culminating and most formally inventive of this latter group of canvases, painted just weeks before the Picasso clan left again for Dinard. The flat, schematized signs of the earlier examples–the angular breasts and stick-like limbs–here give way to an almost ecstatic plasticism tinged with surrealism. Picasso did not follow up immediately on this extraordinary conception of the figure, allowing it to gestate for the remainder of the year. In January 1930, it re-emerged in the monumental *Baigneuse assise*, the undisputed masterpiece of this period (Zervos, vol. 7, no. 206; The Museum of Modern Art, New York).

Picasso
29

PROPERTY FROM THE COLLECTION OF KATHERINE KAIM KITCHEN

6B

FERNAND LÉGER (1881-1955)

Femme portant une statuette

signed and dated 'F. LÉGER 25' (lower right); signed and dated again and titled 'F.LEGER 25 Femme portant une statuette' (on the reverse)
oil on canvas
25⅜ x 19¾ in. (64.6 x 50.2 cm.)
Painted in 1925

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

PROVENANCE:
Galerie l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist).
Yvonne Zervos, Paris (acquired from the above).
Perls Galleries, New York (acquired from the above, June 1952).
Janie C. Lee Gallery, Houston.
Acquired from the above by the present owner, January 1979.

EXHIBITED:
New York, Perls Galleries, *Fernand Léger*, October-November 1952, no. 7 (illustrated).
Houston, Institute for the Arts, Rice University, *Léger: Our Contemporary*, April-June 1978, p. 29, no. 13 (illustrated).
Houston, The Menil Collection, *Byzantine Things in the World*, May-August 2013.

LITERATURE:
C. Zervos, "Fernand Léger: Oeuvres de 1905 à 1952" in *Cahiers d'Art*, 1952, p. 23 (illustrated in color; titled *Femme à la statuette*).
G. Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1925-1928*, Paris, 1993, vol. III, p. 78, no. 435 (illustrated in color, p. 79; illustrated in color again on the cover)

F.LÉGER

The quintessential works of the 1920s in Léger's oeuvre are the magisterial still-life compositions he painted during the middle years of that decade. These pictures manifest the supreme classical qualities of clarity, balance and order which were then in vogue, in response to *le rappel à l'ordre* ("the call to order")—a patriotic message which had been promulgated throughout all the arts in France in the wake of the First World War. Léger painted *Femme portant une statuette* in 1925, at the apogee of his most classical phase. The presence of the female figure at this juncture, amid numerous still-life canvases, is a rare event, suggesting that an idea and a transformation were in the making.

This is a new kind of woman. She has only one reality, that which her creator Léger has bestowed upon her: she is a pictorial object. Leger has pared down the appearance of the female form to the absolute essentials. She is an idealized, purist conception of woman, and as such stands for all women. She is the painted embodiment of the sculpted profile—presented here as if it had been tooled on a lathe—which she holds before her. Together, they comprise a metaphor for artistic creation: the reality of form proceeds from an idea, be it a notion in the imagination, or an abstract invention drawn from the actual presence of a model in the studio. However Léger conceived her, he intended her to serve as a modernist secular icon for the modern era.

"The human figure can now be considered, not for its sentimental value, but solely for its plastic value," Léger declared. "The human figure remains purposely inexpressive in the evolution of my work from 1905 until now. I know this very radical concept of the figure as object shocks a great many people, but I can't help it" (quoted in E.F. Fry, ed., *Fernand Léger: The Functions of Painting*, New York, 1973, p. 155).

During the years following the end of the First World War, Léger sought to radically recast the aesthetic conception of beauty in the art of his time. To this end he combined elements drawn from classical traditions of the past with the increasingly mechanical realities of contemporary living, to create a burnished and gleaming vision of the essential forms that comprise the human presence and the objects of its manufacture in the modern world. Léger celebrated the machine environment during the late 'teens, but after 1920 he abated the brash dissonance he had laid on this masculine aspect of modern life, and while still employing mechanically-derived elements, he sought to affirm the presence of womanhood as a central theme in his oeuvre, transferring his pictorial *mise-en-scène* from the external architecture of the city to the domestic interior. The twin peaks of this period are *Le grand déjeuner*, 1921 (the last and largest of three closely related canvases; Bauquier, nos. 309-311; The Museum of Modern Art, New York), and *La femme et l'enfant*, 1922 (Bauquier, no. 335).

Following this achievement, Léger directed his efforts during the mid-1920s toward showcasing the integrity of ordinary, everyday objects and elevating them to monumental status in his paintings. The subject, as understood in Western art since the Renaissance, was obsolete in modern painting, he argued, and it was time to emphasize the presence and character of the individual object, not as a means to an end—as in the traditional subject—but as the end in itself. Having achieved this goal in the grand still-life compositions he commenced in 1924, Léger knew he must accomplish the same for the figure, releasing it from all the superfluous, extra-visual connotations that had accrued to it over the centuries, so the human body might finally be seen in all its inherent beauty as purely plastic form.

"As long as the human body is considered a sentimental or expressive value in painting," Léger reasoned, "no new evolution in pictures of people will be possible. Its development has been hindered by the domination of the subject through the centuries... In contemporary painting the object must become the leading character and dethrone the subject. Then, in turn, if the person, the face, and the human body will be become objects, the modern artist will be offered considerable freedom. At this moment, it is possible for him to use the law of contrasts, which is the constructive law, with all its breadth" (quoted in *ibid*., p. 132).

As the "call to order" had gone out, the Louvre and other Paris museums were taking their master paintings out of protective wartime storage and placing them back on view. Especially impressive, as Léger discovered, were the 15th century portraits of Jean Fouquet, and the 17th century genre paintings of the Le Nain brothers. The image of the human form was, of course, the signal theme by which all past European artists of stature had staked their claim to posterity, and so it must be, Léger and his colleagues realized, for the generation of modern painters now coming of age.

Fernand Léger, *La femme et l'enfant*, 1922. Kunstmuseum, Basel. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

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

The new, genuinely modern conception of the figure must be massive and monumental, possess substance and solidity, Léger decided, so that it might properly assume and hold its place among objects in the modern mechanical environment. Cézanne in his late bathers had provided a persuasive model for a modern construct of the figure, and the late nudes of Renoir, too, in their imposing volumetric presence—both these artists had summoned to the modernist table the classicism of Poussin, Rubens and Titian. Most importantly, Léger turned to the paintings of Seurat, not to study the latter's Neo-Impressionist technique, but rather his use of virtually abstract silhouettes for the figure, and the deployment of horizontal and vertical elements to stabilize a composition. The recent De Stijl paintings of Mondrian—Léger's dealer Léonce Rosenberg showed the latter's work and published his text *Néo-Plasticisme* in 1921—had also been instructive to this end.

Léger relished the female figure as a theme that would put his attitude of cool, formal detachment fully to the test, while offering him some relief from the rigors of the mechanical style. "*I needed a rest, to breathe a little,*" he stated. "After the dynamism of the mechanical phase, I felt, as it were, a need for the static quality of the large forms that were to follow. Earlier I had broken up the human body. Now I began to put it together again. Since then I have always used the human form" (quoted in J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 1973, p. 47).

"Between 1925 and 1927 Leger produced a series of masterpieces," Christopher Green has stated. "They were large, stable, utterly self-assured and marked the final maturity of the ordered classical approach which he developed from the last months of 1920. They are the product of a pictorial idea of the figure or object whose brutal 'plastic' simplicity is personal, but which is the product of an approach to the realities of modern life...Even now, in a decade which seems profoundly out of tune with the optimism that greeted accelerating technological progress during the 1920s, the grand classical qualities of these paintings remain convincing" (*Léger and the Avant-Garde*, New Haven, 1976, p. 310).

Fernand Léger, *La femme au livre*, 1924. The Museum of Modern Art, New York. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

PROPERTY OF A PRIVATE NEW YORK COLLECTION

7B

CLAUDE MONET (1840-1926)

La Vague

stamped with signature 'Claude Monet' (Lugt 1819b; lower right);
stamped again with signature 'Claude Monet' (Lugt 1819b;
on the reverse)
oil on canvas
21¾ x 29⅛ in. (55.3 x 74 cm.)
Painted near Les Petites-Dalles, September 1880

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

PROVENANCE:

Bernheim-Jeune Collection, Paris (acquired from the artist before 1914 and until at least 1970).
Anon. sale, Palais Galliéra, Paris, 7 June 1973, lot 61.
Rodolphe Hecht, Paris (1973).
Private collection, Switzerland; sale, Galerie Koller, Zürich, 28-29 May 1976, lot 5175.
Acquired at the above sale by the family of the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et. cie., *Paysages de France de l'Impressionnisme à nos jours*, March-May 1961, no. 52.
Tokyo, Magasin Tokyu; Osaka, Magasin Daimuru and Kukuoka, Magasin Iwataya, *Claude Monet*, October-November 1970, no. 21.

LITERATURE:

D. Wildenstein, *Monet, Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 380, no. 623 (illustrated, p. 381).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 35, no. 623.
R. Herbert, *Monet on the Normandy Coast: Tourism and Painting*, 1867-1886, New Haven, 1994, p. 37.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 238, no. 623 (illustrated).

Claude Monet

Gustave Courbet, *La vague, circa* 1871. National Gallery of Scotland, Edinburgh.

Monet painted this extraordinarily fresh and vital seascape—from edge to edge, all churning, frothy waves beneath a bright, blustery sky—during a two-week visit in September 1880 to Les Petites-Dalles, a tiny fishing village turned modest vacation spot some forty miles up the Normandy coast from his native Le Havre. This was his first trip to the ocean in seven years, and it immediately invigorated him, initiating a sustained campaign of coastal expeditions that occupied him for much of the decade and changed the course of his art. The contradictions of contemporaneity, which had galvanized his work during the 1870s, now gave way to the magisterial confrontation of natural elements, unencumbered by human presence. Effectively inaugurating this transformation, the present *Vague* is among the most radical of all Monet's seascapes—the composition pared down to a nearly abstract opposition of sea and sky, yet the forms rendered with a powerful painterly immediacy.

"By permitting nothing to be in the scene except stripped-down nature, Monet was testing his powers as a painter to make the image interesting through the limited means of color and touch; he was also literally wiping the slate clean and starting anew," Paul Tucker has written. "These paintings forthrightly reveal what his many other canvases of the decade attest to more indirectly—namely, that he had set himself to a new task. From here on, he was going to allow nature to speak on her own about her awesome powers and boundless splendor" (*Claude Monet: Life and Art*, New York, 1995, pp. 110-111).

Monet's trip to Les Petites-Dalles came at a time of profound personal and artistic reassessment. His first wife Camille had died the previous autumn, and he was deeply grieving. His income in 1879 had plummeted to half of what it had been earlier in the decade, yet his commitments were far greater—two sons of his own to support, plus Alice Hoschedé and her brood of six, who had moved in with him and Camille at Vétheuil while her husband tended to his bankrupt textile business in Paris. Determined to attract new buyers, Monet braved the contempt of his avant-garde colleagues in spring 1880 and made his first attempt in a decade to enter the state-sponsored Salon. The jury rejected the more experimental of his two submissions ("much more to my own taste," he claimed) and accepted the other ("more bourgeois"). Although he received some positive press at the Salon, a follow-up exhibition at *La Vie Moderne* yielded only one significant sale, and his contributions to a group show in Le Havre in late summer met with disapproval from conservative local collectors.

Although Monet remained fully committed to Impressionist methods and aims, it was clear that he needed an opportunity to recharge. He had come of age as an artist in the late 1860s by painting the Normandy coast, and his return to this familiar and time-honored landscape in 1880 was at once a liberation from his present circumstances and an immersion in the past. Arriving at Les Petites-Dalles in early autumn, after the majority of seasonal vacationers had returned home, Monet was able to work in solitude, without distraction or unwanted social attention, just as he had at the beginning of his career.

To paint the present canvas, Monet set up his easel right at the ocean's edge, gazing out over the roiling surf, which functioned as a visual carrier of his strong emotions. The sky is a brilliant blue punctuated with cumulus clouds, suggesting that Monet was painting the day after a storm, when the skies were bright but the ocean continued to churn. The water stretches out to either side of the canvas with no boats or other demarcating forms, as though the scene were endlessly expanding. The physicality of Monet's touch allows one to sense the artist's presence in the picture and thus that of an individual standing on the site as a surrogate for the viewer. "It is a view we have all seen," Richard Thomson has written, "the whole of one's field of vision filled with nothing but sea and sky, and it evokes in us feelings of loneliness and insignificance in the face of nature's immensity" (*Monet: The Seine and the Sea*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 102).

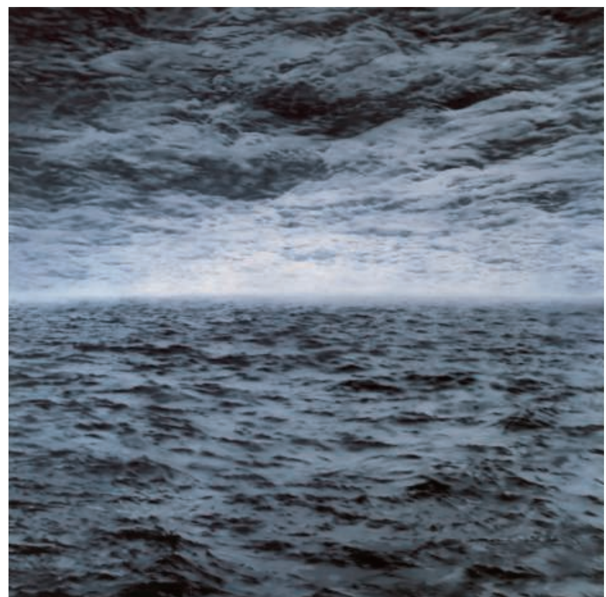
This was an effect that Courbet, whose reverence for the sea rivaled Monet's own, had made famous in his views of the storm-swept Normandy beaches, and Monet surely had these in mind when he selected the vantage point for *La Vague*. Monet's canvas, however, is more insistently referential to the act of painting, and its reliance on the expressive power of color is much stronger. Row after row of loose, curving strokes of pigment tumble toward us, the repetitive movement of the brushstrokes evoking the continuous breaking of the waves. Only a narrow band of horizontal strokes in the distance indicates the vast recession of the sea. The horizon line divides the composition into two nearly equal halves, the oblique banks of cumulus clouds mirroring the frothy caps of the breakers. "We can easily follow the movement of the artist's hand and wrist as he attempted to find a painterly equivalent for the tumult of the waves," John Leighton has written. "The subject, it seems, has become entirely absorbed into its manner of representation" (*Manet and the Sea*, exh. cat., Art Institute of Chicago, 2003, p. 206).

Monet completed four paintings during his cathartic fortnight at Les Petites-Dalles. In addition to the present canvas, he painted a second "pure" marine under stormier skies and two views of the limestone cliffs flanking the village beach (Wildenstein, nos. 621-624). In February 1881, the artist received a much-needed windfall in the form of a visit from his old dealer Durand-Ruel, who had recently negotiated backing from the Union Générale bank and found himself with funds to spend after a lean five years. Durand-Ruel purchased fifteen recent canvases from Monet for a total of 4500 francs, which allowed the artist to return to Normandy the very next month, setting up this time at the port of Fécamp. Among the twenty canvases that he painted during this sojourn, there are three that look out directly over the agitated sea, reprising *La Vague* in theme, composition, and touch (Wildenstein, nos. 661-663; Fine Arts Museums of San Francisco, and National Gallery of Canada, Ottawa).

During the ensuing years, Monet's effort to capture the elemental confrontation between land, sea, and sky on the Normandy coast would play a key role in cementing his commercial success and establishing his mature artistic identity. Colorful accounts of his bravura in the face of nature—clambering over wet rocks, lashing down his easel against the wind, on one occasion nearly drowning in the surf—became part of his creative persona. As an old man in 1917, long after he had retreated to the calm shores of his lily-pond, he took one final trip to Normandy, not to paint but simply to gaze at the sea. "I saw and dreamed about so many memories, so much toil," he recounted. "It's done me good, and I'll get back to work with renewed zeal" (quoted in *ibid.*, p. 201).

Pierre-Auguste Renoir, *Marine (La vague)*, 1879. The Art Institute of Chicago.

Claude Monet, *Mer agitée*, 1881. Fine Arts Museums of San Francisco.



Gerhard Richter, *Seestück (See-See)*, 1970. Nationalgalerie, Berlin.
© Gerhard Richter 2016

PROPERTY FROM A FAMILY COLLECTION

8B

GUSTAVE CAILLEBOTTE (1848-1894)

Le Pont de l'Europe, étude partielle

stamped with signature 'G.Caillebotte' (lower right)
oil on canvas
21¾ x 15⅛ in. (55.3 x 38.7 cm.)
Painted in 1876

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

PROVENANCE:
Estate of the artist.
Galerie Brame et Lorenceau, Paris.
Private collection, London; sale, Sotheby's, London, 30 March 1966, lot 27.
Private collection, Paris (by 1968).
Stephen Hahn Gallery, New York (*circa* 1970).
Private collection, New York.
Acquavella Galleries, Inc., New York.
Anon. sale, Sotheby's, New York, 21 February 1985, lot 9.
Private collection, Houston (by 1987).
Pascal de Sarthe Fine Art, New York.
Acquired from the above by the present owner, 2 March 1997.

EXHIBITED:
New York, Wildenstein & Co., Inc., *Gustave Caillebotte: A Loan Exhibition of Paintings*, September-October 1968, no. 8.
Houston, Museum of Fine Arts and The Brooklyn Museum, *Gustave Caillebotte: A Retrospective Exhibition*, October 1976-April 1977, no. 21 (illustrated; titled *Etude pour Le Pont de l'Europe: l'homme au chapeau haut de forme*).
Musée des beaux-arts de Rennes, *Première idée*, June-September 1987, pp. 66 and 68, no. 21e (illustrated, p. 69; titled *Etude d'homme pour le Pont de l'Europe*).

LITERATURE:
M. Berhaut, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels,* Paris, 1951, no. 25.
K. Varnedoe, "Caillebotte" in *Art International, The Lugano Review*, 20 April 1974, p. 41 (illustrated, fig. 6; titled *L'homme en chapeau haut de forme*).
M. Berhaut, *Caillebotte, sa vie et son oeuvre, catalogue raisonné des peintures et pastels*, Paris, 1978, p. 92, no. 42 (illustrated).
K. Varnedoe, *Gustave Caillebotte*, Paris, 1987, p. 76 (illustrated in color, fig. 15k; titled *Etude pour le Pont de l'Europe. L'Homme au chapeau haut de forme*).
M. Berhaut, *Gustave Caillebotte, catalogue raisonné des peintures et pastels*, Paris, 1994, p. 85, no. 46 (illustrated).

The Comité Caillebotte has confirmed the authenticity of this painting.

G. Caillebotte

The present painting is a highly finished oil study for the central protagonist in Caillebotte's iconic Parisian street scene, *Le Pont de l'Europe*, a complex and carefully prepared visual emblem of the physical and social transformation of the modern city (Musée du Petit Palais, Geneva). This smartly attired man represents, by contemporary account, the figure of Caillebotte himself, portrayed as the quintessential upper-bourgeois *flâneur* and an astute observer of modern life. When he painted *Le Pont de l'Europe*, his largest and most important work to date, Caillebotte was twenty-eight years old and at a transformative juncture in his personal history. Born into an affluent, highly traditional family, he had recently dedicated himself to the radical, avant-garde Impressionist cause and was living a life marked by sharply contrasting principles. "The pressures and complexities of this moment in his personal experience," Kirk Varnedoe has written, "may help to explain the dramatic concentration, as well as the underlying tensions, of this most unusual self-portrait," which depicts the artist not in his studio but in his social milieu (*op. cit.*, 1987, p. 76).

In the final version of Caillebotte's painting, which he showed at the Impressionist Exhibition in 1877, this top-hatted man is seen strolling beside an equally fashionable woman across the Pont de l'Europe, an immense bridge spanning the yards of the Saint-Lazare train station. One of the engineering marvels of the Second Empire, the bridge had been built a decade earlier to supplant two cramped stone tunnels as traffic around the Gare Saint-Lazare sharply increased. The new bridge consisted of six intersecting spans supported by huge iron trellises, each carrying a different street over the tracks. Whereas Manet and Monet, who also painted the bridge in the 1870s, chose to cloak its industrial latticework in vapor, Caillebotte depicted the structure in sharp focus, exploiting its ruthless geometry to organize his composition. "The key to Caillebotte's painting is the cyclopean metalwork, embodiment of industrial power, aggressive symbol of the transformation of Paris," Robert Herbert has written. "Caillebotte's frank use of its unembellished geometry brings this raw power out into the open" (*Impressionism: Art, Leisure, and Parisian Society*, New Haven, 1988, p. 24).

Gustave Caillebotte and his dog Bergère on the place du Carrousel, 1892.

The construction of the Pont de l'Europe was part of a wholesale transformation of the physical fabric of Paris that took place following the establishment of the Second Empire in 1851. Under the aegis of Baron Georges Haussmann, Napoleon III's powerful Prefect of the Seine, the narrow, winding streets of the medieval city were largely razed and replaced by eighty-five miles of broad, straight boulevards with sweeping vistas, which became the hallmark of the contemporary metropolis. The look and feel of life in this rapidly modernizing city changed entirely. The street became the most visible and important social space of the new French capital, a place to see and be seen, where members of all classes rubbed shoulders.

Born in Paris in 1848, Caillebotte witnessed first-hand the massive demolitions and extensive new construction that Haussmann's program entailed. He grew up at 77, rue de Miromesnil in the Quartier de l'Europe, a ten-minute walk from the huge iron bridge. "Every street here was pierced, and every building built, during the artist's lifetime," Varnedoe has written. "The whole ensemble was an exceptionally unified and undiluted microcosm of the new look that Haussmann's boulevards had imposed throughout Paris" (*op. cit.*, 1987, p. 88).
It is perhaps no surprise, then, that among all the Impressionists, Caillebotte was to become the most uncompromising interpreter of the transformed city, unhesitatingly letting his gaze sweep out toward the distant vanishing-point of the remorselessly incised boulevard

In the case of *Le Pont de l'Europe*, Caillebotte devoted a suite of three perspectival drawings to working out the distinctive "X-form" construction of the picture, which repeats the form of the bridge itself, and the accelerating plunge into depth that it generates. He then analyzed the various figures in separate pencil studies before integrating them within the pre-determined spatial design. The present painting is one of just six oil studies for the definitive canvas (Berhaut, nos. 43-48) and the only one to focus on a single figure detached from the background, a clear indicator of the significance that this top-hatted man held for Caillebotte. The oil is based on a detailed tonal drawing and very likely began with the transfer of that drawing onto canvas using tracing paper, since the size of the figure is identical in both. Notably, both the pencil and oil studies show

Gustave Caillebotte, *Le Pont de l'Europe (variante)*, 1876-1877.
Kimbell Art Museum, Fort Worth.

Gustave Caillebotte, *Le Pont de l'Europe*, 1876. Musée du Petit Palais, Geneva.

the figure exactly reversed relative to his position in the final painting, suggesting that Caillebotte may have used photographic negatives in the process of planning and creating this major composition.

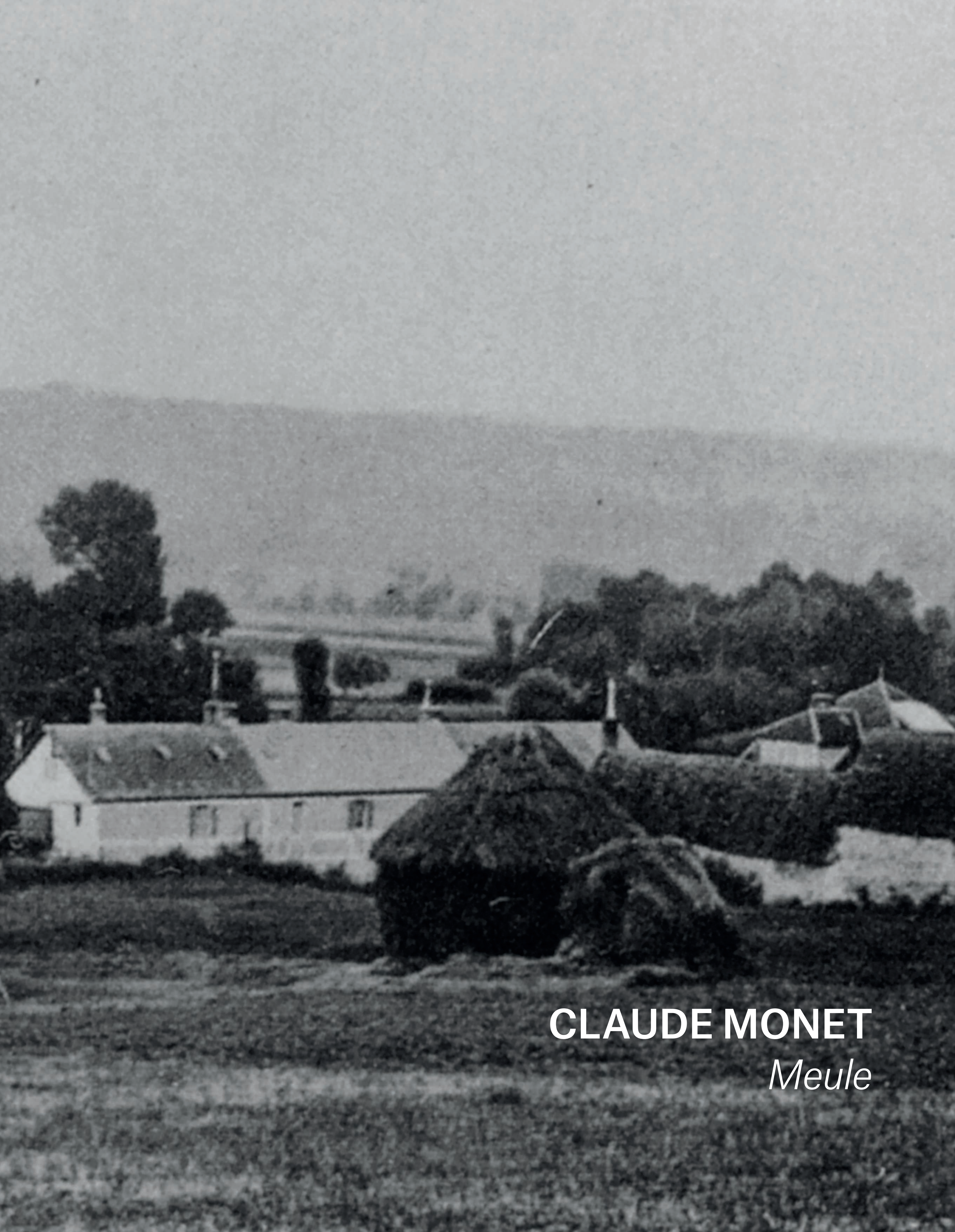
The carefully calculated placement of this strolling figure in the final *Pont de l'Europe* confirms his thematic and compositional centrality to the scene. The plunging perspective of the painting leads the viewer's eye straight to his top hat, the towering iron girders of the bridge receding toward his face with a powerful rush. Caillebotte thus made his own head the principal focus–the vortex–of this forcefully modern street scene. The sprightly dog in the foreground (most likely a sporting breed like Caillebotte's own dog Bergère) further emphasizes this compositional vector, its body thrusting into space along the shadow line of the trellis, enhancing the illusion of accelerating movement toward the figure of the artist-*flâneur*.

The woman with a parasol who walks beside the man in the frock coat–though not close enough that we can be certain she accompanies him–turns to glance his way, mirroring our own line of vision. The man's gaze, by contrast, points the viewer's attention in a different direction–toward the figure who leans on the railing at the right, looking past the iron trellis onto the railway tracks below. Like the artist protagonist, this figure is also situated at the crux of an X, in this case part of the girder structure of the bridge, creating a secondary compositional focus within the canvas. His loose smock and trousers, however, indicate that the two men come from very different social classes: these garments are the mark of a Parisian laborer rather than an *haut bourgeois*. Distinct in costume and demeanor, and separated by a broad section of pavement, these two social types are nonetheless connected through the subtle play of gazes that defines the modern urban experience.

Gustave Caillebotte, *L'homme au balcon, boulevard Haussmann*, 1880. Sold, Christie's New York, 8 May 2000, Lot 8.

The viewer's own attention oscillates between these two figures, producing a back-and-forth visual movement that reinforces the X-composition of the image as well as evoking the traffic of the trains below. Most centrally, though, this calculated pairing of *flâneur* and worker dramatizes Caillebotte's own dual social identification, creating a compelling self-portrait of a man caught at the crux of powerful oppositions. "Relatively small and far off-center, he nonetheless is the focus for the entire image," Varnedoe has concluded, "uniting in his head the confrontations he has staged, between appearance and reality, man and the modern city, and leisure and working classes. Instead of resolution Caillebotte gives us the unrelieved tension of perception, a telling image for this modest but deeply intellectual and sensitive personality" (in N. Broude, ed., *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*, New Brunswick, 2002, p. 17).

Grainstacks behind Monet's house at Giverny, 1905. From Louis Vauxcelles, "An Afternoon with Claude Monet," *L'Art et les Artistes*, December 1905.



CLAUDE MONET

Meule

Four views of Monet in his garden at Giverny

CLAUDE MONET, *MEULE*

CHARLES STUCKEY
CURATOR OF *CLAUDE MONET, 1840-1926*, PRESENTED AT THE ART INSTITUTE OF CHICAGO, 1995

It is difficult to imagine a more iconic Impressionist masterpiece than the work to be offered for sale on November 16, Monet's Meule, 1891, possibly the most vibrantly colorful of all the painter's slightly more than thirty variations on this motif that revolutionized modern art. Monet painted six of his grainstacks ("meule" in French) compositions already in 1888, and then fully realized his obsession with the subject starting in the autumn of 1890. This particular Meule is one of three canvases that are three inches taller than any of the others in format. Its pointed top rising to the upper edge of the canvas and its side cropped, the massive stack in the foreground is transcribed with short dashes of richly muted sunset colors, as is everything observed near and far, to the shadowy horizon of purplish hills visible in the distance across the Seine.

Monet's writer friend and fellow gardener Octave Mirbeau acclaimed Monet's new grainstack series in March 1891 as nothing less than "states of the planet's consciousness" and "the drama of the earth." Landscape as a theater for such cosmic forces was what Vincent van Gogh sought until his untimely death in the summer of 1890, only two or three months before Monet began to complete his grainstack series. Vincent's art dealer brother Theo bought two of the grainstack paintings and reserved a third already in January 1891. The pioneering abstract painter Wassily Kandinsky never forgot the revelation from seeing a grainstack painting at an exhibition in Moscow in 1896.

Monet's primary goal was to capture the flood of multi-colored daylight as visionary experience, but his painting represents a farmer's field with a typical round stack for the storage of harvested wheat to be thrashed. In Monet's increasingly urbanized world, such stacks had become postcard symbols of agricultural bounty as a blessing. Determined with his grainstack paintings to go beyond the brilliantly exacting transcription of visual sensations at the heart of Impressionist landscape painting, Monet explained the challenge to his art critic friend, Gustave Geffroy in October 1890: "... the further I go, the more I see that a lot of work is needed to get at what I am looking for: instantaneity, above all the envelope, the same light suffused everywhere. " Although the colors blend into an opalescent haze at a distance, up close Monet's Meule features hundreds of short staccato brushstrokes aligned as waves of colored light, layers of one color raking across previously applied layers to capture the pulse of light as a life force.

It was Monet's obsession to capture the scintillating play of light that prompted Paul Cézanne's comment: "Monet is only an eye. But what an eye!"

Monet habitually traveled as far afield as Brittany and the Mediterranean to find dramatic landscape subjects and fairytale light effects, especially after 1883 when he leased a large property in the Seine-side village of Giverny with room enough for his family of ten. He was successful enough to take a year off from painting starting in mid-1889 to run a fund-raising campaign for the purchase Eduouard Manet's Olympia as a donation to the French state. Did his devotion to his late friend's masterpiece provide Monet the incentive to return to his grainstacks and realize with them a new paradigm for contemporary art, as revolutionary as Olympia was thirty years earlier? Six weeks into his grainstacks campaign, Monet celebrated his fiftieth birthday on Nov. 14, 1890 and three days later he purchased his Giverny home. To the west his property bordered the farm field where he recorded his most subtle observations with countless touches of interwoven paint colors.

From seeing his grainstack paintings together in his studio, Monet realized how they enhanced one another and in December 1890 he pressed his dealer Paul Durand-Ruel for a solo exhibition. The May 1891 show, with fifteen grainstacks, sold out in days, according to Camille Pissarro, who at first complained that Monet was just repeating himself, but later in the year converted to series painting. In the preface to the May 1891 exhibition catalogue Geffroy compared the visual intensity of the grainstack paintings to gems, fire and blood. Indeed the idea to create and show groups of similar works together immediately became the norm for modern artists and galleries, and remains so today. It was thanks to this exhibition Monet became an international contemporary art star, as collectors competed to own not just one, but if possible several different examples. Most of all in demand were the paintings of sunsets. Having delivered five grainstacks to the agent for the New York dealer Knoedler in October 1891, Monet pointed out in particular one entitled "Derniers rayons du soleil": "I believe that I have succeeded well and it is not often that I say that about what I do." The exquisite Meule on offer is quite possibly the painting Monet described.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

9B

CLAUDE MONET (1840-1926)

Meule

signed and dated 'Claude Monet 91' (lower left)
oil on canvas
28⅝ x 36¼ in. (72.7 x 92.1 cm.)
Painted in 1891

Estimate on Request

PROVENANCE:

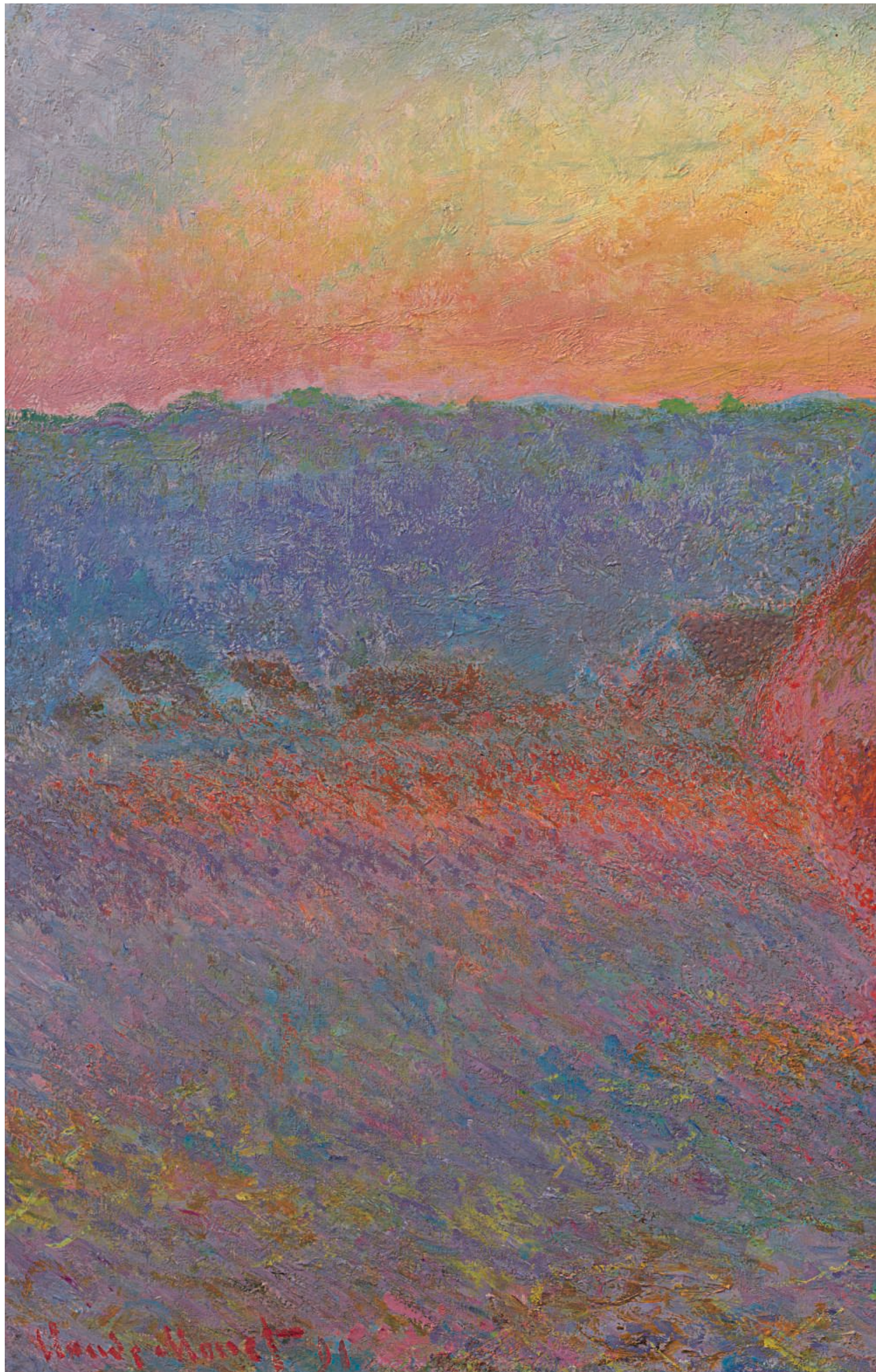
(possibly) M. Knoedler & Co. Inc., New York, (acquired from the artist, September 1891).
Mr. and Mrs. Potter Palmer, Chicago (1892).
Durand-Ruel Galleries, New York (acquired from the above, 28 June 1894).
Pierre Colle, Paris (acquired from the above, 3 April 1948).
Galerie Drouant-David, Paris.
Private collection (acquired from the above, 1948); sale, Hôtel des ventes, Bayeux, 4 June 1990, lot 64.
Private collection, Switzerland (acquired at the above sale); sale, Sotheby's, New York, 11 May 1999, lot 116.
Acquired by the present owner, *circa* 2002.

EXHIBITED:

New York, Durand-Ruel Galleries, *Exposition of Forty Paintings by Claude Monet*, January 1895, no. 35.
Boston, Walter Kimball Gallery, *Paintings by Claude Monet from the Durand-Ruel Collection*, March 1907, no. 16.
Boston, Brooks Reed Gallery, *Tableaux Durand-Ruel*, 1913.
Lausanne, Fondation de l'Hermitage, *Claude Monet et ses amis*, May-September 1993, p. 36, no. 10 (illustrated in color; titled *Impressions roses et bleues: Meule*).
Vienna, Österreichische Galerie Belvedere, *Claude Monet*, March-June 1996, p. 218, no. 54 (illustrated in color, p. 116; dated 1890-1891 and titled *Impressions roses at bleues: meule*).
London, Helly Nahmad Gallery, *The New Painting: New Visions in Modern Art (1835-1956)*, February-May 1998, p. 100, no. 4 (illustrated in color; titled *Impression roses et bleues (Meule)*).

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. III, p. 144, no. 1290 (illustrated, p. 145).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 48, no. 1290; p. 200, letters 2833 and 2835-2837.
M. Alphant, *Claude Monet: Une vie dans dans le paysage*, Paris, 1993, p. 488.
D. Wildenstein, *Monet: Catalogue raisonné,* Cologne, 1996, vol. III, p. 503, no. 1290 (illustrated in color, p. 499).
S. Pappworth, *This is Monet*, London, 2015, p. 53 (illustrated in color; titled *Grain Stacks, Pink and Blue Impressions*).


Claude Monet 91

Monet at Giverny, 1889. Photo by Theodore Robinson.

Claude Monet, *Meules, effet de neige*, 1890-1891. Hill-Stead Museum, Farmington, Connecticut.

"These stacks, in that deserted field, are transitory objects on which are reflected, as in a mirror, the influences of the environment, atmospheric conditions, sudden bursts of light. They are a fulcrum for light and shadow; they reflect the final warmth, the last rays," wrote Gustave Geffroy, Monet's most faithful interpreter, when the artist's now-iconic paintings of grainstacks–the first of the great serial endeavors that would come to define his artistic legacy–received their inaugural exhibition in May 1891. "At the close of the day the stacks glow like heaps of gems. Their sides split and light up. These red-glowing grainstacks throw lengthening shadows that are strewn with emeralds. Later still, under an orange and red sky, darkness envelops the grainstacks which have begun to glow like hearth fires..." (quoted in P.H. Tucker, *Monet in the '90s: The Series Paintings*, exh. cat., Museum of Fine Arts, Boston, 1989, p. 109).

The *Grainstack* series that Geffroy so poetically extolled–twenty-five canvases in all–was the most challenging and revolutionary endeavor that Monet, then fifty years old, had ever undertaken. While he had experimented during the later 1880s with depicting a single landscape subject under different lighting and weather conditions, never before had he conceived of painting so many pictures that were differentiated almost entirely through color, touch, and atmospheric effect. "A landscape hardly exists at all as a landscape," Monet told a visitor to the 1891 exhibition, "because its appearance is constantly changing; it lives by virtue of its surroundings–the air and light–which vary continually" (quoted in *ibid.*, p. 104). At the same time, the serial format allowed Monet to move beyond the description of isolated and fleeting events–the Impressionist stock-in-trade–to convey a sense of nature's deeper wholeness and continuity. Revealing their secrets only at length, encouraging deep contemplation if not spiritual reverie, the *Grainstacks* thus represent the most crucial turning point in Monet's entire career, marking out a path that the artist would follow well into the twentieth century.

Claude Monet, *Meules, fin de l'été, effet du matin*, 1890. Musée d'Orsay, Paris.

The present painting is among the most formally adventurous of all the *Grainstacks*–part of a trio of canvases in which a single conical *meule* is seen close up and cropped by the frame, transcending naturalism in form and color alike (Wildenstein, nos. 1288-1289; Kunsthaus, Zürich, and Museum of Fine Arts, Boston). Wildenstein places these monumental stacks at the very end of the series, as a fitting culmination to the entire project. Compared with earlier examples in the sequence, in which the effects of light and shade are more specific, the present view seems to convey what Monet felt and experienced before the

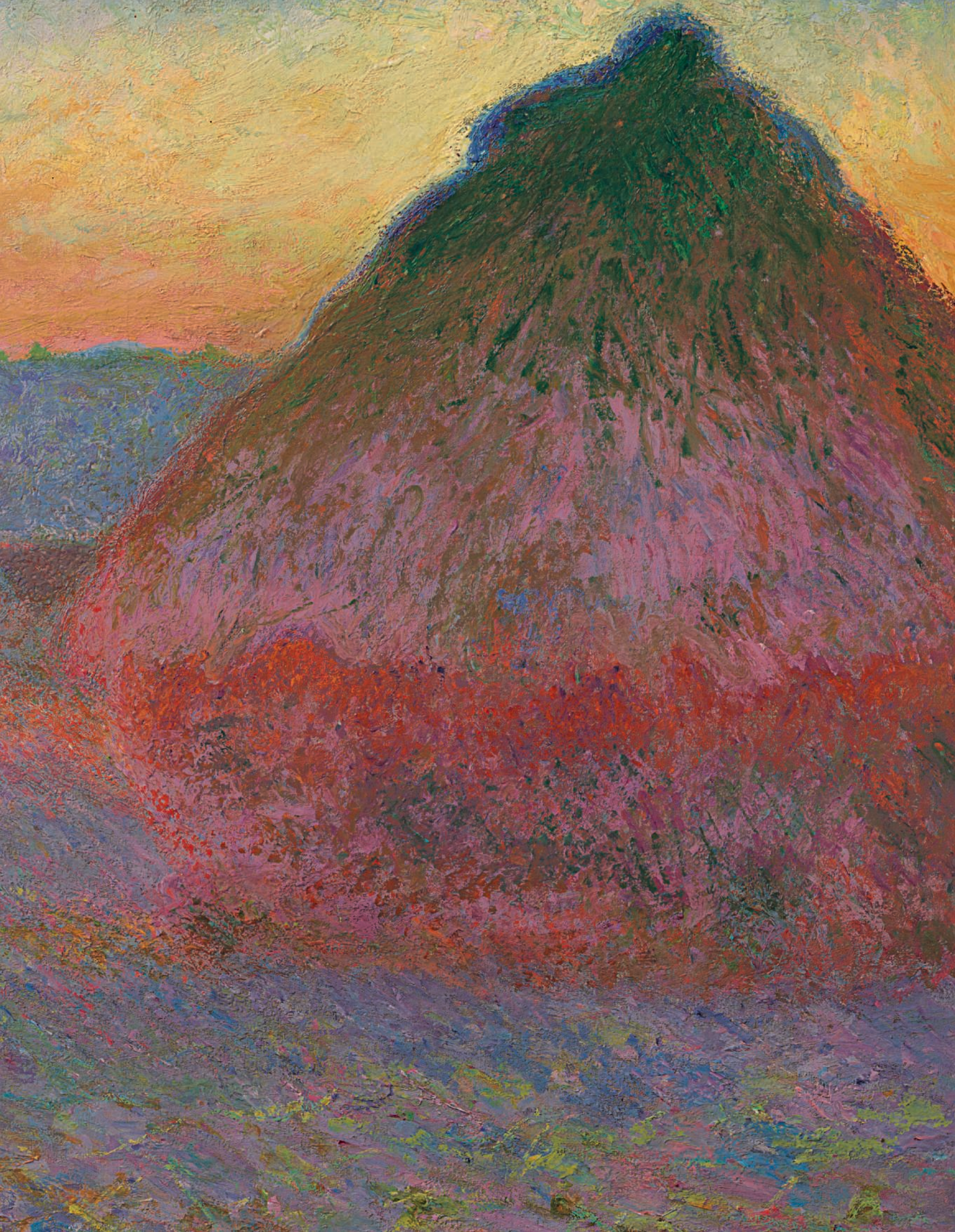
Claude Monet, *Meules, effet de gelée blanche*, 1890-1891. National Gallery of Scotland, Edinburgh.

Claude Monet, *Meule, dégel, soleil couchant*, 1890-1891. The Art Institute of Chicago.

motif as much as what he actually saw. He painted the scene looking southwest, with the sun setting behind the grainstack in the far right distance and the late afternoon sky glowing peach and gold. Rather than being darkened by shadow, however, the front face of the immense stack is suffused with pink and red as though the structure had absorbed the dazzling brilliance of the sunset through and through. "These fireworks of light and color emancipate themselves from their subject, their familiar natural environment, and they metamorphose into pure painting," Christian von Holst has written (*Claude Monet: Fields in Spring*, exh. cat., Staatsgalerie Stuttgart, 2006, p. 34).

When Kandinsky saw one of Monet's *Meules* in an exhibition in Moscow in 1896, it struck him with the force of a revelation– as the inception of autonomous painting, the very beginning of abstraction. Yet to find the motif for this visionary and transformative project, Monet needed only to walk out his door at rural Giverny, to a field known as the Clos Morin that lay just west of his home. There, following the harvest, local farmers piled hundreds of sheaves of bound wheat stalks into tightly packed stacks, rising from fifteen to twenty feet in height and capped with thatched conical roofs. These served as storage facilities, protecting the crop from moisture and rodents until spring, when the grain could be more easily separated from the chaff. Monet set up his easel near the boundary wall of his garden, looking by turns west or southwest across the field toward the hills on the far bank of the Seine, about a mile away. From this vantage point, the landscape resolved before Monet's eyes into an extremely spare and strongly geometric composition, which he rendered as parallel bands of field, hills, and sky that extend across the entire canvas, with a single grainstack or a pair dominating the foreground.

Monet first investigated the pictorial possibilities of these local grainstacks in five exploratory canvases that he painted during the fall and winter of 1888 (Wildenstein, nos. 1213-1217). His work was interrupted, however, early in 1889 first by a three-month painting



campaign in the Creuse Valley, then by his major retrospective with Rodin at the Galerie Georges Petit and by a time-consuming project that he had initiated to donate Manet's *Olympia* to the French State. In late July 1890, when he took up his brushes again after a hiatus of nearly a year, he consciously sought to reacquaint himself with Giverny's fundamentally agrarian character, painting ten canvases that depict fields of hay, oats, and poppies at full maturity (nos. 1251-1260). He set these aside, however, as soon as the first unassuming grainstacks began to rise on the landscape–most likely in late August, when agrarian manuals of the time indicate that farmers would have started cutting their fields.

By early October, Monet was entirely absorbed in the project and had succeeded at delineating his aesthetic aims. "I'm working away at a series of different effects (of stacks)," he wrote to Geffroy, "but at this time of year, the sun sets so quickly that I can't keep up with it. The further I go, the better I see that it takes a great deal of work to succeed in rendering what I want to render: instantaneity, above all the *enveloppe*, the same light diffused over everything" (quoted in J. House, *Monet: Nature into Art*, New Haven, 1986, p. 198). He pleaded with Durand-Ruel for more time when the dealer pressed him to deliver the oat and poppy pictures, and he canceled a proposed return visit to the Creuse Valley. When the property that he had been renting at Giverny since 1883 came up for sale in November, he hastened to purchase it at the hefty asking price rather than risk any disruption in his labors. "I am in the thick of work," Monet could still declare in mid-January. "I have a huge number of things going and cannot be distracted for a minute, wanting above all to profit from these splendid winter effects" (quoted in P.H. Tucker, *op. cit.*, 1989, p. 80).

Monet had evidently brought the series to some sort of conclusion by early February 1891, when he invited Durand-Ruel to come to Giverny. He was eager for the dealer to see the results of his labors, which–to judge from his later accounts of the series' inception–he fully recognized as a radical new departure in his art. "When I started, I was just like the others," he told a visitor to his studio. "I thought two canvases were enough–one for a 'gray' day, one for a 'sunny' day. At that time I was painting grainstacks that had caught my eye; they formed a magnificent group, right near here. One day I noticed that the light had changed. I said to my stepdaughter, 'Would you go back to the house, please, and bring me another canvas.' She brought it to me, but very soon the light had again changed. 'One more!' and, 'One more still!' And I worked on each one only until I had achieved the effect I wanted; that's all. That's not very hard to understand..." (quoted in M. Call, *Claude Monet, Free Thinker*, New York, 2015, p. 95).

Monet was never one for theorizing, and this oft-repeated account is thus vastly over-simplified, as the artist himself well knew. Although he began the paintings *en plein air*, grappling with nature's transitory effects, he then spent upwards of two months re-working them in the studio–"harmonizing" the set, he called it–before releasing a batch to Durand-Ruel in May. "Clearly the realization of this series was an act of memory," Andrew Forge has written, "as much as it was an observation of the instant" (*Claude Monet*, Chicago, 1995, p. 48). In the present canvas, Monet has retained only the faintest vestige of the deep shadow that the backlit *meule* would have cast diagonally across the foreground, indicating the passage of time; instead, he has rendered the field as a highly subjective mosaic of pastel touches. Bergson's theory of *la durée*, popular among Monet's Symbolist colleagues, was first published in 1889, and Darwin's long-view of natural change, a favorite of the artist's friend Clemenceau,

Paul Gauguin, *Mas d'Arles*, 1888. Indianapolis Museum of Art.

was circulating as well. Surely these informed Monet's revelatory treatment of time in the *Meules*, which evoke the eternal within the temporal, duration within the fleeting moment.

The grainstack motif itself, far from a mere pretext for such explorations, also has its own powerful resonance. The long-standing notion that France's greatest strength lay in her rich land and beneficent climate had gained renewed momentum in the later nineteenth century, as cities and industry grew exponentially. There was a national outcry in 1889 when one of the nation's most celebrated icons of rural life, Millet's *Angelus*, was sold to an American collector; the painting's return to France the following year was greeted with relief and fanfare. In selecting the grainstacks at Giverny as a motif, Monet was offering tangible evidence of the land's fertility and compelling testimony to the health of rural France. "Monet's paintings implied that the countryside was a place where one could find reassurances about the world," Paul Tucker has proposed, "where contemporary problems seemed to vanish, and a deeper union with nature appeared possible" (*op. cit.*, 1989, p. 111).

Monet imbued the *Meule* series, moreover, with a profoundly social dimension, despite the fact that rural workers and other overt signs of labor are entirely absent. The grainstacks at Giverny represented the local farmers' livelihood–the fruits of their labors and their hopes

Camille Pissarro, *La récolte des foins*, Eragny, 1887. Sold, Christie's London, 28 November 1994, Lot 13.

for the future. In the background of all but two of the paintings in the sequence, Monet depicted these smallholders' houses and barns, nestled at the base of the distant hills; when the *meules* become enormous, as in the present canvas, these structures meet the stacks at the exact center of the composition. From one painting to the next, we also sense Monet's own deep engagement with the stacks, which assert themselves as individual entities at the same time that they become one with the enveloping atmosphere. "Although inert, the stacks seem to be invested with great feeling," Tucker has written, "for when the morning sun appears, they turn their faces to greet it; when it goes down in a brilliant display of warmth and power, they quiver at the sight. They swelter in the midday heat of summer, huddle together in the fading light of winter, and stand mournfully alone in the evenings, like solitary actors on a dimly lit, deserted stage" (*ibid.*, p. 90).

Durand-Ruel knew a good thing when he saw it. Although he had initially envisioned reviving the Impressionist group show in 1891, he acquiesced without complaint to Monet's insistence on a solo

Vincent Van Gogh, *Meules de blé près d'une ferme*, 1888. Rijksmuseum Kröller-Müller, Otterlo.

CLAUDE MONET

The Grainstack Series 1890-1891

Musée d'Orsay, Paris. [W. 1266]

Hill-Stead Museum, Farmington, Connecticut. [W. 1267]

Private Collection (on loan to the Natinoal Gallery of Art, London). [W. 1268]

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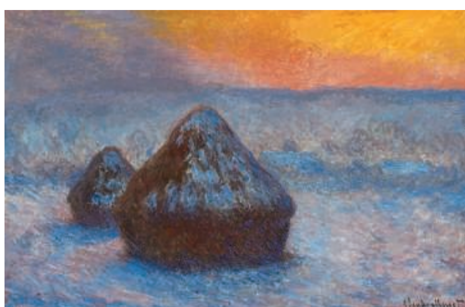
Private Collection. [W. 1272]

Private Collection. [W. 1273]

Hill-Stead Museum, Farmington,w Connecticut. [W. 1274]

Private Collection. [W. 1275]


The Art Institute of Chicago. [W. 1278]

The Metropolitan Museum of Art, New York. [W. 1279]

Museum of Fine Arts, Boston. [W. 1280]

The Art Institute of Chicag

Private Collection. [W. 1285]

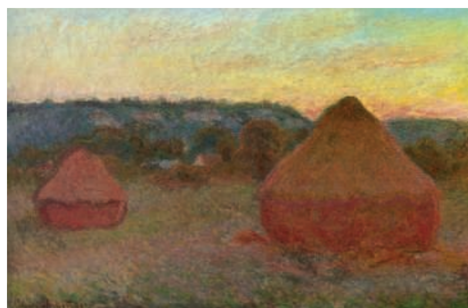
The Minneapolis Institute of Arts, Minneapolis. [W. 1286]

Private Collection. [W. 1287]

Kunsthaus Züric

At the close of the day the stacks glow like heaps of gems. Their sides split and light up. These red-glowing grainstacks throw lengthening shadows that are strewn with emeralds. Later still, under an orange and red sky, darkness envelops the grainstacks which have begun to glow like hearth fires.
—Gustave Geffroy, 1891

t Institute of Chicago. [W. 1269]


The Art Institute of Chicago. [W. 1270]

Australian National Gallery, Canberra. [W. 1271]

J. Paul Getty Museum, Malibu. [W. 1276]

National Galleries of Scotland, Edinburgh. [W. 1277]

o. [W. 1281]

Private Collection. [W. 1282]

The Art Institute of Chicago. [W. 1283]

The Art Institute of Chicago. [W. 1284]

ch. [W. 1288]

Museum of Fine Arts, Boston. [W. 1289]

The present lot .

Jean-François Millet, *L'automne, les meules*, *circa* 1874. The Metropolitan Museum of Art, New York.

exhibition of select recent work–a marketing strategy that would hold sway for the rest of the artist's career. The show opened to great acclaim in mid-May, with fifteen *Meules* on view and a smattering of earlier paintings; Monet by then was hard at work on the next of his great serial endeavors, the *Poplars*. By the close of 1891, all but two of the *Grainstacks* had left the artist's studio, leading Pissarro for one to lament his own lesser fortunes. "For the moment, people want nothing but Monets. Apparently he can't paint enough pictures to meet the demand. Worst of all, they all want *Grainstacks in the Setting Sun*!" (quoted in *ibid.*, p. 106). The present painting is believed to be one of five from the series that Knoedler selected from the artist in September 1891, and the only one from that group to remain today in private hands (Wildenstein, nos. 1271, 1279, 1284, and 1289).

Well over half of the *Grainstacks* found their way in short order to major collectors across the Atlantic–Potter Palmer, Alfred Pope, Harris Whittemore, and Henry Havemeyer, among others–and from there into various American museums, where they inspired a whole new generation of colorists in the post-war era. "Monet taught me to understand what a revolution in painting can be," proclaimed the surrealist painter André Masson, who spent the years during the Second World War in New York and was instrumental in championing Monet's late work. "Only with Monet does painting take a turn. He dispels the very notion of form that has dominated us for millennia. He bestows absolute poetry on color. I don't connect the idea of color either with Van Gogh or Cézanne…but with the luster of Monet's paintings, with the intoxication I always get from looking at them. If there's a colorist alive today, he owes it to Monet, whether he knows it or not" (quoted in *Monet and Modernism*, exh. cat., Kunsthalle der Hypo-Kulturstiftung, Munich, 2001, p. 242).

Claude Monet, *Les meules à Giverny*, 1885. Sold, Christie's New York, 14 May 2015, lot 15C.

EUROPEAN SCULPTURE

from the

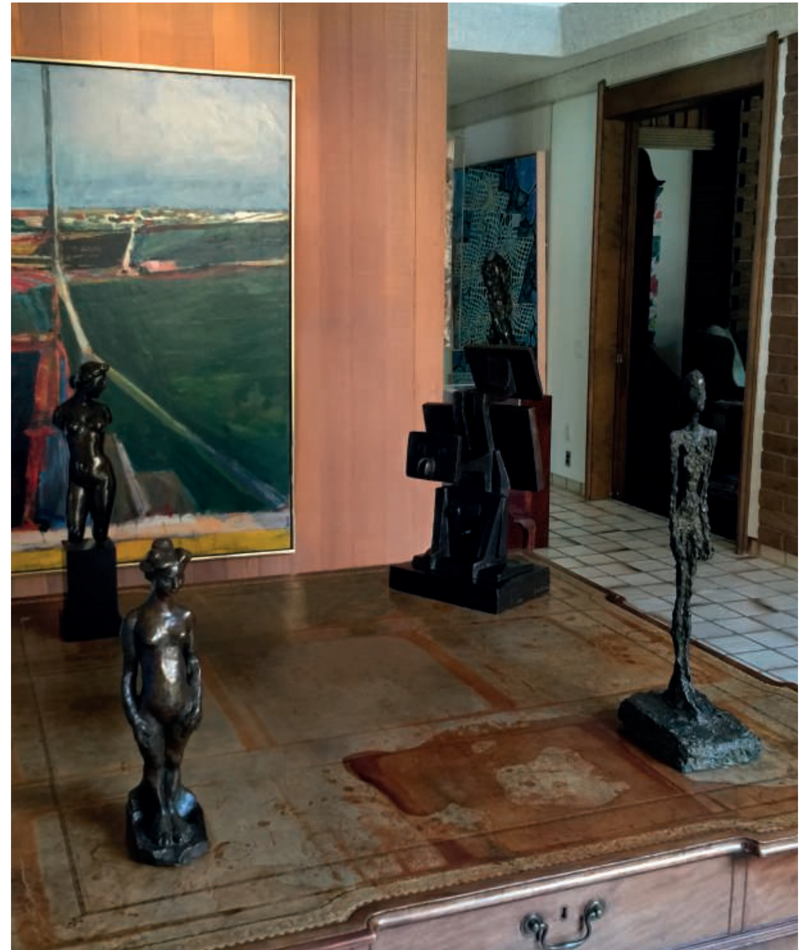
HARRY W. & MARY MARGARET ANDERSON COLLECTION

The Anderson Collection stands as one of America's most legendary assemblages of Post-War and Contemporary art, a peerless collection demonstrating over half a century of scholarship and dedication by Harry "Hunk" and Mary "Moo" Anderson. Inspired by a single visit to the Louvre Museum in the 1960s, the collection has come to encompass the very best in creative expression, providing a stimulating intellectual outlet for not just the Anderson family, but the countless students, scholars, and museum-goers who have benefitted from the Andersons' profound generosity.

Passionate and genuine, the Andersons have always valued the growth and vitality of their collection above any desire for renown or celebrity. "[The Andersons'] lack of formality," writes Hilarie M. Sheets, "is just part of the disarming charm that has won the couple close relationships with artists, dealers and academics." Hunk Anderson put it his own way: "Big 'A' for art, little 'a' for Anderson." Yet in building one of the world's finest collections of American art, the couple have solidified their place as connoisseurs of the highest caliber, living a self-described "journey to the new" that continues to this day.

A COLLECTION'S GENESIS

The extraordinary collection for which the Andersons are celebrated was, in truth, born by chance, during a fortuitous 1964 trip to Europe. In Paris, what was meant to be a half-day visit to the Louvre Museum became an unexpected two-day dialogue with fine art. "Something came over us in the Louvre," Hunk Anderson later recalled. "We felt for the first time the beauty and excitement of the world of art and had to be a part of it."



Henri Matisse, *Fillette debout, bras le long du corps*, Aristide Maillol, *Torso of a Woman*, Max Ernst, *An Anxious Friend*, Alberto Giacometti, *Femme debout*, and Richard Diebenkorn, *View from the Porch*, inside Harry & Mary Margaret Anderson's California home. Artwork: © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York, © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris, © 2016 Alberto Giacometti Estate/ Licensed by VAGA and ARS, New York, © The Richard Diebenkorn Foundation.

Gallery Interior featuring Louise Nevelson, *Sky Garden*, Mark Rothko, *Pink and White over Red*, Ad Reinhardt, *Abstract Painting*, Philip Guston, *The Tale*, Mark Rothko, *Untitled*, and Richard Shaw, *Canton Lady* at the Anderson Collection at Stanford University. Artwork: ©2015 Estate of Louise Nevelson / Artists Rights Society (ARS), New York. ©2015 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. ©2015 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York. ©The Estate of Philip Guston.

Upon their return from Paris, the Andersons discussed putting together a collection of world-class art. They agreed to acquire a few Impressionist and Post-Impressionist works. Among their first purchases were pictures by Monet, Pissarro, Renoir, Picasso, and others. As "the best of the best" was already held in museums, the couple shifted their focus to the Early Modernists, German Expressionists, and Early American Modernists, obtaining pictures by artists such as Hartley, Luks, Rodin, O'Keeffe, Prendergast, and Sargent. It was not until Moo Anderson took another trip–this time to New York, in 1968–that the couple's collection began to turn in a particular direction. With Mrs. Anderson's New York purchase of Diebenkorn's bound portfolio 41 Etchings, Drypoints, the couple's fascination with American Contemporary art solidified.

Henri Matisse, *Fillette debout, bras le long du corps*, Max Ernst, *An Anxious Friend,* and Alberto Giacometti, *Femme debout*, inside Harry and Mary Margaret Anderson's California home.
Artwork: © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York, © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris, © 2016 Alberto Giacometti Estate/ Licensed by VAGA and ARS, New York.

FOCUS ON THE BEST

In turning to the art of their own time, Hunk and Moo Anderson found a wealth of groundbreaking, informed work, often by living artists.

The collectors sought out the best examples in periods and styles including Abstract Expressionism, Color Field Painting, Post-Minimalism, Pop, Bay Area Figurative art, and Contemporary abstract painting. In addition to leading artists such as Rothko, Gottlieb, Still, Pollock, Frankenthaler, and de Kooning, the Andersons acquired the work of California figures such as David Park, Jay DeFeo, Wayne Thiebaud, and Nathan Oliveira. "Balancing New York School artists with their West Coast contemporaries," Sheets writes, "appealed to the Andersons as it reflected their own move from New York."

The Andersons believed that art should be a family affair, and their daughter Mary Patricia–affectionately known as "Putter"–grew up surrounded by the best in Contemporary art and culture. After art historian Barbara Rose visited the family's home, she was stunned to find that "each room had a masterpiece in it.... Nothing in the house was meant to distract from the art, and each work was treated with the kind of respect that serious art deserves."

INSPIRING GENEROSITY

Like other great collectors, Hunk and Moo Anderson strongly believe that they are merely "custodians" of a body of work that belongs to the world. To this end, they have devoted their efforts to showcasing the collection via private tours of their home, as well as through extraordinary bequests to museums and cultural institutions. As Moo Anderson has stated, "To enjoy art, I feel you must share it." In 2011, the Andersons made headlines when they donated some 121 masterworks–anchored in the work of the New York School–to Stanford University. It is one of the most significant donations of fine art in American history, with star names such as Pollock, Rothko, Still, Kline, Thiebaud, Diebenkorn, Frankenthaler, and Celmins represented in a new permanent building housing the Anderson Collection. "It's good to study art in books," Hunk Anderson said of the Stanford bequest, "but something happens in the presence of the original–it affects the brain, taste, feelings, and more."

While the Stanford bequest has spurred the Andersons to see their home in a new way, the collectors have in more recent years embraced the work of younger, emerging artists. Unflagging in their dedication to cultural patronage, the Andersons' charitable foundation also supports the visual arts in the Bay Area and the Western United States through its collection-sharing program, and provides support services to enhance creative initiatives across the nation. "It keeps us motivated," Hunk Anderson said of the bequests. "It keeps us interested. It's one of our hopes and desires that this is going to do the same for other people who are going to be able to see this collection.... I think it has had a direct influence over our relationships, as well as our longevity."

The depth and quality of the Anderson Collection is a testament to not only Hunk and Moo Anderson's curatorial vision, but to the power of art in changing lives. A visit to the Louvre sparked an unexpected and heartfelt journey in collecting, the results of which are still celebrated across the United States and beyond. "Each painting has been an event in our lives," Hunk Anderson remembered, "and luckily they've always been happy events." Indeed, the spirit and joy of Hunk and Moo Anderson lives on in each work within the Anderson Collection, a tangible legacy that continues to inspire.

10B

HENRI MATISSE (1869-1954)

Fillette debout, bras le long du corps

signed and numbered 'Henri Matisse 1/10' (on the lower right side); inscribed with foundry mark 'A. Bingen. Costenoble Fondeurs. Paris.' (on the lower left side)
bronze with brown patina
Height: 19 in. (48.3 cm.)
Conceived in Collioure, 1906 and cast *circa* 1908

$800,000-1,500,000

PROVENANCE:

Oskar and Greta Moll, Berlin, Germany and Brieg, Poland (possibly acquired from the artist and until *circa* January 1945 when it was buried in their garden in Poland upon flight from the approaching Red Army).
Private collection.
Madura, Warsaw (possibly Andrzej Madura).
Roland, Browse & Delbanco Gallery, London (acquired from the above, December 1971).
Feingarten Galleries, Los Angeles (acquired from the above).
Harry W. and Mary Margaret Anderson (acquired from the above, June 1972).
Restituted to the heirs of Oskar and Greta Moll, 2016.

EXHIBITED:

(possibly) Paris, Grand Palais des Champs-Elysées, *Salon d'Automne: 6e Exposition*, October-November 1908, p. 127, no. 911 (titled *Jeune fille debout*).
(possibly) Berlin, Galerie Paul Cassirer, 1908-1909, no. 63.
London, Hayward Gallery, *The Sculpture of Henri Matisse*, October 1984-January 1985, p. 145, no. 17 (illustrated).
Los Angeles, University of California, *In the Sculptor's Landscape: Celebrating 25 Years of the Franklin D. Murphy Sculpture Garden*, March-June 1993.
San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, October 2000-January 2001, pp. 255 and 375, no. 180 (illustrated in color, p. 267, pl. 150).

LITERATURE:

A.E. Elsen, "The Sculpture of Henri Matisse–Part II: Old Problems and New Possibilities" in *Artforum*, October 1968, vol. 7, p. 24 (another cast illustrated).
A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, p. 64 (another cast illustrated, pls. 79-80).
P. Schneider, "Matisse's Sculpture: The Invisible Revolution" in *Art News*, March 1972, vol. 71, p. 22.
A.H. Barr, Jr., *Matisse: His Art and His Public*, London, 1975, p. 100 (another cast illustrated, p. 327).
I. Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, p. 145, no. 17 (another cast illustrated).
P. Schneider, *Matisse*, London, 1984, p. 541.
N. Watkins, *Matisse*, New York, 1985, p. 82 (another cast illustrated, fig. 62).
J. Flam, *Matisse: The Man and His Art*, Paris, 1986, p. 182, no. 173 (another cast illustrated).
C. Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, pp. 48, 50 and 312, no. 20 (another cast illustrated, pp. 48-49 and 51).
H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, The Early Years, 1869-1908*, New York, 1998, pp. 363-364 (another cast illustrated, p. 364).
J. Fischer, "Paint the Town" in *San Jose Mercury News*, 7 October 2000, p. 1F (illustrated in color).
P. Rowlands, "Double Feature" in *ARTnews*, November 2000, p. 179 (illustrated in color).

The present work is being offered for sale pursuant to a settlement agreement between Harry W. and Mary Margaret Anderson, and the heirs of Oskar and Greta Moll. This resolves any dispute over ownership of the work and title will pass to the buyer.

Fillette debout and other sculptures in Matisse's apartment in Paris, *circa* 1946. Archives Matisse, Paris. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.

Matisse modeled *Fillette debout* at Collioure during the summer of 1906, an intensely fruitful period in which he experimented freely in both painting and sculpture, testing a number of stylistic options in search of a new direction for his art. With its subtle anatomical distortions, hieratic frontality, and melancholic, almost elegiac mood, this compelling figurine departs radically from the more naturalistic mode that Matisse had employed in earlier sculptures and provides a powerful index of his intensified interest in primitive and archaic art, which would prove key in his journey from Fauvism to decorative abstraction. The model for the sculpture was Matisse's daughter Marguerite, who was nearing twelve years old that summer. During the day, clad in a red dress with a pleated yoke collar, her hair loose around her shoulders, she sat patiently for the painting *Marguerite lisant*; when the light failed, she pinned her hair up in a loose bun and posed for *Fillette debout*, her hands resting demurely on her thighs. "Though modeled after Marguerite, *Standing Nude* is hardly a portrait," Michael Mezzatesta has written. "For the first time in Matisse's sculpture, a bronze assumed the status of a totem or icon" (*Henri Matisse, Sculptor/Painter*, exh. cat., Kimbell Art Museum, Fort Worth, 1984, p. 57).

The months before he embarked upon this second sojourn at Collioure had been exceptionally eventful for Matisse. The artist's mounting reputation as the leader of the newly-christened Fauves, whose art had provoked a critical furor at the Salon d'Automne in 1905, brought about a sea change in his fortunes. The American expatriates Leo and Gertrude Stein, among the most daring and perceptive collectors of modern art in Paris, purchased Matisse's incendiary Fauve portrait of his wife at the Salon for the asking price. In the spring, the enterprising dealer Eugène Druet gave Matisse the second one-man exhibition of his career and also paid 2000 francs for a stock of his latest work; competition stirred Ambroise Vollard to snap up several paintings as well. At the Salon des Indépendants in 1906, Matisse again contributed the show's greatest *succès de scandale*–the monumental *Bonheur de vivre*, his sole submission. Less than a week after the exhibition closed, the artist left Paris, traveling first to Algeria for two weeks and then settling at Collioure for the season.

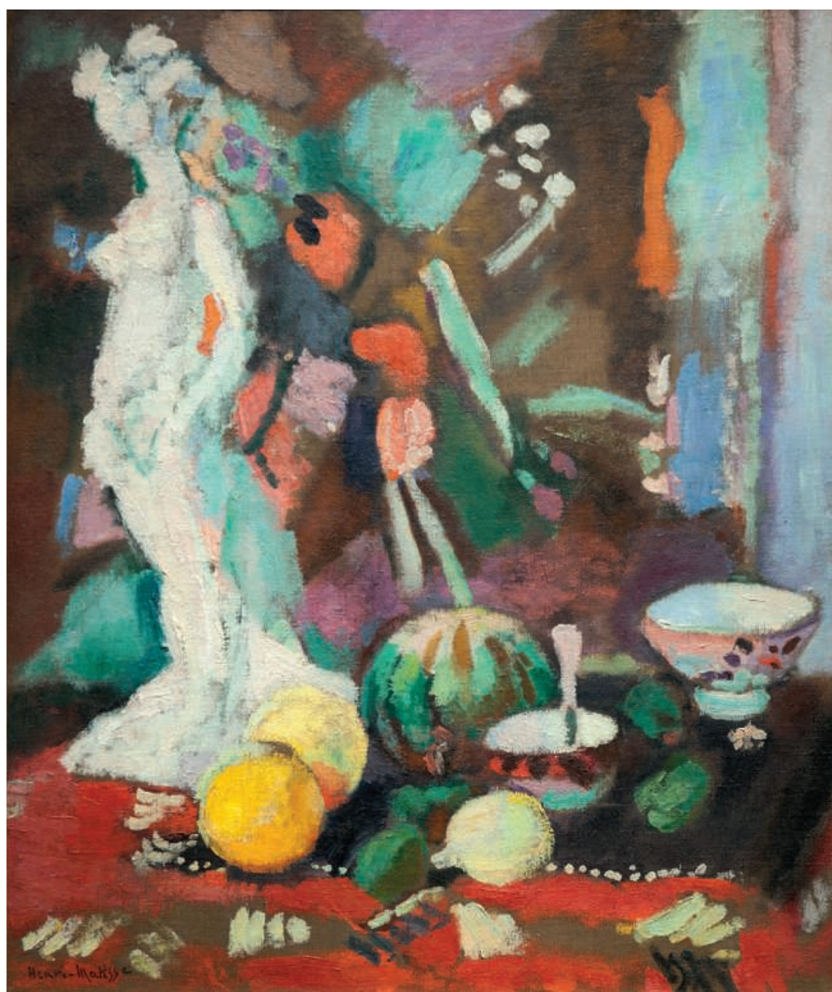
When Matisse began work on *Fillette debout*, the lessons of African sculpture–which he had first admired earlier that year at a curio shop called Chez le Père Sauvage–were at the forefront of his mind. Borrowing from the exaggerations and embellishments of tribal figurines that he had seen, he elongated the neck and torso of his sculpture of Marguerite and shortened and thickened the thighs; he gave the figurine an unexpectedly heavy coiffure, swelling breasts, projecting buttocks,

and a pronounced roundness in the belly. These distortions imbue the sculpture with a new plastic and expressionist vigor, anticipating in a quiet way the more brutal deformations of *Nu couché I (Aurore)*, 1907 and *Figure decorative*, 1908. The figure is no longer recognizable as an individual sitter; Matisse has overlaid Marguerite's pre-adolescent form with a pronounced womanliness, which contrasts with the chaste, decorous pose to produce a powerful physical tension. The still, symmetrical stance of the figure–shoulders back, arms at the sides, hips level, and feet together, with only a slight turn of the head to disrupt the calm equilibrium–underscores its non-naturalistic conception, evoking the frontal posture and elegant formalism of archaic Greek *korai*, for example, or Amarna-period statuary.

"Sculpture once again became a testing ground," Hilary Spurling has written. "Everything about the little figure of his daughter–its symmetrical stance, large head, long arms, short legs, prominent buttocks and belly–suggests how fast Matisse was moving away from anatomical construction towards the radical reinvention of the human body that impressed him in African or Egyptian sculpture" (*op. cit.*, 1998, p. 363).

Pleased with the results of these audacious sculptural experiments, Matisse included a plaster cast of *Fillette debout* in a major still-life he later painted the same summer at Collioure, in which the studio is presented as a space of self-reflexive creativity. Set atop a table spread with a red rug, the sculpture is accompanied by a selection of fruits and two ceramic bowls that Matisse had brought back from Algeria; his painting *Fleurs* from the same year serves as a backdrop, closing off access to the space beyond. Rendered in tactile white impasto, the plaster statuette provides a solid, defining presence within the flattened, almost abstract eruption of color that surrounds it. Sandwiched between the actual picture plane and the represented canvas in the background, the resolutely material sculpture emphasizes the tension between surface and depth, color and space, artifice and illusion that Matisse was persistently exploring in his painting during this period.

In the ensuing months, as Matisse moved rapidly toward the style of decorative abstraction that would consolidate his position as the leader of the avant-garde (albeit with Picasso close at his heels), he continued to hold *Fillette debout* in high esteem. Recognizing the enduring relevance of the statuette's figural distortions and conceptual (as opposed to naturalistic) underpinnings, he enlisted the foundry Bingen et Costenoble to produce the first two bronze casts of the sculpture in 1908; the present lot, numbered "1/10", is one of these important early bronzes. In the fall of the same year, exercising his right as a jury member to unlimited showing at the Salon d'Automne, Matisse exhibited an imposing group of thirty paintings, drawings, and sculptures, among them *Fillette debout*. In presenting such a large number of works, which echoed the retrospectives that Cézanne,



Henri Matisse, *Nature morte à la statuette*, 1906. Yale University Art Gallery.

Matisse, his wife Amélie, and his daughter Marguerite in the artist's studio at Collioure, 1907. Archives Matisse, Paris.
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Standing female, *circa* 19th-20th century, Detroit Institute of Arts.

Renoir, and Gauguin had received at the Salon d'Automne in recent years, Matisse was in effect proclaiming his position as a major modern master.

Shortly after the Salon d'Automne, if not before, the present cast of *Fillette debout* entered the collection of Oskar and Greta Moll–among the ten inaugural students of Matisse's academy, short-lived but now legendary, and vigorous backers of his increasingly radical work. It is possible that it was this cast of the sculpture that Matisse included in his one-man show at Paul Cassirer's gallery in December 1908, traveling to Berlin to oversee the installation and remaining to spend Christmas with the Molls. When the Cassirer show met with a largely hostile response, Greta Moll took up the charge of promoting Matisse's reputation in Germany, translating his recent "Notes of a Painter"–one of the most important artist's statements of the twentieth century–within weeks and publishing it in the widely circulated journal *Kunst und Künstler*.

Oskar and Greta Moll, the former a painter and the latter a sculptor, had met Matisse in 1907, when they traveled to Paris for the Salon d'Automne. "Enveloped in a black sheepskin coat, turned wool side out, with a square-cut red beard, strong features, and large shining eyes–a sight you couldn't over look–that was Henri Matisse," Greta later recalled of her first glimpse of the artist (quoted in *ibid.*, p. 402). The Molls' friend Hans Purrmann took them to Matisse's studio at 19, quai Saint-Michel, where they made their first purchases of his work–a foundation on which they would go on to build one of the finest Matisse collections of its time. Greta's lively demeanor charmed Matisse (he could not believe she was out of her teens, although she was twenty-three in 1907), and the couple quickly became intimates of the artist and his family, sharing musical evenings and celebratory repasts with them.

When Matisse decided to open a teaching academy in the Couvent des Oiseaux in January 1908, the Molls (along with Purrmann and Sarah Stein) were the very first to sign on, remaining in Paris for nearly the whole year to take instruction. Over the course of the spring and summer, Greta also sat long and patiently–ten times for three hours each, she reported in an invaluable account of Matisse's working methods–for the artist to paint her portrait. Although she and Oskar were initially dismayed by the resolutely modern statement that Matisse produced in lieu of a more traditional likeness, they purchased the portrait for 1000 francs and soon came to appreciate its radically stylized, decorative rigor.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

11B

CAMILLE PISSARRO (1830-1903)

La Gare d'Orléans, Saint-Sever, Rouen

signed and dated 'C. Pissarro. 96' (lower left)
oil on canvas
28⅞ x 36¼ in. (73.3 x 92 cm.)
Painted in Rouen, September 1896

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

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 11 December 1896).
Durand-Ruel Galleries, New York (acquired from the above, 15 March 1897).
William Somerset Maugham, Saint-Jean-Cap-Ferrat (acquired from the above, 13 May 1946); sale, Sotheby & Co., London, 10 April 1962, lot 28.
Hal B. Wallis, Beverly Hills (acquired at the above sale); sale, Christie's, New York, 10 May 1989, lot 2.
Zen International Fine Art, Tokyo (acquired at the above sale).
Private collection, Switzerland.
Acquired from the above by the present owner, April 2011.

EXHIBITED:

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro, Views of Rouen*, March-April 1897, no. 8.
Boston, Copley Hall, *Second Annual Exhibition of Contemporary Art*, November-December 1902, no. 22.
(possibly) New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, November-December 1903, no. 33.
The Baltimore Museum of Art, *C. Pissarro*, November 1936, no. 12.
New York, Durand-Ruel Galleries, *The Art of Camille Pissarro in Retrospect*, March-April 1941, no. 22.
New York, Wildenstein & Co., Inc., *C. Pissarro*, March-May 1965, no. 63 (illustrated).
New York, Acquavella Galleries, Inc., *Four Masters of Impressionism*, October-November 1968, no. 56 (illustrated in color).
Los Angeles County Museum of Art, 1986-1989 (on extended loan).
Hiroshima, Prefectural Art Museum and Tokyo, The Bunkamura Museum of Art, *Monet and Renoir: Two Great Impressionist Trends*, November 2003-January 2004, p. 47, no. 19 (illustrated in color).

LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art–son oeuvre*, Paris, 1939, vol. I, p. 215, no. 970 (illustrated, vol. II, pl. 196; titled *Quai Saint-Sever à Rouen*).
W.R. Jeudwine, "Modern Paintings From the Collection of W. Somerset Maugham" in *Apollo*, October 1956, p. 101 (illustrated, p. 103, fig. 3).
C. Lloyd, ed., *Studies on Camille Pissarro*, London, 1986, p. 93, note 60.
R.R. Brettell and J. Pissarro, *The Impressionist and the City: Pissarro's Series Paintings*, exh. cat., Dallas Museum of Art, 1992, p. 22, no. 13 (illustrated in color).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 721, no. 1144 (illustrated in color).

C. Pissarro.

“Imagine from my window the new quarter of Saint-Sever, just opposite, and the Orléans train station, brand new and shiny, and a pile of smokestacks, some huge, some tiny, with their arrogant air,” Pissarro wrote to his son Lucien from Rouen on 2 October 1896. “In the foreground boats and the water, to the left of the station the working-class district that runs all along the quays up to the iron bridge, the Pont Boïeldieu; it is morning with a fine misty sunlight. [One would be] an ignoramus to think that this is banal and down-to-earth, it is as beautiful as Venice, my dear, it has an extraordinary character and it is truly beautiful” (quoted in R. Brettell and J. Pissarro, *op. cit.*, 1992, p. 6).

The splendid urban vista that Pissarro described, with an effusiveness that is rare in his letters, is the exact view that he depicted in the present painting, one of the three largest that he brought back from a productive stay in Rouen from September to November 1896. A second, smaller canvas from this trip shows the same motif under foggier conditions (Pissarro and Durand-Ruel Snollaerts, no. 1143; North Carolina Museum of Art, Raleigh). Pissarro painted the scene from the window of his second-floor room at the Hôtel d’Angleterre, which boasted panoramic views over the modern working port of Rouen and the industrialized southern sector of the city. Turning his back on the picturesque motifs of the well-trodden medieval quarter, Pissarro sought inspiration in “traffic, carriages, pedestrians, workers on the quays, boats, smoke, mist in the distance”–so he wrote–“the whole scene fraught with animation and life” (J. Rewald, ed., *Camille Pissarro: Letters to His Son Lucien*, Boston, 2002, p. 283).

Pissarro’s trip to Rouen in the fall of 1896 was the second of three extended painting campaigns that he took to the thriving port city during the last years of the century. He had already worked there in January-March 1896, and he would return for a final time in July-October 1898. Over the course of these three visits, he produced a total of fifty interlocking cityscapes, his gaze sweeping left to right from the august Pont Corneille to the teeming dock area, that together constitute the first of the major urban serial endeavors of his final decade. “I have begun no less than a dozen pictures,” he reported within days of his arrival. “I have effects of fog and mist, of rain, of the setting sun and of grey weather, motifs of bridges seen from every angle...” (*ibid.*, p. 282).

To paint the present canvas, Pissarro looked almost due south across the Seine toward the newly constructed Gare d’Orléans, the large building flanked by twin towers at the center of the scene, its facade softly illuminated by the morning sun. Visible at the far left are the last two arches of the Pont Boïeldieu, an iron span that had been opened in 1888 to replace an aging suspension bridge. The crossing leads to the place Carnot and the newly developed Saint-Sever district, with its jostling, grey-roofed houses. At the right of the painting is the truncated form of a large, red-brick building, the easternmost in a group of warehouses lining the wharves. Although it is early in the day, puffs of steam rise already from the tugboats and plumes of smoke from the factory chimneys, mingling with the light cloud cover to produce a delicately hued haze.

Pissarro had numerous reasons for traveling to Rouen in 1896. After more than a decade painting at rural Eragny, he found himself increasingly “drawn to town subjects,” craving a new type of landscape. “I toil away,” he lamented, “without finding what I’m looking for. Manifestly, meadow motifs lack that distance which gives so much charm to a landscape; it’s too much of a fragment, too closed!” (quoted in Pissarro and Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 270). With his finances in a dismal state, moreover, he had persuaded Durand-Ruel to give him a solo exhibition in the spring, and he was eager to have convincingly modern material to show. He had worked in Rouen in 1883 and knew that it offered the pictorial energy that he sought; as an added incentive, he had recently cultivated a collector there, the industrialist Depeaux. Finally, there was the precedent of Monet, whose Rouen Cathedral series had deeply impressed Pissarro

Pierre-Auguste Renoir, *Venise, Palais des Doges*, 1881.

Camille Pissarro, *Rouen, Saint-Sever: le Matin*, 1898. Honolulu Academy of Arts.

Johannes Vermeer, *View of Delft*, c. 1660-1661. Royal Cabinet of Paintings Mauritshuis, The Hague.

when it was exhibited in May 1895. "I find in this a superb unity," he told Lucien, "that I have been seeking for so long" (quoted in R. Brettell and J. Pissarro, *op. cit.*, 1992, p. xl).

Upon his arrival at Rouen on 20 January 1896, he scouted the Hôtel d'Angleterre but found it beyond his budget. He settled instead at the Hôtel de Paris, just on the other side of the Pont de Boïeldieu. Although the rooms there were so draughty that he shivered, the views were marvelous. By the time he headed home on March 30th, he had painted fifteen canvases, including three that depict the motif of the present painting from a different angle, looking southwest across the iron span toward the Gare d'Orléans at the far right (Pissarro and Durand-Ruel Snollaerts, nos. 1116-1118; Art Gallery of Ontario, Toronto; Birmingham Museum; and Musée des Beaux-Arts, Rouen). When his exhibition opened at Durand-Ruel in mid-April, it was these brand-new views of Rouen that attracted the greatest acclaim. Félix Fénéon lauded "the clamor of an industrial town" as "a pretext for new wonders," while François Thiébault-Sisson declared unequivocally, "The boldness has paid off" (quoted in Pissarro and Durand-Ruel Snollaerts, *op. cit.*, 2005, pp. 267-268).

Encouraged by this reception, and flush with the proceeds of several sales, Pissarro returned to Rouen on September 8th, splurging this time on the very same room at the Hôtel d'Angleterre where Monet had stayed. From this vantage point, Pissarro was able to paint the Gare d'Orléans head-on, removing the *repoussoir* of the near bank so that the bustling cityscape seems to float in the middle distance, a narrow band of brick and stone sandwiched between water and sky (compare Pissarro and Durand-Ruel Snollaerts, nos. 1227 and 1229 from 1898). Following Durand-Ruel's counsel to "make paintings with plenty of sunlight" on this return visit, "so that they're bright and luminous and sellable," Pissarro focused in the present canvas on the effect of light breaking through the clouds, suffusing the scene in a gentle glow (quoted in *ibid.*, p. 40).

By Pissarro's own account, the fall campaign at Rouen was even more successful than the first one had been. "I just dispatched to Eragny fifteen pictures," he wrote to Lucien on November 11th, "in which I tried to represent the movement, the life, the atmosphere of the harbor. I think that what I have done is bolder than what I did last year." Durand-Ruel evidently agreed with the artist's assessment, eagerly purchasing eleven of the views the very next month, including the present *Gare d'Orléans*; the dealer later sold this painting to the British novelist and cultural luminary William Somerset Maugham (*Of Human Bondage*), who owned it for nearly two decades before passing it to the Golden Age film producer Hal Wallis (*Casablanca*). "I had the luck to have boats with rose-colored, golden-yellow, and black masts," Pissarro continued. "Perhaps I am deceiving myself for the motifs are fleeting, they don't last more than one, two, three days. At least I painted what I saw and felt..." (J. Rewald, *op. cit.*, 2002, pp. 299-300).

Camille Pissarro, *Le Pont Boieldieu, Rouen: Temps Mouillé*, 1896. Art Gallery of Ontario, Toronto.

12B

MARC CHAGALL (1887-1985)

Nu rose ou Amoureux en rose

signed 'Marc Chagall' (lower right)
oil on canvas
31⅞ x 25⅝ in. (81.1 x 65 cm.)
Painted in 1949

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

PROVENANCE:
Jean Planque, Switzerland.
Paul Kantor Gallery, Beverly Hills (acquired from the above).
Acquired from the above by the family of the present owner,
25 March 1966.

LITERATURE:
A. Maeght, ed., "Chagall" in *Derrière le miroir*, Paris, 3 April 1950,
vols. 27-28, no. 11 (titled *Nu rose*).

"For me, you are-my life," Chagall wrote encouragingly to his young paramour, Virginia Haggard, three days after their son David was born in 1946. "I can't live anymore without you. Fate wanted me to meet you after dear Bella (whom you love too)" (quoted in B. Harshav, ed., *Marc Chagall and His Times: A Documentary Narrative*, Stanford, 2004, p. 588).

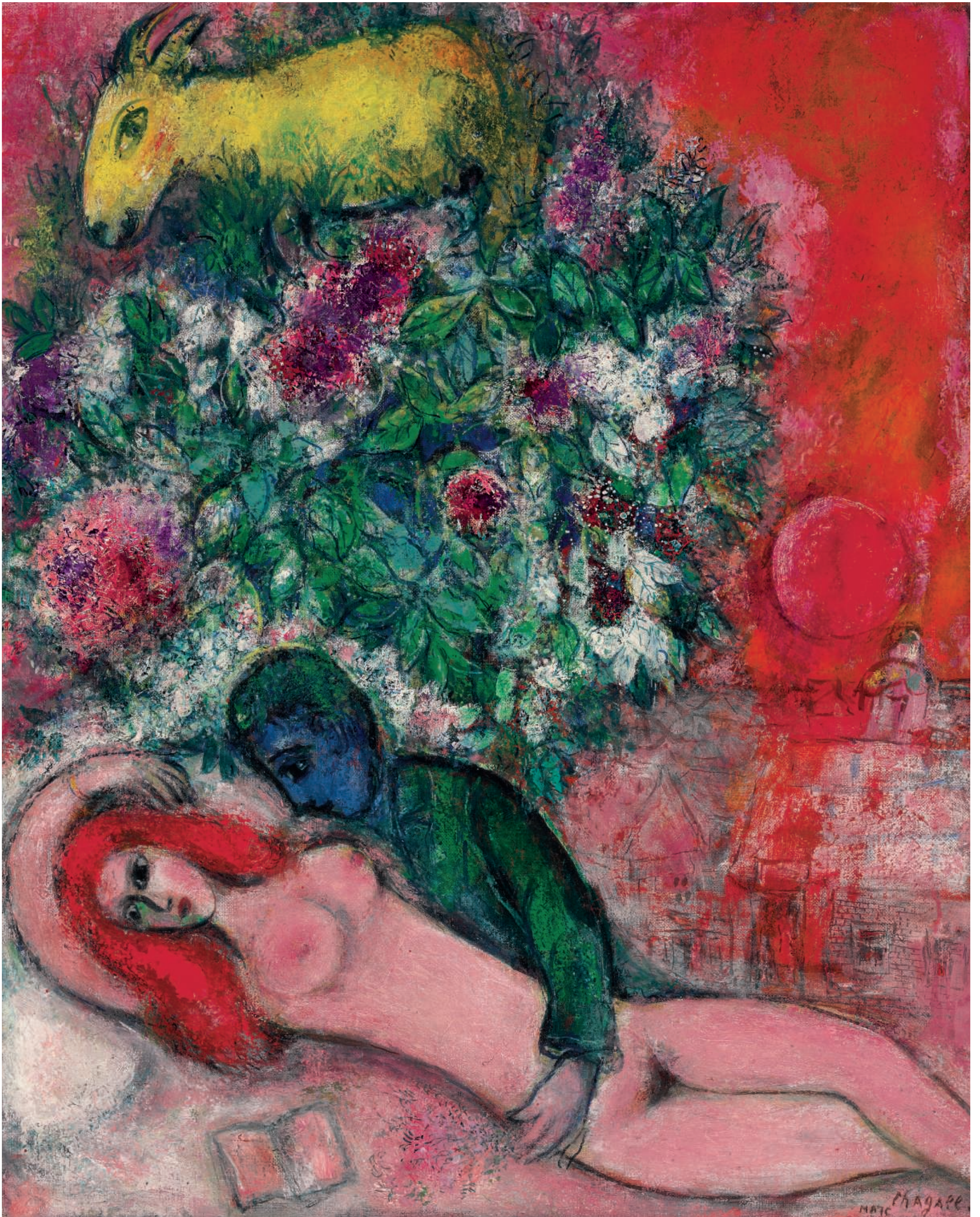
Chagall and Virginia in High Falls, 1948. Photo by Charles Leirens.

Writing from Paris, Chagall had timed his first return to Europe after the war purposefully to be absent at the birth of his son, the undeniable proof of a relationship he was not yet prepared to admit. Virginia, the Paris-born cosmopolitan daughter of a British diplomat, had entered his life in 1945 as his housekeeper, rebellious in youth and unhappy in her marriage. Each of them had felt "starved," as Virginia later recalled, but they found new love together, unexpectedly for Chagall only nine months after the death of his beloved wife, Bella (*op. cit.*, p. 565). 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, nor diminish the intensity of imagery for which she remained the principal source. Nevertheless, "in his imagination," Benjamin Harshav has explained, "Chagall conflated the two images of Virginia and Bella, the sensual and the spiritual," a psychic union epitomized in his poem, "The Painting":

My departed love, my new-found love, listen to me. I move over your soul, over your belly-I drink the calm of your [young] years. (in *op. cit.*, p. 567)

"There can be no question," Sidney Alexander has written, "that black-haired Bella was subtly becoming metamorphosed into taller, longer-necked, russet-haired Virginia" (in *Marc Chagall, A Biography*, New York, 1978, p. 388). By the end of the decade, Bella made only occasional, ectoplasmic appearances in his paintings, almost always in bridal veil. Chagall's brides were, according to Virginia, "always Bella," but the nudes were generally Virginia (in *ibid.*, p. 386).

Painted in 1949, *Nu rose ou Amoureux en rose* combines two distinct elements in Chagall's personal iconography that came to encapsulate his idea of romantic love: the dream-like couple and the rich bouquet of flowers. Both themes had occupied Chagall throughout his career, and the latter swiftly became an extension to the symbolic vocabulary of the paintings depicting himself with his beloved. *Amoureux en rose* 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*, Westport, 1995, p. 179).


Marc Chagall

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

13B

PABLO PICASSO (1881-1973)

Buste de femme (Dora Maar)

dated '20.5.38.' (on the stretcher)
oil on canvas
17⅞ x 15⅞ in. (45 x 40.3 cm.)
Painted on 20 May 1938

$18,000,000-25,000,000

PROVENANCE:

Collection of the artist.
Mr. and Mrs. Marshall Cogan, New York.
Thomas Amman Fine Art, Zürich (acquired from the above, 1986).
Gian Enzo Sperone, New York (acquired from the above, 1988).
Acquired from the above by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1958, vol. 9, no. 120 (illustrated, pl. 58).
D.D. Duncan, *Picasso's Picassos: The Treasures of La Californie*, London, 1961, p. 234 (illustrated).
A. Baldassari, *Picasso: Love and War, 1935-1945*, Paris, 2006, p. 215 (illustrated in situ).
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica, 1927-1939*, Barcelona, 2011, p. 448, no. 1154 (illustrated, p. 375).

Dora Maar, circa 1941. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso showing his portraits of Dora Maar, studio of Grands-Augustins, Paris, 1939. Photo: Brassaï. The present work is just visible behind the artist. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Painted on 20 May 1938, *Buste de femme* is a dazzling and jewel-like portrait by Picasso of his lover and muse, Dora Maar. Renowned for her striking beauty and intense personality, Dora Maar's presence in the artist's life from the time that they met in 1935, until their relationship ended around 1945, inspired some of the greatest portraits of Picasso's prolific career. Her face became the site of myriad distortions, exaggerations and abstractions as he returned again and again to the motif of the seated woman, capturing different psychological nuances and expressions. Dating from the height of their relationship, *Buste de femme* is one of the finest in a series of highly coloured bust length portraits, which feature Dora wearing an array of flamboyant hats, that Picasso began in the summer of 1937 and continued throughout 1938. With her dark hair tucked behind her ear, the regal figure of Dora, adorned in an ornate red hat and an outfit composed of richly colored arabesques, erupts from a luminous white background. Color bursts from every corner of Dora's image: the portrait is electrified as dazzling streaks of pink, flaming orange and yellow, and cooler tones of turquoise, blue and white interlock and coalesce within the composition. Composed of an elaborate labyrinthine web of boldly colored facets and lines, the head of Dora sparkles with a radiant energy, a joyous affirmation and celebration of life and love created at a time when the prospect of war moved ever closer.

Together, Picasso and Dora lived through one of the most turbulent and tragic decades of the 20th Century, witnessing the rise of Fascism, the outbreak of the Spanish Civil War and the Second World War, and the bleak realities of living in Occupied Paris. Despite this time of terrible turbulence, Dora inspired an astounding period of creativity in the artist, serving as his muse as well as his artistic collaborator. The photographs taken by Dora Maar of Picasso's studio on the rue des Grands Augustins illustrate this period of great productivity, showing rows and rows of canvases stacked up in the artist's studio. One of the most famous of these from 1939 shows a multitude of paintings of female heads, most of which feature the dark featured visage of Dora, lined up against a wall of the studio. Many of these paintings now reside in prominent museum collections across the world, and in the centre, the flamboyant hat and faceted forms of *Buste de femme* are visible. This portrait remained in Picasso's personal collection for many years and was one of the paintings included in David Douglas Duncan's *Picasso's Picassos*, a revelatory book published in 1961, that revealed to the public many never before seen works that had been kept privately in the artist's own collection.

Picasso and Dora are said to have met for the first time at the end of 1935 or the beginning of 1936, depending on different accounts, but they already shared a number of mutual friends and had both been moving the same Surrealist circles prior to this first proper encounter. Born in Paris in 1907, Henriette Theodora Markovitch, as she was known before she shortened her name to Dora Maar, grew up in Argentina before returning to Paris aged 19, where she studied painting and photography. A prominent yet enigmatic presence within the Parisian intelligentsia, in the early 1930s she became involved with the Surrealist group, exhibiting her photography with them in the International Surrealist Exhibition in Tenerife in 1935, and in London the following year. Eccentric and independent, she had posed for Man Ray and Brassaï, both of whom were fascinated by her, and she had photographed a number of the Surrealist artists, writers and poets, including Yves Tanguy, Georges Hugnet and René Crevel. She was also politically active thanks in part to her relationship with writer and philosopher, Georges Bataille, with whom she was romantically involved before Picasso.

It was their mutual friend, the Surrealist poet Paul Éluard who is said to have introduced the two artists. This first meeting has now become legendary: dramatic, steeped in dark eroticism and tinged with a seductive violence, it reads like a Surrealist fantasy. One writer recalled: "the young woman's serious face, lit up by pale blue eyes which looked all the paler because of her thick eyebrows; a

Paintings in the Artist's studio, circa 1938. Photo by Dora Maar. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.
Artwork: © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

'They're all Picassos, not one is Dora Maar...Do you think I care? Does Madame Cézanne care? Does Saskia Rembrandt care?'

—Dora Maar

sensitive uneasy face, with light and shade passing alternately over it. She kept driving a small penknife between her fingers into the wood of the table. Sometimes she missed and a drop of blood appeared between the roses embroidered on her black gloves... Picasso would ask Dora to give him the gloves and would lock them up in the showcase he kept for his mementos" (J-P. Crespelle, quoted in M.A. Caws, *Dora Maar with and without Picasso*, London, 2000, p. 81).

This raven-haired beauty proved irresistible to the Spanish artist. Immediately beguiled by her seductive sado-masochistic ritual, he was attracted to her dark intensity, struck by her gaze that was said to be as powerful as his own, notorious *mirada fuerte*. "[Picasso] felt a sudden and violent attraction to a young and beautiful photographer," another writer recalled, "Dora Maar, radiant, with her ebony hair, her blue-green eyes, her controlled gestures, fascinated him. She still lived with her parents, but behind her haughty and enigmatic attitude you could see a spontaneity restrained, a fiery temperament ready to be carried away, mad impulses ready to be unleashed. She withstood without batting an eye Picasso's stare, and he was the one to flee" (J C. Gâteau, quoted in *ibid.*, p. 83).

More than her looks however, Dora was independent, elusive and deeply enigmatic; and, to the artist's delight, she also spoke Spanish, replying to his initial French introduction in his native tongue. Unlike Marie-Thérèse, Dora Maar was older and more worldly, an accomplished artist in her own right who held her own opinions and maintained strong beliefs and political convictions. "I just felt finally, here was somebody I could carry on a conversation with", Picasso later reminisced (Picasso quoted in F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 236).

Against the backdrop of the impending war the two began a passionate and tumultuous affair. At the beginning of 1937, Dora found Picasso a large new studio on the rue des Grands Augustins, located around the corner from her apartment on the rue de Savoie. She was not however free to visit Picasso at her whim; instead she had to wait until the artist called to request her presence. "She never knew whether she would be having lunch or dinner with him...she had to hold herself in a state of permanent availability so that if he phoned or dropped by, he would find her there," Françoise Gilot explained (*ibid.*, p. 36). Regardless of this cruel psychological power that Picasso exercised over her, Dora became a crucial part of the artist's life both romantically and intellectually. Gilot, the woman who would replace Dora as Picasso's mistress at the end of the Second World War, stated that out of all of the artist's lovers, Dora was "an artist who understood him to a far greater degree than the others" (*ibid.*, p. 340).

Painted in 1938, *Buste de femme* dates from the height of the couple's intense and stimulating relationship and can be seen to embody the artist's fascination with and admiration for Dora: a paean to

Pablo Picasso, *Buste de femme*, 1937. Museu Nacional d'Art de Catalunya, Barcelona.
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Pablo Picasso, *Tête de femme au chapau (Marie-Thérèse)*, 1938. The Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington DC. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York(Lot 18: Page 104)

her mysterious and beguiling persona. A profusion of radiant colors and elaborate, faceted forms, the figure of Dora shines with a youthful radiance. Crowned with a flamboyant hat, she appears majestic, stately and self-assured as she stares with an intent and direct gaze. Picasso transforms her image into a magnificent, dazzling spectacle; a pictorial celebration of the artist's lover and muse.

Buste de femme demonstrates Picasso's supreme mastery at reimagining the human face and conveying this in his own radical and unique pictorial language. As with his previous lovers, Picasso had first absorbed the image of Dora, depicting her in a series of intimate sketches and drawings, and it was not until the end of 1936 that her face began to be distorted in the artist's work. In the throes of their intense relationship, Picasso depicted her with an obsessive passion. "She was anything you wanted," he recalled to James Lord, "a dog, a mouse, a bird, an idea, a thunderstorm. That's a great advantage when falling in love" (Picasso, quoted in M.A. Caws, *op. cit.*, 2000, p. 90).

Gradually this stylization and deformation intensified, as her face became the source for some of the most moving images of Picasso's career, perhaps most notably the "Weeping Woman" series that culminated in October 1937 with the masterful *La femme qui pleure* (Tate Gallery, London). Crumpled with tears and wracked with anguish and grief, the face of his lover became in these paintings the mirror of the artist's own emotions and inner torments, as well as a universal expression of the angst caused by the Spanish Civil War and the increasing inevitability of all-out war. Following the outbreak of the Second World War and the ensuing trauma and tragedy that followed, Picasso's depictions of Dora became increasingly violent, a powerful record of the emotional upheavals and turbulence of these dark, wartime years. "For me [Dora is] the weeping woman," Picasso explained. "For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one" (Picasso, quoted in W. Rubin, ed., *Picasso and Portraiture: Representation and Transformation*, exh. cat., The Museum of Modern Art, New York, 1996, p. 395).

Picasso continued to obsessively distort, deform and deconstruct Dora's image in his paintings of her. In *Buste de femme*, her face is no longer whole and volumetric but is divided into an angular, complex network of fragments and facets of color, line and pattern. Though depicting her in profile, Picasso has included both eyes in his portrayal of her, a distinctive device that was a dominant feature of his portraits of 1937 and 1938. With these works, the artist formed a new conception of portraiture, shunning the depiction of volume for a flattened and stylized composite of line and color. Pulsing with a bold intensity, this painting can be seen to reflect Dora Maar's intense temperament: the deconstructed face perhaps reflecting her complex and enigmatic persona.

At the time that he painted *Buste de femme*, Picasso was also romantically involved with his young, golden-haired muse and mistress, Marie-Thérèse Walter, who had, in October 1935, given birth to a daughter named Maya. He kept Marie-Thérèse and his baby daughter secret, safely ensconced in a picturesque farmhouse at Le Tremblay-sur-Mauldre, near Versailles; a serene domestic idyll far removed from the reality of impending war, while in Paris he conducted a more public affair with his new muse Dora. Though united in their shared devotion to Picasso, these two women were polar opposite in terms of appearance and temperament and their simultaneous presence in the artist's life provided him with a powerful artistic stimulus.

Picasso thrived off their dual presence in his life, orchestrating and presiding over the roles they were to play for him, and intensifying the rivalry that existed between the two women. Picasso recalled an occasion in 1937 when his two mistresses met at his studio in Paris. Angry at finding Dora there, Marie-Thérèse asked Picasso to choose between

Pablo Picasso, *Buste de femme (Femme à la résille)*, 1938. Sold, Christie's, New York, 11 May 2015, lot 15 A.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

them, "Make up your mind. Which one of us goes?", the artist recalled her saying. "It was a hard decision to make. I liked them both, for different reasons: Marie-Thérèse because she was sweet and gentle and did whatever I wanted her to, and Dora because she was intelligent. I decided I had no interest in making a decision. I was satisfied with things as they were. I told them they'd have to fight it out themselves. So they began to wrestle. It's one of my choicest memories" (Picasso, quoted in F. Gilot and C. Lake, *op. cit.*, pp. 210-211).

Over the following years, Picasso painted both of these women compulsively, clearly reveling in the endless inspiration that their contrasting looks and characters provided. Blue-eyed, blonde haired and voluptuous, Marie-Thérèse was the embodiment of femininity: gentle, passive and kind, her image rendered with luxuriant line and soft, harmonious colors. Intense, anxious and highly intelligent, Dora Maar was the antithesis: raven-haired and dark featured, she sported the latest Parisian fashions, and is often pictured wearing scarlet lipstick and nail varnish, her image rendered with jagged, angular lines and intense, vivid colors.

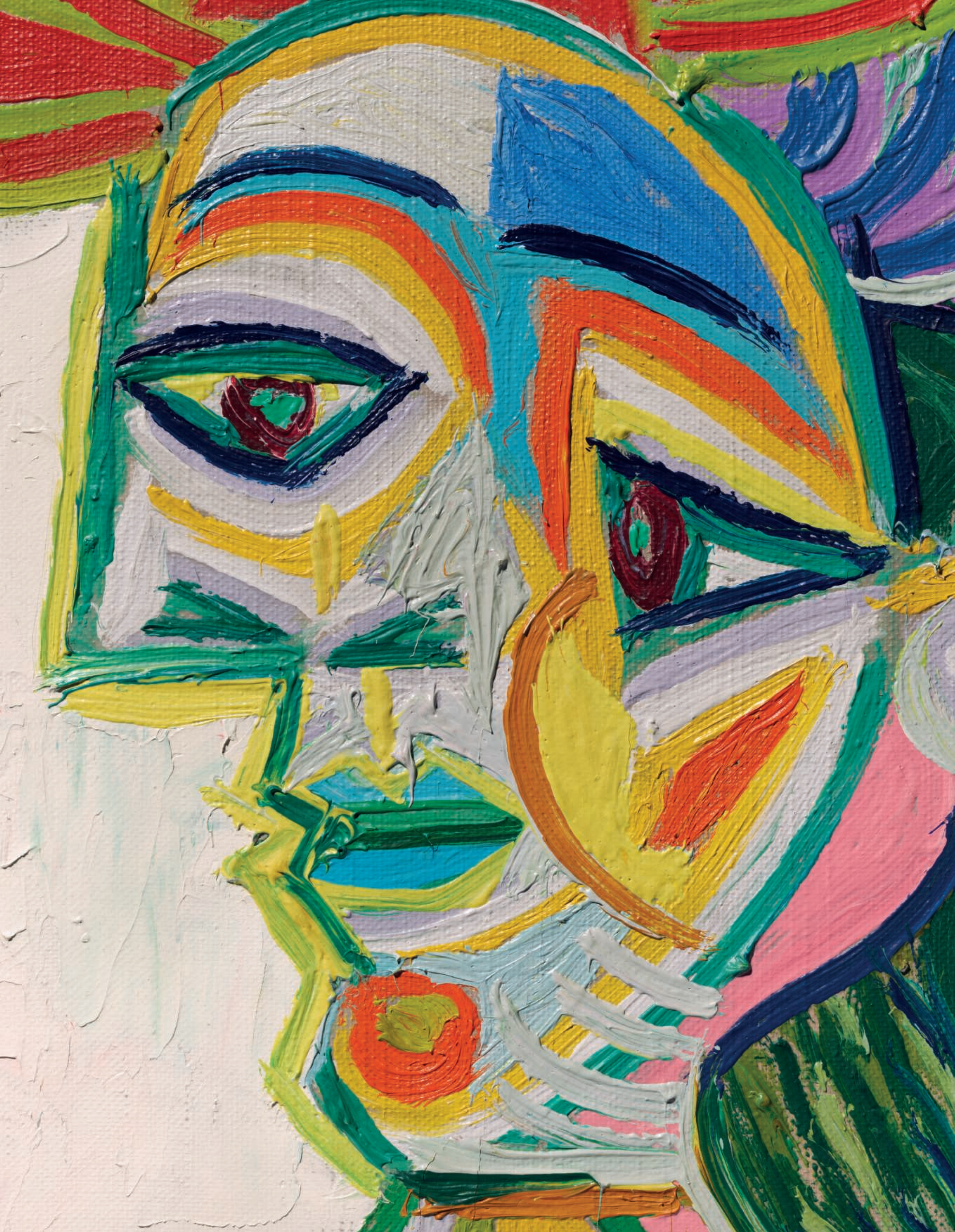
Nowhere are their divergent psychologies and physiognomies perhaps more apparent than in the corresponding portraits that Picasso repeatedly painted of both of these women. He most frequently depicted them in bust-length portraits or seated in chairs, and paintings such as *Buste de femme* invite direct comparison between his two mistresses. Throughout 1938, the year that he painted *Buste de femme*, Picasso alternated back and forth in his depictions of the two women. Just over a month after he painted the present work, he portrayed Marie-Thérèse in the same pose in a work entitled *Buste de*

Dora Maar wearing a crown of flowers, 1936. Photo: Pablo Picasso. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

femme au chapeau de paille sur fond fleuri (Marie-Thérèse) (Museum Sammlung Rosengart, Lucerne). Instead of the fragmented, multi-colored brushstrokes that constitute Dora's face in *Buste de femme*, he has painted the face of Marie-Thérèse in a soft pastel green as she is posed against a pink, floral-patterned background.

One of the most notable features of *Buste de femme* is the bright red hat that is positioned, crown-like, upon her statuesque head. Described by Picasso in a poem of 1937 as "devilishly enticing in her disguise of tears and her marvellous hat" (Online Picasso Project, Writings, 18th February 1937), Dora was well known for her extravagant and eccentric head wear, often sporting an almost surreal array of veils and hats and wearing the latest Parisian fashions. For the Surrealists, the female hat was a fetishistic object, which, like gloves, was a highly alluring and erotic symbol. "Among the objects tangled in the web of life," Paul Éluard wrote in 1937, "the female hat is one of those that requires the most insight, the most audacity. A head must dare wear a crown" (P. Éluard, quoted in W. Rubin, ed., exh. cat., *op. cit.*, 1996, p. 389). Over the course of 1937 and 1938, the motif of the hat became more and more prominent in Picasso's brightly colored depictions of both Dora and Marie-Thérèse as these female accessories became increasingly extravagant and elaborate. These adornments once again illustrate the marked differences between the two women. In contrast to the headwear that Marie-Thérèse is pictured in–berets, straw hats and flower crowns–Dora Maar's costume embellishments tend to be more fashionable, ornate and ostentatious. Yet, at the time he painted *Buste de femme*, Picasso was increasingly interchanging these symbolic attributes, playing with the identities of his two adoring lovers as they both vied for his undivided attention.

Pablo Picasso, *Femme assise au chapeau (Dora Maar)*, 1938. Private collection. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

14B

JOAN MIRÓ (1893-1983)

Femme, monument

signed and numbered 'Miró ¼' (on the back)
bronze with black and golden brown patina
Height: 99 in. (251.5 cm.)
Conceived in 1970 and cast in 1977

$3,000,000-5,000,000

PROVENANCE:
Galerie Maeght, Paris.
Acquired from the above by the present owner, September 1977.

LITERATURE:
A. Cirici, *Miró Mirall*, Barcelona, 1977, p. 241, no. 92 (another cast illustrated, p. 93; incorrectly dated 1969).
A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 236, no. 151 (another cast illustrated in color, p. 75).
P.A. Serra, *Miró and Mallorca*, New York, 1984, p. 289, no. 169 (another cast illustrated in color, p. 126).
B. Catoir, *Miró on Mallorca*, Munich, 1995, p. 119 (another cast illustrated, p. 105).
J. Dupin, *Miró*, Paris, 2004, p. 378, no. 404 (another cast illustrated; incorrectly dated 1972).
E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 192, no. 192 (another cast illustrated in color, p. 193).

Miró has offered in *Femme, monument* an exalted, sublime vision of the human figure, pure and emblematic in its essential forms, dedicated to the powerful omnipresence and glory of womanhood, *l'éternel féminin*. "It is as if it were perfectly apparent that an egg, precariously balanced on a piece of soap with an egg-shaped hole worn through it, would be the clear and accurate image erected by our subconscious desire, on some street corner," Jacques Dupin described *Femme, monument.* "A noble but ambiguous goddess figure, a double mirror reflecting both the emptiness and the fullness that we hold up to it. The simplest in structure, the most complex in its magical effect, this work is also the most propitious introduction to all of Miró's sculptures" (quoted in *Miró in Montréal*, exh. cat., Montreal Museum of Fine Arts, 1986, p. 49).

The large sculptures that Miró created during the final two decades of his life, between 1962 and 1982, the year before his death, are–by dint of their imposing presence, their titanic scale–the crowning works of his career. The impetus to create sculpture, as we normally construe the term, came relatively late to the artist. The surrealist painting-objects that Miró devised during the late 1920s and 1930s from the assemblage of ordinary things stemmed not so much from a desire to create any particular kind of plastic expression, but in accordance with the artist's avowed agenda to instigate "the assassination of painting," and arrive at a radical, unprecedented state of "anti-painting" (quoted in A. Umland, *Joan Miró: Painting and Anti-Painting*, exh. cat., The Museum of Modern Art, New York, 2008, p. 2).

It was not until a decade later, while Miró was living in Palma, Montroig and Barcelona during the Second World War, that he considered making free-standing sculptures, "to create a link with the rest of my production and with nature's real objects" (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 176). He discovered during the post-war period a special joy in making ceramics with Josep Artigas. The idea of creating larger and more significant free-standing pieces–not as objects but as sculpture, in which he composed mass and volume in space–became an imperative he could no longer resist. Lacking only was a large area in which to work, the "big studio" of which he had dreamed since the 1930s. The completion in 1956 of the capacious atelier that José Lluís Sert designed and built for him in Palma, Mallorca, finally afforded Miró that space, as well as a huge window on the world, from which he drew inspiration and the strength of his power to create. He wished to reciprocate this process by creating an art that existed in the world, to "take my sculptures outdoors," as he said, "so they blend into the landscape" (quoted in *ibid.*, p. 175).

"Miró had formed the desire to leave the laboratory behind, to go beyond easel painting for the sake of a new space, and more impersonal sites, less confined and protected than those of the studio," Dupin explained. "He dreamt of the street, public squares, gardens and cities. Just as he had always sought to transgress painting, he now sought to transgress his own work, to cross over the boundaries of walled galleries and museums. He wanted to address his work to anonymous crowds, to the unknown viewer... In various sites, Miró began erecting murals and sculpted figures, for everyone and anyone. One starts off by modeling a figurine in clay...and winds up erecting a city monument" (*op. cit.*, 2012, p. 367).

Numerous bronzes soon began to stream forth from Miró's studio via the Susse, Parallelada, Clementi and Bonvicini foundries. These works comprise two distinct types: those he initially modelled in clay, and others assembled from found objects, or "raw materials" as the artist called them. The former are usually smooth and rounded, swollen with mass; in their great weight

Joan Miró, *Femme (Femme debout)*, 1981. Sold, Christie's, London, 6 February 2013, lot 114.
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.

Joan Miró and Josep Llorens Artigas, *L'oeuf*, 1963. Fondation Maeght, Saint-Paul-de-Vence.
© Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.

they project an iconic presence. The latter, by contrast, are often rough and jagged, with every appearance of having been freely improvised in their conception.

Some of the monumental bronzes were first executed in smaller maquette size and enlarged. The present *Femme, monument*, however, appears to have proceeded straight from the artist's notebook. A quickly sketched line drawing dated "2/2/68" is inscribed "Monument" and indicates a provisional height of 262 cm. (103⅛ in.) (the cast bronze sculptures are 251 cm. (98¾ in.) tall). A second undated drawing clearly states the theme Miró had in mind—"Monument à la Femme" (see G. Moure, *Miró Escultor*, exh. cat., Centro Reina Sofía, Madrid, 1986, p. 141). The artist's conception is here very clear. He viewed the ovoid head perched atop the lintel of the four-sided frame as the positive, volumetric manifestation of the empty, negative space enclosed within the lower part of the sculpture, as if raised up and posited on high.

The egg-like head of Miró's *Femme, monument* derives from the earthenware *L'oeuf* he created with Artigas in 1963 (Miró and Artigas, no. 341), which is today placed on a platform in a reflecting pool on the grounds of the Fondation Maeght. The simplicity of the two fundamental plastic elements in *Femme, monument* is a formal decision which may signal Miró's acknowledgement of American Minimalism during the late 1960s, a movement which various of his own earlier works, going back to the mid-1920s, had in fact anticipated and influenced. Miró's foray here into the Minimalist aesthetic, however, avoids even the least suggestion of geometry, symmetry or any other aspect of formal regularity. Indeed, the most visually intriguing phenomenon in *Femme, monument* is the delicate balance of the head on the lintel; from various viewpoints, the egg appears to tilt so perilously that one anxiously imagines that even a sudden gust of wind, or the slightest subterranean tremor, might topple it.

Femme, monument is in its formal constitution a masterstroke of discretion, carefully gauged understatement and restraint, qualities that empower this sculpture, as a symbol of the human form–and especially the female body–to evoke manifold associations, ranging from the most inward, visceral emotions to the outermost reach of transcendental thought and vision. The pierced, open form of this sculpture is a portal through which the one may peer into the inner self, or gaze to the far horizon of the world around us. Throughout the history of modernist sculpture, from Archipenko, Lipchitz, and Brancusi to Moore and Hepworth, "there is no more certain and no more evocative trap than a simple circular hole," Dupin observed.

"It may equally be a bottomless empty well, the crater of a volcano, a mouth, an eye or the sun," he explained. "It contains an ambiguity similar to the dual significance we find in concave and convex surfaces. The convex surface of an egg hides the swelling germination of life... It is strange that in our instinctive desire to conquer space, even before we are launched into it by our mothers, we begin to form an enclosure for ourselves. Beginning with the egg we stake our claim for our habitation in space... [Miró's] hollow sculptures are a eulogy to hollowness and the gentle protection that this emptiness can provide" (exh. cat., *op. cit.*, 1986, pp. 34 and 35).

In light of Dupin's pronouncement that *Femme, monument* is "the most propitious introduction to all of Miró's sculptures", casts from the edition have been widely exhibited. Five are in institutional collections: The Museum Frieder Burda, Baden-Baden; Queensland Art Gallery, Brisbane; Fondation Maeght, Saint-Paul-de-Vence; City of Palma, Mallorca; and the Fundació Joan Miró, Barcelona.

PROPERTY FROM AN IMPORTANT COLLECTION

15B

PABLO PICASSO (1881-1973)

Portrait d'Angel Fernández de Soto

signed 'P. Ruiz Picasso' (lower left)
oil on canvas
24⅜ x 20⅜ in. (61.5 x 51.4 cm.)
Painted in Barcelona, 1899

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

PROVENANCE:

Mr. and Mrs. Augusto Palanza, Buenos Aires; sale, Galeria Witcomb, Buenos Aires, 3 September 1963.
Alejandro Leonescu, Buenos Aires (by 1966).
Private collection, Barcelona (by descent from the above); sale, Sotheby's, New York, 11 November 1987, lot 39.
Gallery Suzuki, Tokyo.
Acquired from the above by the present owner, 1989.

LITERATURE:

J. Merli, *Picasso: El artista y la obra de nuestro tiempo*, Buenos Aires, 1942 (illustrated in color, pl. 11).
C. Zervos, *Pablo Picasso*, Paris, 1954, vol. 6, no. 197 (illustrated, pl. 25; dated 1898 or 1899).
P. Daix and G. Boudaille, *Picasso: Catalogue raisonné de l'oeuvre peint, 1900-1906*, Neuchâtel, 1966, p. 112, no. I.21 (illustrated; dated 1899-1900).
J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, New York, 1981, p. 527, no. 324 (illustrated in color, p. 167).
J. Richardson, *A Life of Picasso, 1881-1906*, New York, 1991, vol. I, p. 115 (illustrated).
M.T. Ocaña, *Picasso and els 4 Gats: The Early Years in Turn-of-the-Century Barcelona*, exh. cat., Picasso Museum of Barcelona, 1996, p. 180, (illustrated in color, fig. 30).

Pablo Picasso, Àngel Fernández de Soto, and Carles Casagemas, *circa* 1900. Photo by Manuel Pallarès. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

P. Ruiz Picasso

Pablo Picasso, *Pere Romeu – 4 Gats*, 1902. Private Collection. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Autoretrat*, Barcelona, 1899-1900. Museu Picasso, Barcelona. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso painted this moody portrait of his friend Àngel Fernández de Soto in Barcelona, likely during the latter part of 1899. At the time he completed it, he may not yet have attained his eighteenth birthday (25 October). Having ceased attending academy classes in Madrid more than a year previously, Picasso joined the circle of Catalan *modernistas* who congregated at the café Els Quatre Gats. This portrait is a rare instance of the artist having chosen to work in oils when depicting one of his new confrères, at a time when he was otherwise drawing numerous studies of them in various media on paper, which he exhibited to acclaim in a one-man show held on the café premises in February 1900. Picasso again reserved the special treatment of an oil portrait when he turned later in 1899 to depict his most intimate friend among them all, Carles Casagemas, who subsequently accompanied the artist on his first trip to Paris in the fall of 1900. Early the following year Casagemas shot himself over an abortive love affair, a tragedy that profoundly affected Picasso, eventually leading him into his Blue period.

This portrait of Soto, darkly serious, may seem to anticipate the pathos of the Blue period some two years hence. Among the clique that hung out at Els Quatre Gats were devil-may-care bohemians, profligate decadents, and neurasthenic aesthetes of the kinds found in all the great cities of Europe, young men who found themselves trapped and conflicted within a maze of alienation, negation and frustration, while clinging to the promise of modernist reform and progress they hoped the dawn of new century would soon bring them. Picasso at age eighteen moved among such types, but was already wise and self-reliant beyond his years. He had witnessed the death from diphtheria of his beloved sister Conchita in 1895. Less than three years later, Picasso barely survived a bout with scarlet fever, nursed back to health by his other sister Lola. He then spent the summer with his friend Manuel Pallarès roughing it in the mountains, for a time even living in a cave, near Horta del Ebro.

During this period Picasso freed himself from the demands of his family, and especially the wishes of his father, also a painter, but one of mediocre talent who tried to impose deeply conservative ideas on his son. A hard and untiring worker, the young artist dedicated himself to mastering a craft for which in the schools he had already demonstrated deeply innate and prodigious abilities. Picasso already possessed the keenly perceptive quality essential to a fine portraitist; he was quick at sizing up the character of an acquaintance, detecting pretensions and foibles, while appreciating the stronger qualities he valued, such as loyalty and amiability.

Pablo Picasso, *Portrait d'Àngel Fernández de Soto*, Barcelona, 1903. Sold, Christie's London, 23 June 2010, Lot 8. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Especially dear to Picasso were the two Soto brothers, Mateu and Angel, who like himself and others at Els Quatre Gats were fervent partisans for Catalan independence. Mateu was a sculptor, a serious young man deeply committed to his art, although it brought him little financial reward. With him Picasso shared a studio in Barcelona during 1899, and both Mateu and Angel were in Paris the following year when Picasso made his first trip there. Picasso painted Mateu twice in the early winter of 1901, when the penniless sculptor moved into his Paris studio, at the beginning of the Blue period (Zervos, vol. 1, nos. 86 and 94).

Angel was an altogether different sort than his brother. Although he aspired to be a painter, he rarely applied himself. He and Picasso shared a studio in Barcelona in 1902 and 1903, when Picasso returned there between his disappointing trips to Paris. According to Josep Palau i Fabre, Picasso nicknamed Angel "*Patas*," Catalan for "buddy" (*op. cit.*, 1981, p. 286). Picasso described Angel to John Richardson as "an amusing wastrel." He worked at a meager salary for a spice merchant.

"Picasso was so taken with Angel's stylishness and [political] intransigence that they became inseparable," Richardson explained. "I asked Picasso why he had depicted this penniless friend as a foppish man-about-town in white tie and tails. Angel was a dandy who sometimes eked out his small salary by hiring out as an extra in theaters, he explained, and the spectacle of him improbably attired in borrowed finery as an elegant boulevardier, dashing officer or habitué of Maxim's inspired these fanciful portraits. Despite these disguises, Angel is always instantly recognizable, thanks to the lantern jaw and sardonic expression that Picasso catches so affectionately" (*op. cit.*, 1991, pp. 116-117).

The present portrait of Soto is among Picasso's earliest attempts to forge a personally expressive style that moved beyond the orbit of his academic training and the apprentice naturalism he had been practicing to good effect in his painting thus far. Given his serious frame of mind, he opted for darkness. "In the spring of 1899, [Picasso] embarked on a phase that can best be described as tenebrism," Richardson has written, "the term that is usually applied to the dark, religious work of the Spanish masters Ribera and Valdes Leal" (*ibid.*, p. 123). The cultivation of rich blacks was a hallmark of the Spanish style, and Picasso admired the "magnificent heads of El Greco," as he described them, which he studied in the Prado (quoted in M. McCully, ed., *Picasso: The Early Years*, exh. cat., National Gallery of Art, Washington, D.C., 1997, p. 27).

At that time a taste for El Greco implied a subversive intent. Francisco de Bernareggi, a fellow student in Madrid during 1897, recalls a session he spent with Picasso copying an El Greco: "The people around us were scandalized and called us *modernistes*. We sent our copies to our professor (Picasso's father), who responded severely: 'You're taking the wrong road'... El Greco was considered a danger" (quoted in *ibid.*). Around the time Picasso worked on this portrait of Soto, he painted a head in the manner of El Greco (Palau i Fabre, no. 332), and drew studies of elongated visages and figures, one of which he inscribed "Yo el Greco" (Picasso Project, no. 1899-301; other drawings are Zervos, vol. 1, no. 378; vol. 6, nos. 152 and 223; and vol. 21, no. 66).

Both Angel and Mateu Fernandez de Soto featured among the portrait drawings that Picasso showed at Els Quatre Gats in February 1900 (Zervos, vol. 21, nos. 98 and 100). Thereafter Picasso treated Angel in a more humorous vein, in quickly sketched caricatures executed in Barcelona during 1902-1903, and most importantly as the sitter for one of his greatest Blue Period portraits (Zervos, vol. 1, no. 201). They eventually grew out of touch, to cross paths one last time, albeit at a distance, in 1937. Torn by civil war, the beleaguered Spanish Republic named Picasso as honorary director of the Prado; Angel was then serving as deputy of the arts in the Loyalist cabinet. Picasso was living in Paris, out of danger. Angel, in Madrid, was in thick of it, and not so fortunate—the civil war claimed his life in 1938.

Pablo Picasso, *Retrat d'un desconegut a l'estil d'El Greco*, Barcelona, 1899. Museu Picasso, Barcelona. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROPERTY FROM AN EAST COAST ESTATE

16B

PAUL CÉZANNE (1839-1906)

Théière et oranges (La Nappe)

gouache, watercolor and pencil on paper
18⅞ x 24⅝ in. (48 x 62.7 cm.)
Painted *circa* 1895-1900

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

PROVENANCE:
Paul Cézanne *fils*, Paris (by descent from the artist and until 1907).
Walther Halvorsen, Oslo.
Conrad Pinéus, Gothenburg.
Walther Halvorsen, Oslo.
Justin K. Thannhauser, Berlin (by 1927).
Samuel A. Lewisohn, New York (by 1934).
By descent from the above to the present owners.

EXHIBITED:
Paris, Salon d'Automne, *Exposition rétrospective d'oevres de Cézanne,* October 1907, no. 37.
London, Leicester Galleries, *Paul Cézanne*, June-July 1925, no. 28.
Berlin, Galerien Thannhauser, *Erste Sonderausstellung*, January-February 1927, p. 34, no. 31 (titled *Stilleben*).
New York, The Museum of Modern Art, *Modern Works of Art*, November 1934-January 1935, p. 23, no. 9 (titled *Still Life;* with inverted dimensions).
New York, Marie Harriman Gallery, *Cézanne: Centennial Exhibition*, November-December 1939, no. 29 (dated 1895-1905).
Ohio, Columbus Gallery of Fine Arts, *Watercolors by Paul Cézanne*, December 1939-January 1940, no. 13 (dated 1895-1905).
New York, Wildenstein & Co., Inc., *A Loan Exhibition of Cézanne: For the Benefit of the New York Infirmary*, March-April 1947, p. 70, no. 81 (illustrated, p. 72; titled *Théière et Fruits*).
New York, The Metropolitan Museum of Art, *The Lewisohn Collection*: *A Catalogue of the Paintings, Watercolors and Drawings, Prints, and Sculpture Shown in a Special Exhibition*, November-December 1951, p. 44 (illustrated).
The Art Institute of Chicago and New York, The Metropolitan Museum of Art, *Cézanne: Paintings, Watercolors & Drawings*, February-May 1952, p. 79, no. 87 (illustrated, p. 78; dated 1895-1905).
Aix-en-Provence, Pavillon de Vendôme, *Exposition pour commémorer le cinquantenaire de la morte de Cézanne*, July-August 1956, no. 78 (titled *Théière et fruits* and dated 1898-1900).
Poughkeepsie, Vassar College and New York, Wildenstein & Co., Inc., *Centennial Loan Exhibition*, May-September 1961, no. 91 (illustrated; dated 1895-1905).
New York, M. Knoedler & Co., Inc., *Cézanne Watercolors: An Exhibition at M. Knoedler and Company*, April 1963, pp. 54-55, no. 60 (illustrated, pl. LXII; dated 1900-1905).
Washington, D.C., The Phillips Collection; The Art Institute of Chicago and Boston, Museum of Fine Arts, *Cézanne: An Exhibition in Honor of the Fiftieth Anniversary of The Phillips Collection*, February-July 1971, p. 84, no. 50 (illustrated, p. 85).

LITERATURE:
J. Meier-Graefe, *Cézanne und seine Ahnen; Faksimiles nach Aquarellen, Feder und anderen Zeichnungen von Tintoretto, Greco, Poussin, Corot, Delacroix, Cézanne*, Munich, 1921, (illustrated in color), pl 19.
G. Rivière, *Le maître Paul Cèzanne*, Paris, 1923, p. 220.
Formes, 1932, p. 309 (illustrated).
L. Venturi, *Cézanne: son art–son oeuvre*, Paris, 1936, vol. I, p. 285, no. 1150 (illustrated, vol. II, pl. 330; titled *Théière et fruits* and dated 1895-1905).
S.A. Lewisohn, *Painters and Personality: A Collector's View of Modern Art*, New York, 1937, p. 10, (illustrated, p. 32, pl. 15).
F. Novotny, *Cézanne*, Vienna, 1937, (illustrated in color, pl. 110, titled *Théière et fruits* and dated 1900).
G. Nicodemi, *Cézanne*, Milan, 1944, (illustrated, fig 68).
J. Rewald, *Paul Cézanne: A Biography*, New York, 1948, p. 198 (illustrated in color, pl. IV; titled *Still Life with Teakettle*).
J. Elderfield, "*Drawing in Cézanne*" in *Artforum*, June 1971, p. 57 (illustrated, p. 56; with incorrect provenance).
W. Rubin, ed., *Cézanne: The Late Work*, New York, 1977, p. 358, (illustrated pl. 171).
J. Rewald, *Paul Cézanne*: *The Watercolors*, Boston, 1983, pp. 221-222, no. 544 (illustrated).

This watercolor will be included in the online *catalogue raisonné* of Paul Cézanne's works on paper, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

Paul Cézanne, *Portrait de l'artiste*, *circa* 1895. Private Collection.

In 1898, around the same time that he painted this exquisitely delicate and luminous watercolor, Cézanne received a visit from a young, aspiring artist named Louis Le Bail, who left a remarkable record of the way that "the new master of still life" (as the esteemed critic Thadée Natanson had recently dubbed him) composed his iconic paintings of apples, oranges, peaches, and pears. "Cézanne arranged the fruits, contrasting the tones one against the other, making the complementaries vibrate, the greens against the reds, the yellows against the blues, tipping, turning, balancing the fruits as he wanted them to be using coins of one or two *sous* for the purpose," Le Bail wrote. "He brought to this task the greatest care and many precautions; one guessed that it was a feast for the eye to him" (quoted in G. Adriani, *Cézanne Paintings*, exh. cat., Kunsthalle, Tübingen, 1993, p. 172).

In *Théière et oranges*, the results of Cézanne's prolonged deliberations and consummate formal inventiveness are clearly in evidence. On a rectangular wooden table partially covered with a plain white cloth, Cézanne has arranged a piece of blue-green fabric in stiff folds that rise to a peak at the left, suggesting the craggy profile of Mont Sainte-Victoire. Nestled at the base near the center of the composition are five large oranges and three slightly smaller yellow fruits, most likely peaches, their compact spherical shapes contrasting with the expansive, baroque forms of the textile and their warm, saturated hues forming a sharp contrast against the turquoise ground. "A dramatic restriction of hue contributes to a more robust definition of sculptural form," John Elderfield has written, "in a high-pitched contrast of red-orange and chrome yellow fruit on that intense blue-green which Cézanne made so much his own" (*op. cit.*, 1971, p. 57).

In rendering the oranges and peaches–each a singular piece of painting, a unique object, with its own nuances of local color–Cézanne has taken pains to emphasize the plasticity of the globular forms. He has described the fruits with washes of deeper color near the contours, applied in a rotary motion, turning lighter toward the interior and with the centers formed from the pure white of the paper. The two fruits in the right foreground are shown in their entirety, the trio in the center slightly overlapping, and the remaining three tucked into the cloth, only partially visible–yet in each case we remain aware of the absolute form of the sphere. "In order to make progress, there is only nature, and the eye educates itself by contact with nature," Cézanne explained. "It becomes concentric by looking and working. What I mean is that, in an orange, an apple, a ball, a head, there is a culminating point; and this point is always–despite the tremendous effect: light and shadow, *sensations colorantes*–the closest to our eye" (quoted in A. Danchev, *Cézanne, A Life*, New York, 2012, p. 158).

The final element of the still-life is the round porcelain teapot that gives the work its traditional title. Cézanne has rendered this with an exquisite economy of means: a deep blue contour line and a few faint pencil marks surrounding the unmodulated white of the paper, with a wash of shadow just below the spout to create the impression of volumetric solidity. "The watercolor is of exceptional lightness, since the white of the paper is further enhanced by the white notes of the teapot and the tablecloth," John Rewald has written (*op. cit.*, 1983, p. 221). The teapot serves as an unexpected counterweight to

A corner of Cézanne's studio at Les Lauves, with the teapot from the present painting at the upper left. Photo: John Rewald.

Paul Cézanne, *Nature morte au pot au lait bleu*, 1900-1906. J. Paul Getty Museum, Malibu.

the folds of turquoise cloth on the left, like a moon or celestial body juxtaposed to the stony mass of a mountain. Whereas the latter remains earthbound, truncated by the wainscoting on the rear wall, the teapot breaks this architectural "horizon line", lending a subtle upward dynamism to the composition. In the upper part of the sheet, the white paper is left almost entirely blank, except where delicate violet shadows continue the ascending movement and enclose the central motif.

The round teapot–compact and centered, prosaic yet subtly elegant–also echoes the form of the oranges and peaches, the warm colors of which advance and hence are first to meet our eye. "What we know as we look at [the fruit], know it physically, in our bodies, is the feeling of having the shape of a sphere," David Sylvester has written, "a shape that is perfectly compact, a shape that can touch similar shapes at one point only, a shape which has a very precise center of gravity. Perhaps the thing that makes us so deeply aware of this shape is above all...that the teapot apart from its handle and spout is also a sphere, standing out against those of the fruits, about twice as large and white against their luminous yellows and oranges. Its shape rhymes with the shapes of their fruits and acts as rhyme does in verse–both connecting what is dispersed and heightening our awareness of the shapes of the words that rhyme" ("'Still Life with Teapot,' by Cézanne," *The Listener*, 18 January 1962, pp. 137-138).

Both Rewald and Venturi have dated *Théière et oranges* to the years 1895-1900, at the height of Cézanne's maturity as an artist and a transformative moment for his reputation. For the better part of two decades following the Third Impressionist Exhibition in 1877, almost the only public showcase for the legendarily reclusive artist's work had been the tiny shop of Père Tanguy; most of his paintings were in the possession of family members, childhood friends, and fellow artists, as well as a few collectors he knew personally. In 1894, in the first lengthy article on Cézanne ever published, Gustave Geffroy could still describe him, memorably, as "somebody at once unknown and famous" (quoted in *Cézanne to Picasso: Ambroise Vollard, Patron*

Paul Cézanne, *Nature morte à la théière*, 1902-1906. National Museum of Wales, Cardiff.

Pablo Picasso, *Sucrier et éventail*, 1909. Leonard A. Lauder Cubist Collection, The Metropolitan Museum of Art, New York. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

of the Avant-Garde, exh. cat., The Metropolitan Museum of Art, New York, 2006, p. 35). That changed the very next year, however, when the shrewd young dealer Ambroise Vollard mounted the first solo exhibition of Cézanne's work, catapulting the artist out of relative obscurity with a single stroke.

During the ensuing years, Cézanne exhibited his work widely–at the Parisian salons, in group exhibitions abroad, and at two subsequent solo shows at Vollard's in 1898 and 1899. Even as his acclaim mounted, though, he continued to work in near-total seclusion in Provence, a renegade and solitary southerner in the Parisian art world. He probably painted *Théière et oranges* either in his studio at the Jas de Bouffan, his family's ancestral home, or at the modest apartment at 23, rue Boulegon in Aix that he rented in 1899 following his mother's death and the sale of the Jas. The same round white teapot, now with its knob removed, re-appears in an oil from 1902-1906, juxtaposed once again with a group of oranges (Rewald, no. 934; National Museum of Wales, Cardiff). The oil was painted at Cézanne's last studio, on the hill of Les Lauves outside Aix, which served as his sanctuary and tonic during his final four years. Upon his death, the teapot remained at Les Lauves, where Rewald photographed it amidst other still-life motifs.

Théière et oranges is one of only seven watercolors that were included in the major retrospective of Cézanne's work at the 1907 Salon d'Automne, which cemented his status as a crucial aesthetic force with which a whole new generation of the avant-garde had to contend. The watercolor subsequently entered the collection of the Norwegian painter, critic, and dealer Walther Halvorsen, a close friend and former student of Matisse.

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

17B

ALBERTO GIACOMETTI (1901-1966)

Tête d'homme

signed and numbered 'Alberto Giacometti 4/6' (on the back of the base)
bronze with brown patina
Height: 10⅝ in. (26.9 cm.)
Conceived and cast in 1961

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

PROVENANCE:
Galerie Maeght, Paris (acquired from the artist).
Private collection, Paris.
Staempfli Gallery, New York.
Acquired from the above by the family of the present owner, 18 May 1962.

LITERATURE:
The Alberto Giacometti Database, no. 3639.

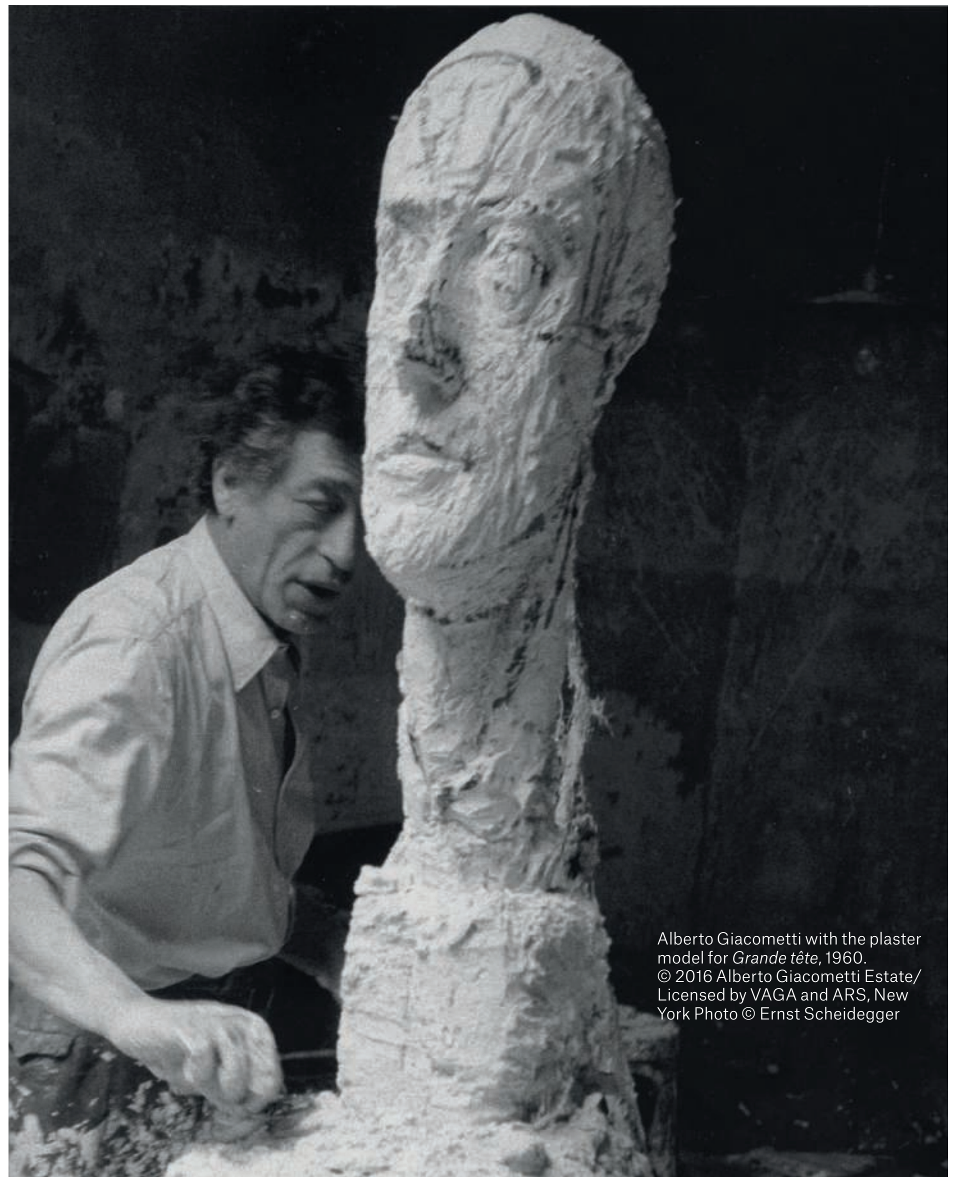
The expressive, characterful features of Giacometti's brother Diego are here plainly evident. His prominent upturned nose, serious hooded brow, full lips, tensed jaw and firm chin are just as the artist had been modeling him for more than a decade previously. Most striking of all is a recent development: the Byzantine aspect of wide-open, transfixed eyes that Giacometti bestowed on many of the late heads, male and female alike. "One has the desire to sculpt a living person," Giacometti explained, "but there is no doubt that as far as the life within them is concerned, what makes them alive is *le regard*—the looking of the eyes. It is very important. If the look, that is to say *life*, becomes the essential concern, then it is the head that is of primary importance. The rest of the body is reduced to the role of antennae making life possible for the person—the life that exists in the cranium" (quoted in H. and M. Matter, *Alberto Giacometti*, New York, 1987, p. 194).

Giacometti's emphasis here on the head alone, shorn of any bodily support save the tall plinth of a gaunt neck, betokens its kinship to the *Grande tête* he modeled in 1959-1960, which, together with four tall standing women and a walking man, he intended for installation at the Chase Manhattan Plaza in Lower Manhattan. Measuring more than three feet tall, *Grande tête* was the largest head Giacometti ever sculpted, and would have been enlarged to an astonishingly gargantuan scale. In the plaza, only two blocks from Wall Street, would have stood the ultimate great head, Giacometti's apotheosis of man the thinker, man the seer. The Chase Manhattan commission, however, was–for admirers of the sculptor and surely many New Yorkers as well–most regretfully never realized.

The series of heads and busts of his brother Diego that Giacometti began to model around 1951 announced a change in his approach to the subject, always the purely human presence, as the head, bust or figure. He had previously created his famously attenuated sculptures from imagination and memory. He now wanted to experience within his hands as he sculpted not an apparitional conception of the body, but instead its flesh-and-blood corporeality, as a singular person existing in that space only a few feet away, directly in front of him. "Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study," Yves Bonnefoy stated. "He instinctively realized that this object transcended all artistic signs and representations, since it was no less than life itself" (*Alberto Giacometti: A Biography of his Work*, Paris, 1991, p. 369).

Although he was working from a live model, Giacometti did not seek to describe a realistic resemblance of any conventional kind. "For Giacometti it was the essential presence of the human being, as it appears to the artist, that

Alberto Giacometti, *Tête d'homme IV (Diego)*, 1964. Alberto Giacometti Stiftung Zürich, Kunsthaus Zürich. © 2016 Alberto Giacometti Estate/ Licensed by VAGA and ARS, New York



Alberto Giacometti with the plaster model for *Grande tête*, 1960. © 2016 Alberto Giacometti Estate/ Licensed by VAGA and ARS, New York Photo © Ernst Scheidegger

he sought to grasp," Christian Klemm has written, "the ceaseless dialogue between seeing and the seen, eye and hand, in which form continually grows and dissolves" (*Alberto Giacometti*, exh. cat., The Museum of Modern Art, New York, 2001, p. 222). From eye to hand, from the sculptor's knife to the *matière* which he molded, Giacometti conjured simulacra of his sitters that bespeak an almost unbearably intense intimacy, revealing nerves exposed, a psyche laid bare.

During the early 1960s Giacometti abandoned the full-length figures he had been sculpting since the end of the Second World War, and instead focused exclusively on heads and busts for the few years that remained to him. Well aware of the challenge that his singular obsession posed, the artist lamented, "I don't know what's wrong with me. I'm only interested in heads now and there's nothing harder than doing a head" (quoted in H. and M. Matter, *op. cit.*, 1987, p. 211). He nonetheless asserted that "the great adventure is to see something unknown appear every day in the same face" (quoted in M. Peppiatt, *Alberto Giacometti in Postwar Paris*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 2001, p. 10).

As Giacometti's devoted, beloved brother, as well as his steadfast studio help-mate, Diego was as close as possible to being a virtual extension of the sculptor himself. "In the presence of someone who is, as it were, his double," Bonnefoy wrote, "Giacometti more than ever is witness to the mystery of existence" (*op. cit.*, 1991, p. 432). By obsessively concentrating on the features of this single individual, Giacometti created an essential, universal man, a contemporary everyman.

Alberto and Diego were men of the Swiss Alps—the sculptor's great male heads manifest this rugged sense of place. As the artist's most frequent male model, Diego became all men to Giacometti. "One might say that Diego was to Giacometti what the still-life was to Morandi or Mont-Saint-Victoire to Cézanne," Patrick Elliott wrote. "Diego's features were etched on Giacometti's mind and his portraits of other sitters look strangely like Diego" (*Alberto Giacometti 1901-1966*, exh. cat., Scottish National Gallery of Art, Edinburgh, 1996, p. 23).

The fundamentally masculine and heroic nature of Giacometti's approach to creating sculpture, of continually building up and breaking down the plaster or clay image he held in his hands, was an exhilarating but unrelenting and exhausting process, a Sisyphean struggle that required in partnership a male subject who possessed comparable resilience and fortitude. Diego, ever strong, always present, fulfilled this need, especially after 1962, as Alberto faced the crisis of his declining health. "Diego...had possessed only one wish, to help Alberto be himself, and the new statues show that Giacometti was able to seek and find and recognize himself in these late portraits of his brother, a meditation on his destiny," Bonnefoy explained. The late busts "constitute Giacometti's borrowing of another face to experience the anguish of what will be his own death" (*op. cit.*, 1991, p. 519).

Whether modeled early, middle, or late, a Giacometti head is the product of the then and there, in which a miraculous sense of presence points Janus-like to every moment of travail that had come before, and all that which will follow. "Giacometti, by dint of excavating the appearance of what he sees and lives...by skinning it of accident and of circumstance and by going to the very end of uncovering the real, touched the crux and touched death," Jacques Dupin observed. "But Giacometti doesn't stop there. Behind the hardness of cranium and bone, athwart the fire of the other's gaze, he uncovers and causes to burst forth the formidable energy of life" (*Giacometti: Three Essays*, New York, 2003, pp. 88 and 89).

Wassily Kandinsky, December 1936. Photo by Lipnitzki/Roger Viollet/Getty Images

WASSILY KANDINSKY: THE MASTER OF THE MODERN

MAGDALENA DABROWSKI
CURATOR OF *KANDINSKY COMPOSITIONS*, PRESENTED AT THE MUSEUM OF MODERN ART, NEW YORK, 1995

The name of Wassily Kandinsky is instantly connected with the creation of abstract art and compositional expression through brilliant color and non-objective forms. His invention of abstraction in the second decade of the 20th century resulted from a protracted search for "pure painting" and it marked a decisive turning point in the development of modernism. It signified a revolutionary break with the established artistic values of Western art, dominant since the Renaissance, based on representation of nature and traditional perspective. Searching to free himself from these pictorial restrictions, and psychologically and philosophically dissatisfied with the prevalent theories of the 19th century positivism and materialism, Kandinsky aspired to find a new mode of visual expression that would introduce a spiritual element into art and life, while being compatible with and expressive of the new, contemporary world. Like his near contemporaries Kazimir Malevich in Russia and Piet Mondrian in Paris, also striving for the absolute in art, Kandinsky evolved his very personal and radical language of color, form and composition.

Wassily Kandinsky, *Arabs I (Cemetery)*, 1901. Kunsthalle, Hamburg.

Kandinsky intended to enter an academic career having studied law, economics and ethnography at the University of Moscow. Yet, in 1896, at the rather late age of thirty, he made the momentous decision to become an artist and moved to Munich to study. Three unexpected experiences prompted that fortuitous decision. First, the discovery of a Claude Monet painting of a grainstack at the French Industrial and Art Exhibition in Moscow in 1896, in front of which he responded emotionally before even recognizing the subject of the picture. Second, the sight of one of his own paintings placed sideways on an easel created a strong emotional response, and at that moment Kandinsky realized that it was actually not necessary to recognize the subject in the composition. And third, his aesthetic impressions from an 1889 trip as an ethnographer for the Russian Imperial Society of Friends of Natural History, Anthropology and Ethnography which took him to the remote region of Vologda in northern Russia. The area was inhabited by the ancient Finno-Ugric Zyrian tribes, whose laws and customs Kandinsky travelled to study. It opened his eyes to the beauty of popular art, which surrounded him in the houses of the local people, which were decorated with brightly colored furniture and painted sculptural forms. Kandinsky then became aware of the impact of color and forms that created a tumultuous visual space and in turn this actively affected his perceptual and emotional experience. The recollection of this event remained with him throughout his creative life and stimulated his desire to arrive at a pictorial idiom which would offer the viewer the same sensation of finding himself "within the picture," surrounded by a riot of colors and abstract forms.

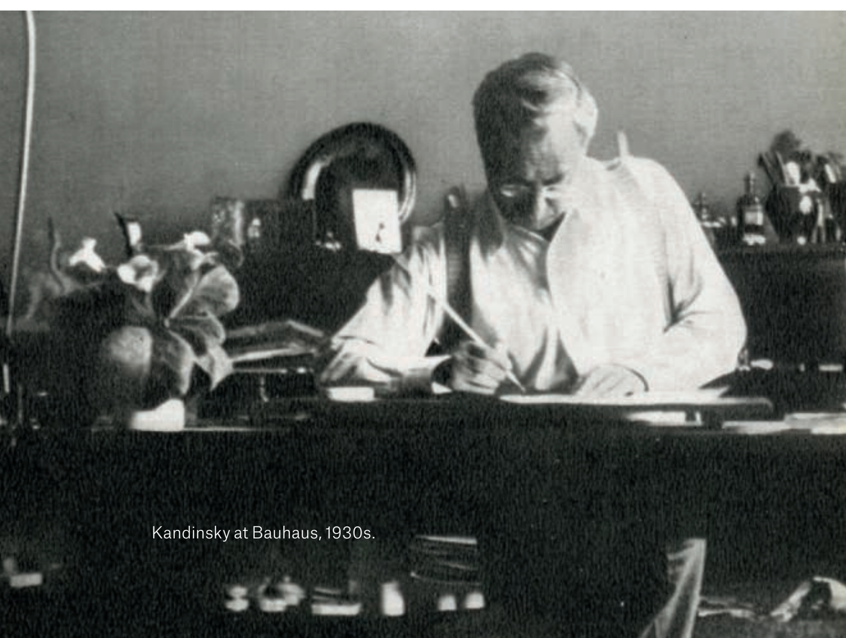
The artist's path to abstraction was complex, marked by sequential periods of transition and experimentation, intellectual and pictorial shifts as well as creative diversity. He supplemented his changing pictorial language by extensive writings on art, contained in his two major treatises On the Spiritual in Art: And Painting in Particular, published in 1912, and Point and Line To Plane, published in 1926.

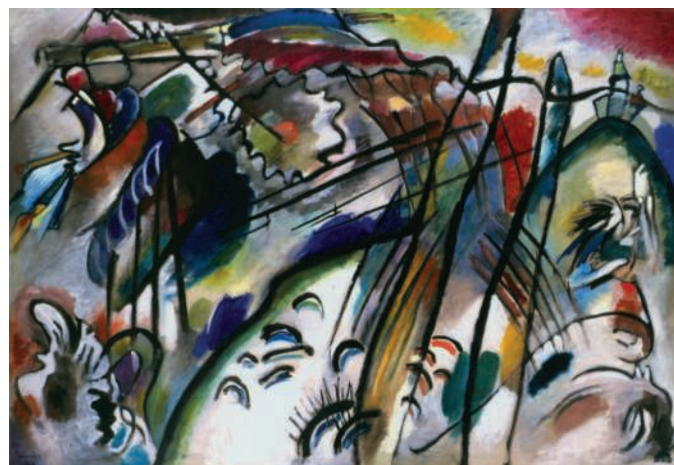
Wassily and Nina Kandinsky with Gertrud and Arnold Schoenberg, Pörstach on the Wörther See, 1927.

The summer of 1908 marked the moment of dramatic change in Kandinsky's style, which was originally rooted in the dark manner of the Munich School. These early works were inflected by the influences of Post-Impressionism, and the widely popular idiom of Jugendstil. What

contributed to his "awakening" in 1908 were his trips not only through Russia but also to Holland and Italy, as well as North Africa. Each trip immersed Kandinsky in the force of color as a visual and emotional factor. It was at this time that he began writing a theory of colors. During his stay in France with his companion-painter Gabrielle Münter (in 1906 to 1907) Kandinsky had also discovered the brilliantly hued work of Henri Matisse and other Fauves, which further cemented his affinity for color as a principal compositional and structural element. Upon his return to Munich that emphasis on color became the driving force behind Kandinsky's work. Initially, the striking colors defined recognizable imagery. Increasingly though, from late 1909, that recognizable imagery began to become more abstracted or veiled by employing thin, cursory lines and brush-strokes where color was no longer confined to form but effectively created form.

Another vital and far-reaching aspect of Kandinsky's art theory and practice was his interest in music and the theories of synesthesia or cross-sensory metaphors and correspondences between color and sound or word and image. Kandinsky's fascination with the emotional power of music informs the complexity of his art and his attitudes to musical and visual concepts of structure and harmony of the composition. In the conclusion to the On the Spiritual he assigns to his works titles such Impressions, Improvisations and Compositions, a clear and simple reference to music. In search of the new pictorial idiom adequate to what he called "an Epoch of the Great Spiritual". Kandinsky believed this new aesthetic ought to reflect both the internal and external elements: the internal meant emotions or "vibrations" of the soul while the external meant the innovative visual form. That, according to Kandinsky's vision, could only be achieved through a visual language not tied down to the forms of reality. Like music that speaks "to the soul" through abstract means, the visual art should aspire to create means of expression parallel to those of music. Ever since he heard Wagner's "Lohengrin" at the Imperial Theatre in 1896, Kandinsky felt special attraction to Wagner, whose music was greatly admired by the Symbolists for its idea of the Gesamtkunstwerk that embraced word, music, and the visual arts. Moreover, French, Belgian, and Russian symbolist theories of


Kandinsky at Bauhaus, 1930s.


Wassily Kandinsky, *Improvisation 28 (Second Version)*, 1912. Solomon R. Guggenheim Museum, New York.

synesthesia, dominant at the end of the 19th century, heightened Kandinsky's interest in the affinities between painting and music. They drew upon the theory of correspondences already formulated in the mid-19th century by the critic, poet and writer Charles Baudelaire.

Additional sources of his inspiration were the color theories of Goethe and Hermann Helmholtz, as well as other contemporaneous European and Russian scientific and Theosophist teachings. Kandinsky was conversant with the philosophy of Arthur Schopenhauer, theosophist writings and teachings of Madame Helena Blavatsky, and lectures by Rudolf Steiner. He closely followed Russian theories of mysticism, particularly those of Soloview and Dmitri Merezhkovsky. Furthermore, the music of Arnold Schoenberg and his Theory of Harmony, as well as the principle of the "emancipated dissonance," emphasized Kandinsky's affinity with musical language.

While dividing his time between Munich and Murnau, Kandinsky participated actively in the intellectual and cultural life of both cities. He enjoyed a fascinating circle of friends, including the Russians Alexei Jawlensky and his partner Marianne von Werefkin, Franz Marc and August Macke, as well as Paul Klee. Kandinsky was also a correspondent to a Russian journal Apollon, reporting on cultural life in Germany and often contributed to exhibitions both in Russia and Germany. In 1911, he cofounded with Franz Marc an association of progressive artists "Der Blaue Reiter" and a year later produced a compendium of writings on art and music "Der Blaue Reiter Almanach". He also met Arnold Schoenberg at this time. Although the outbreak of the First World War forced Kandinsky's return to Russia in 1915 and interrupted the creative dialogue with Schoenberg, Kandinsky's music-painting connection did not end, but continued after his seven year interlude in Russia, well into his Bauhaus years.

Intallation view: Museum of Non-Objective Painting, 24 East 54th Street, New York, 1945. © SRGF, NY.

Many of Kandinsky's paintings and graphic works of the Bauhaus period of 1922 to 1933, as well as his second seminal treatise on art Point and Line to Plane (begun in 1914 and finally published in 1926), present a later aspect of his fascination with musical counterparts in painting. They also continue his aspiration of creating art that would be expressive of the theme of cosmology. As he stated in On the Spiritual in Art, painting evolves in the same way as the cosmos. Kandinsky desired to develop a cosmic and aesthetic model based on music and the analogy of geometric and harmonic principles that underlie the concept of celestial harmony, the theory that had been first formulated by Pythagoras and Plato and continued through to the 19th century revival by Helmholtz. Such cosmic implications address the distances among the planets and planetary system and dictate the use of circular elements as the symbols of the ultimate perfection of creation. It is clear that through these ideas Kandinsky aspired to create a pictorial universe that would reflect what he defined as the "music of the spheres" in a metaphorical sense.

In retrospect, Kandinsky's creative trajectory develops from his figurative style of the Blaue Reiter period to the early abstractions of 1913-1914, then to a geometric idiom, stimulated by the Russian years of 1915 to 1921, when he participated in the Russian avant-garde activities. This geometric concentration continued at the Bauhaus and then in Paris where it underwent a synthesis. Despite an overall continuity of creative purpose, the visual language of the Parisian years introduces a new vocabulary: amorphous, embryonic and biomorphic forms, inspired by Kandinsky's interest in biology and theories of creation as well as his contact with the art of Miro and others in the Parisian avant-garde. His works from 1934 highlight a novel experimental side with the use of materials other than paint, like sand, exemplified so magnificently here in the Rigide and Courbé. Such sculptural concerns as are present in the work on offer are augmented by the use of a richer and more radiant palette of colors. In their vivacity and originality, these late works are striking, bursting with freshness and inspiration. They reconfirm Kandinsky's position as one of the greatest innovators of the 20th century, a true master of the modern.

Wassily Kandinsky, *Swinging*, 1925. Tate Gallery, London.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

o 18B

WASSILY KANDINSKY (1866-1944)

Rigide et courbé

signed with monogram and dated '35' (lower left)
oil and sand on canvas
44⅞ x 63⅞ in. (114 x 162.4 cm.)
Executed in Paris, December 1935

$18,000,000-25,000,000

PROVENANCE:

Solomon R. Guggenheim, New York (acquired from the artist, 1936).
The Solomon R. Guggenheim Foundation, New York (gift from the above, 1937); sale, Sotheby's & Co., London, 30 June 1964, lot 47.
Acquired at the above sale by the family of the present owner.

EXHIBITED:

The Philadelphia Art Alliance, *The Solomon R. Guggenheim Collection of Non-Objective Paintings*, February 1937, p. 67, no. 117 (illustrated in color).
Charleston, The Gibbes Memorial Art Gallery, *The Solomon R. Guggenheim Collection of Non-Objective Paintings,* March-April, 1938, no. 150 (illustrated in color).
The Baltimore Museum of Art, *The Solomon R. Guggenheim Collection of Non-Objective Paintings*, January 1939, no. 150 (illustrated in color).
New York, The Solomon. R. Guggenheim Foundation, *The Art of Tomorrow*, June 1939, p. 151, no. 342 (illustrated in color; dated 1936).
New York, Museum of Non Objective Paintings, *Kandinsky,* March-May 1945, p. 45 (illustrated in color, p. 41; dated 1936).
Chicago, The Arts Club, *Wassily Kandinsky: Memorial Exhibition*, November 1945, no. 26 (dated 1936).
Pittsburgh, Carnegie Institute, *Memorial Exhibition of Paintings by Wassily Kandinsky,* April-May 1946, no. 36.
New York, Museum of Non Objective Paintings, *Tenth Anniversary Exhibition,* May-October 1949.

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H. Rebay, *Innovation: Une nouvelle ère artistique,* Paris, 1937, p. 45 (illustrated in color; titled *Raide et courbé*).
C. Zervos, "Histoire de l'art contemporain" in *Cahiers d'Art,* Paris, 1938, p. 320 (illustrated).
W. Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958, pp. 228 and 340, no. 625 (illustrated, p. 387, pl. 451).
"Sotheby's of London Plans to Auction Works in June" in *The New York Times*, 3 February 1964, p. 7.
H.K. Roethel and J.K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil Paintings, 1916-1944*, London, 1984, vol. 2, p. 955, no. 1063 (illustrated).
C. Derouet, *Kandinsky in Paris*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1985, pp. 38-39.
D. Reynolds, *Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space,* Cambridge, 1995, p. 142.
J.B. Danzker, B. Salmen and K. Vail, *Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim,* New York, 2005, p. 97 (illustrated, p. 185).
V.E. Barnett, *Kandinsky Drawings, Catalogue Raisonné, Sketchbooks,* Munich, 2007, vol. 2, p. 292, no. 9 (illustrated).
K. Vail, ed., *The Museum of Non-Objective Painting: Hilla Rebay and the Origins of The Solomon R. Guggenheim Museum,* exh. cat., The Solomon R. Guggenheim Museum, New York, 2009, p. 114, (illustrated *in situ*, fig. 53).

Kandinsky in his studio, examining his shelf of paint bottles, Neuilly-sur-Seine, 1937. Photo by Scala Florence

The grandly polyphonic *Rigide et courbé*, with its unfurling of a thrilling repertoire of intimate and epic motifs, reflects the profound impact Kandinsky's new French surroundings had exerted on his painting. "The move to Paris totally altered my 'palette,'" Kandinsky wrote to Galka Scheyer on 19 May 1935. "Work is going wonderfully well here. The Paris light is very important to me, although it stopped me from working for two months when I first arrived, because it had such a shattering effect on me. The difference in light to central Germany is enormous—here it can be simultaneously bright and gentle. There are gray, overcast days, too, with no rain, which is rare in Germany. The light on these gray days is incredibly rich, with a varied range of color and an endless degree of tones. Such a quality of light reminds me of the light conditions in and around Moscow. So I feel 'at home' in this light" (quoted in J. Hahl-Kock, *Kandinsky*, New York, 1993, p. 356).

"The non-European, Russian or Asiatic splendor of the colors in the Paris paintings is the most striking thing about them," Will Grohmann wrote. "It is not the individual color, but their total effect that conveys something of the spirit of Moscow as Kandinsky described it, something of the spirit of the East" (*op. cit.*, 1958, pp. 227-228).

Rigide et courbé ("*Rigid and Curved*") are the fundamental opposing pictorial elements Kandinsky employed in his conception of this symphonic composition, and indeed he titled it as such upon completion of the canvas in December 1935. In the article "Toile vide, etc.," which Kandinsky published in Christian Zervos's magazine *Cahiers d'Art*, he may have revealed what had been the profound, internal necessity that moved him to create this very picture:

"The straight line, straight and narrow surface: hard resolute, holding its own regardless, apparently 'going of its own accord'–like destiny already lived. That way and no other.

Bent, 'free,' vibrant, evading, 'elastic,' seemingly 'indeterminate'–like the fate that awaits us...Some hardness and some softness. Combinations of both–infinite possibilities.

Each line says, 'Here I am!' It stands its ground, shows its elegant face–'Listen! Listen to my secret!' 'Listen!' 'Listen!' Small messages that gather in concert until the great 'Yes'... Most wonderful of all is this: to add up all these voices together with many others in a single painting–the whole painting becomes a single 'HERE I AM!'"

("Toile vide, etc," *Cahiers d'Art*, nos. 5-6, Paris, 1935; in K.C. Lindsay and P. Vergo, eds., *Kandinsky: Complete Writings on Art*, New York, 1994, pp. 780-781)

Kandinsky painted *Rigide et courbé* on the second anniversary of his arrival in Paris. Police and Nazi storm troopers raided and closed the Berlin Bauhaus in April 1933. The school's staff, having no choice, voted in July to terminate their venture for good. After spending the summer in Paris and on holiday by the Mediterranean, Kandinsky and his wife Nina decided to re-locate from Berlin to the French capital.

Valentin Aleksandrovich Serov, *The Rape of Europa*, 1910. The State Tretyakov Gallery, Moscow.

Wassily Kandinsky, *Violet-orange,* October 1935. The Solomon R. Guggenheim Museum, New York.

Wassily Kandinsky, *Courbe dominante*, April 1936. The Solomon R. Guggenheim Museum, New York.

Marcel Duchamp found for them a three-room, sixth floor flat in a new building at 135, boulevard de la Seine (today the boulevard Général Koenig), overlooking the river, in the Paris suburb of Neuilly-sur-Seine. The Kandinskys took up residence in their new home during the final days of December. The artist resumed painting in February 1934.

The repeated experience of departure and migration remained deeply embedded in Kandinsky's memory, and at significant junctures of transition sparked his creative impulse. During the course of his lifetime he had been, successively, a citizen of three nations. Having grown up in Czarist Russia, he established himself as an artist in Wilhelmine Germany, but had to return to his homeland at the outbreak of the First World War, where he subsequently endured the turmoil of the Revolution and the privations of the early Soviet era, to which he lost his only child, a young son. Kandinsky returned to Germany at the end of 1921. Following the Bauhaus from Weimar to Dessau, he became a German citizen in 1928, and remained with the school through its final days in Berlin, where he witnessed the ascendancy of Hitler's Third Reich in 1933. Kandinsky and his wife acquired French citizenship in July 1939, only weeks before Germany invaded Poland, igniting the Second World War.

The contending notions in *Rigide et courbé* of constrained shapes on one side—"destiny already lived'"—and the thrusting wave of supple, organic forms that press outward against the other–"the fate that awaits us"—suggest a veiled narrative of escape, release, and the freedom to begin anew, just as Kandinsky had recently experienced this drastic, but hopeful change of circumstances in his own life. In the last painting he completed in Berlin, *Entwicklung in Braun* ("Development in Brown," August 1933; Roethel and Benjamin, no. 1031), the artist conjured—in dark rectangular forms—the Nazi thugs as they closed in to stifle the progressive, creative educational program he and his colleagues had established at the Bauhaus. The

Wassily Kandinsky, *Composition X*, 1939. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

bundled stick-like forms on left side of *Rigide et courbé* take on a shape similar to the ancient Roman fasces, a symbol of absolutist power. On the right side of the composition, by way of formal and thematic contrast, Kandinsky appears to have taken inspiration from the ancient tale of the Rape of Europa, as recounted in Ovid's *Metamorphoses*, one of the most frequently treated of all myths in European art during the 17th and 18th centuries, meaningful once again in light of contemporary events.

In Ovid's telling, Jove, supreme among the Olympian gods, is attracted to Europa, the daughter of King Agenor of Phoenician Tyre, and assumes the shape of a handsome white bull to mingle with Agenor's

herd. Europa pets the bull, and once she climbs on its back, Jove absconds with her into the sea and swims to Crete, where he fathers the royal Minoan line. Lynn H. Nicholas alludes to this story in the title of her book *The Rape of Europa*, 1994, in which she detailed the Nazi regime's pillaging of priceless European artworks in public and private collections, including the property of many Jews, prior to and during the Second War. Indeed, Max Beckmann's watercolor *Raub der Europa*, 1933, suggests the forced abduction of a helpless girl (Beckmann, Hohr, and Gollein, no. 62).

The inspiration to treat the Europa myth may have stemmed from Kandinsky's recollection of one of the most famous of early modernist Russian paintings, Valentin Serov's *The Rape of Europa*, 1910. The composition of *Rigide et courbé* echoes the surging motion in Serov's painting, and most clearly the use the bull's horns as a key motif. Various forms in Kandinsky's painting recall the leaping dolphins in the Serov canvas, to which the artist added a seahorse at lower right. Kandinsky's placement of the exclamation point near the lower edge is a nod in the direction of his best friend and erstwhile Bauhaus colleague Paul Klee, who often employed such signs in his pictures.

The Europa myth is prologue to the stories of the Minotaur, the offspring of a bull and a Minoan queen, who is the man-beast in Picasso's *La Minotauromachie*, also executed in 1935, before Kandinsky began *Rigide et courbé.* The latter, however, would not have first seen Picasso's etching until it was published in *Cahiers d'Art*, 1935, nos. 7-10, which appeared in February 1936.

Serov in his painting evokes an epiphany of sensual awakening and erotic fantasy; Kandinsky employs the full power of his painterly vocabulary to reflect on the themes of migration and adventure inherent in the Europa story, which he himself had recently experienced first-hand. In choosing to depict this scene, Baroque painters often considered the precedent of the late medieval French text *Ovide Moralisé*, which interpreted the Roman poet's pagan stories as Christian allegories: Europa signifies the soul having found salvation in Christ (the white bull) and then proceeding on its journey to heaven. Rembrandt's version of this theme, painted in 1632 (J. Paul Getty Museum, Los Angeles) is seen as the flight of the soul from the realm of earthly passions to a state of divine enlightenment.

Kandinsky may have considered similar implications in terms he had long been pondering, set forth in his landmark text *On the Spiritual in Art*, 1912. Instead of giving in to "the long reign of materialism…an evil, purposeless game" (in *ibid.*, p. 128), one must seek, Kandinsky urged, a spiritual dimension in modern living. Europa's journey on the back of a god, involuntary as it was, led her nonetheless to a sacred place, and an exciting new destiny.

"Besides the terrible worldwide economic crisis, there exists today an even more terrible crisis: that of the spirit," Kandinsky wrote in 1936. "The cause of this crisis is the propagandizing of the most rigid materialist ideas. One of the most dangerous results of this propaganda is the increasing loss of interest in the manifestations of the spirit. Thus the increasing loss of interest in art… A human being guaranteed his necessities but deprived of spiritual culture is nothing more than a machine to direct. Nonetheless, beneath this horrible surface exists a spiritual movement still faintly visible, but which will bring an end to the crisis and the decadence. One of the forces preparatory to this 'resurrection' is free art" ("Reply to the journal *Aceta de Arte,"* Tenerife; in *ibid.*, p. 792).

A new sense of liberation is indeed evident in Kandinsky's larger paintings "from 1935 to 1938, a sort of golden age within his Paris period," as Christian Derouet described them (exh. cat., *op. cit.*, 1985, p. 28). The artist no longer relied so exclusively on purely geometric forms, as he had in his Bauhaus paintings between 1921 and 1933. Kandinsky turned instead to a wider variety of formal possibilities, many more noticeably irregular and organic than any he had employed for more than a decade, in shapes which became smaller in size and more plentiful on the canvas. "It was the amorphous," according to Derouet, "the unexpected that now tempted him" (*ibid.*, p. 34).

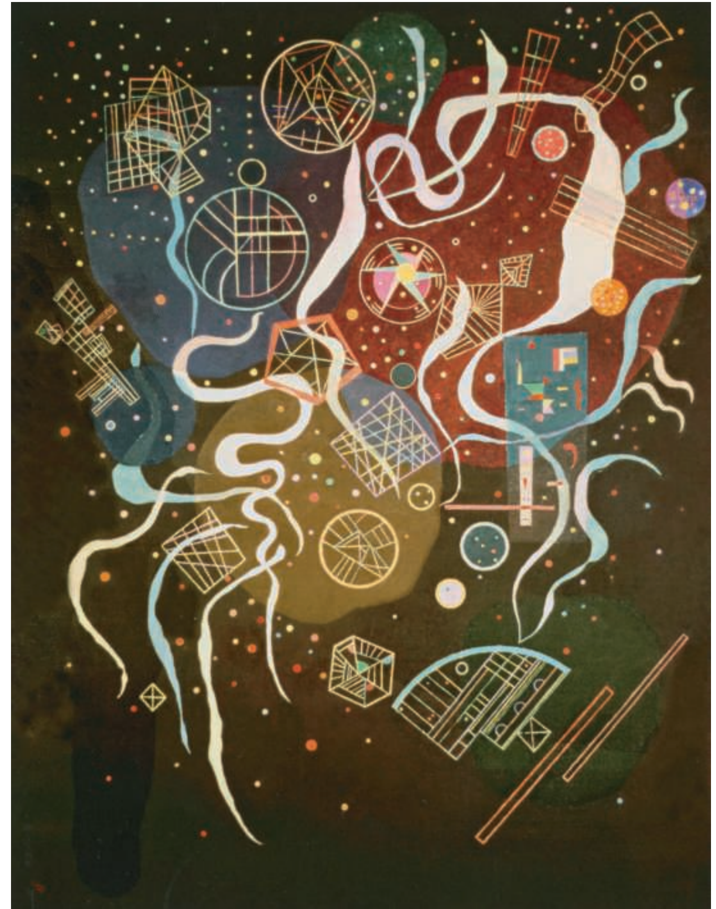
Wassily Kandinsky, *Composition IX*, 1936. Musée natinal d'art moderne, Centre Georges Pompidou, Paris.

Amid the kinetic unfolding of multi-layered translucent forms, broad undulating bands of color bearing mysterious runic script and hieroglyphic symbols, *Rigide et courbé* also incorporates such pointed allusions as the serpent and squid motifs seen in ancient Minoan art. The complex superimposition and overlapping of forms, overlaid with numerous signs, required a carefully deliberative method. Kandinsky drew two pencil studies for *Rigide et courbé* (Sketchbook 35, pp. 9r and 10v; illustrated in V.E. Barnett, op., cit., 2007, p. 292), which mark the beginning of the calculated and painstaking process in which Kandinsky conceived and executed this and other large compositions during the Paris period.

Kandinsky further suggested a marine aspect in *Rigide et courbé* by thickly infusing large areas on the canvas with sand, even molding this granular substance into shapes that comprise entire sections in the composition, a technique the artist employed extensively only in his Paris paintings of 1934-1935. He had seen examples of André Masson's pioneering 1927 series of *peintures de sable* in surrealist magazines, and knew of Georges Braque's application of sand to enhance the physical sensation of *matière* in his recent still-life canvases. Kandinsky's use of sand—strictly controlled, unlike Masson's preference for automatic, accidental effects—suggests that he may have known the practice of mandala sand-painting in Tibet, and perhaps the ritual "dry-painting" found in other cultures.

"The works of the Paris years have been described as expressing a superior synthesis," Will Grohmann wrote. "In Kandinsky's language, this would mean that they reflect a union of head and heart, of compositional technique and intuition, but also branching out toward other sensory experiences, particularly toward music [note the prominent, twin comma-like bass clefs near the center in *Rigide et courbé*], and even a symbiotic relationship with scientific thinking" (*op. cit.*, 1958, p. 227).

Science had indeed become a significant source of imagery in Kandinsky's Paris paintings, which he derived from published scholarly research and encyclopedias, giving rise to the most remarkable component in the appearance of his late works. "The new motifs the artist introduced in 1934...derive from the world of biology—especially zoology and embryology," Vivian Barnett has written. "There is a remarkable incidence in his painting of amoebas, embryos, larvae



Wassily Kandinsky, *Mouvement I*, July 1935. The State Tretyakov Gallery, Moscow.

and marine invertebrates, as well as leaf forms and punctuation marks," which Kandinsky subjected to "his fanciful and imaginative stylization." Barnett has surveyed and analyzed the sources of such imagery in the Paris period, indicating those publications which the artist is known to have owned or likely consulted (exh. cat., *op. cit.*, 1985, pp. 62-87). In the present painting and other works Kandinsky may have derived ideas from photographs of deep sea life and enlarged images of plankton he found in issues of the marine journal *Die Koralle*, 1931.

Painted in the final decade of his life, *Rigide et courbé* is Kandinsky's wise affirmation of the journey–whether by choice, or through force of circumstances–as the invitation to a new land, a place of unforeseen possibilities. The story of Europa moreover becomes an allegory for artmaking. She is the artist; the powerful, irresistible bull is the primal impetus and all the many sources for his art, for Kandinsky, his *abstract* art. "In every truly new work of art a new *world* is created that has never existed," the artist wrote in 1938. "Thus every true work of art is a new discovery; next to the already known worlds, a new, previously unknown one is uncovered. Therefore, every genuine work says, 'Here I am!'...Next to the 'real' world abstract art puts a new world that in its externals has nothing to do with 'reality.' Internally, however, it is subject to the general laws of the 'cosmic world.' Thus a new 'world of art' is placed next to the 'world of nature,' a world that is just as real, a concrete one. Personally, then, I prefer to term so-called 'abstract' art *concrete* art" (in K.C. Lindsay and P. Vergo, eds., *op. cit.*, 1994, p. 832).

Georges Braque, *Nature morte à la guitare I*, 1936. Collection Norton Gallery of Art, West Palm Beach, Florida. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19B

MARC CHAGALL (1887-1985)

Le grand bouquet

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall'
(on the reverse)
oil on canvas
34 x 25 in. (86.5 x 63.5 cm.)
Painted in 1978

$1,400,000-1,800,000

PROVENANCE:
Galerie Maeght, Paris.
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, June 1994.

EXHIBITED:
Shizuoka Art Gallery, *Marc Chagall*, August-October 2003, p. 78, no. 17 (illustrated in color, p. 25; titled *Les fleurs et le paysage*).

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

Chagall cherished France, his adopted home, for the phenomenon he called *lumière-liberté*. Everywhere in Paris and the countryside, he perceived, "hovered that astonishing light of freedom which I had seen nowhere else. And this light, reborn as art, passed easily into the canvasses of the great French masters" (in B. Harshaw, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 88). When he returned to France in 1923 from the dire, dangerous conditions he and his family had endured in revolutionary Russia, he celebrated *lumière-liberté* as a joyous renewal of creative possibilities—a paradise regained—in a series of sumptuous floral paintings, a subject to which he was continually drawn for the rest of his life.

"Marc Chagall loved flowers," André Verdet wrote in 1985. "He delighted in their aroma, in contemplating their colors. For a long time, certainly after he moved for good to the South of France, there were always flowers in his studio. In his work bouquets of flowers held a special place...Usually they created a sense of joy, but they could also reflect the melancholy of memories, the sadness of separations, of solitude, if not suffering and tragedy" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 347).

Nowhere did Chagall savor the inspiration of *lumière-liberté* more intensely than in the Midi. In 1950 he purchased the villa "La Colline" on the road between Vence and St. Jeannet. Sixteen years later the artist and his second wife Vava moved into a specially renovated residence and studio he called "La Colline," in nearby Saint-Paul. *Le grand bouquet* is an arrangement of roses and sunflowers set atop a table on the second floor balcony of "La Colline," overlooking Vence, viewed through the large open windows of his studio. The exuberant splendor of this floral display, further amplified in the artist's imagination, dwarfs Vava, who stands nearby.

In 1977, the year before Chagall painted this rapturous conception of *lumière-liberté*, the French government celebrated the occasion of the artist's 90th birthday by awarding him the Grand Cross of the Legion of Honor, the highest award it may bestow on anyone who is not a head of state. Special celebrations were held throughout France, including gala concerts and television programs. Pope Paul VI sent a congratulatory message. In October, President Giscard d'Estaing inaugurated a Chagall exhibition at the Louvre, only the third time in the history of this institution that this honor had been granted to a living artist, following the precedent accorded Braque and Picasso. Having become the doyen of the legendary early modernists, Chagall ultimately outlived them all. Like Picasso before him, he worked until the very end.

Marc Chagall

PROPERTY FROM AN AMERICAN COLLECTION

20B

HENRY MOORE (1898-1986)

Three Standing Figures

bronze with green and brown patina
Height: 28¼ in. (71.8 cm.)
Width: 26⅞ in. (68.3 cm.)
Conceived and cast in 1953

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

PROVENANCE:
Mrs. Berny Schulman, Illinois; sale, Sotheby's, New York, 11 November 1988, lot 60.
Acquired at the above sale by the present owner.

LITERATURE:
H. Read, *Henry Moore: A Study of His Life and Work*, New York, 1966, p. 275, no. 157 (another cast illustrated).
J. Hedgecoe, *Henry Moore*, New York, 1968, p. 201, no. 6 (another cast illustrated).
I. Jianou, *Henry Moore*, New York, 1968, p. 79, no 334.
R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, New York, 1971, p. 357, no. 466 (another cast illustrated).
G. di San Lazzaro, ed., *Homage to Henry Moore*, Paris, 1972, p. 48 (another cast illustrated, p. 49).
H.J. Seldis, *Henry Moore in America*, New York, 1973, p. 265, no. 32 (another cast illustrated, p. 138).
D. Mitchinson, ed., *Henry Moore Sculpture*, New York, 1981, p. 311, no. 217 (another cast illustrated, p. 113).
A. Bowness, ed., *Henry Moore, Complete Sculpture: 1949-54*, London, 1986, vol. 2, p. 40, no. 322 (another cast illustrated, p. 41; another cast illustrated again, pls. 90-91).

Moore came relatively late in his career to the idea of the standing figure, but when he took up this subject in 1950, he quickly made up for lost time in a series of works that occupied him through the middle of the decade and thereafter. The presence of such emphatically vertical forms–in Standing Figures and Upright Motives–when viewed amid the many reclining and seated figures Moore typically created during his lifetime, indicates a strikingly assertive, even confrontational attitude in the artist's intentions. The present *Three Standing Figures*, 1953, is among the most stridently surrealist in aspect of Moore's sculptures since the end of the Second World War. These women, goddesses who appear to step forth from the deepest regions of a primal collective consciousness, are mysterious and haunting in their joint presence, especially in the bold and unexpected forms that Moore devised to render them.

The grand achievement in ancient classical sculpture stemmed from the impetus to represent the standing nude figure, male and female. The sculptors of the Renaissance and Baroque eras strove to emulate this heroic tradition in their efforts. Moore envisioned the figure from other sources of inspiration, chiefly in nature, with the result that his reclining figures resemble the rolling and flowing forms of landscapes and rivers, while the seated figures retain the more compact, massive character of great stones and hillside rock formations.

There was, in fact, a practical reason to work close to the earth, so to speak. Moore, while carving in stone and wood during the pre-war years, was well aware that a standing figure in these materials was structurally weak at the ankles, which required that special care be given to adequate support and balance when visualizing and creating the figure. A reclining or seated figure, on the other hand, resting on any kind of base or flat surface, is normally solid and stable throughout its shape.

Realizing the figure in bronze, as Moore increasingly worked during the post-war period, overcame such limiting considerations in treating an upright posture. Sculptures in bronze could be scaled, moreover, to impressive heights, while at less weight than in stone. From drawings he had done in recent years, including those of standing figures in the wartime Shelter series, Moore created *Standing Figure* in 1950, 87 inches tall (221cm; Lund Humphries, nos. 290 and 290b). The marble version incorporates stone bracing at the ankles, while the bronze version does not; the latter is more open above the base. Sir William Kreswick installed the bronze cast he purchased atop an outcrop of rock on a hill near his sheep farm in Scotland. "I went up there," Moore later wrote, "and was thrilled with the beautiful landscape and how well he had sited 'Yon Figure' (the sculpture's local name)" (A. Wilkinson, ed., *Henry Moore, Writings and Conversations*, Berkeley, 2002, p. 275). Moore placed two casts of *Standing Figure* side-by-side, shifted to face in different directions, to create *Double Standing Figure*, also in 1950 (Lund Humphries, no. 291). He especially enjoyed viewing the vast sky through the open spaces in these large standing sculptures.

After modeling in 1953 a series of table-top sized standing figures cast in bronze (Lund Humphries, nos. 316-320 and 320a), and carving in elm wood the sixty-inch *Standing Girl* (no. 319), Moore turned to the present three-figure configuration. "I often work in threes when relating things," he said (*ibid.*, p. 285), as he did in many of the wartime Family Groups and in later three-piece Reclining Figures. From his 1951 sketchbooks, in which numerous drawings show his growing interest in standing figures, Moore selected a large sheet containing three upright nudes (A. Garrould 51.24, HMF 2720; Art Institute of Chicago). From these studies he modeled the women in the present sculpture, taking special pleasure in elaborating their heads, which more resemble winged headdresses, such as those seen in ancient Minoan and Middle Eastern art.

Who are these bizarrely configured women? During 1947-1948 Moore carved in stone a life-size group of three draped, standing women, their eyes turned to the sky, whom commentators liked to describe as the Three Graces—the Greek Charites. "Then Eurynome, Ocean's fair daughter, bore to Zeus the Three Graces," Hesiod wrote in *Theogony*, "all fair cheeked, Aglaia, Euphrosyne, and shapely Thalia." These deities personified, respectively, beauty, joy, and flowering. Moore, having toured Greece in 1951, may have decided to revisit this subject, but with a novel, sharply modernist stylistic twist, in the present sculpture.

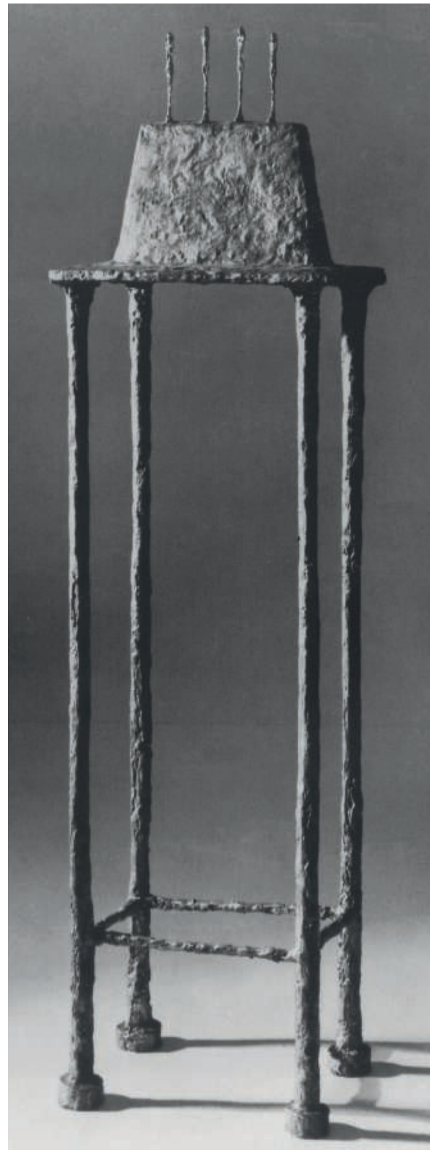
Jackson Pollock, Mural, 1943. The University of Iowa Museum of Art, Iowa. © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Other candidate threesomes, also from ancient mythology, are the Moirai (the Fates), which appear in two drawings from 1948 and 1950, the Erinyes (the Furies, goddesses of vengeance), and the Horae (the three Mediterranean seasons). They may be the three goddesses present for the Judgement of Paris: Aphrodite, Hera and Athena. Alternative attributions should include the Three Witches in Shakespeare's *Macbeth*, "The weyward Sisters, hand in hand," whom the Bard derived from the Fates of old.

In these three women we find "the whole of nature—bones, pebbles, shells, clouds, tree trunks, flowers—all is grist to the mill of sculpture," as Moore enumerates some of the natural sources that inspired his forms. "It's a question of metamorphosis. We must relate the human figure to animals, to clouds, to the landscape—bring them all together. By using them like metaphors in poetry, you give new meaning to things" (A. Wilkinson, ed., *op. cit.*, 2002, pp. 221-222). Moore's surrealism, a lingering fascination from his sculpture of the 1930s, is at this stage more directly rooted in real, familiar things than in a consciously stylistic, Picasso-esque manner.

When François Mitterand presented the Legion of Honor to Moore in 1985, he asked him which French sculptor had influenced him the most. "Rodin, of course," Moore replied. "A more recent sculptor?" Mitterand inquired. "Giacometti," Moore said, "but he was Swiss, of course" (quoted in R. Berthoud, *The Life of Henry Moore*, New York, 1987, p. 414). The subjects of these two sculptors, the greatest of the 20th century, overlap only in the standing figure, Giacometti's signature forte, while Moore is acknowledged as the modern master of the reclining and seated human form. The standing figures of these sculptors are alike only in the attenuation of the body, and in the mythic, goddess-like aura of the subject. There is in every other respect a world of difference, illuminating, complementary, but ultimately incomparable.

Other casts of the present sculpture are located in The Peggy Guggenheim Collection, Venice, The Hakone Open-Air Museum, Japan and Kunsthalle Hamburg.



Alberto Giacometti, *Vier Frauen auf einem Sockel*, 1950. © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York.

Henry Moore, *Double Standing Figure*, 1950. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

21B

CHAIM SOUTINE (1893-1943)

Le garçon d'étage

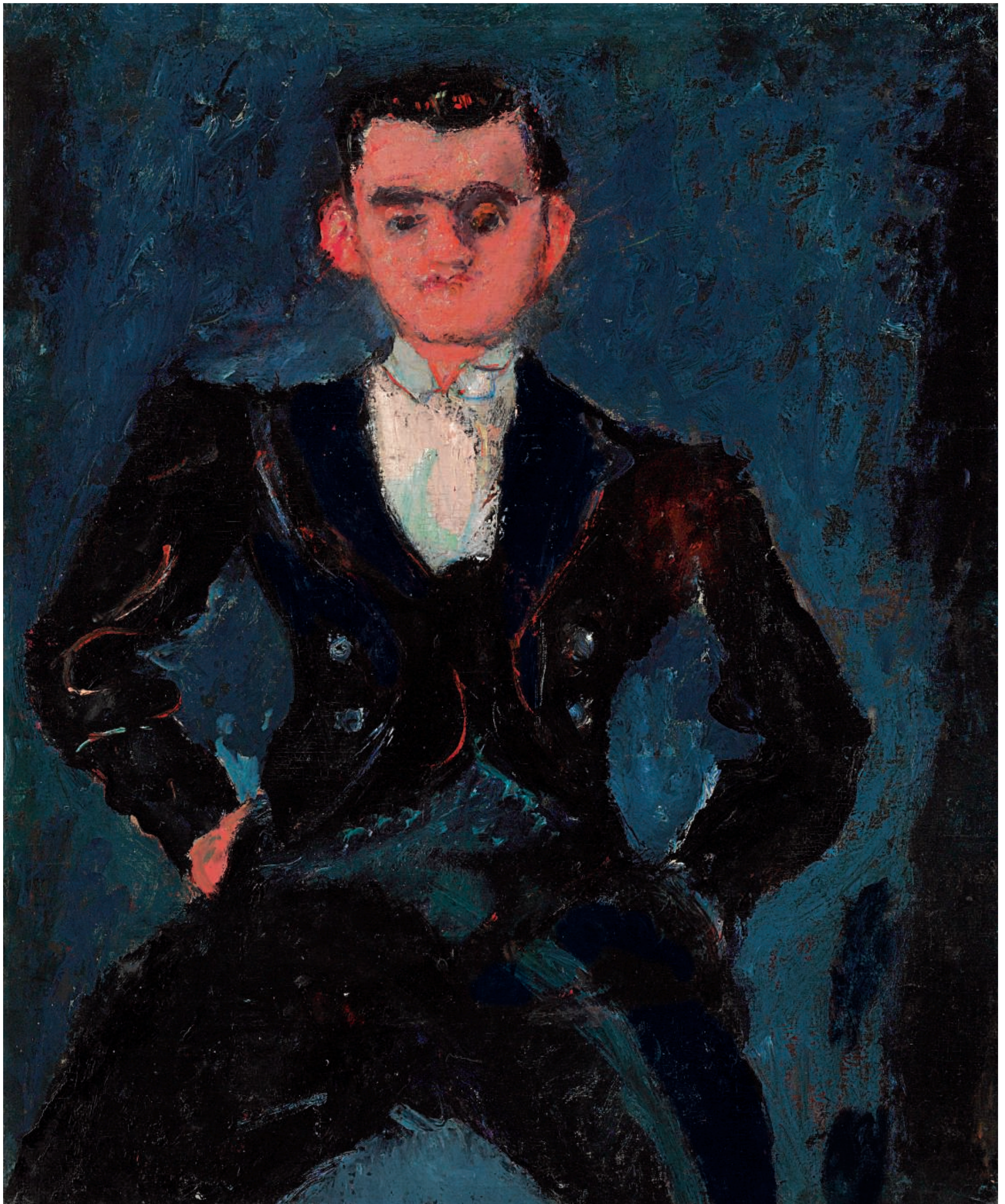
oil on canvas
30⅝ x 25⅞ in. (77.8 x 66.9 cm.)
Painted *circa* 1928

$6,000,000-9,000,000

PROVENANCE:
Henri Bing, Paris.
Henri Laurens, Paris.
Nadine Effront, Paris.
Max Moos, Geneva.
Mr. and Mrs. Ralph F. Colin, New York (by 1951 and until *circa* 1978).
E.V. Thaw & Co., Inc., New York (*circa* 1978).
Acquired from the above by the family of the present owner, *circa* 1980.

EXHIBITED:
New York, The Museum of Modern Art, *Selections from Five New York Private Collections*, summer 1951.
Dallas Museum of Fine Arts, *Some Businessmen Collect Contemporary Art*, April 1952, no. 48.
Providence, Rhode Island School of Design Museum of Art, *Exhibition of Chaim Soutine*, March 1953.
New York, Perls Gallery, November 1953, no. 19 (illustrated).
Chicago, The Arts Club, *Chaim Soutine: Paintings*, October 1956, no. 52.
Paris, Galerie Charpentier, *Cent tableaux de Soutine*, 1959, no. 43 (illustrated; dated 1923).
New York, M. Knoedler & Co., Inc., *The Colin Collection*: *Paintings, Watercolors, Drawings and Sculpture Collected by Mr. & Mrs. Ralph F. Colin, Pamela T. Colin & Ralph F. Colin, Jr.*, April-May 1960, no. 85 (illustrated).
Tel Aviv Museum, *Maîtres français du 20e siècle: tapisseries françaises contemporaines*, April 1971, no. 74 (illustrated).
New York, Marlborough Gallery, *Chaim Soutine*, October-November 1973, no. 52 (illustrated, p. 68).
New York, Sidney Janis Gallery, *Twentieth Century Masters*, October-November 1975.

LITERATURE:
R.M. Coates, "The Art Galleries: Soutine and Mondrian" in *The New Yorker*, vol. 73, November 1953, pp. 105-106.
F. Porter, "Chaim Soutine" in *Art News*, vol. 52, no. 8, December 1953, p. 42.
P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 267 (illustrated, fig. C).
M. Tuchman, E. Dunow and K. Perls, *Chaim Soutine, Catalogue raisonné*, Cologne, 1993, vol. II, p. 674, no. 110 (illustrated in color, p. 675).



Against a midnight blue ground, a young man in fancy-dress uniform–a room-service waiter, most likely, in one of the fashionable hotels that proliferated in Paris during the roaring twenties–locks eyes with the viewer. He has a strong, clenched jaw and dark, bushy brows, the left one arched in a subtle show of bravado. His small mouth is firmly set, lending him a touch of truculence, and his crooked nose hints at a history of tussles and brawls. His ill-fitting jacket, however, overwhelms his wiry frame, and his shirt collar is almost comically crooked, imbuing his portrait with a powerful note of pathos. "These are speaking likenesses of more or less humble persons whom Soutine invested with the poise of royalty," Monroe Wheeler has written. "Who can tell what he thought of them? Surely, he was enthralled by their idiosyncracy. He selects the salient features of these persons, their intensive gaze, outstanding ears, huge interworking hands, and renders them to excess with only summary indication of the body, which he then cloaks in the magnificences of the palette. They are unforgettable" (*Soutine*, exh. cat., The Museum of Modern Art, New York, 1950, p. 65).

By the time that Soutine returned to Paris from Cagnes in 1925, he had come a long way from his own humble roots. Three years earlier, the artist–then largely unknown, desperately poor and fraught with anxiety–had attracted the attention of the wealthy and eccentric American collector Albert Barnes. Struck by Soutine's portrait of a young pastry chef in uniform ("It's a peach," he famously declared), Barnes purchased more than fifty of the Lithuanian *émigré*'s paintings, changing his fortunes in an instant.

While Soutine now enjoyed the means to hobnob with the most fashionable echelons of Parisian society, he opted not to portray them. Instead, he immortalized the anonymous legions who served the elite as they reveled in the nightlife of the capital–bell-hops, valets, floor waiters, concierges, and hotel managers, all stiffly clad in their formal livery. In addition to offering ready-made fields of a single hue that allowed Soutine to indulge his prodigious gifts as a colorist, these characteristic uniforms had the effect of de-individualizing the sitter, categorizing him (for this is an exclusively male world) in terms

Chaim Soutine, *Le petit pâtissier*, *circa* 1927. Sold, Christie's New York, 8 May 2013, Lot 21.

Francis Bacon, *Seated Figure*, 1960. Albertina, Vienna.© The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2016

Chaim Soutine, *Le garcon d'étage, circa* 1927. Musée de l'Orangerie, Paris.

of social status and occupation. The challenge for Soutine was thus to capture the individual behind the type. "Though Soutine may project his inner turbulence and most personal feelings onto his subjects, the viewer never loses sight of a particular physical entity being carefully observed and experienced," Maurice Tuchman and Esti Dunow have explained. "Even the distortions and exaggerations of facial features and the shiftings and dislocations of body parts do not destroy the essential recognition in each painting of a certain person and a reality specific to him" (*op. cit.*, 1993, p. 509).

Indeed, it is the tension between the seeming detachment of Soutine's anonymous, uniformed sitters and the force of the artist's engagement with them that gives his portraits their powerful expressive charge. Soutine returned repeatedly to a narrow range of compositional schemes, conferring on his sitters a self-contained and intentionally "posed" look that demonstrates his resistance to a complete union between artist and model. In the present portrait, for example, the waiter faces front, hands on his hips, commanding the viewer's attention but apparently unmoved by Soutine's own scrutiny. Due to the intensity of the relationship that the artist felt in the presence of his subjects, moreover, he rarely painted his friends, or indeed himself, opting for models he did not know. Among his peers, he claimed, the sensations were simply too great, the image too distorted. "So intense were his feelings that he, on occasion, was found unconscious beside his painting," Jacques Lipchitz claimed, with perhaps a bit of poetic license (quoted in *The Impact of Chaim Soutine*, exh. cat., Galerie Gmurzynska, Cologne, 2002, p. 81).

At the same time, Soutine consistently painted his subjects close-up, obliterating all sense of physical distance between artist and sitter. In the present portrait, the waiter's jutting elbows and foreshortened thighs press forward emphatically against the picture plane. The bright white of his dress shirt and the ruddy tones of his face burst forth from the inky blue ground, which in turn grows lighter like a mandorla around the figure, as though he were emitting his own subtle illumination. "There is a terrible poignancy in Soutine's closeness to the things he paints," Andrew Forge has written. "He seems to cling to them, to bury himself in them. Everything that he paints is like a close-up, not only because he eliminates the space that separates him from the object but because of the extreme plasticity of the image that he makes of it" (*Soutine*, London, 1965, pp. 30-31).

Heightening this sense of proximity is Soutine's signature brushwork–feverish, unrestrained, and powerfully tactile. Here, the sitter's Prussian-blue uniform is streaked with thin, undulating ribbons of red and pale blue, a virtuoso web of color accents suggestive of arteries and veins. The paint fabric acts as an index of the raw nerves and rumblings beneath the skin of the sitter, recalling the images of recently slaughtered animals, their flesh laid bare for visual scrutiny, that Soutine produced during these same years. "Soutine's paint as it lies there upon the canvas appears to act like a miraculous teeming substance that actually generates life under our eyes," David Sylvester has proclaimed. "It is as if, as we look, matter and energy were being continually churned out by the paint, were forever being renewed by it" (*Chaim Soutine*, exh. cat., Tate Gallery, London, 1963, p. 15). These vital, seething strokes command the viewer's attention and provoke an immediate emotional response, entirely free from the traditional conventions of aestheticism, which mirrors Soutine's own impassioned experience of painting.

Chaim Soutine, *Le groom, circa 1925*. Musée National d'Art Moderne, Paris.

Vincent van Gogh, *Le facteur: Joseph Roulin*, 1888. Museum of Fine Arts, Boston.

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

With its irrepressible intensity of expression, *Le garçon d'étage* attracted the attention of Soutine's avant-garde contemporaries soon after it was painted. The first owner of the canvas was Henri Bing, the Parisian gallerist who in 1927 had given Soutine the very first solo exhibition of his career. The canvas subsequently passed to the cubist sculptor Henri Laurens, who had been Soutine's friend and neighbor at the ramshackle artists' block "La Rûche" ("The Beehive") during the painter's destitute early years in Paris.

Around 1951, eight years after Soutine died from a perforated ulcer while hiding from the Gestapo, the present painting entered the celebrated collection of Ralph and Georgia Colin, whose guest book was a veritable who's-who of the New York cultural scene at mid-century. The first painting that the Colins ever purchased, in the early 1930s, was a Soutine that is said to have shocked their friends. Undeterred, they hung it over their mantelpiece and went on to acquire fifteen more canvases by the artist, which took their place alongside vanguard works by Picasso, Matisse, Miró, Modigliani, and Dubuffet. "The Colins...bring to their purchases not only instinctive flair, but comparative standards which allow them to recognize quality within quality, that is to pick out outstanding works by outstanding artists," wrote the critic and curator James Thrall Soby when the Colins exhibited these paintings–including *Le garçon d'étage*–at Knoedler. "As a result, their collection abounds with absolute jewels" (exh. cat., *op. cit.*, 1960, no page).

In the summer of 1951, the Colins loaned the present canvas to a group show at The Museum of Modern Art, New York, which the previous year had mounted a major Soutine retrospective–the first on American soil. On both occasions, his work struck the new generation of the avant-garde with the force of a revelation. Soutine himself had turned to Rembrandt and other old masters for inspiration, extracting and distilling those aspects of their work that helped him to express his own vision. Now, the younger cohort–de Kooning, Pollock, Guston, and Bacon, to name just a few–found in the dense materiality and compulsive energy of Soutine's paintings a shock of liberation, which affirmed and validated the unfettered gestural expressiveness that they were then pursuing.

"It's the lushness of the paint," de Kooning declared. "He builds up a surface that looks like a material, like a substance. There's a kind of transfiguration in his work" (quoted in exh. cat., *op. cit.*, 2002, p. 53).

PROPERTY FROM A DISTINGUISHED FAMILY

22B

HENRI MATISSE (1869-1954)

Tête de femme

signed with initials 'H.M.' (lower right)
brush and India ink on paper
25⅝ x 19½ in. (65.1 x 49.5 cm.)
Executed in 1952

$500,000-800,000

PROVENANCE:
Ambassador Raymond R. Guest and Caroline Murat, Virginia *(circa* 1955).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

After completing the Vence Chapel commission in 1951, Matisse continued to conceive decorative projects in stained glass and tile relief. He divided his time between drawing in charcoal, brush and black ink, and using scissors to create cut-outs from hand-colored papers. "Paintings seem to be finished for me now," he wrote to his daughter Marguerite Duthuit. "I'm for decoration—there I give everything I can—I put into it all the acquisitions of my life" (quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 428).

The dining room of Matisse's apartment in the Hôtel Regina, Nice, *circa* 1952. Photo by Walter Carone. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

In his brush and ink drawings Matisse turned to the figure, more often to portraiture. "The human face has always greatly interested me," Matisse wrote in the introduction to the folio *Portraits*, 1954. "I have indeed a rather remarkable memory for faces, even for those that I have seen only once. In looking at them I do not perform any psychological interpretation, but I am struck by their individuality and profound expression...They probably retain my attention through their expressive individuality and through an interest that is entirely of a plastic nature...Each face has its own rhythm and it is this rhythm that creates the likeness...The conclusion of this is: the art of portraiture is the most remarkable" (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 220, 221 and 223).

Matisse's subjects in the brush drawings may appear female, male, or androgynous; individual character vies with essence for the total effect. The visages belong to attractive young people of the early 1950s, yet seem to spring forth from Mediterranean antiquity. An arching arabesque unifies the thick, sweeping, gestural lines to imbue the image with a complete sensation of form, space, light, and shadow. "The arabesque," Matisse explained in a 1952 interview with André Verdet, is "the most synthetic way to express oneself in all one's aspects... It translates the totality of things with a sign. It makes all the phrases into a single phrase" (*ibid.*, pp. 210-211).

John Elderfield has called these late portrait drawings "haunting and highly memorable works of art–such bare, exposed things. They illuminate, as does the late work in particular, with a very steady light, spreading to fill the sheet with an even radiance. And for all their power as images, their drawing is indeed curiously unobtrusive: the fewest and swiftest of lines and the glowing sign is there" (*The Drawings of Henri Matisse*, exh. cat., Arts Council of Great Britain, London, 1984, p. 134).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

23B

PAUL CÉZANNE (1839-1906)

Paysage avec route et clocher (Île de France près de Melun)

oil on canvas
21¼ x 25⅝ in. (54 x 65.1 cm.)
Painted in 1879-1880

$10,000,000-15,000,000

PROVENANCE:
Bernheim-Jeune Collection, Paris (by 1912).
Henri Canonne, Paris (acquired from the above); sale, Galerie Charpentier, Paris, 18 February 1939, lot 22.
Lucile Manguin, Paris.
Sam Salz, New York.
Mr. and Mrs. Aaron W. Davis, New York (by 1959); Estate sale, Christie's, New York, 3 November 1982, lot 24.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired at the above sale).
Juan Alvarez, Toledo; sale, Christie's, New York, 12 November 1985, lot 20.
Fujii Gallery, Tokyo (acquired at the above sale).
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, 1 April 1994.

EXHIBITED:
Paris, Galerie Bernheim-Jeune et Cie., 1912.
(possibly) Paris, Galerie Bernheim-Jeune et Cie., *Exposition Paul Cézanne: au profit de la caisse du monument Cézanne*, March 1924.
Paris, Galerie Bernheim-Jeune et Cie., *Cézanne*, May 1931.
London, Royal Academy of Arts*, Commemorative Catalogue of the Exhibition of French Art, 1200-1900*, January-March 1932.
Paris, Galerie Charpentier, *Beautés de la Provence*, 1947, no. 22 (titled *Environs du Jas de Bouffan* and dated 1885-1887).
New York, Wildenstein & Co., Inc., *Cézanne*, November-December 1959, no. 23 (illustrated; titled *Paysage d'Aix en Provence* and dated 1985)
New York, The Metropolitan Museum of Art, *Paintings from Private Collections*, Summer 1961, p. 2, no. 10 (titled *Le pilon du roi*, *Seen from Bellevue*).
Tokyo, Isetan Museum of Art; Kobe, The Hyogo Prefectural Museum of Modern Art and Nagoya, The Aichi Prefectural Art Gallery, *Sezannu ten, Cézanne*, September-December 1986, p. 44, no. 17 (illustrated in color, p. 45; titled *Paysage (dans d'Île-de-France)*).
Kasama Nichido Museum of Art, *Cézanne*, October-November 1997, p. 49, no. 17 (illustrated in color, p. 27; titled *Le Pilon du Roi, vue de Bellevue* and dated 1884-1885).
Tokyo, The National Art Center, *Cézanne: Paris-Provence*, March-June 2012, p. 50, no. 23 (illustrated in color; titled *Le pilon du roi, vu de Bellevue* and dated 1884-1885).

LITERATURE:
R. Fry, *Cézanne: A Study of His Development*, New York, 1927, p. vi, (illustrated, fig. 25; titled *Provençal Landscape*).
A. Alexandre, *La Collection Canonne*: *Une histoire en action de l'Impressionnisme et de ses suites*, Paris, 1930, p. 40 (illustrated; titled *Vue aux environs d'Aix-en-Provence*).
M. Raynal, *Cézanne*, Paris, 1936, (illustrated, pl. XLIII).
L. Venturi, *Cézanne: son art son oeuvre*, Paris, 1936, vol. I, p. 155, no. 416 (illustrated, vol. II, pl. 116; titled *Le pilon du roi, vue de Bellevue* and dated 1884-1885).
P.-M. Auzas, *Peintures de Cézanne*, Paris, 1946, (illustrated in color, pl. XI; titled *Le pilon du roi, vu de Bellevue* and dated 1884-1885).
J.-L. Vaudoyer, *Les Impressionnistes de Manet à Cézanne*, Paris, 1948, p. 66 (illustrated in color; titled *Environs du Jas de Bouffan* and dated *circa* 1886).
F. Jourdain, *Cézanne*, Paris, 1950 (illustrated in color; titled *Le pilon du roi vu de Bellevue* and dated 1884-1885).
M. Schapiro and L.-M. Olivier, *Paul Cézanne*, Paris, 1973, p. 59 (illustrated).
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 267, no. 400 (illustrated, vol. 2, pl. 126; titled *Paysade d'Île de France*).
H. Düchting, *Paul Cézanne: Nature Into Art*, Cologne, 1999, p. 88 (illustrated in color; titled *Pilon du Roi from Bellevue* and dated 1884-1885).
P. Machotka, *Cézanne: The Eye and the Mind*, Marseille, 2008, vol. I, p. 11, no. 115 (illustrated in color; titled *La montagne Sainte-Victoire et le pilon du roi;* illustrated again, vol. 2, p. 90).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. 133 (illustrated in color).

In this boldly experimental and persuasively modern landscape, painted most likely during Cézanne's transformative stay at Melun from April 1879 until March 1880, the artist applied his pioneering "constructive stroke" more systematically and decisively than ever before. Although the panoramic subject–a jostling cluster of houses nestled in wooded, undulating terrain–is complex and rich in visual incident, suggesting an uncontrived motif observed and faithfully transcribed from nature, Cézanne has largely abandoned the spontaneous, broken touch that the Impressionists used to signify a fleeting moment *en plein air*. Instead, he has laid down pigment in a tight weave of regular, vertical touches, transmuting the vagaries of the natural world into the forms of an ideal, abstract order.

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

Paul Cézanne, *Le Château de Médan*, *circa* 1880. Glasgow City Art Gallery.

The exact location of the motif that Cézanne depicted in the present canvas has never been conclusively identified. Venturi suggested that the rocky bluff on the horizon may represent Le Pilon du Roi, a distinctive outcropping in the Etoile massif south of Aix, but more recent scholarship has largely rejected this designation (compare Rewald, nos. 399 and 605, which do show Le Pilon du Roi). Machotka has held to Venturi's view that Cézanne painted the landscape in Provence, proposing that the distant formation may be either "a somewhat flattened Sainte-Victoire" or another local landmark such as the ruined castle at Bouc-Bel-Air. Rewald, however, has convincingly argued (and Feilchenfeldt *et al.* concur) that the fresh and vivid greens that dominate the image point to a northern locale, while the confident and well-developed application of the constructive stroke fits with a date following Cézanne's return from Provence to the Île-de-France in the spring of 1879.

Paul Cézanne, *Le pont de Maincy*, 1879-1880. Musée d'Orsay, Paris.

Cézanne had begun to experiment with these radically new means of expression the year before he painted *Paysage d'Île-de-France*, but personal upheavals and emotional turbulence had hampered his artistic progress. In March 1878, he had left his apartment at 67, rue de l'Ouest in Paris, where he had lived since late 1876 with his mistress Hortense Fiquet and their young son Paul, and returned to the haven of his family home outside Aix. He installed Hortense and six-year-old Paul *fils* in a rather spartan apartment at Marseille, a safe distance away from his authoritarian father Louis-Auguste, who knew nothing of the artist's young family. "In Paris," Rewald has explained, "Cézanne must have been consumed by the desire to get back to the Jas de Bouffan, which offered him so many subjects, as well as isolation, a world of peace and harmony. But once there with his parents, he doubtlessly suffered as much on the account of the separation from his son as from his father's domineering character–not to speak of the necessity of hiding his liaison" (*op. cit.*, 1996, p. 189).

It was not long before Cézanne's worst fears were realized. Louis-Auguste intercepted a letter to Cézanne from his patron Victor Chocquet and learned at long last of the artist's secret family. Irate, he cut Cézanne's monthly allowance to a meager 100 francs, forcing the artist to beseech his childhood friend Zola for periodic subsidies. Cézanne, obstinate and embarrassed, denied the liaison altogether, at which point Louis-Auguste saw no alternative but to have his son followed. When the artist was spotted coming out of a shop with a

rocking horse and other toys for Paul *fils*, Louis-Auguste trumpeted his vindication to a mutual friend: "You know, I'm a grandfather!" Cézanne, in turn, complained to Zola, "This begins to take on the air of a vaudeville farce" (quoted in A. Danchev, *Cézanne, A Life*, New York, 2012, p. 155).

Seeking respite from these ordeals, Cézanne fled the fraught environment of the Jas for the relative peace of L'Estaque, a seaside village some twenty miles to the south, and threw himself into his work. For the remainder of 1878, he experimented with an increasingly abstract construction of the landscape, in which overlapping planes of color take the place of conventional modeling and paint is laid down in closely packed, diagonal strokes. He still felt himself struggling, though, to impose an enduring and disciplined pictorial logic on the landscape. "Nature presents me with the greatest problems," he lamented (quoted in, A. Danchev, ed., *The Letters of Paul Cézanne*, Los Angeles, 2013, p. 199).

Finally, as the year drew to a close, family matters took an unexpectedly favorable turn. Louis-Auguste relented in his persecutions, doubtless at the urging of Cézanne's mother, and increased the artist's allowance threefold once again. "Incredible," Cézanne reported to Zola. "I believe he's making eyes at a charming little maid we have in Aix; mother and I are in L'Estaque. What a turn-up" (quoted in A. Danchev, *op. cit.*, 2012, p. 157).

In February 1879, Cézanne returned north with Hortense and Paul, staying briefly in Paris before settling at 2, place de la Préfecture in Melun, a small town on the river Almont, not far from the Forest of Fontainebleau. After the turmoil of the previous year, he had every reason to feel optimistic. His family was re-united and his finances, for the moment at least, were secure; he had a wealth of landscape motifs close at hand, easy access to the capital, and–most important of all–a clear path forward artistically. "Building on the discoveries and transformations resulting from his months of intensive work in Provence in 1878-1879," Mary Tompkins Lewis has written, "Cézanne produced some of his most powerfully structured landscapes to date after returning north that spring" (*Cézanne*, London, 2000, p. 198).

Cézanne and his family stayed at Melun for nearly a full year, from April 1879 until March 1880. *Paysage d'Île-de-France*, with its intensely green and lush vegetation, appears to be a late spring or early summer scene, suggesting that the artist painted it fairly soon after his arrival. It is most likely contemporary with the magisterial *Le Pont de Maincy* (Rewald, no. 436; Musée d'Orsay, Paris), which depicts a bridge near Cézanne's residence at Melun that led to the mills that once stood on the opposite bank of the Almont. "Cézanne's 'constructive stroke' here appears in a particularly consistent and tight weave that–through the information now available–becomes positively associated with what could be called the artist's 'phase at Melun'," Rewald has asserted (*op. cit.*, 1996, p. 291).

To paint the present scene, Cézanne selected a slightly elevated vantage point that offered valuable privacy (he could not abide curious bystanders when he worked) and a panoramic view over his chosen motif. The sandy path that runs nearly the full width of

Pablo Picasso, *Le moulin à huile*, 1909. Leonard A. Lauder Cubist Collection, The Metropolitan Museum of Art, New York.
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Paul Cézanne, *La baie de l'Estaque vue de l'est*, 1878-1879. Memorial Art Gallery, University of Rochester, New York.

Richard Diebenkorn, *Freeway and Aqueduct*, 1957. Los Angeles County Museum of Art.
© The Richard Diebenkorn Foundation

foreground, where Cézanne must have set up his easel, implicitly inscribes the artist's presence in the landscape, positioning him as a *plein-air* master in the Impressionist tradition. The road bends sharply at both corners of the composition and plunges into depth, leading the eye rapidly through the open foreground to the dense band of houses and trees that anchors the middle distance. Cézanne has used an elongated, diagonal touch to describe the foreground vegetation, amplifying this effect of dynamism. The cubic buildings and their encompassing greenery, by contrast, are rendered with a cohesive network of short, vertical strokes, which are echoed in the repeated compositional uprights of walls, chimneys, tree trunks, and a diminutive church steeple just left of center.

"The vertical touches lend gravity and order to a site that is obviously too complex to suggest a natural order of its own," Pavel Machotka has written, "and if the vertical emphasis seems artificially imposed, it also seems justified by the need to provide a stable focus to a space into which one rushes from both sides. Cézanne painted the view in the morning, against the light, so that the shadows pointed to the lower left corner, while the very light road pointed to the lower right; this radial arrangement needed the calming effect of the vertical touch and the focusing effect of the tight complex of houses in the middle distance" (*op. cit.*, 2014, p. 90).

Beyond the village, the land rises steeply to a distant horizon, which counters the upward thrust of the composition and provides a measured and harmonious closure to this modern-day *paysage composé*. The rich greens and ochres that dominate the lower half of the canvas are gradually interspersed with cooler patches of blue and gray, heightening the impression of atmospheric recession. At the exact center of the horizon, Cézanne placed the flattened bluff discussed above, outlining it in near-white to ensure that our gaze would always find in it a point of respite. The upper third of the painting is given over to a delicate colored, cloud-scumbled sky, the most loosely worked portion of the painting, which lends light and air to the densely packed, synthetic scene.

"We see by this [painting]," the great critic Roger Fry concluded about *Paysage d'Île-de-France* in his classic study of Cézanne's development, "that what I called the pictorial architecture of Cézanne is not dependent on the predominance of architectural objects in the scene, for here trees, hills, and the undulations of the terrain are used to build up an even more rectangular and severe construction. It is a fine example of Cézanne's power to handle a great number of quantities, to hold them here and there by slightly larger and more emphatic ones. And yet the perpetual slight movements of the surface, the vibrating intensity and shimmer of the color–atmospheric without a hint of vagueness–gives to this austere design the thrill of life" (*op. cit.*, 1927, pp. 60-61).

24B

MARC CHAGALL (1887-1985)

Méditation

signed 'Chagall' (lower right)
oil, gouache, pastel and charcoal on paper laid down on paper
23 x 18 in. (58.5 x 45.7 cm.)
Executed *circa* 1960

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

PROVENANCE:
Galerie de la Boétie, New York.
Private collection, New York (acquired from the above, 1964); sale, Christie's, London, 18 June 2007, lot 67.
Acquired at the above sale by the present owner.

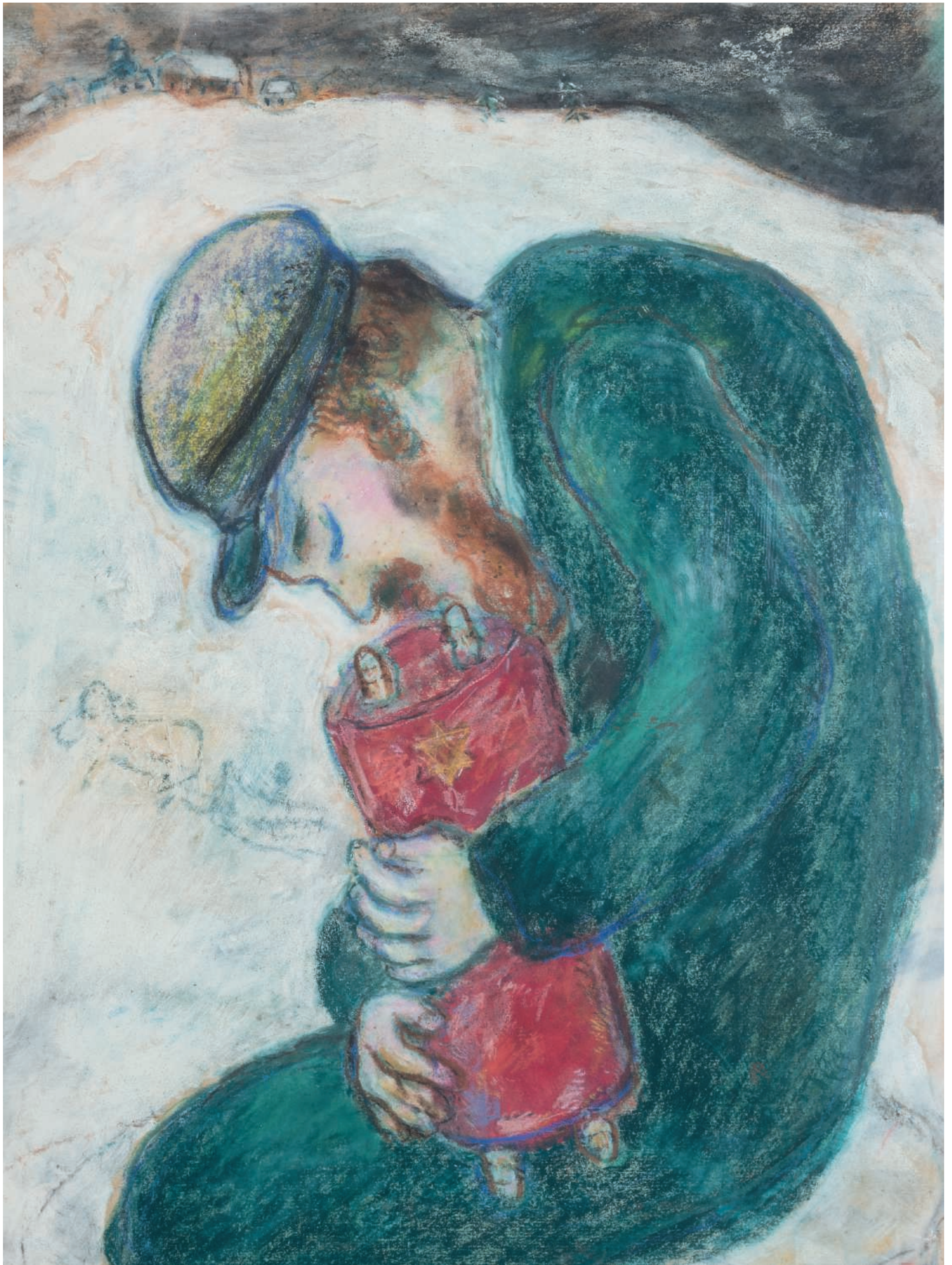
The Comité Marc Chagall has confirmed the authenticity of this work.

Meditation is a powerfully philosophical and spiritual work, rooted firmly in Chagall's memories of his Hassidic Jewish upbringing in Vitebsk. Unlike his celebratory paintings of gravity defying figures floating through the air or clutching in an airborne embrace, the bearded man in *Meditation* is firmly earthbound. Huddled against a vast snowy terrain, his introspective pose severs him from the world in an internal communication with God. Clutching a Torah to his body, his head reverently bowed, he sits in solemn contemplation of the sacred text, whilst far off in the distance a temple and houses of a village peek above the horizon. His detachment from the village can be seen to represent the Jew in exile, a figure longing for the far off lands of Israel.

The bearded man, attired in the long dark coat and Kashkel cap typically worn by the poor Jewish communities in Belarus in which Chagall grew up, is a recurrent presence in his paintings, paying tribute to the artist's beloved homeland and the Jewish culture that shaped him. Chagall remained deeply connected to his Russian and Jewish heritage throughout his life, often including motifs and references from his childhood in his art; "the soil that nourished the roots of my art was Vitebsk," he wrote, "...my paintings are memories" (Chagall, quoted in J. Baal-Teshuva, *Marc Chagall 1887-1985*, Cologne, 1998, p. 19). Vitebsk and all the impressions associated with it emerge continuously: the violinist or fiddler, a traditional Jewish symbol that Chagall vividly recalled from his childhood, often appears in different forms.

He did not directly treat biblical themes, however, until 1930, when his dealer Ambroise Vollard, who was also a devotee and publisher of illustrated books, commissioned him to create a series of etchings for a Bible edition. Chagall began to paint gouaches of biblical stories to prepare for this new project (Meyer, nos. 585-601). "I did not see the Bible, I dreamed it," he explained in the early 1960s to Franz Meyer, then his son-in-law (quoted in F. Meyer, *Marc Chagall*, New York, 1964, p. 384). The artist decided that he must travel to Palestine to experience first-hand the land of the Bible and its peoples.

During February 1931, Chagall, his wife Bella and daughter Ida toured Alexandria, Cairo and the Pyramids, and thereafter spent the greater part of their journey in Haifa, Tel Aviv and Jerusalem. Upon their return to France in April, the artist told a friend, "The air of the land of Israel makes men wise–we have old traditions" (quoted in *ibid.*, p. 385). Chagall travelled to Israel three more times, in 1951, 1957 and 1969. The religious overtones of Chagall's work would be repeated throughout the 1930s and later, and the present subject's somber reflective posture in *Meditation*—eyes closed and isolated in prayer and set under a dark wintry sky—appears derived from the painting *Solitude* of 1933, housed in the Tel Aviv Museum of Art. Chagall once stated "If I were not a Jew, I wouldn't have been an artist, or I would have been a different artist altogether" and *Meditation* is both a universal symbol of the Jewish faith as well a personal remembrance of his profound connection to the native lands from which he was an exile (M. Chagall quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 170).



25B

FERNAND LÉGER (1881-1955)

Nature morte

signed and dated 'F. LÉGER 30' (lower right)
oil on canvas
33⅜ x 47¼ in. (85 x 120 cm.)
Painted in 1930

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

PROVENANCE:

Dr. Gottlieb Friedrich Reber, Lausanne (acquired from the artist and until at least 1952).
Anon. sale, Sotheby & Co., London, 1 December 1965, lot 77.
E.J. van Wisselingh & Co., Amsterdam.
Anon. sale, Palais Galliera, Paris, 29 March 1966, lot 254.
Dr. Paul Salmon, Paris (by 1969).
Private collection, France (by descent from the above).
Acquired from the above by the present owner, *circa* 2009.

EXHIBITED:

Basel, Kunstmuseum (on loan, 1945).
Kunsthalle Bern, *Fernand Léger*, May-April 1952.
London, Royal Academy of Arts, *French Paintings Since 1900 from Private Collections in France*, August-November 1969, no. 84.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1929-1931*, Paris, 1995, vol. IV, p. 206, no. 727 (illustrated in color, p. 207)

F.LÉGER.30

Fernand Léger, *Nature morte (Composition pour une salle à manger*, 1930. Sold, Christie's, London, 23 June 2009, lot 30. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Fernand Léger, *Nature morte aux deux clés*, 1930. Musée national d'art moderne, Paris. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Myriad forms, lines and objects intersect and coalesce in Fernand Léger's dynamic and monumental *Nature morte* of 1930. This painting dates from a pivotal moment in Léger's career, as he started to move away from the rigid mechanical aesthetic that had dominated his work since the end of the war and began to depict a looser, more playful vision of the world around him. Important not only in terms of Léger's artistic development, *Nature morte* also has a fascinating history, originally owned by the legendary cubist collector and dealer, Dr. Gottlieb Friedrich Reber. Having already amassed an extensive collection of Léger's work, in 1930 Reber commissioned Léger to create a group of paintings to adorn the dining room of his opulent home, the Château de Béthusy in Lausanne. Painted the same year as this important commission, *Nature morte* likewise hung amidst Reber's unparalleled collection of cubist masterpieces.

A German native and wealthy textile magnate, Reber had begun to collect works of art in the opening years of the 20th Century. Amassing a large collection of 19th Century masters including the likes of Courbet, Manet, Degas, Renoir, and particularly Cézanne, at the beginning of the 1920s Reber fell under the spell of an entirely different artistic style: Cubism. He began to exchange many of his earlier Impressionist and Post-Impressionist masterpieces for works by the leading artists of this ground breaking movement, namely Braque, Gris, Léger and Picasso. Working with a variety of dealers, including the first dealer of Cubism, Daniel-Henri Kahnweiler, as well as Léonce and Paul Rosenberg, by 1930 Reber had acquired one of the greatest collections of Cubism, unrivalled in its breadth, depth and calibre. He showcased this extraordinary collection in his Lausanne Château, which he had bought after leaving Germany in 1919.

Although his wife, Erna Reber, was less enthusiastic about Léger in comparison to other cubist artists, Reber was a fervent admirer of his work, instinctively drawn to the artist's monumental compositions and bold style. Throughout the 1920s, Reber had acquired a selection of important works by the artist, including *Les trois femmes au bouquet* (1922, Bauquier, no. 317; Private Collection, USA) and *L'Accordéon* (1926, Bauquier, no. 454; Van Abbemusuem, Eindhoven). In 1930, Reber, possibly encouraged by his friend, the German art historian and critic, Carl Einstein who had visited Lausanne with Léger, commissioned the artist to undertake a group of paintings on the theme of food and music (D. Kosinski, "G. F. Reber: Collector of Cubism" in *The Burlington Magazine*, vol. 133, no. 1061, August 1991, pp. 519-531). The largest of this group, *Composition I, (Décoration pour une salle à manger)* (Bauquier, no. 693; Fondation Beyeler, Basel) depicts three amorphous, floating figures confronting an array of geometric forms, lines and dots. *Nature morte (Composition pour une salle à manger)* (Bauquier, no. 729; Private Collection) and a second work of the same name (Bauquier, no. 731; Private Collection) are, like the present work, dazzling, vibrantly colored still-life paintings that are composed of mechanical, geometric motifs with curving lines and hovering organically shaped forms. While the floating abstract forms of these murals conjure a sense of music, in the present work, the presence of two vessels is reminiscent of a domestic still-life. Whether or not *Nature morte* was intended to be a part of the dining room commission, regarded in this context, it could be seen to continue on the theme of food and dining.

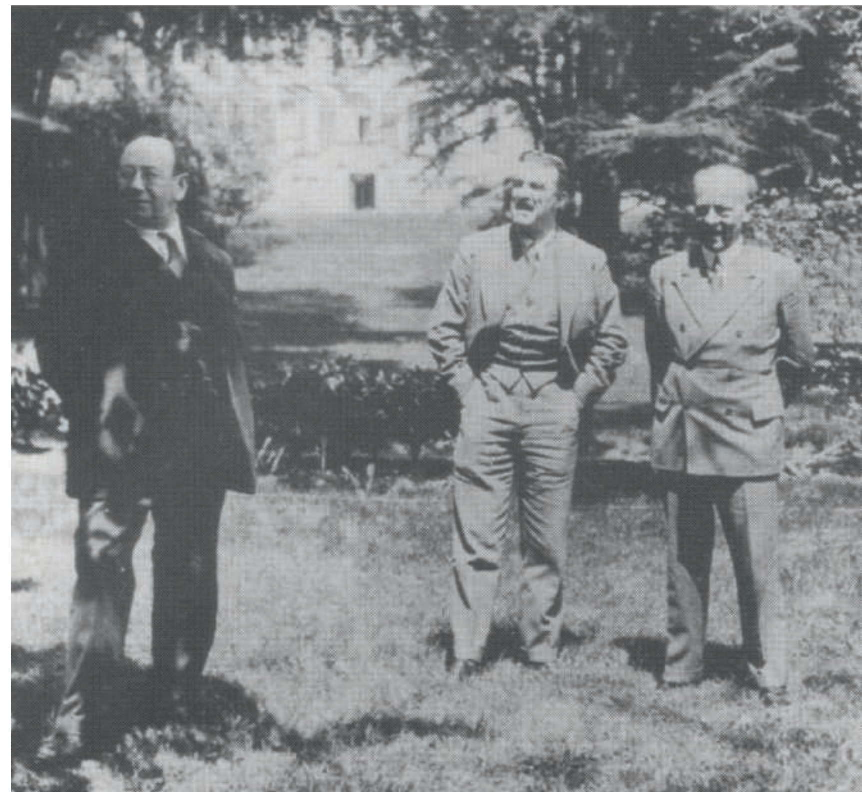
With its combination of solid geometric forms interspersed with whimsical organic lines, *Nature morte* and the other works of the Reber commission encapsulate the dramatic new artistic direction that Léger had begun to take in the late 1920s. At this time, Léger's work was in transition. Shifting away from the austere mechanical aesthetic that had defined his post-war work, he began to introduce natural, organic forms into his art, focusing on their formal qualities. He explained the motive behind this transition in an essay of 1930, entitled "Deus ex Machina."

Fernand Léger, *Composition I (Décoration pour une salle à manger*, 1930. Galerie Beyeler, Basel. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Believing that the idolisation of the machine had gone too far and had begun to appear dry and repetitive, he explained the need to look to the natural world for subject matter; as he explained, "we've reached the upper limit here. It will end; we'll become interested in other things. There are microbes, fish, submarines, astronomy… When I think that there are not two similar ears in the world…" (Léger, "Deus ex Machina," quoted in C. Lanchner, *Fernand Léger*, exh. cat., New York, 1998, p. 131).

Léger incorporated these objects into his compositions in freely floating arrangements, replacing the rigid, interlocking stasis of his earlier compositions with a loose, playful fluidity. As he described, "I took the object and did away with the table; I put the object in the air, without perspective or support" (Léger, quoted in J. Cassou & J . Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 1973, p. 100). In contrast to these works however, a monumental solidity still reigns supreme in *Nature morte*. The vessels take on a solid, columnar presence, their volumetric capacity implied with tonal shading, while straight, geometric horizontal lines both frame and intersect the composition. Yet, curvilinear tendrils have started to appear, extending from the regulated lines like creeping vines. Circles float alongside the geometric forms, surrounded by the flat, curvilinear surround. Although the composition remains framed, and the objects rooted to a horizontal base, the architectonic armature of Léger's previous purist compositions has been dislodged and the composition permeated with a gentle visual rhythm.

With their floating forms and unexpected juxtapositions, many of the works from this period are regarded as being influenced by Surrealism, a movement concurrent with this change in Léger's art. A work such as *Nature morte* could be seen to be suffused with a subtle surreal quality with the objects and abstract forms floating and receding into space. Though he was aware of the Surrealist developments occurring in the Parisian art world at this time, Léger did not share his contemporaries' desire to unlock the potential of the unconscious and use this as the basis for art making. Indeed, with these still-life paintings he sought the very opposite: to focus on and celebrate the plastic, formal qualities of objects.



Carl Einstein, Fernand Léger, and G.F. Reber, *circa* 1930. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

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26B

PABLO PICASSO (1881-1973)

Homme à la pipe

dated '8.5.69.' (on the reverse)
oil on canvas
76¾ x 51⅛ in. (195 x 129.8 cm.)
Painted on 8 May 1969

$15,000,000-20,000,000

PROVENANCE:
Estate of the artist.
Bernard Picasso, Paris (by descent from the above).
Thomas Gibson Fine Art, Ltd., London; sale, Sotheby's, New York, 7 November 2007, lot 52.
Acquired at the above sale by the present owner.

EXHIBITED:
Avignon, Palais des Papes, *XXIVe Festival d'Avignon, Pablo Picasso 1969-1970*, May-September 1970, no. 29 (illustrated).
Vienna, Kunstforum and Tübingen, Kunsthalle, *Picasso, Figur und Porträt: Hauptwerke aus der Sammlung Bernard Picasso*, September 2000-June 2002, p. 216, no. 100 (illustrated in color, p. 217).
Nantes, Musée des Beaux-Arts and Padua, Palazzo Zabarella, *Picasso, La peinture seule, 1961-1972*, October 2001-January 2003, p. 78, no. 29 (illustrated in color, p. 79).

LITERATURE:
R. Alberti, *A Year of Picasso, Paintings: 1969*, New York, 1971, p. 218, no. 75 (illustrated in color).
R. Alberti, *Picasso en Avignon*: *Commentaires à une peinture en mouvement*, Paris, 1971, p. 234, no. 75 (illustrated in color).
K. Gallwitz, *Picasso at 90: The Late Work*, London, 1971, p. 193, no. 305 (illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1976, vol. 31, no. 192 (illustrated, pl. 61).
K. Gallwitz, *Picasso: The Heroic Years*, New York, 1985, p. 195, no. 305 (illustrated, p. 194).

When Picasso painted this brimming, energetically brushed figure of a bearded gent smoking his pipe on 8 May 1969, he had been immersed in his late signature series of *mousquetaires* for more than two years. The paintings he created several days before and after he completed this picture depict those 17th century rakes and swashbucklers, many of whom likewise enjoy a leisurely smoke on a long-stemmed, white clay pipe. This *Homme à la pipe*, however, is neither adorned in heraldic livery, nor does he display any of the accessories that typically pertain in Picasso's late iconography to one of the king's trusted swordsmen. Instead he takes his ease in later period attire while seated in an ordinary sidewalk chair, alongside a small wrought-iron bistro table.

Pablo Picasso, Autoportrait à la pipe, photograph the artist made in his studio Le Bateau-Lavoir, Paris, 1909. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

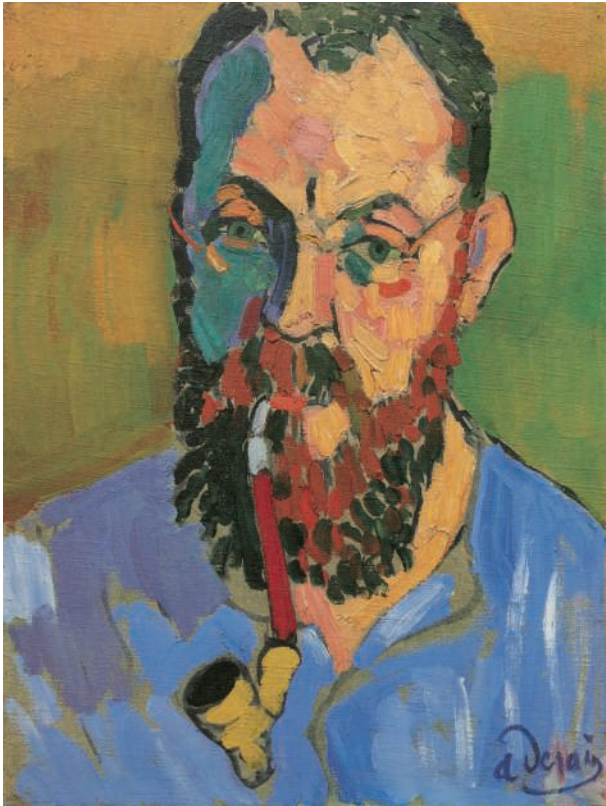
Picasso, moreover, appears to have invested the present *Homme à la pipe* with more profound and meaningful personal significance than the *mousquetaires*, touching on themes even closer to his heart and mind at this final, climactic stage in his long career. This amiable smoker, who casts a wide, observant eye on the passing parade, is an artist, and represents specifically for Picasso the generation of his immediate forebears, some of whom were still alive and working when he, an aspiring painter still in his teens, first came to Paris in 1900. The work of Corot, Courbet, Manet, Degas, Cézanne and Van Gogh influenced Picasso for much of his career, and especially during the late 1960s, when he sought to gauge his legacy against theirs, as well as masters in the more distant past, such as Velázquez, Rembrandt, and Goya. The cerulean blue setting, stippled with white clouds, proclaims the revolutionary *plein air* approach of the new painting after 1870, employing the technique of working quickly, notions these earliest proponents of modernism typically practiced in their work, as they lay the pictorial foundations for the tumultuous art of the century to come.

Virtually all of Picasso's work during the final decade in his life stemmed from his rediscovery in 1963 of an artist's most fundamental theme–the relationship between his model, as subject and muse, and his own life of creativity and feeling, both as an artist and a man. The *peintre et son modèle* series, showing the artist or model alone, but most frequently facing each other, dominated Picasso's production for the next couple of years. Recovery from surgery for an inflamed duodenal ulcer then sidelined the artist from late 1965 through most of the following year, during which he re-read his favorite classics, including Alexandre Dumas's *The Three Musketeers*, and much of Shakespeare as well, while studying Otto Benesch's six-volume compendium of Rembrandt's drawings. When he resumed painting in February 1967, the first canvases depict an artist costumed as a 17th century cavalier, palette and paint-brush in hand. Canvases of the *mousquetaires* and their women soon dominated Picasso's studio production for the remainder of the decade and into the next.

The *mousquetaires* became Picasso's favorite pictorial surrogates, especially those in which these costumed characters assumed the role of painter as well, in whom he freely invoked the baroque manners of El Greco, Velázquez, Rembrandt, Hals and Rubens. His passion for Goya led him to engage his own predecessors in the late 19th century School of Paris, indebted as they were to elements of Spanish style, which Manet employed to powerful, notoriously contemporary effect in his groundbreaking canvases of the 1860s. Picasso channeled Manet's *Le déjeuner sur l'herbe*, 1863 (Musée d'Orsay, Paris), as the inspiration for his own extended interpretive series of paintings and drawings during 1959-1961.

Edouard Manet, *Le bon bock*, 1873. Philadelphia Museum of Art.

Pablo Picasso, *Portrait of Benet Soler*, 1903. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



André Derain, *Henri Matisse*, 1905. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Vincent van Gogh, *Self-Portrait with Pipe and Straw Hat*, Paris, September-October 1887. Van Gogh Museum, Amsterdam.

Pablo Picasso, *L'homme au casque d'or (d'après Rembrandt)*, 1969.

Expressly rendered self-portraits had been a distinctive rarity in Picasso's work from his early cubist period onward. He enjoyed instead casting himself in variously conjured personae of the artist type, suggesting such characters as the 17th century painter Frenhofer in Balzac's *L'Oeuvre inconnu*, or, in the bohemian mold of the late 19th century, Lantier in Zola's *L'Oeuvre* (modeled on Cézanne). Above all Picasso came to admire Van Gogh, the exemplar of a fraught, fabled life in art, tragically cut short—an authentic *peintre maudit*. "I've got no real friends, I've got only lovers!" Picasso once exclaimed. "Except perhaps for Goya, and especially Van Gogh" (quoted in A. Malraux, *Picasso's Mask*, New York, 1974, pp. 18 and 138).

"What [Picasso] wanted was to enlist Van Gogh's dark spirits on his side, to make his art as instinctive and 'convulsive' as possible," John Richardson has written. "The surface of the late paintings has a freedom, a plasticity, that was never there before: they are more spontaneous, more expressive and more instinctive, than virtually all his previous work... The more one studies these late paintings, the more one realizes that they are, like Van Gogh's terminal landscapes, a supreme affirmation of life in the teeth of death" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, pp. 32 and 34).

Whereas the *mousquetaires* generally manifest the raucous and often ribald side of Picasso's nature and creative impulse during the late 1960s, the artist portraits tend to suggest a more introspective and philosophical bent in his mindset, while nonetheless occasionally allowing a cheeky lement of self-irony, so that these rare canvases comfortably co-exist within the teeming, helter-skelter narrative of the late works.

Picasso's choice of the *mousquetaires* and their ilk as a defining theme during his final years puzzled observers at that time, who took them for "backward-looking romantics and nostalgic dreamers," out-of-step with the urgent, radically transformative events of the late Cold War and America's escalating conflict in Vietnam (M.-L. Bernadac, in *ibid.*, p. 82). Critics assumed, moreover, that Picasso was thumbing his nose at the new modern art of the post-war era, when abstract and conceptual approaches were in vogue, the figure had become passé, and many artists had dispensed with the notion of a subject altogether.

Much in the tenor of the time, however, Picasso had in fact had insinuated his famously long-held antiwar views into the comical demeanor of the *mousquetaires*, military misfits who comprised, in Dakin Hart's words, "raw

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

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

material for the construction of a martial counterculture... a kind of multinational, trans-historical hippie army" ("Peace and Love Picasso," *Picasso Mosqueteros*, exh, cat., Gagosian Gallery, New York, 2009, pp. 254 and 255). One may imagine in the green-bearded sage of *Homme à la pipe*, painted on the first anniversary of *les jours de Mai*, the student revolt and workers' strike that drove President de Gaulle from power, a latter-day incarnation of Pierre-Joseph Proudhon, the 19th century "father of anarchism," whose political principles–allied with pacifism–had attracted Picasso and his friends at the Café Els Quatre Gats in Barcelona during their rebellious youth.

Whether in the hand of the painter in *Homme à la pipe*, or in those of the many *mousquetaires* that Picasso painted during 1968-1969 (in approximately one of every three such pictures), the long-stemmed clay pipe is not merely a genre prop, redolent of convivial recreation in 17th century Dutch painting; it had been a meaningful personal motif for Picasso over the course of a lifetime. In his youth and during the early years of his marriage to Olga, he favored the genteel connoisseurship of pipe-smoking, a symbol of both virility and wisdom, to which he and his colleagues frequently referred in still-life paintings. From the surrealist mid-1920s onward Picasso had been, like most of his colleagues, a heavy smoker; he is rarely seen in photographs without a cigarette in hand, a habit he finally gave up around the time of his surgery in 1965. By this time his vaunted sexual powers were on the wane. The loss of both these manly pursuits led Picasso to commiserate with his friend the photographer Brassaï, "old age has forced us to give it [smoking] up, but the craving is still there. It's the same with love" (quoted in M.-L. Bernadac, exh. cat., *op. cit.,* 1988, p. 82). He sublimated the pursuit of such accustomed pleasures into his art.

Homme à la pipe is one of 165 paintings and 45 drawings–all executed between January 1969 and February 1970–that Picasso, together with curators Yvonne and Christian Zervos, selected to exhibit at the Palais des Papes in Avignon. The show, known as *Avignon I*, ran from 1 May through 30 September 1970; a second Avignon showcase took place during the spring of 1973, a few months after the artist's death. Among the throngs in attendance were numerous young people, whose reaction to Picasso's rambunctious *mousquetaires*, sexually explicit nudes and passionately embracing lovers was noticeably more sympathetic than the response of their elders.

While some critics were impressed at the startling, unrelenting vigor they found in Picasso's late canvases, most others viewed "the show as a compilation of summary painting, improvisations done in febrile haste, and the erotism of an old man," as Pierre Daix read in their reviews. **"**Whereas in fact Picasso had given them an extraordinary demonstration"–Daix asserted–"of an arrival at the start of a new visual era and of a growing sexual revolution which reached entirely beyond the limitations of resemblance, of artistic tradition, and convention. He was expected to rest on his laurels, his past successes. Instead he painted as the adolescents of the 1970s were going to paint in the 1980s" (*Picasso: Life and Art*, New York, 1993, p. 365).

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

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

27B

PABLO PICASSO (1881-1973)

Le Phallus

signed 'Picasso' (lower right)
gouache and pen and India ink on card
5¼ x 3½ in. (13.3 x 9 cm.)
Executed *circa* 1903

$170,000-250,000

PROVENANCE:

Albert de Domenico, Cannes.
Galerie Gmurzynska, Zürich (acquired from the above).
Acquired from the above by the present owner, 2011.

EXHIBITED:

Paris, Galerie nationale du Jeu de Paume; Montreal, Museum of Fine Arts and Barcelona, Museu Picasso, *Picasso érotique*, February 2001-January 2002, pp. 87-88, no. 36 (illustrated in color, pp. 89 and 177).
Düsseldorf, Museum Kunst Palast, *Das endlose Rätsel: Dalí und die Magier der Mehrdeutigkeit*, February-June 2003, p. 185 (illustrated in color).
Paris, Grand Palais, *Une image peut en cacher une autre*, April-July 2009, p. 286, no. 237 (illustrated).

LITERATURE:

Les Demoiselles d'Avignon, exh. cat., Musèe Picasso, Paris, 1988, vol. 2, p. 485, no. 209 (illustrated; titled *Domination phallique*).
J. Richardon, *A Life of Picasso*, *1881-1906*, New York, 1991, vol. I, p. 281 (illustrated, p. 280).
N. Staller, *A Sum of Destructions: Picasso's Cultures & The Creation of Cubism*, New York, 2001, p. 310, nos. 292 and 294 (illustrated in color, p. 311).

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

Claude Picasso has confirmed the authenticity of this work.

verso of the present lot. Business card belonging to Sebastià and Carles Junyer Vidal.

This brazen image of a nude woman prostrate before an anthropomorphic phallus is part of a group of shamelessly licentious scenes–a veritable theater of the erotic–that Picasso drew in 1902-1903, in which he gave free rein to his most intimate and taboo desires. "These drawings provide us with a reading of the 'small print' inscribed in the intense symbolic charge of the Blue Period," Maria Teresa Ocaña has written. "They are the deconstruction of themes that barely graze the surface of the artist's major paintings–the inside story on the illicit deeds that breathed life into Picasso's works of *mal amor* [profane love]" (exh. cat., *op. cit.*, 2001, p. 93).

With his signature visual inventiveness, Picasso has here transformed the erect male member into a bearded idol–a modern-day Priapus, at once bawdy and apotropaic–with a centrally parted cap of hair (the glans) and a beatific smile. A fount of virility, this phallic being towers above a crouching woman, her arms spread wide in supplication or submission, who takes refuge in his scrotum like a fetus in the womb. Embodying nature's supreme reproductive force, the deified phallus serves as a proxy for the painter's own vaunted creative powers–sexuality, as always for Picasso, being indissociable from artistic prowess.

Picasso drew this provocative scene on the reverse of a large business card belonging to Sebastià and Carles Junyer Vidal, his closest friends in Barcelona from 1902 until 1904. The two brothers had inherited a yarn shop from their uncle, and Picasso spent countless convivial evenings there, gossiping with the proprietors and sketching on whatever paper he found at hand. He filled at least three dozen of their sturdy trade cards with drawings, sometimes rehearsing the wretched figures that populated his Blue Period canvases during this period, other times creating sardonic parodies of contemporary types or scenes of overt sexuality to entertain and titillate his friends.

"[The latter] group provides a microcosm of Picasso's sexual fantasies," John Richardson has written. "Some have a graffiti-like directness; others an adolescent prurience; the most revealing"–he cites *Le Phallus* as a prime example–"manifest a perversity and misogyny that anticipate the artist's surrealist chimeras of the 1930s" (*op. cit.*, 1996, p. 281).

As Picasso's foremost carousing companion in Barcelona, Sebastià Junyer Vidal was an eminently receptive audience for this carnal compendium. Picasso portrayed his friend in at least twenty drawings, including a racy parody of Manet's *Olympia*, and also painted a major Blue Period canvas that depicts Sebastià sharing a café table with a gaunt prostitute (Zervos, vol. 1, no. 174). When Picasso left Barcelona for his fourth trip to Paris in April 1904, Sebastià loyally joined him, and the two painters found a studio at the Bateau Lavoir. Sebastià returned home after a few weeks, however, and the pair lost touch; this time, Picasso was in France to stay.

PROPERTY FROM AN IMPORTANT COLLECTION

28B

PABLO PICASSO (1881-1973)

L'Atelier

signed 'Picasso' (upper left); dated '24.10.55' (on the reverse)
oil on canvas
74¾ x 31⅜ in. (189.8 x 79.7 cm.)
Painted in Cannes, 24 October 1955

$5,000,000-7,000,000

PROVENANCE:
Galerie Louise Leiris, Paris.
Saidenberg Gallery, New York (1957 and until at least 1967).
Jeffrey H. Loria & Co., Inc., New York.
James Goodman Gallery, New York.
Galerie Beyeler, Basel (acquired from the above, 7 November 1980).
Art Wave, Tokyo (acquired from the above, 19 December 1987).
Acquired from the above by the present owner, 1988.

EXHIBITED:
Paris, Galerie Louise Leiris, *Picasso: Peintures 1955-1956*, February 1957, no. 3 (illustrated).
New York, Saidenberg Gallery, *Pablo Picasso Paintings, 1954-55-56*, September-October 1957, no. 3 (illustrated).
New York, The Museum of Modern Art and The Art Institute of Chicago, *Picasso*: *75th Anniversary Exhibition*, May-December 1957, p. 110 (illustrated).
Philadelphia Museum of Art, *Picasso: A Loan Exhibition of his Paintings, Drawings, Sculpture, Ceramics, Prints and Illustrated Books*, January-February 1958, p. 24, no. 256 (illustrated).
Tokyo, National Museum of Art; Kyoto, National Museum of Modern Art and Nagoya, Prefectural Museum of Art, *Pablo Picasso*, May-August 1964, p. 137, no. 61 (illustrated in color, p. 77).
Washington, D.C., The Washington Gallery of Modern Art, *Picasso since 1945*, June-September 1966, p. 61 (illustrated in color, pl. 37).
Tel Aviv Museum of Art, *Picasso*, 1966, no. 46 (illustrated; dated and numbered 23.3.1956 II and with incorrect dimensions).
Fort Worth Art Center Museum and Dallas Museum of Fine Arts, *Picasso*, February-March 1967, no. 74 (illustrated).
Tokyo, Fuji Television Gallery, Co., Ltd., *Pablo Picasso*, June 1974, no. 17 (illustrated in color).
Museum of Albuquerque, *Early Twentieth Century European Masterpainters*, June-July 1977, no. 48 (illustrated in color).
Forum des Halles de Paris, *Patrie des peintres: 150 chefs-d'œuvre de Renoir à nos jours: un siècle d'histoire à travers les cafés artistiques de Montmartre à Montparnasse*, June-July 1978.
Basel, Galerie Beyeler, *Picasso, 1881-1981*, April-July 1981, p. 117, no. 46 (illustrated in color).
Vienna, Rathaus Wien, *Pablo Picasso, Bilder, Zeichnungen, Plastiken*, November 1981-January 1982, no. 58 (illustrated in color).
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Picasso: las grandes series*, March-June 2001, p. 370, no. 16 (illustrated in color, p. 230).

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 16, no. 488 (illustrated, pl. 166).

Picasso in his studio at 'La Californie,' Cannes, 1955. Photograph by Lucien Clergue © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York Photo © Lucien Clergue/SAIF, Paris/VAGA, New York

This large studio interior, a foot taller than Picasso himself, is the third in an important series of eleven *L'Atelier* compositions that the artist painted during the course of just over a week, between 23 and 31 October 1955. He completed this canvas on the second day of his efforts, featuring the impressive height of the ornately carved window in his studio at "La Californie," a large, Art Nouveau villa built around 1900 that overlooked Cannes and the Mediterranean.

Picasso had purchased the building and its grounds that summer—"La Californie" was the first home that he acquired for himself in the south. "La Galloise," the house in Vallauris that Picasso bought for Françoise Gilot, and where he had lived since the summer of 1948, was too small to accommodate his burgeoning output and the many works he wanted to move from his pre-war studio and storage spaces in Paris. His relationship with Françoise had ended during the summer of 1953, and although legal title to "La Galloise" remained hers, he continued to reside there after Françoise, and their children Claude and Paloma, returned to Paris. Picasso began living with Jacqueline Roque in September 1954; finding a new home was an essential step in marking this momentous change in his domestic life.

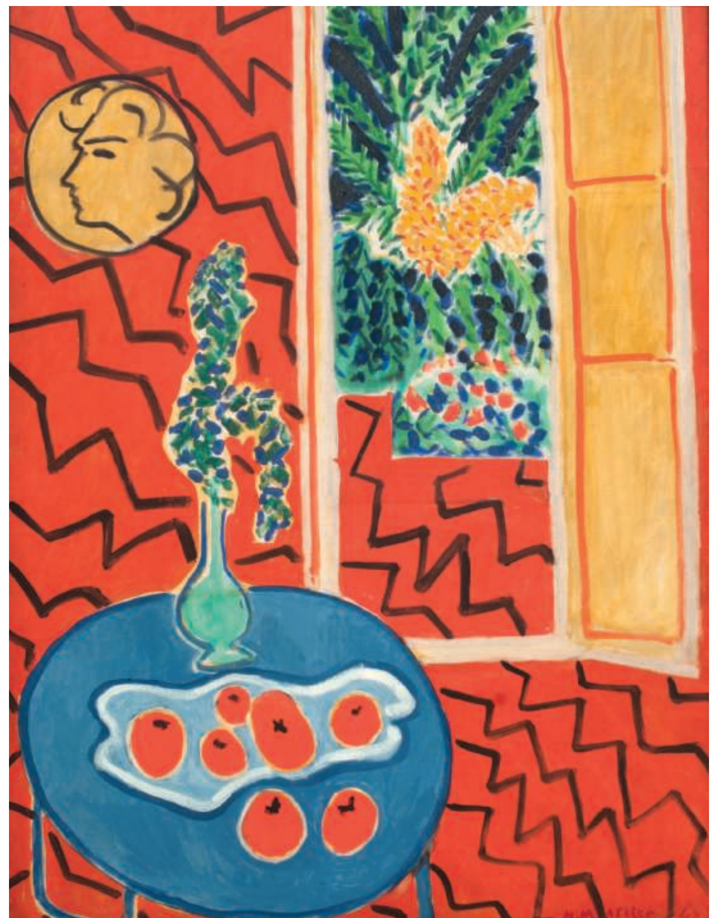
Pablo Picasso, *L'atelier de 'La Californie'*, Cannes, 30 March 1956. Musée Picasso, Paris.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

One evening, while strolling in the hills above Cannes, Picasso and Jacqueline first saw "La Californie." "Its clumsy 1900 style, its pretentious wrought iron staircase and the stylized carvings round the windows, did not deter him," Roland Penrose wrote. "Its vulgarity was something he could dominate and even use, for the house that the attraction of well-lit rooms with high ceilings and space which would take him years to fill" (*Picasso: His Life and Work*, third ed., Berkeley, 1981, pp. 401-402). "La Californie" was located, moreover, close to Picasso's pottery studio in Vallauris, and was sufficiently secluded behind a high iron fence; the artist required an increasing degree of privacy as his fame attracted ever-growing numbers of admirers and favor-seekers who threatened to interfere with his rigorous daily work routine.

Picasso moved into "La Californie" during the early fall of 1955, and quickly set up his studio in the spacious, high-ceilinged room on the second floor above the entrance. Flooded with light from a southern exposure, this space opened out through a set of French doors onto a balcony that overlooked a garden below, which included several tall palm trees. These features became the key elements in the composition of the *Atelier* paintings and are visible in the background of the present canvas. "[Picasso] was happy at once in the luminous atmosphere of the lofty rooms," Penrose recalled. "Day by day he saw his studio anew" (*ibid.*, p. 404).

"La Californie" became the locus of Picasso's creative activity for the next three-and-a half years, but not until he had claimed this space as his own by painting it. "He quickly responded to the stimulus of the place in a series of what he called *paysages d'intérieur*: interior landscapes," Marie-Laure Bernadac explained. "For Picasso, his studio is a self-portrait in itself. Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own 'second skin'" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 58).

Picasso commenced the *Atelier* series on 23 October, two days before his 74th birthday. He painted two pictures that day (Zervos, vol. 16, nos. 486 and 487), and the present canvas on the 24th (no. 488). He did not work during 25-27 October, days given over to his birthday celebrations. He resumed the *Atelier* canvases with two paintings done on 28 October (Zervos, vol. 16, nos. 490 and 489, in order of completion). Picasso concluded the series with four paintings he began on 30 October, three of which he completed that same day



Henri Matisse, *Intérieur rouge: Nature morte sur table bleue*, 1947. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

Pablo Picasso, *Les femmes d'Alger (Version 'O')*, 1955. Sold, Christie's, New York, 11 May 2015, Lot 8A.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *L'atelier*, Cannes, 30-31 October 1955. Tate, London © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

(Zervos, vol. 16, nos. 495, 494, and 493, in order of completion). He finished the fourth, the final painting in this *Atelier* series, on the following day (Zervos, vol. 16, no. 497). Picasso also made several drawings during this period, the most elaborate of which is Zervos, vol. 16, no. 475, executed on 29 October, probably prior to undertaking the two canvases annotated with the same date.

The October 1955 *L'Atelier* series is Picasso's eulogy to his old friend and erstwhile rival, Henri Matisse, who died in Nice on 3 November 1954. Always afraid of news of death, Picasso, acutely aware of Matisse's ill-health, refused to answer the phone when Marguerite Duthuit called repeatedly to tell him of her father's passing. Nor did he attend the funeral. Nevertheless, Matisse's death greatly affected Picasso, who struggled to come to terms with it. He paid his respects in the way he knew best, and on 13 December he commenced the series *Femmes d'Alger*, which totaled fifteen canvases in all, the last of which is dated 14 February 1955 (Zervos, vol. 16, nos. 342-343, 345-349, 352-357, and 359-360). The subject was based on Delacroix's painting in the Louvre, which had also influenced Matisse's odalisques; Picasso's series indeed served as a tribute to both masters. "When Matisse died," Picasso told Penrose, "he left his odalisques to me as a legacy, and this is my idea of the Orient though I have never been there" (quoted in R. Penrose, *op. cit.*, 1981, p. 396).

The thematic inspiration for Picasso's *Atelier* paintings came from the Vence interiors that Matisse executed in 1946-1948, the last group of paintings he made before concentrating on his paper cut-outs. Picasso may have viewed some of these paintings in Matisse's studio while they were still in progress; he is known to have seen thirteen works from this series in a private preview he was given of the exhibition of Matisse's recent works at the Musée National d'Art Moderne in Paris, organized to honor his eightieth birthday, which opened on 9 June 1949. Such was Picasso's admiration for Matisse's Vence interiors, and perhaps no small measure of envy, that he hastily arranged an exhibition of his own recent works at the Maison de la Pensée française in Paris, which he intended to coincide and compete with Matisse's show. When Matisse learned of these plans he wrote to a friend, "I have been told in several quarters that he [Picasso] is organizing an offensive, and I am waiting to see it… I'll let you know how the prizefight turns out" (quoted in M. Billot, ed., *The Vence Chapel: The Archive of a Creation*, Milan, 1999, p. 208).

La Californie, Cannes, 1957. Photo by © Lee Miller Archives, England 2016. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso's *Atelier* paintings thus recall some of the most intense moments in his rivalry with Matisse, a complex and decades-long history of competition and mutual influence. Picasso, nevertheless, ultimately resolved this rivalry in dual acts of homage. "The La Californie studio paintings are amongst the most overtly Matissean works that Picasso ever produced and, like the variations on Delacroix's *Women of Algiers*, can justifiably be regarded as homages to his departed friend... Picasso appears to be attempting to create an environment, a spirit to which Matisse would have responded, and this gives these pictures an elegiac cast that is rare in Picasso's work. The windows, the palm trees and foliage beyond, read like Matissean quotes" (*Matisse Picasso*, exh. cat., The Tate Gallery, London, 2002, p. 299).

Pablo Picasso, *Las Meninas, after Velázquez*, 1957. Museu Picasso, Barcelona. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

While some of the objects that Picasso depicts in these *paysages d'intérieur* vary from canvas to canvas, there are several that he included in all of them–the female bust set atop a stool, and the painter's palette and brushes placed on a chair. The latter objects recall Van Gogh's famous 1888 painting of his chair in Arles, on which he laid out his pipe and tobacco (Hulsker, no. 1635; The Tate Gallery, London). This room is the center of Picasso's creative world; these objects are the means by which he makes his art, and the bust is the idealized emblem of art itself (it is *Tête de femme*, 1953, Musée Picasso, Paris). The latter may also suggest the spirit of Matisse, alluding to his sculpted oeuvre, of no less significance to the course of 20th century art than were his paintings.

"The visual tributes Picasso paid to Matisse in the work of the second half of the 1950s are in some respects a form of mourning," John Golding wrote. "Yet in a curious way Picasso also resented Matisse's death and this may help to account for the fact that while his own dialogue with the past was becoming ever more overt, his own art was simultaneously becoming more internalised. During 1963 and 1964, he [again] concentrated on the theme of the studio, the artist and model, so dear to Matisse. In these works Matissean references recede and are subsumed into a sense of the totality of art which comes flooding through Picasso's vision as never before' (*ibid.*, pp. 300-301)

29B

MARC CHAGALL (1887-1985)

L'hiver

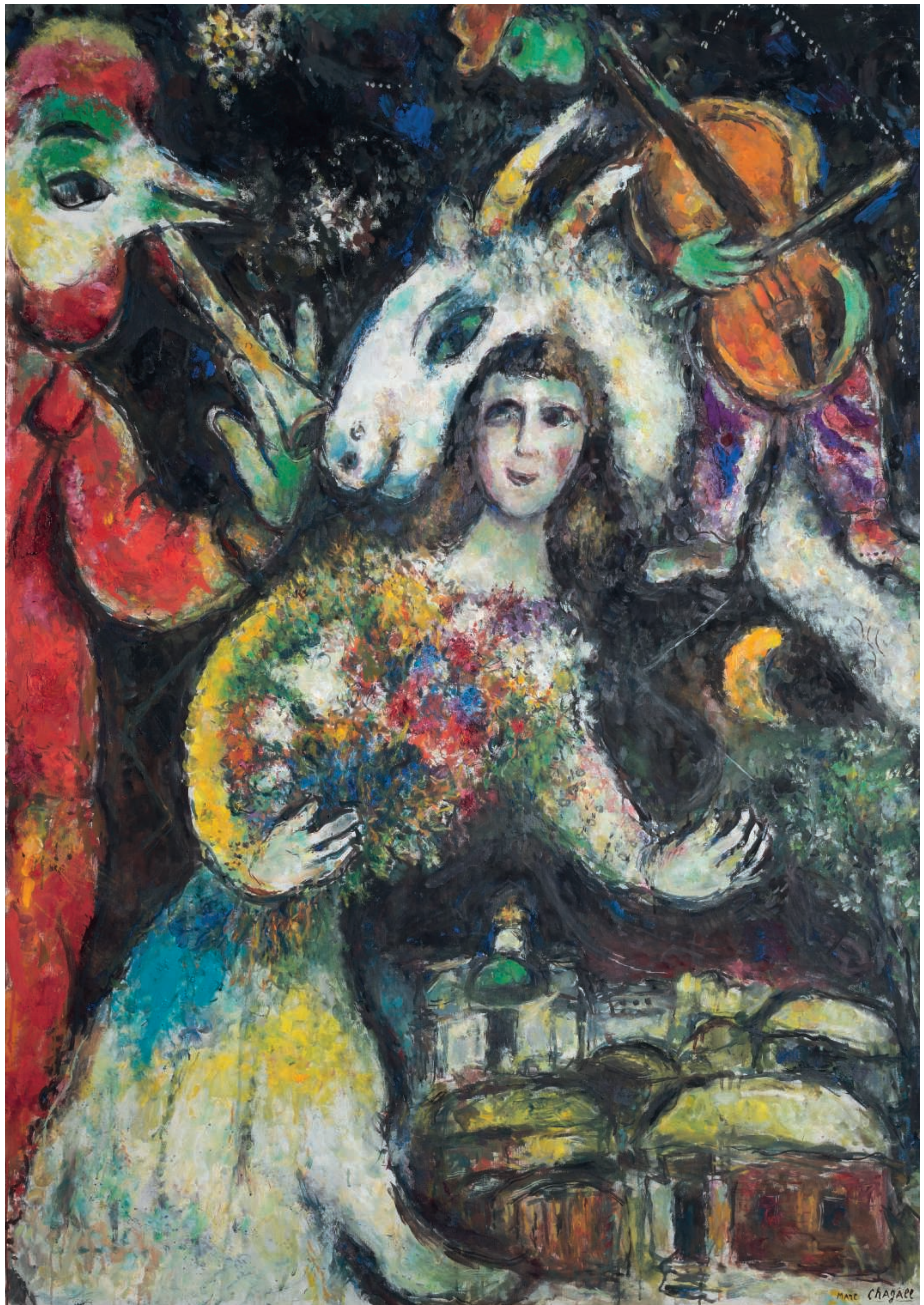
signed 'Marc Chagall' (lower right); signed again
'Marc Chagall' (on the reverse)
oil on canvas
63¾ x 45 in. (162 x 114.4 cm.)
Painted in 1966

$7,000,000-10,000,000

PROVENANCE:
Estate of the artist.
Galerie Brockstedt, Hamburg.
Private collection, Germany (acquired from the above); sale, Christie's, London, 18 June 2007, lot 65.
Acquired at the above sale by the present owner.

EXHIBITED:
Kunsthaus Zürich, *Chagall*, May-July 1967, p. 35, no. 165 (illustrated in color, pl. 16).
Kunsthalle Cologne, *Marc Chagall: Werke aus sechs Jahrzehnten*, September-October 1967, p. 46, no. 188 (illustrated in color, pl. XIII).
Paris, Galeries nationales du Grand Palais, *Marc Chagall*, December 1969-March 1970, p. 12, no. 176 (illustrated, p. 186).
Humlebaek, Louisiana Museum of Art, *Marc Chagall*, March-May 1970, no. 102.

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


Marc Chagall

Marc and Bella Chagall, August 1934. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Painted *circa* 1966, *L'hiver* contains many of Marc Chagall's most famous motifs and themes, with music, flowers, romance and an overarching dreamlike strangeness brought vividly to life by the range of fantastical characters that populate this canvas. Amongst its most imaginative elements are a rooster-headed man playing a wind instrument, a cellist riding on the back of a flying goat, and between them, a woman who appears to be a bride, decked largely in white and clutching a vast bouquet. Each of these figures were a recurring feature within the artist's oeuvre, used as multifaceted symbols to create works of increasingly complex personal narratives. Discussing his use of these symbolic leitmotifs, Chagall compared himself to a writer, explaining: "Poets always use the same letters, but out of them they constantly recreate different words" (Chagall, quoted in *ibid.*, 1998, p. 269). Chagall's imagination and artistic skills ensured that the recurrence of these motifs was never repetitive, and instead offered something new and unique in each composition. In the dreamlike mixture of fantastical, whimsical elements that make up *L'hiver* there is an atmosphere of *surnaturel* celebration, in part conjured by the wintery atmosphere and the cloak of dark night which enshrouds so much of the background. Created at the beginning of a period of intense reflection and retrospection for the artist, this work demonstrates the central importance of memory in Chagall's work, particularly as he entered the twilight years of his career and began to look back on his life through rose-tinted glasses of retrospection.

Indeed, it is nostalgia most of all that fills *L'hiver* and lends it its engaging charm. For in the buildings that are visible at the bottom of the canvas, we perceive not the houses of Chagall's adopted home, Saint-Paul-de-Vence, but rather his native Vitebsk. This traditional *shtetl*, with its distinctive buildings and rural character, was a fundamental source of inspiration for the artist, who referred to it as "the soil that nourished the roots of my art" (Chagall, quoted in *ibid*, p. 19). Vitebsk remained vivid in his mind following his departure for Paris in 1922, even though the artist would never again return to the small town, and became intrinsically bound to Chagall's memories of his youth. While that childhood was in many ways difficult, not least in terms of the finances of his family and the adversity that they faced as Jews within the largely—and institutionally—anti-Semitic Russian Empire, Chagall's memories of his distant past, the vanished way of life of his homeland and his lost former identity continued to provide artistic inspiration for the rest of his life, emerging in dream-like, magical scenes such as that in *L'hiver*. Here, Chagall depicts his hometown under a layer of light snow, the carpet of white blanketing the houses and streets of the little village. Just as he recalled with bittersweet fondness his mother feeding him gruel, so too the cold of the winters of yesteryear is forgotten, idealized, and transformed into something mysterious and mystical, a wondrous backdrop to a scene of strange musical ritual and joy.

At the heart of the composition are the figures of the bride and the red human-cockerel hybrid, the intimacy of their connection emphasized by the intense eye contact they share. The cockerel, a symbol of virility and masculinity, is fused with the image of a man in a typically-Chagallian moment of whimsy. He appears to glance flirtatiously at the bride, as he serenades her with a tune from his recorder-like instrument, and she in turn appears drawn towards him, a slight blush visible in her cheeks as a smile lights up her features. These figures may be interpreted as a symbolic portrait of the artist and his first wife, Bella Rosenfeld, and the scene as a reimagining of the artist's courtship of his greatest muse. Chagall had met Bella in Vitebsk in 1909, and claims to have fallen in love with her immediately. Recalling their initial encounter in his autobiography, *My Life,* the artist revealed the intense emotions he felt upon seeing her for the first time: "Her silence is mine. Her eyes mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being...I knew this is she, my wife..." (Chagall,

Marc Chagall, *Dans la nuit*, 1943. Philadelphia Museum of Art.
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Marc Chagall, *Autour d'elle*, 1945. Centre Pompidou, Paris.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Marc Chagall, *La nuit enchantée*, 1964. Sold Christie's London, June 18 2013, Lot 11. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

My Life, London, 2013, p. 77). The two were wed in 1915, and enjoyed a happy and romantic marriage until Bella passed away in New York in 1944. Her death had a profound affect on the artist and in the years immediately following her passing Chagall was haunted by the phantom of Bella, her likeness appearing as a ghost-like form in a number of his compositions. However, by 1966, Chagall was happily ensconced in his life in the south of France, content in his relationship with his second wife Vava, and once again able to look back on his life with Bella and their youth with a new degree of clarity. In *L'hiver*, the artist immortalizes a romanticized memory of the early stages of their relationship, celebrating the intense passion and deep love they shared in a joyous, rather than melancholy, manner.

This atmosphere is enhanced by the inclusion of a second musician in the upper right corner of the composition–a brightly colored fiddler, fancifully fused with his instrument, his torso substituted for a play of curves and strings. The violinist was a recurring figure in Chagall's art, rooted in his Hasidic Jewish upbringing where music was an integral component in local religious processions, feast days, community celebrations and weddings. Chagall associated the character with joy, happiness and celebration, and the violinist gradually became an emblematic motif in his art, often being used to heighten the merry atmosphere of a scene. It is in such a whimsical arsenal of characters and objects that feature in *L'hiver* and Chagall's other works that we perceive why, in former decades, he had been such a source of fascination to Guillaume Apollinaire and the Surrealists. But it is telling that Chagall retained a distance from that movement, and, in particular, from its intellectualization. For him, art was something that emanated from emotions, not from thoughts. His strange and magical world, the carnival of scenes such as *L'hiver*—these are deeply rooted in his most personal feelings, which have then collided in his mind, in a combination of dream and memory. As he himself commented, "If I create from the heart, nearly everything works; if from the head, almost nothing" (Chagall, quoted in J. Baal-Teshuva, *Chagall: A Retrospective*, Westport, 1995, p. 16). For Chagall, capturing this imaginary world of emotion on the canvas allowed him to translate his memories to his viewers, to share it, and thereby invite others to partake in the joy of life that he himself felt.

In *L'hiver*, this magical world is made all the more vivid and electric by the contrast between the black and white that dominates so much of the canvas and the firework-like flashes of color in the flowers and in the red outfit of the left-hand figure. For Chagall, color had always been one of the most integral elements of a composition, describing it as "the pulse of a work of art" (Chagall, quoted in *ibid*, p. 180). To some degree, Chagall's appreciation of color had grown immensely during the latter half of his career, partly informed by his experiences in making stained glass windows. Throughout the 1960s Chagall had been commissioned to design a number of stained glass projects, and in the years immediately preceding the creation of the present work Chagall unveiled his monumental window *Peace* for the United Nations headquarters in New York, as well as his work for the synagogue of the Hebrew University Medical Centre near Jerusalem, and the ambulatory of the Cathedral of St. Étienne in Metz. The use and manipulation of pure color in these projects is echoed here, with the surface of the canvas filled with a series of vibrant, frenzied brushstrokes, encapsulating a sense of the artist's vigorous painterly technique and adding a sense of bursting energy, vitality and sparkling magic to the canvas. In this way, Chagall emphasizes the impression that this scene represents a joyous occasion, far removed from the bleak midwinters that may have been experienced during his youth, as he remembers the color and love that Bella brought to final years in Vitebsk.

PROPERTY FROM AN EAST COAST ESTATE

30B

HENRI MATISSE (1869-1954)

L'Italienne (Lorette)

signed 'Henri Matisse' (upper right)
oil on cradled panel
21½ x 17⅝ in. (54.6 x 44.9 cm.)
Painted in spring 1917

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

PROVENANCE:

Galerie Georges Petit, Paris.
Dikran Khan Kélékian, Paris and New York (acquired from the above, 12 April 1917).
(possibly) Stephan Bourgeois, New York.
Samuel A. Lewisohn, New York (*circa* 1925).
By decent from the above to the present owners.

EXHIBITED:

New York, Museum of Modern Art, *20*th *Century Portraits*, December 1942-January 1943, p. 140 (illustrated, p. 56; dated 1916).
West Palm Beach, Norton Museum of Art and New York, The Solomon R. Guggenheim Museum, *Matisse in Transition Around Laurette*, January-July 2006, p. 41, fig. 8 (illustrated in color; titled *Lorette in a White Blouse*).
New York, Eykyn Maclean, *Matisse and the Model*, October-December 2011, p. 77, no. 7 (illustrated in color, p. 16; titled *Lorette in a White Blouse*).

LITERATURE:

M. Luzi, *L'opera di Matisse: Dalla rivolta 'fauve' all' intimismo, 1904-1928*, Milan, 1971, p. 95, no. 233 (illustrated, p. 96; titled *Lorette in camicetta bianca)*.
J. Flam, *Matisse: The Man and His Art, 1869-1918*, Ithaca, 1986, p. 449, no. 456 (illustrated; with incorrect medium and titled *Laurette in a White Blouse*).
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. I, p. 600, no. 193 (illustrated).
H. Spurling, "Matisse and His Models" in *Smithsonian Magazine Online*, October 2005 (illustrated in color).

Wanda de Guébriant has confirmed the authenticity of this painting.

Matisse in his studio on the quai Saint-Michel, Paris, autumn or winter 1916, with an early state of his first portrait of Lorette at front right.
© 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

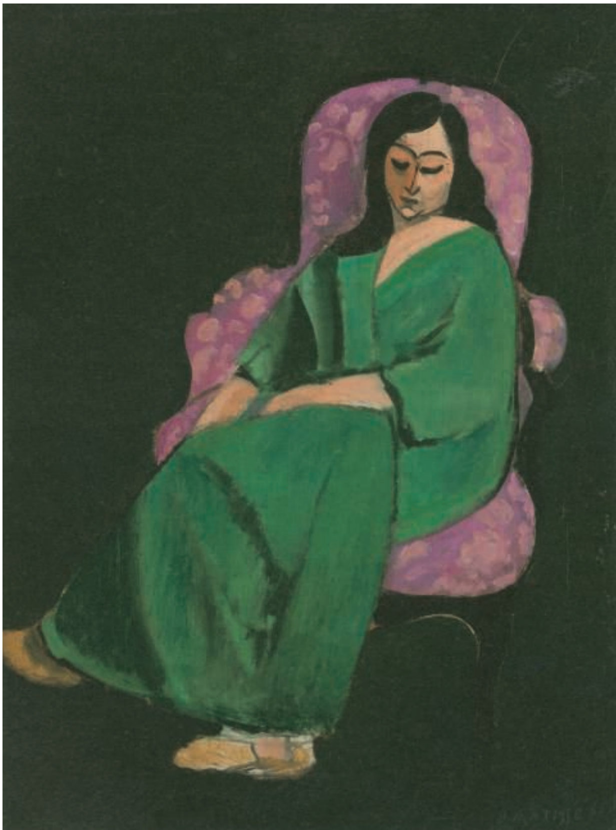
Henri Matisse, *L'Italienne*, 1916. Solomon R. Guggenheim Museum, New York.
© 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

In November 1916, with the Great War in its third harrowing year and Matisse's art coming as close to pure abstraction as it ever would, a new model–a young Italian woman–entered the artist's life who would utterly transform his painting. Her name was Lorette (or Laurette, or perhaps Loreta), and during the next six or seven months, he painted nobody and nothing else. "No other model ever absorbed him so exclusively and at this degree of intensity either before or afterward," Hilary Spurling has written (*Matisse: In Search of True Painting*, exh. cat., The Metropolitan Museum of Art, New York, 2012, p. 101). Although Matisse's inaugural painting of Lorette, the Guggenheim *Italienne*, is among the most austere and reductive of his wartime works, the stream of portraits that followed–some fifty in all–usher in a wholly new sensuality and freedom, establishing the direction that his art would take for well over a decade.

"When you have achieved what you want in a certain area," Matisse explained, "when you have exploited the possibilities that lie in one direction, you must, when the time comes, change course, search for something new" (quoted in *Matisse: Radical Invention 1913-1917*, exh. cat., The Art Institute of Chicago, 2010, p. 318).

Very little is known about this raven-haired woman whose hedonistic, Mediterranean persona so liberated and re-charged Matisse's art. A notation in his journal suggests that the painter Georgette Sembat introduced the two, a welcome favor during wartime when models were scarce. She may have been the sister of Rosa Arpino, who had posed for Matisse in 1906. Whatever her biography, though, she possessed a theatrical gift for transformation that proved to be just the stimulus Matisse needed. He painted her in a variety of costumes

Henri Matisse, *Le peintre dans son atelier*, 1916. Musée National d'Art Moderne, Paris. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York



Henri Matisse, *Laurette sur fond noir, robe verte* 1916. The Metropolitan Museum of Art, New York

and, still more striking, in a wide range of moods; from one canvas to the next, she shifts from hieratic gravity to flirtatious playfulness, from ethereal purity to Dionysian abandon. "Was Matisse's main purpose to explore the intriguing young woman before him, aiming to plumb the depths of her being," Jack Flam has wondered, "or to use her as a kind of actress who plays different parts in different plays, allowing him to work out some of the technical challenges presented by portraiture?" (exh. cat., *op. cit.*, 2006, p. 14).

Matisse painted the present portrait of Lorette in early spring 1917, midway through this period of intensive exploration. Bernheim-Jeune photographed the canvas at the beginning of April and sold it just days later to Dikran Khan Kélékian, a leading collector and dealer of Islamic art whom Matisse patronized for his trove of ethnic textiles. The painting shows Lorette seated in an upright wooden chair against a jewel-like, Veronese green ground; she rests her cheek against her hand in a traditional posture of melancholy, yet fixes the viewer with a steadfast and slightly sultry gaze. She is clad in a white blouse with long, transparent sleeves, a plunging neck line, and a ruffled collar and cuffs. This is the same top that she had donned for Matisse's very first painting of her, and it re-appears in some half-dozen other portraits plus two multi-figure studies from the spring of 1917; the only outfit that she wears more often is a green Moroccan gandoura.

"Laurette released in Matisse an observant gaiety and speedy, casual attack suppressed in years of strenuous sacrificial effort," Spurling has written. "He painted her energetically from odd angles and in exotic outfits, but mostly he returned to her simplest pose, seating her facing him in a plain, long-sleeved top and improvising endlessly inventive rhythmic variations on the central theme of her strong features, heart-shaped face and the black ropes of her hair" (*Matisse the Master: A Life of Henri Matisse*, New York, 2005, pp. 200-201). In the present version, her long, looping curls echo the freely handled frills of the blouse, creating a series of sinuous arabesques that contrast with the rectilinear chair back and the flat ground. Her locks fall loosely past her shoulders, enhancing the air of casual intimacy, yet structurally the bold, dark patterns of the hair provide a harmonious completion to the carefully considered decorative ensemble.

"A will to rhythmic abstraction was battling with my natural, innate desire for rich, warm, generous colors and forms," Matisse later explained. "From this duality issued works that, overcoming my inner constraints, were realized in the union of contrasts" (quoted in J. Flam, *Matisse on Art*, Berkeley, 1995, pp. 271-272).

Lorette stopped posing for Matisse during the summer of 1917, and the artist turned briefly to landscape and still-life. In December, though, he pulled up stakes and relocated from Paris to Nice, where he found a promising successor in nineteen-year-old Antoinette Arnoud; soon after, he met Henriette Darricarrère, who would sustain his odalisque fantasy into the late 1920s. Just as his paintings of Lorette acted as a bridge between his abstract wartime style and the more sensuous, theatrical paintings that he undertook at Nice, so too did they set the pattern for his successive relationships with hired models, which took on the obsessive, exhaustive intimacy of a love affair played out on canvas.

"I depend entirely on my model, whom I observe at liberty," he declared in 1939, more than two decades after Lorette had transformed his working practice. "After a certain moment it is a kind of revelation, it is no longer me. I don't know what I am doing, I am identified with my model" (quoted in exh. cat., *op. cit.*, 2011, pp. 45 and 53).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

31B

PABLO PICASSO (1881-1973)

Tête de femme (Dora Maar)

signed 'Picasso' (lower right) and dated '18.10.43' (center right)
oil on canvas
25½ x 21 in. (64.5 x 53.2 cm.)
Painted on 18 October 1943

$9,000,000-12,000,000

PROVENANCE:
Galerie Wilhelm Grosshennig, Düsseldorf.
Paolo Cardazzo, Venice.
Thomas Amman Fine Art, Zürich (1980).
Gian Enzo Sperone, New York (acquired from the above in the early 1980s).
Acquired from the above by the present owner.

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1962, vol. 13, no. 148 (illustrated, pl. 79).

18
10
43

'She had a beautiful oval face but a heavy jaw, which is a characteristic trait of almost all the portraits Picasso has made of her… I noticed her intense bronze-green eyes, and her slender hands with their long, tapering fingers. The most remarkable thing about her was her extraordinary immobility. She talked little, made no gestures at all, and there was something in her bearing that was more than dignity–a certain rigidity. There is a French expression that is very apt: she carried herself like the holy sacrament'

—Françoise Gilot

Dora Maar, *circa* 1973. Photo by Rogi Andre © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY

Against a bright white background, the large, dark eyes of a woman stare penetratingly out of the picture plane, captivating and confronting the viewer in Pablo Picasso's *Tête de femme*, which was painted on 18 October 1943. With her raven-colored hair and intense expression, the visage of this sitter can be that of only one woman: Picasso's great wartime lover and muse, Dora Maar. Set against the backdrop of the unfolding horrors and tragedies of the Second World War, their intense love affair inspired some of the most moving, powerful and formally compelling portraits of Picasso's career. Fragmented and distorted, enthroned and majestic, or classical and idealized, the image of Dora appears in a variety of different ways in Picasso's art throughout the war years. In contrast to the tortured and deformed depictions that characterize many of his depictions of Dora, in *Tête de femme*, one of the last portraits the artist painted of her, Picasso has portrayed his lover with a renewed, almost tender sensuality. Her long, oval face is depicted with a resounding wholeness, composed of softly curving, boldly rendered brushstrokes and contrasting planes of light and shadow, all framed by voluminous waves of luxuriant dark hair. "In spite of all the deformations that [Picasso] would later cause her features to undergo", Brigitte Léal has written, "this face of an Oriental idol, with its marked iconic character, impenetrable, hard, and unsmiling, and whose haughty beauty is enhanced by makeup and sophisticated finery, would remain the standard pattern of her iconography until the end" (B. Léal, "'For Charming Dora': Portraits of Dora Maar", in W. Rubin, ed., *Picasso and Portraiture: Representation and Transformation*, exh. cat., The Museum of Modern Art, New York, 1996, p. 387).

Pablo Picasso, L'artiste devant sa toile (Autoportrait), 1938. Musée Picasso, Paris.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso had met Dora Maar at the end of 1935. A photographer and painter, Maar was involved with the Surrealist circle in Paris and it was the poet, Paul Éluard, who introduced Picasso to this striking woman. Françoise Gilot, Picasso's subsequent lover, recalled one of the first, now legendary, meetings between the pair that took place at the café Les Deux Magots in Paris: "[Dora Maar] was wearing black gloves with little pink flowers appliquéed on them. She took off the gloves and picked up a long, pointed knife, which she began to drive into the table between her outstretched fingers to see how close she could come to each finger without actually cutting herself. From time to time she missed by a tiny fraction of an inch and before she stopped playing with the knife, her hand was covered with blood" (F. Gilot and C. Lake, *op. cit.*, 1964, pp. 85-86). Immediately attracted by her beauty, Picasso also was intrigued by her strong, enigmatic and intense character, her creativity and quick intellect, and the pair soon began a deeply passionate, intense and turbulent love affair.

The pair remained together during some of the darkest years of Picasso's life, together experiencing the sinister sequence of events that led to the outbreak of war in 1939. In the autumn of 1940, Picasso had decided, despite many offers to aid him in fleeing the country, to remain in the French capital. Deemed a "degenerate" artist by Hitler, the artist was purportedly forbidden to exhibit his work in Paris, and lived under surveillance, often visited in his studio by Nazi soldiers. Witnessing the terrible atrocities of war, living in a city under enemy rule, and losing friends and acquaintances to the oppressive Nazi regime, Picasso was deeply affected by the dire deprivations and traumatic tribulations of the conflict, and his art of this period reflects this. A somber, melancholic, often sinister mood pervades much of his work of this period. Figures and still-lifes are shrouded in shadow, often contorted and distorted, conjuring a vivid impression of a fearful, terror-filled world. Looking back on this period, Picasso remarked, 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. 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' (Picasso quoted in S.A. Nash, ed., *Picasso and the War Years 1937-1945*, exh. cat., Fine Arts Museum San Francisco, 1999, p. 13).

Pablo Picasso, *Portrait de femme (Dora Maar)*, 1937. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Many of Picasso's portraits of Dora Maar reflect this angst and depression caused by these dark years. Her image dominated Picasso's work from 1936, throughout the war, until 1945, vividly expressing the sentiments of an era scarred by oppression and terror. Painted in October 1943, *Tête de femme* dates from the midst of the Occupation of Paris and can be seen to encapsulate this wartime aesthetic. There is a look of anxiety in Dora's wide-eyed stare, and she gazes with an intense solemnity and melancholy. Throughout the autumn of 1943 however, Picasso painted a series of portraits in which he examined the effect of light and shade across Dora's face, scrutinizing its contours as he re-imagined the appearance of his seated lover. In *Tête de femme* and this series, the head of his sitter is divided into two sections, unified by the nose, which becomes the central focus of the composition. Picasso had first split Dora's face in two at the very beginning of their relationship in November 1936. From then on, this deformation and distortion remained one of the central stylistic motifs of his depictions of her, a reflection of her dark, complex personality, which Picasso once described as being "Kafkaesque". Indeed, as Brigitte Léal has written, with 'a temperament prone to withdrawal, to introspection; the hollowness of the cheek is most likely a sign of the mind's flight, a schizophrenic side' (B. Léal, *op. cit.*, 1996, p. 395).

The melancholic intensity that emanates from *Tête de femme* can also be seen to be the result of the strained relationship between Dora and Picasso at this time. By the time that he painted *Tête de femme*, Picasso had met the woman who would become his next lover and later, the mother of two of his children, the painter, Françoise Gilot. In May of 1943, six months before he painted the present work, this youthful, slender and dark haired beauty had caught the artist's eye while they were both dining at Le Catalan, a restaurant often frequented by Picasso due to its proximity to his studio on the rue des Grands Augustins. Immediately captivated by Françoise, Picasso invited her to visit his studio and see his work. Over the following weeks, she returned on numerous occasions and by the spring of 1944, their relationship had begun.

Pablo Picasso, *Woman in an Armchair (Dora)*, 1941-42. Kunstmuseum Basel.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Henri Matisse, *Femme au chapeau*, 1905. San Francisco Museum of Modern Art.
© 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

Gradually, Picasso and Dora's relationship disintegrated. Dora's poetry, as well as Picasso's portraits her, reflect this painful separation. In 1942, a year before the present work was painted, she poignantly wrote:

"Today it's another landscape in this Sunday at the end
of the month of March 1942 in Paris the silence is
so great that the songs of the tame birds are like little
flames you can see. I am desperate
but let it be"
(M.A. Caws, *Dora Maar with and without Picasso*, London, 2000, p. 162).

Pictured frontally, with her mouth tight-lipped and firmly set, in *Tête de femme*, Dora's wide-eyed stare is desolate and disconsolate, powerfully yet silently communicating her innermost feelings to the artist, her lover, who has depicted this dramatic, deeply poignant portrait. Is it with a look of resignation and acceptance that she stares from the painting? Or is it a deep-felt anger that electrifies her fixed glare? Anguish undoubtedly characterizes this striking depiction of Dora, however, Picasso is no longer inflicting torturous deformations or exaggerations onto her image but has instead portrayed her with a compelling, sensitive sense of vulnerability.

By 1946, Picasso and Dora had completely parted ways, marking the end of one of the most fertile and creative relationships of the artist's life. "You've never loved anyone in your life", Dora dramatically said to Picasso on one of their final meetings, "You don't know how to love" (quoted in F. Gilot and C. Lake, *op. cit.*, 1964, p. 106). Maar's presence in Picasso's life inspired some of the greatest portraits of his career as he completely re-imagined the possibilities of portraiture, producing a series of uniquely subjective visions of his lover and muse that both express the artist's own inner emotions whilst simultaneously reflecting the sentiment of a generation scarred by war.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

32B

CHAIM SOUTINE (1893-1943)

Le nain rouge

signed 'C. Soutine' (lower left)
oil on canvas
32 x 23½ in. (81.3 x 59.8 cm.)
Painted in 1916-1917

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

PROVENANCE:
Baixeras collection, Paris.
Dolfi Goldstein, Milan.
Jean Tiroche Gallery, Tel Aviv.
Acquired from the above by the father of the present owner.

LITERATURE:
P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 180 (illustrated, fig. A; with incorrect dimensions).

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

In 1913, at the age of twenty, Soutine left his native Lithuania, where he had been attending the city art academy at Vilna, and journeyed some two thousand kilometers to Paris. Accompanied by his friend and fellow painter Michel Kikoïne, he joined another comrade, Pinchus Krémègne, who had emigrated the previous year. The trio settled at "La Rûche" ("The Beehive"), a dilapidated warren of studios in bohemian Montparnasse that served as the first stop in Paris for many artists from Russia and Eastern Europe. Among their neighbors were Archipenko, Chagall, Kisling, Laurens, and Zadkine. Soutine lost no time in continuing his artistic training, enrolling in Fernand Cormon's atelier at the Ecole des Beaux-Arts, where Van Gogh had studied years before, and attending evening drawing sessions at the Académie Russe. His true education, however, came from informal gatherings at the Café de la Rotonde, the unofficial headquarters of Picasso and his avant-garde colleagues, and from regular visits to the Louvre, where he immersed himself in the art of the Old Masters.

"I see Soutine's arrival in Paris as a fantastic conjunction," Andrew Forge has written. "From nothing, a cultural desert, he finds himself facing...Rembrandt, Corot, Courbet, the skill and taste and sumptuousness of the centuries. From a closed rural society he finds himself in an open culture at the climax of a half century of ferment. It is a measure of his stamina and the force of his need for self-definition that he was able to absorb and use so much" (*Soutine*, London, 1965, p. 11).

Chaïm Soutine, *Autoportrait, circa* 1918. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum.

Diego Velázquez, *Don Sebastián de Morra, circa* 1645. Museo del Prado, Madrid.

Soutine painted *Le nain rouge*, an intensely expressive portrait of an adult man with dwarfism, in 1916-1917, within several years of his entry into the Paris art world. It is among his earliest surviving figure paintings. He had moved by then to another ramshackle artists' block in Montparnasse, the Cité Falguière, where his closest friend and staunchest supporter was Modigliani. "There can hardly have been a greater contrast between them," Forge has noted. "Modigliani, handsome, profoundly cultured, his modernity tinctured with Italian sweetness–Soutine uncouth, persecuted, learning every inch of the way, indifferent to the purely aesthetic statement" (*ibid.*, p. 8). Léopold Zborowski, the Polish poet turned art dealer who had recently begun to represent Modigliani, took an interest in Soutine as well, but as yet there was no hope of income from sales; even well-established artists faced a grim market in Paris during the First World War.

To eke out a meager living while he painted and attended class, Soutine took odd jobs as a railway baggage porter and a factory hand in a Renault plant, and he enlisted for a time in the work brigades that were building fortifications around Paris, before being dismissed for weak health. The poverty and hunger that Soutine had known in the Jewish ghetto of Smilovitchi, the small town near Minsk where he grew up, continued to hound his existence in Paris. Settings of pitifully meager meals, at times more a wish than reality, became the subjects of his first still-life paintings. "It was the kind of gnawing, continual want that can break one's will to work or live. It left a permanent scar on him both physically and emotionally," Maurice Tuchman has written. "For Soutine these years were hardly less bitter than earlier times in Lithuania. Whatever energy was left from his work was devoted to staying alive" (*Chaim Soutine: Catalogue Raisonné*, Cologne, 1993, p. 16).

Painted in the midst of this lean and desperate period, the present portrait already displays many of the signature traits of Soutine's famously impassioned, expressive mature style. From the very outset, Soutine committed himself to painting directly from life, abjuring

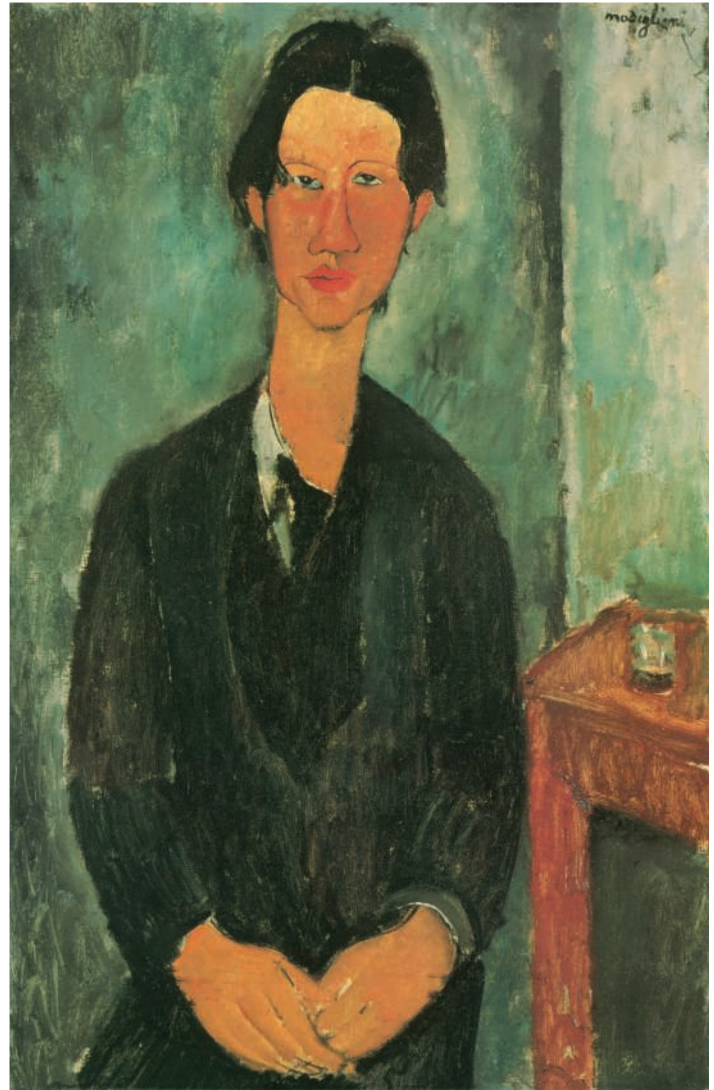
the rarified formal experimentation that underlies cubism, among other modern movements. Working from a state of heightened concentration and a profound identification with his subject, he painted with a visceral intensity, driven by an unruly compulsion to capture on canvas his most immediate sensations before the motif. "His paintings were spontaneity themselves," proclaimed Lipchitz, his neighbor at the Cité Falguière. "After the meticulous calculations of Cézanne, Seurat and the cubists, Soutine's paintings brought a liberation to the young generation of his time" (quoted in *The Impact of Chaim Soutine*, exh. cat., Galerie Gmurzynska, Cologne, 2002, p. 81).

In *Le nain rouge*, Soutine has obliterated all sense of distance between himself and his unidentified sitter, most likely a neighborhood character whom the artist persuaded to pose for him rather than a circus performer like Picasso's *Dwarf Dancer* "La Nana". The figure is presented close-up and full-face against a muted brown backdrop, isolated and centered within the pictorial field, his head reaching to the very top edge of the canvas. This restricted compositional format enabled Soutine to give maximum emotional concentration to his subject and at the same time resolve that image structurally, relating the figure to its two- and three-dimensional space. Here, the sitter appears to be midway between seated and standing, his knees slightly bent and his hands on his thighs, as though Soutine has captured him somewhat clumsily rising from the cushiony couch in the background. This awkward stance recalls Velázquez's sympathetic portrait of the court dwarf and jester Sebastián de Morra, his short legs pointing forward in an inelegant position reminiscent of a marionette (*circa* 1645; Museo del Prado, Madrid).

Soutine has called attention to the proportional distortions of his model, highlighting his lined face and adult-sized hands against his slight, slope-shouldered frame. Although the sitter's impishly pointed chin and prominent ears create a slightly comic effect, his neatly parted and combed hair suggests that he has taken pains with his appearance before posing for the artist. Soutine, facing his model, was attentive not only to the superficial particularities but also to the deeper characteristics of personality, and here he seems to project all his own inner unrest into the poignant and disquieting sidelong glance of the sitter, who finds himself unable to meet the artist's penetrating gaze.

"These early pictures...are in essentials remarkably consistent with the work of his maturity," Forge has declared. "All the hallmarks of his vision are here: the character of the image that convinces us that the subject was before his eyes when he painted it; the vitality with which the forms are described; the expressive deformation in the drawing. These elements are hardly to be separated. They are integral to his vision. Nothing is to change here as the years go by, nothing drops out" (*op. cit.*, 1965, p. 11).

Soutine remained in Paris for almost the entire duration of the First World War, fleeing south to Cagnes with Zborowski and Modigliani only in the spring of 1918, when the Germans began lobbing massive shells into the capital in a last-ditch, all-out offensive. He was working in near-total solitude in Céret by 1922 when Dr. Albert Barnes's chance discovery of his art–today the stuff of modern-art legend–transformed his fortunes in an instant. "But he always thought of himself as a wanderer and an Ishmael, no matter how successful," Mortimer Wheeler has written. "And in his extraordinary and implausible life, he achieved no real self-assurance, no comfort or any great illusion–except about art" (*Soutine*, exh. cat., The Museum of Modern Art, New York, 1950, p. 36).



Amedeo Modigliani, *Chaïm Soutine assis à une table*, 1916. National Gallery of Art, Washington, D.C.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

33B

AUGUST STRINDBERG (1849-1912)

Inferno

signed and dated 'Aug Sg/1903' (lower right)
oil on canvas
39⅜ x 27⅝ in. (100 x 70 cm.)
Painted in 1901

$3,000,000-5,000,000

PROVENANCE:

Richard Bergh, Stockholm and Storängen (acquired from the artist by 1909).
Gummesson Konsthandel, Stockholm (by 1924).
Helge Dahlstedt and Eva Mörner-Dahlstedt, Vilhelmina, Sweden (acquired from the above).
Fyr Helge Dahlstedt, Lidingö (by descent from the above by 1974).
Anon. sale, Christie's, London, 16 March 1989, lot 382 (illustrated on the cover).
Anon. sale, Sotheby's, London, 17 June 1992, lot 323.
Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Intima Teatern, *Strindbergsutställningen till firandet av Strindberg 60-årsdag*, 1909.
Stockholm, Hallins Konsthall, *Strindbergs-utställning*, 10 June 31 August 1911, no. 12.
Stockholm, Gummesons Konsthandel, *August Strindbergs Målningar*, 1924, no. 31.
Stockholm, Nationalmuseum, Örebro Centralbibliotek, Rådhuset and Lund, Skånska Konstmuseum, *Strindberg som målare och modell*, January- April 1949, no. 47 (titled *Infernotavlan*).
Paris, Musée national d'Art Moderne, *Les Sources du XXe Siècle, Les Arts en Europe 1884-1914*, November 1960–January 1961, no. 693.
Ulm, Kunstverein Ulm im Schwörhaus, *August Strindberg Malerei*, March-April 1962, no. 19.
Paris, Musée national d'Art Moderne, *August Strindberg Peintures*, May-June 1962, no. 21
Bruges, Provincial Hof, *August Strindberg Peintures*, July-September 1962, no. 19.
London, British Museum, *August Strindberg 1849-1912*, October 1962, no. 21
Marburg, Universitätsmuseum, *August Strindberg*, November 1962, no. 21.
Humlebaek, Louisiana Museum of Art, *August Strindbergs Malerier*, December 1962-January 1963, no. 22.
Oslo Kunstforening, *August Strindbergs Maleri*, January-February 1963, no. 22.
Göteborgs Konstmuseum, *August Strindberg*, February-March 1963, no. 21.
Stockholm, Moderna Museet, *August Strindberg Målningar*, March-April 1963, no. 26 (titled *Inferno-tavlan*).
Stockholm, Konstakademien, *Moderna Museet på Konstakademien*, 1970.
Stockholm, Nationalmuseum, *Goethe, Hugo, Strindberg, diktare, bildkonstnärer*, October–December 1974, p. 43, no. 192 (illustrated in color between pp. 24-25; titled *Inferno-tavlan*).
Oslo, Munch-Museet, *Strindberg maler*, December 1976–February 1977.
Clam, Austria, Burgmuseum, 1978.
Venice, La Biennale di Venezia, Ala Napoleonica, San Marco, *Strindberg*, 1980, no. 15 (illustrated, p. 259).
Stadtmuseum Düsseldorf; Munich, Städtische Galerie im Lehnbachhaus and (West) Berlin, Akademie der Künste, *Der andere Strindberg*, 25 January- May 1981, no. 29.
Stockholm, Kulturhuset, *Strindberg*, May-October 1981, pp. 132-133 (illustrated).
London, Hayward Gallery, *Dreams of a Summer Night, Scandinavian Painting at the Turn of the Century*, July–October 1986, no. 94 (illustrated in color; titled *Inferno-Painting* and with incorrect cataloguing).
Kunstmuseum Düsseldorf, *Im Lichte des Nordens, Skandinavische Maleri um Jahrhundertwende*, October 1986–February 1987, no. 94 (illustrated in color; titled *Inferno-Bild* and with incorrect cataloguing).
Paris, Musée du Petit Palais, *Lumieres du Nord, La peinture scandinave 1885-1905*, February–May 1987, no. 119 (illustrated in color; titled *Inferno-tableau* and with incorrect cataloguing).
Oslo, Nasjonalgalleriet, *Nordiske stemninger, Nordisk maleri fra århundreskiftet*, June–August 1987, no. 116 (illustrated in color; titled *Inferno-tavlan*).
Malmö Konsthall, *August Strindberg, Underlandet*, December 1989–February 1990, pp. 18 and 146-147 (illustrated in color).
Stockholm, Nationalmuseum; Copenhagen, Statens Museum for Kunst and Paris, Musée d'Orsay, *Strindberg, Painter and Photographer*, February 2001-January 2002, pp. 72-73, 78 and 186, no. 32 (illustrated in color, pl. 54).
London, Tate Modern, *August Strindberg, Painter, photographer, writer*, February–May 2005, pp. 27, 92-93, 150 and 154, no. 65 (illustrated in color).
Stockholm, Bukowski Auktioner, *Strindberg at Bukowskis,* May 2012.
Stockholm, Moderna Museet (on extended loan 1960s-early 1970s).

LITERATURE:

G. Sylvan, "August Strindberg som målare" in *Dikt och Konst, Tidskrift för Konstvetenskap*, Stockholm, 1948, pp. 63-125 (illustrated, p. 109, fig. 45; titled *Inferno-tavlan*).
G. Söderström, *Strindbergs måleri en monografi redigerad av torsten måtte schmidt*, Malmö, 1972, pp. 17, 186, 202, 211, 220 and 240, no. 81 (illustrated in color, färgplansch pl. XI; titled *Inferno-tavlan*).
G. Söderström, *Strindberg och bildkonsten*, Stockholm, 1972, pp. 340-341.
G. Söderström, "Strindberg dipinge/Strindberg as a painter" in *Immagini dal pianeta Strindberg*, La Biennale, Venice, 1981, p. 107 (illustrated).
G. Söderström et al., *Der andere Strindberg, Materialien zu Malerei, Photographie und Theaterpraxis*, Frankfurt, 1981, pp. 190, 245 (illustrated, pl. 69).
Christie's Review of the Season, 1989, p. 56 (illustrated in color).
H. Johansson, "Målaren Strindberg" in *Svenska Dagbladet*, Stockholm, 27 January 1990.
D. Feuk, *Strindberg, Inferno Painting, Pictures of Paradise*, Copenhagen, 1991, pp. 66-68 (illustrated in color).
D. Feuk, "Omfale/Omfalos. Kring några målningar av Strindberg från hösten 1901" in *Strindbergiana*, no. 7, Stockholm, 1992, pp. 103-113.
G. Hellström and C.G. Petersen, *Konstspelet - hur 80-talets gyllene konstmarknad förvandlades till trauma på 90-talet*, Gendis, 1992, pp. 155-156 and 181.
C.C. Fraser, *Ensam och Allén. Ord och bild hos Strindberg*, Stockholm, 1994.
R. Rosenblum, *The Paintings of August Strindberg, The Structure of Chaos*, Copenhagen, 1995, pp. 10, 13 and 32 (illustrated in color, fig. 7).
G. Petri, *Der Bildprozess bei August Strindberg*, Cologne, 1999, pp. 127-128 (illustrated, fig. 50).
C. Meyer et al., *Strindberg, Schönberg, Munch, Nordische Moderne in Schönbergs Wien um 1900*, exh. cat., Arnold Schönberg Center, Vienna, 2008, pp. 57 and 223.
S. Prideaux, *Strindberg, A Life*, New Haven, 2012, p. 347 (illustrated in color, pl. 115).

Gerhard Richter, *Heu*, 1995. © Gerhard Richter 2016.

This painting is unlike any other in this sale catalogue, or offered elsewhere this season. The artist is absolutely unflinching and unrelenting as he delves into and explores—as but few others have with such intensity—the chaotic abyss of the human heart. Consider the title alone—*Inferno*.

This painting depicts the world as the artist has experienced it, most profoundly, deep within himself. Here is a landscape not seen in this world; the locus of sensation is neither purely internal nor external, but a totality comprising all being. This is, on canvas, a new reality beyond painting, elemental, raw, pulsing with energy; the thickly impastoed paint itself throbs like a living organism, as if formed of the same substance as the artist's own flesh and blood.

The landscapes of the Swedish painter August Strindberg are unprecedented, inimitable, astonishing, and unforgettable.

Inferno is the first Strindberg painting to appear at international auction in New York in a quarter-century.

Many count the artist who painted *Inferno* as one of the giants of 20th century literature, and recognize him—the author of *Miss Julie*, *The Father* and *The Dance of Death*—as the inventor of modern drama. The vision and method in this picture amazingly prophesy the painting of the future. Strindberg's singular art, and that of another northerner and kindred spirit, Edvard Munch, became the crucible from which the expressionist ethos emerged to become a major force in modern painting, in an evolving line that stretches from German Expressionismus during the early years of the 20th century, to European Art Informel and American Abstract Expressionism in the period following the end of the Second World War and to the work of artists like Gerhard Richter today.

Edward Munch, *August Strindberg*, 1892. Moderna Museet, Stockholm.

As set forth in the *Journal of Dramatic Theory and Criticism*, in an examination of Munch and Strindberg's work, "We were not surprised to learn how much their careers were intertwined, how the artistic theories were harmonious, and how their works of art shared similar techniques. They influenced one another's development and their works were mutually referential" (B. Elliott and T. Markus, "Through the Piercing Eyes of Edvard Munch: Ibsen and Strindberg on Stage", Spring 1991, page 154). Writing in the *Journal of the Warburg and Courtauld Institute,* 1983 *(*volume 46, page 200), Carla Lathe further emphasizes the influence of Strindberg on Munch: "Strindberg's presentation of involuntary movement and mesmeric powers on the stage is implicit in Munch's series of paintings which demonstrate the attraction and separation of lovers. The rhythmic sky in the *Scream* is a concentrating image for the rhythms passing through the brain which Strindberg tried to project in his plays." Though Munch did not share Strindberg's interest in the occult, both artists shared a desire to render the unseen world. In addition to the paintings and dozens of plays, Strindberg authored novels, stories, poetry, autobiographies and articles on many diverse subjects. He studied metaphysical philosophy, para-physics, and occultism. While experimenting in chemistry, he became obsessed with the ancient art of alchemy. He was an innovative photographer. Strindberg turned every interest he explored into an essential conduit for the urgent, complex forces that drove his creative life.

Strindberg envisioned everywhere in nature a primal reflection of his inner life. "Strindberg's intuitive awareness that everything is infinitely interconnected" his biographer Olof Langencrantz observed, "fired its lightning bolts into the great chaos–the starting-point of it all" (*August Strindberg*, New York, 1985, p. 272). Subject like other members of his family to a manic-

Richard Bergh, *Portrait of August Strindberg*, featuring *Inferno* in the background, 1905. Bonnier Collection of Portraits, Nedre Manilla, Djurgården, Stockholm.

August Strindberg, *The Wave VII*, 1901. Musée d'Orsay, Paris.

depressive psychosis, Strindberg painted in sudden rushes of fervor, compelled by irresistible forces of inner necessity, when circumstances offered no other alternative. "Painting would serve to rebalance him," Sue Prideaux has written, "when the stresses of writing became too great" (*op. cit.*, 2012, p. 64). Although painting for Strindberg may have provided a release, it was no escape; his paintings embody the very torments and anxieties that fueled the genius of his dramatic expression.

The present painting constitutes the most striking, absolute expression of the final defining theme in Strindberg's art, dramatically as well as pictorially, his conception of Inferno–Hell. Strindberg was especially attached to this picture, which he retained for the duration of this critical phase of introspection and self-enlightenment. Into *Inferno* he painted the twists and turns of the thousand cuts that had been his life's painful experience, now forming as the revelation of a great churning void, a tragic vision that is sublime in its compelling simplicity.

Inferno was first the title of Strindberg's most famous autobiographical tract, written in French, which he completed in 1897. Based mostly on actual experience, but also (like Gauguin's *Noa Noa*) altered and enhanced for literary effect, *Inferno* recounts events during Strindberg's Paris sojourn from late 1894, when he parted from his second wife Frida Uhl (after a marriage that had lasted barely a year and a half), through mid-1896. Living alone in Paris, without prospect there of a theatrical success, Strindberg soon fell prey to hallucinations, delusions, paranoia, and depression, while his proclivity for alchemic research damaged his health.

Following his return to Sweden at the end of 1896, Strindberg's fortunes quickly changed for the better. He commenced a prolific campaign of playwriting, completing nearly a dozen dramatic works during the next several years. In 1900, his new plays, well received, filled the theaters in Stockholm. He had another cause to enjoy a spell of happiness and well-being: he fell in love with Harriet Bosse, a gifted actress 27 years his junior. They married a year later. Within months, however, rising tensions and jealousy fomented a new Inferno into which Strindberg rapidly descended, the tumult of his emotions, including thoughts of suicide, filling the pages of his *Occult Diary*.

"September 6th [1901] I painted today!... I feel that my spirit is bound down to the lower spheres of activity where my wife now operates. This love story, that to me was extraordinarily great and beautiful, but which has dissolved into a mockery, has fully convinced me that life is an illusion. All our most beautiful encounters are made to dissolve like bubbles in dirty water. We do not belong here and we are too good for this miserable existence" (T. Eklund, ed., *August Strindberg: Inferno / From an Occult Diary*, London, 1979, p. 310).

Inferno may well have been painted during this period; the first autumnal, crimson turning of leaves is detectible within the great wreath of foliage that surrounds the opening into the distance. This darkly embracing periphery suggests a trellised passageway leading to a clearing; one may also perceive this central aperture as the exit from a dark grotto into the blazing light of day. This living, cavernous space is maternally protective; Strindberg creates the illusion that the viewer is passing through a birth canal into the world. A tempest awaits, however; dense, turbulent clouds discharge streaking torrents of rain on the verdant landscape below—"a vale of tears," as Helen Sainsbury described this place (exh. cat., *op. cit.*, 2005, p. 92). One may visualize an immense, towering, tsunami-like wave cresting and collapsing upon itself, a potent metaphor for the artist's seething anxiety and stress, perhaps heralding a catastrophic spiritual breakdown.

JMW Turner, *Snow Storm: Hannibal and his Army Crossing the Alps*, 1812. Tate Britain, London.

In his paintings as in his plays, Strindberg the symbolist wrings multiple layers of interpretive significance, often ambiguous and even contradictory meanings, from his content, here the most rudimentary, elemental landscape features, never so powerful as in the interior/exterior dichotomy of the Inferno motif. The viewer may perceive this image as a field of light surmounting darkness, spreading outward from the center of the canvas, or alternatively as dark on light—as the artist actually painted it—with the surrounding gloom closing in, enveloping and overwhelming the light within. The effect is claustrophobic; there is nevertheless one hopeful avenue of egress—the eye is drawn to brilliant white radiance at lower left, the proverbial light at the end of this tunnel.

The pictorial Inferno idea first appeared in the painting *Wonderland*, which Strindberg completed during the summer of 1894 in Dornach, on the Danube in Austria, where he and his second wife Frida Uhl were living with her parents, awaiting the birth of their daughter Kersten. Strindberg may have viewed the works of Turner, whom he counted as his favorite artist, while he and Frida were on their honeymoon in London the previous year. Strindberg envisioned in *Wonderland* the concept of Inferno that the 18th century Swedish scientist, philosopher, and mystic Emanuel Swedenborg described in his writings, not as any realm in the hereafter, but one encountered in mortal life. Heaven and Hell, he declared, are inner, spiritual states. An expiatory path may be found that leads from Inferno to Paradise.

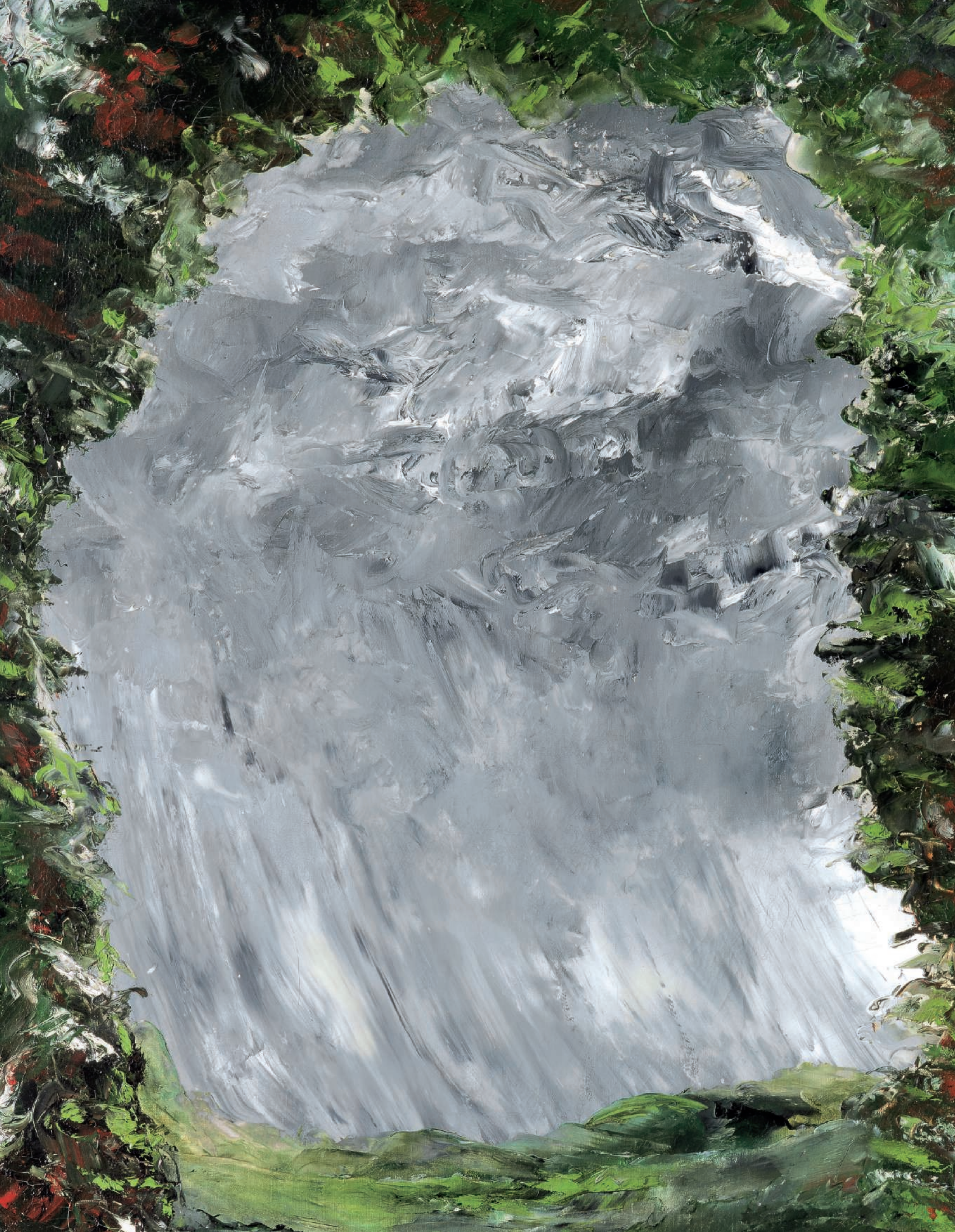
There exists still a walkable track, as Prideaux has revealed, from the house of Frida's grandmother on the banks of the Danube to the nearby castle of Clam, along which one encounters various landscape features, including a large cleft in a rocky hillside, like a portal to the underworld (*op. cit.*, 2012, pp. 234-235).

Strindberg recounted how he painted *Wonderland* in his article "New Directions in Art! or the Role of Chance in Artistic Creation", published in the *Revue des revues*, Paris, on 15 November 1894. *"I improvised a theory of automatic art,"* he declared—three decades before André Breton defined "pure psychic automatism" in the *Manifesto of Surrealism*, 1924.

"I am possessed by a vague desire," Strindberg wrote. "I imagine a shaded forest interior from which you see the sea at sunset. So: with the palette knife that I use for this purpose—I do not own any brushes!—I distribute paints across the panel, mixing them there to achieve a rough sketch. The opening in the middle of the canvas represents the horizon of the sea...

"I step back...The forest has turned into a dark subterranean cave, obstructed by brambles, and in the foreground...there on the right, the knife has glossed over the paint too much, so it resembles reflections in water...a pond!...The knife goes to work for a few seconds, and the pond has been framed in roses...A slight touch here and there with my finger, blending the resisting colours, fusing and banishing any jarring tones...and there's the painting!" (in exh. cat., *op. cit.*, 2001, pp. 181-182).

"The most dramatic variation [of the *Wonderland* motif] occurs in the magnificent *Inferno* [the present work]," Per Hedström wrote, "one of the paintings [Strindberg] himself rated most highly" (*ibid.*, p. 78). Richard Bergh posed Strindberg in front of *Inferno* when he painted his celebrated portrait of the dramatist-artist in November 1905. "I have to do it fast," Bergh wrote to a friend. "He won't sit for long and is terribly nervous...He is like an old, wounded but proud lion" (quoted in M. Meyer, *Strindberg: A Biography*, Oxford, 1985, p. 460).



34B

PIERRE BONNARD (1867-1947)

Goûter au jardin

oil on canvas
14⅞ x 17⅞ in. (38 x 45.4 cm.)
Painted *circa* 1891

$2,800,000-3,800,000

PROVENANCE:
Caroline Hary, Paris (gift from the artist).
Private collection, France (by descent from the above); sale, Christie's, New York, 18 November 1998, lot 36.
Private collection, Europe (acquired at the above sale); sale, Christie's, New York, 9 May 2007, lot 30.
Acquired at the above sale by the present owner.

EXHIBITED:
Martigny, Fondation Pierre Gianadda, *Bonnard*, June-November 1999, p. 41 (illustrated in color).
Le Cannet, Musée Bonnard, *Entre chiens et chat, Bonnard et l'animalité,* July-October 2016.

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this painting.

Paul Gauguin, *La vision après le sermon*, 1888. Courtesy of The National Gallery of Scotland, Edinburgh.

Like many of the young artists who were affiliated with the modernist avant-garde on the cusp of the 20th century, Bonnard was a quick and early starter, and he made some remarkable pictures before he was only twenty-five. Painted in 1891, *Goûter au jardin* represented the cutting-edge style of a new anti-naturalist tendency in the arts, derived from the Symbolist movement in literature led by the poet Stéphane Mallarmé, whose creed was "to paint, not the thing itself, but the effect it produces" (quoted in H. Weinfield, trans., *Stéphane Mallarmé: Collected Poems*, Berkeley, 1994, p. 169). Only the year before, painting for Bonnard had been a part-time vocation; having taken a degree in law, he worked a day job as a minor government official. He had begun his art studies in 1885, when he was eighteen, and was fortunate, however, to fall in with other young painters who were eager to seize upon new ideas. In 1887 he took classes at the Académie Julian, were he met Paul Sérusier, Henri-Gabriel Ibels, Paul Ranson and Maurice Denis.

Bonnard soon left behind—or "tried to unlearn," as he put it—the lessons and practices of an academic studio education, a process abetted by two significant events that initiated him into the new art of his day. The first occurred in October 1888. Bonnard was present when Sérusier returned from a stay in Pont-Aven and showed his friends at the Académie Julian a small landscape he had painted on the lid of a cigar box under the guidance of Paul Gauguin. This picture was like no other they had ever seen; the woodland and pond-side scene had been composed with pure, brilliant colors applied in a patch-like arrangement on the little panel. It was an epiphany—they immediately recognized that this was the art of the future, and they called this magical painting Le Talisman (Guicheteau, no. 2; Musée d'Orsay, Paris). They formed their own society of the initiated, and called themselves "Nabis," from the Hebrew word for prophet. In 1890 Denis published his celebrated dictum that "a picture—before being a battle horse, a nude woman, or some anecdote—is essentially a plane surface covered with colors in a certain order" (quoted in G. Groom, *Beyond the Easel,* exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 17).

Bonnard applied the flat, outlined forms of Gauguin's synthétiste style to a poster design he made in competition for the France-Champagne company in 1889, which won him the first prize of a hundred francs. With the first earnings from his art, he decided to commit himself to painting, and met two other young artists who would become his closest friends, Edouard Vuillard and Ker-Xavier Roussel. They shared an interest in Japanese prints, and indeed, the second major event in Bonnard's studies occurred in May 1890, when he viewed the most extensive survey seen to date in Paris of ukiyo-e woodcuts and illustrated books, organized by Siegfried Bing, the pioneering importer and dealer of japonaiserie, at the Ecole des Arts Décoratifs. Bonnard began to collect inexpensive Japanese popular prints known as crépons, which sold for pennies in department stores. He later recalled, "I covered the walls of my room with this naïve and gaudy art. Gauguin and Sérusier alluded to the past. But what I had in front of me was something tremendously alive and extremely clever...I realized after contact with these rough common images that color could express everything with no relief or texture. I understood that it was possible to translate light, shapes and characters alone, without the need for values" (quoted in *Pierre Bonnard: Early and Late*, pp. 28-29).

While the Nabis circle shared an interest in the flat and decorative surface of sythétisme, Bonnard—and Vuillard as well—avoided from the outset the mystical and religious subject matter to which many of their colleagues had gravitated as they played out their infatuation with Gauguin's Symbolist conception of pictorial content. Bonnard chose instead to treat secular subjects drawn from daily life. He especially admired Degas and Lautrec; John Rewald observed that ''Their approach and treatment of their subjects must have encouraged Bonnard to turn his back on Symbolism and focus his attention on what he had always loved, his surroundings. Thus Bonnard set out to capture in his work what no other painter of his time had observed: the little incidents of Parisian life Bonnard descended into the streets and squares, watching with equal interest people, horses, dogs, and trees" (in *Pierre Bonnard*, exh. cat., The Museum of Modern Art, New York, 1948, pp. 24-25).

Goûter au jardin is a snapshot of daily domestic life, in which members of Bonnard's family enjoy a late afternoon aperitif in the cool shade of their garden. The artist has depicted this occasion extremely close-up, as if the viewer were also seated at the table. The constricted sense of space is more like an interior setting than an outdoor scene; Bonnard's rendering of the foliage is similar to the patterning of a wall-paper. Guy-Patrice Dauberville has identified the figures, from left to right, as Bonnard's grandmother, his mother (gazing downward from the upper edge of the picture), his father (wearing a hat), his older brother Charles (in the center distance), and his younger sister Andrée, whose pleasing countenance is seen in three-quarter view. Bonnard himself appears in the upper right corner, above the head of a partly-concealed woman, the shoulder of whose dotted pink blouse comprises a central color motif in the picture. The family's black and white cat occupies the lower right side of the picture.

Bonnard has here reduced all the forms of the figures and their attire into sinuously contoured, flat color shapes, in the Japanese manner. He wanted, as he said, "to see form simply as a flat silhouette" (quoted in T. Hyman, *Bonnard*, London 1998, p. 21). Bonnard has reveled in teasing the eye, forcing the viewer to take the time to unravel the forms in order to read the content of his picture. Indeed, the viewer's eye reads various shapes first as color forms, before it becomes apparent precisely what they represent. Bonnard talent for this pictorial sleight of hand in his most striking and radical early Nabis pictures, such as *Femmes au chien*, also painted in 1891 (Dauberville, no. 20).

This manner of painting is purely synthetic and decorative, and therein lays the artist's ongoing debt to Gauguin. This approach completely abjures the traditional naturalism and illusionism of Western painting, and is non-Impressionist as well. It was controversial, and the elderly Impressionists disliked the Nabis' paintings. Some critics, however, were more sympathetic and forward-looking. Claude Roger-Marx, reviewing Bonnard's paintings in the 1893 Salon des Indépendants, wrote that the artist ''is one of the most spontaneous, most strikingly original temperaments... M. Bonnard catches instantaneous poses, he pounces upon unconscious gestures, he captures most fleeting expressions; he is gifted with the ability to select and quickly absorb the pictorial elements in any scene, and in support of this gift he is able to draw upon a delicate sense of humor, sometimes ironic, always very French" (quoted in J. Rewald, *op. cit.*, p. 24).

Caroline Hary, the first owner of the present work and whose heirs sold this painting at Christie's New York in 1998, lived in the Cité des Fusains at 22, rue Tourlaque in Montmartre, a building in which Bonnard rented a studio in 1911. She modeled and even cooked for the artist, and received this painting as a gift from him.

Pierre Bonnard, *Femmes au chien*, 1891. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.© 2016 Artists Rights Society (ARS), New York/ ADAGP, Paris

Utagawa Kuniyoshi, *Historical Scene*, woodblock print, mid 19th century. Private collection, formerly owned by Pierre Bonnard.

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

35B

HENRI MATISSE (1869-1954)

Femme nue

signed 'Henri-Matisse' (lower left) and signed again
'Henri Matisse' (lower right)
oil on canvas
25⅜ x 21⅜ in. (65.3 x 53.3 cm.)
Painted *circa* 1915

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

PROVENANCE:
Walter Pach, New York (acquired from the artist, 1915).
Joseph Peters, New York; sale, Parke-Bernet Galleries, Inc., New York, 19 March 1958, lot 48.
Dina Vierny, Paris (1969).
Waddington Galleries, London (acquired from the above, 1974).
Acquired from the above by the late owners, 10 July 1974.

EXHIBITED:
Paris, Galerie Dina Vierny, *Matisse*, April-June 1970 (illustrated in color; titled *Nu couché avec une draperie*).

LITERATURE:
J. Flam, *Matisse: The Man and His Art, 1869-1918*, Ithaca, 1986, p. 404, no. 407 (illustrated, p. 406).

Wanda de Guébriant has confirmed the authenticity of this painting.

Henri-Matisse

Matisse painted this *Femme nue* circa 1915, during the early years of the First World War. The painterly, naturalistic way in which the artist rendered his model, the palette he chose to depict her —entirely in Mediterranean sienna and pale ochre, terracotta-like tints, loosely contoured in black—and indeed the very subject itself, are unusual in his work at this time. Looking ahead, however, as Jack Flam has observed, "The lush handling of the paint and the sensuality of this painting anticipate the numerous portraits of Laurette that Matisse produced over the next two years and the nudes he later did in Nice" (*op. cit.*, 1986, p. 404).

The declarations of war that the great European powers traded back and forth during the first few days of August 1914 caught nearly everyone, including Matisse, by surprise. Within a few weeks, as the initial German offensive rapidly approached Paris, Matisse and his family left their home in Issy-les-Moulineaux to join the hordes of Parisians who fled south and west to escape the fighting. Having deposited their children in Toulouse, Matisse and his wife Amélie continued the journey to their rented house in Collioure. There Matisse painted the now iconic *Porte-fenêtre à Collioure*, a composition of somberly colored panels that verges on abstraction, in which a pitch black void suggests the anxious uncertainty the artist felt as he learned what little he could about events of the day. Most alarming of all, Matisse's elderly mother and relations in his native Bohain were trapped behind German lines, and would remain so for the next four years. His brother Auguste had been made a hostage and detained for forced labor.

Also worrisome for Matisse was the notice he received that his home in Issy had been requisitioned by the French army as a staff headquarters. Before leaving he had packed, stored, and even buried his art as best he could. He decided to return, alone, to Issy in mid-October, concerned for his work and possessions, when he learned from Walter Pach, a visiting American painter, critic, and enthusiastic advocate of modernism, that soldiers were still billeted there and making a mess of the property.

There was another pressing reason for Matisse to return to Paris. The vigorous pre-war art market had collapsed and then ceased to exist. The German dealers and their clients who had invested heavily in Parisian modernism were gone. Only Picasso had accumulated enough of a fortune to easily tide him over for the duration. Russia, also at war with Germany, had suffered a catastrophic defeat at Tannenberg, East Prussia, in late August. Sergei Shchukin, Matisse's wealthy patron in Moscow, was caught up in the chaos that would ultimately result in the October 1917 revolution, and could do nothing to help.

Henri Matisse, *Lorette with Cup of Coffee*, 1917. The Art Institute of Chicago.
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Jean-Auguste-Dominique Ingres, *Le Bain turc*, 1865. Musée du Louvre, Paris.

The arrival, at this juncture, of Walter Pach in Paris on 15 October 1914 proved a godsend for Matisse. Pach had been the chief talent scout who searched the capitals of Europe for modern paintings to include in the 1913 Armory Show in New York. He secured from Leo Stein the loan of Matisse's *Nu bleu: souvenir de Biskra*, 1907, which became one of the most notorious works in the exhibition. Pach's friends thought him insane to return to Paris after the beginning of hostilities; although still protected under the rules of war, civilian vessels might inadvertently come under attack by German submarines. He was keen nevertheless on seeking out works for acquisition, exhibition and sale in New York at the Montross and Carroll Galleries, in group shows for the remainder of 1914 and the entire 1915 season. Pach was especially looking forward to organizing a solo exhibition of Matisse's work, the artist's first in America, at the Montross Gallery, slated for 20 January-27 February 1915. He met with Matisse several times in Paris before returning to New York on 15 November.

The shipment of Matisse and Pach's selection of 74 paintings, sculptures and prints arrived in New York on 15 January 1915. In March, following the show, Pach listed for Matisse the numerous prints and six sculptures that had been sold. He was moreover pleased to report that he had persuaded John Quinn to buy two paintings; later a third went to Walter Arensberg. Pach continued to correspond with Matisse during the war, and to receive art to sell. He did not return to Paris until he spent the summer of 1921 in Neuilly, and visited Matisse in nearby Issy.

Matisse did little painting during the early months of 1915. At 45 he was three years shy of the upper age limit for conscription. When he reported for his summons he had a flu; noticing a weak heart, the examining officer relegated Matisse to the auxiliary reserve, where

Henri Matisse, *L'atelier du quai Saint-Michel*, 1916. The Phillips Collection, Washington.
© 2016 Succession H. Matisse / Artists Rights Society (ARS), New York

the artist engaged in relief work, sending aid packages to the needy and French prisoners of war. He tried twice, in vain, to have his status changed, pleading to be placed on some kind of active duty. "How many things, my God–I, who because of my age and the major's decision, have remained with my brushes," he confided to the critic Réné Jean. "I am often sickened by all of the upheaval to which I am not contributing–and it seems to me my place is not here. I work as much as I can" (quoted in *Matisse: Radical Invention 1913-1917*, exh. cat., The Art Institute of Chicago, 2010, p. 226).

When Matisse resumed painting on a dedicated basis in mid-1915, he worked in his own cubist, architectonic mode—the severe, uncompromising phase of "radical invention." In October he commenced, continuing in this manner, the large canvas *Les marocains*, drawing upon his memories of the two trips he made to Tangier during 1912-1913. It was perhaps in late 1915 that Matisse painted the present *Femme nue*, depicting a reclining odalisque, a picture of the kind that social protocol had forbidden him to do while he was in an Islamic country. He may have shipped it to Pach soon thereafter, either as a gift or for sale. Pach kept the painting for himself.

Matisse may have not employed an actual model for this *Femme nue*, but instead took inspiration from the odalisques of Delacroix, the premier French orientalist, and the harem nudes of Ingres, contrasting approaches at the romantic and the classical antipodes of 19th century art, not unlike the dual, opposing manners in which Matisse was painting *Femme nue* and *Les marocains*. Matisse remembered how he, Picasso, Derain, and many others had admired the retrospective accorded Ingres in the 1905 Salon d'Automne, the same venue where Matisse and his colleagues had caused a storm of controversy in *salle* VII, as they first showed their *fauve* paintings.

By the end of the 1916 a naturalistic, classicizing tendency emerged in wartime Paris painting, as seen at first in isolated, occasional works of Picasso, Derain, Severini, and here in Matisse. This conception of figuration would constitute the "retro" but nonetheless transformative aspect in post-war avant-garde painting during the late 'teens and twenties. All that Matisse now required was a new muse, a charismatic model to inspire him. She arrived in November 1916—a dark, sultry, Italian woman named Laurette.

Ruth and Jerome Siegel

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

Celebrated for their compassion, élan, and tremendous generosity, Ruth and Jerome Siegel were unwavering proponents of the creative process. For the Siegels, fine art served as an integral component of daily life, a source of inspiration and insight that informed their many years together. The Siegel Collection is a testament to the couple's remarkable vision, taste, and acumen.

While so many works in the Siegel Collection represent the best of their artists' oeuvres, it is the resounding joyfulness and verve of the pieces when seen together that defines the Collection's essential character. It is an assemblage that reaches across period and style: from Robert Delaunay's brilliance of color to Howard Hodgkin's painterly exuberance; Arnaldo Pomodoro and Anish Kapoor's abstract sculpture to linear explorations by Kenneth Noland, John McLaughlin, and Sean Scully; from the distinctive representation of Fernando Botero's figures to David Hockney's still life flowers and Robert Indiana's monumental Pop masterpieces. The Siegels' spectacular works of art are a palpable declaration of a love of life and boldness of spirit.

The Siegel residences were evidence of the couple's abiding passion for living with art—repositories of painting and sculpture by younger artists as well as by more established figures. It was a trip to Provincetown, Massachusetts in the 1950s that first kindled Jerome Siegel's interest in collecting; Ruth Siegel was forever enthralled with the energy and imagination of visual artists, and made a point of visiting galleries and museums in New York and during family travels. Mrs. Siegel championed emerging talent as an art consultant and founder of the Art Latitude Gallery and the Ruth Siegel Art Gallery in New York. A board member of MoMA PS1, the Museum of Art and Design, and the Foundation for Art and Preservation in Embassies, she understood the importance of patronage in nurturing the next generation of creativity. The collection benefited from the Siegels' personal relationships with artists such as Indiana, from whom works were acquired during visits to the artist's studio in Vinalhaven, Maine.

Born in Newark, New Jersey, Jerome "Jerry" Siegel represented the very best of American entrepreneurship. After graduating from New York's City College, he obtained an MBA from Harvard Business School, and served as an officer in the United States Navy during the Second World War. In 1947, Mr. Siegel founded Titan Industrial Corporation, a steel and commodities firm that rose to international prominence under his leadership. Mr. Siegel was also a lifelong advocate for the progressive impact of American business. Ruth Siegel was born in New York City, and served as a longtime trustee and later honorary trustee of her alma mater, Sarah Lawrence College. At Sarah Lawrence, the Siegels underwrote the construction of a visual arts center and financed the renovation of a dining and social center named in Mrs. Siegel's honor.

Ruth and Jerome Siegel focused much of their energies on philanthropy in education and medicine. Mr. Siegel was an especially committed board member of Westchester Community College, where dozens of students have benefited from the Ruth & Jerome Siegel Scholarship, established in 2002. For over two decades, Mr. Siegel was an active board member and advocate for Big Brothers Big Sisters of New York City, and funded the Urban Assembly School for Global Commerce in Harlem. In addition to supporting patient care services and pancreatic cancer research at Columbia University Medical Center, the couple endowed an eponymous stroke center at White Plains Hospital, a child care services center in the Dominican Republic, a chair in marketing at the Harvard Business School, and a chair of virology at the Weizmann Institute of Science in Israel.

The Collection of Ruth and Jerome Siegel represents a lifetime in artistic patronage and creative thinking; each work attests to the Siegels' passion, conviction, and keen connoisseurial eye. Supporters of community through art, medicine, education, and personal empowerment, the Siegels' legacy lies not only in their outstanding private collection of art, but in the many individuals whose lives were transformed by the couple's energy, grace, and spirit.

Christie's is honored to be offering additional works from this collection in our upcoming Post-War & Contemporary Art Evening and Day sales, Latin American Art, Living with Art, First Open, Art & Design and Prints & Multiples sales in 2016 through 2017.

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

36B

ROBERT DELAUNAY (1885-1941)

Hommage à Blériot, esquisse

oil on canvas laid down on panel
23⅞ x 23⅞ in. (60.6 x 60.6 cm.)
Painted in Paris, 1914

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

PROVENANCE:
Marie Cuttoli, Paris (by 1957).
Lillian Leff, New York.
By descent from the above to the present owners.

EXHIBITED:
Paris, Galerie Louis Carré, *Robert Delaunay*, December 1946-January 1947, no. 7 (illustrated, pl. VIII).
Paris, Musée national d'art moderne, *Depuis Bonnard*, March-May 1957, no. 69.

LITERATURE:
P. Francastel and G. Habasque, *Robert Delaunay, Du cubisme à l'art abstrait*, Paris, 1957, p. 272, no. 138.
Robert Delaunay: 1906-1914 de l'Impressionnisme à l'abstraction, exh. cat., Centre Georges Pompidou, Paris, 1999, p. 229 (illustrated).
R. Wetzel, S. Schade and A. Jensen, *Robert Delaunay: Hommage à Blériot*, exh. cat., Kunstmuseum Basel, 2008, p. 14 (illustrated, p. 15, fig. 7).

Jean-Louis Delaunay and Richard Riss have confirmed the authenticity of this painting.

Robert Delaunay, *Hommage à Blériot*, 1914. Kunstmuseum Basel. Exhibited at the Salon des Indépendants, Paris, 1914.

Robert Delaunay, *Soleil, tour, aéroplane*, 1913. The Albright-Knox Art Gallery, Buffalo.

"Blériot–1914 A simultaneous solar disc. Creation of a constructive disc. Solar fireworks. Depth and life of the sun. Constructive mobility of the solar spectrum; dawn, fire, evolution of airplanes. Everything is roundness, sun, earth, horizons, intense plenitude of life, a poetry which one cannot render into language...The driving force in the picture. Solar strength and strength of the earth."–Robert Delaunay

(A.A. Cohn, ed., *The New Art of Color: The Writings of Robert and Sonia Delaunay*, New York, 1978, pp. 14-15).

Between October 1913 and February 1914 Delaunay undertook a series of paintings in which he honored the achievement of the pioneering French aviator and airplane builder Louis Blériot, who had famously piloted his model XI monoplane across the English Channel, a trip of 22 miles (36.6 km) from Calais to Dover, on 25 July 1909.The *Hommage à Blériot* sequence culminated in the large definitive canvas that Delaunay inscribed and dedicated "'*premiers disques solaire simultané forme' au grand constructeur Blériot*" (Habasque, no. 140; Kunstmuseum Basel). According to plan, Delaunay exhibited this imposing picture at the Salon des Indépendants in the spring of 1914, a watershed event which proved to be the final halcyon harvest of modernist French art in Paris before the beginning of a cataclysmic World War, some five months hence.

The present *Hommage à Blériot*, subtitled *Esquisse* ("Study"), is intermediate in size between the version in the Musée de Grenoble (Habasque, no. 139) and the Kunstmuseum Basel's Salon masterwork.The first of these three works on canvas, this *Esquisse* already incorporated the fundamental structuring of constituent motifs as they appear in the final Basel version.There also exists a preliminary watercolor executed during 1913-1914 (Habasque, no. 137; Musée d'Art Moderne de la Ville de Paris), and an oil painting on paper (sold Sotheby's New York, 5 November 2002, lot 24), a small replica of the final painting Delaunay showed in 1914 (exh. cat., *op. cit.*, 2008, p. 36).The artist began in late 1913 a second large-format *Hommage à Blériot*, which he left unfinished; he later cut out and saved the lower part of the composition only.

The shapes of four *aéroplanes* are detectable in the present *Hommage à Blériot*, as they similarly appear in both the Basel and Grenoble paintings. At upper right is a "box-kite" biplane, of the early type which Blériot built during 1906, stemming from the rudimentary machine the Wright brothers invented and flew three years earlier. The other three are of later design; Blériot tested in November 1907 his model VII, in his signature monoplane configuration, the first successful aircraft of this kind. He unveiled the prototype of the Blériot XI, the model which he flew in his cross-Channel adventure, at the first Paris Aéro Salon, held in December of that year.

The design of the successful Blériot monoplanes represented the leading edge of industrial technology at that time. One such machine is parked at lower left in the present *Hommage*, while nearby ground crewmen move another into take-off position. A third monoplane ascends like a rocket toward the top edge, a modern Icarus attempting to defy gravity, leaving a whirling trail of luminous helices in its wake.Successive color discs along the left edge represent the setting sun. "Analysis of the sun disc at sunset in a deep, clear sky," Delaunay described his *Hommage à Blériot*, "with countless electric prisms flooding the earth, from which airplanes arise" (P. Francastel and G. Habasque, ed., *op. cit.*, 1957, p. 126).

"Sky over the cities, balloons, towers, airplanes," Delaunay proclaimed. "All the poetry of modern life: that is my art" (*ibid.*, p. 129). Between 1909 and 1913 he made the Eiffel Tower the central motif in his paintings, subjecting this landmark of modernity to a process of willful dismemberment; he called this phase his "époque de destruction." "During the years 1910 and 1911," the poet Blaise Cendrars wrote, "Robert Delaunay and I were possibly the only people in Paris to speak of machines and art, and to have the vaguest awareness of the great transformation of the modern world" (A.A. Cohen, ed., *op. cit.*, 1978, p. 171).

In the paintings of the *Fenêtres* series, Delaunay commenced in 1912 his "époque de construction." He reclaimed the power of color, which the cubists had largely abjured."I made paintings that seemed like prisms compared to the Cubism my fellow artists were producing ...I was the heretic of Cubism" (quoted in *Inventing Abstraction 1910-1925*, exh. cat., The Museum of Modern Art, New York, 2012, p. 74). Guillaume Apollinaire, writing in October 1912, noted that in the *Fenêtres* paintings "Delaunay silently invented an art of pure color. We are evolving toward an entirely

Robert Delaunay in front of the definitive version of *Hommage à Blériot*, 1914. Photograph by Thérèse Bonney in The New York Times, 15 March 1925.

new art that will be to painting...what music is to poetry.It will be an art of pure painting" (L.C. Breunig, ed., *Apollinaire on Art*, Boston, 2001, p. 261).

Plunging headlong into these uncharted waters, according primacy to color over form, Delaunay painted during 1913 the series of *Formes circulaires*, rendering in vivid, spectral hues the kaleidoscopic emanations of solar and lunar light. According to his wife, the Russian painter Sonia Delaunay-Terk, the artist actually stared into the sun, "then sought to throw on to the canvas what he saw with his eyes open and his eyes closed...He discovered spots in the form of discs" (quoted in exh. cat., *op. cit.*, 2012, p. 75).

The visionary *Formes circulaires* culminated in the unprecedented abstract icon *Le premier disque*, painted in August 1913. "I tackled the problem of the very essence of painting," Delaunay later recalled. "This earliest disc was a painted canvas where colors opposing each other had no reference to anything visible. The colors, through contrasts, were placed circularly and opposed one another...No more fruit dish, no more Eiffel Tower, no more streets...This is the cosmic, visual, positive—and real—poem...the birth of our splendid era" (A.A. Cohen, ed., *op. cit.*, 1978, pp. 144 and 145).

"Simultaneous contrast ensures the dynamism of colors and their construction in the painting," Delaunay wrote in 1912, as quoted by Apollinaire. "It is the most powerful means to express reality...the only reality one can construct though painting" (L.C. Breunig, ed., *op. cit.*, 2001, p. 264). He extended the principle of simultaneity to encompass content as well as color and form; in *Soleil, tour, aéroplane*, 1913, a precursor to the Blériot paintings, the artist placed the Tour Eiffel, the Grande Roue de Paris, and a biplane amid his new *formes circulaires* (Habasque, no. 123; The Albright-Knox Art Gallery, Buffalo).

Delaunay commenced the Blériot series later that year, achieving in it the synthesis of circular forms, both cosmic and of human manufacture, from the disc of the sun to the spinning airplane propeller."*Homage to Blériot* marks the high point and the temporary conclusion of a great phase in Delaunay's work," Gustav Vriesen stated. "[His] achievement of the years 1909 to 1914 not only determines his importance and position in the history of twentieth-century art, but also represents a far-reaching, seminal and continuing force" (*Robert Delaunay: Color and Light*, New York, 1969, p. 68).

"In the domain of the plastic," Delaunay stated, "I have attempted an architecture in color, in the hope of realizing the enthusiasms, the states of dynamic poetry, while remaining uniquely within the plastic means themselves...One must begin with the simple, with the living form, with the germ of the moment" (A.A. Cohen, ed., *op. cit.*, 1978, p. 37). And thus did Delaunay experience his epiphany of pure painting, the most potently modernist, visionary manifestation of pictorial invention in the new century, through which he was instrumental, together with a few others–Kandinsky, Kupka, Léger, Mondrian, and Picabia–in revealing the possibilities of the brave new world to be discovered in abstract, non-representational art.

Robert Delaunay, *Le premier disque*, 1912. Formerly in the Collection of Burton and Emily Hall Tremaine; sold, Christie's New York, 5 November 1991, lot 18.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

37B

ARISTIDE MAILLOL (1861-1944)

Baigneuse sans draperie (Premier état)

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '1/6 E. GODARD Fondeur PARIS' (on the back of the base)
Bronze with green and brown patina
Height: 69¾ in. (177.2 cm.)
Conceived in 1921 and cast at a later date

$800,000-1,200,000

PROVENANCE:
Dina Vierny, Paris.
Galerie Tokoro, Tokyo (acquired from the above by 1988).
Acquired from the above by the present owner, 1994.

EXHIBITED:
Shizuoka Prefectural Museum of Art, *Modern Japanese Sculpture: Encounter with the West*, November-December 1988, p. 187, no. 67 (image of another cast illustrated in color, p. 107).

LITERATURE:
B. Lorquin, *Aristide Maillol*, London, 2002 pp. 92 and 110 (another cast illustrated).

The late Dina Vierny confirmed the authenticity of this sculpture.

Maillol modeled this noble and stately female nude in 1921, during a period of exceptional productivity that succeeded the fallow war years. Within the conservative cultural milieu of the post-war *rappel à l'ordre*, the timeless, classicizing effect of Maillol's figures became a political asset, viewed as the assertion of a distinctly Gallic cultural tradition. In rapid succession, the sculptor received commissions from three French towns–Céret, Elne, and Port Vendres–for war memorials to honor their fallen soldiers. By early 1921, the first two of these were well underway, and Maillol had also resumed his labors on a monument to Cézanne, his great Provençal predecessor, that the city of Aix had contracted before the war. Hoping to receive next a coveted commission from the French State itself, Maillol began work on an allegorical representation of the river Seine, which he exhibited to acclaim at the 1921 Salon d'Automne.

The present *Baigneuse sans draperie* is a close variant on the figure that Maillol produced for the Salon, his first contribution to an official State exhibition in nearly a decade. The version entitled *La Seine* depicts the statuesque maiden–her full, voluptuous forms embodying the fertility of the French countryside–in the process of disrobing, as though preparing to enter the eponymous river. She lifts her right hand to catch hold of a swath of drapery that cascades from her shoulder, while her left hand grasps another corner of the garment at her hip. In the present sculpture, Maillol has omitted this fall of cloth, stripping the figure of its allegorical and narrative content to reveal its formal, geometric underpinnings. The lightly flexed left hand now serves to emphasize the graceful arc of the raised left hip, while the bent right arm creates a triangular shape that balances the subtle shift of weight onto the opposite leg.

Expressing the beauty of the female form in highly distilled, almost abstract terms, *Baigneuse sans draperie* represents a key sculpture in Maillol's ongoing effort to fuse the iconographic traditions of antiquity with the radical formal purity of the modernist project. Eschewing the scrupulous naturalism of the High Classical moment, Maillol has drawn inspiration from the stylizations and simplifications of the earlier Severe Style–most notably, the statuary from the temple of Zeus at Olympia, visible behind the artist in a photograph taken during his transformative trip to Greece in 1908. "I prefer the primitive art of Olympus to that of the Parthenon," he confirmed. "It is an art of synthesis, a higher art than ours today, which seeks to represent human flesh" (quoted in J. Rewald, *Maillol*, London, 1939, p. 17).

PROPERTY FROM A PRIVATE SWISS COLLECTION

38B

CLAUDE MONET (1840-1926)

Les bords de la Seine près d'Argenteuil

signed 'Claude Monet' (lower right)
oil on canvas
21⅜ x 28⅞ in. (54.3 x 73.4 cm.)
Painted in Argenteuil, 1874

$3,000,000-5,000,000

PROVENANCE:

Georges Bourgarel, Paris.
Galerie Bernheim-Jeune et Cie., Paris.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 9 May 1912).
Durand-Ruel Galleries, New York (acquired from the above, 1913 and until at least 1949).
A. & R. Ball, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, 24 January 1955).
A. & R. Ball, New York (acquired from the above, 18 October 1957).
Willy Heineberg, New York (by 1967).
Private collection, Europe.
By descent from the above to the present owner, 1976.

EXHIBITED:

Frankfurt am Main, Kunstverein, *Art Francais du XIXe siècle*, 1912, no. 78.
Paris, Galerie Durand-Ruel et Cie., *Tableaux par Claude Monet*, March 1914, no. 23 (dated 1878).
New York, Durand-Ruel Galleries, *Claude Monet*, October–November 1937, no. 1 (dated 1881).
Wildenstein & Co., Inc., New York, *A Loan Exhibition of Paintings by Claude Monet*, April-May 1945, p. 39, no. 41 (dated 1881).
Geneva, Musée d'Art et d'Histoire, *Claude Monet*, January 1967, no. 2.

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Geneva, 1979, p. 256, no. 332 (illustrated, p. 257).
P.H. Tucker, *Monet at Argenteuil*, New Haven, 1982, p. 118 (illustrated, fig. 89; titled *Argenteuil Basin from Behind the Bushes*).
D. Wildenstein, *Monet*: *Catalogue raisonné*, Cologne, 1996, vol. II, p. 139, no. 332 (illustrated, p. 138).

"Life! Life! Life! What it is to feel it and paint it as it really is! To love it for its own sake; to see it as the only true, ever-lasting, ever-changing beauty" exclaimed Zola's fictional Impressionist painter Claude Lantier in the novel *L'Oeuvre*. "Isn't a bunch of carrots, yes, a bunch of carrots, studied directly and painted simply, personally, as you see it yourself, as good as any of the run-of-the-mill, made-to-measure Ecole des Beaux-Arts stuff, painted with tobacco-juice? The day is not far off when one solitary carrot might be pregnant with revolution!" (quoted in P. Tucker, *The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 29).

Monet, who left no written statements about his artistic agenda in the 1870s, would surely have agreed. In the present landscape, painted in the weeks after the epoch-making First Impressionist Exhibition closed in May 1874, his ostensible subject is a pair of sailboats that drift leisurely down the Seine on the tranquil outskirts of Argenteuil, as the sky begins to color with the first blush of sunset. Rather than placing these pleasure crafts at the center of the scene, however, and relegating the foreground vegetation to the role of *repoussoir* or framing device, Monet has reversed the expected compositional hierarchy. The principal protagonist of the painting–Lantier's lone carrot, so to speak–is the shrub that grows from the marshy bank, reaching nearly to the top edge of the canvas, boldly silhouetted against the plane of the sky. Working *en plein air*, Monet has applied the full force of his revolutionary new manner of painting to transcribing his immediate sensations before this splayed and gently rustling foliage, as the sailboats glide by in the middle distance.

The Seine-side enclave of Argenteuil, where Monet painted this meditative scene, is virtually synonymous today with the origins of Impressionism. "I have been seeing Monet frequently these days," Boudin reported to his dealer in January 1872, a month after Monet moved to the town. "He's settled in comfortably and seems to have a great desire to make a name for himself. I believe that he is destined to fill one of the most prominent positions in our school of painting" (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 53). During the ensuing two years, Monet rapidly consolidated the innovative formal vocabulary of Impressionism. Eschewing traditional modeling and laborious finish, he produced paintings with all the vitality and brio of sketches, their broken, transparent brushwork consciously signifying a fleeting moment before nature. As other progressive painters–Manet, Renoir, Sisley, and Caillebotte among them–joined Monet at Argenteuil, the town became the chief locus of the New Painting, with its daring subversion of long-standing Salon norms.

When Monet moved to Argenteuil, it was a lively suburb of some eight thousand inhabitants, located on the right bank of the Seine just eleven kilometers west of the capital. Parisians knew it as an *agréable petite ville*, rapidly industrializing yet still postcard picturesque, and only fifteen minutes by rail from the Gare Saint-Lazare. The town was especially popular among leisure-seekers devoted to the newly fashionable sport of boating, since the Seine is deeper and broader here than anywhere else near Paris. From the mid-century onward, town leaders encouraged the development of Argenteuil as a sailing hub, permitting the establishment of mooring areas and boathouses along the banks and promoting the near-perfect conditions of the river among sports enthusiasts. The most stylish yacht club in Paris established its headquarters at Argenteuil, and the frequent sight of sailboats flying before the wind in regattas and *fêtes nautiques* attracted numerous spectators to its wooded banks.

Claude Monet, *Coucher de soleil sur la Seine*, 1874. Philadelphia Museum of Art.

The Seine and the Petit Gennevilliers bank, late nineteenth century.

Claude Monet, *Le bassin d'Argenteuil*, 1874. Museum of Art, Rhode Island School of Design, Providence.

Although Monet explored a wide range of motifs during his years at Argenteuil, it was the river that provided him with the greatest wealth of pictorial enticements. Between 1872 and 1875, he created more than fifty paintings of the Seine here, focusing principally on three motifs: the boat rental area immediately downstream from the highway bridge; the wide basin of the river, with its sandy promenades; and the Petit Bras, a diversion of the waterway by the Île Marante where larger boats moored. The exact location of the present motif has not been identified, but it is likely that the painting depicts the quiet stretch of the river upstream from the boat rental area, between the highway bridge and the iron railway span. Monet must have set up his easel on the less developed Petit Gennevilliers bank across from Argenteuil, looking roughly north-west across the river into the setting sun. The tree line on the far shore is thus cast into deep shadow, while the tall grass in the foreground catches the light, emitting glints of silver and gold.

Monet has analyzed the various sections of the landscape through carefully differentiated zones of brushwork, emphasizing the variety of fugitive sensations that he experienced before the view. The large foreground shrub is rendered in tiny daubs of green, blue, and brown, which create a lacy screen through which the river and sky remain partially visible. Longer curving strokes describe the marsh grass in which Monet stood ankle-deep to paint this landscape, while small horizontal dashes convey the gentle rippling of the water under a slight breeze. The sailboats and the distant trees are rendered as flatter, less broken forms, compressing the space slightly so that our gaze does not linger in depth but instead returns to the foreground with its rich array of momentary effects.

Although it is the timeless natural beauties of Argenteuil rather than the town's modern offerings that give this scene its focal point, Monet shows these two complementary elements meeting in well-ordered and inviting harmonies. The grassy bank in the foreground forms a wedge that leads the viewer's eye directly to the two boats, whose triangular sails in turn are echoed in undulating forms of the tree line behind them, creating a rhythmic alternation of light and dark. A third boat rests at anchor slightly to the right, its sail furled and its masts commingling with the branches of the bush. "Despite the impression of a captured moment, the painting is an artful construct," Paul Tucker has written about a related scene. "Each element is painstakingly arranged and scrupulously rendered, underscoring Monet's powers as an artist and the humanly imposed rationale of the place" (*op. cit.*, 2000, p. 68).

Monet continued to paint Argenteuil as a veritable suburban paradise throughout 1875, but soon after his attitude toward the *petite ville* underwent a change. A third iron works was set to open across the street from his house by that time, and plans were being made to bring a second railroad through town. Agrarian land was increasingly being converted for housing, and worst of all, pollution had begun to contaminate the Seine. The balance between the beauties of the environment and the bounties of progress–the source of Argenteuil's appeal for Monet from the outset–had tipped too far to one side. In 1876, he spent most of his time painting inside the walls of his own garden, like Zola's Lantier during his retreat to the country; the next year, he packed up and moved sixty kilometers downriver to rural Vétheuil. There, he could still be engaged with time and change, but the terms were now dictated entirely by nature, not by the progressive-minded powers of modernity.

PROPERTY FROM THE UNIVERSITY OF TEXAS LAW SCHOOL FOUNDATION

39B

PAUL SIGNAC (1863-1935)

Le ponton de la Félicité. Asnières (Opus no. 143)

signed and dated 'P Signac 86' (lower right)
oil on canvas
13⅛ x 18⅜ in. (33.4 x 46.7 cm.)
Painted in Asnières, October 1886

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

PROVENANCE:

Émile Verhaeren, Brussels (gift from the artist, 1887).
Robert B. Honeyman, Jr., New York.
R.S.H. Trust, Pasadena; sale, Coeur d'Alene Art Auction, Reno, 28 July 2007, lot 121.
Private collection, Texas (acquired at the above sale).
Gift from the above to the present owner, 2015.

EXHIBITED:

Paris, Pavillon de la Ville de Paris, *3e Exposition de la Société des artistes indépendants*, March-May 1887, p. 23, no. 454.

LITERATURE:

J. Christophe, "Les évolutionnistes du pavillon de la Ville de Paris" in *Journal des artistes*, 24 April 1887, p. 123.
P. Adam, "Les artistes indépendants" in *La revue rose*, May 1887, p. 142.
The Artist's Handlist (*Cahier d'Opus*), *circa* 1887-1902, no. 143.
The Artist's Handlist (*Cahier Manuscrit*), *circa* 1902-1909.
G. Lévy and P. Signac, *Pré-catalogue*, *circa* 1929-1932, p. 140.
M. Ferretti-Bocquillon, "Paul Signac au temps d'Harmonie 1895-1913" in *Signac et la libération de la couleur: de Matisse à Mondrian*, Münster, 1996, p. 59.
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 177, no. 129 (illustrated; with incorrect dimensions).

Georges Seurat, *L'hospice et le phare de Honfleur*, 1886. National Gallery of Art, Washington, D.C.

In the catalogue entry Signac prepared for the inclusion of *Le ponton de la Félicité. Asnières* in the third Salon des Indépendants during March-May 1887, he noted after its title the place and date he painted it, "Asnières, octobre 1886." It is among the final landscapes he painted that year, before the onset of winter. He then turned to the large interior composition depicting his parents and their servant, *La salle à manger*, his largest, most important painting to date (Cachin, no. 136; Kröller-Müller Museum, Otterlo), which he completed early the following year; he placed it, too, in the third Salon that spring. Signac would exhibit in every Salon des Indépendants from its inception in 1884–he was one the organization's youthful co-founders and henceforth its most ardent advocate and constant participant–until 1935, the year before his death.

Signac completed *Le ponton de la Félicité. Asnières* during the very first year he had been working in a novel technique, a venturesome idea to which he had been converted and then fully committed himself by the spring of 1886. Georges Seurat developed and was practicing a new way of painting, seen tentatively at first in small studies during the early 1880s, then more advanced in *Une baignade, Asnières*, 1883-1884, his first masterwork (at age 25), which had deeply impressed Signac (not yet 21) at the first Salon des Indépendants in 1884. Signac observed Seurat at work on his next pioneering project, *Une dimanche à la Grande Jatte*, completed in October 1885, and shown twice the following year—in the eighth and final Impressionist group exhibition in the spring of 1886 (to which Signac contributed fifteen pictures), and with the Indépendants in the early fall. Signac became one of Seurat's few close friends; he was present at and contributed to the genesis of the latter's controversial theories, practice, and influence, which transformed the new art of the late 19th century, and seeded nearly every manner of avant-garde modern painting in the 20th.

Observers liked to term Seurat's method *pointillisme*, drawing attention to the countless tiny dots of paint he employed in composing his imagery. Emphasizing instead the science behind their practice, in the optical theories of Charles Blanc, M.-E. Chevreul, Charles Henry, and Ogden Rood, Signac initially favored Seurat's term *chromo-luminarisme*, to underscore how pure color may be manipulated to recreate the perceived effects of light. Signac then promulgated the term "divisionism" to describe how pure colors are laid side by side in small strokes–they need not be dots, as he later made clear—which the viewer mixes optically to appreciate the local chromatic contrasts that comprise and animate the sum tonal effect of the picture.

The critic Félix Fénéon coined and publicized the term "neo-impressionist" to characterize the artists and their work in this radical new approach to painting. Moving beyond the ways and means of Impressionism during the previous decade, the "Neos"—as the movement's adherents thereafter nicknamed themselves–sought to reveal a more profoundly cognizant method for painting the realities of modern life, not based on the artist's instantaneous, subjective sensation before the motif, as in typical Impressionist practice, but within an objective, scientifically-based discipline, based on immutable natural laws, that focused not on the transitory aspect of human experience and perception, but as Blanc wrote, "the ideal... the primitive beauty of things... the imperishable character, the pure essence...[the artist] removes from this beauty the unessential part, time, in order to make it appear in the eternity of life" (quoted in R. L. Herbert, *Neo-Impressionism*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 17).

Before the spring of 1886 the auto-didact Signac had been painting like an Impressionist. In May 1884 he met with Monet, his self-appointed model, to ask the veteran artist's advice. What transpired is

Paul Signac, *Les gazomètres, Clichy*, March-April 1886. Natinoal Gallery of Victoria, Melbourne.

Paul Signac, *Les Andelys, La Berge*, August 1886. Muséee d'Orsay, Paris.

unknown; Monet would normally tell an aspiring young painter he must find his own way. "Our friendship dates from that day," Signac later wrote. "It lasted until his death" (quoted in *Signac*, exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 299).

With money from an inheritance Signac acquired several Cézannes from Père Tanguy. He was already thinking outside the parameters of classic Impressionism when, on the day after his discussion with Monet, he met Seurat at the first Salon des Indépendants, where the latter was showing *La Baignade*. They saw each other and corresponded regularly while Seurat was working on *La Grande Jatte*; in June 1886 Seurat moved into a studio next door to Signac's address on the boulevard de Clichy at the edge of Montmartre. Signac introduced Pissarro to Seurat in the spring of 1885. Taking heavy fire from his erstwhile colleagues, Pissarro joined the cause of scientific painting, and completed his first pointillist canvases in early 1886. His authoritative example convinced Signac that this was the road he must take in his art. Within a couple of months his own initial, fully-fledged forays in this manner were underway.

During the spring, summer, and fall of 1886 Signac painted along the Seine, as far downstream as Les Andelys in Normandy (Cachin, nos. 119-128), but also closer to Paris, in Clichy (nos. 117-118) and–as in the present painting–in Asnières, the suburban river town where his parents lived, immediately northwest of the capital, only ten minutes by train from the Gare-Saint-Lazare. Asnières since the 1850s was a favorite recreation area for weekend yachting and rowing, picnicking, dining, and dancing. For his motif Signac chose "Le ponton de la Félicité," the floating dock, anchored by a gangway to the bank on the Asnières side of the Seine, for a namesake excursion boat.

As Signac demonstrated during his sojourns the previous two summers in Port-en-Bessin and Saint-Briac on the Channel coast (Cachin, nos. 63-76 and 92-108), he was keen on painting water subjects. The surface of the Seine in *Le ponton* mirrors an overcast sky, generating an overall aura of silvery luminescence, silhouetting the forms of the two yachts, one daringly cropped at the upper left edge, while the near and distant banks of the river, aligned with the dock and boom of that left-hand sailboat, form an arching arabesque across the width of the scene. The boats' masts supply vertical accents that section and balance the composition. While suggesting space and distance, the effect overall, as in a Japanese print, is decorative and flat. The divisionist technique was ideally suited to lending a vibrating, atomized, but integrated and harmonized intensity to the contending zones of colored light and shadow in a Neo-Impressionist canvas.

Signac, a student of Blanc's *Grammaire des Arts du Dessin*, has here introduced into his pictorial paradigm elements of a calculated compositional design, an abstract harmony, that an Impressionist would rarely–if ever—so consciously and deliberately conceive within a *plein air* canvas, quickly painted. This is the most significant "neo-" aspect in Neo-Impressionism, in which the artist, the ideal forms he has envisioned in his motif leading the way, transfigures the long-accepted conventions of naturalist representation into a compelling impetus toward abstraction, in which color is an end in itself, to create a new kind of art on the verge of a new century.

PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION

40B

AUGUSTE RODIN (1840-1917)

Le baiser, 4ème réduction ou petit modèle

signed 'Rodin' (on the right side); inscribed with foundry mark 'F. BARBEDIENNE' (on the left side); with chaser's mark 'H' (on the rim of the underside) and with another chaser's mark 'H' and inscribed '60382 gol 380' (on the underside)
bronze with brown patina
Height : 9⅞ in. (25.2 cm.)
Conceived in 1886 and cast in September 1904

$300,000-500,000

PROVENANCE:
Private collection, Lille (*circa* 1935).
Private collection (by descent from the above); sale, Hôtel Drouot, Paris, 17 June 2014, lot 166.
Acquired at the above sale by the present owner.

LITERATURE:
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 47, nos. 91-92 (marble version illustrated).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142 (marble version illustrated, pl. 71).
C. Goldscheider, *Rodin*, Paris, 1962, p. 49 (marble version illustrated).
A.E. Elsen, *Rodin*, New York, 1963, p. 62 (larger version illustrated, p. 63; dated 1880-1882).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 130 (marble version illustrated, p. 131).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (marble version illustrated, pls. 54-55).
C. Goldscheider, *Rodin Sculptures*, London, 1970, no. 49 (marble version illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, pp. 72, 90 and 108, no. 151 (marble version illustrated, p. 77).
J. de Caso and P. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection*, San Francisco, 1977, pp. 148-153, no. 22 (another cast illustrated, pp. 148 and 150).
R.M. Rilke, *Rodin*, Salt Lake City, 1982, pp. 38 and 104 (another cast illustrated, p. 39).
A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, p. 78 and 80-81 (another cast illustrated, p. 79, fig. 70).
N. Barbier, *Marbres de Rodin, Collection du Musée*, Paris, 1987, pp. 184 and 186 and 258, no. 79 (marble version illustrated, pp. 185 and 187).
A. Le Normand-Romain, *Le Baiser de Rodin*, Paris, 1995, pp. 20-21 (another cast illustrated, fig. 2).
A. Le Normand-Romain, *Rodin*, Paris, 1997, p. 49 (terracotta version illustrated, p. 48).
J. Vilain, *Rodin at the Musée Rodin*, London, 1997, p. 39 (marble version illustrated in color).
A. Pingeot, "Rodin au Musée du Luxembourg," *La Revue du Musée d'Orsay*, Autumn 2000, pp. 67-70 and 74, no. 11.
R. Butler and S.G. Lindsay, *European Sculpture of the Nineteenth Century, The Collections of the National Gallery of Art, Systematic Catalogue*, Washington, D.C., 2000, pp. 326 and 329-330 (copper version illustrated in color, pp. 327-328; plaster and marble versions illustrated, p. 329, figs. 1-2 respectively).
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, pp. 214-215, no. 49 (another cast illustrated, fig. 167).
R. Masson and V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (marble version illustrated in color, p. 41).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 162-163 (other casts illustrated, pp. 158-162; marble version illustrated, p. 163, figs. 1-3).
A. Le Normand-Romain, *Rodin*, New York, 2014, pp. 133-134 (terracotta version illustrated in color, p. 132, fig. 121; marble version illustrated, p. 133, figs. 122-123, and marble version illustrated again in color, p. 135, fig. 127).

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 2013-4183B.

Love and sexuality were central themes in Rodin's work; he was unrivaled among nineteenth century sculptors at communicating the drama of passion and romance. The study of love had dominated the arts and literature since classical times; interest in this subject, especially in the tragic fate that so often beset young love in its most intense expression, surged in the heyday of Romanticism during the early 1800s, and continued unabated to Rodin's day.

A tale of forbidden courtly love in *Canto V* of Dante's Inferno inspired the embracing pair depicted in *Le Baiser*. Having entered the second circle of hell, where an unrelenting whirlwind torments the spirits of those who have committed sins of the flesh, Dante encounters two illicit lovers who lived and perished for their indiscretion in the poet's own day. Francesca was married to Gianciotto Malatesta, Lord of Rimini. During an absence from his domain, Gianciotto placed Francesca in the safekeeping of his younger brother Paolo. While reading the story of the adulterous love between Guinevere and Lancelot, Paolo and Francesca suddenly became aware of their feelings for each other.

While in Dante's telling, Paolo initiated the kiss, Rodin has Francesca raise her body to him, inviting his embrace. Paolo appears to react timidly: in his surprise, the book slips from his hand, still opened to the page they were reading, now flattened in the embrace of body and limb. Rodin captured the instant in which their lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. The tragic outcome of this encounter would have been well-known to Dante's readers and informed viewers in Rodin's day—Gianciotto unexpectedly returned, and learning of the conjoined infidelities of both his wife and brother, he slew them.

The embracing lovers first made their appearance in Rodin's third terracotta maquette for *La porte de l'Enfer*, where they feature prominently on the lower left side. Rodin considered the group to be too blissful to fit within the cataclysmic drama of the Gates, and it did not appear in the sculptor's final version. Rodin subsequently developed the lovers into an independent, free-standing sculpture. To universalize his theme, the sculptor modeled his figures in the nude, and seated them on a rocky ledge.

In 1887 Rodin executed a life-size version in painted plaster that came to be known as *François da Rimini* and was exhibited later that year in Brussels. Following his election to the Legion d'Honneur that same year, the French government commissioned him to do a larger-than-life marble version of the plaster. Work progressed slowly and the marble sculpture, now known as *Le Baiser*, was finally exhibited at the Paris Salon of 1898.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

41B

HEINRICH CAMPENDONK (1889-1957)

Bergziegen (Blumen und Tiere)

signed with initial and dated 'C 17' (lower right); signed and dated again 'Campendonk 1917' (on the reverse)
oil on canvas
29¼ x 19¼ in. (74.3 x 48.9 cm.)
Painted in 1917

$800,000-1,200,000

PROVENANCE:

Pauline Kowarzik, Frankfurt (by 1920).
Städtische Galerie, Frankfurt (gift from the above, 1926 and until 1937); removed as 'entartete Kunst' by the National Socialists in 1937.
Karl Buchholz, Berlin (*circa* 1942).
Karl Nierendorf, New York (1947).
The Solomon R. Guggenheim Museum, New York (by 1967); sale, Sotheby Parke Bernet, New York, 22 October 1975, lot 137.
Private collection; sale, Sotheby's, London, 29 November 1988, lot 70.
A. Alfred Taubman, Bloomfield Hills (acquired at the above sale); sale, Sotheby's, London, 10 October 2001, lot 35.
Acquired at the above sale by the present owner.

EXHIBITED:

Düsseldorf, Galerie Alfred Flechtheim, *Heinrich Campendonk*, June 1920 (illustrated).
Munich, Archaologisches Institut, *Entartete Kunst*, 1937 (illustrated; titled *Blumen und Tiere*).
New York, The Solomon R. Guggenheim Museum*, Museum Collection: Seven Decades, A Selection*, 1967, no. 196.
New York, The Solomon R. Guggenheim Museum, *Rousseau, Redon and Fantasy*, May-September, 1968.
Los Angeles County Museum of Art and The Art Institute of Chicago, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, February-September 1991, p. 214 (illustrated in color, fig. 181).

LITERATURE:

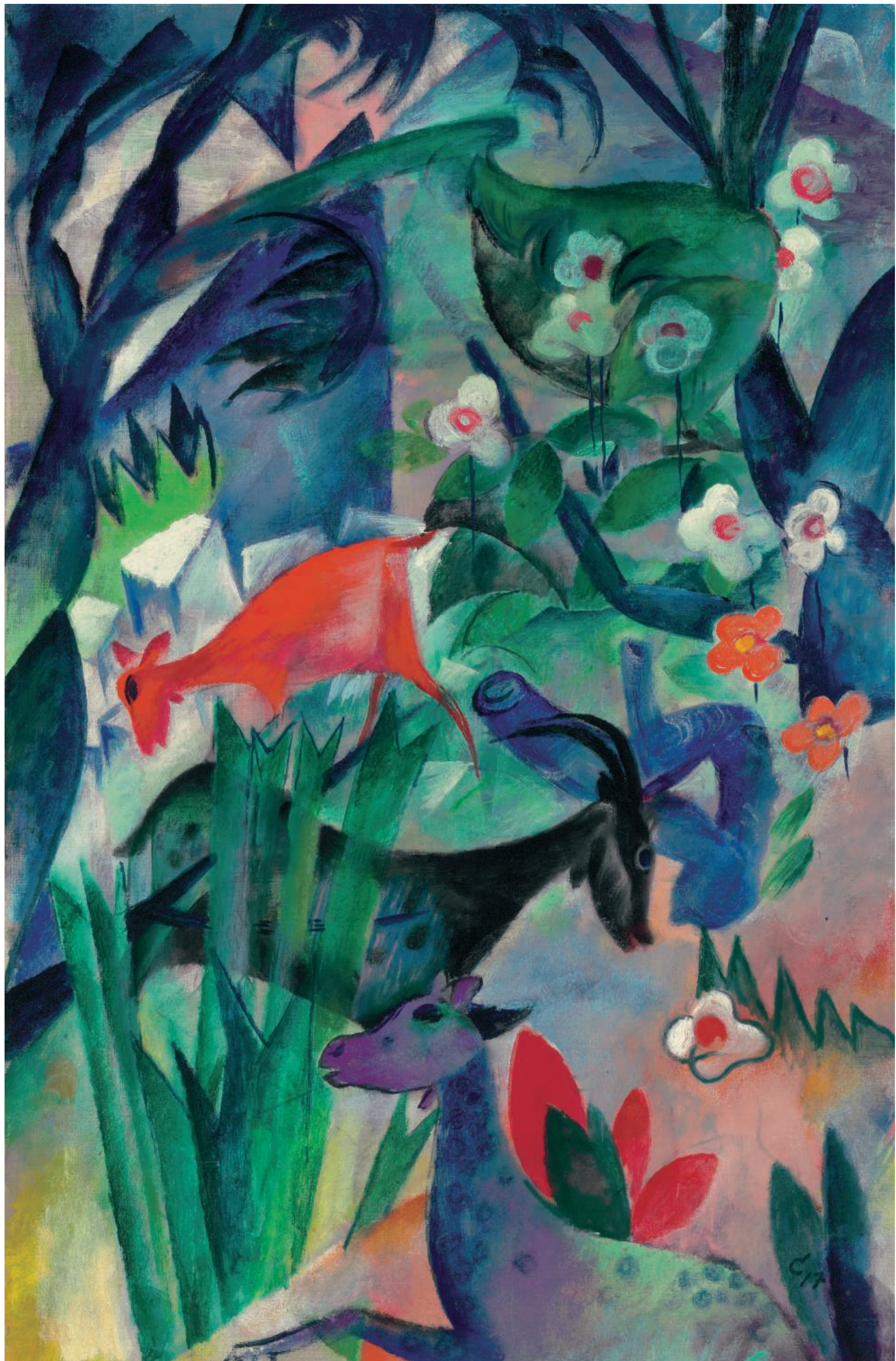
W. Schürmeyer, "Heinrich Campendonk" in *Das Kunstblatt*, 1918, p. 113, no. 2 (illustrated).
P.O. Rave, *Kunst diktatur im Dritten Reich*, Hamburg, 1949, p. 79.
P.-K. Schuster, *Nationalsozialismus und Entartete Kunst, Die Kunststadt, Munich 1937*, exh. cat., Staatsgalerie, Munich, 1987, p. 166, no. 16-198.
A. Firmenich, *Heinrich Campendonk: Leben und expressionistisches Werk*, Recklinghausen, 1989, p. 371, no. 692 (Illustrated in color, p. 170, pl. 63).

"I'm now in the thick of it and with some good pieces have even managed to impress," Heinrich Campendonk reported to his future wife Adda in November 1911. The previous month, just shy of his twenty-second birthday, Campendonk had left his native Krefeld and moved to the Bavarian hamlet of Sindelsdorf, where his friend Helmuth Macke was sharing a studio with Franz Marc. There, Campendonk fell under the influence of Marc's vividly colored and heavily abstracted paintings of animals, which, the two artists believed, had spiritual values that could countermand the materialism of the modern age. In December 1911, at Marc and Kandinsky's invitation, Campendonk participated in the now-legendary first exhibition of *Der Blaue Reiter* at Thannhauser's Moderne Galerie in Munich, launching him on the international avant-garde stage.

Both Campendonk and Marc were mobilized when the First World War broke out; Marc was killed in action in March 1916, and Campendonk was discharged for illness shortly thereafter. Profoundly affected by his experience at the front, Campendonk retreated to rural Seeshaupt on Lake Starnberg and immersed himself in work, melding the intense color and expressive surface of the *Blaue Reiter* with a new interest in the folk traditions of Bavaria, where the Brothers Grimm had gathered their fairy tales. "It was only after his return from the war that he became an important painter in his own right," Peter Selz has written. "Campendonk's subject matter consists of the most elementary objects of country life...but he dismembers this ordinary world and reassembles it into a magic, dream-like place" (*German Expressionist Painting*, Berkeley, 1957, pp. 308-309).

Painted at Seeshaupt in 1917, *Bergziegen* depicts a trio of blue and red mountain goats that gambol weightlessly through a rocky landscape strewn with delicate wildflowers–an idyllic, primordial vision in which animals, unlike modern man, live in harmonious communion with nature. Translucent planes of color overlap in a complex, cubist-derived space that lends the scene a whimsical, floating quality. The dark, jagged silhouettes of the encompassing vegetation, however, hint at a looming menace–the hungry troll that awaits the Three Billy Goats Gruff beneath the bridge, perhaps, or the devastations of twentieth-century warfare.

The first owner of *Bergziegen* was the German artist Pauline Kowarzik, who gifted the canvas to the Städtische Galerie in Frankfurt in 1926. In 1937, the Nazis confiscated the painting and included it in the exhibition *Entartete Kunst* (Degenerate Art)–a virulent attack on modernism, intended to clarify by defamation and derision exactly what sort of art was anathema to the Reich. Campendonk had fled to Amsterdam by this time, where he died in 1957; the present painting subsequently entered the collection of the Guggenheim Museum.



PROPERTY FROM AN IMPORTANT FRENCH COLLECTION

42B

PABLO PICASSO (1881-1973)

La Minotauromachie

etching and engraving with scraper on Montval paper,
Baer's seventh (final) state
Image size: 19 ½ x 27 ¼ in. (50 x 69 cm.)
Sheet size: 22 ½ x 30 ¼ in. (57 x 77 cm.)
Executed in 1935

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

PROVENANCE:
Estate of the artist.
Marina Picasso, Paris (by descent from the above).
Galerie Jan Krugier, Geneva .
Acquired from the above by the present owner.

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

Picasso on a beach, holding a cow skull in front of his face, 1937.Dora Maar Private Collection, Barcelona.© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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

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

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

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

The heavy dark presence of the Minotaur counterbalances the flower girl's attempt to shed light on the scene. Picasso began using the image of a Minotaur as his own alter ego in the early 1930s, and in the etchings of *La Suite Vollard* from 1933-1936 we find a complete life cycle of the beast, beginning with social scenes of him

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

as a self-confident sexual male indulging in bacchanalian, orgiastic celebrations. These scenes then give way to more sentimental works of a pensive creature caressing his sleeping lover. Next is a series of several images of a blind Minotaur, led through a barren land by a young Marie-Thérèse. Finally several images show the beast as man's victim, slain in the bull ring as the fear-inspiring outsider. The Minotaur of *La Minotauromachie* is depicted as meditative, paused in mid stride. The cause of his hesitation is evident: the flower girl's candle, and he reaches out to block the light and end the painful vision before him.

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

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

PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

43B

PABLO PICASSO (1881-1973)

Femme se coiffant

signed 'Picasso' (on the left side)
bronze with dark brown patina
Height: 16½ in. (41.9 cm.)
Conceived in 1905-1906 and cast by Ambroise Vollard by 1939

$400,000-600,000

PROVENANCE:
Ambroise Vollard, Paris.
Curt Valentin Gallery, New York.
Private collection, New York.
Marlborough Gallery, Inc., New York.
Acquired from the above by the late owners, 9 October 1987.

EXHIBITED:
(possibly) New York, Curt Valentin Gallery, *Pablo Picasso: Drawings & Watercolors*, March 1940, no. 63 (illustrated); Curt Valentin Papers, I. [91] 1 of 2, The Museum of Modern Art Archives, New York.

LITERATURE:
A. Level, *Picasso*, Paris, 1928, p. 58, no. 55 (another cast illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1932, vol. I, no. 329 (another cast illustrated, pl. 153; titled *La Coiffure* and dated 1905).
R. Penrose and J. Golding, eds., *Picasso*, London, 1973, p. 277, no. 199 (another cast illustrated in color).
U.E. Johnson, *Ambroise Vollard Editeur, Prints, Books, Bronzes*, New York, 1977, p. 169, no. 229.
J. Palau i Fabre, *Picasso, The Early Years 1881-1907*, New York, 1981, p. 553, no. 1364 (another cast illustrated).
W. Spies, *Picasso*, *Das plastische Werk*, Stuttgart, 1983, no. 7 (another cast illustrated, pp. 27 and 326).
M.-L. Besnard-Bernadac, M. Richet and H. Seckel, *The Picasso Museum, Paris: Paintings, Papiers collés, Picture Reliefs, Sculptures and Ceramics*, London, 1986, p. 151, no. 277 (another cast illustrated).
J. Richardson, *A Life of Picasso*, London, 1991, vol. I, p. 460 (another cast illustrated).
C.- P. Warncke and I.F. Walther, *Pablo Picasso*, Cologne, 1991, vol. I, p. 143 (another cast illustrated).
B. Léal, C. Piot and M.-L. Besnard-Bernadac, *The Ultimate Picasso*, New York, 2000, no. 201 (another cast illustrated, p. 98).
W. Spies, *Picasso: The Sculptures*, Stuttgart, 2000, p. 394, no. 7 (another cast illustrated, pp. 33 and 346).

For Picasso, living among the rugged mountain folk during the summer of 1906 in the small Pyrenean town of Gósol proved to be a revelation. This working vacation, with Fernande Olivier at his side, reacquainted the artist with his Spanish roots and provided him a deeper insight into the archaic Iberian sculptures. When back in Paris that autumn, this experience culminated in the sculpture *Femme se coiffant*.

Picasso was fond of depicting Fernande as she combed and dressed her abundant auburn tresses, in poses influenced by the various odalisques in Ingres' *Le bain turc,* which caught Picasso's eye in the special commemorative exhibition accorded the 19th century master at the 1905 Salon d'Automne. The series of kneeling nude figures he drew and painted during the fall of 1906, as he finally finished the face of Gertrude Stein in the famous portrait, induced him to conceive a sculptural rendering of this subject.

Having carved pieces in wood while in Gósol, Picasso was keen to continue making sculpture. The previous denizen of Picasso's studio in the Bateau-Lavoir was the Catalan sculptor, ceramicist, and jewelry-maker Paco Durrio, whom Picasso had known since 1901. Durrio learned the art of making stoneware from Gauguin and persuaded Picasso to try working in stoneware, in which modeled clay could be colored and fired, melding the disciplines of painting and sculpture. Picasso created his first stoneware sculptures in Durrio's studio in early 1906, including *Tête de femme (Fernande)* (Spies, no. 6).

Gauguin died in 1903; his example, transmitted in part through Durrio, was paramount for Picasso during this period. The Gauguin retrospective exhibition at the 1906 Salon d'Automne further fueled his interest. He had likely already seen the magnificent *Oviri*, Gauguin's masterwork in stoneware, at Ambroise Vollard's gallery. With *Oviri* in mind, Picasso modeled this earthy, caryatid-like figure of the kneeling Fernande, tinged with Iberianism, mysteriously and sensuously enveloped in a mantle of her flowing hair.

Pablo Picasso in his studio at 23, rue de la Boétie, 2932 (Paris). Photo by Brassaï. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

44B

ALFRED SISLEY (1839-1899)

Ferme au bord de la Seine à Port-Marly

signed and dated twice 'Sisley.75' (lower right)
oil on canvas
21½ x 25⅝ in. (54.6 x 65.1 cm.)
Painted in 1875

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

PROVENANCE:

Count Armand Doria, Paris (acquired from the artist).
Countess René de Lussac, France (by descent from the above).
Anon. sale, Palais Gallièra, Paris, 16 June 1969, lot 116.
Acquavella Galleries, Inc., New York (acquired at the above sale).
Mrs. and Mrs. Neison Harris, Chicago (acquired from the above, 26 November 1969).
Private collection, Chicago (by descent from the above); sale, Christie's, New York, 1 November 2005, lot 13.
Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles County Museum of Art; The Art Institute of Chicago and Paris, Galeries nationales du Grand Palais, *A Day in the Country: Impressionism and the French Landscape*, June 1984-April 1985, pp. 102 and 104, no. 24 (illustrated in color, p. 105).
Washington, D.C., The Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's 'Luncheon of the Boating Party,'* September 1996-February 1997, pp. 74 and 260 (illustrated in color, pl. 37).

LITERATURE:

M.A. Stevens, ed., *Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, p. 154 (illustrated, fig. 95).

Sisley.75
Sisley.75

Alfred Sisley, *Le bac de l'Ile de la Loge, inondation*, 1872. Ny Carlsberg Glyptotek, Copenhagen.

Alfred Sisley, *La Seine è Port-Marly, tas de sable*, 1875. The Art Institute of Chicago.

The Comité Sisley has confirmed the authenticity of this painting. This work will be included in the new edition of the *catalogue raisonné of Alfred Sisley by François Daulte*, being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.

Sisley painted this lively, rustic scene in 1875, a year after the First Impressionist Exhibition introduced a wide public to the revolutionary formal vocabulary of this new modern movement. The scene depicts a cluster of farmhouses on the Île de la Loge, a narrow island that runs down the center of the Seine between Port-Marly and Bougival, in the picturesque suburbs west of Paris where Sisley, Monet, Renoir, and Pissarro forged the *plein-air* aesthetic of Impressionism. At the time, the Île de la Loge was linked to the riverbank only by a ferry borne on a cable suspended between two stanchions, one of which is visible near the center of the composition. Sisley devoted well over half of the canvas to the depiction of the Seine and the sky, applying paint in a vibrating tissue of broken brushstrokes that brilliantly conveys the immediate sensation of the open air. Although it can be hard to imagine today–so iconic has Impressionism become–this bold subversion of long-standing Salon norms provoked fierce debate among Sisley's contemporaries. Was this new mode of painting an affront to tradition, a veritable artistic scourge, or was it a brilliantly modern endeavor, the most important of its day? Time, of course, proved the latter true.

Sisley had moved at the beginning of 1875 from Louveciennes to nearby Marly-le-Roi, and to paint the present scene he set up his easel on the riverbank at Port-Marly, a pleasant mile-long walk from his new home. This particular stretch of the Seine was one that the artist particularly favored, exploring it in at least ten other canvases over the course of the 1870s. "Sisley remained rooted in his subjects, conveying in his views every perceived sensation, no matter how delicate and fugitive," William Johnston has written. "For him, the ephemeral is trapped by his sequential exploration of a given location" (exh. cat., *op. cit.*, 1992, p. 196).

In almost all the paintings that he made from this spot on the bank, Sisley directed his attention down the river, rendering it as spacious highway of water with the Île de la Loge at the far right. The focus of these compositions is the economic life of the bustling Port-Marly bank, which boasted a traditional wash-house and an industrial paper-mill, which Pissarro had painted in 1872 (cat. rais., no. 229; Musée d'Orsay, Paris), as well as docks for all sorts of commercial vessels, including ferries, flat barges, and steam tugs. In the present painting, by contrast, Sisley adopted a planar compositional strategy, looking directly across the river toward the wooded island. The resulting scene, though utterly up-to-the-minute in style, is unabashedly timeless and rural in subject, with a pair of cows peacefully grazing at the water's edge.

The only evidence of modernity in this tranquil, pastoral landscape is the small skiff carrying a worker whose job is to dredge sand from the bottom of the river, creating a clear channel for commercial barge traffic traveling between Le Havre and Paris; sand can be seen piled up in the left end of the boat. To steady the craft as he works, he has used a wooden pole, which formally echoes the slender poplar trunks that line the bank. Sisley treated the theme of dredging more prominently in three other landscapes from 1875, one of which shows sand heaped up on the Port-Marly bank awaiting sale to building contractors or gardeners (Daulte, nos. 176-178). In the present painting, the river is deserted other than this one diminutive craft, by contemporary accounts an extremely rare occurrence in this crowded stretch of the Seine. Sisley painted the scene looking northeast, and hints of faint pink in the high, cloud-flecked sky suggest that it may still be early in the day. The leaves of the trees have turned brown but the ground remains green, indicating a late autumn date, and we might imagine Sisley bundling up against the morning chill to capture this hushed scene, his presence inscribed in the rapid, transparent brushwork.

Sisley depicted the Île de la Loge from the same head-on vantage point on one other occasion, in December 1872 while he was living at Louveciennes (Daulte, no. 21; Ny Carlsberg Glyptotek, Copenhagen). This earlier picture, which Sisley showed in the First Impressionist Exhibition, was painted while the Seine was in flood and shows the island partially submerged, radically destabilizing traditional notions

of spatial language within the landscape. The water level is normal in the present scene, but Sisley has now removed the repoussoir of the near bank so that the viewer seems almost to be floating, as in the many canvases that Monet made from his studio-boat at Argenteuil. "The painting can be interpreted as a stable view perceived from a watery vantage point," Richard Brettell has written about the present work. "This composition calls to mind the opening pages of Flaubert's *L'Education sentimentale*, in which the young hero pursues the alluring Mme. Arnoux on a boat to Paris, observing all the while the inaccessible beauties of the traditional landscape" (exh. cat., *op. cit.*, 1984, pp. 102-104).

Camille Pissarro, *Le lavoir, Bougival*, 1872. Musée d'Orsay, Paris.

The first owner of *Bords de la Seine à Port-Marly* was Count Armand Doria, one of the earliest collectors to embrace the work of the Impressionists, at a time when many still derided their art. A scholar and wealthy landowner who resided in a castle at Orrouy in northern France, Count Doria began collecting in 1856, focusing on the work of Corot, Jongkind, and Millet. In 1874, he made his earliest purchase of an Impressionist painting, *La maison du pendu* by Cézanne–the first canvas that the reclusive artist from Aix had ever sold to a collector outside his circle of intimates (Rewald, no. 202; Musée d'Orsay, Paris). Count Doria went on to acquire upwards of forty important Impressionist paintings, the majority of which were purchased directly from the artists during frequent studio visits. After his death, these were sold in a widely publicized auction at the Galerie Georges Petit, the highlight of which was Monet's purchase of a Cézanne snowscape for 6750 francs, then the highest price ever paid for a work by the artist. The bid caused so much excitement that the auction-goers, suspecting shenanigans of some sort, clamored for the buyer's name, whereupon the purchaser stood up and declared, "It's me, Claude Monet!"

An unusual detail of *Bords de la Seine à Port-Marly* is the fact that Sisley signed and dated it twice. The lower of the two signatures, at the very edge of the canvas, was the initial one. After Count Doria purchased the painting, he placed it in a smaller frame, probably to pair with another canvas of slightly smaller dimensions. Presumably at his patron's request, Sisley then re-signed the painting higher on the canvas so that the signature and date would be visible in the new frame.

Claude Monet, *Les bains de la Grenouillère*, 1869. National Gallery, London.

PROPERTY FROM AN IMPORTANT COLLECTION

45B

EDGAR DEGAS (1834-1917)

Femme à sa toilette

stamped with signature 'Degas' (Lugt 658; lower left)
pastel on paper laid down on board
19 x 28¼ in. (48.9 x 71.8 cm.)
Drawn *circa* 1894

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

PROVENANCE:

Estate of the artist; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 272.
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).
Consortium Degas: Jacques Seligmann, New York; Galerie Durand-Ruel et Cie., Paris; Ambroise Vollard, Paris; and Galerie Bernheim-Jeune et Cie., Paris (acquired from the above); sale, American Art Association, New York, 27 January 1921, lot 17.
Galerie Bernheim-Jeune et Cie., Paris (acquired at the above sale).
Private collection, Switzerland; sale, Christie's, London, 29 June 1976, lot 220.
Piccadilly Gallery, London (acquired at the above sale).
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, October 1987.

EXHIBITED:

Yokohama Museum of Art, *Degas*, September-December 2010, p. 124, no. 78 (illustrated in color; titled *Le bain*).

LITERATURE:

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 678, no. 1170 (illustrated, p. 679).

This richly worked and boldly experimental pastel is part of an extended family of images–one of the largest and most inventively varied of Degas's late years–in which the artist explored the motif of a female bather, chastely self-absorbed, who dries her neck in the moments after leaving her tub. Seen in three-quarter view from behind, she holds out her heavy, luxuriant hair with her left arm and vigorously towels the nape of her neck with her right, dipping her head and rounding her shoulders. The emphasis of this pose, in all its many variations, is the muscular architecture of the back, which here forms a C-curve that finds its echo in the cascading mane of hair and the swag of the towel. Degas's insistently tactile hatchings of color further animate this dynamic structure, amplifying the bather's own bodily tension.

"In dozens of charcoal drawings, pastels, and even sculptures, this angular averted figure towers over Degas's pictorial repertory," Richard Kendall has written. "Leaning forward to attend to her hair and dry her neck, the woman twists her back so that the side of her thighs and the breadth of her shoulders are simultaneously visible. The curiously flattened shape that resulted clearly fascinated the artist, offering an oblique structure that energized a number of major compositions" (*Degas: Beyond Impressionism*, exh. cat., The Art Institute of Chicago, 1996, p. 149).

The origins of this distinctive pose may be found in the figure of a grieving woman clutching her long tresses in the right foreground of Delacroix's *Entry of the Crusaders into Constantinople*, which Degas copied in his youth and continued to admire (1840; Musée du Louvre, Paris). Transposing this precedent into his own idiom, Degas kept the expanse of bare, tilted back and tumbling hair but replaced Delacroix's melodrama with a simple domestic setting. He experimented with the pose in the mid-1880s in several pastels of women at their coiffure and then in the early 1890s embarked on his magisterial sequence of bathers drying their neck. Using tracing paper as an aid, he submitted this motif to ceaseless repetition and revision over the next decade, exploring slight variations of posture, setting, and *mise-en-page*, as well as different textural nuances and color harmonies.

In the present pastel, Degas has seated his model in a patterned chaise with a towel flung over the back. The bather's obliquely positioned figure constitutes the dynamic center of a sensuous tapestry of warm tones–apricot and coral pink, russet and chocolate brown–that asserts the overall decorative unity of the picture surface and threatens to subsume the very subject. "This graphic energy reminds us of the synthetic nature of Degas's imagery," Kendall has written, "directing our attention to the fictive planes of his works of art and constraining their propensity to illusion" (*ibid.*, p. 154).

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

46B

EDGAR DEGAS (1834-1917)

Cheval au galop sur le pied droit

signed, numbered and stamped with foundry mark 'Degas 47 HER.D AA HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)
bronze with brown patina
Height: 12½ in. (31.8 cm.)
Length: 18¼ in. (46.4 cm.)
Original wax model executed in the late 1880s; 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

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

PROVENANCE:

René de Gas, New Orleans.
Gaston de Gas Musson, New Orleans (by descent from the above).
Toledo Museum of Art, Ohio (acquired from the above, 1949).
Acquired from the above by the family of the present owners, 1963.

EXHIBITED:

Ohio, Toledo Museum of Art, 1963-1979 (on extended loan).

LITERATURE:

J. Rewald, ed., *Degas: Works in Sculpture: A Complete Catalogue*, New York, 1944, p. 19, no. VI (another cast illustrated, p. 41).
J. Rewald and L. von Matt, *Degas Sculpture*, Zürich, 1956, no. VI (another cast illustrated, pp. 3-5).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 142, no. S41 (another cast illustrated, p. 143).
C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. xiii, no. 60 (original wax model illustrated).
J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné, New Edition,* San Francisco, 1990, pp. 54-55, no. VI (original wax model illustrated, p. 54; another cast illustrated, p. 55).
A. Pingeot, *Degas Sculptures*, Paris, 1991, pp. 172-173, no. 41 (another cast illustrated, pp. 92-93 and 172; original wax model illustrated, p. 173).
S. Campbell, "Degas, The Sculptures: A Catalogue Raisonné" in *Apollo*, vol. CXLII, no. 402, August 1995, pp. 33-34, no. 47 (another cast illustrated, p. 33, fig. 45).
Degas at the Races, exh. cat., National Gallery of Art, Washington, D.C., 1998, pp. 196-197 (another cast illustrated, p. 195, no. 120).
J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 213, no. 47 (another cast illustrated in color, p. 212; another cast illustrated again and original wax model illustrated, p. 213).
S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, p. 537, no. 47 (another cast illustrated in color, pp. 262-265; original wax model illustrated in color, p. 265).
S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, pp. 102-106, no. 13 (original wax model illustrated in color, p. 103; original wax model illustrated again, p. 104).

"Happy sculptor... but I have not yet made enough horses!" So Degas wrote, exhilarated, to his friend and fellow sculptor Albert Bartholomé in 1888, after having created this powerful and dynamic statuette of a horse galloping (quoted in exh. cat., *op. cit.*, 1998, p. 197). A long-time habitué of the racetrack at Longchamps, Degas had begun to model horses more than two decades earlier, producing at least six sculptures in the 1860s of thoroughbreds in stable, traditional standing and walking poses. In the 1880s, by contrast, the period of Degas' most passionate engagement with equine statuary, his sculpted horses became ever more active and experimental, the animals captured in the midst of trotting, prancing, rearing, balking, and galloping.

In addition to his own close first-hand observations of racehorses, Degas also drew inspiration for his daring equine statuary from Eadweard Muybridge's pioneering stop-action photographs of horses in motion, which received their definitive publication in 1887. Muybridge's images revolutionized the understanding of animal movement, demonstrating, for example, that a galloping horse's four feet are all off the ground not when the legs are extended but rather when they are tucked beneath the animal. "Even though I had the opportunity to mount a horse quite often," Degas later admitted, "even though I could distinguish a thoroughbred from a half-bred without too much difficulty, even though I had a fairly good understanding of the animal's anatomy, I was completely ignorant of the mechanism of its movements [before Muybridge]" (quoted in exh. cat., *op. cit.*, 1998, p. 185).

Cheval au galop sur le pied droit, the largest of all Degas' surviving horse sculptures, explores the fastest and most thrilling form of equine motion, the racing gallop on a right lead. Degas has accurately captured the horse's position at an instant of powerful forward thrust, immediately before the legs are fully extended. The hind legs have already made their initial two-beat footfall; the left foreleg now stretches to take ground, and the flexed right foreleg begins to straighten to succeed it. A frame from Muybridge's photographic sequence of the racehorse Bouquet galloping shows the animal in almost the identical position, with the same vigorously outstretched neck, raised tail, and forward-turned ears. "The movement is an especially graceful yet dynamic phase of the gait, semi-suspended like the rear or the initial part of a jump" Suzanne Glover Lindsay has explained. "The horse appears about to gallop off its plinth" (*op. cit.*, 2010, p. 105).

Like all Degas' work in three dimensions, *Cheval au galop* 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. It proved one of the most successful of the bronzes, with casts sold almost annually during the first half of the 1920s. "None of the horse's energy is lost in translation from wax to bronze," Shelley Sturman has concluded (*op. cit.*, 2009, p. 265).

PROPERTY OF A PRIVATE SWISS COLLECTOR

47B

VINCENT VAN GOGH (1853-1890)

Wever naar rechts gekeerd (Weaver Facing Right)

oil on canvas laid down on panel
14⅜ x 17⅝ in. (36.6 x 45 cm.)
Painted in 1884

$700,000-1,000,000

PROVENANCE:

C. Mouwen, Jr., Breda.
Oldenzeel Art Gallery, Rotterdam.
H.P. Bremmer, The Hague (by 1929).
Private collection, Europe (by descent from the above); sale, Christie's, New York, 3 November 2009, lot 24.
Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Rotterdam, Kunstzalen Oldenzeel, November 1903.
Kunsthalle Basel, *Vincent van Gogh*, October-November 1947, p. 18, no. 7.
Antwerp, Koninklijk Museum voor Schone Kunsten, *De Arbeid in de Kunst: Van Meunier tot Permeke*, April-June 1952, no. 36.
Paris, Museé Jacquemart-André, *Vincent van Gogh*, February-March 1960, no. 6.
Gemeentemuseum, The Hague, 1929-1976 (on extended loan from the heirs of H.P. Bremmer).

LITERATURE:

J.B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné, dessins, aquarelles, lithographies*, Paris, 1928, p. 52, no. 162.
W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*, Antwerp, 1937, pp. 281, 317 and 415.
J.B. de la Faille, *Vincent van Gogh*, Paris, 1939, p. 150, no. 180 (illustrated).
J.B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 96, no. 162 (illustrated, p. 97; titled *Weaver: The Whole Loom, Facing Right*).
R. Lecaldano, *L'Opera Pittorica Completa di Van Gogh*, Milan, 1977, p. 94, no. 36 (illustrated).
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 108, no. 457 (illustrated, p. 109).
I.F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, Cologne, 1993, vol. I, p. 36 (illustrated in color).
J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 108, no. 457 (illustrated, p. 109).
L. Jansen, H. Luijten and N. Bakker, *Vincent van Gogh: The Letters*, Amsterdam, 2009, vol. 3, p. 104, no. 2 (illustrated in color).

In Drenthe during the final months of 1883, Van Gogh claimed that "painting comes more easily to me; I feel the urge to tackle all sorts of things that I left undone until today" (Letter no. 367; to Theo van Gogh, 16 October 1883). But desperately short of money, he left in early December to live with his parents in Nuenen. He was keen to continue working in oils, and took up an idea he had been pondering since 1880, a series of pictures depicting local weavers engaged in their work.

The world-renowned textile industry in Brabant had fallen on hard times, yielding foreign markets to more efficient competition from fully mechanized English manufacturers, while becoming dependent on less lucrative domestic consumption. Most Dutch weavers were independent rural artisans working at home, few of whom could keep up with advances in technology and the consolidation of resources in the cities. Many such erstwhile entrepreneurs, having lost ownership of their looms, joined a growing army of wage-earning workers, who were poorly paid and lived in squalid slums. Van Gogh sought to capture a traditional way of life and a quality of handiwork that was rapidly disappearing.

"When I am not with Ma, I'm at a weaver's nearby, where I am working on two painted studies" (Letter no. 427; to Theo, between about 21 and 24 January 1884; probably referring to the present painting and Faille, no. 26). Within a few months Van Gogh completed nearly twenty drawings and watercolors, and seven oil paintings of weavers, including the present canvas. A second group, together with a series of spinners, followed that summer. The slatted wooden looms fascinated Van Gogh; he preferred the oldest pre-industrial examples he could find—some dated from the 18th century. "I'll have a lot more hard graft on these looms, but in reality the things are such almighty beautiful affairs... I certainly believe it's right that they should be painted" (Letter no. 445; to Theo, 30 April 1884).

"Every day I paint studies of the weavers here, which I think are better in technique than the painted studies from Drenthe that I sent you" (Letter no. 428; to Theo, on or about 3 February 1884). The skills that Van Gogh refined while painting this series proved invaluable when he began the two versions of the famous *Potato Eaters* (Faille, nos. 78 and 82), the masterpieces of his Dutch period, which he completed in April and May 1885.

PROPERTY OF AN IMPORTANT SWISS COLLECTOR

48B

JULIO GONZALEZ (1876-1942)

Tête couchée abstraite

signed and dated 'J Gonzalez 1930' (on the back)
forged bronze with brown patina
Height: 5½ in. (13.3 cm.); Length: 8½ in. (21.7 cm.)
Executed in 1930; unique

$800,000-1,200,000

PROVENANCE:

Roberta González, L'Häy-les-Roses (by descent from the artist).
Galerie de France, Paris.
Galerie Chalette (Madeleine Lejwa), New York.
Mr. and Mrs. Frank H. Porter, Cleveland (acquired from the above, by 1987); Estate sale, Christie's, New York, 4 November 2003, lot 33.
Galerie Jan Krugier, Geneva (acquired at the above sale); sale, Christie's, New York, 4 November 2013, lot 60.
Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Paris, Salon des Surindépendants, October-November 1933 (titled *Le baiser, tête en bronze*).
Paris, Musée national d'art moderne, *Julio González, Sculptures*, February-March 1952, p. 15, no. 40 (titled *Tête*).
Amsterdam, Stedelijk Museum and Brussels, Palais des Beaux-Arts, *Julio González*, April-June 1955, no. 39.
Kunsthalle Bern and La Chaux-de-Fonds, Musée des Beaux-Arts, *Julio González*, July-September 1955, no. 20.
Kestner-Gesellschaft Hannover, *Julio González*, November-December 1957, no. 24.
Museum Haus Lange Krefeld; Dortmund, Museum am Ostwall and Leverkusen, Städtisches Museum Schloss Morsbroich, *Julio González*, December 1957-May 1958, p. 26, no. 24.
New York, Galerie Chalette; San Francisco Museum of Modern Art; Cleveland Museum of Art; Montreal Museum of Fine Arts; Ottawa, The National Gallery of Canada; Utica, Munson-Williams-Proctor Art Institute and Buffalo, Albright-Knox Art Gallery, *Julio González*, August 1961-June 1963, p. 76, no. 17 (illustrated, p. 27).
Paris, Musée Maillol, *Julio González dans la collection de l'IVAM*, November 2004-February 2005, p. 57 (illustrated in color).
Barcelona, Museu Nacional d'Art de Catalunya and Madrid, Museo Nacional Centro de Arte Reina Sofía, *Julio González retrospectiva*, October 2008-June 2009, p. 119, no. 146 (illustrated in color; incorrectly listed as neither signed nor dated).

LITERATURE:

V. Aguilera Cerni, *Julio González*, Rome, 1962, p. 106 (illustrated, pl. XXXI).
V. Aguilera Cerni, *González: itinerario de una dinastía*, Barcelona, 1973, p. 220, no. 161 (illustrated).
J. Withers, *Julio González: Sculpture in Iron*, New York, 1978, pp. 79 and 162, no. 64 (illustrated, p. 80, fig. 87; titled *Tête abstraite inclinée. Le Baiser*).
J. Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, p. 95, no. 114 (illustrated; incorrectly listed as neither signed nor dated).

Tête couchée abstraite belongs to the most productive and important period of González's career, executed in 1930 during the artist's inspirational and ground-breaking collaboration with Picasso and contemporaneous with the creation of his first masks and heads. The time González spent working in tandem with Picasso encouraged him to become a sculptor, asking Picasso for "permission to work in the same manner as himself, an idea which Picasso naturally encouraged" (*Julio González: A Retrospective Exhibition*, exh. cat., Art Focus, Zürich, 2002, p. 15).

The angular form and mask like face of *Tête couchée abstraite* displays the influence of Picasso's cubist works as well as his fascination with African masks. In 1906 the Louvre added to their existing collection of primitive art a group of archaic Iberian sculptures that had been recently excavated from sites in Southern Spain. Picasso was impressed by their strong lines and dense proportions, and his work soon came to be dominated by the figurative simplifications and monumental rhythms so explicit in the Louvre's collection. Roland Penrose has commented:

"There were many aspects of African sculpture that intrigued Picasso. The simplified features of Negro masks express with force the primeval terrors of the jungle, and their ferocious expressions or serene look of comprehension are frequently a reminder of the lost companionship between man and the animal kingdom. In more formal ways the able use of geometric shapes and patterns produces an abstract aesthetic delight in form. The simple basic shapes created by the circle and the straight line, the only unchanging features of beauty, are applied with startling aptitude. But above all it is the rich variety in which these elements exist and the vitality that radiates from Negro art that brought Picasso a new breath of inspiration...[in which] he found the necessary support to transgress academic prohibitions, to exceed established measures, and to put aesthetic laws in question" (*Picasso, His Life and Work*, Paris, p. 54).

PROPERTY FROM AN IMPORTANT COLLECTION

49B

PAUL KLEE (1879-1940)

Daemonische Marionetten

signed 'Klee' (lower right); titled, dated and numbered 'daemonische Marionetten '1929 n.8', price class 'VII' (on the artist's mount)
oil, gouache and watercolor on linen laid down by the artist on card
Image size: 16⅝ x 14¾ in. (42.2 x 37.5 cm.)
Mount size: 25½ x 19¼ (64.8 x 48.9 cm.)
Painted in 1929

$700,000-1,000,000

PROVENANCE:
Rudolph Probst (Galerie Neue Kunst Fides; Das Kunsthaus), Dresden and Mannheim (1929).
Helmuth Domizlaff, Munich (by 1953).
Anon. sale, Galerie Kornfeld, Bern, 18 June 1986, lot 394.
Galerie Beyeler, Basel (acquired at the above sale).
Acquired from the above by the present owner, 1988.

EXHIBITED:
Munich, Haus der Kunst, *Die Maler am Bauhaus*, May-June 1950, p. 52, no. 141.
Kunstmuseum Luzern, *Deutsche Kunst: Meisterwerke des 20., Jahrhunderts*, July-October 1953, p. 50, no. 280 (illustrated in color, fig. 39).
Venice, Deutscher Pavillon, *XXVII Biennale di Venezia*, 1954, no. 27.

LITERATURE:
The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné,* Bern, 2001, vol. V, p. 283, no. 4804 (illustrated).

With his lifelong passion for all forms of theatrical illusion and fantasy, from classical opera to circus and cabaret-style *varieté*, Klee populated his visual worlds with puppets, grotesques, marionettes, and masks, and with actors, musicians, dancers, acrobats, and other artists of the stage and circus ring. "Everything that reminds us of stage and scenery reaches deep into our souls," he declared (quoted in *The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 164).

In the present gouache, inscribed *Daemonische Marionetten* (*Demonic Puppets*), Klee summons forth five masked phantasms from a shadowy ground, their glowing eyes like will-o'-the-wisps punctuating the eerie darkness, to confront the viewer. The two largest bare their teeth in menace or Dionysian abandon, while the pair at the bottom right remains inscrutably impassive; the fifth throws up his stick-figure arms in a histrionic gesture of confusion or terror. The powerfully reductive, graphic mode of representation and the various whimsical touches–a tuft of hair on one phantom, a neatly buttoned shirt on another–evoke the imaginative realm of fairytales, in which the secret wishes and primordial fears of children find expression.

Klee's interest in the expressive potential of puppetry, which gives *Daemonische Marionetten* both its theme and its title, first emerged in Munich during the mid-teens, when the artist and his young son Felix were regulars at the Auer Dult, a traditional local flea market. While Klee searched for painting supplies and frames, Felix would sit utterly entranced before Kasperl and Gretl (Punch and Judy) performances. For the boy's ninth birthday in 1916, Klee made him a puppet theater and a set of eight hand puppets; some three dozen more puppets would follow in the ensuing decade. "Indescribably expressive, each single figure," Lyonel Feininger recalled. "There was no end to the laughing and the enthusiasm when Felix gave a performance" (quoted in M. Plant, *Paul Klee, Figures and Faces*, London, 1978, p. 100).

At the Bauhaus during the 1920s, festivals and celebrations were an integral part of community life, from the Lantern Festival on the summer solstice to the Carnival at the end of winter. These festivities provided Felix an opportunity to develop his comedic talent as a puppeteer (he eventually made theater his career), while for Klee they were a rich source of visual stimuli. The present painting, for instance, with its black ground and bursts of color, evokes the sight of masks, costumes, and fireworks appearing unexpectedly against the night sky, generating a mood of revelry shot through with a frisson of fear.

Attracted to its mysterious mingling of slapstick and macabre, Rudolf Probst, director of the avant-garde gallery Neue Kunst Fides in Dresden, acquired *Daemonische Marionetten* from Klee in the same year the artist created it. The painting subsequently entered the collection of Helmuth Domizlaff, an antiquarian book dealer based in Munich.

1929 n.8
daemonische Marionetten

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These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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(b) 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.

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(a) 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.

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(c) 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.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

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(a) 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.

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(i) 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);

(ii) 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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) 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**.

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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.

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You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

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3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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The auctioneer accepts bids from:

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(b) telephone bidders;
(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

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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.

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For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) 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**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

08/09/16

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

º Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

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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.

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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.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/16

STORAGE AND COLLECTION

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STORAGE AND COLLECTION

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STORAGE CHARGES

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1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
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Monday-Friday except Public Holidays

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19/08/16

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14/06/16

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PABLO PICASSO (1881-1973)
Nature morte aux citrons
dated 'mai XXXVI.' (on the reverse)
oil on canvas
25⅝ x 21¼ in. (65 x 54 cm.)
Painted in May 1936
$800,000-1,200,000

IMPRESSIONIST & MODERN ART DAY SALE
New York, 17 November 2016

VIEWING
5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Vanessa Fusco
vfusco@christies.com
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CHRISTIE'S

19TH CENTURY EUROPEAN ART
New York, 26 October 2016

VIEWING
21-25 October 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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PROPERTY FROM A DISTINGUISHED ENGLISH COLLECTION
PAUL CÉSAR HELLEU (FRENCH, 1859–1927)
Consuelo Vanderbilt, Duchess of Marlborough
signed 'Helleu' (lower left)
pastel on canvas
56¾ x 38 ⅜ in. (144 x 97.5 cm.)
$300,000 - 500,000

CHRISTIE'S

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BEN NICHOLSON, O.M. (1894-1982)
April 1957 (Arbia 2)
signed, inscribed and dated 'Ben Nicholson/April 57/(ARBIA)2' (on the reverse)
pencil and oil on board
48 x 41½ in. (122 x 105.5 cm.)
£600,000-800,000

MODERN BRITISH AND IRISH ART
London, King Street, 23-24 November 2016

VIEWING
19-23 November 2016
8 King Street
London SW1Y 6QT

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CHRISTIE'S

YVES TANGUY (1900-1955)
La lumière, la solitude, 1940
oil on canvas
26 x 20 in. (66 x 50.5 cm.)
£500,000-700,000

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THE ART OF THE SURREAL

EVENING SALE

London, King Street, 1 February 2017

CONTACT

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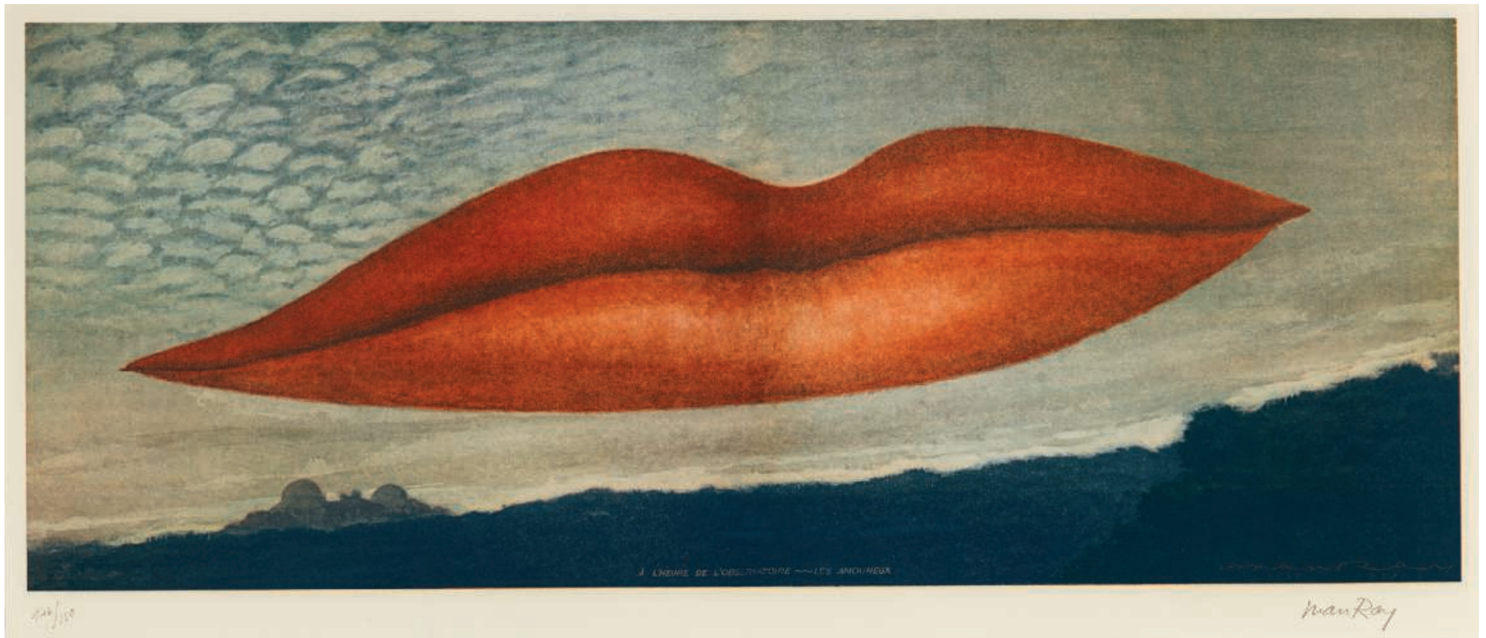
CHRISTIE'S



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The Gilbert E. Kaplan Collection of Surrealist Prints
MAN RAY (1890-1976)
A l'heure de l'observatoire - les amoureux
photo-lithograph in colors, on wove paper, 1970, signed in pencil, numbered 146/150
Image: 13 ⅞ x 35 ⅜ in. (352 x 898 mm.)
Sheet: 25 ½ x 40 ⅞ in. (648 x 1038 mm.)
$50,000-70,000

PRINTS & MULTIPLES
New York, 1-2 November 2016

VIEWING
28 October-1 November 2016
20 Rockefeller Plaza
New York, NY 10020

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rlloyd@christies.com
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CHRISTIE'S

FERDINAND HODLER (1853-1918)
Thunersee mit Niesen, 1912/13
Signed lower right 'F. Hodler'
Oil on canvas
61,5 x 85,5 cm
CHF 2,500,000-3,500,000

SWISS ART SALE
Zurich, 5 December 2016

VIEWING
2-4 December 2016
Kunsthaus Zurich, Grosser Vortragssaal
8001 Zurich

CONTACT
Hans-Peter Keller
hkeller@christies.com
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CHRISTIE'S

FREDERICK CARL FRIESEKE (1874-1939)
The Garden
oil on canvas
25 ½ x 32 in. (64.8 x 81.3 cm.)
Painted in 1913.
$1,500,000–2,500,000

AMERICAN ART
New York, 22 November 2016

VIEWING
18-21 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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ebeaman@christies.com
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CHRISTIE'S

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HENRY MOORE, O.M., C.H. (1898–1986)
Draped Seated Figure against Curved Wall
bronze with dark brown patina
Width: 13¾ in. (34.9 cm.)
Conceived in 1956–57 and cast in an edition of twelve plus one
£250,000–350,000

FROM ANCIENT TO MODERN

A DISTINGUISHED PRIVATE COLLECTION

London, King Street, 7 December 2016

VIEWING

3-6 December 2016
8 King Street
London SW1Y 6QT

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CHRISTIE'S

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Cuba Moderna: Masterworks from a Private Collection
WIFREDO LAM (1902-1982)
*Sur les traces (*also known as *Transformation)*
signed and dated 'Wifredo Lam, 1945' (lower right)
oil on canvas
61 x 49 in. (155 x 125 cm.)
Painted in 1945.
$2,500,000-3,500,000

LATIN AMERICAN ART
New York, 22-23 November 2016

VIEWING
18-22 November 2016
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

THE LOADED BRUSH

PIERRE-AUGUSTE RENOIR (1841-1919)
Les deux soeurs
oil on canvas
21¾ x 18¼ in. (55.2 x 46.2 cm.)
Painted circa 1890-1895

PRIVATE SALES EXHIBITION
Hong Kong, November 23-28

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WILLEM DE KOONING (1904-1997)
Pastorale
oil on canvas
70 x 80 in. (177.8 x 203.2 cm.)
Painted in 1963.

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CHRISTIE'S
PRIVATE SALES

Property From An Exceptional Private Collection
WILLEM DE KOONING (1904-1997)
Untitled XXV
signed 'de Kooning' (on the reverse)
oil on canvas
77 x 88 in. (195.7 x 223.5 cm.)
Painted in 1977.

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POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 November 2016

VIEWING
5-15 November
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S

Property from the Family of David Smith
ALEXANDER CALDER (1898-1976)
John Graham
wire
12 x 8 x 9 in. (30.5 x 20.3 x 22.9 cm.)
Executed *circa* 1931.
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POST-WAR AND CONTEMPORARY ART

EVENING SALE
New York, 15 November 2016

VIEWING
5-15 November 2016
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CHRISTIE'S

The Collection of Robert and Sylvia Olnick
ROY LICHTENSTEIN (1923-1997)
Sleeping Muse
patinated bronze
25 ⅝ x 34 ¼ x 4 in. (65.1 x 87 x 10.2 cm.)
Executed in 1983. This work is number six from an edition of six.

© Estate of Roy Lichtenstein

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 November 2016

VIEWING
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CHRISTIE'S

Property from a Distinguished American Collection
ROBERT RYMAN (B. 1930)
Connect
oil on canvas
74 x 74 in. (188 x 188 cm.)
Painted in 2002.

© 2016 Robert Ryman / Artists Rights Society (ARS), New York

POST-WAR AND CONTEMPORARY ART

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New York, 15 November 2016

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CHRISTIE'S

Andy Warhol Works From A Private Collection
ANDY WARHOL (1928-1987)
Nine Campbell's Soup Cans
spray enamel and casein on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1962.
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POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 November 2016

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CHRISTIE'S

Property from the Collection of Eric Clapton
GERHARD RICHTER (B. 1932)
Abstraktes Bild (809-2)
oil on canvas
88 1/2 x 78 3/4 in. (225 x 200 cm.)
Painted in 1994.
© Gerhard Richter 2016 (1220)

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

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CHRISTIE'S

Property from a Private American Collection
JEAN DUBUFFET (1901-1985)
Les Grandes Artères
oil on canvas
44 ¾ x 57 ½ in. (113.7 x 146 cm.)
Painted in 1961.

© Photo John Craven / Archives Fondation Dubuffet, Paris.

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 November 2016

VIEWING
5-15 November 2016
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

IMPRESSIONIST & MODERN ART EVENING SALE

WEDNESDAY 16 NOVEMBER 2016
AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: CATHERINE
SALE NUMBER: 12145

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$50 to US$1,000	by US$50s
US$1,000 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$150,000, 20% on any amount over US$150,000 up to and including US$3,000,000 and 12% of the amount above US$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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31/08/16

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Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

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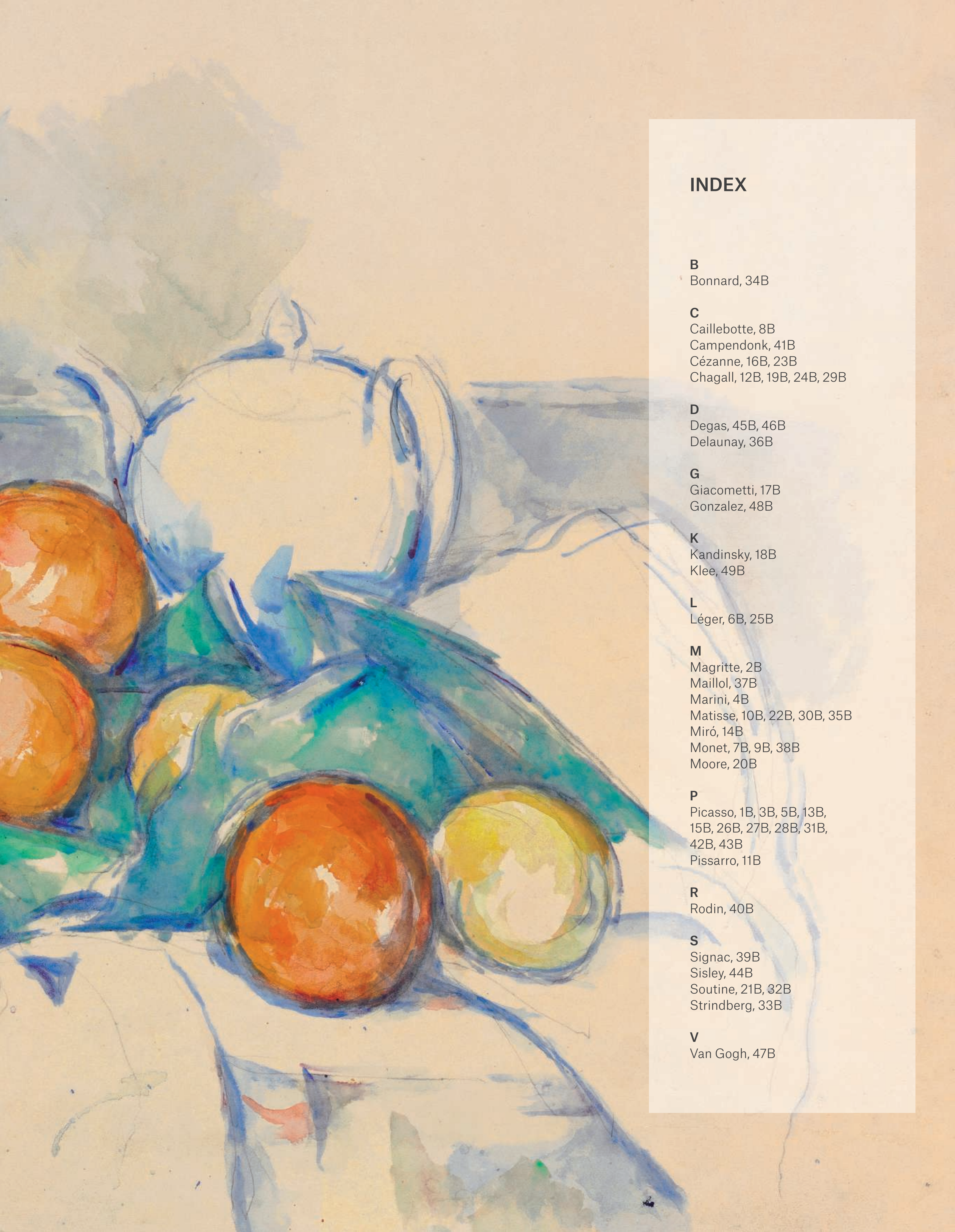

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